I. Welcome to the Piano Department

Welcome | Private Instruction | Ensemble/Lab Program | The Performance Major | Performance Studies Electives | ETC | Final Exam

Requirements

Even though we are one of the largest instrumental departments within the college, the Piano Department attempts to deal with each student’s individual wants and needs. Beginning with emphasis on well-grounded basic technical proficiency, we offer instruction and encourage participation in a wide range of musical styles. We encompass everything from traditional classical literature to the most contemporary jazz, rock, pop, fusion, and almost anything in between.

Please read this handbook carefully. If you have any questions, comments, or suggestions, feel free to stop by our offices during the office hours posted on our doors.

Stephany Tiernan, Chair
Office – 4H

Tony Germain, Assistant Chair
Office – 4K

Brian Rust, Administrative Assistant
Office – 4J

Department Advisors

Chair Stephany Tiernan (4H), Assistant Chair Tony Germain (4K) and Faculty Advisor John Arcaro (4L) all act as advisors for questions concerning course offerings and departmental activities. Stepany Tiernan and Tony Germain are the advisors for the two Piano Department Performance Majors: Piano and Piano/Voice Dual Instrumental Emphasis.
Technique and Foundation

We emphasize the development of good technical facility, using the standard scales, arpeggios, and exercises such as Hanon, Czerny, and Pishna, as well as materials specifically designed to help students master jazz/pop/rock styles. We also offer intensive training in sight-reading and the understanding of chord symbol terminology and its use in a variety of musical styles.

II. Private Instruction

Welcome | Private Instruction | Ensemble/Lab Program | The Performance Major | Performance Studies Electives | ETC | Final Exam Requirements

Private Lesson Scheduling
Private lessons, which are 30 minutes in length, begin during the first week of classes. (Late registration will result in a delay in beginning private lessons.) No lessons (other than make-ups) are given during final exam week.

During Check-in Week, entering students will be auditioned by Piano and Ensemble Department faculty in order to establish a performance profile that will be used for ensemble/lab and private lesson scheduling. We will match individual learning needs and stylistic interests with the strengths of a particular instructor. During Registration for the next semester, continuing students will schedule lessons online with a particular instructor on a seniority basis.
Private Lesson Teacher Profiles

All of the Piano Department faculty private teaching studios are located at 1140 Boylston St., on the fourth floor. If a teacher's office is not at 1140 Boylston, the location is noted.

The rooms used by part-time teachers are not listed below because they may change from semester to semester. During the second or third week of classes each semester, the Piano Department will post the Faculty office hours on the department bulletin board. For more biographical information and links to Faculty websites, go to www.berklee.edu and www.berklee.net/pn/.

John Arcaro, Studio: 4L, Private Jazz, Pop, Labs
John Arcaro is an active pianist and keyboardist in jazz, fusion, and popular settings. John is in demand both as a leader and a sideman, with extensive experience in trio & quartet settings and vocal accompaniment. His lessons focus on mastering chord voicings through the use of lead sheets and play along tapes. Students may work simultaneously on technique, written jazz and classical materials, improvisation, sight-reading, chart-reading, transcriptions, and/or repertoire.

Ed Bedner, Studio: 4W, Private Classical
B.M., M.M., Doctoral Candidate, Boston University. Piano study at Boston University with Edith Stearns and Bela Boszormenyi-Nagy, at New England Conservatory of Music with Lucille Monaghan and David Barnett and with Margaret Chaloff. Grant recipient for study at Tanglewood, Ed’s extensive performance experience includes solo recitals, accompanying appearances on WGBH Channel 2 and appearing as a soloist with the Melrose Symphony Orchestra. He has presented frequent lectures/performance at local, national and international conferences, Ed specializes in teaching the classical repertoire of all periods and piano technique, including tone production and help overcoming tension and other physical problems common to the pianist. His background of study with eight teachers whose approaches and strengths differed widely enables him to tailor the instruction to the different needs of each student.
Leo Blanco, Private Latin/Jazz, Labs
Leo Blanco is an active Pianist /Composer and educator. He currently leads his World/Jazz ensemble, a band that performs his original music, a blend of South American and world rhythms with elements of jazz and contemporary music. Leo’s teaching focuses on those elements of performance.

