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Berklee College of Music is a nonprofit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts. The college is accredited by the New England Association of Schools and Colleges and authorized under federal law to enroll nonimmigrant students and to train veterans under the G.I. Bill of Rights.

Information in this bulletin is accurate as of date of issuance. The right is reserved to make changes in detail as circumstances require. For the most up-to-date information, visit berklee.edu.

Berklee College of Music does not discriminate on the basis of race, color, religion, gender, national origin, age, disability, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law in employment or in admission to and participation in any of its programs and activities. Any inquiries or grievances may be directed to the Title IX Coordinator, the Vice President for Student Affairs/Dean of Students, Berklee College of Music, 1140 Boylston Street, Boston, Massachusetts 02215-3693, 617 747-2231, or to the Regional Director, Office of Civil Rights, U.S. Department of Education, Boston, Massachusetts.
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.

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:

Welcome to Berklee’s graduate programs.

These programs prepare you to excel musically, artistically, and professionally. We hope you embrace your new home in Berklee’s Boston or Valencia campus and enjoy all of its many resources.

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

Congratulations!

Sincerely,

Camille Colatosti
Dean, Institutional Assessment & Graduate Studies
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 Eliot Berk, who was appointed president by the board of trustees in 1979.

Under president Lee Eliot 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 Lyne Carrington, Bruce Cockburn, Paula Cole, Juan 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.

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,
administering United Nations humanitarian operations in Southeast Asia and Africa, and cofounding a successful publicly traded corporation have contributed to his effective leadership at the world’s largest college of contemporary music.

Music has been a recurring theme in Brown’s diverse pursuits. He played drums with bands throughout high school, during his undergraduate years at Davidson College, and while in graduate school at Yale—and he still leads a band. Brown spent five years engaged in humanitarian work teaching mathematics in Kenya and administering successful humanitarian undertakings in Southeast Asia and Sudan. The Land Bridge operation Brown and his wife, Linda Mason, managed in the 1980s was the largest famine-relief program attempted to date and averted starvation for countless Cambodians. Innovative work Brown and Mason undertook a few years later in Sudan for the Save the Children Federation saved an estimated 20,000 lives. In each location, Brown sought opportunities to make music with local artists and engage them in humanitarian efforts.

In 1986, Brown and Mason launched Bright Horizons, a corporation employing 20,000 people, to provide quality childcare and early education to the children of working parents. Brown and Mason built and oversaw the operation of numerous facilities at universities, hospitals, and corporations around the U.S. and the U.K. Brown utilized his musical talents at the company to write, produce, and perform on six CDs of children’s music that featured Ziggy Marley, Vinx, Raffi, and others. For their groundbreaking work at Bright Horizons, Brown and Mason received several awards, including the President’s Ron Brown Award for Corporate Leadership and the Ernst & Young Entrepreneur of the Year Award.

In 2004, Brown became Berklee’s third president. Under his direction, the college successfully completed a $50 million capital campaign and established a Presidential Scholar program that continues to attract the world’s best young musicians to Berklee. He has led the development of a more selective undergraduate admissions policy that has raised the level of entering students. Brown has overseen the expansion of the City Music Program to reach economically disadvantaged urban youth across America and has facilitated the expansion of Berklee’s Boston campus facilities, including the opening of the 7 Haviland Street building and 160 Massachusetts Avenue, which is the first purpose-built facility in the college’s history.

As well, under his leadership, Berklee opened its first international campus in Valencia, Spain, and launched the graduate studies program, offering master’s degrees for the first time in the college’s history.

In June 2015, Berklee College of Music and Boston Conservatory announced that they are exploring a merger of the two institutions, creating a powerhouse performing arts college that includes musical theater, dance, and an even wider variety of musical genres.

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 a 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 freedom 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 excellent students committed to serious study.
• To attract superior faculty who are leaders in today’s music industry and are devoted to student success.
• To create the leaders of today and the innovators 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, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law in employment or in 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 a 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 their 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 integration of myriad cultural values and 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 atmosphere 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; avoid personal gain that is incompatible with benefits to students and colleagues.
• 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 nonimmigrant students and to train veterans under the G.I. Bill of Rights.

The graduate studies programs that have been implemented on Berklee’s campus 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-VC and through two accreditation agencies: the Valencia Accreditation Agency (AVAP) 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 Palau de les 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 Esse quam videri. 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.
### 2015-16 Graduate Academic Calendar

#### Fall semester 2015
- **Professional Development Week: Orientation (required)**: September 1-4
- **Master of Arts in Music Therapy Residency**: September 1-4
- **Instruction begins (Valencia campus)**: September 7
- **Labor Day—No classes (Boston campus)**: September 7
- **Instruction begins (Boston campus)**: September 8
- **Valencian Community Day—No classes (Valencia campus)**: October 9
- **Columbus Day—No classes (Boston campus)**: October 12
- **Spanish National Day—No classes (Valencia campus)**: October 12
- **All Saints’ Day—No classes (Valencia campus)**: November 1
- **Veterans Day—No classes (Boston campus)**: November 11
- **Day of the Spanish Constitution—No classes (Valencia campus)**: December 6
- **Day of Immaculate Conception—No classes (Valencia campus)**: December 8
- **Final examinations (last week of classes)**: December 14–18
- **Semester break**: December 19, 2015–January 10, 2016
- **College closed (Boston campus)**: December 24, 2015–January 3, 2016
- **College closed (Valencia campus)**: December 19, 2015–January 4, 2016

#### Spring semester 2016
- **Professional Development Week (required)**: January 13–15
- **Instruction begins (Valencia campus)**: January 18
- **Martin Luther King Jr. Day—College closed (Boston campus)**: January 18
- **Instruction begins (Boston campus)**: January 19
- **Presidents’ Day—College closed (Boston campus)**: February 15
- **Spring break—No classes (Boston campus)**: March 14–18
- **Fallas—No classes—Reduced hours, closed March 19**: March 17–19
- **Spring break—No classes (Valencia campus)**: March 21–25
- **Spring break—College closed (Valencia campus)**: March 25–27
- **Patriots Day—College closed (Boston campus)**: April 18
- **Labor Day—College closed (Valencia campus)**: May 1
- **Final examinations (last week of classes)**: May 2–6
- **Commencement (Boston campus)**: May 7

#### Summer semester 2016
- **Instruction begins**: May 23
- **Memorial Day—College closed (Boston campus)**: May 30
- **Initial Culminating Experience Presentations**: June 6–10
- **Final Culminating Experience Presentations**: June 27–July 1
- **Commencement Concert (Boston campus)**: July 1
- **Commencement (Boston campus)**: July 2
- **Commencement Concert (Valencia campus)**: July 9
- **Commencement (Valencia campus)**: July 11
- **Graduate Internship and Career Seminar (Boston campus)**: August 16-19

Please see berklee.edu/calendar or valencia.berklee.edu/academic-programs/academic-calendar/ for the most current calendar information.
Admissions and Tuition Information

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 berklee.edu/graduate.

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 2015-16 Academic Year

Application fee (waived for Berklee alumni): $150
Tuition: $46,000 per program (Boston) or $40,689 per program (Valencia)
Tuition deposit (nonrefundable, credited towards tuition charges): $2,500
Comprehensive fee: $1,215
Late payment fee: $250
Late check-in fee: $250
Professional Recording Services Fee $1100*  
*Master of Music in Scoring for Film, Television, and Video Games Only

Paying Tuition

Students receive a bill for the program via the Berklee.edu portal three times per year. Billing and payment due dates are below. All billing information will also be available online following each invoice billing date. All accepted students will receive login credentials 10 days after receipt of their tuition deposit. These credentials enable students to log into a Berklee portal that provides billing information.

Invoice Bill Date–Payment Due Dates:

- June 2015 – August 1, 2015
- March 2016 – May 13, 2016

A $250 late payment fee will be applied to your account if full payment is not received by the due date indicated.

