<table>
<thead>
<tr>
<th>Welcome Letters</th>
<th>v, vii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Academic Calendar</td>
<td>5</td>
</tr>
<tr>
<td>Admissions Policies and Procedures</td>
<td>6</td>
</tr>
<tr>
<td>Financial Information</td>
<td>8</td>
</tr>
<tr>
<td>Student Life</td>
<td>13</td>
</tr>
<tr>
<td>Academic Policies</td>
<td>15</td>
</tr>
<tr>
<td>Student Policies</td>
<td>24</td>
</tr>
<tr>
<td>Curriculum</td>
<td>38</td>
</tr>
<tr>
<td>Course Descriptions</td>
<td>51</td>
</tr>
<tr>
<td>Administrative and Academic Structure and Governance</td>
<td>65</td>
</tr>
</tbody>
</table>
Dear Berklee Student:

On behalf of the entire college, I welcome you to Berklee’s graduate studies program. Congratulations! We are thrilled that you have joined the Berklee community.

The Graduate Bulletin contains important information about graduate studies at Berklee. Use it as a resource as you navigate your educational experience. Key information about the institution, the programs, and the campus is located in these pages. Policies and regulations are outlined as well. An online version of the document is also available at berklee.edu.

Berklee College of Music is committed to your success. Remember, you are the reason we are here.

Again, welcome. We wish you the very best.

Sincerely,

Roger H. Brown
President
Dear Berklee Student:

Bienvenido a Valencia! Welcome to Berklee’s Valencia campus. Berklee in Valencia represents the culmination of Berklee’s desire to immerse our students in the global music community.

The city of Valencia has a long musical and artistic tradition. It’s home to more musicians per square kilometer than anywhere else in Spain, and we hope you embrace the city and all of its resources—consider it an extension of the classroom. This setting was made to inspire musical creation and innovative thinking.

Berklee in Valencia’s team of faculty and staff are here to support you throughout your studies, and to ensure your success.

Congratulations!

Sincerely,

Guillermo Cisneros
Vice President for Global Initiatives
Executive Director, Berklee in Valencia
History

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of the music of the times. For more than half a century, the college has evolved to reflect the state of the art of music and the music business. With both undergraduate and graduate studies, not to mention a diverse and talented student body representing more than 80 countries, and a music industry “who’s who” of alumni, Berklee is the world’s premier learning lab for the music of today—and tomorrow.

Berklee has proven its commitment to this approach by wholeheartedly embracing change. The college remains current by continuously updating its core curriculum, and adding studies in emerging musical genres and indispensable new technology. Berklee also has responded to important developments in music education and music therapy, making good on its promise to improve society through music. Likewise, Berklee has expanded to offer graduate studies. To lead, to be the best, Berklee recognizes the need to provide education beyond the baccalaureate degree.

With the main campus located in the historic Back Bay neighborhood of Boston, Massachusetts, the college was founded by Lawrence Berk, an engineer trained at Massachusetts Institute of Technology and veteran arranger with the CBS and NBC radio orchestras. He wanted to teach contemporary music and provide practical career preparation for the working musician. His idea was successful, and the small teaching studio grew into a sizable school, then college, in just over two decades. In 1966, he was joined in the administration by his son, Lee Elliot Berk, who was appointed president by the board of trustees in 1979.

Under president Lee Elliot Berk’s leadership, Berklee developed additional undergraduate majors for the contemporary music professions, including majors in music production and engineering, music business/management, electronic production and design, songwriting, and music therapy. Furthermore, the mission of the college was extended to include greater international outreach. President Berk retired from the college in May 2004, after 25 years.

At Berklee, undergraduate students acquire a strong foundation of contemporary music theory and technique, then build upon that foundation by learning the practical, professional skills needed to sustain a career in music. A range of undergraduate majors leads toward either a fully accredited four-year baccalaureate degree or a professional diploma.

In fall 2012, Berklee launched its graduate studies program, recognizing that Berklee not only is the place where students begin their higher education and earn their undergraduate degrees, but also where students develop and perfect their work as musicians, as composers, as artists, as thinkers, and as people. Graduate students enrich the Berklee community with their unparalleled musical and intellectual energy.

Berklee attracts a diverse range of students who reflect the multiplicity of influences in today’s music, be it jazz, rock, hip-hop, country, gospel, electronica, bluegrass, Latin, or funk. The college is a magnet for aspiring musicians from every corner of the earth, which gives the school a uniquely international flavor. Of all U.S. colleges and universities, Berklee’s Boston campus has one of the largest international student bodies. The graduate studies program, located at Berklee’s Valencia, Spain campus, likewise attracts students from more than 50 countries. Reflecting the interplay between music and culture, Berklee creates an environment where aspiring music professionals learn how to integrate new ideas and showcase their distinctive skills in a vibrant and engaged community.

The college’s alumni form an ever-widening global network of industry professionals who use their openness, virtuosity, and versatility to take music in inspiring new directions. Notable alumni include BT, Gary Burton, Terri Lynne Carrington, Bruce Cockburn, Paula Cole, Joan Luis Guerra, Roy Hargrove, Quincy Jones, Diana Krall, Aimee Mann, Arif Mardin, Branford Marsalis, John Mayer, Danilo Perez, John Scofield, Howard Shore, Alan Silvestri, Luciana Souza, Susan Tedeschi, and Gillian Welch.

Introduction

President Roger H. Brown and Linda Mason

When Berklee College of Music President Roger H. Brown assumed his post in 2004, he brought a rich palette of professional and life experiences to the job. Skills accrued playing recording sessions as a drummer in New York,
College Mission

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career.

Developing the musicianship of our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music-making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise; and that music is a powerful catalyst for personal growth, which is central to any collegiate experience.

Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today’s music professional.

College Objectives

- To define and refine the individual talents of our students by providing a broad range of major programs offered by a distinguished faculty, and to prepare them for careers in music that reflect the diversity of expression and opportunities that define music today.
- To enable our students to employ their music education in a global society by providing coherent liberal arts curriculum that informs their thinking about issues that have shaped our time.
- To encourage our students to appreciate and apply music’s enormous force for the enrichment of society and intercultural understanding.
- To cultivate a supportive learning environment by actively promoting a climate of respect for personal and cultural differences, and by offering a range of services and activities to support the needs of the student musicians who come to us from around the world.
- To maintain the vitality of our college community by encouraging and supporting continuing professional development for all of its members.
- To provide an environment in which all know that they are full and valued members of the community.
- To value ethical behavior in all aspects of personal and professional life by establishing a community that values integrity in all relationships.
- To retain our leadership position in music education and to ensure that our curriculum remains relevant by pledging to value academic freedoms and innovation.

Graduate Studies Mission

Graduate studies at Berklee College of Music prepares students to excel musically, artistically, and professionally. Highly selective graduate programs apply leading-edge music technology, advance international music business models, and promote diverse music traditions. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today’s music industry.

Graduate Studies Objectives

- To offer a unified graduate studies program that delivers highly selective master’s offerings.
- To attract highly selective master’s offerings.
- To attract superior faculty who are leaders in today’s music industry and are dedicated to student success.
- To create the leaders of tomorrow in the music industry.
- To research, anticipate, and lead music industry trends and developments.

Diversity Statement

Berklee College of Music does not discriminate on the basis of race, color, religion, gender, national origin, age, disability, marital status, veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law in employment or admission to and participation in any of its programs and activities.

Cultural diversity is integral to the mission of Berklee College of Music simply because cultural diversity is integral to music itself. Innovators from diverse backgrounds and cultures have created the music studied here. An essential part of Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the music they study originates.

We must be a community in which every member’s voice is valued and respected. A diverse, inclusive work and learning environment is essential to maintaining our role as a leader in contemporary music education. It is imperative that we take specific steps to attract and retain the widest array of talented musicians and provide an environment that supports and nurtures our creative process.

The fulfillment of our mission—to educate, train, and develop students to excel in music as a career—will be demonstrated in their influence both on the future of music and on the larger culture.

We view diversity holistically, understanding that the definition is constantly evolving. Our definition of diversity includes race, color, gender identity, nationality, ethnicity, class, religion, ability, age, and sexual orientation. We also know that a diversity of ideas, approaches, disciplines, and learning and musical styles are essential to inclusion and equity. The integrated, nimble and culturally engaging perspectives into what we do at all levels, from teaching to decision-making, is critical.

Many challenges lie ahead in all areas. We believe that increased diversity will support our strategic objective of attracting the highest-quality students, faculty, and staff to Berklee. To accomplish this, we must create a welcoming and supportive multicultural-urban environment for all members of our community. This focus is not the work of any one individual or office—it is the work of everyone. In this spirit, we will encourage a campus-wide climate of respect, openness, and awareness that celebrates and values our diversity.

Ethics Guidelines

The faculty and staff of Berklee College of Music recognize that the privileges accorded members of the college community are accompanied by certain responsibilities. In accordance with these principles, faculty and staff:

- Encourage, support, and protect the free pursuit of knowledge with intellectual integrity.
- Respect the rights and opinions of students and colleagues, and make every effort to provide objective and educational evaluations.
- Acknowledge their role as intellectual guides and counselors, and observe policies prohibiting harassment and discrimination.
- Adhere to established policies regarding the use of college services, facilities, and equipment, avoiding conflict of interest between external activities and institutional responsibilities.
- As members of the community at large, enjoy the rights and obligations of any citizen, measured in light
of responsibilities to the students, institution, and profession. When speaking as private citizens, avoid giving the impression of representing the college.

- Respect the right to privacy of students and colleagues. Share confidential information only in accordance with institutional policies.

**Accreditation**

Berklee College of Music is accredited by the New England Association of Schools and Colleges and authorized under U.S. federal law to enroll non-immigrant students and to train veterans under the G.I. Bill of Rights.

The graduate studies programs that have been implemented on Berklee’s campuses in Valencia, Spain, are accredited by the New England Association of Schools and Colleges and also by Spanish educational authorities. Therefore, the programs are valid throughout the European Higher Education Area. The master of music degree program in scoring for film, television, and video games and the master of arts degree program in global entertainment and music business have been implemented under affiliation with the Universitat Politècnica de València. This authorization is coordinated by the Instituto Superior de Enseñanzas Artísticas de la Comunitat Valenciana (ISEA-CV), the Valencian Community Institute for Higher Education in the Arts.

The master of music degree in contemporary performance (interpretación contemporánea en estudio) has been implemented by Berklee in Valencia itself, without affiliation, after being granted license to offer higher education in music by Spanish education authorities as an independent program of education in the arts (music). Approval is carried with assistance of ISEA-CV and through two accreditation agencies: the Valencian Accreditation Agency (AIPA) and the accreditation agency of the Ministry of Education at the central government in Madrid (ANECA). With approval by Spanish education authorities, the programs also qualify as approved programs of the European Higher Education Area (EHEA).

**Location**

The college has two campuses. The main campus is located in Boston, Massachusetts, in the heart of the city’s Back Bay neighborhood and Fenway cultural district. An international hub of intellectual and creative exploration, our neighborhood includes many of the world’s other great colleges and universities, treasure-filled museums and galleries, and world-class performing arts centers like Symphony Hall and our own Berklee Performance Center.

In summer 2011, Berklee College of Music launched its first international campus in Valencia, Spain, in the heart of the City of Arts and Sciences complex in the Pau dels Arts. Valencia boasts the highest number of musicians per capita in Spain, and thousands of Valencians of all ages are involved in musical activities. Featuring more than 500 symphonic bands throughout the region and representing countless music styles, including classical, rock, pop, and jazz, the Berklee in Valencia campus aims to be a main hub for the study, evolution, and global proliferation of many musical genres—including flamenco—all over the world. All instruction at Berklee’s international campus is in English. Students are also provided the opportunity to study the Spanish language.

**Seal and Motto**

The Berklee seal has been a symbol of the college since its earliest years. The seal uses the traditional shield as its basic design. The upper-left quadrant is adorned by the classic “B” for Berklee. The lower-right quadrant is inscribed with the college’s motto. The surrounding ribbon is inscribed with the name of the college.

Berklee’s motto is Eos quam video. The translation of this Latin phrase is “to be, rather than to seem” or “to be, rather than to appear to be.”

**Official Colors**

The official colors of Berklee College of Music are red and gray.
Admissions Policies and Procedures

Graduate Studies Admissions Policies and Procedures

Berklee’s board of admissions thoroughly reviews each application, considering every aspect of an applicant’s strengths. We look for candidates who reflect the rich diversity of Berklee’s curriculum, with high musical, business and/or technological aptitude. We seek students with great potential; those who are creative, collaborative, and open to new ideas; those who are problem-solvers and entrepreneurs; and those who have something extra that sets them apart.

The Berklee graduate studies program application consists of the application form, the audition and/or interview, and supporting materials. Applicants will be invited to audition and/or interview at the discretion of the review board based upon their application materials.

For the most current application procedures, detailed guidelines, and answers to many questions, visit berkleevalencia.org.

The Application Form

Berklee prefers that applicants apply online. To apply online, visit apply.berklee.edu. Please note that all correspondence related to the application will be addressed to the email address provided on the application.

Completed applications will be processed and considered in the order they are received. It is recommended that applicants begin the process as early as possible in order to attend their desired program.

The Application Fee

To apply, all candidates are required to submit a fee. This fee is used to balance the tuition balance and is nonrefundable. Details regarding the current fee and payment process can be found at berkleevalencia.org.

Eligibility Requirements

Applicants for all Berklee graduate studies programs are required to hold a bachelor’s degree from an accredited college or university and to have a strong academic record.

Applicants for the master of music in contemporary performance are required to hold a bachelor’s degree in music, or a bachelor of arts degree with a major in music.

Applicants for the master of music in scoring for film, television, or video game industry are also required to hold a bachelor’s degree in music composition, electronic music production, or performance. Applicants with non-music or non-composition degrees who have studied privately and/or accumulated significant experience working in the film, television, or video game industry will also be considered.

Applicants for the master of arts in global entertainment and music business must possess a bachelor’s degree, ideally in music or business.

Applicants for the master of music in music technology innovation are required to hold a bachelor of music degree, or a bachelor of arts degree with a major in music. An emphasis in music technology or music production is desirable. Relevant alternative degrees will also be considered.

All candidates should demonstrate leadership, motivation, intellectual curiosity, and promise of great achievement in their area of study.

Application Process

In order for an application to be considered complete and ready for review by the admissions committee, the following is required:

Application Form (online)
Statement of Purpose
A statement of purpose should be included in your online application. It should be between 400 and 500 words. This is the candidate’s chance to tell Berklee about you, your musical journey to date, and why you would like to pursue a master’s program at Berklee College of Music. In the statement, students should address the following:

• Why do you want to pursue a master’s degree at Berklee?
• What are your professional goals and how does this master’s program get you closer to those goals?
• What musical and other challenges have you overcome?
• What academic and professional accomplishments do you have? For instance, describe your undergraduate experience. Describe your involvement in performance and composition. Discuss the ways you have been involved in marketing an event, publishing or writing reviews, organizing musicians, or networking in the music industry.

Résumé/Curriculum Vitae
Applicants must include a résumé/CV in their online application. It should include educational and work experience.

Online Portfolio
Some programs require applicants to submit an online portfolio. See berkleevalencia.org for details.

One Letter of Recommendation
Applicants are required to submit one letter of recommendation from a person you have worked with and who can speak to your musical and academic skills and strengths.

Transcripts
Applicants should submit one official copy of the transcript from each of the institutions of higher education they have attended or are attending.

English Proficiency
Applicants for whom English is a second language must have successfully completed their undergraduate studies at an institution where the language of instruction is English, or must submit results of the following standardized tests:
• TOEFL: iBT (internet-based): 100; Paper-based: 600
• IELTS: 7.5
• Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
• Pearson Test of English Academic: 73

Audition and Interview
Applicants will be invited to audition and/or interview at the discretion of the board of admissions review board. All applicants are encouraged to visit the Berklee campus in either Valencia or Boston to tour the facilities, and meet with Berklee faculty, students, and staff.

Berklee’s Board of Admissions Final Decision

After the audition and/or interview has been completed, and all application materials have been received, applicants will be reviewed by Berklee’s board of admissions. A decision will be sent to applicants in a timely manner as possible.

Tuition Deposit

Upon notification of acceptance, applicants are required to submit a tuition deposit. This initial deposit is nonrefundable and is credited towards the student’s tuition charges. This deposit confirms the student’s intention to enroll at Berklee and secures a seat in the upcoming class. Although accepted to the program, students are not guaranteed a spot until this deposit is received.

Check-In and Orientation

Entering students are expected to arrive on campus for the first day of orientation each semester.

Check-in for entering students is completed by the first day of orientation. At orientation, all entering students receive important materials detailing the orientation week schedule, event times and locations, and information about Berklee’s resources. Check-in is possible only for those students who have issued full payment of the tuition bill and all fees by the established payment deadline.

Check-in for returning students also takes place by the first day of orientation for the semester. All graduate students—new and returning—are required to attend orientation activities each semester. These take place the week before instruction begins each semester.

Orientation in each semester is a multi-day event aimed at welcoming new students to the Berklee community, and welcoming back returning students. Orientation in the first semester of Berklee’s graduate studies introduces students to their program and program director. It also introduces students to the campus and to Berklee. Orientation in the second and subsequent semesters welcomes students back to campus, provides opportunities for students to meet with their academic advisor, and to address academic and other issues.

Please note: All students, including entering students, who check in after the deadline will be assessed a $250 late check-in fee.
Financial Information

Payment of Tuition
Before a student attends any classes, all tuition and fees for the semester must be paid.

Tuition Fees and Payment

Tuition and Fees for the 2013-14 Academic Year

Application fee (waived for Berklee alumni): $150
Tuition: $35,750 for the entire one-year, three semester period
Application fee (waived for Berklee alumni): $150
Tuition and Fees for the 2013-14 Academic Year

Invoice Bill Date–Payment Due Dates:

- March 2014 – May 17, 2014
- June 2013 – August 1, 2013
- Late check-in fee: $250

Payments made through this option will be posted to the student account the next business day.

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

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

Wire Transfer/Bill Pay
Pay to
Berklee College of Music
Berklee Account # 00533-37519
Address
Bank of America
100 Federal Street
Boston, MA 02110

Wires from outside the U.S.
Pay to
Berklee College of Music
Berklee Account # 00533-37519
SWIFT #
BOFATUS3N
Address
Bank of America
100 Federal Street
Boston, MA 02110

Bill Pay
Pay to
Berklee College of Music
Address
1140 Boylston Street
MS-921 BUR
Boston, MA 02215-3603

Please note: Some banks charge a fee for sending and/or receiving a wire. Please check with your bank to see if you will be charged a fee. Please be aware that in addition to any fees your bank may charge, the intermediary bank receiving the funds in the United States may also deduct a fee from your wire. Please confirm the amount received by Berklee College of Music to know if any fees have been deducted.

Berklee requests that you use either SWIFT or Tested Telex when wiring funds from outside the United States. All funds must be in U.S. dollars.

Wire transfers can take up to 10 business days to reach the college. Wire transfers initiated on the payment date are considered late and are subject to the late payment fee.

Cash
Berklee strongly discourages students from carrying large amounts of cash to pay bills. However, should you decide to make a cash payment, this can only be done in U.S. dollars and at the Bursar’s Office in Boston. Please be certain to retain your receipt.

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

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

Tuition Payment Plan
Berklee offers a monthly payment plan through Tuition Management Systems (TMS). This option allows you to divide your payment into monthly installments for each semester. This service is available for only the first two payments due (September and January). There are no qualifications to use this service. You do not incur interest while paying off your fees, and there is no credit approval necessary. Berklee will give you advance credit for the total amount to be paid, provided you remain current with your monthly payments.

You should be aware that there is a one-time enrollment fee and that the payment plan payments begin June 1 and end October 1 for the first payment due. For the second payment due, the plan begins November 1 and ends March 1. If you sign up for this option after the start of the plan, you are responsible for making up the total payments due.

Since this option may be combined with other forms of payment, you should be certain to budget the necessary amount with TMS to meet your needs. If you have under-budgeted, you will be expected to pay the difference directly to the college prior to the beginning of classes.

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

Financial Holds
Students are required to pay tuition and fees at the beginning of any given semester. If payment is not received, the college will make every internal effort to collect these funds. Restrictions will be placed on any account with an outstanding balance, thereby prohibiting access to grades, transcripts, degrees, diplomas, and participation in any future term at the college. The restriction will remain until the account is paid in full.

For more information regarding payments in U.S. dollars, contact the Boston campus Bursar’s Office at bursar@berklee.edu.

Withdrawal Policies
Students canceling enrollment before checking in the first day of classes will receive a credit of 100 percent of their tuition charges. However, the tuition deposit and all fees will be forfeited.

All students who desire to withdraw from the college after checking in are required to discharge all financial obligations to the college, return all college property, and complete a “Withdrawal from the College” form. All withdrawals from the college are subject to the following conditions:

Students withdrawing during the first four weeks of the fall or spring term are eligible for a tuition credit according to the following schedule:

- During the first week of classes – 50% credit
- During the second week of classes – 60% credit
- During the third week of classes – 40% credit
- During the fourth week of classes – 20% credit
- After the fourth week of classes – No credit

Please note that no fees are returned in any of these cases.