Joanne Brackeen, Master Class, Private Jazz
Joanne Brackeen is an active jazz pianist and composer who has worked with Art Blakey, Stan Getz, Joe Henderson, and Dexter Gordon as well as leading her own groups. She has 17 albums (including 78 original compositions) as a leader to her credit. Joanne's master class and private teaching focus on all aspects of jazz performance.

Consuelo Candelaria, Private Jazz, Latin
B.M., Berklee College of Music. A pianist and composer, Consuelo has performed and recorded with the Bangkok Symphony Orchestra, Don Houge Quintet, Dennis Brennan Iodine Bros, Emiel Van Egdom and many others. Her teaching focuses on jazz and Latin styles.

Frank Carlberg, Private Jazz
B.M., Berklee College of Music, M.M., New England Conservatory of Music. Frank has performed with Steve Lacy, Kenny Wheeler, Bob Brookmeyer and others. His teaching focuses on jazz techniques and improvisation.

Robert Christopherson, Private Jazz, Labs
B.M., Berklee College of Music. Piano and improvisation studies with Charlie Banacos, Danilo Perez, and Joanne Brackeen. Vocal studies with Eddie Watson. Bob has performed and/or recorded with Robert Jr. Lockwood, Christine McVie, Chuck Berry, The Platters and The Coasters. In teaching, he explores improvisation, rhythmic and voicing techniques, reharmonizations, tone development and vocal accompaniment.
Rebecca Cline, Private Jazz, Latin, Labs  
B.M. Berklee College of Music, B.A., UNC@Chapel Hill  
Rebecca leads the group, Enclave, and has worked with Horacio “El Negro” Hernandez and others. Her teaching focuses on Jazz and Latin styles.

Jeff Covell, Studio: 4V, Private Jazz  
B.M., Berklee College of Music. Private studies with Gary Burton and Charles Banacos. Jeff is the author of Music for Solo Piano. His recordings include Dear Chan (solo piano) and No Hands (trio). He has extensive private teaching experience, with an emphasis on a strong foundation and a methodical approach to many jazz styles, including stride, bebop, mainstream, and contemporary.

Suzanne Davis, Labs, Private Jazz, Basic Keyboard  
B.A., Wellesley College. Private studies with Charlie Banacos and Hal Crook. Suzanne performs frequently in Boston area clubs as a solo artist and a bandleader of her own small groups (trio and quartet). Her original composition, Transition Waltz, was featured in a short animated film and received PRINT MAGAZINE's 1999 Digital 6 Award. She plays and teaches traditional blues piano and has worked as a pianist/vocalist in the Ron Levy Blues Band. Her teaching methods focus on the development of improvisational techniques, peripheral listening, sight-reading skills, and chord voicings. She encourages building a repertoire of standards and learning to play well with an ensemble.

Jennifer Elowsky-Fox, Classical, Labs  
M.M. Boston University, B.M. Central Michigan University. Numerous performances of classical and contemporary piano music including solo piano, chamber music and orchestral/large ensemble music. Teaching experience includes private piano, chamber music coaching and theory classes.
Laszlo Gardony, Studio: 4V, *Private Jazz*
B.M. Bela Bartok Conservatory (Hungary); Diploma, Berklee College of Music; M.Sc., Science University ELTE (Budapest). Laszlo has released eight albums on the Sunnyside, Antilles and Avenue Jazz labels. These critically acclaimed recordings feature Laszlo’s original compositions and his original arrangements of standards. He has performed and/or recorded with Dave Holland, Miroslav Vitous, Randy Brecker, Dave Liebman, David “Fathead” Newman, Mick Goodrick, Garrison Fewell, Matt Glaser, Jamey Haddad, Yoron Israel and John Lockwood, and leads his own trio. Laszlo’s teaching emphasizes contemporary jazz improvisation, composition and harmony.