Payment options:

- For payment options in Boston, please see berklee.edu/bursar
- For payment options in Valencia, please see valencia.berklee.edu/admissions-berklee-valencia/tuitionfeesandpayment

Financial Holds

Students are required to pay tuition and fees by the due date 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 – 80% 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 in Boston, please see berklee.edu/bursar
- For more information in Valencia, please see valencia.berklee.edu/admissions-berklee-valencia/tuitionfeesandpayment
Scholarships and Financial Aid

Berklee College of Music offers limited merit and need-based financial aid to prospective master’s students so that the most gifted musicians and scholars from all over the world have the means to attend. For more information please see valencia.berklee.edu/scholarships-and-financial-aid/ (Valencia campus) or berklee.edu/scholarship (Boston campus).

How To Apply for Scholarships

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 free 2015-16 Application for Federal Student Aid (FAFSA). Please note that students first need to apply for the master’s program before they have access to the Berklee Graduate Aid Application.

Deadlines

For the most up-to-date admissions deadlines, please see berklee.edu/graduate.

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 Loan program. 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 for Financial Aid

U.S. citizens or permanent residents can complete the 2015-2016 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. 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.

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<thead>
<tr>
<th>Direct Costs</th>
<th>Masters Programs (USD)</th>
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<tbody>
<tr>
<td>Tuition (Boston)</td>
<td>$46,000 per program</td>
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<tr>
<td>Tuition (Valencia)</td>
<td>$40,689 per program</td>
</tr>
<tr>
<td>Comprehensive fee (fall only)</td>
<td>$1,150</td>
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<tr>
<td>Professional Recording Fee (SFTV only)</td>
<td>$1,100</td>
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<tr>
<td>Software bundles</td>
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<table>
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<tr>
<th>Indirect Costs</th>
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<td>Housing</td>
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<td>Food</td>
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<td>Books</td>
<td>$700</td>
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<td>Laptop (may be waived)</td>
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<td>Transportation</td>
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<td>Personal Expenses</td>
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<td>Loan Fees</td>
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Contact Us

If you have any questions regarding the financial aid application process, your awards or our policies, please contact financialaid@berklee.edu or at 800 BERKLEE, option #1.
Student Life

Student Visas
Students may need certain visas and authorizations in order to complete their graduate studies at Berklee. Visa requirements and information change frequently. Please visit immigration.valencia.org (Valencia) or berklee.edu/admissions/graduate/international-applicants (Boston).

Housing
Graduate students in both Boston and Valencia are responsible for finding their own housing. See valencia.berklee.edu/valencia-campus/housing/ (Valencia campus) or berklee.edu/housing (Boston campus) for suggestions.

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 check-in, 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.

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 dean of graduate studies or the Valencia campus dean of academic affairs. All accommodation requests must be made with a two-week minimum notice to faculty. For more information, please see berklee.edu/counseling-and-advising-center/disability-services-students.

Career Services
The mission of the Career Development Center (Boston) and the International Career Center (Valencia) is to assist students with career development by providing expert guidance, current resources, and professional development experiences.

Both the CDC and the ICC provide advice and assistance to students and to music recruiters throughout the hiring process. In addition, the International Career Center assists in matching Valencia campus students to employers who are offering internships. In Boston, the Office of Experiential Learning assists with internships. For more information, please visit berklee.edu/experiential-learning (Boston) or valencia.berklee.edu/international-career-center (Valencia).

Student Trips
Some programs provide career development through optional and/or required trips. For the current list, please visit berklee.edu/graduate-studies/graduate-student-trips.

Library and Learning Center
The Library and Learning Center provides resources to support student work, including assistance with research. For more information, please see library.berklee.edu.

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/public-safety or contact the director of Public Safety.

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. For more information, please see berklee.edu/bursar.

**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 Policies

Academic Year
The academic year for the master's programs consists of two 15-week semesters, fall and spring, and one six- or seven-week summer term. Full-time programs are three semesters, one academic year; part-time programs are five semesters during two academic program years.

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
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.

Add/Drop
Students may add or drop courses, with the permission of their faculty advisor, during the first week of the semester. Note that dropping a required class may interfere with graduation and receiving permission to do so is unlikely.

Full-Time and Part-Time Attendance
All master's programs are cohort-based programs designed for full-time study, with the exception of the Master of Arts in Music Therapy program, which is a low residency part-time program. All master's students are considered full-time and charged the full-time tuition fee, with the exception of Music Therapy graduate students, who are part-time and charged accordingly.

Student Schedules
Students will meet with their faculty advisor regularly, beginning with the first week of the semester and continuing until the last week of the program. With their faculty adviser, students will determine their schedules each semester, before the first day of classes.

Graduate students move through their programs in a cohort, taking the courses required for the semester and selecting among electives. In fall and spring semesters, full-time graduate students enroll in approximately 12-15 credits, depending on the program. Part-time students enroll in approximately six credits. In summer semester, most programs require six credits.

Enrolling in Additional Courses
With the exception of private lessons, graduate students may enroll in additional courses—undergraduate or graduate—each semester, without additional fees, provided they receive authorization from their faculty adviser and there is room in the selected course.

Graduate students who need skill development in English and Spanish languages and/or in technology are especially encouraged to enroll in those courses, as appropriate and as approved by their faculty adviser.

Private Instrumental or Vocal Instruction (Private Lessons)
All students in the master of music in 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 space and time in the private lesson faculty member's schedule. For the 2015-16 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. Classes, 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. The instructor is not required to repeat material that a student has missed.

**Ensembles**
Students are expected to attend all meetings of their ensembles. Instructors must be notified in advance if an unavoidable absence is foreseen. In addition, the student must arrange for a suitable replacement to fill his/her role in the ensemble. Failure to send a substitute player may result in a grade of “F” for the ensemble.

**Absence Due to Religious Beliefs**
Students who are unable, because of their religious beliefs, to attend classes or participate in any examinations, studies, or work requirements on a particular day shall be excused from such and be provided with a reasonable opportunity to make up examinations, study, or work requirements that they may have missed. No fees of any kind shall be charged. No adverse or prejudicial effects shall result with any student who avails himself or herself of this policy.

**Absence Due to Extended Illness**
If a student has a serious illness and needs to be out for an extended period of time (longer than two weeks), the student or a family member should also contact the director of student affairs (Valencia), or the dean of graduate studies (Boston).

**Return to the College After Absence**
A student who is hospitalized for psychological reasons during the course of the semester or during any school break must provide a copy of the hospital discharge summary and a letter from a treating licensed medical or mental health care provider stating that the student is psychologically stable and ready to return to the residence halls, classrooms, and common areas on campus. In some cases, a similar letter may also be required of students who medically withdraw from the college but are not hospitalized or who are suspended from the college for serious behavioral incidents. All such letters should verify that the student requesting readmittance poses no direct threat to himself or herself or to others and that the student is otherwise qualified to return to school.

In Valencia, this letter is submitted to the director of student affairs; in Boston, this letter is submitted to the dean of graduate studies. The dean of graduate studies or the Valencia dean of academic affairs may condition a student’s reinstatement upon a showing that (1) the student is not a direct threat to himself or herself or to others and (2) the student is otherwise qualified to return to school.

**Withdrawal from Classes**
With the authority of their instructor and academic adviser, in rare cases, students may withdraw from classes through the ninth week in the fall or spring, and through the second week in the summer term. The adviser will inform the Office of the Registrar.

A grade of “W” will be issued for any particular class from which a student has withdrawn. Once the withdrawal deadline has passed, all registered students will receive a course grade based on the stated grading criteria. Students continue to be financially responsible for that class and are not eligible for a tuition refund or replacement course. Students should note that withdrawing from a class may affect their eligibility to receive scholarships, financial aid, and veterans’ benefits; and it may affect international student visa status.

**Withdrawal from the College**
Students who wish to withdraw from the college for any nonmedical reason must complete a “Withdrawal from the College” form, which they can obtain at the Office of the Registrar. Students withdrawing before the end of the fourth week of either the fall or spring semester are entitled to a credit of part of their tuition. After the fourth week, no credit will be made. No tuition credits are available for withdrawal during the summer term. No deduction is made for temporary absence, nor is any credit granted if students are suspended, dismissed, or leave the college without formally withdrawing. In some instances, financial aid awards may be prorated upon withdrawal from the college. Contact the Office of Financial Aid for more information.