For more information, contact the Valencia Campus Bursar’s Office at bursarvalencia@berklee.edu.

1 The comprehensive fee covers services and facilities that augment the students’ academic experience and includes, but is not limited to, students’ required registration into the Spanish educational system, students’ compulsory health insurance, and a variety of services and facilities to which students have access.
Scholarships

Berklee has established the following funds to recognize outstanding talent and potential:

- Berklee Alumni Scholarship: awarded to an outstanding Berklee undergraduate alumnus/a who has demonstrated excellence, exceptional talent, and outstanding achievement throughout their undergraduate studies.
- BIN Scholarship: awarded to an outstanding student, alumnus/a, or faculty member from a Berklee International Network school.
- Michel Camilo Scholarship: awarded to a gifted artist who is accepted to the Berklee master’s program in contemporary performance.
- Juan Luis Guerra Scholarship: awarded to a gifted artist who is accepted to the Berklee master’s program in contemporary performance.
- Alberto Iglesias Scholarship: awarded to a gifted composer who is accepted to the Berklee master’s program in scoring for film, television, and video games.
- Howard Shore Scholarship: awarded to a gifted composer who is accepted to the Berklee master’s program in scoring for film, television, and video games.
- Endesa Foundation Scholarship: awarded to gifted candidates from Latin America accepted to any of the Berklee master’s programs. Students must be from Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Dominican Republic, Uruguay, or Venezuela.

How To Apply

To be considered for institutional scholarships/grants, all candidates should submit the Berklee Graduate Aid Application. All U.S. citizens and permanent residents who apply for Berklee Graduate Aid are also required to file the 2013-14 Application for Federal Student Aid (FAFSA). Non U.S. international applicants are not eligible to file the FAFSA and should complete only the Berklee Graduate Aid Application in order to be considered for any kind of financial assistance. Please note that students first need to apply for the master’s program before they have access to the Berklee Graduate Aid Application. Once the application is complete, the student will have access to the Berklee Graduate Aid Application on your online applicant profile.

Deadlines

For the most up-to-date admissions deadlines, please see http://berkleevalencia.org/admissions-berklee-valencia/.

Contact Us

If you have any questions regarding scholarships, please contact scholarshipsvalencia@berklee.edu or call + 34 96 333 2802, ext 3408.

Financial Aid

Students who are U.S. citizens or permanent residents may apply for Federal Direct Unsubsidized Stafford loans through the Free Application for Federal Student Aid (FAFSA).

Graduate students may borrow up to $20,500 under the Federal Direct Unsubsidized Stafford Loan program. The $20,500 will be divided and distributed evenly across all three semesters. Interest will begin to accrue upon disbursement and the interest rate is fixed at 6.8 percent. The loan also has a 1 percent origination fee that is deducted proportionately each time a loan disbursement is made.

How to Apply

U.S. citizens or permanent residents can complete the 2013-14 Free Application for Federal Student Aid (FAFSA) online. You will need to sign the form electronically using your PIN. If you do not have a PIN, you can request one through www.pin.ed.gov. Be sure to list Berklee College of Music, Federal School Code 002126.

Indirect Costs

If you provide your email address when completing your FAFSA, you will receive information about your application within a few days of processing. Please check the information for accuracy and follow any special instructions.

Cost of Attendance

The cost of attendance is comprised of direct costs and indirect costs. Direct costs are part of the tuition bill and are paid to Berklee. Indirect costs are not billed to students by Berklee, but are inherent with attending the program. For students who are U.S. citizens or permanent residents and are receiving federal financial aid, the total cost of attendance reflects the maximum amount a student may receive for the length of the program. This includes all scholarships, federal loans, and private loans.

Indirect Costs

- Housing: $10,000
- Food: $7,700
- Books: $700
- Laptop (may be waived; details of the laptop and software program are described below): $3,172
- Transportation: $2,000
- Personal Expenses: $2,000
- Loan Fees: $205
- Total: $62,627-$63,877

Contact Us

If you have any questions regarding the financial aid application process, your awards or our policies, please contact us at scholarshipsvalencia@berklee.edu or call +34 96 333 2802, ext 3408.

Student Visas

Students may need certain visas and authorizations in order to complete their graduate studies at Berklee’s Valencia campus. Spanish law divides foreign students studying in Spain into three different groups. These groups are determined by the length of stay:

- Group Two: More than 90 days and up to 180 days (student visa)
- Group Three: More than 180 days and up to one year (student visa)

Students studying in the master’s program will be in Group Three and will need a student visa for more than 180 days and up to one year. This visa allows students to study up to one year in Spain, and it can be renewed. The application process requires more documentation than the shorter visas, and students must apply for their student residency card within 30 days of entering Spain (or Schengen territory).

The Group Three visa is the appropriate visa for all Valencia campus master’s program participants, except those who are citizens or legal residents of the European Union, Norway, Liechtenstein, Iceland, or Switzerland.

The visa process has two distinct parts. The first part is the sole and complete responsibility of the student: arranging for all the documents to complete the visa application. If documents need to be translated by a sworn translator approved to work in Spain or legalized internationally (apostille), students should be sure to allow extra time to arrange for the translation. Valencia campus Student Services can advise students, but it cannot intervene on students’ behalf.

The second step begins when the student presents his or her application at the Spanish consulate. Each consulate has a different workload, so the length of time to complete the process may vary. Students should allow two months or longer, if possible.

The following list of documents will help students with their visa applications. The requirements vary by place of residence. Students should consult the Spanish consulate in their country of residence for a complete and up-to-date list:

- Two completed and signed Schengen application forms
- Two recent, passport-sized color photographs
- The student’s original, physical passport or travel document. The passport must have at least one blank page in it and it must be valid for a longer period than the visa for which the student is applying
- Any of the following: U.S. driver’s license, U.S. state ID card, voter registration card, or current student ID (U.S. residents only)
- Acceptance letter as a full-time student from Berklee College of Music in Valencia
- Proof of the student’s available financial resources, consisting of at least one of the following:
- Proof of financial aid or scholarship for at least $1,000 per month for room and board
- Notarized letter from parents or legal guardians assuming full financial responsibility for at least $1,000
per month for room and board. Suggested wording: “I hereby certify that I am the (father/mother/other) of (student name), will support him/her with a monthly allowance of at least $1,000 while he/she is in Spain, and that I am financially responsible for any emergency that may arise.”

- Personal bank account statements showing at least $1,000 per month of stay.
- Proof of public or private health insurance from an operator licensed in Spain (Berklee will provide you with this letter)
- A criminal background check (Certificado de Antecedentes Penales)
- Letter from doctor stating the student meets certain health requirements.
- Payment of the visa application fee
- Self-addressed, prepaid envelope to receive your passport back

Please note that often the consulate holds a student’s passport while processing the application. Students must inform the consulate if they will need their passport to travel during the anticipated processing time.

Students will need to submit the original documents as well as one photocopy of each document.

The consulate will provide students a Group One (90-day) visa. Once in Spain, students must complete additional steps to extend the visa for a year and to receive the Group Three visa.

Spanish Student Residency Card

Once in Spain, the Group One (90-day) visa requires that students obtain a Spanish student residency card (Autorización de Estancia por Estudios) within 30-days of arrival. This is the key document that replaces the temporary student visa that a student is issued in his or her home country. The card is valid for the duration of a student’s studies (up to one year) and can be renewed annually. It is important that a student has his or her passport stamped when entering Spain.

The application process for a student residency card has three steps:

Step One
Students must go to the National Police Station with:
- A completed EX-17 form
- A passport and a photocopy of all its pages
- Three recent passport-sized photographs in color
- A student visa
- A receipt showing that the student paid the appropriate application fee

Step Two
Roughly one month later, students will be asked to go back to the National Police Station and be fingerprinted.

Step Three
Finally, after roughly one more month, students will have to go back once again to the National Police Station to pick up their official student residency card. Students must take their passport with them.

Berklee staff will be available to help address questions and concerns during each step of the process. However, by Spanish law students must personally go for the fingerprinting and to pick up the card when it is issued. For more information, contact Valencia campus Student Services representative Mateo Balson at +34 96-333-28-02, ext. 3409, or mbalson@berklee.edu.

Housing

Berklee College of Music’s Valencia Campus is a nonresident campus. Valencia has many different housing options for short-term and medium-term stays, everything from “do it yourself” to “having everything done for you.” See berkleevalencia.org/valencia-campus/housing/ for suggestions.

Relocation/Student Services

Student Services Valencia (studentservicesvalencia.com/home) is a full-service company that assists students before and during their stay in Valencia.

Find Your Own Apartment

Students may rent their own apartments. The most popular websites for finding an apartment are:
- Idealista (idealista.com/pagina/portada)
- Fotocasa (fotocasa.es/)
- Segundamano (segundamano.es/)
- En alquiler (enalquiler.com/alquiler-pisos-valencia-valencia-48-2-0.html)

Please note that these websites are all written in Spanish. Terms and conditions for rental contracts vary. Please check the contract length and additional costs.

Student Dorms

Students can also choose a privately run student dormitories that cater specifically to their needs:
- Ress (resa.es/ed/Residencias/estudiantes/Valencia)
- Galileo Galilei (http://www.galileogalilei.edu/Enh/)
- Colegio Mayor Anius March (cm-aniusmarch.com/Valencia.html)

Office of the Registrar

The Office of the Registrar provides a wide variety of services to students, parents, faculty, and agencies, including government agencies. The Office of the Registrar coordinates student course registration and checking, maintains the academic records of enrolled students and alumni, supplies enrollment reporting and statistics, confirms progress towards graduation, graduates students, and supplies graduates with their diplomas.

Transcripts and Enrollment Verifications

Transcripts and enrollment verifications are issued at no charge through the Office of the Registrar. Both the Transcript and Enrollment Verification Request forms are available to the student. Requests for transcripts cannot be taken over the phone. A written request, received by mail or through an authenticated Berklee email account, is required. Transcripts will not be issued for students owing money to the college. As authorized by Berklee, the National Student Clearinghouse, at studentsclearinghouse.org, allows for students and other inquiring third parties (such as employers, housing providers, health insurance agencies, and consumer product companies) to download and print official enrollment verification certificates as well as official/unofficial transcripts for $2.50. For more information, visit berklee.es/registrar.

Services for Students with Disabilities

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary and reasonable accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with the Valencia campus academic dean. All accommodation requests must be made with a two-week minimum notice to faculty.

International Career Center

The mission of the International Career Center is to assist students with career development by providing expert guidance, current resources, and professional development experiences. The overall focus is on music career management rather than on a one-time job link, helping students access resources and activities that are available and helping them apply these resources to their own individual career paths.

The International Career Center team provides advice and assistance to students and to music recruiters throughout the hiring process. In addition, the International Career Center assists in matching students to employers who are offering internships. For more information, email internationalcareers@berklee.edu.

Library and Learning Center

The Library and Learning Center provides resources to support student work, including assistance with research. The Library and Learning Center also provides peer tutoring in language, writing, researching, presentation techniques, and other disciplines.

Public Safety Department

The Public Safety Department is responsible for maintaining a safe and secure learning environment at Berklee. Its main responsibility is the protection of, and assistance to, the Berklee community.

Since public safety is the responsibility of everyone,
students’ cooperation with the department will help make Berklee a more secure environment. With this in mind, students are required to report any thefts, accidents, threats to persons or property, and suspicious persons. Students’ willingness to do their part by being proactive and cooperating with all investigations will ensure the safest possible environment.

Students are expected to observe all reasonable precautions to assure the safety of themselves and their possessions. All students are responsible for the protection of their property, whether it be in the college’s facilities or in the community.

Berklee complies with the U.S. Crime Awareness and Campus Security Act of 1990, which requires the publishing of information with respect to campus crime statistics and campus security policies. This information is published in a brochure titled “Playing It Safe,” which also contains tips on safety and security practices. To obtain a copy, visit berklee.net or contact the director of Public Safety.

Office of Financial Aid
The Office of Financial Aid is responsible for administering need-based aid such as grants, loans, and the following U.S. federal aid programs: the Pell Grant, Supplemental Educational Opportunity Grant (SEOG), the Perkins Loan program, the Direct Stafford Loan, and the Direct Parent PLUS Loan. In addition, this office provides information and materials regarding private credit-based loans. For further information see berklee.edu/financial-aid.

Veterans’ Counseling
A student who is a U.S. veteran, disabled veteran, or son or daughter of a disabled veteran can seek advice concerning these benefits from the veterans’ counselor located in the Office of Financial Aid. The counselor who coordinates veterans’ benefits can assist with the certification of veterans’ benefits and provide guidance regarding the Yellow Ribbon Program as well as obtaining a Certificate of Eligibility.

Office of the Bursar
The Office of the Bursar is responsible for all financial matters pertaining to student accounts, including the billing and collection of tuition and fees, and refunds due to overpayments.

Visiting and Faculty Artist Series
Through the Visiting and Faculty Artist Series, students are exposed both to Berklee’s outstanding faculty of musicians and to a wide variety of visiting professional musicians. Numerous lectures, demonstrations, and informal discussions are presented annually, and are open to all students. The resulting interaction provides a unique opportunity for heightening musical awareness, obtaining exposure to specialized knowledge (often with immediate practical implications), and for establishing meaningful relations within the college.

Faculty Offices
Faculty offices are located throughout the college campus. All students enrolled in the master’s programs are assigned a faculty adviser and are expected to meet with that adviser regularly.

Academic Year
The academic year for the master’s programs consists of two 15-week semesters, fall and spring, and one seven-week summer term.

Catalog Year Policy
Berklee College of Music features a dynamic curriculum that evolves as new courses are developed and added. Catalog year determines the set of academic requirements that must be fulfilled for graduation. Students must fulfill the academic requirements of the catalog in effect at the time of their matriculation as a master’s student in order to graduate.

Registration
There are two general registration events scheduled each year for students to select courses for the following term. These occur toward the end of the fall and spring terms.

Through regular meetings with their academic advisers, students will register for the following semester. Students with outstanding financial obligations must make prior arrangements with the Office of the Bursar in order to register.

The college may make changes to a student’s registration schedule in situations including but not limited to the following: (1) if a course is canceled, or (2) if the student becomes ineligible to enroll in a course due to failing a requisite course.

Full-Time and Part-Time Attendance
The master’s programs are designed for full-time study. All master’s students are considered full-time and charged the full-time tuition fee.

Private Instrumental or Vocal Instruction (Private Lessons)
All students in the master of music, contemporary performance program are required to enroll in private instrumental or vocal instruction each semester. Students in other master of music or master of arts programs may opt, for a fee, to enroll in private lessons, provided it is approved by their faculty adviser and there is room and time in the private lesson faculty member’s schedule. For the 2013-14 academic year, the fee for each additional three-credit private lesson is $4,000.

Class Attendance
Attendance is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. Absences must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance policies.

Private lessons and ensembles are scheduled to start promptly on the hour and to end 10 minutes before the hour. Late arrival is both disruptive and unprofessional.

Absence From Class or the College
Students are expected to notify each of their faculty members directly via voicemail or email of absence from class prior to the class in all but the most extreme situations. It is the student’s responsibility to contact their instructors in advance of the classes. Each faculty member determines whether or not the absence is excused for that particular class.

Missed Course Material
Students who are absent from any class meeting are responsible for making up the missed material and course work.
### Tuition and Aid Percentage Chart for Students Withdrawing

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuition Charged</th>
<th>Institutional Aid Earned</th>
<th>Federal Aid Earned*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before Classes Begin</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Week 1</td>
<td>20%</td>
<td>20%</td>
<td>4%</td>
</tr>
<tr>
<td>Week 2</td>
<td>40%</td>
<td>40%</td>
<td>8%</td>
</tr>
<tr>
<td>Week 3</td>
<td>60%</td>
<td>60%</td>
<td>12%</td>
</tr>
<tr>
<td>Week 4</td>
<td>80%</td>
<td>80%</td>
<td>16%</td>
</tr>
<tr>
<td>Week 5</td>
<td>100%</td>
<td>100%</td>
<td>20%</td>
</tr>
<tr>
<td>Week 6</td>
<td>100%</td>
<td>100%</td>
<td>24%</td>
</tr>
<tr>
<td>Week 7</td>
<td>100%</td>
<td>100%</td>
<td>28%</td>
</tr>
<tr>
<td>Week 8</td>
<td>100%</td>
<td>100%</td>
<td>32%</td>
</tr>
<tr>
<td>Week 9</td>
<td>100%</td>
<td>100%</td>
<td>36%</td>
</tr>
<tr>
<td>Week 10-15</td>
<td>100%</td>
<td>100%</td>
<td>40%</td>
</tr>
</tbody>
</table>

*These percentages are weekly guidelines; actual refunds are based on calendar days. This represents the amount of student aid that is earned at the point of withdrawal and may be awarded to the student. The Office of Financial Aid will determine final eligibility within 30 days of the student withdrawing from classes. Summer semester is seven weeks and, therefore, federal aid is earned at a different percentage. Please speak to the financial aid office to determine the amount of aid a student may earn for summer.

### Academic Trips

**Master of Arts—Global Entertainment and Music Business**

MIDEM is the world's largest international music market and trade show, taking place in Cannes, France from February 1-4, 2014. Now in its 47th year and consisting of conferences, live music, startup competitions and more, the event attracts more...
Berklee Laptop Purchase Program
Berklee College of Music requires all entering master’s students to own an Apple Macintosh laptop computer that meets certain standards established by the college’s academic and technology leadership. For over half a century, Berklee College of Music has been committed to preparing our students for the musical, technological, and business necessities of the world they will be entering. We firmly believe the laptop and software requirements outlined below will maximize the potential music education available only at Berklee and will help prepare students for successful entry into the music industry.

Enjoying student discounts on laptop purchases is strongly recommended, but is not required. If students purchase laptops that meet specifications need not purchase a new computer. Information on purchasing a laptop at a discounted price prior to arrival on campus. Recommendations are made, but equivalent products are also acceptable.

Berklee Laptop Purchase Program
Berklee College of Music requires all entering master’s students to own an Apple Macintosh laptop computer that meets certain standards established by the college’s academic and technology leadership. For over half a century, Berklee College of Music has been committed to preparing our students for the musical, technological, and business necessities of the world they will be entering. We firmly believe the laptop and software requirements outlined below will maximize the potential music education available only at Berklee and will help prepare students for successful entry into the music industry.

Required software bundles as detailed below will be purchased directly from Berklee College of Music. Berklee has negotiated extremely reduced student pricing for these items. Berklee students will receive the bundles during the orientation week. Students cannot opt out of, or receive any exemption for, purchasing their program’s software bundle.

Required non-bundled software (Music Technology Innovation) should be purchased before arrival to campus. Recommendations are made, but students whose laptops already meet specifications need not purchase a new computer.

Information on purchasing a laptop at a discounted price prior to arrival on campus. Recommendations are made, but equivalent products are also acceptable.

Master of Music: Scoring for Film, Television and Video Games

Required Software Bundle
BERKLEE NEGOTIATED PRICE = $1,250 (Approx. 969 Euros)
(MSRP = $3,561; Total Student Savings = $2,311)
• Avid ProTools 11 with MBox Pro Audio Interface
• Native Instruments Complete 9
• Melodeon Editor 2
• Native Instruments Komplete 9
• Logic Pro 9
• Reason 6.5

Optional Software
• Vienna Symphonic Library Special Edition Vol. 1 (Standard and PLUS)
• Cinesamples Cinetone Core

Laptop Requirements
• Recommended Specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 16GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.
• Minimum Specifications: Apple Macintosh MacBook Pro computer with 13.3” display (13” display may be considered), 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, 8x SuperDrive, NVIDIA GeForce GT 330M graphics processor, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.7).

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Master of Music: Music Technology Innovation

Required Software Bundle
BERKLEE NEGOTIATED PRICE = $1,030 (Approx. 798 Euros)
(MSRP = $2,657; Total Student Savings = $1,627)
• Avid ProTools 11 with MBox Pro Audio Interface
• Waves Berklee Bundle

Optional Software
• Vienna Symphonic Library Special Edition Vol. 1 (Standard and PLUS)
• Cinesamples Cinetone Core

Laptop Requirements
• Recommended Specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 16GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.
• Minimum Specifications: Apple Macintosh MacBook Pro computer with 15.4” display (13” display may be considered), 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, 8x SuperDrive, NVIDIA GeForce GT 330M graphics processor, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.7).

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Microsoft Office 2011
• Reason 6.5

Required Non-bundled Software
• Ableton Live Suite 9
• Melodeon Editor 2
• Native Instruments Complete 9
• Waves Berklee Bundle

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Master of Arts: Global Entertainment and Music Business

Required Software Bundle
BERKLEE NEGOTIATED PRICE = $1,250 (Approx. 969 Euros)
(MSRP = $3,561; Total Student Savings = $2,311)
• Avid ProTools 11 with MBox Pro Audio Interface
• Native Instruments Complete 9
• Waves Berklee Bundle

Optional Software
• Vienna Symphonic Library Special Edition Vol. 1 (Standard and PLUS)
• Cinesamples Cinetone Core

Laptop Requirements
• Recommended Specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 16GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.
• Minimum Specifications: Apple Macintosh MacBook Pro computer with 15.4” display (13” display may be considered), 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, 8x SuperDrive, NVIDIA GeForce GT 330M graphics processor, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.7).