Tony Germain (Assistant Chair), Studio: 4K, *Private Jazz*
B.M. Berklee College of Music; Tony is an active Jazz Pianist and has extensive performance and recording credits. His teaching emphasizes harmony, voicings and reharmonization techniques.

Steve Heck, *Private Jazz, Pop, Labs*
Alumnus, Berklee College of Music. Steve has performed with Richie Havens and Joe Henderson. He performs extensively throughout the Boston area. His teaching focuses on jazz, pop techniques and vocal accompaniment.

Russell Hoffman, Studio: 4T, *Private Jazz, Pop, Labs*
B.M. University of Texas at Arlington, M.Ed., Cambridge College. Russell is a pianist, keyboardist, composer and arranger in many styles of contemporary music including jazz, Latin and pop. He has performed/toured with Marlena Shaw, and with the University of Minnesota's *Twelve Moods for Jazz* Langston Hughes project. As an instructor, he brings together musical elements common to many contemporary styles, including jazz, blues, pop and afro-cuban music. He is the author of workbooks on keyboard comping and ensemble performance.
Steven Hunt, Private Jazz, Fusion
B.M., Berklee College of Music; classical studies at University of Houston. Steve's professional background includes performances and/or recordings with Allan Holdsworth, Stanley Clarke, and Billy Cobham. His instruction focuses on jazz and fusion performance techniques.

Matt Jensen, Private Jazz
B.A., University of New Hampshire, M.M. Jazz Composition, New England Conservatory of Music. Matt is the leader of his own group, has performed with Johnny Adams, Los Pleneros del Coco, Mighty Sam McCain, recorded with Eddie Palmieri. His recordings include This is Acid Reggae among others. He also teaches a very popular Bob Marley course. His teaching style focuses on improvisation and techniques improving groove oriented playing.

Doug Johnson, Private Jazz
B.M. Michigan State University, M.M. New England Conservatory of Music. Doug is the leader of his own trio, has performances with Bossa Trio (with Dan Greenspan and Bertram Lehmann), Chiara Civello, the Grand Rapids Symphony, the Jazz Composers Alliance and many others. His recordings include Game Theory, Doug Johnson Trio. His teaching focuses on jazz, improvisation and playing in odd meters.

Bruce Katz, Studio: 4G, Private Jazz, Blues, Funk, Labs
B.M. Berklee College of Music; M.M. New England Conservatory. Studies with Geri Allen, Paul Bley, Cecil McBee. Bruce is a featured performer on both piano and Hammond B-3 organ on recordings with Ronnie Earl, Gregg Allman, John Hammond and many others. Bruce's teaching encompasses styles from traditional blues, gospel and stride piano through bebop, contemporary jazz, funk and free jazz. A strong foundation in technique and chord voicings is combined with a compositional approach to improvisation and a concentration on personal style.
Dave Limina, Studio: 4G, Private Jazz, Blues, Rock, Hammond Organ Labs, New Orleans piano. B.M. Berklee College of Music. Private studies with Bill Dobbins. Dave has performed with “W.C. Handy Award” winner Ronnie Earl, Laurie McKenna and many others. In his private teaching, Dave places strong emphasis on the study of traditional (blues/roots/rock) piano styles that have become part of the standard vocabulary combined with a foundation in classical piano technique. Author of “Hammond Organ Techniques”–Berklee Press and “Accelerate Your Keyboard Playing”–DVD

John Mulroy, Private Jazz
B.S. College of St. Rose, M.A., New England Conservatory of Music. John leads his own trio and has studied with Margaret Byrnes, Russell Ferrante and Lee Shaw. John’s teaching focuses on getting his students to really listen, work on their tone production, dynamic shadings and achieving a steady flow to their performance.