**Withdrawal from the College and Financial Aid**
Students who receive Title IV federal financial aid and who fully withdraw from Berklee on or before the 60 percent point in the term (in calendar days) are entitled to keep only the portion of Title IV federal student aid that they have earned to that point. If a student who is receiving federal financial aid withdraws after the 60 percent point of the term, he or she is considered to have earned all of his or her federal student aid for that semester.

U.S. federal law requires that a student must earn his or her federal student aid or the funds must be returned to
the federal financial aid programs. If any federal aid was disbursed directly to the student, the student is responsible for returning unearned funds to the federal financial aid programs in a timely manner. Failure to do so may result in the student being ineligible for future federal student aid.

Title IV federal financial aid includes Federal Direct Unsubsidized Stafford Loans and Federal Direct Graduate PLUS Loans.

For those who officially withdraw from the college, the withdrawal date is the date the student completed the college's withdrawal process. If the student does not officially withdraw, the date is either the midpoint of the semester or a date determined by documented academically related activity.

Students not receiving any U.S. federal financial aid who withdraw before the end of the fourth week of either the fall or spring semester are entitled to a partial credit of tuition under the college's standard refund policy. Refunds are made on the basis of assessing 20 percent of the semester's tuition per week (or portion thereof) of attendance for fall or spring. After the fourth week of the fall or spring semester, no refund of tuition or fees will be made. Additional information about the return of Title IV federal student aid and withdrawal is available from the Office of Financial Aid.

Refunds to the student and/or to the federal financial aid programs by the student or the college will be made within 30 days of the date that the college determines the student has withdrawn.

The following chart will help explain how refunds are calculated. Refer to the column that applies to a student's withdrawal/federal student-aid status at Berklee. The college will calculate a student's tuition charges and aid eligibility under the policy, which applies to a student's status and withdrawal.

Note that when a student fully withdraws, any adjusted Berklee charges that have not been paid are still owed to the college.

Veterans' benefits have their own eligibility criteria for when students withdraw. We encourage any student receiving veterans' benefits to meet with the veterans' coordinator in the Office of Financial Aid before withdrawing from the college.

<table>
<thead>
<tr>
<th>Tuition and Aid Percentage Chart for Students Withdrawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before Classes Begin</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>Week 1</td>
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<tr>
<td>Week 2</td>
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<tr>
<td>Week 3</td>
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<td>Week 4</td>
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<td>Week 5</td>
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<tr>
<td>Week 6</td>
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<td>Week 7</td>
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<tr>
<td>Week 8</td>
</tr>
<tr>
<td>Week 9</td>
</tr>
<tr>
<td>Week 10-15</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 six or 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.
Berklee Laptop Purchase Program

Berklee College of Music requires all entering master’s students to own a 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. The laptop and software requirements stated below provide students with a unique resource that will facilitate their achievement of their academic and career goals. Entering students should follow the information specific to their program by visiting the following:

- Boston: berklee.edu/STS/technology-requirements-graduate-students

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>9.2</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>8.9</td>
<td></td>
</tr>
<tr>
<td>B (good)</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>8.2</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>7.9</td>
<td></td>
</tr>
<tr>
<td>C (fair)</td>
<td>7.6</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>7.2</td>
<td></td>
</tr>
<tr>
<td>D (poor)</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>F (fail)</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Withdrawed</td>
<td>0.0</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
<td>0.0</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 (90-100)**
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. However, some errors are present in select assignments.

**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. 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. However, additional concentration could produce a higher level of achievement.

**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 (73-76)**
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 in at least half all assigned material.

**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. Few assignments are without problems.

**D (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.

**F (0-59)**
The students appear to be unaware of the most basic responsibilities in course material. The student does not understand elementary course material and the methodology associated with each task. Most assignments contain severe flaws. A grade of F means the student has not passed the course and will not receive credit.

**Calculating the Grade Point Average**
Quality points are computed by multiplying the course credit by the numerical value of a qualitative grade assigned. A semester grade point average (GPA) is obtained by dividing the number of quality points earned in that semester by the number of credits attempted and graded in that semester. The cumulative grade point average (CumGPA) is obtained by dividing the total number of quality points earned by the total number of credits attempted and graded. 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 faculty 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 faculty 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 following semester. 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 “I” are not calculated into the grade point average. Students do not receive credit for courses with a grade of “I,” nor does any course with a grade of “I” count as a prerequisite for another course until the “I” is changed to a passing grade.

Criteria for receiving dean’s list honors specify that a student can have neither incomplete grades nor withdrawal 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 faculty adviser. 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 the student’s record, nor may additional credit toward graduation be earned by repeating a course. Please note that graduate ensembles as well as courses designed to be taken multiple times may be repeated for credit towards graduation.

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:

- Full-time students must earn at least 12 credits each in the fall and spring semester, and at least six credits in the summer semester. Part-time students must earn at least six credits in each 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 8.2 (“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 incompletes must be resolved by the second week of classes in a given semester.
- There must not be incomplete (“I”) or withdrawal (“W”) grades in the 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 requirements, all students must meet or exceed the following three standards at the end of each semester of enrollment:

- 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 progress warning. All students placed on satisfactory academic progress 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 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 nor fulfilled 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 dismissal 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 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, with the exception of the Master of Arts in Music Therapy program, which is designed to be completed in five semesters of part-time study. Furthermore, all candidates seeking to graduate must attain at least a 7.6 (“C”) CumGPA and must complete all course work, the culminating experience, and other graduation requirements.

Graduation

Students planning to complete their degree requirements by commencement may participate in the graduation ceremony. 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.

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.

<table>
<thead>
<tr>
<th>Honor</th>
<th>CumGPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summa Cum Laude</td>
<td>9.9-10.0</td>
</tr>
<tr>
<td>Magna Cum Laude</td>
<td>9.7-9.89</td>
</tr>
<tr>
<td>Cum Laude</td>
<td>9.5-9.69</td>
</tr>
</tbody>
</table>

Culminating Experience 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 (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. 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 failure. The student will have failed the Culminating Experience course and will have 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 academic requirements to graduate from the college with a master of music or master of arts degree. The exception is for those students in the Master of Arts in Music Therapy program. Those students are required to complete five semesters of part-time attendance as well all course work, the culminating experience, and other academic requirements to graduate from the college with a master of arts in music therapy.

Honesty in Academic Work and in Scholarly and Professional Practice
Berklee College of Music values integrity within the classroom, across all areas of scholarly and professional practice, and in the use of information technology resources. Consequently, members of the Berklee community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at the college. Students who have evidenced academic dishonesty may be made subject to disciplinary procedures including but not limited to: receiving a warning; receiving a lowered or failing grade for the project, exam, or other class or homework; receiving a lowered or failing grade for the course; dismissal from the major; suspension or permanent dismissal from the college.

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 or major at the college. While scholarly and professional work may occur in the context of a course, they also are 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.

Acceptable Use Policy
Berklee’s Acceptable Use Policy applies to all members of the college community: students, faculty, and staff. It specifies our expectations of Berklee community members who use college technology services and equipment. The policy is available and posted in the Stan Getz Media Center and Library, and can be viewed at berklee.edu/student-conductpolicies/acceptable-use-policy.

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. Furthermore, the policy complies with state and federal laws and regulations regulating use of technology, and certain violations may lead to prosecution from individuals and/or local, state, and federal law enforcement agencies. Students must read and understand this policy before using the college’s technology services.

If students have any questions about Berklee’s Acceptable Use Policy, it is their responsibility to contact the Student Computer Support Center for clarification.
Berklee Equity Policy

Non-Discrimination, Harassment, and Sexual Misconduct Equity Policy and Process

Berklee College of Music is a diverse community comprised of individuals with different life experiences, viewpoints, and belief systems. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work.

Please review the Berklee Equity Policy and Procedure, which was designed to further Berklee’s goal of inclusion, respect, and equality for all community members, and affirms Berklee's commitment to promote fairness and equity in all aspects of the institution.