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Recommended specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Recommended specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Recommended specifications: Apple Macintosh MacBook Pro computer with 15.4” display, 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, NVIDIA GeForce GT 650M, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Mountain Lion (OS 10.8). Retina models must include Thunderbolt to FW800 and Thunderbolt to Ethernet connectors.

Minimum specifications: Apple Macintosh MacBook Pro computer with 15.4” display (13” display may be considered), 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, 8x SuperDrive, NVIDIA GeForce GT 330M graphics processor, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Lion (OS 10.7).

Professional headphones. (Audio Technica ATH-50 or equivalent.)

Microphone. (Shure SM58 or equivalent.)

Recommended specifications: Apple Macintosh MacBook Pro computer with 15.4” display (13” display may be considered), 2.6GHz i7 Quad, 8GB RAM, 500GB hard disk, 8x SuperDrive, NVIDIA GeForce GT 330M graphics processor, Gigabit Ethernet, Firewire 800, two USB ports, AirPort card built-in, Lion (OS 10.7).

Other Requirements
• External FW-800 hard drive for samples with a minimum of 500 GB storage space. (Recommended models: Western Digital Passport Studio 1TB or G-Drive Mini 500GB.)
• Professional headphones. (Audio Technica ATH-50 or equivalent.)
• Microphone. (Shure SM58 or equivalent.)

Master of Arts: Global Entertainment and Music Business

Required Software Bundle
BERKLEE NEGOTIATED PRICE = $0 Dollars /0 Euros
(MSRP = $220; Total Student Savings = $220)
• Microsoft Office 2011

Laptop Requirements
• A Mac computer that has an Intel processor (a PC may be considered)
• Mac OS X version 10.6.8 (or later)
• 3 gigabytes (GB) or more of memory (RAM)
• 2.5 GB of available hard disk space
• HFS+ hard disk format (also known as Mac OS Extended or HFS Plus)
• 1280 x 800 or higher resolution monitor
• DVD drive or connection to a local area network
• Safari 5 or a later web browser
Grading System and Academic Standing

Academic standing and eligibility for a degree are determined by the quality of course work. To determine academic standing, the college uses a point system, each qualitative grade having an equivalent numerical value.

Grading System

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Equivalent</th>
<th>Numerical Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (excellent)</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>A+</td>
<td>9.5</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>9.0</td>
<td></td>
</tr>
<tr>
<td>A-</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>8.0</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>7.6</td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>7.2</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>5.6</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>5.2</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>5.0</td>
<td></td>
</tr>
<tr>
<td>D-</td>
<td>4.6</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>NG</td>
<td>No grade submitted as of indicated date</td>
<td>0.0</td>
</tr>
</tbody>
</table>

The grading criteria is defined below:

A (93-100)
The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

A- (90-92)
The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

B+ (87-89)
The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task.

B (good) (80-86)
The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

B- (77-79)
The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

C (70-72)
The student has demonstrated a below average level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

C- (60-69)
The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

D+ (55-59)
The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

D (50-59)
The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

F (0-59)
The student has not demonstrated proficiency in course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

B (83-86)
The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task.

B- (80-82)
The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

C+ (77-79)
The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

C (70-72)
The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

C- (60-69)
The student has demonstrated a below average level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

D+ (55-59)
The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

D (50-59)
The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

F (0-59)
The student has not demonstrated proficiency in course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

For students who repeat courses, with the exception of ensembles and labs, the lower grade/credit will not be calculated into the cumulative grade point average. However, it is important to note that all courses and all grades will remain a part of the student’s permanent record and will continue to appear on transcripts.

Grade Reports
Grades are withheld from students owing money to the college. Students needing a printed copy of their grades can print an unofficial copy from their my.berklee.edu accounts or request official transcripts to be sent by the Office of the Registrar.

Questions regarding grades received should be directed to the individual instructor.

Grade Change Policy
All grades, except for the grade of “I” and “NG,” filed with the Office of the Registrar are regarded as final (see Incomplete Grade Policy for changing a grade of “I”). Students who disagree with a given grade should take the matter up immediately with the course instructor. The final grade “W” cannot be changed. Students should be aware that the possibility of changing a grade diminishes with the passage of time due to faculty changes and the discarding of individual class records.

Incomplete Grade Policy
Under rare circumstances, students may request a grade of Incomplete (“I”) from course instructors in the final two weeks of the semester. To be considered for an Incomplete, students must be passing the course at the time of request, have no more than two weeks of work to complete, and have satisfactory attendance. The decision to grant the request rests with the instructor of the course and must be approved by the student’s academic adviser. A grade of Incomplete is not available for ensemble courses. Students who cannot complete an ensemble during the final weeks of the semester for a valid reason, such as health conditions, family or personal emergencies, or other similarly compelling situations, must notify the instructor of the ensemble to discuss and determine a solution. The decision regarding the solution rests with the instructor of the course and must be approved by the student’s academic adviser.

A grade of Incomplete is not available for ensemble courses. Students who cannot complete an ensemble during the final two weeks of the semester for a valid reason, such as health conditions, family or personal emergencies, or other similarly compelling situations, must notify the instructor of the ensemble to discuss and determine a solution. The decision regarding the solution rests with the instructor of the course and must be approved by the student’s academic adviser.

Berklee recognizes that students may be presented with certain opportunities, such as job interviews, auditions, or other activities for professional positions and performance events (including those sponsored by Berklee). These situations do not qualify a student to receive a grade of Incomplete.

Incomplete grades must be resolved within four weeks of the indicated date. Incompletes not resolved within this time period automatically change to a grade of Failure (“F”). The “F” is averaged into all grade point averages and cannot be changed.

Grades of “T” are not calculated into the grade point average. Students do not receive credit for courses with a grade of “T.” No does any course with a grade of “T” count as a prerequisite for another course until the “T” is changed to a passing grade.

Criteria for receiving dean’s list honors specify that a student cannot have incomplete grades for the term in question. Dean’s list honorees are determined in the third week of classes of the following term, and therefore any incomplete grades must be resolved by the second week of classes to be eligible for dean’s list consideration.

Statute of Limitations on Grade Changes and Other Changes to a Student’s Transcript
The student transcript is the college’s official record of the courses that each student takes and course grades received while at Berklee. To ensure accuracy, students and alumni have online access to view their transcripts.

Students have one calendar year from the date that the course, course section, and/or course grade appear on the transcript to dispute any discrepancy involving the course, section of a course, or course grade information on the transcript. This also includes any course, course section, and/or course grade information that may not have appeared on the transcript, but that the student believes should have been included on the transcript. After one year of the official appearance on the transcript, courses, course sections, and/or grades are permanent and cannot be disputed or changed.

Students may dispute any possible discrepancies in the course, course section, and/or course grade information on official transcripts by submitting a written request to the Office of the Registrar within one calendar year from the end of the semester in which the course, course section, and/or course grade information appeared or should have appeared on the transcript. Students are asked to provide supporting reasoning as to why the transcript may appear to be incorrect.

Students are strongly advised to check their transcripts closely after each grading period to ensure the accuracy of the information on the transcript.

Repeat Course Policy
Students may enroll in a course for a second or subsequent time if the course is available and if students receive authorization from their academic advisor. Except in rare cases, only the highest grade will be computed into the cumulative grade point average (CumGPA). The repetition of a course will not eliminate the previous grade from
Review of Academic Records

At the end of each term the Office of the Registrar conducts a review of student records to determine each student’s academic standing, including graduation honors, dean’s list, satisfactory progress, academic probation, academic suspension, and academic dismissal. The following policies governing academic standing are applicable as stated to all students:

Dean’s List

Students averaging honor grades for any given semester are placed on the dean’s list.

Specific criteria for inclusion on the list are as follows:

- Students must earn at least 12 credits each in the fall and spring semester, and at least six credits in the summer semester.
- Students must achieve a grade point average of 9.6 (“A”) or above.
- No grade in the semester in question may be lower than “B-.”
- The dean’s list is calculated based on a deadline of all grades received by the end of the second week of classes in the following semester. Students should be aware that any work intended to satisfy a grade change for the purposes of making the dean’s list must be submitted to their instructors for review well in advance of the deadline for the dean’s list.
- All incomplete must be resolved by the 2nd week of classes in a given semester.

Academic Success and Progress

All Berklee College of Music students are required to make satisfactory academic progress. In order to meet satisfactory academic progress, all students must meet the standards for satisfactory academic progress as defined above. As such, a student must meet or exceed the following three standards at the end of each assessment period:

- A cumulative grade point average (CumGPA) of 7.6 (“C”).
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted.
- The ability to complete their degree requirements for graduation within 150 percent of the normal credits allotted for degree completion.

Failure to satisfy any of these standards will result in a student being placed on satisfactory academic warning. All students placed on satisfactory academic warning will have one additional semester of enrollment to meet the standards for satisfactory academic progress. Students still failing to make satisfactory academic progress after their warning period will face academic suspension from the college.

Students on academic suspension are prohibited from participating in any Berklee class or ensemble, or in any Berklee sponsored program or event, and are ineligible to use Berklee facilities while suspended. Students on academic suspension may file for reinstatement after one semester of suspension, provided they have followed the action steps, specified on their suspension notice, to bring themselves into compliance with Berklee’s satisfactory academic progress standards.

Students who have been placed on academic suspension may appeal the decision to the Office of Enrollment. Any appeal must be based on extenuating circumstances and contain written verification of those circumstances. All appeals are adjudicated by the Office of Enrollment.

If an appeal is granted, a student will be placed into academic suspension probation status and must sign and agree to the terms of an academic suspension probation contract in order to be given access to register for his or her next semester of enrollment. If, at the end of the probation period:

- a student has met satisfactory academic progress and fulfilled all conditions of his or her academic suspension probation contract, that student’s enrollment eligibility will be conditionally restored.
- a student has not met satisfactory academic progress but has fulfilled all conditions of his or her academic suspension probation contract, the student may appeal for one additional semester of academic suspension probation.
- a student has not met satisfactory academic progress and failed to fulfill all conditions of his or her academic suspension probation contract, that student will have his or her enrollment eligibility permanently revoked, resulting in academic dismissal from Berklee College of Music.

Students placed on academic suspension are ineligible for future semesters of enrollment at the college.

Financial Aid and Satisfactory Academic Progress:

To receive federal/Title IV financial aid, a student must be making satisfactory academic progress as defined above. As such, a student must meet or exceed the following three standards at the end of each assessment period:

- A cumulative grade point average (CumGPA) of 7.6 (“C”).
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted.
- The ability to complete his or her degree requirements for graduation within 150 percent of the normal credits allotted for degree completion.

Failure to satisfy all three of these requirements will result in a financial aid warning. Students placed on a financial aid warning will have one additional semester of eligibility to meet the conditions for satisfactory academic progress. Students still failing to make satisfactory academic progress after their warning period will lose financial aid eligibility.

Students who have lost their financial aid eligibility may appeal the decision to the Office of Enrollment. Any appeal must be based on extenuating circumstances and contain written verification of those circumstances. All appeals are adjudicated at the discretion of the Office of Enrollment.

If an appeal is granted, a student will have one semester of financial aid probation and is required to meet with a designated Berklee representative to sign a reinstatement contract before the aid is applied to his or her student account. If, at the end of the probation period, a student has met satisfactory academic progress, that student’s full eligibility will be restored. If, at the end of the probation period, a student has not met satisfactory academic progress, that student’s eligibility will be permanently revoked. Only one appeal is allowed during a student’s degree program.

Graduation Requirements

The master of music and master of arts program at Berklee College of Music are designed to be completed in three semesters of study—or one full academic year: fall, spring and summer semesters. Furthermore, all candidates seeking to graduate must attain at least a 7.6 (“C”) CumGPA and must complete all course work, the culminating experience/thesis, and other graduation requirements.

Graduation

Students planning to complete their degree requirements by July may participate in the graduation ceremony held on the Berklee College of Music, Valencia campus. Keep in mind, however, that participating in the commencement ceremony is not the same as completing the degree requirements. All academic requirements must be complete before the degree will be awarded.

Culminating Experience/Thesis Continuation: Fee, Incomplete, and Failure

Students are expected to complete their culminating experience/thesis project during the semester in which they enroll in the Culminating Experience/Thesis (XX-695) course. Students may, in limited situations and for compelling reasons, be granted an Incomplete (“I”) by the director of the program. If students are granted an Incomplete, they will have until the first day of classes in the subsequent semester to complete their culminating experience/thesis without paying a fee. If completed, the Incomplete will be converted to a grade of “P” or pass and, if all other program requirements have been satisfactorily met, the student will have completed the master’s program.

Any student whose completed culminating experience/thesis is not submitted by the first day of classes in the subsequent semester is required to pay a Thesis Continuation Fee of $400. That student will have until the final day of classes in that semester to complete his/ her culminating experience/thesis. If completed, the Incomplete will be converted to a grade of “P” or pass and, if all other program requirements have been satisfactorily met, the student will have completed the master’s program.

If the completed culminating experience/thesis is not submitted by the last day of classes of the semester following the one in which the student enrolled in the XX-695 course, the Incomplete grade will become an “F” or fail. The student will have failed the Culminating Experience/Thesis course and failed the master’s program.

Residency Requirements

All students are required to complete three semesters of full-time attendance as well as all course work, the culminating experience, and other requirements to graduate from the college with a master of music or master of arts degree.

Institutional funds from Berklee, including grants and scholarships, will be prorated on the same basis as tuition charges. For example, if a student withdrew during the second week of classes, he or she would be charged 40 percent of tuition. Berklee will allow the student to keep 40 percent of their institutional financial aid funds to be used towards those charges.

In any case in which institutional funding exceeds the total charges, the institutional funds will be decreased to equal the amount of charges the student will incur.

Honor Graduates

Students who at the time of graduation have attained the following CumGPAs have earned honor status and will have their diplomas and records inscribed with the appropriate honors.

Honor

CumGPA
Summa Cum Laude 9.6.00
Magna Cum Laude 9.7-9.89
Cum Laude 9.5-9.69

Students who have completed their degree program and have attained the following CumGPA are eligible for inclusion in the commencement ceremony: Cum Laude 9.5-9.69, Magna Cum Laude 9.7-9.89, Summa Cum Laude 9.6.00. If, at any time in their program, a student has not met satisfactory academic progress, that student’s enrollment eligibility will be permanently revoked. Only one appeal is allowed during a student’s degree program.
Emergency Closing
When bad weather conditions or other circumstances make it necessary to cancel classes, all students, faculty, and staff are encouraged to check the homepage of the college’s website, berklee.edu, for the latest official information on the status of the college. Students may also call the Berklee College of Music, Valencia campus’s main number, +34 963 332 802, for status. Though classes may be canceled, only in extreme emergencies will the buildings be closed. Notification of class cancellation will always be posted and/or distributed as early as possible. In the majority of situations, students may be contacted through the Berklee Emergency Notification System (BENS), which uses mobile phone, local home telephone, and email to contact members of the Berklee community and to provide status on the cancellation of classes and on other emergency situations. Students are encouraged to sign up for BENS notification at the beginning of each semester.

Berklee Card
The student identification card, or Berklee Card, is a multipurpose card that provides access to facilities and services. The front of the card contains a student’s digital picture, name, student number, personal identification number, and library bar code. The back of the card has a magnetic stripe that is encoded with a student’s identification number and is used at campus facilities. The Berklee Card is also an access control card that allows access to authorized card readers across the college. Only the card owner is permitted to use his or her issued Berklee Card to gain access to appropriate facilities and other areas. It must be presented for inspection upon request of any Berklee community member. Public Safety will be immediately notified in the event of loss or withdrawal of the card, and no school facilities requiring a card will be available for immediate access and/or use until further notice. The Berklee Card is issued when the student registers for his/her first semester. The student is responsible for keeping the card as long as the student remains at the college. The replacement fee for lost cards is $12 or $15, payable at the Office of the Bursar. If the ID is not working, it will be replaced at no charge.

Change of Address
Students are required to keep the college informed of any changes of address. The Office of the Registrar must be notified of such changes in writing.

Methods of Communication
The official method of communication regarding important college deadlines, events, and administrative business required for student enrollment, activities, announcements, and other daily updates are the student’s Berklee email and the college website. Though the college may use several alternative methods of communicating information to students, including bulletin board postings, Facebook, Twitter, and Berklee Blogs, Berklee email and the college website serve as the primary forms. Students are responsible for checking their Berklee email account and college website on a daily basis for important college-related information.

Faculty/Staff Mail
Mail for faculty or staff can be left at the following location: Berklee College of Music, Valencia campus front desk. Faculty and staff mail will be delivered to faculty and staff offices. To address mail to faculty, include the faculty name and department. For example:
- Faculty member name
- Scoring for Film, Television, and Video Games
To address mail to a department or staff member, include the staff member name and department name.

Property Insurance
The college insures only its own property against loss. It does not insure against nor reimburse against the loss, from any cause, of student property. It is strongly suggested that students who possess property of value insure against loss through their own insurance company.

Instruments Insurance
Students are responsible for insuring their own instruments. One fee for students to insure an instrument is by attaching a flotter to their parents’ homeowner’s or renter’s insurance policy. Members of the American Federation of Musicians may purchase insurance through the federation. Students who are not union members should research their local insurance companies and agents to compare available coverage. Students should know that there are differences in coverage and premiums for professional and nonprofessional musicians. For more information, contact an insurance carrier.

Policy on Posting Notices
Notices may not be posted by students, faculty, and staff anywhere on Berklee College of Music property except as specified in this section. The purpose of this policy is to ensure fairness and clarity in the posting of information for the Berklee community. Any violation is potentially unfair and may cause confusion rather than clarity. Therefore, any posting that violates the posting policy may be removed. If the violation is serious or repeated after warnings are issued, the person responsible for violating the policy may be disciplined according to established disciplinary policies.

Approved On-Campus Concerts and Approved Notices
Posting on approved bulletin boards and posting areas may be permitted by the college, only in accordance with applicable college policies, and only for lawful purposes. Any conduct that, in the college’s sole discretion, restricts or inhibits others from using these posting areas or violates college policies or applicable law is not permitted and will be subject to sanction and disciplinary action.

Prohibited Postings
Prohibited postings are those that the college deems unlawful, harmful, threatening, abusive, harassing, defamatory, vulgar, obscene, profane, hateful, racially/ethnically/religiously demeaning or threatening, or otherwise objectionable, including, without limitation, any content that encourages conduct that would constitute a criminal offense, give rise to civil liability, or otherwise violate any applicable law or college policy.

The college reserves the right to remove any posting that is believed to be harmful to the college or to others. More specifically, and without limitation, the following conduct violates college policies and is not permitted:
- Offensive Communications and Images. Use of vulgar, abusive, or hateful language is prohibited. Sexually suggestive objects, pictures, videotapes, audio recordings, computer communications, or literature placed in a work or study area that may embarrass or offend, or other communications or images deemed to be offensive, are also prohibited.
- Harassment. Targeting of another person, group, or organization that causes distress, embarrassment, injury, unwanted attention, or other substantial discomfort, is harassment, which is prohibited. Personal attacks or other action to threaten or intimidate or embarrass an individual, group, or organization, or attacks based on a person’s race, national origin, ethnicity, disability, religion, gender, veteran status, sexual orientation, or other such characteristics or affiliation, are prohibited.

Check Cashing
Since Berklee does not have the capacity to render banking services such as the taking of checks and wire transfers, students are advised to establish a personal checking account at a local bank.

In an emergency requiring cash from home, funds should be transferred directly from the student’s home bank to an affiliated Valencia bank where they may be picked up.

Telephone Calls and Messages
To reach the Berklee College of Music, Valencia Campus front desk, dial the main number at +34 963 332 802. The operator can direct calls to college departments or the voicemail system.

Email Addresses
Student, faculty, and staff email addresses typically use a first initial followed by the last name @berklee.edu. Thus, email addresses are name1@berklee.edu or sometimes name1@berklee.org, name2@berklee.org, etc. Ascending numbers are used according to how many other students, faculty, and staff (past and present) have the same combination of first initial and last name.

The college will not release any personal information about a student without prior approval from the student. Restrictions apply to providing personal information regarding students’ addresses, telephone numbers, or class schedules. Any requests for such information must be reviewed, approved, and authorized in compliance with all college policies and procedures.

Student Conduct
Students enrolling in the college assume an obligation to conduct themselves in a manner compatible with the college’s function as an educational institution. As a result, reasonable policies, procedures, and regulations have been developed to guarantee each student’s freedom to learn, and to protect the fundamental rights of others.

Each student’s attitude and behavior must conform to standards necessary to advance the educational process. Failure to observe these standards may result in referral of a student’s behavior to the Valencia campus student affairs manager for appropriate determination. If a student does not respond to the request to meet with the student affairs manager or designee, a hold is placed on the student’s record, thereby preventing access to transcripts, degree, grades, registration, and other college activities, including graduation. The hold is not removed until the student meets with the student affairs manager or
designated for the unacceptable behavior is determined. Depending on the nature of the unacceptable behavior, the consequence could range from a disciplinary warning up to and including suspension or dismissal from the college. Students who fail to comply with the regulations of Berklee College of Music may be dismissed from the college at any time with no reimbursement of fees. The college may withdraw scholarship funds from students who receive disciplinary sanctions.

