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. For more information, visit the Using Inside Berklee Courses page at berklee.edu/digital-learning/using-inside-berklee-courses.

Once you’ve logged into Inside Berklee Courses, click on the title of your online or blended 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 and blended courses are written and taught by Berklee faculty. Instructor-led means 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 offered for Summer 2014:

<table>
<thead>
<tr>
<th>Blended Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Keyboard Techniques 1 - Blended</td>
</tr>
<tr>
<td>ISKB-211-B001</td>
</tr>
<tr>
<td>ISKB-211-B002</td>
</tr>
<tr>
<td>Basic Keyboard Techniques 2 - Blended</td>
</tr>
<tr>
<td>ISKB-212-B001</td>
</tr>
<tr>
<td>ISKB-212-B002</td>
</tr>
<tr>
<td>Critical Listening Lab - Blended</td>
</tr>
<tr>
<td>MP-214-B001</td>
</tr>
<tr>
<td>MP-214-B002</td>
</tr>
</tbody>
</table>
### Online Courses

- **Groove Writing - Online**  
  CW-171-W001

- **Keyboard Fundamentals - Online**  
  ISKB-P111-W001

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

- **Architectural 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

- **Production Analysis Lab for Musicians - Online**  
  MP-115-W001, MP-115-W002

### Here’s what’s offered for Fall 2014:

### Blended Courses

- **Basic Keyboard Techniques 1 - Blended**  
  ISKB-211-B001, ISKB-211-B002, ISKB-211-B003, ISKB-211-B004, ISKB-211-B005, ISKB-211-B006, ISKB-211-B007, ISKB-211-B008, ISKB-211-B009, ISKB-211-B010, ISKB-211-B011, ISKB-211-B012, ISKB-211-B013, ISKB-211-B014, ISKB-211-B015, ISKB-211-B016, ISKB-211-B017

- **Basic Keyboard Techniques 2 - Blended**  

- **Critical Listening Lab - Blended**  

- **Introduction to Music Technology – Blended**  
  MTEC-111-B1A, MTEC-111-B1B, MTEC-111-B1C
Online Courses

ROCK HISTORY – Online NEW!
Section number to be announced

Groove Writing - Online
CW-171-W001
CW-171-W002

Reharmonization Techniques – Online
HR-325-W001

Keyboard Fundamentals - Online
ISK-P111-W001
ISK-P111-W002
ISK-P111-W003
ISK-P111-W004
ISK-P111-W005

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

Architectural 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
MP-114-W004

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.

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 at http://ol.berklee.edu/course/view.php?id=7407 to see if online learning is right for you.
Academic Calendar

Spring 2014
March 31  Academic advising period for Summer/Fall 2014 begins
April 7 - 18  Summer/Fall 2014 Registration period. Register online at my.berklee.edu.
April 21*  Patriots’ Day (no classes)
May 5 - 9  Final Exam/Audition Ensemble Week.
May 9  Course evaluations due
May 10  Commencement Ceremony
May 11  Residence Halls close at 12:00 p.m.
May 16  Last day to make changes to your Summer 2014 Registration schedule until Check-in.
Spring 2014 grades available at noon on my.berklee.edu

Summer 2014
May 20  Online Check-in begins for continuing and returning students.
Residence Halls open for Summer 2014
New Student Orientation and Check-in begins in the Student Activities Center.
May 20 - 23  Summer 2014 Check-in Week. Failure to check-in by 11:59 p.m. on May 23 will result in the loss of your
2014 summer registration schedule and the assessment of a $250 late Check-in fee.
May 23  Last day to request a change of major, program, or instrument for Summer 2014. Contact the
Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.
May 26*  Memorial Day (no classes)
May 27  First Day of Summer 2014 classes, instrumental lessons, labs, and ensembles
June 2  Last day to add/drop, including all course schedule changes due to Credit by Exam
Last day to declare part-time status for Summer 2014. See the Counseling and Advising Center.
July 4*  Independence Day (no classes)
July 7  Grades of "Incomplete" earned during Spring 2014 must be changed by 5:00 pm.
July 18  Last day to request a Withdrawal from a class for Summer 2014. Forms are available in the Office of the Registrar.
August 11 - 15  Final Exam Week/Audition Week. Course evaluations due.
August 16  Residence Halls close at 12:00 p.m.
August 21  Summer 2014 grades available on my.berklee.edu
August 26  Last day to make changes to your Fall 2014 Registration schedule until Check-in.

Fall 2014
August 31  Residence Halls open for Fall 2014. Online Check-in begins for continuing and returning students
New Student Orientation and Check-in begins in the Student Activities Center.
Aug. 31 - Sept. 5  Fall 2014 Check-in Week. Failure to check-in by 11:59 p.m. on September 5 will result in the loss
of your 2014 Fall registration schedule and the assessment of a $250 late Check-in fee.
September 1*  Labor Day
September 5  Last day to request a change of major, program or instrument for Fall 2014. Contact the Counseling and
Advising Center ahead of time to authorize changes and adjust schedule accordingly.
September 8  First day of Fall 2014 classes, instrumental lessons, labs, and ensembles
September 12  Last day to add/drop, including all course schedule changes due to Credit by Exam
Last day to declare part-time status for Fall 2014. See the Counseling and Advising Center.
October 10  Last day to file for May 2015 graduation
October 13*  Columbus Day (no classes)
October 14  Follow a Monday schedule
October 17  Grades of "Incomplete" earned during Summer 2014 must be changed by 5:00 pm.
October 27 - 31  Mid-Term Week/Audition Week
November 7  Last day to request a Withdrawal from a class for Fall 2014. Forms are available in the Office of the Registrar.
Spring 2015 Registration Manual available
November 11*  Veterans Day (no classes)
November 12  Academic advising period for Spring 2015 begins
Nov. 17 - Dec. 4  Spring 2015 Registration period. Register online at my.berklee.edu
Nov. 27 - 30*  Thanksgiving Recess
December 15 - 19  Final Exam Week/Audition Week. Course evaluations due.
December 20  Residence Halls close at 12:00 p.m.

*College closed
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome to Summer/Fall 2014 Registration</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Get Ready to Register</td>
<td>3</td>
</tr>
<tr>
<td>About Registration Appointment Times</td>
<td>3</td>
</tr>
<tr>
<td>Your Registration and Check-in Profile</td>
<td>3</td>
</tr>
<tr>
<td>Catalog Year Policy</td>
<td>3</td>
</tr>
<tr>
<td>Major Grids</td>
<td>3</td>
</tr>
<tr>
<td>My Degree Audit</td>
<td>3</td>
</tr>
<tr>
<td>Directory of Department Chairs</td>
<td>4</td>
</tr>
<tr>
<td>Registration Advising Resources</td>
<td>5</td>
</tr>
<tr>
<td>Plan Your Schedule</td>
<td>6</td>
</tr>
<tr>
<td>What’s New: Summary of Curriculum Changes</td>
<td>6</td>
</tr>
<tr>
<td>Courses Open to All Students</td>
<td>12</td>
</tr>
<tr>
<td>New Courses and Prototype Courses</td>
<td>14</td>
</tr>
<tr>
<td>Course List</td>
<td>15</td>
</tr>
<tr>
<td>Arranging</td>
<td>15</td>
</tr>
<tr>
<td>Composition</td>
<td>16</td>
</tr>
<tr>
<td>Conducting</td>
<td>16</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>16</td>
</tr>
<tr>
<td>Contemporary Writing and Production</td>
<td>16</td>
</tr>
<tr>
<td>Ensemble</td>
<td>17</td>
</tr>
<tr>
<td>Electronic Production and Design</td>
<td>23</td>
</tr>
<tr>
<td>Ear Training</td>
<td>24</td>
</tr>
<tr>
<td>Film Scoring</td>
<td>25</td>
</tr>
<tr>
<td>Harmony</td>
<td>25</td>
</tr>
<tr>
<td>Instrumental Labs</td>
<td>26</td>
</tr>
<tr>
<td>Instrumental Studies</td>
<td>30</td>
</tr>
<tr>
<td>Internships</td>
<td>31</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>31</td>
</tr>
<tr>
<td>Literature, History, and Analysis</td>
<td>34</td>
</tr>
<tr>
<td>Music Business/Management</td>
<td>35</td>
</tr>
<tr>
<td>Music Education</td>
<td>36</td>
</tr>
<tr>
<td>Music History</td>
<td>36</td>
</tr>
<tr>
<td>Music Production and Engineering</td>
<td>37</td>
</tr>
<tr>
<td>Music Technology</td>
<td>38</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>38</td>
</tr>
<tr>
<td>Music Technology Innovation (Valencia Campus Only)</td>
<td>39</td>
</tr>
<tr>
<td>Performance Ear Training</td>
<td>39</td>
</tr>
<tr>
<td>Performance Styles/Surveys</td>
<td>39</td>
</tr>
<tr>
<td>Private Instruction and Recital Preparation</td>
<td>40</td>
</tr>
<tr>
<td>Directed Study Faculty - Professional</td>
<td>44</td>
</tr>
<tr>
<td>Writing and Music Technology Division</td>
<td>47</td>
</tr>
<tr>
<td>Special Section Listings</td>
<td>48</td>
</tr>
<tr>
<td>Private Instructors</td>
<td>49</td>
</tr>
<tr>
<td>Private Instruction and Recital Preparation and Requirements</td>
<td>50</td>
</tr>
<tr>
<td>Performance Majors: Secondary Instruments</td>
<td>51</td>
</tr>
<tr>
<td>Instrumental Labs</td>
<td>51</td>
</tr>
<tr>
<td>Ensemble Information</td>
<td>51</td>
</tr>
<tr>
<td>Additional Graduation Requirements</td>
<td>51</td>
</tr>
<tr>
<td>The Liberal Arts Program at Berklee</td>
<td>52</td>
</tr>
<tr>
<td>Special Learning Opportunities</td>
<td>52</td>
</tr>
<tr>
<td>Berklee Study Abroad</td>
<td>52</td>
</tr>
<tr>
<td>MBA Opportunity with Suffolk University</td>
<td>52</td>
</tr>
<tr>
<td>ProArts Consortium</td>
<td>53</td>
</tr>
<tr>
<td>Berklee Internship Programs</td>
<td>53</td>
</tr>
<tr>
<td>How to Register</td>
<td>54</td>
</tr>
<tr>
<td>Instructions for Online Registration</td>
<td>54</td>
</tr>
<tr>
<td>Online Registration FAQs</td>
<td>57</td>
</tr>
<tr>
<td>After You Register</td>
<td>58</td>
</tr>
<tr>
<td>Payment of Tuition</td>
<td>58</td>
</tr>
<tr>
<td>Financial Aid</td>
<td>58</td>
</tr>
<tr>
<td>Student Health Insurance</td>
<td>58</td>
</tr>
<tr>
<td>Important Policies and Procedures</td>
<td>59</td>
</tr>
<tr>
<td>Credit By Exam</td>
<td>59</td>
</tr>
<tr>
<td>Policy on Grades of Incomplete</td>
<td>59</td>
</tr>
<tr>
<td>Audit Policy</td>
<td>59</td>
</tr>
<tr>
<td>Withdrawals</td>
<td>59</td>
</tr>
<tr>
<td>Repeated Courses</td>
<td>60</td>
</tr>
<tr>
<td>Declaration of Major</td>
<td>60</td>
</tr>
<tr>
<td>Electronic Production and Design</td>
<td>61</td>
</tr>
<tr>
<td>Performance Majors</td>
<td>61</td>
</tr>
<tr>
<td>Music Production and Engineering</td>
<td>61</td>
</tr>
<tr>
<td>Performance Majors</td>
<td>61</td>
</tr>
<tr>
<td>ESL Policies</td>
<td>61</td>
</tr>
<tr>
<td>Student Accountability</td>
<td>62</td>
</tr>
<tr>
<td>Semester Level Calculation</td>
<td>62</td>
</tr>
<tr>
<td>Satisfactory Academic Progress (SAP)</td>
<td>62</td>
</tr>
<tr>
<td>Full and Part-Time Policy</td>
<td>62</td>
</tr>
<tr>
<td>Special Notice to International Students</td>
<td>63</td>
</tr>
<tr>
<td>Policy on Jury Duty</td>
<td>64</td>
</tr>
</tbody>
</table>
Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the Summer/Fall 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 Fall 2014 semester:

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

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

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

Instructions for Completing Your Summer/Fall 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 and Check-in Profile to view a variety of important information about you, including the initial date and time that you may register for Summer/Fall courses.

- Take advantage of the academic advising services at the Counseling and Advising Center or through your Faculty Departmental Advisor. The registration advising period begins March 31 and extends through April 18, 2014. Students at 6th semester standing or higher are encouraged to come in early for advising.

- Students who entered Berklee in Spring 2014: please be aware that your Peer Advisor will be contacting you to meet with him/her prior to your registration appointment window. He/She will assist you in choosing classes and registering for classes online.

- Read the course descriptions for each course for which you wish to register. Ensure that you have the proper prerequisites, co-requisites, ensemble ratings, and that each course is electable by you. You must have a passing grade, transfer credit or credit by exam on record in order to satisfy course prerequisites. The courses in which you are currently enrolled can be used as prerequisites. However, if you do not receive a passing grade for any Spring 2014 course that is being used as a prerequisite for a Summer or Fall 2014 course, you will be removed from that course(s) before the start of that 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 50.

- Performance majors registering for private instruction must register for a thirty minute Private Instruction (PIX X) with a co-requisite thirty minute Recital Preparation (RPXX) course. See page 51 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 54. Students are expected to register for courses online using the instructions published in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.

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

Seek Out Advising

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

Your Registration and Check-in 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
- 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” 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-advice on how the courses you have completed, or 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 summer or fall terms should use the “What if I changed my program of study?” option.