The Equity Policy can be viewed in its entirely in the Policy Handbook for Students, available at this URL:

berklee.edu/policy-handbook-students
Graduate Program Curriculum

Berklee offers master of music (M.M.) and master of arts (M.A.) degrees. All master's programs at Berklee College of Music prepare students to excel musically, artistically, and professionally. These programs apply cutting-edge music technology, advance international business and professional 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.

2015-2016 Academic Year (Valencia Campus)

- Master of Music in Contemporary Performance (Production Concentration)
- Master of Arts in Global Entertainment and Music Business
- Master of Music in Music Technology Innovation
- Master of Music in Scoring for Film, Television, and Video Games

2015-2016 Academic Year (Boston Campus)

- Master of Music in Contemporary Performance (Global Jazz Concentration)
- Master of Arts in Music Therapy
Master of Music – Contemporary Performance (Production Concentration)

Note that this graduate program is offered at our campus in Valencia, Spain. Visit the program page on valencia.berklee.edu for complete information.

The master of music degree in contemporary performance offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and desire to develop their performance career in any style. Through the program, advanced musicians have the opportunity to develop their artistry in a wide array of performance projects. Students work with master musicians in a variety of genres, such as flamenco, salsa, rock, Afro-Cuban jazz, electronic music, and more. Through applied lessons, ensembles, master classes, and coursework, students deepen their understanding of the harmonic and stylistic practices associated with their chosen area of performance.

Students also learn to master the technological and entrepreneurial skills that are essential for the contemporary performer. Through the study of music business and production, students develop strategies for producing and marketing their performance projects. Students’ projects may take a variety of forms: a recording project, a lecture/demonstration, a grant proposal, a website marketing plan, or another option of students’ devising. This program is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time.

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

1. Synthesize the harmonic and stylistic practices associated with their chosen area of performance;

2. Synthesize the skills required of performers in a variety of contemporary music settings;

3. Perform music in contemporary musical styles;

4. Create and improvise music;

5. Develop strategies for producing and marketing their performance projects;

6. Synthesize their artistic identity, vision, and intent in their performance work; and

7. Apply technology to recording and distributing their music.
Master of Music – Contemporary Performance (Production Concentration): Courses by Semester

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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</thead>
<tbody>
<tr>
<td>Required Courses (3 credits/6 ECTS each unless otherwise noted)</td>
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<tr>
<td>PS-619 Masters Performance Forum</td>
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<tr>
<td>PS-622 Masters Advanced Performance Forum</td>
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<tr>
<td>PS-532 The Artist as a Startup</td>
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<tr>
<td>PS-522 Production Concepts for the Contemporary Musician</td>
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<td>PS-624 Applied Advanced Production Projects</td>
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<tr>
<td>PIMM-550 Private Instruction 1</td>
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<td>PIMM-600 Private Instruction 2</td>
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<tr>
<td>PIMM-650 Private Instruction 3</td>
<td>X</td>
<td></td>
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</tr>
<tr>
<td>ENDS-550 Contemporary Studio Ensemble (1 credit/2 ECTS; take 3 times)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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</tr>
</tbody>
</table>

| Electives (Choose any 2: 3 credits/6 ECTS each unless otherwise noted) |                  |                    |                    |                             |
| Technology/Business/Production Electives                 |                  |                    |                    |                             |
| MTI-511 Music Technology for the Writer                 | X                |                    |                    |                             |
| MTI-613 Electronic Dance Music Composition              |                  |                    |                    |                             |
| MB-615 Digital Marketing and Social Media Management    |                  |                    |                    |                             |
| Music/General Electives                                  |                  |                    |                    | X                           |
| AR-511 Contemporary Arranging                           |                  |                    |                    |                             |
| ET-511 Contemporary Ear Training                        |                  |                    |                    |                             |
| HR-511 Contemporary Harmony                             |                  |                    |                    |                             |
| PS-621 Topics in Improvisation                          |                  |                    |                    |                             |
| PS-631 Performance Pedagogy                             |                  |                    |                    |                             |

| Required Skill Classes (Placement via exam; students may test out. Courses do not count in program total.) |                  |                    |                    |                             |
| ISKB-211 Basic Keyboard Techniques 1 (1 credits/2 ECTS) | X                |                    |                    |                             |
| ISKB-212 Basic Keyboard Techniques 2 (1 credits/2 ECTS) | X                |                    |                    |                             |

| Optional Research Elective (3 credits/6 ECTS)           |                  |                    |                    |                             |
| GS-510 Principles of Music Research                     | X                |                    |                    |                             |

| Optional Internship (1 credit/2 ECTS)                   |                  |                    |                    | X                           |
| GS-595 Graduate Internship                              |                  |                    |                    |                             |

| Culminating Experience/Thesis (6 credits/6 ECTS)        |                  |                    |                    |                             |
| PS-695 Culminating Experience/Thesis                    | X                |                    |                    |                             |

| Total Credits: 39/40 with optional internship           | 16               | 13                 | 10                 | 1                           |
| Total ECTS: 72/74 with optional internship             | 32               | 26                 | 20                 | 2                           |
Master of Music – Contemporary Performance (Global Jazz Concentration)

*Note that this graduate program is offered at our campus in Boston, Massachusetts. Visit the program page on berklee.edu/graduate for complete information.*

The master of music degree in contemporary performance (global jazz concentration) offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and desire to develop their performance career. The program provides advanced musicians with opportunities to develop their artistry through participation in a wide array of performance projects.

**Global Jazz Concentration on our Boston Campus**

Students in this concentration study in Berklee's Global Jazz Institute, under the artistic direction of Danilo Pérez. Students are given opportunities to explore their creativity to the highest level possible. Through applied lessons, ensembles, master classes, and coursework, students deepen their understanding of the harmonic and stylistic practices associated with contemporary jazz performance. As they are being mentored by jazz masters, students also have opportunities to travel and perform together.

Additionally, through the study of music business and production, students develop strategies for producing and marketing their performance projects.

Students in this program will also have the opportunity to work with the Planet Microjam Institute led by David Fiuczynski. This institute explores Western classical and non-Western microtonal sources and mixes these elements into a new jazz/groove chord-scale context with new beats.

**Program Purposes and Learning Outcomes:**

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

1. Synthesize contemporary jazz harmonic and stylistic practices;
2. Create and improvise music;
3. Develop their own artistic identity;
4. Develop a sustainable career plan;
5. Develop strategies for producing and marketing their performance projects; and;
6. Apply technology to recording and distributing their music.
### Master of Music – Contemporary Performance (Global Jazz Concentration): Courses by Semester

For course descriptions please see berklee.edu/courses

<table>
<thead>
<tr>
<th>Required Courses (3 credits except where noted)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>PS-523 Studio Recording and Production for the Contemporary Musician</td>
<td></td>
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<tr>
<td>PS-540 Masters Performance Forum: Global Jazz</td>
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<tr>
<td>PS-640 Masters Advanced Performance Forum: Global Jazz</td>
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<tr>
<td>PS-530 The Business Potential of Making Music Today</td>
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<td>PIMM-550 Private Instruction 1</td>
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<td>PIMM-650 Private Instruction 3</td>
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<tr>
<td>ENDS-550 Contemporary Studio Ensemble (1 credit/take 3 times)</td>
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<table>
<thead>
<tr>
<th>Electives (Choose 2; 3 credits each unless otherwise noted)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
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<tbody>
<tr>
<td>PS-631 Performance Pedagogy</td>
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<tr>
<td>PS-621 Topics in Improvisation</td>
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<tr>
<td>ET-511 Contemporary Ear Training</td>
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<tr>
<td>PS-633 'The Triadic Chromatic Approach for the Performer 1</td>
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<tr>
<td>PS-634 'The Triadic Chromatic Approach for the Performer 2</td>
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<thead>
<tr>
<th>Optional Research Elective (3 credits)</th>
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<tbody>
<tr>
<td>GS-510 Principles of Music Research</td>
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<thead>
<tr>
<th>Optional Internship (1 credit)</th>
<th>Fall: Semester 1</th>
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<tr>
<td>GS-595 Graduate Internship</td>
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<tr>
<th>Culminating Experience (6 credits)</th>
<th>Fall: Semester 1</th>
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<tbody>
<tr>
<td>PS-695 Culminating Experience in Contemporary Performance</td>
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<table>
<thead>
<tr>
<th>Advising (0 credits)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>GS-500 Master's Advising</td>
<td>X</td>
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</table>

**Total Credits: 36/37 with optional internship** | 13 | 13 | 13 | 1
Master of Arts – Global Entertainment and Music Business

Note that this graduate program is offered at our campus in Valencia, Spain. Visit the program page on valencia.berklee.edu for complete information.