**Weapons**

The use or possession on campus of firearms, explosive agents of any kind, or hazardous chemicals, such as mace and tear gas, is specifically forbidden. Student disciplinary action may result in dismissal from the college. Violation of this policy, including any disciplinary action up to and including termination of employment of faculty and staff. Contractors found violating this policy will be immediately dismissed from the campus. Please note that “firearm” refers to any pistol, revolver, rifle, or smoothbore arm from which a shot, bullet, or pellet can be discharged by whatever means. The college also prohibits the possession of mace or pepper spray, knives, starter’s pistols, ammunition, or other dangerous weapons or articles.

**Off-Campus Disturbances**

Berklee College of Music is part of the community and business life of its neighborhood. The maintenance of friendly and considerate relations among the college and area residents and businesses is in keeping with the college’s broader responsibility to contribute to the general good of society.

Therefore, Berklee expects its students to demonstrate responsible citizenship. Excessive or unreasonably loud, rude and abusive language or behavior, or conduct that is disruptive to the neighborhood, is not in keeping with the role of the college, and such actions will be subject to disciplinary review by the Valencia student affairs manager. If found guilty, students may be disciplined up to and including suspension or dismissal from the college.

**College Response to Endangering Behavior/Involuntary Leaves of Absence**

Berklee College of Music is committed to the safety and well-being of its community members and to the integrity of the learning environment. Students with medical or mental health concerns may elect to withdraw from any given semester. However, in instances in which the student’s mental/ emotional or medical health condition poses a threat to himself or herself and/or others, or causes significant disruption to the educational activities of the college community, such students may be required to take a leave of absence from the college.

In such circumstances, the Valencia campus student affairs manager may require a student to undergo a psychological and/or medical evaluation in order to make an informed assessment regarding the student’s fitness for college life.

Examples of behaviors that may necessitate such an evaluation include but are not limited to:

- Unresolved, ongoing, or serious suicidal threats, or behaviors indicating a student’s inability to care of himself or herself
- Disordered eating, including self-starvation, binging, or purging, which may be life-threatening in nature
- Disruptive behavior which could cause a student to be a danger to himself or herself or others
- Involuntary contact with the college by a student
- Serious threats made to others within or external to the Berklee community
- Instances in which a student engages in inappropriate behavior where a contributing factor is failure to follow a prescribed medical or psychological treatment plan, which may include a prescription regimen
- Instances of inappropriate behavior that cause a chronic, inordinate use of college resources, including but not limited to staff time, psychological services, and/or emergency services, thereby causing an undue burden on the college
- If the student chooses not to submit to an evaluation or to allow for a release of information following an evaluation, this may result in a required leave of absence and, if applicable, immediate removal from the residence halls.

Wherever possible the college will encourage the student to withdraw from the semester voluntarily, thereby aiding in the preservation of the student’s privacy and confidentiality. In any instance in which a leave is required, the Valencia campus academic dean will provide written notice to the student, including the specific requirements that must be met as a condition of eligibility for re-enrollment.

The duration of the leave is typically no less than one semester, although the specific length of the leave will be determined by the dean of students on a case-by-case basis.

**Student Grievance Procedure**

**General Procedure**

Situations sometimes arise in which students think that they have been dealt with unfairly, that particular circumstances surrounding a policy decision require special consideration, or that they have a complaint about the behavior or performance of a faculty or staff member. This procedure does not cover complaints regarding discrimination or harassment as defined by a separate policy and set of procedures. Information on these types of complaints may be found below. As a general rule, students should address their concerns about a policy decision directly with the office responsible for administering the policy. Similarly, students should attempt to resolve their complaints directly with the people involved. In the event that a satisfactory resolution is not reached, students may bring their concerns to the next immediate level of authority.

An unresolved complaint about the behavior or performance of a faculty member may be brought to the program director or chair of the department in which the faculty member teaches, to the student affairs manager, Valencia campus academic dean, and/or the dean of institutional assessment and graduate studies. An unresolved complaint about the behavior or performance of a staff member may be brought to the attention of the person’s immediate supervisor.

If the complaint remains unresolved, the student may continue to appeal to each higher level of authority, within the appropriate area, up to the vice president of the area.

The Valencia campus student affairs manager will assist students who have complaints or grievances and need help in determining the procedures to be followed.

In cases in which a student is uncomfortable discussing the problem with the party directly concerned or is uncertain whether to initiate a grievance, the student may seek, in confidence, the advice of the Valencia campus student affairs manager, who, with the student’s permission, will seek to resolve the problem through discussion with the involved parties.

**Policy and Procedure for Grievances Involving Discrimination or Harassment**

It is the policy of Berklee College of Music to maintain a working and learning environment that is safe, respectful, productive, and free from sexual harassment and any other unlawful discrimination. Any form of unlawful discrimination or harassment, based on race, color, religion, gender, gender identity, national origin, age, disability, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law, is strictly prohibited.

The college, as well as Massachusetts state and U.S. federal laws, and Spanish laws, prohibits retaliation against any person who, in good faith, reports, assists in reporting, or participates in an investigation of possible discrimination or harassment. Any person who retaliates against such an individual who, in good faith, reports, assists in reporting, or participates in an investigation of possible discrimination or harassment is subject to appropriate disciplinary action up to and including expulsion or termination of employment by the college.

The following sections describe the process by which staff, faculty, and students can report prohibited conduct and how complaints will be addressed by the college.

**Definitions**

**Sexual Harassment**

Sexual harassment is a form of sex discrimination that violates U.S. federal and Massachusetts state laws as well as Spanish laws and college policy. Berklee College of Music, its faculty, staff, customers and suppliers, and students shall be held responsible for their acts of discrimination and sexual harassment, and are subject to appropriate disciplinary action and may be held personally liable.

Sexual harassment, whether between people of different sexes or of the same sex, is defined to include, but is not limited to, unwanted sexual advances, unwelcome requests for sexual favors, and other behavior of a sexual nature when:

1. Submission to such conduct is made, either explicitly or implicitly a term and condition of an individual’s academic status or employment;
2. Submission to, or rejection of, such conduct by an individual is used as a basis for employment or academic decisions affecting him or her;
3. Such conduct, whether verbal or physical, has the purpose or effect of unreasonably interfering with the individual’s academic or work performance, or of creating an intimidating, hostile, or offensive environment in which to work or to learn. This behavior may arise between:

   - Teacher and student
   - Supervisor and employee
   - Teacher and teacher
   - Student and student
   - Staff member and student
   - Other relationships among colleagues, peers, and coworkers
   - Service providers and vendors of the college

The following behavior may constitute sexual harassment:

- As stated by the Massachusetts Commission Against Discrimination (MCAD): “While it is not possible to list all those additional circumstances that outline sexual harassment, the following are some examples of conduct

   - Unresolved, ongoing, or serious suicidal threats, or behaviors indicating a student’s inability to care of himself or herself
   - Disordered eating, including self-starvation, binging, or purging, which may be life-threatening in nature
   - Disruptive behavior which could cause a student to be a danger to himself or herself or others
   - Involuntary contact with the college by a student
   - Serious threats made to others within or external to the Berklee community
   - Instances in which a student engages in inappropriate behavior where a contributing factor is failure to follow a prescribed medical or psychological treatment plan, which may include a prescription regimen
   - Instances of inappropriate behavior that cause a chronic, inordinate use of college resources, including but not limited to staff time, psychological services, and/or emergency services, thereby causing an undue burden on the college
   - If the student chooses not to submit to an evaluation or to allow for a release of information following an evaluation, this may result in a required leave of absence and, if applicable, immediate removal from the residence halls.

Wherever possible the college will encourage the student to withdraw from the semester voluntarily, thereby aiding in the preservation of the student’s privacy and confidentiality. In any instance in which a leave is required, the Valencia campus academic dean will provide written notice to the student, including the specific requirements that must be met as a condition of eligibility for re-enrollment.

The duration of the leave is typically no less than one semester, although the specific length of the leave will be determined by the dean of students on a case-by-case basis.

- Unresolved, ongoing, or serious suicidal threats, or behaviors indicating a student’s inability to care of himself or herself
- Disordered eating, including self-starvation, binging, or purging, which may be life-threatening in nature
- Disruptive behavior which could cause a student to be a danger to himself or herself or others
- Involuntary contact with the college by a student
- Serious threats made to others within or external to the Berklee community
- Instances in which a student engages in inappropriate behavior where a contributing factor is failure to follow a prescribed medical or psychological treatment plan, which may include a prescription regimen
- Instances of inappropriate behavior that cause a chronic, inordinate use of college resources, including but not limited to staff time, psychological services, and/or emergency services, thereby causing an undue burden on the college
- If the student chooses not to submit to an evaluation or to allow for a release of information following an evaluation, this may result in a required leave of absence and, if applicable, immediate removal from the residence halls.

Wherever possible the college will encourage the student to withdraw from the semester voluntarily, thereby aiding in the preservation of the student’s privacy and confidentiality. In any instance in which a leave is required, the Valencia campus academic dean will provide written notice to the student, including the specific requirements that must be met as a condition of eligibility for re-enrollment.

The duration of the leave is typically no less than one semester, although the specific length of the leave will be determined by the dean of students on a case-by-case basis.
A complainant has the right to institute formal proceedings. However, issues of confidentiality must be balanced against the college’s need to process the complaint and to resolve the problem.

Central Reporting and Coordination
Title IX regulations of the U.S. Education Amendments of 1972 require all college personnel to report any case of sexual harassment, whether resolved informally or formally through the complaint procedure, to the college’s Title IX coordinator. Such reports should not include the names or identities of the persons involved. They should include, however, a description of the complaint and the divisions or administrative units with which the participants are affiliated. Reports from decentralized areas will allow the Title IX coordinator to identify patterns of frequency in a particular area or location within the college and report those findings to the president, as necessary.

Berklee College of Music encourages anyone who believes he or she has been harassed to report to the Title IX coordinator, as described in the procedures section. In addition, they may also file a formal complaint with the appropriate government agencies.

For the Student Community
Complaints of sexual harassment or discrimination may be filed directly with the U.S. Department of Education:

• U.S. Department of Education
• Office for Civil Rights
• Post Office Square
• Boston, MA 02210
• 617 223-9662
• (Statute of Limitations: 300 days)

Complaints of sexual discrimination or sexual harassment may be filed with the Massachusetts Commission Against Discrimination:

• Massachusetts Commission Against Discrimination
• One Ashburton Place
• Boston, MA 02108
• 617 727-3990
• (Statute of Limitations: 300 days)

For College Employees
Complaints of sexual discrimination or sexual harassment may be directed to:

Equal Employment Opportunity Commission
JFK Building
Room 475
15 New Sudbury Street
Boston, MA 02210
• 617 565-3200
• (Statute of Limitations: 300 days)

Sexual Assault
Berklee is committed to preventing the occurrence of sexual assaults and is prepared to respond responsibly to any report of a sexual assault that is brought to its attention. Sexual assault is an act of violence and is considered a felony in the Commonwealth of Massachusetts and in Spain.

Prevention and Education
Through its educational programming and security measures, the college attempts to help students reduce their risk of being sexual assault victims. The Public Safety Department publishes the brochure Rape & Sexual Assault: A Guide to Prevention, Reporting, and Changing the Culture on Campus, issues security alerts when
incidents in the surrounding community occur, and offers security workshops for students and employees.

Reporting, Counseling, and Support
A victim of sexual assault may contact local police to file a report and/or seek legal action. Whether or not the assault occurred on campus, the college’s Public Safety Department can be of assistance in reporting the assault.

If a Berklee student is the alleged assailant, victims/survivors also have the option to simultaneously or exclusively file a complaint through the Valencia campus academic dean.

**Procedures**
Students choosing to report an incident of sexual assault should contact the Valencia campus student affairs manager to discuss options and procedures.

If the student files a complaint, the student affairs manager will:
1. notify the accused
2. conduct an investigation
3. make a finding on the complaint and determine the appropriate sanction(s)

If appropriate, both the accused and the accuser are entitled to:
1. appear in person
2. identify witnesses and character references to be interviewed in their defense or as part of the fact-finding process

The entire process will be conducted in a reasonable amount of time, usually not to exceed 15 working days. The finding and outcome will be communicated in writing to both the accused and the accuser.

**Sanctions**
If the finding of the student affairs manager is one of sexual assault, victims/survivors may appeal any finding or sanction.

If the finding of the student affairs manager is one of academic dishonesty, victims/survivors may appeal any finding or sanction.

The following definitions are provided for the information of the Berklee community and constitute notice of unacceptable academic behavior or scholarly and professional practice. Academic work in this context means any and all music and nonmusic work related to any course at the college. While scholarly and professional work may occur in the context of a course, they are also found in activity that is independent of course work. Dishonesty in scholarly or professional work, whether in the form of fraud, plagiarism, or cheating, is unacceptable and subject to appropriate disciplinary procedures.

- Fraud is using identifiers (such as name, password, ID) of other persons as one’s own or submitting false information about oneself. Some examples include concealing or misrepresenting one’s identity, impersonating another individual, falsifying information on such documents as one’s résumé or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the college’s name, logo, or symbol without prior written permission.
- Plagiarism is defined as misrepresenting work that has been done by another as one’s own, or having such misrepresentation has been accomplished with or without the permission of the other individual. Cheating is the use of prohibited assistance (whether from a person or a resource) in the performance of assignments and examinations, and the copying of another student’s work or the giving or receiving of information or answers, whether verbally or in writing.
- Cheating is the use of prohibited assistance (whether from a person or a resource) in the performance of assignments and examinations, and the copying of another student’s work or the giving or receiving of information or answers, whether verbally or in writing.

**Procedures for Alleged Academic Dishonesty**

Any member of the college community may make an allegation of academic dishonesty against a student.

Students making allegations must do so in conjunction with the appropriate faculty member, supervisor (such as a test proctor or lab supervisor), administrator, or staff. A written charge must be made within 20 calendar days from the date of the alleged action. However, if such action occurs during the last 20 calendar days of the semester, the period for submitting the charge is extended 20 calendar days into the subsequent semester. The last day of a semester is the last day of final examinations.

The investigation of charges of academic dishonesty is to be conducted in such a way as to protect the student’s identity. An informal review and discussion with an official of the college may be held prior to bringing a charge. However, this review should not violate the student’s rights in the formal process.

**Section I: Process**

- **Faculty/Supervisor Action**
  - The first step in any alleged academic dishonesty begins at the faculty/supervisor level. The faculty member/supervisor directly confronts the student with the evidence supporting the allegation and takes appropriate action. Resolution at the faculty/supervisor level may include but is not limited to an informal verbal warning, a reduced or failing grade, or a letter of reprimand.

- **Formal Hearing**
  - A. If, in the judgment of the faculty member/supervisor, the charges of alleged academic dishonesty call for a more severe penalty than designated at the departmental level, the faculty member/supervisor may refer the case to the academic affairs designee and the student affairs designee for a formal review and/or hearing. Reasonable written notice of the facts and evidence underlying the charge of academic dishonesty will be provided to the student. If requested, reasonable time to prepare a response to the allegation will be given to the student; or
  - B. The student may appeal the decision of the faculty member/supervisor, and may request a formal hearing before the academic affairs and student affairs designees to the case. A formal hearing shall be scheduled at a time and place agreeable to all parties concerned. The hearing board will consist of the academic affairs designee, the student affairs designee, and a neutral faculty member or department chair from a department other than the department of the faculty member/supervisor, department chair, or student program. If requested by the student, a student may be designated to serve on the hearing board. Sanctions will not be in effect during the appeals process.

**Section II: Sanctions**

Sanctions for all proven cases of academic dishonesty may include, but are not limited to, the following. A student may appeal any finding or sanction.

1. A reduced or failing grade
2. A letter of reprimand
3. A defined period of disciplinary probation, with or without the attachment of conditions
4. Loss of Berklee scholarship
5. Suspension from the college
6. Dismissal from the college
7. Notation on the official transcript
8. Revocation of an awarded Berklee degree

**Section III: Appeal**

Students and faculty members/supervisors have the right to appeal sanctions to the vice presidents for academic affairs and for student affairs. The decision of the vice presidents is final.

For questions regarding honesty guidelines for specific departments or areas, members of the Berklee community are encouraged to consult the relevant department. More extensive guidelines regarding honesty and the use of technological resources are found in the acceptable use policy.

**Acceptable Use Policy**

Berklee’s acceptable use policy applies to all members of the college community: students, faculty, and staff. Ignorance of the acceptable use policy is not considered an excuse for violation of the policy. Violation of the acceptable use policy will lead to disciplinary action up to and including separation from the college.

**Section I: General Guidelines**

Berklee College of Music has resources capable of accessing the Internet, World Wide Web, and other online computer networks (collectively, “online networks”). Berklee encourages members of the college community to use online networks for educational purposes under the appropriate circumstances. However, in order to protect the college’s rights and the rights of others, and to lessen exposure to potential liability resulting from the nature and use of information a student, faculty member, or staff member posts on or transmits through online networks, certain rules must be followed. Community members who violate college policies, including those set forth in the Berklee College of Music Bulletin, Human Resources Policy Manual, others adopted by the college from time to time, or applicable law, shall be subject to sanctions, including, without limitation, the prohibition of connection to or use of any campus network, the disavowal of the privilege to connect computers to the campus network, the prohibition of the use of any Berklee computers to access any online network, fines, restitution, probation,
Recognize limitations to privacy in electronic communications. Community members may have an expectation that the contents of what they write or otherwise create, store, and send may be seen only by those to whom they intended or gave permission; however, the security of electronic information on shared systems and networks is approximately that of paper documents in an unsealed envelope—generally respected, but could be violated by someone determined to do so. Also note that, as part of their responsibilities, technical managers or other persons may need to view the contents to diagnose or correct problems.

Accept responsibility for one’s own work by learning appropriate uses of software to maintain the integrity of what one creates. Community members should learn and properly use the features for securing or sharing access to information on any computers they use. Change passwords frequently and do not share them. Community members should maintain at least one backup copy of all important files, and diligently back up all work in progress at regular intervals.

Use resources efficiently. Accept limitations or restrictions on computing resources, such as storage space, time limits, or amount of resources consumed, as so instructed by the college. Such restrictions are designed to ensure fair access for all users.

Resources may be used for lawful and permitted purposes only. Use of resources for unlawful purposes or for use not specifically permitted by the college, or as instructed in such an use, is a serious violation of college policies and grounds for disciplinary action and other sanctions.

The college extends policies and procedures for use and access to information technology and systems outside the college accessed via college facilities. Network or computing providers outside the college may additionally impose their own conditions of appropriate use, for which the college deems to be offensive, is prohibited.

Alaside by security restrictions on all systems and information. Distributing or making one’s password or any other confidential information is a violation of college policy. It constitutes a violation of college policies and it constitutes a violation of the law. The college extends policies and procedures for use and access to information technology and systems outside the college accessed via college facilities. Network or computing providers outside the college may additionally impose their own conditions of appropriate use, for which the college deems to be offensive, is prohibited.

When necessary, it is within the college’s discretion to maintain continued reasonable services to the rest of the community, or in cases of irresponsible use, departments providing resources, such as Technology Resources, may suspend privileges and the inability to log-on to the network(s) of computers (even personal computers) to the campus network or take or recommend other action necessary or appropriate.

Community members are expected to cooperate with investigations by resource managers or others at the college, either as a result of technical problems or as part of unauthorized or irresponsible use as defined in these guidelines, in its other guidelines, policies, or procedures, or as may otherwise be identified by the college from time to time. failure to do so may be grounds for suspension or loss of access privileges and other disciplinary action as indicated in the acceptable use policy, if below in the online network services policy, or otherwise determined by the college.

Technology Resources or the Valencia campus academic dean will investigate and document apparent or alleged violations of these guidelines. Cases of apparent abuse or violation of college guidelines, policies, or procedures will be referred to the appropriate college department, and other action may be taken.

Issues concerning these guidelines or allegations of harassment or other irresponsible use of the information technology resources should be brought in writing to the attention of the vice president for technology and education outreach or the Valencia campus student affairs manager.

Section II: Online Network Use

Passwords. Community members may be given passwords and be authorized to use one or more Berklee passwords for specific purposes. They are responsible for maintaining all Berklee passwords in confidence and not to disclose or make available any to third parties without prior written consent of the college. The college will hold responsible and will be liable for any harm resulting from their disclosing or allowing disclosure or improper use of a Berklee password.

Online Conduct. Online networks shall be used only as permitted by the college, only in accordance with applicable college policies, and only for lawful purposes. Any conduct that in the college’s sole discretion restricts or inhibits others from using an online network or violates college policies or applicable law is not permitted and will be subject to sanction and disciplinary action. Community members are prohibited from posting or transmitting through any online network any unlawful, harmful, threatening, abusive, harassing, defamatory, vulgar, obscene, profane, hateful, racially or ethnically demeaning or threatening communication, or other otherwise objectionable material of any kind, including, without limitation, any material that encourages conduct that would constitute a criminal offense, give rise to civil liability, or otherwise violate any applicable law or college policy. Berklee reserves the right to restrict and/or intercept communication, through or by use of any of the college’s computers or computer services, that Berklee believes to be harmful to the college or to others using the applicable online network, or that Berklee believes to be a violation of college policies or any third-party rights. More specifically, and without limitation, the following conduct violates college policies and is not permitted:

Offensive Communication. Use of vulgar, abusive, or hateful language is prohibited.