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

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

Bass
Steve Bailey, Chair, srbailey@berklee.edu
Room 1H, 1140 Boylston St., 617 747-6310
Sandro Scoccia, Assistant Chair, ssoccia@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, mnicoll@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, mbierylo@berklee.edu
Room 427, 161 Massachusetts Ave., 617 747-8275

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

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

Guitar
Larry Baione, Chair, lbaione@berklee.edu
Room 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., 617 747-8288
Yoron Israel, Assistant Chair, yisrael@berklee.edu
Room 481, 1140 Boylston St., 617 747-2703

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

Piano
Stephany Tiernan, Chair, stierman@berklee.edu
Room 4H, 1140 Boylston St., 617 747-2108
Tony Germain, Assistant Chair, tgermain@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
Matt Marvuglio, Interim Chair, mmmarvuglio@berklee.edu
Room 5H, 1140 Boylston St., 617 747-2410

Voice
Anne Peckham, Chair, apeckham@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, bjpierce@berklee.edu
Room 2B3, 1140 Boylston St., 617 747-2437
GET READY TO REGISTER FOR SUMMER/FALL 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 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)
vpca@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 Summer/Fall 2014**

#### Composition

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-221 Techniques of Tonal Writing</td>
<td>Required of FILM majors</td>
<td>COMP and FILM majors</td>
</tr>
<tr>
<td>CM-398 Directed Study in Small Forms 2</td>
<td>Credits 2 credits</td>
<td>1 credit</td>
</tr>
<tr>
<td></td>
<td>Electable by COMP majors</td>
<td>All</td>
</tr>
<tr>
<td></td>
<td>Prerequisite CM-311</td>
<td>CM-221</td>
</tr>
<tr>
<td></td>
<td>Title Directed Study in Small Forms 2</td>
<td>Directed Study in Composition 1</td>
</tr>
<tr>
<td>CM-497 Directed Study in Sonata Composition</td>
<td>Credits 2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Title Directed Study in Sonata Composition</td>
<td>Directed Study in Composition 2</td>
</tr>
<tr>
<td>CM-498 Directed Study in Orchestral Composition</td>
<td>Title Directed Study in Orchestral Composition</td>
<td>Directed Study in Composition 3</td>
</tr>
</tbody>
</table>

#### Contemporary Writing & Production

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-205 Music Preparation 2</td>
<td>Title Music Preparation 2</td>
<td>Music Preparation</td>
</tr>
<tr>
<td>CW-261 DAW Writing and Production</td>
<td>Prerequisite ISK B-211 (non-piano principals) and PW-161 (CWPR majors), or written approval of course chair (non-CWPR majors)</td>
<td>ISK B-211 (non-piano principals) and either PW-161 or CW-191</td>
</tr>
<tr>
<td>CW-370 Video Games Scoring Fundamentals</td>
<td>Prerequisite CW-361, FS-361, or EP-371</td>
<td>CW-361, FS-361, or EP-225</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>CW-191 Sequencing and Production Techniques</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>CWPR majors/MTEC-111</td>
</tr>
<tr>
<td>PW-461 Writing the Film Musical</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/SW-345</td>
</tr>
</tbody>
</table>

#### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-151 Survey of Pop/Rock Styles</td>
</tr>
<tr>
<td>CW-221 Writing and Production Techniques in the Pop/Rock Idiom</td>
</tr>
<tr>
<td>PW-161 Technology Tools for the Writer</td>
</tr>
</tbody>
</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>ENVC-141 Vocal Ensemble With Improvisation 1: Mixed Styles</td>
<td>Title</td>
<td>Vocal Ensemble With Improvisation 1: Mixed Styles</td>
<td>Vocal Improvisation Ensemble 1: Mixed Styles</td>
</tr>
<tr>
<td>ENVC-361 Music Education Concert Choir</td>
<td>Electable by</td>
<td>MUED majors</td>
<td>All</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>ENCL-201 Women's Concert Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/Written approval of course instructor</td>
</tr>
<tr>
<td>ENVC-132 Circle Song Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice principals/None</td>
</tr>
<tr>
<td>ENVC-270 Musical Theater Workshop</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/None</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-391 Film Scoring Techniques for Composers</td>
<td>Prerequisite</td>
<td>COND-211 or COND-216; FS-221, CM-212, and CP-212, and either PW-161 or EP-225 or MP-225</td>
<td>FS-P114 or FS-221; HR-212; and one of the following: EP-225, SW-151, PW-161 or CW-191, MTEC-112, MP-113, or MP-225</td>
</tr>
<tr>
<td>FS-433 Stylistic Adaptation in Film Scoring</td>
<td>Prerequisite</td>
<td>CM-311, FS-340, and FS-341</td>
<td>CM-311 or FS-351; FS-340 and FS-341</td>
</tr>
<tr>
<td>FS-481 Film Scoring Practicum</td>
<td>Prerequisite</td>
<td>Take FS-340, FS-341 and written approval of course chair</td>
<td>FS-340 and FS-341</td>
</tr>
<tr>
<td>FS-530 Directed Studies in Linear and Interactive Scoring 1</td>
<td>Title</td>
<td>Directed Studies in Linear and Interactive Scoring 1</td>
<td>Directed Study 1</td>
</tr>
<tr>
<td>FS-531 Directed Studies in Linear and Interactive Scoring 2</td>
<td>Title</td>
<td>Directed Studies in Linear and Interactive Scoring 2</td>
<td>Directed Study 2</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-373 Afro-Cuban Rhythms for Drum Set</td>
<td>Credits</td>
<td>2 credits</td>
<td>1 credit</td>
</tr>
<tr>
<td>ILPD-374 Brazilian Rhythms for Drum Set</td>
<td>Credits</td>
<td>2 credits</td>
<td>1 credit</td>
</tr>
<tr>
<td>ILST-121 Jazz Violin</td>
<td>Title</td>
<td>Jazz Violin</td>
<td>Jazz Strings</td>
</tr>
<tr>
<td>ILST-250 Recording Techniques for String Players</td>
<td>Prerequisite</td>
<td>None</td>
<td>Written permission of course instructor</td>
</tr>
</tbody>
</table>
What's New: Summary of Curriculum Changes

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILBS-P385 Gospel Bass Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Bass principals/None</td>
</tr>
<tr>
<td>ILPD-P273 Cajón Playing Styles</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/Overall ensemble rating 3</td>
</tr>
<tr>
<td>ILPD-P385 The Show Drummer/Percussionist</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All percussion principals/ILPD-212</td>
</tr>
</tbody>
</table>

### Liberal Arts

#### 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>LAHS-231 History of Art 1</td>
<td>Title</td>
<td>History of Art 1</td>
<td>The Ancient and Medieval Worlds</td>
</tr>
<tr>
<td>LAHS-232 History of Art 2</td>
<td>Title</td>
<td>History of Art 2</td>
<td>The Renaissance to the Present</td>
</tr>
<tr>
<td>LAHS-235 global perspectives in postmodern art</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall</td>
</tr>
<tr>
<td>LENG-365 Intercultural Communication</td>
<td>Prefix</td>
<td>LENG</td>
<td>LSOC</td>
</tr>
<tr>
<td>LFRN-151 French 1</td>
<td>Semesters Offered</td>
<td>Fall, Spring, Summer</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LFRN-252 French 2</td>
<td>Semesters Offered</td>
<td>Fall, Spring, Summer</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHIS-202 Nations and Nationalism</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Spring</td>
</tr>
<tr>
<td>LHIS-215 History of Modern East Asia</td>
<td>Semesters Offered</td>
<td>Fall, Spring, Summer</td>
<td>Fall</td>
</tr>
<tr>
<td>LHIS-216 History of the Middle East</td>
<td>Semesters Offered</td>
<td>Fall, Spring, Summer</td>
<td>Fall Even Years</td>
</tr>
<tr>
<td>LHIS-221 World Revolutions</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall</td>
</tr>
<tr>
<td>LHIS-321 America From the Jazz Age to the Digital Age</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHIS-363 Gender and Power in History</td>
<td>Semesters Offered</td>
<td>Spring</td>
<td>Fall Odd Years</td>
</tr>
<tr>
<td>LJPN-171 Japanese 1</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LJPN-272 Japanese 2</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LJPN-373 Japanese 3</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMSC-208 Principles of Music Acoustics</td>
<td>Required of MPED and ELPD majors not taking LMSC-209</td>
<td>Principles of Music Acoustics</td>
<td>Musical Acoustics</td>
</tr>
<tr>
<td>LMSC-209 Applications of Music Acoustics</td>
<td>Title</td>
<td>Applications of Music Acoustics</td>
<td>Architectural Acoustics</td>
</tr>
<tr>
<td>LMSC-306 Principles of Physics</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall</td>
</tr>
<tr>
<td>LSPN-161 Spanish 1</td>
<td>Title</td>
<td>Spanish 1</td>
<td>Introductory Spanish 1</td>
</tr>
<tr>
<td>LSPN-262 Spanish 2</td>
<td>Title</td>
<td>Spanish 2</td>
<td>Introductory Spanish 2</td>
</tr>
<tr>
<td>LSPN-363 Spanish 3</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Intermediate Spanish 1</td>
</tr>
<tr>
<td>LSPN-464 Spanish 4</td>
<td>Title</td>
<td>Spanish 4</td>
<td>Intermediate Spanish 2</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>LAHS-238 Scandals and Vandals: Forgery, Theft, and Destruction in the History of Art</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-320 20th-Century Women Songwriters</td>
<td>3</td>
<td>Fall</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LSOC-P219 Gay, Lesbian, and Queer Culture</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
</tbody>
</table>

Literature, History, and Analysis

Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-P247 Music of Women Composers</td>
<td>Chair</td>
<td>Arnold Friedman</td>
<td>Simone Pilon</td>
</tr>
<tr>
<td>Prefix</td>
<td>LHAN</td>
<td>M HIS</td>
<td></td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
<td>LENG-111</td>
<td></td>
</tr>
<tr>
<td>Semesters Offered</td>
<td>Spring</td>
<td>Fall, Spring, Summer</td>
<td></td>
</tr>
<tr>
<td>LHAN-P253 African American Composers</td>
<td>Chair</td>
<td>Arnold Friedman</td>
<td>Simone Pilon</td>
</tr>
<tr>
<td>Prefix</td>
<td>LHAN</td>
<td>M HIS</td>
<td></td>
</tr>
<tr>
<td>Prerequisite</td>
<td>CM-211 or CM-251</td>
<td>LENG-111 and either CM-211 or CM-251</td>
<td></td>
</tr>
<tr>
<td>Semesters Offered</td>
<td>Spring</td>
<td>Fall, Spring, Summer</td>
<td></td>
</tr>
</tbody>
</table>

Music Education

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>ME-328 Music, the Brain, and Learning</td>
<td>Electable by</td>
<td>MUED majors</td>
<td>All</td>
</tr>
<tr>
<td>Semesters Offered</td>
<td>Spring Only</td>
<td>Summer Only</td>
<td></td>
</tr>
</tbody>
</table>

Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-327 Suzuki, Gordon, and Dalcroze: Approaches to Music Education</td>
<td></td>
</tr>
</tbody>
</table>

Music History

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>MHIS-247 Music of Women Composers</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>MHIS-253 African American Composers</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
<td>All/LENG-111 and either CM-211 or CM-251</td>
</tr>
</tbody>
</table>
## Music Production and Engineering

### 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>MP-351 Microphone Theory and Applications</td>
<td>Prerequisite</td>
<td>LMSC-208 or LMSC-209</td>
<td>LMSC-210</td>
</tr>
<tr>
<td>MP-431 Vocal Production</td>
<td>Prerequisite</td>
<td>MP-318</td>
<td>MP-320</td>
</tr>
<tr>
<td>MP-461 Advanced Production Projects</td>
<td>Prerequisite</td>
<td>MP-421</td>
<td>MP-421 or MP-431</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>MP-226 Hybrid Recording and Mixing</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>MPED majors/MP-225</td>
</tr>
<tr>
<td>MP-P235 Collaborative Production</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P335 Digital DJing Technique</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/ILEN-333</td>
</tr>
<tr>
<td>MP-P435 Orchestral Recording Techniques</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>MPED majors/MP-385</td>
</tr>
</tbody>
</table>

## Music Technology

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTEC-383 Studio Maintenance and Troubleshooting</td>
<td>Prerequisite</td>
<td>MP-212 or EP-320</td>
<td>LMSC-210</td>
</tr>
</tbody>
</table>

## Music Therapy

### 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>MTH-211 Mind-Body Disciplines for the Musician</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
<tr>
<td>MTH-475 Music Therapy Senior Seminar</td>
<td>0 credits</td>
<td>Fall, Spring, Summer</td>
<td>None/Concurrent enrollment in MTH-431 and MTH-432</td>
</tr>
</tbody>
</table>

## Professional Music

### 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>PM-P476 Final Project Directed Study</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>PROM majors/Written permission of course chair</td>
</tr>
</tbody>
</table>
## Songwriting

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-151 Introduction to Desktop/</td>
<td>Number</td>
<td>SW-151</td>
<td>SW-161</td>
</tr>
<tr>
<td>Digital Audio 1</td>
<td>Title</td>
<td>Introduction to Desktop/ Digital Audio 1</td>
<td>DAW for the Songwriter</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-P226 Creating Tracks for Hip-Hop Songs</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/ET-111, MTEC-111, and SW-111</td>
</tr>
<tr>
<td>SW-P238 Keyboard Techniques for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>SONG majors/PW-111 and ISKB-211 (non-piano principals only)</td>
</tr>
<tr>
<td>SW-P373 Advanced Guitar Techniques for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/SW-236 or guitar principal proficiency 2 or above (SONG majors)</td>
</tr>
</tbody>
</table>
# PLAN YOUR SUMMER/FALL 2014 SCHEDULE

## Summer/Fall 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</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-250</td>
<td>Electronics in the Soundtrack</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ET-111</td>
<td>Ear Training 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-111</td>
<td>Bass Lab – Reading 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-121</td>
<td>Bass Lab – Lines 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILGT-115</td>
<td>Guitar Performance Skills for the Non-Guitar Principal</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPH-239</td>
<td>Country Drumming Styles</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPN-271</td>
<td>Jazz Harmonic Techniques for Piano 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-321</td>
<td>Woodwind Doubling Lab – Flute</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-322</td>
<td>Woodwind Doubling Lab – Clarinet</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISPC-231</td>
<td>Percussion for Music Therapy</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ISWD-221</td>
<td>Flute Class for Music Education Majors</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LCCHN-P181</td>
<td>Chinese 1</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LENG-P387</td>
<td>African American Children’s Literature and Culture</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-221</td>
<td>History of Jazz</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-222</td>
<td>History of Rock Music</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-233</td>
<td>Classic Rock Guitar Players</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-243</td>
<td>Japanese Music and Instruments</td>
<td>2</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LHAN-245</td>
<td>Women in Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-331</td>
<td>The Bop Masters</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-345</td>
<td>Music and Cultures of Africa, Latin America, and South America</td>
<td>2</td>
<td>Fall, Summer</td>
</tr>
<tr>
<td>LHAN-346</td>
<td>Music and Culture of India, the Far East, and Eastern Europe</td>
<td>2</td>
<td>Spring, Summer</td>
</tr>
<tr>
<td>LHAN-351</td>
<td>The Music of Miles Davis</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHUM-100</td>
<td>Artistry, Creativity, and Inquiry Seminar</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LJPN-171</td>
<td>Japanese 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-130</td>
<td>Concepts of Mathematics</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-271</td>
<td>The Body, Sound, and Inspiration in Performance and Beyond</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMSC-318</td>
<td>Environmental Science</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LSPN-P100</td>
<td>Curso intensivo</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LSPN-161</td>
<td>Introductory Spanish 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-101</td>
<td>Introduction to the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-131</td>
<td>Taxation in the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-P220</td>
<td>The Business of Flamenco Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MB-211</td>
<td>Legal Aspects of the Music Industry</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-287</td>
<td>Business Communication</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-111</td>
<td>Introduction to Music Education</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-328</td>
<td>Music, the Brain, and Learning</td>
<td>2</td>
<td>Summer Only</td>
</tr>
<tr>
<td>ME-387</td>
<td>Instrument Repair 1</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MP-110</td>
<td>Introduction to Music Production and Engineering</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTEC-200</td>
<td>Berklee Internet Radio Network Workshop</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTH-201</td>
<td>Introduction to International Music Therapy</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTH-P211</td>
<td>Mind/Body Disciplines for Musicians</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-P301</td>
<td>Survey of Mediterranean Musical Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-311</td>
<td>Survey of Bass Styles</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PFSS-321</td>
<td>Survey of Brass Styles</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PFSS-331</td>
<td>Survey of Guitar Styles</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PFSS-341</td>
<td>Survey of Drum Styles to the ‘60s</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
<td>Offered</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------------------------------------</td>
<td>---------</td>
<td>--------------------</td>
</tr>
<tr>
<td>PFSS-342</td>
<td>Survey of Drum Styles since the ‘60s</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-351</td>
<td>Survey of Piano Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-P362</td>
<td>Survey of American Roots Music Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-371</td>
<td>Survey of Vocal Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-381</td>
<td>Survey of Woodwind Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-385</td>
<td>R&amp;B, Funk, and Smooth Jazz Saxophone Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSH-250</td>
<td>Yoga for Musicians</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSH-261</td>
<td>Playing in the Key of Qi: Qigong for Musicians</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSHR-P270</td>
<td>Traditional Microtonal Theory and Application</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSIJ-211</td>
<td>Jazz Improvisational Techniques</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PST-385</td>
<td>Elements of Theater Production</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea</td>
<td>2</td>
<td>Fall Only</td>
</tr>
<tr>
<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-325</td>
<td>The Music of John Lennon</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
Summer/Fall 2014 New Courses and Prototypes

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

### New Courses

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-191</td>
<td>Sequencing and Production Techniques</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENCL-201</td>
<td>Women’s Concert Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-132</td>
<td>Circle Song Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-270</td>
<td>Musical Theater Workshop</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-238</td>
<td>Scandals and Vandals: Forgy, Theft, and Destruction</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMAS-320</td>
<td>20th-Century Women Songwriters</td>
<td>3 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>MHS-247</td>
<td>Music of Women Composers</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MHS-253</td>
<td>African American Composers</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MP-226</td>
<td>Hybrid Recording and Mixing</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTH-211</td>
<td>Mind-Body Disciplines for the Musician</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTH-475</td>
<td>Music Therapy Senior Seminar</td>
<td>0 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PW-461</td>
<td>Writing the Film Musical</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>