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.

As a global entertainment and music business student, you will focus on the skills, concepts, and methodologies central to global business models and apply these models to the artistic management and entrepreneurial challenges of music and digital media in the contemporary international entertainment industry. You will strengthen your analytical and leadership skills, as well as your written, oral, and musical communication skills. As you advance your professional skills and knowledge, you will grow and excel as leaders of the global music industry.

Program Concentrations

In the global entertainment and music business program, you may choose from one of four concentrations and focus on this area via the culminating experience project and a practicum course. These are:

- Emerging Business Models Concentration
- Live Concentration
- Record Concentration
- Technology Concentration

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 decision-making;

3. Apply effective promotion and marketing strategies;

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; and

8. Forecast trends and gain expertise in the technology applications appearing in business environments.
## Master of Arts – Global Entertainment and Music Business: Courses by Semester

For course descriptions please see berklee.edu/courses

<table>
<thead>
<tr>
<th>Required Courses (3 credits/6 ECTS each except where noted)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>MB-551 Contract Management and Entertainment Law</td>
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<tr>
<td>MB-553 Music Business Finance (NOTE: Students who test out of this course will replace it with an extra elective.)</td>
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<tr>
<td>MB-562 Creative Entrepreneurship</td>
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<tr>
<td>MB-575 Music Business Seminar (1 credit/2 ECTS)</td>
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<tr>
<td>MB-555 Global Leadership and Management</td>
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<tr>
<th>Required Practicum Course: Choose one (3 credits/6 ECTS each; determines program concentration)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>MB-611 Emerging Business Models Practicum</td>
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<tr>
<td>MB-621 Live Practicum</td>
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<td>MB-623 Record Practicum</td>
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<td>MB-625 Technology Practicum</td>
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<th>Elective Courses: Choose four (3 credits/6 ECTS each)</th>
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<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tr>
<td>MB-550 Branding, Sponsorship, and Advertising</td>
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<td>MB-556 Music Marketing</td>
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<td>MB-557 Economics of Creative Industries</td>
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<tr>
<td>MB-559 Publishing, Licensing, and Distribution</td>
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<tr>
<td>MB-563 Strategic Marketing Management</td>
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<tr>
<td>MB-564 Music, Media, and Society</td>
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<tr>
<td>MB-613 The Science of Artist Management</td>
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<tr>
<td>MB-615 Digital Marketing and Social Media Management</td>
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<tr>
<td>MTI-543 Music Video Production</td>
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<tr>
<td>MTI-613 Electronic Dance Music Composition</td>
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<table>
<thead>
<tr>
<th>Optional Electives (do not count in program total; 3 credits/6 ECTS unless otherwise indicated)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>GS-510 Principles of Music Research</td>
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<tr>
<td>ENDS-550 Contemporary Ensemble (1 credit/2 ECTS)</td>
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<tr>
<th>Optional Internship (1 credit/2 ECTS)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>GS-595 Graduate Internship</td>
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| Culminating Experience/Thesis (6 credits)                                                         |                 |                   |                   |                           |
|----------------------------------------------------------------------------------------------------|                 |                   |                   |                           |
| MB-695 Culminating Experience in Global Entertainment and Music Business                          |                 |                   |                   |                           |

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<th>Total Credits: 35/36 with optional internship</th>
<th>Fall: Semester 1</th>
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<th>Total ECTS: 64/66 with optional internship</th>
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<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<td></td>
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Master of Music – Music Production, Technology, and Innovation

Note that this graduate program is offered at our campus in Valencia, Spain. Visit the program page on valencia.berklee.edu for complete information.

The master of music in music production, technology, and innovation program is a unique project-focused that provides students with a deep knowledge of current practices and innovations in music technology, electronic musicianship, and music production. In the program, students learn hybrid arranging, composition, recording, editing, sound manipulation techniques, and live interactive performance systems. They also explore the art and science of musical innovation and case studies of transformative music innovators.

Students apply the principles of innovation to an advanced music project, which may be a technology-aided composition, a large-scale recording project, and/or live performances that may feature interactivity; multi-channel audio; digital visual expressions; originally designed instruments and systems; and/or musical applications for web and mobile devices. Other innovations that push the boundaries of music and technology may also be possible for this culminating project.

The goal is to produce a body of work that will prepare students for a career in music technology innovation, composition and production, interactive and mixed media, remixing, electronic musicianship, DJing, software and game development, live performance in solo and ensemble settings, and/or education. Upon completing the program, students will also be well prepared to adapt to rapid changes and new creative directions in the music industry.

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

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;
6. Master MIDI and audio production technologies and techniques;
7. Perform electronic music live;
8. Integrate music and audio into software applications and games;
9. Generate and manipulate video in relationship to music; and
10. Develop audio in the context of software applications (i.e., coding).
## Master of Music – Music Technology Innovation: Courses by Semester

For course descriptions please see berklee.edu/courses

<table>
<thead>
<tr>
<th>Required Courses (3 credits/6 ECTS each; must be taken in designated semester)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>MTI-515 Music Technology Innovation Seminar 1</td>
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<td>MTI-525 Hybrid Recording Methods and Strategems</td>
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<tr>
<td>MTI-616 Music Technology Innovation Seminar 2</td>
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<tr>
<td>MTI-645 Advanced Studio and Interactive Performance Mixing</td>
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<table>
<thead>
<tr>
<th>Required Courses (3 credits/6 ECTS each; may be taken in either fall or spring semester)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>MTI-521 Nonlinear Structures for Real-Time Media</td>
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<tr>
<td>MTI-523 Electronic Production and Live Performance</td>
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<tr>
<td>MTI-543 Music Video Production</td>
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<thead>
<tr>
<th>Electives: choose at least one (3 credits/6 ECTS each)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>MTI-611 DJing and Turntablism</td>
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<tr>
<td>MTI-613 Electronic Dance Music Composition</td>
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<tr>
<td>MTI-614 Professional and Creative Music Sound Design</td>
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<td>MTI-617 Master’s Engineering Lab</td>
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<td>MTI-618 Mobile Music App Writing</td>
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<tr>
<td>MTI-623 Applied Analog Synthesis</td>
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<tr>
<td>MTI-630 Innovation Maker’s Lab 1</td>
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<tr>
<td>MTI-640 Innovation Maker’s Lab 2</td>
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<tr>
<td>MTI-641 Advanced Topics in Music Technology</td>
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*take optional electives in fall, spring, or summer

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<tr>
<th>Optional Electives (do not count in program total; 3 credits/6 ECTS unless otherwise indicated)</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>MTI-615 Opera Technology Workshop</td>
<td>X*</td>
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<tr>
<td>GS-510 Principles of Music Research</td>
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<tr>
<td>ENDS-550 Contemporary Ensemble (1 credit/2 ECTS)</td>
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<tr>
<td>PS-532 The Artist as a Startup</td>
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</table>

*take electives in fall, spring, or summer

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<tr>
<th>Optional Internship (1 credit/2 ECTS)</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>GS-595 Graduate Internship</td>
<td>X</td>
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</table>

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<thead>
<tr>
<th>Culminating Experience/Thesis (6 credits/6 ECTS)</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>MTI-695 Culminating Experience in Music Production, Technology, and Innovation</td>
<td>X</td>
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</tbody>
</table>

| Total Credits: 33/34 with optional internship | 12 | 15 | 6 | 1 |
| Total ECTS: 60/62 with optional internship | 24 | 30 | 6 | 2 |
Master of Arts – Music Therapy

Note: This is offered as a low-residency program at our campus in Boston, Massachusetts. Students are expected to be in residence on our Boston campus four days in fall and spring semesters. Remaining coursework during the semester is completed remotely.

The master of arts in music therapy program provides advanced instruction for music therapists.