Harassment. Targeting another person or organization to cause distress, embarrassment, injury, unwanted attention, or other substantial discomfort is harassment, which is prohibited. Personal attacks or other actions that threaten, intimidate, or embarrass an individual, group, or organization; or attacks based on a person’s race, national origin, ethnicity, handicap, religion, gender, veteran status, sexual orientation, or any other characteristic or affiliation, are prohibited.

Offensive Graphic Files. Transmitting through or posting on any online network sexually explicit images, or any other content to the college deems to be offensive, is prohibited.

Impersonation. Communications under a false name or designation or a name or designation community members are not authorized to use, including instances in conjunction with representing that one is somehow acting on behalf of or under the auspices of Berklee College of Music, are prohibited.

Chain Letters and Pyramid Schemes. Transmission of chain letters and pyramid schemes of any kind is prohibited. Certain chain letters and pyramid schemes are illegal. Letters or messages that offer a product or service based on, or utilizing the structure of, a chain letter are likewise illegal and may be grounds for immediate suspension of one’s access privileges and other disciplinary action.

Improper Advertising, Solicitation. Use of any online network to send unsolicited commercial material, or other forms of solicitation to others is prohibited, except as permitted by law and when not prohibited by college policies, and in those areas that are designated for such purpose (for example, a classified ad).

Improper Use of Copyright and Proprietary Information of Others. Community members may, subject to college policies and authorization, upload to software files or otherwise distribute on online networks only information, software, photographs, videos, graphics, music, sounds, and other material (collectively “content”) not subject to any copyright, trademark, or other proprietary rights of others, or content in which the author has given express written authorization for online distribution. Any copyrighted content submitted or used with the consent of the copyright owner should contain a phrase such as, “Copyright owned by [name owner]; used by permission.” Unauthorized transmission of copyrighted or other proprietary content is prohibited and constitutes a violation of college policies, and could subject community members
Berklee College of Music supports all laws of the Commonwealth of Massachusetts governing “hazing” for all recognized student organization members.

The college supports the right of all recognized student organizations to recruit members but in no way condones any act of hazing. The following is Massachusetts General Law Chapter 269, sections 17, 18, and 19, which prohibit the practice of hazing:

“17. Hazing; organizing or participating; hazing defined: Whoever is a principal organizer or participant in the crime of hazing as defined herein shall be punished by a fine of not more than $1,000 or by imprisonment in a house of correction for not more than 10 days, or by both such fine and imprisonment.

“The term ‘hazing’ as used in this section and in sections 18 and 19, shall mean any conduct or method of intimidation into any student organization, whether on private or public property, which willfully or recklessly endangers the physical or mental health of any student or other person.

“Such conduct shall include whipping, beating, branding, forced calisthenics; exposure to the weather; forced consumption of any food, liquor, beverage, drug or other substance; or any other brutal treatment or forced physical activity which is likely to adversely affect the physical health or safety of any such student or other person, or which subjects such student or other person to extreme mental stress, including extended deprivation of sleep or rest or extended isolation.

“18. Failure to report hazing: Whoever knows that another person is the victim of hazing as defined in section 17 and is at the scene of such crime shall, to the extent that such person can do so without danger or peril to himself/herself or others, report such crime to an appropriate law enforcement official as soon as reasonably practicable. Whoever fails to report such crime shall be punished by a fine of not more than $500.

“19. Copy of sections 17, 18, and this section; issuance to members and applicants of school groups or organizations: Each secondary school and each public or private school or college shall issue to every group or organization under its authority or operating on or in conjunction with its campus or school, and to every member, plebe, pledge or applicant for membership in such group or organization, a copy of said sections 17 and 18, and shall sign an acknowledgement stating that such group, organization or individual has received a copy of said sections 17 and 18.

“Each secondary school and each public or private school or college shall file, at least annually, a report with the Board of Higher Education and in the case of secondary schools, the Board of Education, certifying that such institution has complied with the provisions of this section and also certifying that said school has adopted a disciplinary policy with regards to the organizers and participants of hazing. The Board of Higher Education shall promulgate regulations governing the content and frequency of such reports, and shall forthwith report to the attorney general any such institution which fails to make such report.”

The college will take disciplinary action against any individual(s) or organization(s) where sufficient evidence of hazing is found. Sanctions may include probation, suspension, or dismissal.

Drug and Alcohol Policy for Students
Berklee College of Music supports all city, state, and federal laws in the U.S. and Spain pertaining to drug and alcohol use and sale. Further, the college is concerned for the well-being of all students who use drugs or alcohol and the serious challenges that jeopardize the safety and security of students and the college community.

Berklee is committed to:

- providing education
- promoting alcohol-free social options
- developing alcohol policies and increasing the consistency of enforcement
- reducing the marketing of alcohol
- conducting early interventions
- providing treatment and referrals

The college is a clean, meaningful, and well-publicized set of limitations and consequences that holds students accountable for alcohol or drug-related behaviors (both on and off campus) and provides necessary educational, monitoring, and support elements.

Students are expected to comply with local, Massachusetts, U.S. federal laws, and/or Spanish laws relating to the use of alcohol. The college will not tolerate conduct that disrupts the campus or the academic or residential environment, or jeopardizes the safety of another person. The legal minimum drinking age in Massachusetts is 21 years old. Except in special circumstances approved by the college, students, regardless of their ages, are not allowed to consume alcohol in any area of the college. Berklee Boston students studying in Valencia are expected to comply with Massachusetts state and U.S. federal laws while in Valencia. The college realizes that drug or alcohol abuse can be harmful to the user’s health as well as his/her educational and professional career and that the user can become harmful to others. Therefore, the college attempts to educate all students as to the prevention and hazard of drug or alcohol use, to maintain support and referral services for drug and alcohol users, and to discipline those students who violate the rules of the college.

Massachusetts state law, applicable to all students regardless of home state or country, makes it illegal for anyone under age 21 to purchase, arrange to have purchased, transport, possess, consume, or carry alcoholic beverages. Regardless of the unlawful use of alcohol, drunk and disorderly conduct (including assault and battery and property damage), and violation of any regulations listed below are considered serious offenses and will result in judicial action and possible sanctions. Alcohol or alcohol paraphernalia discovered pursuant to a violation of a regulation listed below will be confiscated and discarded. Moreover, the college reserves the right to confiscate alcohol, alcohol paraphernalia, and false identifications as circumstances require. Confiscated items will be disposed of and will not be returned under any circumstances. Confiscated false identifications will be submitted to the Public Safety Department. All students are responsible for knowing and abiding by the following alcohol regulations:

- The use, sale, possession, or distribution of alcohol by or to anyone under the legal drinking age anywhere on college property, at college-sponsored events, or off-campus establishments is prohibited.
- Students may not be intoxicated and may not encourage or contribute to the intoxication of another person.
- It is the college’s policy that students and student groups may not possess central alcohol sources (including kegs, beer balls, punch bowls, etc.) on campus or at student organization events that occur either on campus or off campus. However, this policy does not prohibit a student over the legal drinking age from possessing a common source container off campus as long as that student’s home is not in violation of other college policies or any law, regulation, or ordinance.
- Regardless of age, no one may drink from or possess an open container of alcohol in a public or common area on campus or participate in drinking games.
- No student, regardless of age, may possess hard liquor on the campus.
• Students (regardless of age) may not possess or store alcohol or drugs on campus.
• Students of legal drinking age may not consume, possess, or store alcohol or drugs in the common areas of individual off-campus suites and apartments or any resident of the suite/apartment is under the legal drinking age. Moreover, students may not consume alcohol or possess open containers of alcohol in these common areas during any time when guests/visitors under the legal drinking age are present.
• It is prohibited to display alcohol containers (whether unopened, partially filled or empty) on campus, including in residence hall rooms. It is further a violation of the Code of Student Conduct for undergraduate students to possess or store empty alcohol containers anywhere on campus, including in residence halls.
• Creation, possession, distribution or use of false identification is prohibited. False identification cards will be confiscated and turned over to the Public Safety Department.
• The college reserves the right to confiscate alcohol as circumstances require. Confiscated alcohol will be disposed of; it will not be returned under any circumstances.

Discipline
Students who violate the college’s rules on the use, possession, and sale of drugs and alcohol are disciplined according to the established disciplinary policies and procedures. Sanctions include but are not limited to probation, suspension, dismissal, and referral for prosecution.

In some cases, the college may also require a student to participate in a drug or alcohol abuse prevention and/or treatment program.

While the college desires to help students who may have a drug or alcohol problem, it will not be so tolerant of those who are found guilty of selling or distributing drugs or alcohol. In the case of suspicion of selling or distributing drugs or alcohol, local authorities may be contacted.

Local, state, and federal sanctions against violations of the law may include fines, imprisonment, or both, and the loss of federal financial aid.

Further, in accordance with the Federal Drug-Free Workplace Act of 1988, a student who is convicted of violations of any criminal drug statute which took place on college property or as part of a college activity must notify the Valencia campus academic dean no later than five days after such conviction.

Consistent with changes in the U.S. federal October 1998
Reauthorization of the Higher Education Act (Section 952) and its amendment to FERPA (Family Educational Rights and Privacy Act), and as a part of a disciplinary action if deemed appropriate, the Valencia campus academic dean or his designee may contact the parents or guardian of a student under the age of 21 who has committed a disciplinary violation with respect to the use of, or possession of, alcohol or a controlled substance.

Smoking Policy Statement
The smoking of cigarettes, cigars, and pipes is prohibited inside all Berklee College of Music facilities, including the residence halls, and is prohibited within 25 feet of an exit, entrance, or operable window of any campus building. In recognizing the health risks of people who smoke and the hazards of involuntary smoking to nonsmokers, and in accordance with the college’s overall responsibility to provide a safe and healthful work environment, Berklee College of Music has adopted a policy restricting smoking.

Enforcement
This policy is intended to be self-enforcing. However, short of total compliance, those in authority are responsible for enforcing this policy within their respective areas of authority.

Clothing
Students should dress appropriately while in or using all Berklee College of Music facilities. For safety reasons, proper footwear should be worn at all times.

Fire Regulations
Please note the location of fire extinguishers and fire alarm boxes. Students should familiarize themselves with all exits and use the nearest means of exit in the event of a fire or fire drill. Students must vacate and move away from the building every time the alarm sounds, or face disciplinary action. False alarms endanger not only the safety of the entire college community but also the safety of the firefighters and the neighborhoods left unprotected by the firefighters responding to the alarm. A student found to be responsible for false alarms may be dismissed from the college and may face prosecution. Under no circumstances should students use the elevators during an actual emergency or a fire drill.

Right of Access to Student Records
The Family Educational Rights and Privacy Act of 1974 (FERPA) grants students the right of access to inspect or review their educational files, records, or data. If a student wishes to inspect his or her records, he or she must file a request with the Office of the Registrar. Within 45 days of receipt of the request for access, the student will be notified as to the date, time, and location that the desired record will be available for inspection.

The college maintains the following general records on students: admission file and permanent academic records, financial aid files, records, and accounts, and payment records. A student file will contain a record of all non-Berklee-affiliated individuals or organizations requesting access to it plus statements that specify the legitimate educational purpose for which access was requested. The Record of Access may be released only to Berklee personnel or to state or federal officials as a means of auditing the reporting of access to student records.

Except as listed below, information or records concerning individual students may not be released to any individual or agency without the student’s written permission. Any request for such information received without such written notice will not be honored and will be returned with a request for a written release from the student.

With the approval of the registrar and without the student’s approval, educational records may be released to the following individuals or agencies under the following specific conditions:

1. Berklee officials (including certain contracted agents) for legitimate educational purposes only;
2. Federal or state officials in connection with the audit and evaluation of federally funded programs, in connection with the enforcement of federal legal requirements that relate to such programs, or in connection with the student’s application for or receipt of financial aid;
3. State and local officials to whom disclosure is required by state statute adopted prior to November 19, 1974, for organizations conducting studies for the purpose of developing predictive tests, administering student aid programs, and improving instruction;
4. Accrediting organizations in order to carry out their accrediting functions;
5. The student’s parents, if they claim the student as a dependent on the most recent Internal Revenue Service tax return and provide documentation of such, and payment records. A student file will contain a record of all non-Berklee-affiliated individuals or organizations requesting access to it plus statements that specify the legitimate educational purpose for which access was requested. The Record of Access may be released only to Berklee personnel or to state or federal officials as a means of auditing the reporting of access to student records.

Except as listed below, information or records concerning individual students may not be released to any individual or agency without the student’s written permission. Any request for such information received without such written notice will not be honored and will be returned with a request for a written release from the student.

With the approval of the registrar and without the student’s approval, educational records may be released to the following individuals or agencies under the following specific conditions:

1. Berklee officials (including certain contracted agents) for legitimate educational purposes only;
2. Federal or state officials in connection with the audit and evaluation of federally funded programs, in connection with the enforcement of federal legal requirements that relate to such programs, or in connection with the student’s application for or receipt of financial aid;
3. State and local officials to whom disclosure is required by state statute adopted prior to November 19, 1974, for organizations conducting studies for the purpose of developing predictive tests, administering student aid programs, and improving instruction;
4. Accrediting organizations in order to carry out their accrediting functions;
5. The student’s parents, if they claim the student as a dependent on the most recent Internal Revenue Service tax return and provide documentation of such;
6. Persons possessing a judicial order or lawfully issued subpoena (provided that the college first makes reasonable attempts to notify the student);
7. When necessary in an emergency, to protect the student’s health, safety, or welfare or that of others, to persons who are in a position to deal with an emergency; or
8. The Department of Homeland Security (DHS), formerly Immigration and Naturalization Services (INS), upon specific request to the college to verify the F-1 status of an international student.
Upon completion of the program, students will be able to:

5. Develop strategies for producing and marketing their performance projects.
6. Apply technology to recording and distributing their music.
7. Record and develop a digital promotional package of their own music.
8. Write grant proposals.

### Program Structure

#### Core Requirements
(12 credits/24 ECTS; complete all courses)
- PS-522 Production Concepts for the Contemporary Performer (3 credits/6 ECTS)
- PS-619 Masters Performance Forum (3 credits/6 ECTS)
- PS-622 Masters Advanced Performance Forum (3 credits/6 ECTS)
- PS-531 Masters Performing Musicians in the Global Economy (3 credits/6 ECTS)

#### Private Instruction/Recording Projects
(9 credits/18 ECTS; complete all courses)
- PIXX-550, 600, 650 Private Instruction/Recording Projects (3 credits/6 ECTS each semester)

#### Electives
(6 credits/12 ECTS; choose two courses)
- AR-511 Contemporary Arranging (3 credits/6 ECTS)
- ET-511 Advanced Ear Training (3 credits/6 ECTS)
- HR-511 Contemporary Harmony (3 credits/6 ECTS)
- MB-564 Music, Media, and Society (3 credits/6 ECTS)
- MB-615 Online and Social Media Management (3 credits/6 ECTS)
- MFTI-511 Music Technology for the Writer (3 credits/6 ECTS)
- PS-621 Topics in Improvisation (3 credits/6 ECTS)
- PS-623 The Triadic Chromatic Approach for the Performer (3 credits/6 ECTS)
- PS-625 Stage Performance Workshop (3 credits/6 ECTS)

#### Optional Internship (to be taken in an additional semester four)
- GS-595 Graduate Internship (1 credit/2 ECTS)

### Master of Music – Contemporary Performance: Courses by Semester

<table>
<thead>
<tr>
<th></th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Courses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-522</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-619</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-622</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-531</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Internship</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-695</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total ECTS</td>
<td>36</td>
<td>66</td>
<td>36</td>
<td></td>
</tr>
</tbody>
</table>

### Electives: choose 2 (3 credits/6 ECTS each)

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-511</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ET-511</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HR-511</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-564</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-615</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFTI-511</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-621</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-623</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS-625</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total ECTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Optional Research Elective (3 credits/6 ECTS)
- GS-510 Principles of Music Research
- GS-595 Graduate Internship
- PS-695 Culminating Experience/Thesis

### Culminating Experience/Thesis
- PS-695 Culminating Experience/Thesis (6 credits/12 ECTS)
- PS-695 Culminating Experience/Thesis (6 credits/12 ECTS) with optional internship

### Total Credits

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Credits</td>
<td>13</td>
<td>13</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Total ECTS</td>
<td>26</td>
<td>26</td>
<td>14</td>
<td>2</td>
</tr>
</tbody>
</table>
Master of Arts – Global Entertainment and Music Business

The master of arts degree in global entertainment and music business provides advanced instruction to guide and prepare music industry professionals to lead today’s global music industry as visionaries, executives, and entrepreneurs. Global entertainment and music business students focus on the skills, concepts, and methodologies of global business models. They learn to apply these models to the artistic management and entrepreneurial challenges of music and digital media in the international contemporary entertainment industry. Through a contemporary approach to global entertainment and music business, students strengthen analytical and leadership skills, as well as written, oral, and musical communication skills, as they excel as music business leaders. Students not only enhance their professional skills and knowledge, they also grow as leaders of the music industry.

Program Purposes and Learning Outcomes

Upon completion of the program students will be able to:

1. Synthesize the language of the global music and entertainment industries
2. Evaluate and apply leadership models as tools for ethical and culturally influenced decision-making
3. Apply effective promotion and marketing strategies to the global development of music and entertainment industries
4. Synthesize research techniques applicable to the global music and entertainment industries
5. Synthesize intellectual property laws, with particular attention to rights licensing
6. Assess markets for emerging business models
7. Assess financial considerations in the commerce of music and entertainment in a global economy
8. Forecast trends and gain expertise in the technology applications appearing in business environments

Program Structure

Core Requirements
(15 credits/30 ECTS; all courses required)
- MB-550 International Marketing and Branding (3 credits/6 ECTS)
- MB-551 Business and Intellectual Property Law (3 credits/6 ECTS)
- MB-553 Accounting and Finance (3 credits/6 ECTS)
- MB-557 Economics of Entertainment (3 credits/6 ECTS)
- MB-562 Entrepreneurship and Innovation (3 credits/6 ECTS)

Electives
(12 credits/24 ECTS; complete four courses)
- MB-555 Global Leadership and Management (3 credits/6 ECTS)
- MB-559 Publishing and Distribution (3 credits/6 ECTS)
- MB-563 Marketing Management (3 credits/6 ECTS)
- MB-564 Music, Media, and Society (3 credits/6 ECTS)
- MB-565 Digitalism and Music (3 credits/6 ECTS)
- MB-610 Emerging Entertainment Business Models (3 credits/6 ECTS)
- MB-613 The Science of Artist Management (3 credits/6 ECTS)
- MB-615 Online and Social Media Management (3 credits/6 ECTS)
- MB-617 Cross-Cultural Business Communication (3 credits/6 ECTS)
- MB-621 Operations of Live Entertainment (3 credits/6 ECTS)

Optional Internship (to be taken in an additional semester four)
GS-595 Graduate Internship (1 credit/2 ECTS)

Culminating Experience/Thesis
MB-695 Culminating Experience/Thesis (6 credits/6 ECTS)

Total = 33 credits/60 ECTS; 34/62 ECTS with optional internship

Master of Arts – Global Entertainment and Music Business: Courses by Semester

<table>
<thead>
<tr>
<th>Fall Semester 1</th>
<th>Spring Semester 2</th>
<th>Summer Semester 3</th>
<th>Fall Semester 4 (optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Courses (3 credits/6 ECTS each)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-550 International Marketing and Branding</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-551 Business and Intellectual Property Law</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-553 Accounting and Finance</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-557 Economics of Entertainment</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-562 Entrepreneurship and Innovation</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective Courses: Choose four (3 credits/6 ECTS each)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-555 Global Leadership and Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-559 Publishing and Distribution</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-563 Marketing Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-564 Music, Media, and Society</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-565 Digitalism and Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-611 Emerging Entertainment Business Models</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-613 The Science of Artist Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-615 Online and Social Media Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-617 Cross-Cultural Business Communication</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-621 Operations of Live Entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Optional Research Elective (3 credits/6 ECTS)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GS-530 Principles of Music Research</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Optional Internship (1 credit/2 ECTS)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GS-595 Graduate Internship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culminating Experience/Thesis (6 credits)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MB-695 Culminating Experience/Thesis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total ECTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Higher Education Area accreditation is expected for 2014-15.

This program is fully accredited with the New England Association of Schools and Colleges, as are all Berklee programs.