### Prototypes

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-P440</td>
<td>Advanced Dramatic Orchestration and Synchronization Techniques</td>
<td>2 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>ILBS-P385</td>
<td>Gospel Bass Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPD-P273</td>
<td>Cajón Playing Styles</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPD-P385</td>
<td>The Show Drummer/Percussionist</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LSOC-P219</td>
<td>Gay, Lesbian, and Queer Culture</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MP-P235</td>
<td>Collaborative Production</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MP-P335</td>
<td>Digital DJing Technique</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MP-P345</td>
<td>Orchestral Recording Techniques</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PM-P476</td>
<td>Final Project Directed Study</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-P226</td>
<td>Creating Tracks for Hip-Hop Songs</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-P238</td>
<td>Keyboard Techniques for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-P373</td>
<td>Advanced Guitar Techniques for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
PLANNER YOUR SUMMER/FALL 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

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 SUMMER/FALL 2014 SCHEDULE

Course List: Composition/Conducting/Counterpoint/Contemporary Writing and Production

**Composition/Conducting/Counterpoint/Contemporary Writing and Production**

**CM-398**
Directed Study in Composition 1

**CM-P399**
Directed Studies in Electronic Music Composition

**CM-441**
Scoring for Full Orchestra

**CM-495**
Composition Internship

**CM-497**
Directed Study in Composition 2

**CM-498**
Directed Study in Composition 3

**CM-499**
Directed Study in Jazz Composition

**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

**COUNTERPOINT**

**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

**CONTEMPORARY WRITING AND PRODUCTION**

**CW-141**
Hip-Hop Writing and Production

**CW-171**
Groove Writing

**CW-191**
Sequencing and Production Techniques

**CW-205**
Music Preparation

**CW-211**
Writing for Small Ensemble

**CW-216**
Vocal Writing

**CW-P217**
Writing in Folkloric Latin Styles

---

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 SUMMER/FALL 2014 SCHEDULE

CW-218
Jingle Writing

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

ENCL-402
Contemporary Chamber Music Ensemble

ENCL-403
Art Music of Black Composers

ENCL-404
Musical Theater Orchestra

ENCL-P405
Classical Chamber Music Ensemble

ENDS-400
Directed Study

ENDS-405
Directed Study – Pop Icons: The Music of Michael Jackson, Prince, and Whitney Houston

ENEL-221
Electronic Improvisation

ENEL-403
Techno/Rave Ensemble

ENEL-404
Turntable Ensemble

ENFF-200
Funk

ENFF-201
Retro Funk/Fusion

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 SUMMER/FALL 2014 SCHEDULE

ENFF-220 Funk/Fusion
ENFF-221 Funk/R&B Rating 4
ENFF-300 George Duke/George Benson
ENFF-301 The Music of Steve Coleman
ENFF-302 The Music of the Crusaders
ENFF-303 The Music of the Meters
ENFF-320 Original Fusion
ENFF-321 The Music of Joe Zawinul
ENFF-322 The Music of Stern, Brecker, and Scofield
ENFF-323 The Music of Pat Metheny
ENFF-324 Mahavishnu Orchestra, Return to Forever
ENFF-325 Yellowjackets Ensemble
ENFF-326 Improvisation on 21st-Century Grooves
ENFF-327 The Music of Herbie Hancock
ENGB-201 Klezmer Music
ENGB-P211 Qantara Berklee
ENGB-220 Contemporary South American Folkloric Music
ENGB-221 Contemporary Middle Eastern Music
ENGB-222 Afro-Pop
ENGB-223 Celtic Music
ENGB-300 Reggae Dub
ENGB-301 Caribbean Music
ENGB-400 Middle Eastern Fusion
ENGB-401 Microtonal Grooves
ENGB-402 Vocal Music of South Africa
ENGB-403 Indian Music Ensemble
ENGB-404 Middle Eastern/Flamenco Ensemble
ENGT-111 Guitar Performance Ensemble
ENGT-200 Guitar Ensemble
ENGT-233 Jazz Guitar Trio
ENGT-280 Classical Guitar Repertoire
ENGT-281 Classical Guitar Chamber Music Ensemble 1
ENGT-340 Guitar Artist Ensemble
ENGT-381 Classical Guitar Chamber Music Ensemble 2
ENJZ-200 Small Band Jazz Rating 3
ENJZ-201 The Music of Elvin Jones
ENJZ-202 Smooth Jazz Rating 3
ENJZ-203 Big Band Jazz Rating 3
ENJZ-204 The Music of Martino, Pass, and Wes Montgomery
ENJZ-220 Small Band Jazz Rating 4
ENJZ-221 Odd Meter Jazz
ENJZ-222 Smooth Jazz Rating 4
ENJZ-223 Scofield, Carlton, and Ford
ENJZ-224 Jazz Flute Ensemble
ENJZ-225 R&B/Gospel Jazz
ENJZ-226 Piano Trio
ENJZ-227 Django Reinhardt/Gypsy Jazz
ENJZ-228 Jazz and Latin Jazz Rating 4

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.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENJZ-229</td>
<td>Jazz Featuring Vocals</td>
</tr>
<tr>
<td>ENJZ-230</td>
<td>The Music of Joni Mitchell</td>
</tr>
<tr>
<td>ENJZ-231</td>
<td>Piano Trio with Vocals Rating 4</td>
</tr>
<tr>
<td>ENJZ-232</td>
<td>Big Band Jazz Rating 4</td>
</tr>
<tr>
<td>ENJZ-233</td>
<td>Organ Grooves</td>
</tr>
<tr>
<td>ENJZ-235</td>
<td>The Music of Oregon</td>
</tr>
<tr>
<td>ENJZ-300</td>
<td>Small Band Jazz Rating 5</td>
</tr>
<tr>
<td>ENJZ-301</td>
<td>Jazz Octet</td>
</tr>
<tr>
<td>ENJZ-302</td>
<td>Bebop Ensemble</td>
</tr>
<tr>
<td>ENJZ-303</td>
<td>The Music of Charles Mingus</td>
</tr>
<tr>
<td>ENJZ-304</td>
<td>Jazz Sextet</td>
</tr>
<tr>
<td>ENJZ-305</td>
<td>New Approaches/Jazz Decomposition</td>
</tr>
<tr>
<td>ENJZ-306</td>
<td>Miles Davis Electric</td>
</tr>
<tr>
<td>ENJZ-307</td>
<td>Jazz and Latin Jazz Rating 5</td>
</tr>
<tr>
<td>ENJZ-320</td>
<td>The Music of Wes Montgomery</td>
</tr>
<tr>
<td>ENJZ-321</td>
<td>Wayne Shorter Ensemble</td>
</tr>
<tr>
<td>ENJZ-322</td>
<td>The Music of Horace Silver</td>
</tr>
<tr>
<td>ENJZ-323</td>
<td>The Music of Cedar Walton</td>
</tr>
<tr>
<td>ENJZ-324</td>
<td>Free Jazz/Bebop</td>
</tr>
<tr>
<td>ENJZ-325</td>
<td>The Music of Charlie Parker</td>
</tr>
<tr>
<td>ENJZ-326</td>
<td>New Orleans Street Band</td>
</tr>
<tr>
<td>ENJZ-327</td>
<td>Small Band Jazz Rating 6</td>
</tr>
<tr>
<td>ENJZ-328</td>
<td>The Music of Dave Holland</td>
</tr>
<tr>
<td>ENJZ-329</td>
<td>ECM/Free Jazz</td>
</tr>
<tr>
<td>ENJZ-330</td>
<td>Original Compositions</td>
</tr>
<tr>
<td>ENJZ-331</td>
<td>9-Piece Jazz Ensemble</td>
</tr>
<tr>
<td>ENJZ-332</td>
<td>Piano Trio with Vocals Rating 5</td>
</tr>
<tr>
<td>ENJZ-333</td>
<td>Chord Scale Madness</td>
</tr>
<tr>
<td>ENJZ-P400</td>
<td>Ensemble Master Class</td>
</tr>
<tr>
<td>ENJZ-401</td>
<td>Rainbow Big Band</td>
</tr>
<tr>
<td>ENJZ-402</td>
<td>Avant-Garde Ensemble</td>
</tr>
<tr>
<td>ENJZ-403</td>
<td>Concert Jazz Orchestra</td>
</tr>
<tr>
<td>ENJZ-404</td>
<td>Small Band Jazz</td>
</tr>
<tr>
<td>ENJZ-405</td>
<td>Blue Note Era Jazz</td>
</tr>
<tr>
<td>ENJZ-406</td>
<td>Miles Davis Acoustic</td>
</tr>
<tr>
<td>ENJZ-407</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>ENJZ-408</td>
<td>Electric Jazz</td>
</tr>
<tr>
<td>ENJZ-409</td>
<td>The Music of Joe Henderson</td>
</tr>
<tr>
<td>ENJZ-410</td>
<td>The Music of Ornette Coleman</td>
</tr>
<tr>
<td>ENJZ-411</td>
<td>Rainbow All-Stars</td>
</tr>
<tr>
<td>ENJZ-412</td>
<td>The Music of Art Blakey</td>
</tr>
<tr>
<td>ENJZ-413</td>
<td>Urban Outreach Orchestra</td>
</tr>
<tr>
<td>ENJZ-414</td>
<td>Jazz Composition Ensemble</td>
</tr>
<tr>
<td>ENJZ-415</td>
<td>Advanced Repertory Big Band Ensemble</td>
</tr>
<tr>
<td>ENJZ-416</td>
<td>Contemporary Small Band Jazz</td>
</tr>
<tr>
<td>ENLT-200</td>
<td>Introduction to Latin Jazz</td>
</tr>
<tr>
<td>ENLT-201</td>
<td>Brazilian Instrumental Rating 3 With Vocals</td>
</tr>
<tr>
<td>ENLT-220</td>
<td>Latin/Afro-Cuban Styles</td>
</tr>
</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 SUMMER/FALL 2014 SCHEDULE