This program broadens students’ skills as therapists by teaching the latest techniques and technology in contemporary music therapy. Berklee prepares the next music therapy leaders for innovative work in clinical, research, educational, or community-based programs.

With specialties in conventional and integrative medicine, as well as in research, students focus on contemporary music in clinical settings, improvisation, applied music technology, and global perspectives. They also deepen their knowledge of practicing music therapy within different cultural contexts and with diverse populations. Through a contemporary approach to music therapy, students strengthen their written, oral, and musical skills, as well as clinical skills, in order to excel as music therapists.

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

1. Apply the art and science of music therapy in assessing the effectiveness of therapeutic intervention;
2. Synthesize knowledge for the neurological bases for music therapy practice;
3. Synthesize advanced research methods;
4. Apply skills in clinical music improvisation;
5. Manifest global and contemporary music perspectives into an innovative approach to the field;
6. Apply current, advanced technology to music therapy research and practice;
7. Lead as a therapist, music therapy administrator, researcher, and health care professional.
# Master of Arts – Music Therapy: Courses by Semester

For course descriptions please see berklee.edu/courses

<table>
<thead>
<tr>
<th>Required Courses (3 credits each unless otherwise noted; 12 credits)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4</th>
<th>Spring: Semester 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTH-510 Essential Research Methods</td>
<td>X</td>
<td></td>
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<td>X</td>
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<tr>
<td>MTH-515 Advances in Neuroscience</td>
<td>X</td>
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<tr>
<td>MTH-520 Clinical Music Improvisation</td>
<td></td>
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<td>X</td>
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<tr>
<td>MTH-690 Culminating Experience Proposal</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
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<tr>
<td>MTH-692 Leadership, Administration, and Clinical Practicum (0 credits)</td>
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| Specialization (choose one set of 2 courses; 6 credits)         |                  |                   | X                 |                 |                   |
| Program Track 1: Music Therapy Research                        |                  |                   | X                 |                 |                   |
| MTH-550 Research Design and Methodology                        |                 | X                 | X                 |                 |                   |
| MTH-551 Advanced Research Methods                              |                 | X                 | X                 |                 |                   |

| Program Track 2: Music Therapy in Conventional/Integrative Medicine |                  |                   | X                 |                 |                   |
| MTH-552 Music Therapy Practice in Conventional Medicine         |                 | X                 | X                 |                 |                   |
| MTH-553 Music Therapy Practice in Integrative Medicine          |                 |                   |                   |                 |                   |

| Electives (choose 2 courses; 6 credits)                        |                  |                   | X                 | X               |                   |
| GS-553 Perspectives in American Music Culture                  |                 |                   |                   |                 |                   |
| HR-511 Contemporary Harmony                                    |                 | X                 | X                 |                 |                   |
| LSOC-565 Advanced Music Cognition                              |                 |                   |                   |                 |                   |
| MTH-617 Music Therapy Technology                               |                 |                   |                   |                 |                   |
| MTH-618 Global Music Therapy                                   |                 |                   |                   |                 |                   |
| SW-565 Lyric Writing                                           |                 |                   |                   |                 |                   |

| Optional Electives (3 credits)                                 |                  |                   |                   |                 |                   |
| GS-510 Principles of Music Research                            |                  |                   |                   |                 |                   |

| Culminating Experience (6 credits)                             |                  |                   |                   | X               |                   |
| MTH-695 Culminating Experience in Music Therapy                |                  |                   |                   |                 |                   |

| Advising (0 credits)                                           |                  |                   |                   |                 | X                 |
| GS-501 Music Therapy Master's Advising                          |                 |                   |                   |                 |                    |
| Total: 30 credits                                              | 6               | 6                 | 6                 | 6               | 6                 |
Master of Music – Scoring for Film, Television, and Video Games

Note that this graduate program is offered at our campus in Valencia, Spain. Visit the program page on valencia.berklee.edu for complete information.

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 mock-ups.

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; and

8. Exhibit expertise in the technology applications appearing in media scoring and sound environments.
# Master of Music – Scoring for Film, Television, and Video Games: Courses by Semester

For course descriptions please see berklee.edu/courses

<table>
<thead>
<tr>
<th>Required Courses (3 credits/6 ECTS each unless otherwise indicated)</th>
<th>Fall: Semester 1</th>
<th>Spring: Semester 2</th>
<th>Summer: Semester 3</th>
<th>Fall: Semester 4 (optional)</th>
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<tbody>
<tr>
<td>FS-510 Advanced Scoring 1: Narrative Analysis</td>
<td>X</td>
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<tr>
<td>FS-520 Advanced Scoring 2: Genre and Form</td>
<td></td>
<td>X</td>
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<tr>
<td>FS-530 Directed Study 1</td>
<td>X</td>
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<tr>
<td>FS-531 Directed Study 2</td>
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<tr>
<td>FS-532 Directed Study 3</td>
<td></td>
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<td>X</td>
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<tr>
<td>FS-615 Video Game Scoring Techniques</td>
<td>X</td>
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<tr>
<td>FS-617 Dramatic Electronic Composition</td>
<td></td>
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<td>X</td>
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<tr>
<td>FS-620 Advanced Dramatic Orchestration 1</td>
<td>X</td>
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<td></td>
<td></td>
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<tr>
<td>FS-621 Advanced Dramatic Orchestration 2</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>FS-361 Computer/Synthesis Applications for Film Scoring (2 credits/4 ECTS)</td>
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| Electives: Choose 2 (3 credits/6 ECTS each)                                                        |                  |                    |                    |                           |
| FS-631 Recording, Editing, and Mixing Techniques for Film Composers 1                             |                  |                    | X                  |                           |
| FS-632 Recording, Editing, and Mixing Techniques for Film Composers 2                             |                  |                    |                    |                           |
| FS-623 Advanced Video Game Scoring                                                                 |                  |                    |                    |                           |
| MTI-543 Music Video Production                                                                     |                  |                    |                    |                           |
| PS-532 The Artist as a Startup                                                                     |                  |                    |                    |                           |

| Required Online Skill Classes (Placement via exam; students may test out. Courses do not count in program total.) |                  |                    |                    |                           |
| ISKB-211 Basic Keyboard Techniques 1 (1 credits/2 ECTS)                                             |                  |                    | X                  |                           |
| ISKB-212 Basic Keyboard Techniques 2 (1 credits/2 ECTS)                                             |                  |                    |                    |                           |

| Optional Electives (do not count in program total; 3 credits/6 ECTS unless otherwise indicated)  |                  |                    |                    |                           |
| GS-510 Principles of Music Research                                                                | X                | X                  | X                  |                           |
| ENDS-550 Contemporary Ensemble (1 credit/2 ECTS)                                                   |                  |                    |                    |                           |

| Optional Internship (1 credit/2 ECTS)                                                              |                  |                    |                    | X                         |
| GS-595 Graduate Internship                                                                        |                  |                    |                    |                           |

| Culminating Experience/Thesis (6 credits/6 ECTS)                                                   |                  |                    |                    |                           |
| FS-695 Culminating Experience in Scoring for Film, Television, and Video Games                    |                  |                    |                    | X                         |

Total Credits: 41/42 with optional internship 17 15 9 1
Total ECTS: 76/78 with optional internship 34 30 12 2
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. 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, a practical 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. This proposal must be approved by the faculty adviser or program director. Additionally, students reflect on the experience in their final semester. 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 and the entire college community, if possible, during their final semester.

Student/Advisor Relationship
Students work closely with their faculty advisors and program directors in conceiving and developing their culminating experiences. 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 research project; 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 for Full-Time Students

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.

Deadlines
- 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

Requirements
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. 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

Footnotes:
1 Note that each master’s program may require additional requirements, learning outcomes, deadlines, instructions or other components. Those requirements supplement these parameters.
2 This timeline is for full-time students. Students in the low-residency Master of Arts in Music Therapy program follow the timelines in MTH-690 and MTH-695.
3 Berklee provides a series of workshops for master’s students to assist with the research and writing involved in completing the culminating experience. 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.
particular styles). The document is, approximately, 5-10 double spaced pages, with standard (1-1.25 inch margins and 10-12 point font). The proposal must include the following headings:

1. Proposed culminating experience
2. How the work contributes to the profession
3. Plan of action
4. Timeline
5. Resources/materials needed
6. Other (optional)
7. Bibliography or works cited (depending on style).