Upon completion of the program, students will be able to:

**Program Purposes and Learning Outcomes:**

1. Create innovative music, using technology
2. Apply technology to the composition of music
3. Analyze the properties of sound
4. Master critical listening and assessment skills
5. Synthesize studio technologies and techniques

**Program Structure**

**Core Requirements (27-30 credits/54-60 ECTS; all courses required)**

- MTI-512 Accelerated Studio Recording Techniques (3 credits/6 ECTS)
  
  *Note: MTI-512 is required only of MTI graduate students without extensive prior experience engineering in studios with large-format recording consoles.*

- MTI-515 Music Technology Innovation Seminar 1 (3 credits/6 ECTS)
- MTI-521 Nonlinear Structures for Real-Time Media (3 credits/6 ECTS)
- MTI-523 Electronic Production and Live Performance (3 credits/6 ECTS)
- MTI-525 Hybrid Recording Methods and Strategies (3 credits/6 ECTS)
- MTI-543 Music Video Production (3 credits/6 ECTS)
- MTI-566 Music Technology Innovation Seminar 2 (3 credits/6 ECTS)
- MTI-617 Advanced Large Format Studio Production (3 credits/6 ECTS)
- MTI-641 Advanced Topics in Music Technology (3 credits/6 ECTS)
- MTI-645 Advanced Studio and Interactive Performance (3 credits/6 ECTS)
- MTI-695 Culminating Experience/Thesis (3 credits/6 ECTS)

**Optional elective (3 credits/6 ECTS each; students may choose elective courses with advisor approval)**

- MTI-611 Djing and Turntablism (3 credits/6 ECTS)
- MTI-613 Electronic Dance Music Composition (3 credits/6 ECTS)
- MTI-615 Opera Technology Workshop (3 credits/6 ECTS)
- MB-564 Music, Media, and Society (3 credits/6 ECTS)
- MB-615 Online and Social Media Management (3 credits/6 ECTS)
- FS-615 Video Game Scoring Techniques (3 credits/6 ECTS)
- FS-617 Dramatic Electronic Composition (3 credits/6 ECTS)

**Total Credits**

74-76 ECTS with optional elective and internship

**Master of Music – Music Technology Innovation: Courses by Semester**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4 (optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTI-612 Accelerated Studio Recording Techniques</td>
<td>MTI-613 Electronic Dance Music Composition</td>
<td>MB-564 Music, Media, and Society</td>
<td>X</td>
</tr>
<tr>
<td>MTI-521 Nonlinear Structures for Real-Time Media</td>
<td>MB-615 Online and Social Media Management</td>
<td>FS-615 Video Game Scoring Techniques</td>
<td>X</td>
</tr>
<tr>
<td>MTI-523 Electronic Production and Live Performance</td>
<td>MB-615 Online and Social Media Management</td>
<td>FS-617 Dramatic Electronic Composition</td>
<td>X</td>
</tr>
<tr>
<td>MTI-641 Advanced Topics in Music Technology</td>
<td>Optional Research Elective (3 credits/6 ECTS)</td>
<td>Optional Internship (1 credit/2 ECTS)</td>
<td>X</td>
</tr>
<tr>
<td>MTI-645 Advanced Studio and Interactive Performance</td>
<td>Culminating Experience/Thesis (6 credits/6 ECTS)</td>
<td>MTI-695 Culminating Experience/Thesis</td>
<td>X</td>
</tr>
</tbody>
</table>

**Required Courses (3 credits/6 ECTS each)**

- MTI-611 Djing and Turntablism (required of MTI graduate students without extensive prior experience engineering in studios with large-format recording consoles)
- MTI-613 Electronic Dance Music Composition (required in fall for those not enrolled in MTI-512 in fall; those enrolled in MTI-512 in fall will enroll in this course in spring)

**Total = 33-36 credits/60-66 ECTS; 37-40 credits/74-76 ECTS with optional elective and internship**
Master of Music – Scoring for Film, Television, and Video Games

The master of music degree in scoring for film, television, and video games offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games. The course of study is designed by the student in collaboration with his/her graduate advisor in a manner that best suits and speaks to that student’s knowledge, skills, and goals. Graduates of this unique program are qualified to begin work immediately in the film, television, or video game music industry in one or more of the following specialties: composing, orchestrating, conducting, music editing, music supervising, music copying, music programming, or producing synthesized music mockups.

Program Purposes and Learning Outcomes

Upon completion of the program students will be able to:

1. Synthesize the language of visual media
2. Evaluate and apply leadership models as tools for ethical and culturally influenced decision-making
3. Interpret and apply musically artistic aesthetics to visual media projects in different styles
4. Analyze and research techniques of leading masters of music composition, orchestration, and arranging
5. Synthesize intellectual property laws, with particular attention to artistic contracts
6. Design project management plans for emerging new media scoring models
7. Assess financial considerations in the commerce of music within the entertainment economy
8. Exhibit expertise in the technology applications appearing in media scoring and sound environments

Program Structure

Core Requirements (18 credits/36 ECTS [20 credits/40 ECTS if COND-211 and 212 are required]; complete all courses)

FS-510 Advanced Scoring 1: Narrative Analysis (3 credits/6 ECTS)
FS-520 Advanced Scoring 2: Genre & Form (3 credits/6 ECTS)

FS-530 Directed Studies in Linear and Interactive Scoring 1 (3 credits/6 ECTS)
FS-531 Directed Studies in Linear and Interactive Scoring 2 (3 credits/6 ECTS)

FS-615 Video Game Scoring Techniques (3 credits/6 ECTS)
FS-617 Dramatic Electronic Composition (3 credits/6 ECTS); for advanced technology users OR FS-361 Computer Synthesis Applications for Film Scoring (for new technology users)

FS-621 Advanced Dramatic Orchestration (3 credits/6 ECTS)
COND-211 Conducting 1 (1 credit/2 ECTS)
COND-212 Conducting 2 (1 credit/2 ECTS)

Electives (6 credits/12 ECTS; choose two courses)

FS-540 Business and Entrepreneurial Seminar (3 credits/6 ECTS)
FS-619 Master Film Composers (3 credits/6 ECTS)
FS-623 Advanced Video Game Scoring (3 credits/6 ECTS)
FS-627 Global Music Traditions (3 credits/6 ECTS)

Optional Internship (to be taken in additional semester four)
GS-595 Graduate Internship (1 credit/2 ECTS)

Culminating Experience/Thesis

FS-695 Culminating Experience/Thesis (6 credits/6 ECTS)

Total = 30 credits/60 ECTS (34 credits/68 ECTS with COND-211 and 212; 31 credits/62 ECTS with optional internship; 35 credits/70 ECTS with COND-211 and 212 and optional internship)

Program by Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Courses (3 credits/6 ECTS each)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-510 Advanced Scoring 1: Narrative Analysis</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-520 Advanced Scoring 2: Genre &amp; Form</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-530 Directed Studies in Linear and Interactive Scoring 1</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-531 Directed Studies in Linear and Interactive Scoring 2</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-615 Video Game Scoring Techniques</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-617 Dramatic Electronic Composition (for advanced technology users) OR FS-361 Computer Synthesis Applications for Film Scoring (for new technology users)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-621 Advanced Dramatic Orchestration (NOTE: this is a two-semester course)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COND-211 Conducting 1 (experienced conductors will be exempt)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COND-212 Conducting 2 (experienced conductors will be exempt)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electives: Choose 2 (3 credits/6 ECTS each)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-540 Business and Entrepreneurial Seminar</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-619 Master Film Composers</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-623 Advanced Video Game Scoring</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-627 Global Music Traditions</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Optional Research Elective (3 credits/6 ECTS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GS-510 Principles of Music Research</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Optional Internship (1 credit/2 ECTS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GS-595 Graduate Internship</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culminating Experience/Thesis (6 credits/6 ECTS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FS-695 Culminating Experience/Thesis</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td>15 (16 with COND-211)</td>
<td>15 (16 with COND-212)</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Total ECTS</td>
<td>30 (32 with COND-211)</td>
<td>30 (32 with COND-212)</td>
<td>6</td>
<td>2</td>
</tr>
</tbody>
</table>
Culminating Experience Guidelines
Culminating Experience Description
All of the Master of Music and Master of Art programs at Berklee College of Music conclude with a “Culminating Experience.” This experience is meant to be exactly as named—the culmination of a student’s work in the program, the experience through which students synthesize all they have learned in the program. The culminating experience helps to shape students’ next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to, and/or define and solve a problem that exists in, the profession. This contribution may take the form of a research project, a creative project, and/or another project of the student’s devising. Regardless of the form the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students’ learning at the master’s level.

Students are required to document their projects, with a written proposal, in their first semester. This proposal must be approved by the program director or chair. Additionally, students complete a reflection of the experience in their third and final semester. This reflection may take the form of a written report or of a multimedia presentation. This reflection is in addition to the completion of the project itself.

Likewise, all students are required to present their work to their culminating experience committee, selected during semester two—and the entire college community, if possible—during semester three.

Student/Advisor Relationship
Students work closely with their faculty advisor and program directors or chairs in conceiving and developing their culminating experiences. For some students, the faculty advisor will be the program director or chair. For students whose advisor is a faculty member, it is important to meet at least once during the first semester with the program director to discuss the culminating experience and ensure that its size and scope meet program standards. Meetings between the student and advisor begin during orientation in the first week of semester one. Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors, as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

Culminating Experience Learning Outcomes
Upon completion of the culminating experience, students will be able to:
1. Make a creative contribution to the profession, and/or define and solve a problem that exists in the discipline of study
2. Design and execute an original project
3. Produce a professional piece of academic and/or creative work, whether a directed study, composition; recording or production; performance; practicum or clinical experience that is analyzed and summarized; or other
4. Evaluate their experience, assessing the contribution made to the profession
5. Analyze their own artistic, professional and personal growth, as a result of having completed the experience

Culminating Experience Materials
Students work with their advisors to develop the appropriate reading and listening list and materials.

Timeline
Semester One
Culminating Experience Proposal
Students propose their culminating experience. This proposal is developed as students study in courses, in interaction with faculty and students, and in discussion with the faculty advisor or director of the program.

Requirements
- November 30: Proposal submission due to advisor and program director AND Culminating Experience/Thesis Distribution Agreement (Appendix A of the Graduate Bulletin; authorizes Berklee to archive the culminating experience/thesis for educational purposes only) due to advisor and program director

Semester Two
Culminating Experience Proposal Final Approval and Culminating Experience Committee Formation
During the second semester of their graduate program, students work with their faculty advisor and/or program director/chair to revise and refine the proposal, if necessary. Students also determine, with their advisor’s approval, whether their proposal requires review and approval by the institutional review board. If so, students complete the approval process. The proposal must be approved by both the faculty advisor and the program director.

Following the final proposal approval by the advisor, program director and the institutional review board, if necessary, students work with their advisor to form a culminating experience committee. This committee will be chaired by the advisor and will include a minimum of two members and a maximum of three members (the advisor and two to three other members). Committee members may include other Berklee faculty or academic administrators. Students may include one external, professional contact in the field. The committee membership must be approved by both the faculty advisor and the program director.

During semester two, each culminating experience committee must meet together once, to endorse the advisor’s approval of the proposal and to offer advice to the student as he or she embarks on the project. Likewise, the student will work with each member of the culminating experience committee to develop a regular communication plan. For the most part, students will report every week to their advisor during semester two and three. Some students may choose to meet with their full culminating experience committee more than once in semester two and semester three, but all must meet with the committee at least once in semester two for proposal approval, and once in semester three for final approval of the culminating experience.

Deadlines
- February 15: Revised culminating experience proposal due to advisor and program director/chair
- March 30: Culminating experience committee membership due to advisor and program director/chair
- Week 13-14 of semester two: meeting of and approval by culminating experience committee of student’s culminating experience proposal
- Week 13-14 of semester two: understanding by all members of culminating experience committee of communication process with student during semester

Semester Three
Culminating Experience Execution and Presentation
During the third and final semester of their graduate program, students complete their culminating experience and present it to their culminating experience committee. If possible and appropriate, students also present their culminating experience to the college.

Students follow their plan of action to execute their culminating experience.

Students communicate regularly with their advisor to ensure that execution is appropriate, and to address any concerns, questions or needs for revision as the experience progresses.

The contribution may take the form of a creative, research or practical project. In the proposal, students also describe their scope of work. Likewise, they indicate a plan of action with a timeline, as well as resource or material needs.

The proposal is a written document, in standard English, formatted according to an accepted academic style (i.e., APA, MLA, Chicago—different programs may require particular styles). The document is, approximately, 5-10 double spaced pages, with standard (1-1.25 inch margins and 30-12 point font). The proposal must include the following headings:
- Proposed culminating experience
- How the work contributes to the profession
- Plan of action
- Timeline
- Resources/materials needed
- Other (optional)

7. Bibliography or works cited (depending on style)
8. Culminating experiences that involve conducting research of any kind with human subjects—such as experiments and interviews—must be approved by the institutional review board. If so, students complete the approval process. The proposal must be approved by both the faculty advisor and the program director.

For the most part, students will report every week to their advisor during semester two and three. Some students may choose to meet with their full culminating experience committee more than once in semester two and semester three, but all must meet with the committee at least once in semester two for proposal approval, and once in semester three for final approval of the culminating experience.

Graduate Bulletin; authorizes Berklee to archive the culminating experience/thesis for educational purposes only due to advisor and program director. Meetings between the student and advisor begin during orientation in the first week of semester one. Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors, as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

The culminating experience proposal is a written document that describes students’ intentions regarding the culminating experience. The proposal also describes the contribution that students plan to make to the profession. Additionally, Berklee offers assistance for all students with their writing and English needs through the Library and Learning Center on the Valencia campus and through the Library and Writing Center on the Boston campus.

All of the Master of Music and Master of Art programs at Berklee College of Music conclude with a “Culminating Experience.” This experience is meant to be exactly as named—the culmination of a student’s work in the program, the experience through which students synthesize all they have learned in the program. The culminating experience helps to shape students’ next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to, and/or define and solve a problem that exists in, the profession. This contribution may take the form of a research project, a creative project, and/or another project of the student’s devising. Regardless of the form the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students’ learning at the master’s level.

Students are required to document their projects, with a written proposal, in their first semester. This proposal must be approved by the program director or chair. Additionally, students complete a reflection of the experience in their third and final semester. This reflection may take the form of a written report or of a multimedia presentation. This reflection is in addition to the completion of the project itself.

Likewise, all students are required to present their work to their culminating experience committee, selected during semester two—and the entire college community, if possible—during semester three.

Student/Advisor Relationship
Students work closely with their faculty advisor and program directors or chairs in conceiving and developing their culminating experiences. For some students, the faculty advisor will be the program director or chair. For students whose advisor is a faculty member, it is important to meet at least once during the first semester with the program director to discuss the culminating experience and ensure that its size and scope meet program standards.) Meetings between the student and advisor begin during orientation in the first week of semester one. Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors, as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

The culminating experience proposal is a written document that describes students’ intentions regarding the culminating experience. The proposal also describes the contribution that students plan to make to the profession. Additionally, Berklee offers assistance for all students with their writing and English needs through the Library and Learning Center on the Valencia campus and through the Library and Writing Center on the Boston campus.

All of the Master of Music and Master of Art programs at Berklee College of Music conclude with a “Culminating Experience.” This experience is meant to be exactly as named—the culmination of a student’s work in the program, the experience through which students synthesize all they have learned in the program. The culminating experience helps to shape students’ next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to, and/or define and solve a problem that exists in, the profession. This contribution may take the form of a research project, a creative project, and/or another project of the student’s devising. Regardless of the form the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students’ learning at the master’s level.

Students are required to document their projects, with a written proposal, in their first semester. This proposal must be approved by the program director or chair. Additionally, students complete a reflection of the experience in their third and final semester. This reflection may take the form of a written report or of a multimedia presentation. This reflection is in addition to the completion of the project itself.

Likewise, all students are required to present their work to their culminating experience committee, selected during semester two—and the entire college community, if possible—during semester three.

Student/Advisor Relationship
Students work closely with their faculty advisor and program directors or chairs in conceiving and developing their culminating experiences. For some students, the faculty advisor will be the program director or chair. For students whose advisor is a faculty member, it is important to meet at least once during the first semester with the program director to discuss the culminating experience and ensure that its size and scope meet program standards.) Meetings between the student and advisor begin during orientation in the first week of semester one. Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors, as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

The culminating experience proposal is a written document that describes students’ intentions regarding the culminating experience. The proposal also describes the contribution that students plan to make to the profession. Additionally, Berklee offers assistance for all students with their writing and English needs through the Library and Learning Center on the Valencia campus and through the Library and Writing Center on the Boston campus.
Students communicate regularly with all members of their culminating experience committee, as agreed during semester two.

Students present their culminating experience to their committee and to the college community, if appropriate and possible.

Deadlines/process
- Weeks 1-6 of semester three: execution of culminating experience
- Weeks 1-6 of semester three: meetings with advisor and culminating experience committee
- Week 6 of semester three: review of culminating experience by advisor
- Week 7 of semester three: presentation of culminating experience to culminating experience committee and the college community. This presentation may involve a performance, the presentation of a recording, or another presentation of the student’s devising. In all instances, the student will present information regarding the contribution that was made to the profession in completing the experience.
- Week 7 of semester three: approval by culminating experience committee of the culminating experience

Requirements
The culminating experience final presentation includes the presentation of the experience itself. This may include a sample performance, a sample composition or a summary of the student’s work. As mentioned above, the presentation also includes the student’s summary of the work completed and the lessons learned. In a 30-minute summary, the student presents information regarding the project that was completed and the contribution that was made.

Students also reflect on their culminating experience in a written document or multimedia presentation. This reflection summarizes the work completed: discusses and analyzes the process used; analyzes the ways in which the project execution aligned with expectations and ways in which the project execution resulted in findings that were not expected. The student discusses any concerns, questions, challenges and successes that occurred. Students also discuss the ways in which the culminating experience enriches the discipline of study or the profession, and the ways in which he or she was changed by completing the experience. Likewise, the student discusses next steps—what will be or did she/he revis and perfect the project, if anything.

The final reflection of the culminating experience project may take the form of a written document or may be a multimedia presentation. If the former, the document should be in standard English, formatted according to an accepted academic style (e.g., APA, MLA—different programs may require particular styles). The document is, approximately, depending on the nature of the project, 7-15 double spaced pages, with standard (0.25 inch margins and 10-12 point font). Note that this reflective document discusses the project, its impact on the student and the profession, as well as the process involved in completing the work. Projects that are written documents—such as research projects, scripts, scores, lyrics—are separate and distinct from the summary and analysis document. Likewise, creative projects—scores and recordings; as well as practical projects—are separate from the reflective piece. The reflection must include the following heading or topics:

1. Culminating experience project: summary of project that was completed
2. Results: how the project did and did not align with expectations
3. Plan of action/process: where project met expectations and where it needed to be revised during execution
4. Next steps: if the project were to continue, what would the next phase entail?
5. Contribution to the discipline or profession
6. Impact on the student completing the work
7. Other (optional)
8. Bibliography or works cited (depending on style)
9. Appendix

Resources
- Library and Learning Center/Writing Center
- GS-510 Principles of Music Research, an elective course available for all graduate students, offered in full and spring semesters.
- A series of workshops on the culminating experience—selecting a topic, conducting research, documenting that research, and preparing the presentation.
- Style manuals: The Library contains copies of American Psychological Association Handbook
- Modern Language Association Handbook
- American Psychological Association Handbook

Conclusion
The advisor/student relationship is key to success in completing the culminating experience. Students and advisors meet frequently, working through questions and challenges as students complete their work. All culminating experience documents are archived in the Berklee College of Music library. Students must submit a copy of all their work to the Office of Institutional Assessment and Graduate Studies, for archival purposes. All presentations will be recorded.

Berklee College of Music Institutional Review Board
The institutional review board (IRB) is a college committee that performs ethical review of proposed research. All culminating experience/thesis projects involving human subjects must follow IRB guidelines. For detailed information, please see http://www.berklee.edu/institutional-assessment.

Berklee College of Music Graduate Internship Program
Berklee College of Music’s optional graduate internship program supports Berklee master’s students who seek to integrate academic and professional experience after completing the coursework and culminating experience projects required in their specific master’s program. This optional program will take place during an additional semester, following the completion of all course work.

The internship site must be approved by the student’s faculty advisor and the program director of the student’s program. The internship must provide a learning experience that enables the student to meet academic and career goals. Through the internship, students apply theories learned in their graduate studies and explore aspects of the music, entertainment and/or other industry, as appropriate.

Note that students are responsible for securing their own internships and for securing all appropriate and required visa statuses. The internship must be secured prior to the beginning of the internship program. Students must complete approximately 100 to 300 hours of work during the internship. More hours are also allowed.

Program Courses

Internship Orientation Seminar
Students are required to complete an on-campus internship orientation seminar in advance of beginning the internship. This seminar will review policies and procedures regarding internships, as well as emphasize career and employment skills.

GS-595 Graduate Internship (1 credit/2 ECTS)
Assessment Requirements
- Two student self-evaluations (one near the beginning of the internship and one at the end).
- Each report includes a summary of the student’s job responsibilities along with a self-evaluation, and an analysis of the experience in terms of how it met student’s professional and academic goals. Students should describe their work site, their work and responsibilities, as well as their relationship with their supervisor. They should indicate their goals and how well the experience met them. They should discuss what they have learned as a result of the experience and how they have deepened their understanding of the industry they seek to enter. They should also evaluate their work.
- Supervisor evaluation: students’ supervisors will also evaluate their work, verifying hours as well as commenting on performance. This evaluation will follow guidelines from the International Career
comfortable working in an international community of artists, musicians, and scholars. Additional information on application procedures will be shared during the spring semester.