### Course List: Ensemble

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENLT-221</td>
<td>Brazilian Instrumental Rating 4 with Vocals</td>
</tr>
<tr>
<td>ENLT-222</td>
<td>Afro-Cuban Music Rating 4</td>
</tr>
<tr>
<td>ENLT-223</td>
<td>Afro-Cuban Traditional and Folkloric Music</td>
</tr>
<tr>
<td>ENLT-224</td>
<td>Vocal Music of Cuba and Brazil</td>
</tr>
<tr>
<td>ENLT-225</td>
<td>Latin Pop Ensemble</td>
</tr>
<tr>
<td>ENLT-300</td>
<td>Latin/Afro-Cuban Jazz</td>
</tr>
<tr>
<td>ENLT-301</td>
<td>Brazilian Instrumental Rating 5 with Vocals</td>
</tr>
<tr>
<td>ENLT-320</td>
<td>Afro-Cuban Music Rating 6</td>
</tr>
<tr>
<td>ENLT-321</td>
<td>Brazilian Ensemble Rating 6 with Vocals</td>
</tr>
<tr>
<td>ENLT-400</td>
<td>Merengue and Bachata Ensemble</td>
</tr>
<tr>
<td>ENLT-401</td>
<td>Salsa Ensemble</td>
</tr>
<tr>
<td>ENLT-402</td>
<td>Latin Jazz Originals</td>
</tr>
<tr>
<td>ENLT-403</td>
<td>Afro-Cuban Jazz Ensemble</td>
</tr>
<tr>
<td>ENMX-100</td>
<td>Rhythm Section Ensemble</td>
</tr>
<tr>
<td>ENMX-121</td>
<td>Mixed Styles Rating 2</td>
</tr>
<tr>
<td>ENMX-200</td>
<td>Mixed Styles Rating 3</td>
</tr>
<tr>
<td>ENMX-220</td>
<td>Mixed Styles Rating 4</td>
</tr>
<tr>
<td>ENMX-221</td>
<td>Latin Jazz with Vocals</td>
</tr>
<tr>
<td>ENMX-300</td>
<td>Mixed Styles Rating 5</td>
</tr>
<tr>
<td>ENMX-315</td>
<td>Studio Recording Ensemble</td>
</tr>
<tr>
<td>ENMX-401</td>
<td>Music Therapy Ensemble</td>
</tr>
<tr>
<td>ENPC-211</td>
<td>Beginning Percussion Ensemble</td>
</tr>
<tr>
<td>ENPC-215</td>
<td>Contemporary Mallet Percussion Ensemble</td>
</tr>
<tr>
<td>ENPC-321</td>
<td>Mixed World Ensemble</td>
</tr>
<tr>
<td>ENPC-359</td>
<td>Berklee Bata Ensemble</td>
</tr>
<tr>
<td>ENPC-363</td>
<td>Marimba in Mixed Chamber Music Ensemble</td>
</tr>
<tr>
<td>ENPC-374</td>
<td>West African Drum and Dance Ensemble</td>
</tr>
<tr>
<td>ENPC-385</td>
<td>The Berklee College Drum Line</td>
</tr>
<tr>
<td>ENPC-431</td>
<td>Berklee College of Music Percussion Ensemble</td>
</tr>
<tr>
<td>ENPH-291</td>
<td>Berklee Steelpan Ensemble</td>
</tr>
<tr>
<td>ENPM-331</td>
<td>Marimba Ensemble</td>
</tr>
<tr>
<td>ENPM-332</td>
<td>Marimba Ensemble 2</td>
</tr>
<tr>
<td>ENPM-333</td>
<td>Marimba Ensemble 3</td>
</tr>
<tr>
<td>ENPN-P112</td>
<td>Jazz Piano Trio 1</td>
</tr>
<tr>
<td>ENPN-P121</td>
<td>Introduction to Jazz Improvisation for Classical Pianists</td>
</tr>
<tr>
<td>ENPN-131</td>
<td>Elements of Jazz Piano</td>
</tr>
<tr>
<td>ENPN-212</td>
<td>Piano Trio Lab</td>
</tr>
<tr>
<td>ENPN-P212</td>
<td>Jazz Piano Trio 2</td>
</tr>
<tr>
<td>ENPN-246</td>
<td>Afro-Cuban Piano Montunos Ensemble</td>
</tr>
<tr>
<td>ENPN-249</td>
<td>Odd-Meter Rhythmic Studies for the Pianist Ensemble</td>
</tr>
<tr>
<td>ENPN-261</td>
<td>Synth Techniques for Live Performance Ensemble</td>
</tr>
<tr>
<td>ENPN-266</td>
<td>Gospel Keyboard Techniques Ensemble</td>
</tr>
<tr>
<td>ENPN-279</td>
<td>Accompanying Techniques for the Piano/Vocalist Ensemble</td>
</tr>
<tr>
<td>ENPN-353</td>
<td>The Piano Style of Thelonious Monk Ensemble</td>
</tr>
<tr>
<td>ENPN-365</td>
<td>Rehearsal Techniques for the Pianist/Band Leader Ensemble</td>
</tr>
<tr>
<td>ENPN-371</td>
<td>New Music Improvisation Ensemble</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 SUMMER/FALL 2014 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENPN-461</td>
<td>Jazz Piano Master Class Ensemble</td>
</tr>
<tr>
<td>ENPP-121</td>
<td>Mixed Pop Styles</td>
</tr>
<tr>
<td>ENPP-200</td>
<td>Mixed Pop and Jazz</td>
</tr>
<tr>
<td>ENPP-201</td>
<td>Mixed Pop and Rock</td>
</tr>
<tr>
<td>ENPP-202</td>
<td>R&amp;B, Pop/Rock, and Jazz</td>
</tr>
<tr>
<td>ENPP-203</td>
<td>The Music of Lilith Fair</td>
</tr>
<tr>
<td>ENPP-204</td>
<td>Acoustic Unplugged</td>
</tr>
<tr>
<td>ENPP-205</td>
<td>The Solo Pop/Rock Performer</td>
</tr>
<tr>
<td>ENPP-206</td>
<td>Contemporary Christian</td>
</tr>
<tr>
<td>ENPP-220</td>
<td>Oldies: Sam Cooke, Tina Turner, and Otis Redding</td>
</tr>
<tr>
<td>ENPP-221</td>
<td>Pop/R&amp;B</td>
</tr>
<tr>
<td>ENPP-222</td>
<td>Pop and Indie</td>
</tr>
<tr>
<td>ENPP-223</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>ENPP-224</td>
<td>Pop/Rock and Country</td>
</tr>
<tr>
<td>ENPP-225</td>
<td>British Pop Rock</td>
</tr>
<tr>
<td>ENPP-300</td>
<td>Recording Rhythm Section Rating 5</td>
</tr>
<tr>
<td>ENPP-303</td>
<td>Rhythm Track for Songwriters</td>
</tr>
<tr>
<td>ENPP-320</td>
<td>The Music of Paul Simon and Sting</td>
</tr>
<tr>
<td>ENPP-401</td>
<td>Vocal Recording Session</td>
</tr>
<tr>
<td>ENPP-402</td>
<td>L.A. Studio Ensemble</td>
</tr>
<tr>
<td>ENRB-200</td>
<td>R&amp;B Jam Band</td>
</tr>
<tr>
<td>ENRB-201</td>
<td>R&amp;B Rating 3</td>
</tr>
<tr>
<td>ENRB-220</td>
<td>R&amp;B/Hip-Hop</td>
</tr>
<tr>
<td>ENRB-221</td>
<td>Spoken Word</td>
</tr>
<tr>
<td>ENRB-300</td>
<td>The Music of James Brown</td>
</tr>
<tr>
<td>ENRB-301</td>
<td>‘70s R&amp;B/Funk</td>
</tr>
<tr>
<td>ENRB-302</td>
<td>R&amp;B/Funk Rating 5</td>
</tr>
<tr>
<td>ENRB-303</td>
<td>R&amp;B/Smooth Jazz</td>
</tr>
<tr>
<td>ENRB-304</td>
<td>Original R&amp;B</td>
</tr>
<tr>
<td>ENRB-305</td>
<td>Lettuce &amp; Soulive Ensemble</td>
</tr>
<tr>
<td>ENRB-P400</td>
<td>Funk and Soul Review</td>
</tr>
<tr>
<td>ENRB-401</td>
<td>The Music of P-Funk</td>
</tr>
<tr>
<td>ENRB-402</td>
<td>The Music of Tower of Power</td>
</tr>
<tr>
<td>ENRB-403</td>
<td>Hip-Hop Ensemble</td>
</tr>
<tr>
<td>ENRB-405</td>
<td>Techno/DJ Sampling Ensemble</td>
</tr>
<tr>
<td>ENRB-406</td>
<td>Aretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan</td>
</tr>
<tr>
<td>ENRB-407</td>
<td>Divas Ensemble</td>
</tr>
<tr>
<td>ENRB-408</td>
<td>Neo-Soul</td>
</tr>
<tr>
<td>ENRB-409</td>
<td>The Music of Take 6 Ensemble</td>
</tr>
<tr>
<td>ENRK-200</td>
<td>Rock and Roll Hall of Fame Ensemble</td>
</tr>
<tr>
<td>ENRK-201</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>ENRK-202</td>
<td>Rock Jam Band</td>
</tr>
<tr>
<td>ENRK-203</td>
<td>Rock of the ‘70s</td>
</tr>
<tr>
<td>ENRK-204</td>
<td>The Music of Jimi Hendrix</td>
</tr>
<tr>
<td>ENRK-205</td>
<td>Progressive Rock Rating 3</td>
</tr>
<tr>
<td>ENRK-206</td>
<td>Blues-Rock Ensemble</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENRK-220</td>
<td>The Music of the Beatles</td>
</tr>
<tr>
<td>ENRK-300</td>
<td>Women in Rock</td>
</tr>
<tr>
<td>ENRK-302</td>
<td>Progressive Rock Instrumental Rating 5</td>
</tr>
<tr>
<td>ENRK-303</td>
<td>String Metal Ensemble</td>
</tr>
<tr>
<td>ENRK-400</td>
<td>Hardcore/Heavy Metal</td>
</tr>
<tr>
<td>ENRK-401</td>
<td>The Music of Radiohead Ensemble</td>
</tr>
<tr>
<td>ENRT-200</td>
<td>Blues</td>
</tr>
<tr>
<td>ENRT-201</td>
<td>Acoustic Blues</td>
</tr>
<tr>
<td>ENRT-P202</td>
<td>21st-Century String Band</td>
</tr>
<tr>
<td>ENRT-203</td>
<td>Traditional Gospel</td>
</tr>
<tr>
<td>ENRT-220</td>
<td>Spirituals</td>
</tr>
<tr>
<td>ENRT-221</td>
<td>New Acoustic Music</td>
</tr>
<tr>
<td>ENRT-300</td>
<td>Chicago Blues</td>
</tr>
<tr>
<td>ENRT-P304</td>
<td>Acoustic Strings Workshop</td>
</tr>
<tr>
<td>ENRT-400</td>
<td>Bluegrass</td>
</tr>
<tr>
<td>ENRT-401</td>
<td>Country Music Ensemble</td>
</tr>
<tr>
<td>ENRT-402</td>
<td>Men’s Chorus</td>
</tr>
<tr>
<td>ENRT-403</td>
<td>Women’s Chorus</td>
</tr>
<tr>
<td>ENRT-404</td>
<td>Overjoyed</td>
</tr>
<tr>
<td>ENRT-405</td>
<td>Reverence Gospel Ensemble</td>
</tr>
<tr>
<td>ENRT-406</td>
<td>Old-Time/Appalachian Music</td>
</tr>
<tr>
<td>ENSB-100</td>
<td>Ensemble Placeholder</td>
</tr>
<tr>
<td>ENSB-361</td>
<td>Advanced Woodwind Chamber Music</td>
</tr>
<tr>
<td>ENSB-425</td>
<td>Advanced Repertory Workshop</td>
</tr>
<tr>
<td>ENST-131</td>
<td>Harp Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-132</td>
<td>Banjo Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-140</td>
<td>Funk String Ensemble</td>
</tr>
<tr>
<td>ENST-141</td>
<td>Free Improvisation for Strings</td>
</tr>
<tr>
<td>ENST-151</td>
<td>Berklee Contemporary String Orchestra</td>
</tr>
<tr>
<td>ENST-221</td>
<td>String Master Class</td>
</tr>
<tr>
<td>ENST-222</td>
<td>Acoustic Roots Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-223</td>
<td>Wayfaring Strangers Ensemble</td>
</tr>
<tr>
<td>ENST-224</td>
<td>Rhythmic Explorations for Strings</td>
</tr>
<tr>
<td>ENST-P230</td>
<td>Classical Improvisation</td>
</tr>
<tr>
<td>ENST-251</td>
<td>Classical String Chamber Music Ensemble</td>
</tr>
<tr>
<td>ENST-252</td>
<td>Contemporary Arranging and Performing For Strings</td>
</tr>
<tr>
<td>ENST-253</td>
<td>Old Time Fiddle Ensemble</td>
</tr>
<tr>
<td>ENST-P254</td>
<td>Contemporary Styles String Quartet</td>
</tr>
<tr>
<td>ENST-271</td>
<td>Global String Ensemble</td>
</tr>
<tr>
<td>ENST-290</td>
<td>Rock Strings Ensemble</td>
</tr>
<tr>
<td>ENST-355</td>
<td>Improvisational String Ensemble</td>
</tr>
<tr>
<td>ENVC-111</td>
<td>Rhythm Section Grooves for Vocalists 1</td>
</tr>
<tr>
<td>ENVC-112</td>
<td>Rhythm Section Grooves for Vocalists 2</td>
</tr>
<tr>
<td>ENVC-113</td>
<td>Rhythm Section Grooves for Vocalists 3</td>
</tr>
<tr>
<td>ENVC-122</td>
<td>Vocal Ensemble With Improvisation 1: Jazz/Blues</td>
</tr>
<tr>
<td>ENVC-123</td>
<td>Vocal Ensemble With Improvisation 1: R&amp;B</td>
</tr>
<tr>
<td>ENVC-124</td>
<td>Pop/Rock/Country Vocal Ensemble with Background Vocals</td>
</tr>
</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 SUMMER/FALL 2014 SCHEDULE

ENVC-132  
Circle Song Choir

ENVC-141  
Vocal Improvisation Ensemble 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  
Advanced Vocal Performance Ensemble Mixed Styles 1

ENVC-P335  
The New Group

ENVC-361  
Music Education Concert Choir

ENVC-370  
Musical Theater Ensemble

ENVC-375  
Advanced Performance Skills for the Background Singer

ENVC-421  
Advanced Pop/Rock/Country Vocal Ensembles With Background Vocals

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

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 SUMMER/FALL 2014 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>EP-326</td>
<td>Interactive Media Portfolio</td>
<td>EP-461</td>
<td>Electroacoustic and Acousmatic Composition</td>
</tr>
<tr>
<td>EP-337</td>
<td>Csound: Sound Design and Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-339</td>
<td>Electronic Composition and Sound Design for Commercial Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-340</td>
<td>Speech and Vocal Synthesis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-341</td>
<td>Programming Interactive Audio Software and Plugins in Max/MSP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-P350</td>
<td>Live Performance Techniques for Electronic Musicians</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-351</td>
<td>Advanced Studies in Digital Sampling Techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-353</td>
<td>Audio Programming in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-P360</td>
<td>Composition and Performance on Mobile Devices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-371</td>
<td>Composition Workshop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-373</td>
<td>Sound Design for Animation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-381</td>
<td>Digital Audio Production and Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-391</td>
<td>Circuit Bending and Physical Computing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-401</td>
<td>Advanced Seminar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EP-413</td>
<td>Digital Signal Processing: Composition and Sound Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-111</td>
<td>Ear Training 1</td>
<td>ET-411</td>
<td>Advanced Ear Training 1</td>
</tr>
<tr>
<td>ET-112</td>
<td>Ear Training 2</td>
<td>ET-412</td>
<td>Advanced Ear Training 2</td>
</tr>
<tr>
<td>ET-211</td>
<td>Ear Training 3</td>
<td>ET-421</td>
<td>Atonal Solfege 1</td>
</tr>
<tr>
<td>ET-212</td>
<td>Ear Training 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-231</td>
<td>Solfege 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-232</td>
<td>Solfege 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-321</td>
<td>World Music Ear Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-331</td>
<td>Harmonic Ear Training 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-332</td>
<td>Harmonic Ear Training 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-341</td>
<td>Rhythmic Ear Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-351</td>
<td>Fundamentals of Transcription</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-353</td>
<td>Advanced Seminar</td>
<td></td>
<td></td>
</tr>
</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 SUMMER/FALL 2014 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ET-422</td>
<td>Atonal Solfege 2</td>
</tr>
<tr>
<td>ET-441</td>
<td>Popular Song Transcription</td>
</tr>
<tr>
<td>ET-451</td>
<td>Jazz Solo Transcription</td>
</tr>
<tr>
<td>ET-P461</td>
<td>Advanced Modal Ear Training</td>
</tr>
<tr>
<td>FS-P114</td>
<td>Introduction to Film Scoring for Non-Majors</td>
</tr>
<tr>
<td>FS-221</td>
<td>Intensive Introduction to Film Scoring</td>
</tr>
<tr>
<td>FS-241</td>
<td>Dramatic Scoring 1</td>
</tr>
<tr>
<td>FS-251</td>
<td>The Language of Film</td>
</tr>
<tr>
<td>FS-271</td>
<td>Analysis of Video Game Music Techniques</td>
</tr>
<tr>
<td>FS-P301</td>
<td>Mixing the Film Score</td>
</tr>
<tr>
<td>FS-311</td>
<td>Film Music Composition Seminar</td>
</tr>
<tr>
<td>FS-340</td>
<td>Dramatic Orchestration for Film</td>
</tr>
<tr>
<td>FS-341</td>
<td>Dramatic Scoring 2</td>
</tr>
<tr>
<td>FS-343</td>
<td>Master Film Composers</td>
</tr>
<tr>
<td>FS-351</td>
<td>Post-Romantic Scoring</td>
</tr>
<tr>
<td>FS-361</td>
<td>Computer/Synthesis Applications for Film Scoring</td>
</tr>
<tr>
<td>FS-371</td>
<td>Interactive Scoring for Video Games</td>
</tr>
<tr>
<td>FS-375</td>
<td>Film Music Editing 1</td>
</tr>
<tr>
<td>FS-391</td>
<td>Film Scoring Techniques for Composers</td>
</tr>
<tr>
<td>FS-433</td>
<td>Stylistic Adaptation in Film Scoring</td>
</tr>
<tr>
<td>FS-435</td>
<td>Scoring the Moment</td>
</tr>
<tr>
<td>FS-P440</td>
<td>Advanced Dramatic Orchestration and Synchronization Techniques</td>
</tr>
<tr>
<td>FS-441</td>
<td>Dramatic Scoring 3 and Video</td>
</tr>
<tr>
<td>FS-461</td>
<td>Advanced Computer Applications for Film/Video Scoring</td>
</tr>
<tr>
<td>FS-468</td>
<td>Contemporary Techniques in Film Scoring</td>
</tr>
<tr>
<td>FS-471</td>
<td>Advanced Scoring and Implementation for Video Games</td>
</tr>
<tr>
<td>FS-475</td>
<td>Advanced Film Music Editing</td>
</tr>
<tr>
<td>FS-481</td>
<td>Film Scoring Practicum</td>
</tr>
<tr>
<td>FS-P485</td>
<td>Scoring Silent Films</td>
</tr>
<tr>
<td>FS-487</td>
<td>Senior Portfolio and Seminar in Film Scoring</td>
</tr>
<tr>
<td>FS-495</td>
<td>Film Scoring Internship</td>
</tr>
<tr>
<td>HR-112</td>
<td>Harmony 2</td>
</tr>
<tr>
<td>HR-211</td>
<td>Harmony 3</td>
</tr>
<tr>
<td>HR-212</td>
<td>Harmony 4</td>
</tr>
<tr>
<td>HR-231</td>
<td>Harmonic Analysis of Rock Music</td>
</tr>
<tr>
<td>HR-241</td>
<td>Harmony in Brazilian Song</td>
</tr>
<tr>
<td>HR-251</td>
<td>Blues: Analysis and Application</td>
</tr>
<tr>
<td>HR-261</td>
<td>The Music of the Beatles</td>
</tr>
<tr>
<td>HR-325</td>
<td>Reharmonization Techniques</td>
</tr>
<tr>
<td>HR-335</td>
<td>Advanced Harmonic Concepts</td>
</tr>
<tr>
<td>HR-345</td>
<td>Advanced Modal Harmony</td>
</tr>
<tr>
<td>HR-P351</td>
<td>John, Paul, George, and Ringo: The Solo Years</td>
</tr>
<tr>
<td>HR-355</td>
<td>The Music of the Yellowjackets</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SUMMER/FALL 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
   Pedagogy: 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
ILBS-351
Slap Techniques for Electric Bass 2