Culminating experiences that involve research will begin with a proposal that requires more external sources than will creative experiences. However, even creative experiences will require some external sources, such as interviews with mentors and teachers, listening to recordings of respected artists, reading about the creative process of other artists, etc.

8. Appendix (optional). Students may choose to include a creative project, such as a recording or composition, as appropriate, with their proposal.

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 if their proposal requires review and approval by the institutional review board. If so, students complete that approval process. The proposal must be approved by the faculty advisor.

Following 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 one to two others). 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 the faculty advisor.

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. Some students may choose to meet with their full culminating experience committee more than once, but all must meet with the committee at least once in semester two for proposal approval, and once in their final semester 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 three

Final Semester
Culminating Experience Execution and Presentation

During the 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.

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, and upload CE documents to Google Drive.

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4 Culminating experiences that involve conducting research of any kind with human subjects—such as experiments and interviews—must by reviewed and approved by the Institutional Review Board. See the Institutional Review Board guidelines for additional information. berklee.edu/institutional-assessment
**Deadlines/Process**

- Weeks 1-5 of semester three: execution of culminating experience
- Weeks 1-5 of semester three: meetings with advisor and culminating experience committee
- Week 3 of semester three: initial culminating experience presentations
- Week 5 of semester three: review of culminating experience by advisor
- Week 6 of semester three: final 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 6 of semester three: approval by culminating experience committee of the culminating experience
- Week 6 of semester three: submission of culminating experience program files to Berklee archives

**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 he or she do to revise 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 (i.e., 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 1-1.25 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 reflective 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

**Preparing Digital Files for Submission to the Berklee Archives**

1. **Digital Asset Naming Standards**

   All files should be named as follows: `<year>-<course_number>_<studentusername>-.<extension>`
   - Example: 2016-FS695_jsmith1.PDF

2. **Digital Asset Format Standards**

   **Print Documents:**

   Examples: reflection papers, presentation slides, original scores, consulting projects, promotional packages, soundtrack analyses

   **Requirements:**
   - Saved as PDF (multi-page PDF is acceptable)
   - Scanned Documents & Exported Notation
     Documents (Finale, Sibelius, Notion, etc.) should be:
     - Between 8bit and 24bit at 300dpi or higher
• Minimum of 1280 pixels (for the smallest side)
• Saved as TIFF then saved as PDF

Video Files:
Examples: performances, presentations, presentation slides with embedded audio
Requirements:
• Saved as MP4 or M4V video file
• 16:9 video with 720p60 H.264 @ 800kbps or higher
• AAC at 48kHz audio

Audio Files:
Examples: performances, presentations
Requirements:
• Saved as WAV or AIFF audio file
• 16bit / 44.1 KHz or higher PCM format

Other Files:
Examples: software, apps, sound design patch files (such as an “Max/MSP patch”)
Requirements:
• Compress into .ZIP file

Bundled Files:
Examples: compilation of multiple individual files related to a single CE project (such as a reflection paper & performance recording)
Requirements:
• ZIP or TAR file format
• Contents should follow instructions listed above for individual files types

NOTE: Any questions regarding these guidelines or the archives submission requirements should be directed to archives@berklee.edu.

Resources
• Library and Learning Center/Writing Center
• GS-510 Principles of Music Research, an elective course available for all graduate students.
• 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
  • 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 Berklee Library for archival purposes.

Berklee College of Music Case Centre
The Berklee Case Centre supports the development and application of exceptional educational materials that use the case study method. These case studies—which record experiences, frame issues and tell stories about the past, present and future of the major stakeholders of the music industry—advance teaching and learning.

The Berklee Case Centre
• Supports the creation and the use of case studies at Berklee;
• Facilitates the publication and use of cases for teaching and learning;
• Provides faculty development in case method teaching, learning and writing, as well as in the application of case studies in course lesson plans;
• Offers support for faculty and student writing of case studies; and
• Offers access to case publishing and distribution service.

Graduate students may contribute to the Berklee Case Centre by writing a Case Study as their Culminating Experience. This option requires the agreement of the subject of the study (a company, an artist…) and the agreement of your faculty advisor about the topic of the case. If the quality of the case is exceptional, a publication of this material will be made by the Berklee Case Centre.

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
Graduate Internship and Fellowship

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. 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 Purposes and Learning Outcomes:

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

• Evaluate the industry they have chosen to enter
• Integrate professional and academic experience
• Synthesize theoretical and practical knowledge
• Apply theoretical skills to a real-life work setting
• Verify their own career goals
• Comprehend the professional opportunities available in their field of study

Eligibility: Applicants must have completed all the coursework and their culminating experience project prior to enrolling. Applicants must have secured a viable internship site, and received approval from their faculty advisor and program director. Additionally, applicants, as well as the internship site (the organization/employer) must have completed all appropriate and required internship forms with the International Career Center (Valencia), the Office of Experiential Learning and/or the Career Development Center (Boston), as appropriate. Applicants should be comfortable working in an international community of artists, musicians, and scholars.

Program dates: Usually, students enroll in the internship for one semester. However, with approval from the academic advisor, the program director and the International Career Center (Valencia), the Office of Experiential Learning and/or the Career Center (Boston), the internship may extend to two or three semesters, or a full year in length.

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 Center, the Career Development Center, and/or the Office of Experiential Learning.

• Attendance and work habits: students are expected to complete all work assignments including assigned hours.

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 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.

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. Applicants must have completed their master's degree during the previous academic year. Applicants must demonstrate significant achievement, as well as significant promise. Applicants should be 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-697 Fellowship Seminar 1 (0 credits/0 ECTS)
GS-698 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 in Valencia and 25 hours per week in Boston), 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).

Fellows in Valencia receive an annual stipend, plus private health insurance; in Boston, fellows receive an annual stipend and are required to provide their own health insurance.

Berklee provides computer support, library privileges, and access—in accordance with college guidelines—to recording studios (with a limited number of hours), rehearsal spaces, and private lesson rooms. When possible, office space will also be provided.
Culminating Experience Checklist 2015–2016

The Culminating Experience project is a long process that begins in the first week of classes and concludes with your final presentation in your final semester. This checklist is intended to help you complete all the requirements and set some deadlines of your own to stay on track. Work with your advisor and fill in each deadline according to your full-time or part-time status.

<table>
<thead>
<tr>
<th>Task</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phase 1: Preparing and Submitting your CE Proposal</strong></td>
<td></td>
</tr>
<tr>
<td>☐ Faculty advisor chosen.</td>
<td></td>
</tr>
<tr>
<td>☐ CE proposal submitted.</td>
<td></td>
</tr>
<tr>
<td>☐ CE Distribution Agreement Form submitted to college archives.</td>
<td></td>
</tr>
<tr>
<td>☐ Determine if review and approval by the Institutional Review Board is needed for my CE project</td>
<td></td>
</tr>
<tr>
<td><strong>Phase 2: Reviewing, Developing, and Final Approval of CE Proposal</strong></td>
<td></td>
</tr>
<tr>
<td>☐ Committee members chosen and approved by the faculty advisor and the program director.</td>
<td></td>
</tr>
<tr>
<td>☐ One meeting with ALL committee members for CE proposal discussion and approval (more meetings might be arranged)</td>
<td></td>
</tr>
<tr>
<td>☐ Regular meetings with advisor arranged.</td>
<td></td>
</tr>
<tr>
<td>☐ Individual meetings with each member of the CE project committee arranged (if necessary).</td>
<td></td>
</tr>
<tr>
<td>☐ Student’s proposal approved by CE project committee.</td>
<td></td>
</tr>
<tr>
<td>☐ CE proposal submission and final approval (may require revisions).</td>
<td></td>
</tr>
<tr>
<td>☐ Institutional Review Board approval documentation submitted, if applicable.</td>
<td></td>
</tr>
<tr>
<td><strong>Phase 3: Completing Your CE Project and Final Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>☐ Meetings with advisor arranged.</td>
<td></td>
</tr>
<tr>
<td>☐ Meeting with ALL committee members for final approval of CE project</td>
<td></td>
</tr>
<tr>
<td>☐ CE project approved by student’s committee.</td>
<td></td>
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<tr>
<td>☐ CE project files submitted to college archives.</td>
<td></td>
</tr>
<tr>
<td>☐ Final presentation of my CE project.</td>
<td></td>
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</tbody>
</table>
Culminating Experience/Thesis Distribution Agreement

Berklee College Archives:
Culminating Experience/Thesis Distribution Agreement
Please submit completed form to your program director by November 30 (full-time students) or December 15, year 2 (part-time students), with your proposal.