Program Dates: September 1 to July 30
Program Structure: Three semesters, one year of fellowship

Program Courses
GS-695 Fellowship Seminar 1 (0 credits/0 ECTS)
GS-696 Fellowship Seminar 2 (0 credits/0 ECTS)
GS-699 Fellowship Seminar 3 (0 credits/0 ECTS)

Terms and Stipends: Fellows are expected to be in regular attendance on campus and to participate actively in service to the college (approximately 30 hours per week), while they also complete their project goals. Performances and touring, research trips, interviews, attendance at conferences or speaking engagements should be limited to no more than 15 days in total during the fellowship term (this is exclusive of holidays and weekends).

For the academic year 2013-2014, fellows receive an annual stipend of 10,000 euros, plus private health insurance. Berklee provides computer support, library privileges, and access—in accordance with college guidelines—to recording studios (with a determined number of hours), rehearsal spaces, and private lesson rooms. When possible, office space will also be provided.

Berklee College of Music Post Master’s Fellowship Program

Berklee College of Music’s post-master’s fellowship program supports recent master’s graduates who are working on academic and creative projects related to the study and practice of contemporary music. Projects may include performance, composition, research, technology, entrepreneurship, and other endeavors.

The fellowship program’s purpose is to stimulate and support promising musicians, scholars, and music business people in the early stages of their careers and to foster innovation and creativity. An additional goal involves supporting artists and scholars in the development of pedagogical skills as they contribute to Berklee’s educational environment.

Projects supported: Projects must be related to contemporary music and may include performances, compositions, scores for films or other media, technology, business, festivals, music therapy, music education, music research, archival work, music history or other. Projects should be designed to have a size and scope that can be completed within the fellowship year, even considering the service requirement.

Program Purposes and Learning Outcomes: Upon completion of the program, students will be able to:

• Complete the specific creative or scholarly project supported by the fellowship
• Synthesize their creative or scholarly work
• Present their work to the Berklee community and a wider live or virtual audience
• Plan and refine career goals
• Develop pedagogical and other academic skills

Eligibility: This is a highly competitive program, selecting two-three fellows annually. Applicants must have completed their master’s degree within the past two years. Applicants must demonstrate significant achievement, as well as significant promise. Applicants should be

Comp:

### Course Descriptions

**Arranging**

AR-511 Contemporary Arranging

- 3 credits/6 ECTS
- Program Director: Victor Mendoza
- Elective course in CPRF

In this course, students explore the musical concepts of melody, rhythm, harmony and form as applied to the principles and techniques of writing and arranging for the rhythm section (drums, bass, guitar, keyboards, basic percussion) and a lead-line in a solo instrument, two horns (trumpet, alto or tenor sax) or voice. Students learn about the conceptualization process of combining individual components to create a musically satisfying arrangement. Students also learn various contemporary musical styles and the musical concepts that comprise them, including writing from the “bottom up” (groove-driven) and “top down” (working with a melody in a lead instrument or voice). Students will complete writing assignments that incorporate combinations of acoustic, electronic and/or MIDI instruments.

**Ear Training**

ET-511 Advanced Ear Training

- 3 credits/6 ECTS
- Program Director: Victor Mendoza
- Elective course in CPRF

In this course, students strengthen their command of rhythm and tonal, modal, and chromatic melody and harmony through singing, movement, recognition, dictation, and transcription. They survey and experience a variety of ear training techniques and practices drawn from a variety of traditions, including Western classical music, jazz and blues, and Western African and Indian musical cultures. Students explore applications of ear training skills to vocal and instrumental performance, including improvisation, interpretation, ensemble rehearsal, and music teaching.

**Harmony**

HR-511 Contemporary Harmony

- 3 credits/6 ECTS
- Program Director: Victor Mendoza
- Elective course in CPRF

This course is a study of the pervasive harmonic language and techniques of popular song. The goal of this course is to foster an understanding of the harmonic ideas that have carried popular music through the latter half of the last century, and to discover harmonic alternatives to the traditional tonal systems that pervade popular music of this time. Students come to understand the contextual relationship between melody and harmony through observation of different song forms from different styles of popular music, including show tunes, jazz standards, blues, rock/pop/R&B, and through-composed works in the jazz idiom. Harmonic options, both diatonic and otherwise, are observed through study of the scale(s) that relate to the chord/bodality of the moment.
Scoring for Film, Television, and Video Games
**FS-510**

**Advanced Scoring 1: Narrative Analysis**
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV

In this course, students explore the conceptual and collaborative processes that result in the successful creation of music for visual media. Scoring for film, television, and video games is essentially musical storytelling, and the composer cannot hope to do this without the tools for narrative analysis. Through in-depth examination of script, style, finished scenes, and exemplary scores, students learn methodically the steps that successful composers take in preparation for scoring, as well as strategies for getting past the first blank page. The ability to conceive the shape of the score before a single note is written is critical, and this begins in: 1) collaboration with the filmmaking team; 2) analyzing dramatic intent; 3) spotting the film for music; 4) determining the function of music; 5) developing a music concept that supports directional intent; and 6) determining the elements of the music itself, including style, instrumentation, and genre. Students analyze entire projects and explore a diverse range of eras, genres, dramatic ideas, musical vocabularies, forms, styles, and orchestrations.

**FS-520**

**Advanced Scoring 2: Genre and Form**
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV

In this course, students become familiar with the musical requirements and expectations of a wide range of cinematic categories and forms, from classic genre film to episodic television comedy and drama to documentary and opinion/propaganda pieces. The conventions of genre are now an established part of every composer’s vocabulary. They can be violated, subverted, or updated, but they must first be mastered. Areas of study include the following:

- comedy, both feature and episodic, including comedic montage and timing
- classic drama, including death of principal character, abandonment, and triumph
- action and suspense, including the chase, natural catastrophe, cloak and dagger, and sports
- period drama, including devices to establish time and place
- romance, including development of the romantic theme and technique for leading to the moment of the kiss
- science fiction, fantasy, alien worlds, alternate realities, supernatural events
- horror, stalking, assault, and murder
- reality TV, including the use of sound design and synthetic nonmelodic patterns
- classic TV and feature-length documentary, as well as persuasive or propagandistic

As a focused continuation of Advanced Scoring 1, students further strengthen skills in scene analysis, character reading, psychological persuasion and enchantment (especially with respect to lowering the threshold of disbelief in sci-fi and fantasy). Genre scoring also allows composers to explore more deeply their own emotional and psychological processes in order to produce scores that support content in all varieties of visual media.

**FS-530**

**Directed Studies in Linear and Interactive Scoring 1**
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV

This course is an advanced practicum that provides individual students mentoring in scoring a range of visual media projects and introduces them to the one-to-one filmmaker-composer collaborative model. With active support and critical appraisal from senior faculty and professional advisors, students are challenged to conceptualize and execute a plan for scoring a variety of projects, both narrative and nonnarrative, linear and nonlinear, that reflect the current diversity of global visual media. Students demonstrate the ability to convey creative intentions, respond to critical direction, and work intensively to meet deadlines. Scoring assignments are drawn from a balanced representation of linear and nonlinear visual content, utilizing electronic scoring techniques and/or live-player scoring sessions with students functioning as composer/conductor or composer/producer.

**FS-531**

**Directed Studies in Linear and Interactive Scoring 2**
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV

The second-semester continuation of the advanced practicum course that provides students individual supervision in scoring a range of visual media with attention to aesthetic, dramatic, and technical considerations. Taken in tandem with FS-520 Advanced Scoring 2: Genre and Form, students will focus on genre and type-specific applications of visual scoring craft. Drawing on a full range of previously acquired music skills and scoring techniques, students will convey their creative intentions, respond to critical direction, and work intensively to meet periodic deadlines. Scoring assignments will be drawn from a balanced representation of linear and nonlinear visual content, utilizing electronic scoring techniques and/or real-time, live-player studio sessions with the students functioning as either composer/conductor or composer/producer.

**FS-540**

**Business and Entrepreneurial Seminar**
3 credits/6 ECTS
Program Director: Lucio Godoy
Elective course in SFTV

In this course, students explore business and entrepreneurial skills for the media composer, with special focus on business aspects that composers encounter when joining the professional industry. Students learn business development strategies including sales generation, networking, cold calling, reals, websites, upselling, and utilization of social networks. Students also learn many aspects of running a business, including accounting, taxation and finance, employee management, insurance, retirement, and benefit planning. Students learn the fundamentals of establishing a business. They discuss business models including corporations, sole proprietorship, and partnerships. Students will also learn about contracts and agreements, scheduling, and management of deadlines. In addition, students explore business and life management, professionalism, and building of social skills. Students complete business simulations. They bid against one another. They deliver oral presentations and prepare business plans. Throughout the course, students focus on self-evaluation, and learn about personal presentation, reliability, and ethical business practices.

**FS-615**

**Video Game Scoring Techniques**
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV; elective course in MTI

This course offers an intensive study of applied approaches to scoring for video games. An awareness of the deep and rich history surrounding music in interactive arts is gained through analysis and discussion of example scores and projects. Students work extensively with the application of technology across multiple genres to compose and apply fundamental video game compositional methods to various projects. Students write simple to moderate-level interactive scores, employing the most commonly used methods in the industry. In addition, students discuss and learn about specific business issues that include an overview of the video game and interactive industries including contracts, tools, and job opportunities. The course begins to prepare students for entry-level work at a game development company or as a freelance game music professional, including experience with typical game music workflow, and approaches to scoring video games.

**FS-617**

**Dramatic Electronic Composition**
3 credits/6 ECTS
Program Director: Lucio Godoy
Elective course in MTI and SFTV

This course is an advanced tutorial in the use of new technologies for composing and producing music for visual media. It is recommended for graduate scoring students who are already thoroughly familiar with the use of at least one DAW and professional sound library. Over the last two decades a technological revolution has created powerful new tools—and a new musical and narrative language—for making and using music in media. This revolution in the methods of music making has not only led to an enormous new palette of sounds and compositional techniques, but it has also fundamentally transformed the ways that music is used in storytelling and has created a whole new set of expectations for music in media. This course will focus on the new techniques (musical and technological) and aesthetics of contemporary dramatic electronic composition. The use of synthesizers, advanced methods of sound design, modern production techniques, electronic compositional methods, the use of nontraditional music in the scoring process, and the aesthetics of modern dramatic media will all be investigated.

**FS-619**

**Master Film Composers**
3 credits/6 ECTS
Program Director: Lucio Godoy
Elective course in SFTV

During the relatively short history of the cinema, inventive composers have had a major impact on the language of film scoring that all students must master if they wish to practice the craft. Just as an aspiring painter might study Rembrandt to learn how to use light or Hopper to master photography, aspiring film composers need to study the great film composers. In each offering of this course,
students examine at close range the work and careers of a selection of seminal figures in film scoring history. By studying these contributions to film music vocabulary, as well as the trajectory of masters’ careers, students gain valuable lessons in the art and profession of film scoring.

FS-621
Advanced Dramatic Orchestration
3 credits/6 ECTS
Program Director: Lucio Godoy
Required course in SFTV

This course provides an advanced tutorial in the auxiliary skills of orchestration without which even the most talented composer cannot fully realize his or her work. Although at the top levels of the craft, these tasks are frequently assigned to specialists, at the beginning of a career, the ability to orchestrate one’s own work is a critical advantage. The technique of dramatic orchestration, as contrasted with concert orchestration of long-form pieces, is an art in itself, and will be thoroughly examined. Specifically, extended dramatic techniques for strings and percussion, effective use of the brass section, orchestrating for minimalism, and integration of nonorchestral, global, or electronic instruments in the score will be examined. Students explore differences in orchestration for television, film, and video games, orchestrating for small and unusual ensembles, and advanced overdubbing techniques combining sequence and live instruments. Eventually, complex pieces involving meter and tempo changes with picture will be introduced, along with clicks, streamers, and punches.

FS-623
Advanced Video Game Scoring
3 credits/6 ECTS
Program Director: Lucio Godoy
Elective course in SFTV

In this course, students explore complex interactive scoring techniques and direct application of middleware technologies. Students focus on advanced interactive composition techniques, including designing and composing thematic elements and motifs that work across multiple areas. Students also explore advanced recording techniques and session flow for video game music. Students experience advanced game music creation workflows using version control technologies, sound design and editing, batch file conversions, and modern approaches to scoring to video games. Additionally, students explore advanced topics in the video game and interactive industries, including contracts, licensing, tool sets, and job opportunities.

FS-627
Global Music Traditions
3 credits/6 ECTS
Program Director: Lucio Godoy
Elective course in SFTV

This course is an introduction to the tonal vocabulary and instruments of selected world folk and art music traditions. It presents students with the challenge of writing pieces that combine indigenous and Western orchestral traditions in a visual and dramatic context. The musical palette of the composer of music for the screen is no longer limited to the colors of 19th-century romantic or 20th-century modernist concert music. The approach of contemporary artists owes much to their embrace of folk traditions, ranging from African ceremonial music and Indonesian gamelan to Pakistani qawwals, Al-Andalus, and other Mediterranean and Middle Eastern forms. As the language of cinematic expression becomes more universal, the music that supports it must strive to escape the confines of convention and stereotype and aim for a multimodal language. This course seeks to outfit composers with the tools to move beyond those limits and set out on the path of global artistry.

FS-695
Culminating Experience/Thesis
6 credits/12 ECTS
Program Director: Lucio Godoy
Required course in SFTV

Scoring for film, television, and video games students are required to complete a culminating experience/thesis that serves as both a practicum and a bridge to the professional world. The tangible end product of this experience is a master’s thesis, which may take the form of an original score, scholarly paper and/or research project, or other enterprise that offers an original solution to the “problem” of matching music to visual media, specifically, film, television, and video games. The thesis will be conceived and developed as part of directed study course work, and will be realized in the final semester. The student works in consultation with his/her faculty advisor and/or the program director to develop his/her unique project, the goal of which is a professional outcome. A thesis committee evaluates the final project that results from the culminating experience.

Graduate Research
GS-510
Principles of Music Research
3 credits/6 ECTS
Program Director: Camille Colatosti
Elective course for all graduate students

Principles of Music Research introduces the tools of music scholarship, including reference and research materials in both book and electronic forms. Students develop the skills, attitudes, and understanding to research and write about music by learning how to approach various types of scholarly study within music and by increasing their proficiency with music library resources. Projects and assignments will be tailored to the individual needs of the student working towards his/her culminating experience or thesis project. Specific skills gained in this course include advanced information seeking, assembling a literature review, evaluating current research, writing and documenting sources professionally and ethically, and finding and applying for funding sources. Students taking this course should have the ability to recognize, identify, and define an informational need; seek basic information in a strategic way; locate and access basic information; and evaluate information sources for essential levels of quality and relevance.

Internship
GS-595
Graduate Internship
1 credit
Program Director: All
Elective course in CFR, GEMB, MTI, and SFTV

This course provides students an opportunity to integrate professional and academic experience through internships with external employers. The internship site must be approved by the student’s faculty advisor and/or the program director and must provide a learning experience that enables the student to meet academic and/or career goals. Through the internship, students apply theories learned in their graduate studies and explore aspects of the music, entertainment, and/or other industry as appropriate. Please note: Students are responsible for securing their own internships. The internship must be secured prior to course registration. Students must complete a minimum of 50 hours during the internship.

Post-Master’s Fellowships
GS-697
Fellowship Seminar 1
0 credits
Program Director: Camille Colatosti
Enrollment with written permission of dean after application process

Fellows learn interdisciplinary approaches to scholarship and creative work. They develop on their individual projects, working in close contact with their faculty mentor. They explore various concepts of creativity, aesthetics, and scholarship, with a focus on developing their own project. Students learn to critique each other as they present their own work to other fellows and to the college feedback and advice. Joining this discussion with fellows will be guest lecturers and artists-in-residence from a variety of diverse backgrounds: performers, composers, scholars in liberal arts, music educators, music therapists, and more.

FS-698
Fellowship Seminar 2
0 credits
Program Director: Camille Colatosti
Enrollment with written permission of dean after application process

Seminar 2 continues the learning in Seminar 1. Fellows learn more about interdisciplinary approaches to scholarship and creative work. They develop on their individual projects, working in close contact with their faculty mentor. They explore various concepts of creativity, aesthetics, and scholarship, with a focus on developing their own project. Students learn to critique each other as they present their own work to other fellows and to the college feedback and advice. Joining this discussion with fellows will be guest lecturers and artists-in-residence from a variety of diverse backgrounds: performers, composers, scholars in liberal arts, music educators, music therapists, and more.

GS-699
Fellowship Seminar 3
0 credits
Program Director: Camille Colatosti
Enrollment with written permission of dean after application process

Seminar 3 continues the learning in Seminar 2, and requires that fellows complete their projects. Fellows apply interdisciplinary approaches to scholarship and creative work. They complete on their individual projects, working in close contact with their faculty mentor. They explore various concepts of creativity, aesthetics, and scholarship,
with a focus on developing their own project. Students learn to critique each other as they present their own work to other fellows and to the college fellowship and advice. Joining this discussion with fellows will be guest lecturers and artists-in-residence from a variety of diverse backgrounds: performers, composers, scholars in liberal arts, music educators, music therapists, and more.

Global Entertainment and Music Business
MB-550
International Marketing and Branding
3 credits/6 ECTS
Program Director: Emilien Moyon
Required course in GEMB
This course provides a comprehensive overview of the marketing of products and services by multinational organizations, with emphasis on international cultures and marketing strategies. Students learn about the practices of companies large and small, with emphasis on those in the music/entertainment industry who are seeking market opportunities outside their home country. Students also learn about the importance of viewing international marketing management strategies from a global perspective.

MB-551
Business and Intellectual Property Law
3 credits/6 ECTS
Program Director: Emilien Moyon
Required course in GEMB
This course provides a comprehensive look at business and intellectual property law. Students examine all legal aspects of businesses, such as contracts, securities regulations, and products liability, as well as those specific to music and entertainment environments, such as intellectual property and trade agreements. Students will review commercial transactions and take an in-depth look at copyright concepts important to the protection of creative works. Students will also learn how intellectual property law has been implemented and enforced in various countries and regions. Additionally, students will study other forms of intellectual property protection, such as patents, trademark, and trade secrets.

MB-553
Accounting and Finance
3 credits/6 ECTS
Program Director: Emilien Moyon
Required course in GEMB
This course focuses on the accounting and quantitative tools of financial analysis that are used by business professionals in corporate settings and investors in private ventures. Students utilize a high level of both bookkeeping and mathematical proficiency, as they apply quantitative methods of business analysis. In addition, students explore the role of money, and its many instruments, in music, including nontraditional forms of funding for talent enterprises.

MB-555
Global Leadership and Management
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course provides an integrated analysis of the concepts, theories, viewpoints, and strategies that shape today’s global leadership and management roles. Students learn about human behavior and action within the organizational setting, at both interpersonal and organizational levels. They evaluate the broad picture of management within multiple organizational settings and the global environment within which businesses operate today and into the future. They also evaluate the ways that globalization of world markets and internationalization of U.S. business influence all functions of management specific to music and entertainment industries. Additionally, students explore how ethical leadership practices affect their own professional future regardless of where they work.

MB-557
Economics of Entertainment
3 credits/6 ECTS
Program Director: Emilien Moyon
Required course in GEMB
The course offers a macroeconomic and microeconomic analysis of the international music and entertainment industries. Students will focus on current issues in world trade and finance, government policies, and, generally, any macroeconomic consideration affecting intangible assets and the creation and protection of intellectual property for economic growth and employment. Students will apply economic analyses to the music and entertainment industries as they evaluate, using economic reasoning, the latest trade and scholarly writings in the field. Students will also analyze current events in world affairs, and their effect on the music and entertainment trades.

MB-559
Publishing and Distribution
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course provides an analysis of the digital systems, online and mobile, that are becoming the primary mechanisms for the licensing, distribution, and sale of music and other forms of entertainment. Students acquire a thorough understanding of the structure of the global music publishing industry, including its history, function, laws, and its financial income streams, through the discussion of case studies involving the distribution and licensing of online media. Students compare and contrast the licensing frameworks in the United States and European communities and focus on the monetization of new licensing opportunities in media vehicles such as gaming, film, television, online, and mobile. The financial valuation of these properties are accomplished through the appraisal of historical precedent–setting legal cases and are demonstrated through the analysis of an international music publisher song catalogue, its current song chart positions, past licensing revenue, and future licensing potential, to establish a monetary value of the publisher’s assets. Students acquire the knowledge and skills needed to be a music supervisor; work at a film/television studio, an international music publishing company, or an online media distribution company; or to start their own company. The final project will encompass selecting music for a current advertising campaign or independent film.

MB-562
Entrepreneurship and Innovation
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course explores the many dimensions of new venture creation and growth and fosters innovation and new business formation in independent and corporate settings. Students explore content and process questions, as well as formulate and implement issues that relate to conceptualizing, developing, and managing successful new ventures. Students learn that understanding new venture development from a nonmusical basis is the most beneficial way to develop music-related entrepreneurial ventures.

MB-563
Marketing Management
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
In this course, students focus on the management and logistics of marketing programs. By emulating best global business practices and processes, students are provided with opportunities to master an extensive vocabulary of marketing terms and concepts; apply them by creating a valuable, music-related offer; and develop a comprehensive integrated marketing communication (IMC) launch campaign. Students compile and analyze primary and secondary research, articulate research findings, and refine and align campaign costs with its effectiveness.