ILBS-361
Latin Bass Lines

ILBS-364
Bass Lab – Sight-Reading Latin Rhythms

ILBS-P385
Gospel Bass Lab

ILBS-421
Bass Lab – Advanced Reading

ILBS-481
Bach Cello Suites for Bowed Double Bass

ILEN-333
Turntable Technique

ILGT-115
Guitar Performance Skills for the Non-Guitar Principal

ILGT-119
Guitar Styles Skills Labs

ILGT-211
Ensemble Preparation Lab – Guitar

ILGT-213
Guitar Comping and Soloing in Odd Meters

ILGT-215
Bottleneck Blues Lab

ILGT-217
Creative Applications for Proficiency Materials

ILGT-221
Standard Tune Workshop for the Guitarist

ILGT-223
Guitar Arpeggios 1

ILGT-225
Guitar Chart Reading and Performance

ILGT-227
Guitar Chord Soloing

ILGT-228
Fingerpicking Blues Guitar

ILGT-230
Performing Solo Guitarist

ILGT-231
Jazz/Blues Guitar

ILGT-235
Jimmy Page Lab

ILGT-237
Hard Rock/Metal Lab

ILGT-238
The Music of Kenny Burrell and Grant Green

ILGT-241
Jazz/Rock Improvisation for Guitar

ILGT-243
Jazz/Rock Rhythm Guitar Playing

ILGT-245
Rock Guitar Lab

ILGT-247
Steel Guitar Lab

ILGT-249
Slide Guitar Lab

ILGT-251
Advanced Blues/Rock Guitar Techniques

ILGT-253
Groove Concept for Funk Guitar Performance

ILGT-261
Guitar Lab – Developmental Arpeggios

ILGT-265
Guitar Lab – Performance Techniques and Comping

ILGT-267
Guitarist Approaches to Vocal Accompaniment

ILGT-269
Polyrhythms for Guitar 1

ILGT-271
Linear Approach Concepts

ILGT-275
Recording/Practice Techniques for the Performing Guitarist

ILGT-285
Country Guitar Lab

ILGT-319
Guitar Styles of the Beatles

ILGT-321
Advanced Standard Workshop for the Guitarist

ILGT-323
Guitar Arpeggios 2

ILGT-325
Walking Bass Line and Chords for Guitar

ILGT-327
Advanced Chord Soloing

ILGT-331
Guitar Synthesizer Lab

ILGT-333
Electronic Effects for Guitar

ILGT-340
The George Benson Lab

ILGT-341
Jazz/Rock Improvisation for Guitar 2
## PLAN YOUR SUMMER/FALL 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-376**
  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 Courses

- **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-273**
  Cajón Playing Styles
- **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-P385**
  The Show Drummer/Percussionist
- **ILPD-424**
  Caribbean Rhythms for Drum Set
- **ILPD-433**
  Advanced Jazz Drumming

---

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 SUMMER/FALL 2014 SCHEDULE

ILPH-293
Afro-Caribbean Rhythms and Percussion for Nonpercussionists
ILPH-351
Drumming Styles of Ghana
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 – Comping 1
ILPN-122
Keyboard Lab – Comping 2
ILPN-213
Keyboard Lab – Chart Reading
ILPN-224
Keyboard Lab – Advanced Comping
ILPN-227
Accompaniment Techniques for the Singer/Pianist
ILPN-235
Upper Structure Triad Applications
ILPN-P236
Upper Structure Triads 2: The Linear Approach
ILPN-237
Advanced Rhythmic Lab for the Keyboardist
ILPN-241
Advanced Stylistic Comping – Pop
ILPN-242
Advanced Stylistic Comping – Funk/Fusion
ILPN-243
Advanced Stylistic Comping – Latin
ILPN-244
Advanced Stylistic Comping – 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
Jazz Strings

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 SUMMER/FALL 2014 SCHEDULE

Course List:
Instrumental Labs/Instrumental Studies

INSTRUMENTAL LABS/INSTRUMENTAL STUDIES

ILST-121  Jazz Violin Lab
ILST-240  Sound Reinforcement Techniques for Strings
ILST-250  Recording Techniques for String Players
ILVC-111  Vocal Sight-Reading Techniques 1
ILVC-115  Musical Independence Skills for Singers
ILVC-151  Acting Skills for the Vocalist
ILVC-210  Elements of Vocal Technique for Non-Voice Principals
ILVC-211  Vocal Sight-Reading Techniques 2
ILVC-220  Musicianship for Singers
ILVC-271  Microphones, PA Systems, and the Singer
ILVC-311  Vocal Sight-Reading Techniques 3
ILWD-111  Woodwind Lab – Techniques 1
ILWD-112  Woodwind Lab – Techniques 2
ILWD-113  Woodwind Lab – Techniques 3
ILWD-211  Woodwind Improvisation Lab 1
ILWD-221  Practice Routines for Flute
ILWD-241  Jazz Flute Lab
ILWD-311  Woodwind Improvisation Lab 2
ILWD-321  Woodwind Doubling Lab – Flute
ILWD-322  Woodwind Doubling Lab – Clarinet
ILWD-323  Woodwind Doubling Lab – Saxophone and Theater Doubling
ILWD-331  Woodwind Doubling Lab – MIDI Wind Controller
ILWD-341  Flute Repertoire Class: Baroque through Contemporary
ILWD-P342  Phrasing and Interpretation in the Classical Style
ILWD-345  Brazilian and Latin Flute Lab
ILWD-355  Advanced Woodwind Sight-Reading Lab
ILWD-365  Saxophone Section Playing

INSTRUMENTAL STUDIES

ISBR-221  Trumpet Class for Music Education Majors
ISBR-231  Trombone Class for Music Education Majors
ISGT-221  Guitar Class for Music Education Majors
ISGT-231  Guitar Class for Music Therapists 1
ISGT-232  Guitar Class for Music Therapists 2
ISKB-P111  Keyboard Fundamentals
ISKB-211  Basic Keyboard Techniques 1
ISKB-212  Basic Keyboard Techniques 2
ISKB-215  Keyboard Skills for the Writer
ISKB-221  Keyboard Class 1 for Music Education Majors
ISKB-222  Keyboard Class 2 for Music Education Majors
ISKB-321  Keyboard Class 3 for Music Education Majors
ISKB-322  Keyboard Class 4 for Music Education Majors
ISPC-221  Percussion Class for Music Education Majors
ISPC-231  Percussion for Music Therapy
ISST-221  String Class for Music Education Majors
ISVC-111  Guitar Accompanying Skills for the Vocalist
ISVC-112  Guitar Accompaniment Skills for the Vocalist 2

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 SUMMER/FALL 2014 SCHEDULE

ISWD-221
Flute Class for Music Education Majors

ISWD-222
Clarinet Class for Music Education Majors

ISWD-223
Double Reed/Saxophone Class for Music Education Majors

INTERNSHIPS

CM-495
Composition Internship

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

LAHS-231
The Ancient and Medieval Worlds

LAHS-232
The Renaissance to the Present

LAHS-233
Art History Topics

LAHS-P234
Japanese Art and Culture

LAHS-235
Global Perspectives in Postmodern Art

LAHS-P236
Race and the Visual Arts

LAHS-238
Scandals and Vandals: 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

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.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LENG-319</td>
<td>Fiction and Film</td>
<td></td>
</tr>
<tr>
<td>LENG-321</td>
<td>Modern Drama and Film</td>
<td></td>
</tr>
<tr>
<td>LENG-325</td>
<td>Theater Workshop</td>
<td></td>
</tr>
<tr>
<td>LENG-331</td>
<td>Creative Writing: Poetry 1</td>
<td></td>
</tr>
<tr>
<td>LENG-335</td>
<td>Fiction Writing Workshop</td>
<td></td>
</tr>
<tr>
<td>LENG-336</td>
<td>Scriptwriting for Theater, TV, and Film</td>
<td></td>
</tr>
<tr>
<td>LENG-337</td>
<td>Telling True Stories</td>
<td></td>
</tr>
<tr>
<td>LENG-351</td>
<td>Music Criticism, Reviewing, and Blogging</td>
<td></td>
</tr>
<tr>
<td>LENG-352</td>
<td>Music and Literature for Children</td>
<td></td>
</tr>
<tr>
<td>LENG-365</td>
<td>Intercultural Communication</td>
<td></td>
</tr>
<tr>
<td>LENG-P387</td>
<td>African American Children's Literature and Culture</td>
<td></td>
</tr>
<tr>
<td>LENG-391</td>
<td>Children's Literature: Multicultural Perspectives</td>
<td></td>
</tr>
<tr>
<td>LENG-P401</td>
<td>Scene Study Workshop</td>
<td></td>
</tr>
<tr>
<td>LENG-424</td>
<td>Advanced Theater Scriptwriting Workshop</td>
<td></td>
</tr>
<tr>
<td>LENG-425</td>
<td>Advanced Theater Production Workshop</td>
<td></td>
</tr>
<tr>
<td>LENG-431</td>
<td>Creative Writing: Poetry 2</td>
<td></td>
</tr>
<tr>
<td>LENG-450</td>
<td>Poetry Jam and Slam</td>
<td></td>
</tr>
<tr>
<td>LENG-452</td>
<td>Poetry Jam and Slam 2</td>
<td></td>
</tr>
<tr>
<td>LENG-460</td>
<td>Flo'ology: Spoken Word and Improvisation</td>
<td></td>
</tr>
<tr>
<td>LENG-P490</td>
<td>FUSION Magazine Seminar and Practicum</td>
<td></td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
<td></td>
</tr>
<tr>
<td>LFRN-252</td>
<td>French 2</td>
<td></td>
</tr>
<tr>
<td>LFRN-353</td>
<td>French 3</td>
<td></td>
</tr>
<tr>
<td>LFRN-454</td>
<td>French 4</td>
<td></td>
</tr>
<tr>
<td>LHIS-202</td>
<td>Nations and Nationalism</td>
<td></td>
</tr>
<tr>
<td>LHIS-203</td>
<td>Ancient Religions and Philosophies</td>
<td></td>
</tr>
<tr>
<td>LHIS-213</td>
<td>Early History of the Americas</td>
<td></td>
</tr>
<tr>
<td>LHIS-214</td>
<td>Modern History of the Americas</td>
<td></td>
</tr>
<tr>
<td>LHIS-215</td>
<td>History of Modern East Asia</td>
<td></td>
</tr>
<tr>
<td>LHIS-216</td>
<td>History of the Middle East</td>
<td></td>
</tr>
<tr>
<td>LHIS-217</td>
<td>The Modern Age: Europe 1700–1945</td>
<td></td>
</tr>
<tr>
<td>LHIS-218</td>
<td>Women and Culture in the West: Route to Modern Feminism</td>
<td></td>
</tr>
<tr>
<td>LHIS-219</td>
<td>History of Nazi Germany</td>
<td></td>
</tr>
<tr>
<td>LHIS-220</td>
<td>Cinema in Hitler’s Germany</td>
<td></td>
</tr>
<tr>
<td>LHIS-221</td>
<td>World Revolutions</td>
<td></td>
</tr>
<tr>
<td>LHIS-223</td>
<td>History Topics</td>
<td></td>
</tr>
<tr>
<td>LHIS-224</td>
<td>Africana Studies: The Sociology of Black Music in American Culture</td>
<td></td>
</tr>
<tr>
<td>LHIS-225</td>
<td>Africana Studies: The Theology of American Popular Music</td>
<td></td>
</tr>
<tr>
<td>LHIS-226</td>
<td>Africana Studies: Biographies in Black (Music, Lives, and Meanings)</td>
<td></td>
</tr>
<tr>
<td>LHIS-P227</td>
<td>Multicultural Contemplative Practices</td>
<td></td>
</tr>
<tr>
<td>LHIS-228</td>
<td>Contemplative and Mystical Traditions</td>
<td></td>
</tr>
<tr>
<td>LHIS-P237</td>
<td>American Television</td>
<td></td>
</tr>
<tr>
<td>LHIS-P248</td>
<td>Palestinian-Israeli Relations</td>
<td></td>
</tr>
<tr>
<td>LHIS-301</td>
<td>International Human Rights</td>
<td></td>
</tr>
<tr>
<td>LHIS-P320</td>
<td>20th-Century Women Songwriters</td>
<td></td>
</tr>
<tr>
<td>LHIS-321</td>
<td>America From the Jazz to the Digital Age</td>
<td></td>
</tr>
</tbody>
</table>
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

LHIS-P322
The Music of Laurel Canyon
LHIS-334
Contemporary History
LHIS-363
Gender and Power in History
LHIS-375
Mythology and Folklore
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
LMAS-320
20th-Century Women Songwriters
LMSC-130
Concepts of Mathematics
LMSC-208
Musical Acoustics
LMSC-209
Architectural 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-P219
Gay, Lesbian, and Queer Culture
LSOC-220
Music, Gender, and Society
LSOC-225
Principles of Economics

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.
**Course List:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LSOC-P230</td>
<td>Gender and Country Music</td>
</tr>
<tr>
<td>LSOC-231</td>
<td>Culture, Diversity, and Artistry</td>
</tr>
<tr>
<td>LSOC-240</td>
<td>Women in Rock Music</td>
</tr>
<tr>
<td>LSOC-P250</td>
<td>Sound and Society: The Social Life of Musical Practices</td>
</tr>
<tr>
<td>LSOC-260</td>
<td>Cuban Music, Culture, and Society</td>
</tr>
<tr>
<td>LSOC-P270</td>
<td>The R&amp;B/Soul Business: The Roots of Hip-Hop</td>
</tr>
<tr>
<td>LSOC-280</td>
<td>Music, Spirit, and Transformation</td>
</tr>
<tr>
<td>LSOC-P281</td>
<td>From Boys to Men: Masculinity in Contemporary Society</td>
</tr>
<tr>
<td>LSOC-299</td>
<td>Music and Society Transfer Credit</td>
</tr>
<tr>
<td>LSOC-P300</td>
<td>City Blues</td>
</tr>
<tr>
<td>LSOC-301</td>
<td>Behavioral Assessment and Observation</td>
</tr>
<tr>
<td>LSOC-307</td>
<td>Music Cognition</td>
</tr>
<tr>
<td>LSOC-310</td>
<td>Group Dynamics</td>
</tr>
<tr>
<td>LSOC-331</td>
<td>History of Political Thought</td>
</tr>
<tr>
<td>LSOC-335</td>
<td>Modern Political Thought</td>
</tr>
<tr>
<td>LSOC-341</td>
<td>Irish and Celtic Culture, Film, and Music</td>
</tr>
<tr>
<td>LSOC-355</td>
<td>City Life: Local and Global Perspectives</td>
</tr>
<tr>
<td>LSOC-371</td>
<td>Identity</td>
</tr>
<tr>
<td>LSOC-375</td>
<td>New Blues for the Old South: Southern Culture and Change</td>
</tr>
<tr>
<td>LSOC-411</td>
<td>Child and Adolescent Psychology</td>
</tr>
<tr>
<td>LSOC-421</td>
<td>Abnormal Psychology</td>
</tr>
<tr>
<td>LSOC-431</td>
<td>Adult Development and Aging</td>
</tr>
<tr>
<td>LSOC-441</td>
<td>The Psychiatric Setting</td>
</tr>
<tr>
<td>LSOC-P451</td>
<td>Existential Psychoanalytic Theory and Life</td>
</tr>
<tr>
<td>LSPN-P100</td>
<td>Curso intensivo</td>
</tr>
<tr>
<td>LSPN-161</td>
<td>Introductory Spanish 1</td>
</tr>
<tr>
<td>LSPN-262</td>
<td>Introductory Spanish 2</td>
</tr>
<tr>
<td>LSPN-P300</td>
<td>Cinema en español</td>
</tr>
<tr>
<td>LSPN-363</td>
<td>Intermediate Spanish 1</td>
</tr>
<tr>
<td>LSPN-P400</td>
<td>Literatura iberoamericana</td>
</tr>
<tr>
<td>LSPN-464</td>
<td>Intermediate Spanish 2</td>
</tr>
</tbody>
</table>

**LITERATURE, HISTORY, AND ANALYSIS**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-211</td>
<td>History of Western Music 1</td>
</tr>
<tr>
<td>LHAN-212</td>
<td>History of Western Music 2</td>
</tr>
<tr>
<td>LHAN-221</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>LHAN-222</td>
<td>History of Rock Music</td>
</tr>
<tr>
<td>LHAN-233</td>
<td>Classic Rock Guitar Players</td>
</tr>
<tr>
<td>LHAN-P242</td>
<td>Music of the English-Speaking Caribbean Islands</td>
</tr>
<tr>
<td>LHAN-243</td>
<td>Japanese Music and Instruments</td>
</tr>
<tr>
<td>LHAN-245</td>
<td>Women in Music</td>
</tr>
<tr>
<td>LHAN-P250</td>
<td>Maurice Ravel: The Man and His Music</td>
</tr>
<tr>
<td>LHAN-251</td>
<td>General Music History 1</td>
</tr>
<tr>
<td>LHAN-252</td>
<td>General Music History 2</td>
</tr>
<tr>
<td>LHAN-266</td>
<td>Dmitri Shostakovich: His Music and Life</td>
</tr>
<tr>
<td>LHAN-P288</td>
<td>Music of Olivier Messiaen</td>
</tr>
<tr>
<td>LHAN-311</td>
<td>Style Analysis of Classical and Romantic Music</td>
</tr>
</tbody>
</table>