PART I: Student Information

Name

Berklee ID:

Berklee Email:

Personal Email:

Program of Study:

Degree (select one):

- ☐ M.A. Global Entertainment and Music Business
- ☐ M.A. Music Therapy
- ☐ M.M. Contemporary Performance (Global Jazz Concentration)
- ☐ M.M. Contemporary Performance (Production Concentration)
- ☐ M.M. Music Production, Technology, and Innovation
- ☐ M.M. Scoring for Film, Television, and Video Games

Proposed Project Title:

Project Advisor:

Project Abstract (150 words):

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Part II: Agreement

The author will supply Berklee College of Music with a full electronic copy of his/her Culminating Experience. 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.”

The author hereby grants Berklee College of Music the right to retain one or more copies of this Culminating Experience project 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 project in future works. The author warrants that the Culminating Experience project 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 in whole or in part in all forms of media, now or hereafter known, including display on the world wide web, as follows:

☐ 1. Immediately release the entire work for access
☐ 2. Limit access to the Berklee community for a period of 1 year following graduation

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. Profesor López Piñero, 1, Palau de las Arts Reina Sofía, Anexo Sur, 46013 Valencia (Valencia Campus) OR the Dean of Institutional Assessment and Graduate Studies, MS-155 AAOF, 1140 Boylston Street, Boston, MA 02215.

__________________________________________    ______________________________
Author’s Signature                          Date (mm/dd/yyyy)
Student Policies

Emergency Closing
When bad weather conditions (e.g., snowstorms, hurricanes) or other circumstances make it necessary to cancel on-campus classes, all students, faculty, and staff are encouraged to check the home page of the college’s website, berklee.edu, for the latest official information on the status of the college. Students may also call the college’s main number, 617-266-1400, for status. Though classes on campus may be canceled, only in extreme emergencies will the buildings be closed. In addition, many faculty will choose to engage with their students virtually using the campus online services during such periods. Notification of class cancellation will always be posted and/or distributed as early as possible. In the majority of situations, students will 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 provide status on cancellation of classes and 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 allows access to many areas around the campus including the residence halls (residence hall students only), dining hall, Stan Getz Library, Learning Center, and practice rooms. Only the card owner is permitted to utilize 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 withholding 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 enrolls 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 $20.

Each summer, the resident student identification code “R” on the Berklee Card will change color. Continuing resident students will receive a new card at no cost at the beginning of each fall semester. The old card must be turned in when the new one is issued. Failure to turn in the old card will result in a $15 lost-card replacement fee. Continuing students who were residents the prior year but no longer are this year will use the same card. Resident students released early from their housing contract will receive a new card at no charge.

Health Insurance
All students enrolled in master’s programs at Berklee College of Music, Valencia campus are enrolled in a qualifying health insurance program. The cost of this plan is included in the graduate comprehensive fee. For Boston students, Massachusetts law requires that colleges and universities in the state may enroll only students who either participate in a school-sponsored Student Health Insurance Program (SHIP, previously called QSHIP), or verify (through a waiver process) that they are in a health insurance plan at a level that meets the state’s minimum creditable coverage requirements. To ensure compliance with the SHIP law, all Berklee College of Music students registered for credits are automatically enrolled in and billed for Berklee’s Student Health Insurance Plan. Students who have comparable health insurance to the SHIP minimums may elect to waive the requirement to participate in Berklee’s Student Health Insurance Plan by submitting a waiver online by logging in to my.berklee.edu and selecting the “Waive My Health Insurance” link under the Financial Information submenu. Students may also submit a waiver form at the Bursar’s Office. Waiver forms can be downloaded online at berklee.edu/forms-and-other-downloads in the Health Related section of the page.

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

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.

Instrument Insurance
Students are responsible for insuring their own instruments. One way for students to insure an instrument is by attaching a floater 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
non-professional musicians. For more information, contact an insurance carrier.

International students may experience some difficulty in establishing a property insurance policy in the United States and are encouraged to secure instrument coverage in their home country.

**Change of Address**

Students are required to keep the college informed of any change of address. The Office of the Registrar must be notified of such changes in writing. Local contact information can be edited through my.berklee.edu by selecting the “My Contact Information” link under the Check-in submenu.

**Methods of Communication**

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

**Faculty/Staff Mail**

Faculty addresses can be found by using berklee.edu/directory.

**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**

Campus concerts are those concerts that are approved by the college. Approved notices are defined as any notices about approved college activities posted by any member of the Berklee community, such as official notices of departments or offices of the college or notices about approved student club meetings and/or activities.

Posters relating to these activities may be placed on walls and boards designated as “Concerts/Notices.” They must not be larger than 8.5” x 11”, not be posted earlier than two weeks before the date of the activity, not cover any posters already posted, and be removed no later than the day after the activity.

**General Notices**

General notices are those notices from external sources that do not pertain to approved on-campus activities and personal notices advertising the selling of merchandise, announcing apartments for rent, announcing off-campus gigs and concerts, etc. These notices are restricted to general bulletin boards that are specified for such notices and may not be posted on any walls, doors, or any other place in the college. Notices from external sources may be removed at the discretion of the college.

Posters relating to these activities may be posted on walls and boards designated as “General Notices.” They must not be larger than 8.5” x 11” and must not cover any posters already posted.

**Specific Prohibited Postings**

Posting on approved bulletin boards and posting areas may be done only as permitted by the college, only in accordance with applicable college policies, and only for lawful purposes. Any conduct that, at 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 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 which 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 it believes 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 the college deems 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 another such characteristic or affiliation are prohibited.

Current students can log on to the berklee.edu portal to view the complete policy.

Telephone Calls and Email Addresses

To reach the Berklee College of Music in Boston please call +1 617 266-1400. For the Valencia campus, dial +34 963 332 802. The operators can direct calls to college departments or the voicemail system.

Email addresses typically use a first initial followed by the last name. Faculty, staff, administration, and students are addressed using username@berklee.edu. Addresses may contain a middle initial or a number—i.e., username1@berklee.edu, username2@berklee.edu—with ascending numbers according to how many users (past and present) have the same combination of first initial and last name.

Berklee Alumni also receive Berklee-branded email addresses. This email address contains the same username as the student address but has the domain alumni.berklee.edu. This means that username1@berklee.edu becomes username1@alumni.berklee.edu upon graduation from the college.

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 deportment must conform to standards inherently necessary to advance the educational process. Failure to observe these standards may result in referral of a student’s behavior to the Office of the Vice President for Student Affairs/Dean of Students for appropriate determination. If a student does not respond to the request to meet with the vice president or designee, a hold is placed on the student’s record, thereby preventing access to transcripts, diploma or degree, grades, registration, course add and drop, and other college activities, including graduation. The hold is not removed until the student meets with the vice president or designee and an outcome appropriate to the nature of 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.

Student Code of Community Standards

All students should read and become familiar with the Student Code of Community Standards. Berklee College of Music endeavors to provide a living and learning environment in which students can meet their creative, artistic, and professional goals. The college determines, publishes, and makes known its rules and regulations concerning student and organizational conduct in this Student Code of Community Standards, as well as department- and program-specific policies, and strives to provide students with a clear understanding of all academic requirements and policies. These regulations should be read broadly and are not designed to define prohibited conduct in exhaustive terms. The vice president of student affairs/dean of students is designated by the college President to be responsible for the administration of the Student Code of Community Standards.

To review the complete Student Code of Community Standards, please visit berklee.edu/community-standards.