MB-564
Music, Media, and Society
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in CPRF, GEMB, and MFI
Through readings, discussions, audiovisual materials, and research, students explore the ways that technology intersects with the consumption and distribution of music and other content. Students also examine the societal impacts upon consumers, musicians, and businesses involved in the content industry. Readings and materials provide a sample of various scholarly works that have proven influential to media and culture researchers. Case studies are used to demonstrate the dramatic change in the media industries, with a particular focus on music, since it is perhaps the most beleaguered by technological changes.

MB-565
Digitalism and Music
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course provides an integrated analysis of the structures, theories, and strategies of technology and how technology interacts with music. Because most successful companies in music are now based on robust technology platforms, an understanding of IT structures, APIs, app development, and data mining allows students to leverage such assets effectively. Students review the basic concepts behind contemporary information systems, how they can be developed, and how they could represent a key competitive asset for music perspective. They also evaluate innovative ways to implement new technologies for the distribution, recording and creation of music.
Emerging Entertainment Business Models
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course facilitates a critical discussion of new business models for the entertainment industry, with a specific focus on music. Students study new methodology for the distribution of content and the difference between entertainment as a product and entertainment as a service. Students will also review the merger of responsibilities between record labels and management companies, as well as new models for agents and do-it-yourself tools for the branding and promotion of musicians and music. The course incorporates an analysis of both entrepreneurship and the concept of disruptive innovation, and explores how existing business can adapt to changes in the marketplace.

Cross-Cultural Business Communication
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course provides an analysis of key concepts in business communication theory and practice across global regions (GEOS) including North America, Latin America and the Caribbean, East Asia and the Pacific Rim, Europe, and Africa. Students explore commonalities and differences across cultures. The first half of the course focuses on the nature of intercultural communication, approaches to perception and meaning, verbal and nonverbal issues, leadership attributes, the counterproductive nature of ethnocentrism and stereotyping, as well as economic, political, and technological factors. The second half of the course emphasizes intercultural organizations, managing and resolving conflict, decision-making, problem-solving, and creating planned change across cultures to maximize productivity, enhance shared understanding, and build strong, profitable business relationships. Particular emphasis is placed on team building, the pace of business in the global marketplace, and how effective cross-cultural communication sets the standard for progress and innovation. Students gain a foundation in global business communication necessary for success in a career in music, whether the student’s career goal is in performance, production, marketing, management, or entrepreneurship.

Operations of Live Entertainment
3 credits/6 ECTS
Program Director: Emilien Moyon
Elective course in GEMB
This course examines, in-depth, the aspects of producing and promoting successful tours and concerts. Students explore the concert from the artist side, and what to expect from promoters. We will also review the promoter’s ability to purchase talent and produce shows, considering such matters as competition, geography, population, guarantees and percentage splits, ticket pricing and distribution, advertising budgets, production costs, sponsors, rental agreements, labor, security, concessions, tour packages, and promoters-owned venues. Students also learn how to manage and produce a tour, focusing on a tour theme and marketing plan, routing, itineraries, riders, offers, contracts, subcontractors, show and tour personnel, merchandising, sponsorships, deposits, day-of show and show settlements, and interactions with agents who book the tour.

Culminating Experience/Thesis
6 credits/12 ECTS
Program Director: Emilien Moyon
Required course in GEMB
Global entertainment and music business students are required to complete a culminating experience/thesis that serves as both a practicum and a bridge to the professional world. This experience may take the form of a directed study, project, or internship that enables the student to devise an original solution to a “problem” in the profession that he or she has identified. In all cases, the culminating experience/thesis results in a paper of sufficient substance to present the solution. The student works in consultation with his/her faculty advisor and the program director to develop his/her unique project and internship plan, the goal of which is a professional outcome. A thesis committee evaluates the final project that results from the culminating experience/thesis.

Music Technology and Innovation
MTI-511
Music Technology for the Writer
3 credits/6 ECTS
Program Director: Stephen Webber
Elective course for CPRF
In this course, students learn to utilize digital technology and MIDI to create musical arrangements of either original or existing thematic material using a Digital Audio Workstation (DAW). Students focus on the musical usage of technology and production aspects of a project, including the MIDI standard, signal flow of a MIDI and recording workstation, utilizing sound processing equipment, choosing appropriate sounds and combining elements from software synthesizers, and alternate approaches to quantifying and refining rhythmic grooves. Students learn aspects of mixing and production through practical applications of tools and techniques such as equalizers, reverbs, delays, flangers, and choruses, and dynamic processing units—compressors, noise gates, and limiters. Students learn ways to enhance writing in recording and mixing through the effective use of sound processing equipment. In addition to class meetings, students will be expected to schedule individual hands-on time for practice and assignments in the lab.

MTI-515
Music Technology Innovation Seminar 1
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI
Musica Technology Innovation Seminar 1 is a comprehensive, practical and goals-oriented exploration of innovation in artistry, music and technology. The biographies, accomplishments and traits of innovative individuals will be considered, and students will prepare media-rich presentations on innovators of their choosing. Current brain science will be scrutinized, and best approaches to exploratory innovation, idea generation, evaluation and implementation will be examined with an eye towards adapting the most applicable practices to each student’s field of specialization. This course will also function as a forum to integrate the skills and information students are learning in their other courses, as well as focusing students on defining their culminating experience/thesis projects. The final project in the course will be a detailed definition and action plan for each student’s culminating experience/thesis.

MTI-521
Nonlinear Structures for Real-Time Media
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI
Our daily interactions in the social, cultural, and commercial spheres are increasingly digitally mediated, resulting in systems that are open to user input or that persist for an indeterminate amount of time. Thus, conventional notions of sequential narrative lose their efficacy, and a new type of system-based problem solving
is required. Such nonlinear formats represent a growth area for composers and music producers. This course examines the network of emerging practices that are springing up in such fields as sound art and architecture and video game design, providing students with the technical and theoretical skills to navigate this new acoustic ecology of digital media. Using the graphical programming language Max, students will develop projects that examine precedents for nonlinear structure across boundaries of discipline, culture, and history. Developing fluency with alternative organizational models to traditional linear forms will allow students to innovate and thrive in a new digital ecosystem.

MTI-523
Electronic Production and Live Performance
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI

This course explores topics in electronic production and live performance techniques related to modern music and sound design. Students will be introduced to MIDI programming and processing with Max/MaxMSP, advanced control techniques of audio and synthesis devices (in Ableton Live through Max and Max for Live), and aesthetic considerations in the production and live performance of electronically produced music. Students will explore strategies for integrating performance and production, resulting in a greater creative method for the performance of large format systems for use in audio engineering and technological aspects of any mixing process as a means to ultimately express his relationship to a live performance in order to express his or her artistic sensibilities in order to achieve a desired emotional impact. The course aims at streamlining the technological aspects of any mixing process as a means to.

MTI-543
Music Video Production
3 credits/6 ECTS
Program Director: Stephen Webber
Elective course in MTI

This course provides musicians with the tools and techniques to create compelling, creative music videos, especially using “guerilla” techniques (self-produced, low budget). The course introduces the fundamental techniques of video production and provides practical, hands-on experience for producing professional music videos. Students learn by doing as well as by study. They analyze different techniques and methods of planning and production and put them into practice as they create their own videos.

MTI-511
Djing and Turntablism
3 credits/6 ECTS
Program Director: Stephen Webber
Elective course in MTI

In this course, students learn to use the turntable as a musical instrument. Students explore the culture and aesthetics of hip-hop, turntablism, club DJs, radio, and mash-up DJs. They also study the following techniques: cueing, mixing, beat matching, beat extending, mash-ups, blending, and scratching (basic, scribble, laser, irlt, stab, cue, transformer, crab, chip, and flow). Students learn to compose and perform DJ sets with creative and technical mastery.

MTI-613
Electronic Dance Music Composition
3 credits/6 ECTS
Program Director: Stephen Webber
Elective course in MTI

This course explores topics in electronic production and live performance techniques related to modern electronic dance music production, sound design, arrangement, and performance. Students generate content and create their own music while learning how to use Ableton Live Suite. Students learn to analyze electronic music, and explore techniques for remixing, performing, and creating electronic music.

MTI-615
Opera Technology Workshop
3 credits/6 ECTS
Program Director: Stephen Webber
Elective course in MTI

This course explores technology in the context of live theatrical performance. In this course, students—whether performers, videographeurs, interaction designers, composer/arrangers, or music business people—work together to create new, digital interpretations of existing works of opera, zarzuela, or other music theater. In the process, students explore the work of important and innovative artists, as they also gain analytical, composition, design and project planning skills. The final project will involve a performance of the reinterpreted work. This course presents an opportunity for collaboration, allowing students a firsthand glimpse of other disciplines, plus valuable experience in front of a live audience.

MTI-616
Music Technology Innovation Seminar 2
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI

Innovation Seminar 2 picks up where MTI-515 Music Technology Innovation Seminar 1 leaves off, providing the platform for students in the music technology innovation master’s program to launch the execution phase of their culminating experience/thesis project. The course will provide a framework for project management, including planned milestones, visiting artists, and material strategies to incorporate students’ projects into tangible career opportunities.

MTI-617
Advanced Large Format Studio Production
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI

In this course, students learn the architecture and operation of an integrated studio centered around a large format digital console (in this case, the Avid System 5) and advanced methods of modern music production. Students learn specific recording techniques as well as critical information on digital audio, synchronization, music tracking, and mixing. Projects explore the flexibility of large format systems for use in audio engineering and production.
innovate and ultimately facilitate the endeavor of creating deliberate emotional impacts through the manipulation of sound.

MTI-695
Culminating Experience/Thesis
3 credits/6 ECTS
Program Director: Stephen Webber
Required course in MTI

Music technology innovation students are required to complete a culminating experience/thesis project. This creative, artistic or research project enables the student to make a contribution to the music industry. The student will work in consultation with his/her faculty advisor and/or program director to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and one to two other faculty will evaluate the final project that results from the culminating experience. This team will serve as the examining committee.

Contemporary Performance/Interpretación Contemporánea en Estudio

PS-522
Production Concepts for the Contemporary Performer
3 credits/6 ECTS
Program Director: Victor Mendoza
Required course in CPRF

The course is a project-based, experiential learning exercise that will arm students with powerful tools and strategies in music production. Artist identity, vision and intention will provide direction for a recording project that will give students firsthand experience in the preproduction, recording and mixing process. Recording sessions will take place in a variety of venues, from professional recording studios with a large-format console, to project studios, to home recording set ups. Students explore the ways that the recording process can best serve their own musical projects to the class for feedback and advice. Joining this discussion with students will be guest lecturers and artists-in-residence from a variety of diverse backgrounds.

PS-621
Topics in Improvisation
3 credits/6 ECTS
Program Director: Victor Mendoza
Elective course in CPRF

Topics in Improvisation is a course tailored to various musical styles, including rock, pop, blues, and more. Students explore the melodic styles and content of improvised solos through history, listening, ear training, shared student transcriptions and analyses, practice assignments, and creative performance projects. Students increase their knowledge of the musical choices, issues, and possibilities they face as improvisers. They learn the historical context of their original work. Students improve their musical ear and the connections among their musical imagination (inner hearing), aural perception, musical notation, and instrumental performance. The develop their skills in transcription and analysis, with the goal of gaining a greater command of musical materials for use in their own music. They experience ways in which the work of improvisors in the past can inspire their contemporary creative work in the present.

PS-622
Masters Advanced Performance Forum
3 credits/6 ECTS
Program Director: Victor Mendoza
Required course in CPRF

This course prepares musicians for careers in the global marketplace. Students explore three stages of engagement: before, during, and after the music is played and performed. Students learn to form music companies, procure intellectual property rights, promote concerts, and gauge long-term collections. Students also explore diverse readings and case studies regarding the role and function of performing musicians in the contemporary global economy. By the end of the course, students will have developed a proposal for their thesis project.

PS-619
Masters Performance Forum
3 credits/6 ECTS
Program Director: Victor Mendoza
Required course in CPRF

This is a performance workshop in which students learn interdisciplinary approaches to music-making. Students also explore various concepts of aesthetics, with a focus on developing their own aesthetic philosophy. Students learn to critique each other as they present their own musical projects to the class for feedback and advice. Joining this discussion with students will be guest lecturers and artists-in-residence from a variety of diverse backgrounds.

PS-623
The Triadic Chromatic Approach for the Performer
3 credits/6 ECTS
Program Director: Victor Mendoza
Elective course in CPRF

In this hands-on seminar, students enrich their musical vocabulary by exploring alternatives to traditional improvisational techniques (i.e., playing inside the changes). Through analysis and performance exercises, students learn how to improve a free melodic line over structured harmonic continuity. Instruction focuses on the triad—major, minor, augmented, and diminished—as the building block for fluid, nonrepetitive chromatic lines. Students also learn to transcribe improvisations in an extended tonal context.

PS-625
Stage Performance Workshop
3 credits/6 ECTS
Program Director: Victor Mendoza
Elective course in CPRF

In this workshop, musicians develop and perfect the skills necessary for live performance. They explore the concept that good performances involve not only excellent musicianship but also a high level of stage presence and audience interaction. Students explore the different kinds of stage performance techniques that are appropriate in different settings. They investigate concepts of musical and artistic interaction with the audience, and explore different kinds of audiences. They also explore performance as communication. They evaluate strategies to communicate musically through their music and their body. Additionally, students synthesize concepts of acting and persona creation that are part of every performance. In-class performances are recorded and critiqued for effectiveness in movement, presentation, and overall performance. Students learn skills and strategies for microphone and rehearsal techniques, lead sheet preparation, stage presence, programming, audience interaction, persona development, and more.

Students also learn strategies for effective auditioning. Students give special consideration to the technical aspects of performance (e.g., acoustics, achieving an appropriate mix for the venue, and recording live performances).

PS-695
Culminating Experience/Thesis
6 credits/12 ECTS
Program Director: Victor Mendoza
Required course in CPRF

Working in close consultation with their advisor, students develop a creative, artistic, and/or research project that includes making a contribution to and gaining a presence in the music industry. In this sense, research can be understood very broadly to include artistic research. This may take many different forms, such as a documented set of rehearsals that end with the creation of a music ensemble, or the exploration of the capabilities of an instrument. Students are encouraged to be as creative as possible in the design of their projects. Projects may include, among other elements, a music performance, production, and marketing plan for a recording of their own music. Students also complete a promotional package, to consist of a recording of their music and supporting materials. Those supporting materials may take a variety of forms: a student might build a website to promote a recording, for example, or draft a grant proposal for a public performance of his/her music, using a recording project to supplement the grant proposal application. Students are expected to meet with their advisors on a weekly basis to assess their progress. The final project must be defended before a faculty committee chaired by the student’s advisor.

Private Instruction

PIMM-550, PIMM-600, PIMM-650
3 credits/6 ECTS
Program Director: Victor Mendoza
Required course in CPRF

The private lesson fosters close collaboration between student and instructor. Together, the student and private teacher develop a plan for enhancing the student’s musical vocabulary and deepening his/her understanding of a particular genre of music (e.g., Afro-Cuban jazz, samba, bluegrass). Under the guidance of his/her private teacher, the student completes a variety of assignments that home his/her interpretative skills. The student will be asked to:

- Play standard repertoire for his/her instrument or voice
- Transcribe and analyze recordings by acknowledged masters of the style
- Memorize and perform complete melodic and rhythmic patterns
• Improvise over a variety of style-specific chord progressions
• Arrange songs for small ensembles
• Experiment with tuning systems

Assignments are tailored to the needs of the contemporary musician, with particular emphasis on interpretation in the recording studio. Additionally, with guidance from the private instructor, students complete a recording project.
Executive Officers

Roger H. Brown
President

Carl Beatty
Chief of Staff

Cynthia Link
Senior Vice President for Institutional Advancement

Richard Hisey
Chief Financial Officer/Senior Vice President for Administration and Finance

David Mash
Senior Vice President for Technology and Education Outreach

Lawrence J. Simpson
Senior Vice President for Academic Affairs/Provost

Lawrence E. Bethune
Vice President for Student Affairs/Dean of Students

Mark Campbell
Vice President for Enrollment

Christine Connors
Vice President for Human Resources, Diversity, and Inclusion

John Eldert
Vice President for Administration

Amelia Koch
Vice President for Finance

Deborah Cavalier
Vice President for Berklee Media and Chief Executive Officer for BerkleeMusic

Guillermo Cisneros
Vice President for Global Initiatives

Jeanine Coven
Vice President for Curriculum and Program Innovation

S. Jay Kennedy
Vice President for Academic Affairs/Vice Provost

Thomas P. Riley
Vice President for External Affairs

Rob Rose
Vice President for Special Programs

William Whitney
Vice President for Real Estate

Scott V. Street
Associate Vice President for Technology Resources

J. Curtis Warner Jr.
Associate Vice President for Education Outreach/Executive Director for Berklee City Music

Krystal Banfield
Dean Berklee City Music

Damien Bracken
Dean of Admissions

Camille Colotasto
Dean of Institutional Assessment and Graduate Studies

Brian Cole
Academic Dean, Valencia campus

Gary Haggerty
Dean of Learning Resources

Darla S. Hanley
Dean of Professional Education Division

Kari Jussela
Dean of Professional Writing and Music Technology Division

Matt Marvuglio
Dean of Professional Performance Division

Carin Nuernberg
Dean of Continuing Education

Greg Badolato
Assistant Vice President for International Programs

Rob Hayes
Assistant Vice President for External Affairs

Anthony Marvuglio
Assistant Vice President for Academic Technology

Marjorie O’Malley
Assistant Vice President for Institutional Advancement

Bass
Steve Bailey, Chair
John Repucci, Assistant Chair

Brass
Tom Piske, Chair

Composition
Arnold Friedman, Chair
James Russell Smith, Assistant Chair

Contemporary Writing and Production
Matthew Nicholl, Chair
Andrea Pegrolo, Assistant Chair

Ear Training
Allan Chase, Chair
Roberta Radley, Assistant Chair

Electronic Production and Design
Michael Bierylo, Chair

Ensemble
Ron Savage, Chair
Sean Skeete, Assistant Chair

Film Scoring
George Clinton, Chair
Alison Plante, Assistant Chair

Guitar
Larry Baione, Chair
Kimberly Perlak, Assistant Chair

Harmony
Joe Milholland, Chair
Thomas Hopnacki, Assistant Chair

Jazz Composition
Eric Gould, Chair

Liberal Arts
Simoni Pilon, Chair
Mike Mason, Assistant Chair

Music Business/Management
Don Gorder, Chair
John Kellogg, Assistant Chair

Music Education
Cecil Adderley, Chair

Music Production and Engineering
Rob Jaczko, Chair
Dan Thompson, Assistant Chair

Music Therapy
Suzanne Hanser, Chair

Percussion
John Ramsey, Chair
Yoron Israel, Assistant Chair

Piano
Stephanie Tierman, Chair
Tony Germain, Assistant Chair

Professional Music
Kerr Brass, Chair

Songwriting
Bonnie Hayes, Chair

String
Melissa Howe, Chair

Voice
Amie Peckham, Chair
Diane Richardson, Assistant Chair

Woodwind
Bill Pierce, Chair
Berklee College Archives:
Culminating Experience/Thesis Distribution Agreement
Please submit completed form to your program director by November 30, with your proposal.

PART I: Student Information

Name
Berklee ID:
Berklee Email:
Personal Email:
Program of Study:

Degree (select one): □ M.A. □ M.M.

Project Title:
Project Advisor:

Project Type (select one): □ Thesis □ Culminating Experience

Project Abstract (150 words):

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

APPENDIX A
Part II: Agreement

The author will supply Berklee College of Music with a full electronic copy of his/her Culminating Experience/Thesis. In the case of Culminating Experience projects, all components comprising the finished product will be included, such as the final reflection paper, a recorded performance or presentation, scores, etc. All materials should be submitted according to the "Graduate Programs Digital Asset Format Standards for Archival Submission Guidelines" (see attached).

The author hereby grants Berklee College of Music the right to retain one or more copies of this Culminating Experience/Thesis in any format, whether electronic or hardcopy, for nonprofit educational use and archival purposes.

Copyright ownership remains with the author and this agreement does not prohibit the author in any way from using all or part of this Culminating Experience/Thesis in future works. The author warrants that the Culminating Experience/Thesis does not – and when published will not – violate any copyright or other right of others. The author hereby will indemnify and hold harmless Berklee College of Music and its employees and agents for any damages it or they may suffer if this warranty is breached.

Part III: Electronic Distribution

In addition to the unrestricted display of the bibliographic information and abstract, the author grants Berklee College of Music non-exclusive license to archive, make accessible, and display this Culminating Experience/Thesis in whole or in part in all forms of media, now or hereafter known, including display on the world wide web.

Note: In accordance with the Organic Law 15/1999, of December 13 on the Protection of Personal Data, we inform you that the personal data that you provide on this form will be incorporated into the file of Berklee Valencia “Students”.

You can exert your right to access, modify, correct, cancel or oppose, in accordance with the present law, by contacting the Academic Dean, Berklee Valencia at the following address: Av. Autopista del Saler, 1, Palau de las Arts Reina Sofia, Anexo Sur, 46013 Valencia.

_____________________________  ______________________________
Author’s Signature                  Date (mm/dd/yyyy)