---

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

LHAN-312
   Style Analysis of 20th-Century Music

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-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 SUMMER/FALL 2014 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-P349</td>
<td>Music Industry Entrepreneurship</td>
</tr>
<tr>
<td>MB-355</td>
<td>Advanced Computer Applications</td>
</tr>
<tr>
<td>MB-375</td>
<td>Music Intermediaries: Agents, Managers, and Attorneys</td>
</tr>
<tr>
<td>MB-387</td>
<td>Website Design and Management</td>
</tr>
<tr>
<td>MB-P389</td>
<td>Managing Technology-Driven Business</td>
</tr>
<tr>
<td>MB-391</td>
<td>Concerts and Touring</td>
</tr>
<tr>
<td>MB-P395</td>
<td>Business Finance</td>
</tr>
<tr>
<td>MB-397</td>
<td>Website Development for eBusiness</td>
</tr>
<tr>
<td>MB-405</td>
<td>Advanced Legal Issues and Contract Negotiation</td>
</tr>
<tr>
<td>MB-P415</td>
<td>International Music Licensing</td>
</tr>
<tr>
<td>MB-P421</td>
<td>Digital Marketing in the Music Industry</td>
</tr>
<tr>
<td>MB-P425</td>
<td>Strategic Management</td>
</tr>
<tr>
<td>MB-433</td>
<td>Current Events in the Music Industry</td>
</tr>
<tr>
<td>MB-P435</td>
<td>Emerging Music Business Models</td>
</tr>
<tr>
<td>MB-490</td>
<td>Senior Practicum 1 (Heavy Rotation Records)</td>
</tr>
<tr>
<td>MB-491</td>
<td>Senior Practicum 2 (Heavy Rotation Records)</td>
</tr>
<tr>
<td>MB-P493</td>
<td>Entrepreneurial Practicum</td>
</tr>
<tr>
<td>MB-495</td>
<td>Internship in Music Business/Management</td>
</tr>
<tr>
<td>MB-P499</td>
<td>International Industry Seminar</td>
</tr>
<tr>
<td>ME-212</td>
<td>Music Classroom Methods and Materials Music Classroom Methods and Materials</td>
</tr>
<tr>
<td>ME-311</td>
<td>Secondary Classroom Methods</td>
</tr>
<tr>
<td>ME-321</td>
<td>Choral Methods and Materials</td>
</tr>
<tr>
<td>ME-326</td>
<td>Multimedia for the Educator</td>
</tr>
<tr>
<td>ME-328</td>
<td>Music, the Brain, and Learning</td>
</tr>
<tr>
<td>ME-P332</td>
<td>Music in Early Childhood</td>
</tr>
<tr>
<td>ME-341</td>
<td>Teaching With a Multicultural Perspective</td>
</tr>
<tr>
<td>ME-P342</td>
<td>Composition, Technology, and the K-12 Student</td>
</tr>
<tr>
<td>ME-352</td>
<td>Preparing for the Music Licensing Exam</td>
</tr>
<tr>
<td>ME-355</td>
<td>Music Education Orff Ensemble</td>
</tr>
<tr>
<td>ME-381</td>
<td>Survey of Instrumental Literature</td>
</tr>
<tr>
<td>ME-383</td>
<td>Survey of Choral Music Literature</td>
</tr>
<tr>
<td>ME-385</td>
<td>Methods and Materials for Marching Band</td>
</tr>
<tr>
<td>ME-387</td>
<td>Instrument Repair 1</td>
</tr>
<tr>
<td>ME-P388</td>
<td>Instrument Repair 2</td>
</tr>
<tr>
<td>ME-P389</td>
<td>Instrument Repair 3</td>
</tr>
<tr>
<td>ME-431</td>
<td>Instrumental Methods and Materials</td>
</tr>
<tr>
<td>ME-475</td>
<td>Pre-Practicum Apprenticeship/Seminar</td>
</tr>
<tr>
<td>ME-495</td>
<td>Practice Teaching/Seminar</td>
</tr>
</tbody>
</table>

### MUSIC EDUCATION

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-111</td>
<td>Introduction to Music Education</td>
</tr>
<tr>
<td>ME-152</td>
<td>Computer Applications for Music Education</td>
</tr>
<tr>
<td>ME-211</td>
<td>Elementary Classroom Methods</td>
</tr>
</tbody>
</table>

### MUSIC HISTORY

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHIS-P201</td>
<td>History of Music in the European Tradition</td>
</tr>
<tr>
<td>MHIS-231</td>
<td>History of Film Music</td>
</tr>
<tr>
<td>MHIS-241</td>
<td>African American Music, History, and Culture – Foundations</td>
</tr>
</tbody>
</table>
## Music History/Music Production and Engineering

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHIS-247</td>
<td>Music of Women Composers</td>
</tr>
<tr>
<td>MHIS-253</td>
<td>African American Composers</td>
</tr>
<tr>
<td>MHIS-261</td>
<td>Concert Music after 1945</td>
</tr>
<tr>
<td>MHIS-341</td>
<td>African American Music, History, and Culture – Contemporary Connections</td>
</tr>
</tbody>
</table>

## MUSIC PRODUCTION AND ENGINEERING

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-110</td>
<td>Introduction to Music Production and Engineering</td>
</tr>
<tr>
<td>MP-113</td>
<td>Accelerated Pro Tools</td>
</tr>
<tr>
<td>MP-114</td>
<td>Critical Listening Lab for Musicians</td>
</tr>
<tr>
<td>MP-115</td>
<td>Production Analysis Lab for Musicians</td>
</tr>
<tr>
<td>MP-P121</td>
<td>Introduction to Game Audio</td>
</tr>
<tr>
<td>MP-P124</td>
<td>Advanced Audio Ear Training for Mix Engineers</td>
</tr>
<tr>
<td>MP-P204</td>
<td>Audio Basics for Recording</td>
</tr>
<tr>
<td>MP-P205</td>
<td>Recording and Mix Techniques for Musicians</td>
</tr>
<tr>
<td>MP-P206</td>
<td>Microphone Techniques: Recording and Production</td>
</tr>
<tr>
<td>MP-P207</td>
<td>Art of Mixing</td>
</tr>
<tr>
<td>MP-P208</td>
<td>Advanced Mixing and Mastering</td>
</tr>
<tr>
<td>MP-210</td>
<td>Principles of Independent Record Production</td>
</tr>
<tr>
<td>MP-211</td>
<td>Audio Technology 1</td>
</tr>
<tr>
<td>MP-212</td>
<td>Audio Technology 2</td>
</tr>
<tr>
<td>MP-214</td>
<td>Critical Listening Lab</td>
</tr>
<tr>
<td>MP-215</td>
<td>Production Analysis Lab</td>
</tr>
<tr>
<td>MP-225</td>
<td>MIDI Systems for Music Production</td>
</tr>
<tr>
<td>MP-226</td>
<td>Hybrid Recording and Mixing</td>
</tr>
<tr>
<td>MP-P235</td>
<td>Collaborative Production</td>
</tr>
<tr>
<td>MP-241</td>
<td>Mix Techniques Lab</td>
</tr>
<tr>
<td>MP-247</td>
<td>The Business of Music Production</td>
</tr>
<tr>
<td>MP-P302</td>
<td>Audio Postproduction for Film and TV</td>
</tr>
<tr>
<td>MP-P303</td>
<td>Audio Mastering Techniques</td>
</tr>
<tr>
<td>MP-P304</td>
<td>Music Production: From Preproduction to Final Audio Master</td>
</tr>
<tr>
<td>MP-P305</td>
<td>Record Production for Musicians</td>
</tr>
<tr>
<td>MP-310</td>
<td>Sound Reinforcement for Musicians</td>
</tr>
<tr>
<td>MP-318</td>
<td>Creative Production Skills</td>
</tr>
<tr>
<td>MP-320</td>
<td>Music Production for Records</td>
</tr>
<tr>
<td>MP-322</td>
<td>Sound Reinforcement Systems</td>
</tr>
<tr>
<td>MP-325</td>
<td>Sound Reinforcement Lab</td>
</tr>
<tr>
<td>MP-P335</td>
<td>Digital DJing Technique</td>
</tr>
<tr>
<td>MP-340</td>
<td>Multitrack Recording Techniques</td>
</tr>
<tr>
<td>MP-341</td>
<td>Mix Techniques 2</td>
</tr>
<tr>
<td>MP-351</td>
<td>Microphone Theory and Applications</td>
</tr>
<tr>
<td>MP-385</td>
<td>Advanced Recording Techniques</td>
</tr>
<tr>
<td>MP-421</td>
<td>Music Production for Visual Media</td>
</tr>
<tr>
<td>MP-431</td>
<td>Vocal Production</td>
</tr>
<tr>
<td>MP-P432</td>
<td>Vocal Technologies for Records</td>
</tr>
<tr>
<td>MP-P435</td>
<td>Orchestral Recording Techniques</td>
</tr>
</tbody>
</table>
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

Music Production and Engineering/Music Technology/Music Therapy

MP-441 Advanced Mix Lab
MP-P442 Control Surface Mixing Techniques
MP-456 Analog Recording Techniques and Applications
MP-457 Ensemble Recording Techniques
MP-458 Live Concert Recording and Mixing Techniques
MP-P459 Flamenco Music: Recording and Production
MP-P460 Freelancing for Producers and Engineers
MP-461 Advanced Production Projects
MP-471 Remaking for the Commercial Marketplace
MP-475 Masters Engineering Lab
MP-495 Music Production and Engineering Internship

MUSIC TECHNOLOGY

MTEC-111 Introduction to Music Technology
MTEC-112 Applied Technology for Musicians
MTEC-200 Berklee Internet Radio Network Workshop
MTEC-222 Introduction to Synthesizer Programming and Sound Design
MTEC-P230 Electronic Music on the Ipad
MTEC-308 Applications of Loudspeaker Design
MTEC-321 Music and Sound Production for Games
MTEC-P323 Production and Business of Dance Music
MTEC-360 Architecture and Acoustics of Critical Listening Environments
MTEC-383 Studio Maintenance and Troubleshooting

MTEC-420 Advanced Digital Mastering, Editing, and Delivery
MTEC-P421 Audio Implementation for Video Games
MTEC-P422 Surround Sound Techniques and Practices
MTEC-455 Hip-Hop Production for Records
MTEC-P475 Interdisciplinary Arts Institute Seminar
MTEC-P480 Interdisciplinary Arts Institute Directed Study

MUSIC THERAPY

MTH-P111 Assistive Music Technology for the Visually Impaired
MTH-201 Introduction to International Music Therapy
MTH-211 Mind/Body Disciplines for Musicians
MTH-231 Music in Special Education
MTH-232 Music Therapy Practicum 1: Special Education
MTH-233 Practicum 1 Field Work
MTH-281 Technology for Music Therapists
MTH-311 Psychology of Music
MTH-312 Music Therapy Practicum 2: Geriatrics
MTH-313 Practicum 2 Field Work
MTH-331 Research in Music Therapy
MTH-332 Music Therapy Practicum 3: Research
MTH-333 Practicum 3 Field Work
MTH-351 Exceptional Children
MTH-411 Music in Psychotherapy
MTH-412 Music Therapy Practicum 4: Psychiatry

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.
PL AT YOUR SUMME R/FALL 2014 SCHEDULE

MTH-413
Practicum 4 Field Work

MTH-431
Music Therapy and Medicine

MTH-432
Music Therapy Practicum 5: Medicine

MTH-433
Practicum 5 Field Work

MTH-475
Music Therapy Senior Seminar

MTH-495
Music Therapy Internship

MUSIC TECHNOLOGY INNOVATION
(VALEN CIA 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 STY LES/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

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 SUMMER/FALL 2014 SCHEDULE

PRIVATE INSTRUCTION AND RECITAL PREPARATION

PIXX-111  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
PIXX-412  Private Instruction 8
RPXX-311  Recital Preparation 1
RPXX-321  Recital Preparation 1 – Dual Principal
RPXX-312  Recital Preparation 2
RPXX-322  Recital Preparation 2 – Dual Principal
RPXX-411  Recital Preparation 3
RPXX-421  Recital Preparation 3 – Dual Principal
RPXX-412  Recital Preparation 4
RPXX-422  Recital Preparation 4 – Dual Principal

PROFESSIONAL MUSIC

PM-111  Essentials of Success
PM-230  Computer Literacy for the Professional Musician
PM-310  Financial Management for Musicians
PM-320  Investment Principles for the Professional Musician
PM-P325  Managerial Finance
PM-330  The Private Studio Teacher
PM-340  Entrepreneurship
PM-375  Music Career Planning Seminar
PM-475  Final Project Seminar
PM-P476  Final Project Directed Study
PM-495  Professional Music Internship
PMH-250  Movement for Musicians

PERFORMANCE STUDIES

PS-180  Music and Life of Bob Marley
PS-190  Improvisation Concepts Workshop 1
PS-192  Improvisation Concepts Workshop 2
PS-P265  The Music of Kenny “Babyface” Edmonds
PS-P310  Music Director Production Techniques
PS-495  Professional Performance Internship
PS-498  Directed Study in Improvisation
PS-499  Global Jazz Forum
PSBS-225  Fundamentals of Improvisation for Bass
PSBS-321  Concepts for Jazz Bass Lines
PSBS-331  Electric Bass Performance Styles
PSBS-341  Jazz Masters of the Bass
PSBS-P345  Latin Jazz Masters
PSBS-375  Bass in the Free Improvisation Idiom
PSBS-425  Advanced Improvisation Techniques for Bass

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.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSIJ-271</td>
<td>Ready, Aim, Improvise!</td>
</tr>
<tr>
<td>PSIJ-280</td>
<td>The Jazz Language</td>
</tr>
<tr>
<td>PSIJ-311</td>
<td>Chord Scale Theory in Improvisation</td>
</tr>
<tr>
<td>PSIJ-315</td>
<td>Improvisation on Standard Songs</td>
</tr>
<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>
<td>The Jazz Line</td>
</tr>
<tr>
<td>PSIJ-332</td>
<td>Practicing Jazz</td>
</tr>
<tr>
<td>PSIJ-335</td>
<td>Melodic Structures in Improvisation</td>
</tr>
<tr>
<td>PSIJ-341</td>
<td>Pentatonics in Improvisation</td>
</tr>
<tr>
<td>PSIJ-346</td>
<td>Thematic Development in Improvisation and Composi</td>
</tr>
<tr>
<td>PSIJ-351</td>
<td>Performance and Analysis of Bebop Music</td>
</tr>
<tr>
<td>PSIJ-371</td>
<td>Performing Harmony Workshop 1</td>
</tr>
<tr>
<td>PSIJ-421</td>
<td>Jazz Improvisation Techniques 4</td>
</tr>
<tr>
<td>PSIJ-422</td>
<td>Jazz Improvisation Techniques 5</td>
</tr>
<tr>
<td>PSIJ-423</td>
<td>Jazz Improvisation Techniques 6</td>
</tr>
<tr>
<td>PSIJ-425</td>
<td>Advanced Jazz Improvisational Techniques</td>
</tr>
<tr>
<td>PSIJ-426</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>
</tr>
</tbody>
</table>
# PLAN YOUR SUMMER/FALL 2014 SCHEDULE

## Course List: Performance Studies

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSIM-335</td>
<td>Improvisation in the Jazz-Rock/Fusion Idioms</td>
</tr>
<tr>
<td>PSIM-341</td>
<td>Improvisation in the Latin/Jazz Idiom</td>
</tr>
<tr>
<td>PSIM-351</td>
<td>The Composing Performer Ensemble</td>
</tr>
<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>
</tr>
<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>
<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>
</tr>
<tr>
<td>PSPR-362</td>
<td>Rock and Roll Hall of Fame</td>
</tr>
<tr>
<td>PSPR-365</td>
<td>The Pop/Rock Player/Vocalist</td>
</tr>
<tr>
<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
</tr>
<tr>
<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
</tr>
<tr>
<td>PST-P352</td>
<td>Stage Performance Techniques 2</td>
</tr>
<tr>
<td>PST-385</td>
<td>Elements of Theater Production</td>
</tr>
<tr>
<td>PST-451</td>
<td>The Musical Director</td>
</tr>
<tr>
<td>PST-471</td>
<td>Stage Performance Workshop 1 – Rock and Pop Idiom</td>
</tr>
<tr>
<td>PST-472</td>
<td>Stage Performance Workshop 2 – Rock and Pop Idiom</td>
</tr>
<tr>
<td>PSVC-110</td>
<td>Elements of Vocal Technique</td>
</tr>
<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
</tr>
<tr>
<td>PSVC-161</td>
<td>The Professional Vocalist Audition Workshop</td>
</tr>
<tr>
<td>PSVC-231</td>
<td>Voice Class for Instrumentalists 1</td>
</tr>
<tr>
<td>PSVC-232</td>
<td>Voice Class for Instrumentalists 2</td>
</tr>
<tr>
<td>PSVC-P320</td>
<td>Introduction to Classical Art Song and Lyric Diction</td>
</tr>
<tr>
<td>PSVC-321</td>
<td>Vocal Pedagogy</td>
</tr>
<tr>
<td>PSVC-325</td>
<td>Vocal Improvisation in the Jazz Idiom</td>
</tr>
<tr>
<td>PSVC-333</td>
<td>Foundations of Singing with Soul</td>
</tr>
<tr>
<td>PSVC-365</td>
<td>Stage Performance Workshop – Jazz Standards</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Advanced Vocal Improvisation Techniques</td>
</tr>
<tr>
<td>PSVC-435</td>
<td>Advanced Techniques of Voice Production</td>
</tr>
<tr>
<td>PSVC-P440</td>
<td>Vocal Perspectives on Songwriting</td>
</tr>
<tr>
<td>PSW-235</td>
<td>World Percussion for Nonpercussionists</td>
</tr>
<tr>
<td>PSW-335</td>
<td>World Percussion for Percussionists</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea</td>
</tr>
<tr>
<td>PSW-345</td>
<td>Seminar on Latin American Music</td>
</tr>
<tr>
<td>PSW-350</td>
<td>South Indian Rhythmic Solfege and Jazz/World Music 1</td>
</tr>
<tr>
<td>PSW-351</td>
<td>South Indian Rhythmic Solfege and Jazz/Global Music 2</td>
</tr>
<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>
</tr>
</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 SUMMER/FALL 2014 SCHEDULE

### PROFESSIONAL WRITING

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PW-111</td>
<td>Music Application and Theory</td>
</tr>
<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
</tr>
<tr>
<td>PW-165</td>
<td>The Creative Flame</td>
</tr>
<tr>
<td>PW-P240</td>
<td>Compositional Techniques of Bob Brookmeyer</td>
</tr>
<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-461</td>
<td>Writing the Film Musical</td>
</tr>
<tr>
<td>PW-468</td>
<td>Professional Writing Seminar</td>
</tr>
</tbody>
</table>

### SONGWRITING

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
</tr>
<tr>
<td>SW-P152</td>
<td>Pro Tools for Producers/Songwriters</td>
</tr>
<tr>
<td>SW-161</td>
<td>Introduction to Desktop/Digital Audio 1</td>
</tr>
<tr>
<td>SW-211</td>
<td>Songwriting 1</td>
</tr>
<tr>
<td>SW-212</td>
<td>Songwriting 2</td>
</tr>
<tr>
<td>SW-221</td>
<td>Lyric Writing 1</td>
</tr>
<tr>
<td>SW-222</td>
<td>Lyric Writing 2</td>
</tr>
<tr>
<td>SW-225</td>
<td>Hip-Hop Songwriting</td>
</tr>
<tr>
<td>SW-P226</td>
<td>Creating Tracks for Hip-Hop Songs</td>
</tr>
<tr>
<td>SW-231</td>
<td>Arranging for Songwriters</td>
</tr>
<tr>
<td>SW-P234</td>
<td>Writing Children’s Music</td>
</tr>
<tr>
<td>SW-236</td>
<td>Guitar Techniques for Songwriting</td>
</tr>
<tr>
<td>SW-P238</td>
<td>Keyboard Techniques for Songwriters</td>
</tr>
<tr>
<td>SW-241</td>
<td>Survey of Popular Song Styles</td>
</tr>
<tr>
<td>SW-P245</td>
<td>Rock Songwriting Workshop</td>
</tr>
<tr>
<td>SW-261</td>
<td>Basic Recording and Production Techniques</td>
</tr>
<tr>
<td>SW-311</td>
<td>Advanced Songwriting</td>
</tr>
<tr>
<td>SW-321</td>
<td>Advanced Lyric Writing 1</td>
</tr>
<tr>
<td>SW-325</td>
<td>The Music of John Lennon</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
</tr>
<tr>
<td>SW-335</td>
<td>The Business of Songwriting</td>
</tr>
<tr>
<td>SW-336</td>
<td>Songwriting Collaboration</td>
</tr>
<tr>
<td>SW-345</td>
<td>Musical Theater Writing I</td>
</tr>
<tr>
<td>SW-350</td>
<td>Songwriting and Social Change</td>
</tr>
<tr>
<td>SW-361</td>
<td>Song Demo Production Techniques</td>
</tr>
<tr>
<td>SW-362</td>
<td>Advanced Song Production Seminar</td>
</tr>
<tr>
<td>SW-P363</td>
<td>Songwriting for Film and TV</td>
</tr>
<tr>
<td>SW-365</td>
<td>Song Demo in the Recording Studio</td>
</tr>
<tr>
<td>SW-371</td>
<td>Singer/Songwriter Workshop</td>
</tr>
<tr>
<td>SW-P373</td>
<td>Advanced Guitar Techniques for Songwriters</td>
</tr>
<tr>
<td>SW-P375</td>
<td>Songwriting for Non-Songwriting Majors</td>
</tr>
<tr>
<td>SW-421</td>
<td>Advanced Lyric Writing 2</td>
</tr>
<tr>
<td>SW-445</td>
<td>Musical Theater Writing 2</td>
</tr>
<tr>
<td>SW-495</td>
<td>Songwriting Internship</td>
</tr>
<tr>
<td>SW-498</td>
<td>Directed Study in Songwriting</td>
</tr>
</tbody>
</table>

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

Directed Study Faculty – Professional Writing and Music Technology Division

Summer 2014

CM-397

Directed Study in Small Forms 1
Larry Bell
Beth Denisch
Tamar Diesendruck
Scott Fessler
Jonathan Holland
Derek Hurst
Vuk Kulenovic
Dennis Leclaire
Elena Lucas
Margaret McAllister
Don McDonnell
Tom McGah
Apostolos Paraskevas
Tibor Pusztai
Armand Qualliotine
James Russell Smith
Michael Weinstein
Arthur Welwood
Julius P. Williams
Clyde Witmyer

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

CM-398

Directed Study in Composition 1
Larry Bell
Beth Denisch
Tamar Diesendruck
Scott Fessler
Jonathan Holland
Derek Hurst
Vuk Kulenovic
Dennis Leclaire
Elena Lucas
Margaret McAllister
Don McDonnell
Tom McGah
Apostolos Paraskevas
Tibor Pusztai
Armand Qualliotine
James Russell Smith
Michael Weinstein
Arthur Welwood
Julius P. Williams
Clyde Witmyer

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

CM-399

Directed Study in Jazz Composition
Ayn Inserto
Dick Lowell

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

CM-P399

Directed Study in Electronic Music, Composition
Derek Hurst,

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

COND-498

Directed Study in Conducting
Isaiah Jackson
Francisco Noya
Tibor Pusztai
Valerie Taylor
Wayne Ward
Julius P. Williams

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

ENDS-400

Directed Study
Darren Barrett
Nedelka Prescod

NOTE: See instructor in first week to establish meeting times.
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

SW-498
Directed Study in Songwriting
Jon Aldrich
Sarah Brindell
Melissa Ferrick
Mark Simos
NOTE: See instructor in first week to establish meeting times.

Fall 2014
CM-397
Directed Study in Small Forms 1
Faculty TBA
NOTE: See instructor in first week to establish meeting times.

CM-398
Directed Study in Composition 1
Rick Applin
Larry Bell
Ramon Castillo
Alla Cohen
Beth Denisch
Tamar Diesendruck
Marti Epstein
Greg Fritze
Jonathan Holland
Alexandros Kalogerias
Vuk Kulenovic
Dennis LeClaire
Allen LeVines
Panagiotis Liaporopoulos
Andrew List
Elena Lucas
Margaret McAllister
Don McDonnell
Tom McGah
Apostolos Paraskevas
Tibor Pusztai
Armand Qualliotine
James Russell Smith
Francine Trester
Michael Weinstein
Arthur Welwood
Julius P. Williams
Clyde Witmyer
NOTE: See instructor in first week to establish meeting times.

CM-498
Directed Study in Composition 3
Rick Applin
Ramon Castillo
Alla Cohen
Tamar Diesendruck
Marti Epstein
Scott Fessler
Greg Fritze
Jonathan Holland
Alexandros Kalogerias
Vuk Kulenovic
Dennis LeClaire
Panagiotis Liaporopoulos
Andrew List
Elena Lucas
Margaret McAllister
Don McDonnell
Tom McGah
Tibor Pusztai
James Russell Smith
Francine Trester
Michael Weinstein
Julius P. Williams
Clyde Witmyer
NOTE: See instructor in first week to establish meeting times.

CM-499
Directed Study in Jazz Composition
Scott Free
Greg Hopkins
Ayn Inserto
Dick Lowell
NOTE: See instructor in first week to establish meeting times.

CM-P399
Directed Study in Electronic Music, Composition
Hurst, Derek
NOTE: See instructor in first week to establish meeting times.

COND-498
Directed Study in Conducting
Tiffany Chang
Isaiah Jackson
Jeffrey Means
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

Francisco Noya
Tibor Pusztai
Eric Stern
Louis Stewart
Julius P. Williams

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

CW-498
Directed Study in Contemporary Writing and Production
Kurt Biederwolf
Joseph Carrier
Bill Elliott
Mike Farquharson
Jerry Gates
Daniel Moretti
Matthew Nicholl
Chrissy Tignor

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

ENDS-400
Directed Study
Darren Barret
Walter Beasley
Terri Lyne Carrington
Dominick Ferrara
Daniel Flors
Tia Fuller
Joe Galeota
Chantel Hampton
Fernando Huergo
Christiane Karam
Jeffrey Lockhart
Winston Maccow
David Marvuglio
Matt Marvuglio
Jeffrey Means
Ricardo Monzon
John Paul
Ralph Peterson, Jr.
Ron Reid
Robert Schlink
Gus Sebring
Sean Skeete
Marty Walsh

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

MTEC-P480
Interdisciplinary Arts Institute, Directed Study
Neil Leonard

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

PS-498
Directed Study in Improvisation
Marco Pignataro

NOTE: See instructor in first week to establish meeting times.
## PLAN YOUR SUMMER/FALL 2014 SCHEDULE

### Special Section Listings

#### Summer 2014

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-385</td>
<td>NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
</tr>
</tbody>
</table>

#### Fall 2014

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-385</td>
<td>all sections - NOTE: This course meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>PSPC-341</td>
<td>all sections - NOTE: The Thursday meeting meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for jazz vocalists; Section 002 primarily for pop, rock, R&amp;B vocalists.</td>
</tr>
<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 required.</td>
</tr>
</tbody>
</table>
# PLAN YOUR SUMMER/FALL 2014 SCHEDULE

## Private Instructors

### Bass

**Summer**
- Victor Bailey
- Dave Buda
- Dave Clark
- John Funkhouser
- Bruce Gertz
- Lincoln Goines
- John Lockwood
- Ed Lucie
- Ron Mahdi
- Daniel Morris
- Oscar Stagnaro
- Lenny Stallworth
- Anthony Vitti

**Fall**
- Tom Appelman
- Steve Bailey
- Victor Bailey
- Whit Browne
- Dave Buda
- Dave Clark
- Paul Del Nero
- John Funkhouser
- Bruce Gertz
- Lincoln Goines
- Susan Hagen
- Fernando Huergo
- John Lockwood
- Christopher Loftlin
- Ed Lucie
- Ron Mahdi
- David Maruvgio
- Daniel Morris
- Mark Poniatowski
- Bruno Raberg
- John Repucci
- Mario Rossy
- Joe Santerre
- Barry Smith
- Oscar Stagnaro
- Lenny Stallworth
- Jim Stinnett
- Anthony Vitti

### Guitar

**Summer**
- Bruce Bartlett
- Kevin Belz
- Dan Bowden
- David Fiuczynski
- Mick Goodrick *(Prior Written Approval)*
- Charles Hansen
- Richie Hart
- Mike Ihde
- Julien Kasper
- Tim Miller
- Amanda Monaco
- David Newsam
- Lauren Passarelli
- Jack Pezanelli
- Joe Stump
- Scott Tarulli
- David Tronzo
- Guy Van Duser
- Jon Wheatley
- Mark White
- John Wilkins
- Mike Williams
- Bret Willmott
- Norman Zocher

**Fall**
- Abigail Aronson
- John Baboian
- Sheryl Bailey
- Larry Baione *(Prior Written Approval)*
- Kevin Barry
- Bruce Bartlett
- Kevin Belz
- Dan Bowden
- Jon Damian
- Sal DiFusco
- Garrison Fewell
- Jon Finn
- David Fiuczynski
- Tomo Fujita
- David Gilmore
- Mick Goodrick *(Prior Written Approval)*
- Charles Hansen
- Craig Hlady
- Thaddeus Hogarth
- Richie Hart
- Freddie Bryant
- Mike Ihde
- Scotty Johnson
- Julien Kasper
- Dan Lappin
- Jeffrey Lockhart
- Andrew Maness
- John Marasco
- Shaun Michaud
- Jane Miller
- Tim Miller
- Amanda Monaco
- Joe Musella
- David Newsam
- Lauren Passarelli
- Rick Peckham
- Kimberley Perlak
- Jim Peterson
- Jack Pezanelli
- Joe Rogers
- Randy Roos
- Colin Sapp
- Bruce Saunders
- Ben Sher
- Curt Shumate
- Robin Stone
- Joe Stump
- Ken Taft
- Scott Tarulli
- David Tronzo
- Guy Van Duser
- Jon Wheatley
- Mark White
- John Wilkins
- Mike Williams
- Bret Willmott
- Norman Zocher

### Percussion

**Summer**
- Sergio Bellotti
- Bob Gullotti
- Skip Hadden
- Robert Kaufman
- Jerry Leake
- Bertram Lehmann
- Ricardo Monzon
- Alberto Netto
- Marcello Pellitteri
- Ralph Peterson, Jr.
- Kim Plainfield
- Jackie Santos
- Ron Savage
- Casey Scheuerell
- Sean Skeete
- Tony Thunder Smith
- Neal Smith
- Bob Tamagni
- Mark Walker
- Dave Weigert
- Steve Wilkes

**Fall**
- Abigail Aronson
- John Baboian
- Sheryl Bailey
- Larry Baione *(Prior Written Approval)*
- Kevin Barry
- Bruce Bartlett
- Kevin Belz
- Dan Bowden
- Jon Damian
- Sal DiFusco
- Garrison Fewell
- Jon Finn
- David Fiuczynski
- Tomo Fujita
- David Gilmore
- Mick Goodrick *(Prior Written Approval)*
- Charles Hansen
- Craig Hlady
- Thaddeus Hogarth
- Richie Hart
- Freddie Bryant
- Mike Ihde
- Scotty Johnson
- Julien Kasper
- Dan Lappin
- Jeffrey Lockhart
- Andrew Maness
- John Marasco
- Shaun Michaud
- Jane Miller
- Tim Miller
- Amanda Monaco
- Joe Musella
- David Newsam
- Lauren Passarelli
- Rick Peckham
- Kimberley Perlak
- Jim Peterson
- Jack Pezanelli
- Joe Rogers
- Randy Roos
- Colin Sapp
- Bruce Saunders
- Ben Sher
- Curt Shumate
- Robin Stone
- Joe Stump
- Ken Taft
- Scott Tarulli
- David Tronzo
- Guy Van Duser
- Jon Wheatley
- Mark White
- John Wilkins
- Mike Williams
- Bret Willmott
- Norman Zocher

### Hand Percussion

**Fall**
- Eguie Castrillo
- Ernesto Diaz
- Joe Galeota
- Jerry Leake
- Mike Ringquist

### Steel Pan

**Fall**
- Gustavo Agatiello
- Ed Saindon
- Dave Samuels

### Orchestral Percussion

**Fall**
- Richard Flanagan
- Thomas Schmidt

### Vibraphone

**Fall**
- Gustavo Agatiello
- Ed Saindon
- Dave Samuels
- Thomas Schmidt
- Nancy Zeltsman
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

**Piano**
Summer
John Arcaro
Ed Bedner
JoAnne Brackeen
Dennis Cecere
Jeff Covell
Suzanne Davis
Jennifer Elowsky-Fox
Russ Hoffmann
Doug Johnson
Dave Limina
Alain Mallet
Nando Michelin
Yoko Miwa
John Mulroy
Ross Ramsay
Tim Ray
Marc Rossi
Ray Santisi
Daniela Schachter
Suzanna Sifter
Francesca Tanksley
Bruce Thomas
Greg Wardson

**Fall**
John Arcaro
Ed Bedner
Leo Blanco
JoAnne Brackeen
Consuelo Candelaria-Barry
Frank Cariberg
Robert Christopherson
Rebecca Cline
Jeff Covell
Suzanne Davis
Jennifer Elowsky-Fox
Laszlo Gardony
Tony Germain (Prior Written Approval)
Kevin Harris
Steve Heck
Russ Hoffmann
Steve Hunt
Matt Jenson
Hey Rim Jeon
Doug Johnson
Dave Limina
Alizion Lissance
Alain Mallet
Nando Michelin
Yoko Miwa
John Mulroy
Vadim Neselovskyi
Neil Olmstead
Ross Ramsay
Tim Ray
Josh Rosen
Marc Rossi
George Russell Jr.
Ray Santisi
Daniela Schachter
Suzanna Sifter
Helen Sung
Francesca Tanksley

Bruce Thomas
Stephany Tiernan (Prior Written Approval)
Greg Wardson
Bob Winter
Alon Yavniel
Jason Yeager

**String**
Summer
Lauck Benson

**Cello**
Arnold Friedman

**Mandolin**
Joe Walsh

**Violin**
Matt Glaser
Sandra Kott
Mimi Rabson
Rob Thomas

**Fall**
Banjo
Wesley Corbett

**Cello**
Mike Block
Arnold Friedman
Eugene Friesen
Patrice Jackson
Owen Young

**Harp**
Maeva Gilchrist
Felice Pomeranz

**Mandolin**
Jason Anick
Joe Walsh

**Oud**
Simon Shaheen

**Qanun**
Simon Shaheen

**Viola**
Jason Anick
Julianne Lee
Mimi Rabson

**Violin**
Darol Anger
Jason Anick
Matt Glaser
Sandra Kott
Julianne Lee
Mimi Rabson

Simon Shaheen
Rob Thomas

**Voice**
Summer
Linda Balliro
Sharon Brown
Carrie Cheron
Armsted Christian
Kristin Cifelli
Kathleen Flynn
Jeannie Gagne
Marcelle Gauvin
Robin Ginenthal
Gabrielle Goodman
Jamie Lynn Hart
Jodi Jenkins
Jeremy Ragsdale
Steven Santoro
Daniela Schachter
Jan Shapiro
Rebecca Shrimpton
Lisa Thorson
Larry Watson
Patrice Williamson

**Fall**
Kris Adams
Linda Balliro
Janie Barnett
Thomas Baskett
Alli Beaudry
Mili Bermejo
Joey Blake
Sharon Brown
Andrea Capozzoli
Karen Carr
Carrie Cheron
Armsted Christian
Kristin Cifelli
Paula D. Cole
Peter Eldridge
Christine Fawson
Kathleen Flynn
Jeannie Gagne
Marcelle Gauvin
Robin Ginenthal
Bradford Gleim
Gabrielle Goodman
Jamie Lynn Hart
Jodi Jenkins
Aubrey Johnson
Christiane Karam
Jerome Kyles
Gwen Leathers
Donna McElroy
Clare McLeod
Maureen McMullan

Laurie Monahan
Duane Moody
Nichelle Mungo
Paul Pampinella
Anne Peckham (Prior Written Approval)
Janice Pendarvis
Dale Pfeiffer
Rene Piferer
Annette Philip
Jeremy Ragsdale
Jeff Ramsey
Sofia Rei
Diane Richardson
Steven Santoro
Daniela Schachter
David Scott
Jan Shapiro
Rebecca Shrimpton
Adrian Sicam
Lorree Slye
Didi Stewart
Maggie Scott
Stan Strickland
Gaye Tolan-Hatfield
Lisa Thorson
Larry Watson
Alison Wedding
Patrice Williamson
Darcel Wilson
Kathryn Wright

**Woodwind**
Summer
Dino Govoni
Jeff Harrington
Wendy Rolfe
Bill Thompson
Frank Tiberi

**Fall**
Jackie Beard
Walter Beasley
Fernando Brandao
Peter Cokkinias
Rick DiMuzio
George Garzone
Dino Govoni
Jeff Harrington
Barbara LaFitte
Shannon LeClaire
Fred Lipsius
Daryl Lowery
Matt Marvuglio
Jim Odgren
Mia Olson
Margaret Phillips
Bill Pierce
Marco Pignataro
Wendy Rolfe
Harry Skoler
Bill Thompson
Frank Tiberi
Ed Tomassi
PLAN YOUR SUMMER/FALL 2014 SCHEDULE

Private Instruction and Recital Preparation and Related 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 48-49 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 and Professional Music 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 a secondary instrument. (Songwriting majors may only choose 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>RPBK-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPGT-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPC-XXX</td>
<td>RPPC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PIPN-XXX</td>
<td>RPPN-XXX</td>
</tr>
<tr>
<td>STRING</td>
<td>PIST-XXX</td>
<td>RPST-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PIWD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>PVC-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: PPIN-213/RPPN-211; PPIN-212/ RPPN-212; PPIN-311/RPPN-311; PPIN-312/RPPN-312; PPIN-411/ RPPN-411; PPIN-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 PI and RPXX lessons into one hour.
- Two 30-minute lessons (PIXX and RPXX) on your principal instrument with two different faculty members from your principal instrumental department.
- One 30-minute PI 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 PI 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.

Performance Majors: Secondary Instruments

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

RPXX’s on the secondary instrument support the Recital Preparation Program.

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

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 (CumGPA) 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 STUDY ABROAD**

Berklee’s exclusive Study Abroad program offers undergraduate Berklee students from the Boston campus the opportunity to study for a semester on Berklee’s international campus in Valencia, Spain. Open to students in their third semester or higher, the Study Abroad Valencia program provides students the opportunity to experience the rich culture of the Mediterranean and prepare to face the unique challenges in the global music industry.

The Study Abroad program focuses especially on Music Technology Programs and International Music Business, yet it is broad enough to appeal to all students who are interested in learning about other cultures and developing competencies necessary to become successful global music leaders. Students can elect to pursue a newly available minor in Music Technology. Additionally 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.

The program also offers unique, meaningful and frequent opportunities for talented performers from the Boston campus. All students on the Valencia campus have the opportunity to get hands-on experience in state-of-the-art recording studios and technology labs. The Valencia experience also offers international exposure through Valencia’s student concert series at the Palau de les Arts, produced concerts in other venues throughout the Comunidad Valenciana, as well as gigs at important clubs in Valencia, Madrid and other important Spanish musical centers.

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 valencia.berklee.edu, email studyabroad@berklee.edu, call 617-747-2700, 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.

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

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

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

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

Participation in the ProArts Cross-Registration program is open only during the Fall and Spring semesters. You may register for their facilities 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 Office of the Registrar 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>
<th>College/Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005 = 0.5 credit course</td>
<td>001 = Boston Architectural College</td>
<td></td>
</tr>
<tr>
<td>PA-001 = 1 credit course</td>
<td>002 = Boston Conservatory</td>
<td></td>
</tr>
<tr>
<td>PA-015 = 1.5 credit course</td>
<td>003 = Emerson College</td>
<td></td>
</tr>
<tr>
<td>PA-002 = 2 credit course</td>
<td>004 = Mass. College of Art and Design</td>
<td></td>
</tr>
<tr>
<td>PA-025 = 2.5 credit course</td>
<td>005 = School of the Museum of Fine Arts, Boston</td>
<td></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 berklee.edu/experiential-learning or contact the Office of Experiential Learning at 617 747-2180.
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 SUMMER/FALL 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 Summer/Fall 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 Summer and Fall 2014 semesters, you can register on that date and time, or any time after that, through April 18, 2014.

You’ve done your planning, know which courses you’d like to take, and your appointment time is here. You are now ready to register for your courses online.

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 SUMMER/FALL 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 SUMMER/FALL 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 44 - 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 51 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.
AFTER YOU REGISTER

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, submit an online waiver no later than May 13, 2014 for Summer 2014, and August 1, 2014 for Fall 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 (CBX) for a course should apply to the appropriate Course Chair. The following limitations and stipulations apply:

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

Policy on Grades of Incomplete

Effective with the Fall 2012 semester, all necessary coursework for a course in which the teacher has granted the student a grade of Incomplete (“I”) must be completed and submitted to the instructor by 5:00 pm of the last day of the sixth week of classes of the immediately following semester, whether or not the student is enrolled in that semester. Please read the complete policy on page 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. Students have one calendar year to change a grade of “IF”, after which time it becomes permanent.
- 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 incompleted can significantly add to your workload in your next semester.
- Last day to change an incomplete awarded for: Spring 2014: July 7, 2014; Fall 2014: February 27, 2015.

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 July 18, 2014 for Summer 2014, and November 7, 2014 for Fall 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.
IMPORTANT POLICIES AND PROCEDURES

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 (CumGPA) 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 CumGPA, CGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 51).

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>
<tbody>
<tr>
<td>Contemporary</td>
<td>AR-112: Arranging 2</td>
</tr>
<tr>
<td>Writing and Production</td>
<td>LMSC-208: Principles of Musical Acoustics</td>
</tr>
<tr>
<td></td>
<td>ISKB-211: Basic Keyboard (not required for piano principals)</td>
</tr>
<tr>
<td>Composition</td>
<td>CM-211: Tonal Harmony and Composition 1</td>
</tr>
<tr>
<td></td>
<td>CP-210: The Art of Counterpoint</td>
</tr>
<tr>
<td></td>
<td>ISKB-211: Basic Keyboard (not required for piano principals)</td>
</tr>
<tr>
<td></td>
<td>EP-225: Control Systems in Electronic Production</td>
</tr>
<tr>
<td></td>
<td>EP-250: Electronics in the Soundtrack</td>
</tr>
<tr>
<td></td>
<td>LMSC-208: Principles of Music Acoustics</td>
</tr>
<tr>
<td></td>
<td>LMSC-209: Applications of Music Acoustics</td>
</tr>
<tr>
<td>Performance</td>
<td>MP-110: Intro to MP&amp;E</td>
</tr>
<tr>
<td></td>
<td>MP-113: Accelerated Pro Tools</td>
</tr>
<tr>
<td></td>
<td>MP-114: Critical Listening Lab for Musicians</td>
</tr>
<tr>
<td></td>
<td>MP-115: Production Analysis Lab for Musicians</td>
</tr>
<tr>
<td></td>
<td>LMSC-208: Principles of Musical Acoustics</td>
</tr>
<tr>
<td></td>
<td>LMSC-209: Applications of Music Acoustics *required in second semester</td>
</tr>
<tr>
<td>Music Business/Management</td>
<td>MB-101: Intro to the Music Business</td>
</tr>
<tr>
<td></td>
<td>MB-131: Taxation in the Music Business</td>
</tr>
<tr>
<td></td>
<td>MB-201: Principles of Business Management</td>
</tr>
<tr>
<td></td>
<td>MB-211: Legal Aspects of the Music Industry</td>
</tr>
<tr>
<td>Music Education</td>
<td>ME-111: Intro to Music Education</td>
</tr>
<tr>
<td></td>
<td>ME-152: Computer Applications for Music Education</td>
</tr>
<tr>
<td>Music Production and Engineering</td>
<td>MP-210: Principles of Independent Record Production - Intended for non MP&amp;E majors</td>
</tr>
<tr>
<td></td>
<td>MP-310: Sound Reinforcement for Musicians – Intended for non MP&amp;E majors</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>MTH-201: Intro to International Music Therapy</td>
</tr>
<tr>
<td></td>
<td>LSOC-211: General Psychology</td>
</tr>
<tr>
<td></td>
<td>ISGT-231: Guitar Class for Musicians Therapists 1 (not required for guitar principals)</td>
</tr>
<tr>
<td></td>
<td>ISPC-231: Percussion for Music Therapy (not required for percussion principals)</td>
</tr>
<tr>
<td></td>
<td>ILVC-210: Elements of Vocal Technique for Non-Voice Principals (not required for voice principals)</td>
</tr>
<tr>
<td></td>
<td>MTH-311: Psychology of Music</td>
</tr>
<tr>
<td></td>
<td>PFSS-XXX: Approved Styles Survey (course code is determined by your principal instrument – See Major Grid)</td>
</tr>
<tr>
<td></td>
<td>PSXX-XXX: Performance Studies (course code is determined by your principal instrument – See Major Grid)</td>
</tr>
</tbody>
</table>
## IMPORTANT POLICIES AND PROCEDURES

<table>
<thead>
<tr>
<th>Professional Music</th>
<th>Does not have a special entry course, see department advisor in the Professional Music department.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songwriting</td>
<td>SW-111 Essentials of Songwriting&lt;br&gt;SW-211 Songwriting 1&lt;br&gt;SW-221 Lyric Writing 1&lt;br&gt;ISKB-211 Basic Keyboard (not required for piano principals)</td>
</tr>
</tbody>
</table>

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

In order to ensure the proper amount of lab/studio project time and hands-on experience necessary in the curriculum of the Electronic Production and Design (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:**

<table>
<thead>
<tr>
<th>Summer or Fall 2014</th>
<th>Deadline (by 4:00 PM EST)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2015</td>
<td>Deadline has already passed</td>
</tr>
<tr>
<td>Summer or Fall 2015</td>
<td>Monday, October 20, 2014</td>
</tr>
</tbody>
</table>

### 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:**

<table>
<thead>
<tr>
<th>Summer or Fall 2014</th>
<th>Deadline (by 4:00 PM EST)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2015</td>
<td>Friday, October 17, 2014</td>
</tr>
<tr>
<td>Summer or Fall 2015</td>
<td>Friday, February 27, 2015</td>
</tr>
</tbody>
</table>

### Additional Information for EPD and MP&E Applicants

Due to facilities 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 2015 start in major: November 14, 2014
- Application deadline for Summer/Fall 2015 start in major: April 3, 2015
- Application deadline for Spring 2016 start in major: November 13, 2015

### 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.
**ESL Policies/Student Accountability/Semester Level Calculation/Full and Part-Time Policy**

**Satisfactory Academic Progress (SAP) Policy**

The Satisfactory Academic Progress (SAP) policy is intended to ensure 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:

- A cumulative grade point average (CumGPA) of 2.00
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted
- 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 ($1,338 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 for the fall term.

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 September 12, 2014 for the fall term.

Special part-time status procedure for the summer term only

Domestic students in their second term of enrollment (or higher) do not need to declare (or be authorized) for Part-Time Enrollment Status for the summer term. Simply register for your courses and you will be charged by the credit up to eleven credits for degree students and up to ten credits for diploma students. A degree student will be charged the full time rate once at 12 credits, but diploma students will be charged the full time rate at 11 credits. This policy does not apply to international students or students in their first term.

Note: Students receiving financial aid and/or scholarship should be aware that their awards may be reduced when taking less than twelve credits and should speak with their financial aid counselor for more information.

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 nonimmigrant status, students are required to complete a Vacation 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 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 as a juror in Massachusetts.”

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

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

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

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