Neil Olmstead, Studio: 4M, Private Classical, Jazz, Labs
Alumnus, Boston Conservatory of Music; B.M., Berklee College of Music; M.M., New England Conservatory of Music; diploma, Ecole d'Art Americaines. Composition studies with Nadia Boulanger, Hugo Norden, and William Thomas McKinley. Neil has performed with the Jimmy Giuffre Quartet, has appeared on Public Radio’s “Eric in the Evening” and delivers lecture/performances in the U.S. and Europe on jazz piano history and piano technique. Neil is author of Solo Jazz Piano - The Linear Approach. Neil’s teaching encompasses jazz improvisation, applied theory and physiological technical study that gives the pianist an understanding of how the entire body works in creating tone and technical fluency.

Danilo Perez, Private Jazz
Alumnus, Berklee College of Music. Danilo leads his own trio, has performed with Wayne Shorter, Roy Haynes, Steve Lacy, Wynton Marsalis, Dizzy Gillespie, Joe Lovano and many other Jazz luminaries. His recordings include The Journey, Panamonk, and Footprints Live! (w/Wayne Shorter), the Roy Haynes Trio and many others. Danilo’s teaching focuses on jazz, Latin jazz and improvisation.
Ross Ramsay, Private Jazz, Pop, Synth Labs
B.M. Berklee College of Music. Ross has toured and recorded with Benjamin Orr (The Cars), the Jon Finn Group and Absolute. He has writing and production credits for television, radio shows and commercials and is a clinician for Yamaha keyboards and ProAudio. His teaching focuses on giving his students a strong foundational knowledge along with technique and harmony and all the other things they will need to be successful musicians.

Josh Rosen, Private Jazz

Marc Rossi, Studio: 4Y1, Private Jazz, Funk, Fusion, R&B, Latin, and Indian. B.M., M.M. New England Conservatory of Music; piano studies with W. Thomas McKinley, Jacki Byard, Charlie Banacos; composition with George Russell, William Thomas McKinley, and Frank Bennett. Indian music with Peter Row, VR Venkataraman and others. Concert tours and recordings with The Jimmy Giuffre 4, George Russell’s Living Time Orchestra, Stan Strickland and Ascension and the Marc Rossi Group. Marc has extensive performing experience in the jazz, funk, fusion, R&B and Indo-jazz idioms. His teaching focuses on these styles, as well as helping students develop a personal approach.

Ray Santisi, Studio: 4S, Private Jazz, Classical
Alumnus, Berklee College of Music and Boston Conservatory of Music. Ray has been a featured jazz pianist on Capitol, Prestige, Sonnet, Roulette, and United Artists Records. He is the author of Jazz Originals for Piano and his teaching focuses on improvisation skills.
Suzanna Sifter, Studio: 4Y2, *Private Jazz*
B.M. (Performance), Berklee College of Music; M.M. (Jazz Studies), New England Conservatory. Private studies with Dave Holland, Hal Crook, and Charlie Banacos. Suzanna has performed with Bob Moses, John LaPorta, Tony Lada, Dino Govoni, Yoron Israel, and John Lockwood. Suzanna has three recordings as a leader. Along with melodic interpretation, standard jazz repertoire, and technique, Suzanna teaches jazz improvisation through techniques such as motivic development, the use of upper structure triads for comping and linear playing, jazz swing feel, and chord tone soloing.

Carmen Staaf, *Private Jazz, Latin Jazz, Labs*
Jazz pianist Carmen Staaf grew up in Seattle, WA, and moved to Boston to complete a double degree program through which she earned a BM in Jazz Performance from the New England Conservatory and a BA in anthropology from Tufts University. She studied music in Havana, Cuba for six months before starting college. Carmen focuses her teaching on Latin jazz and improvisation.

Francesca Tanksley, *Private Jazz*
Francesca received her Masters in Music degree from Queens College, New York, where she studied piano and composition with legendary musicians Sir Roland Hanna and Jimmy Heath. Francesca is an integral member of the well-known Billy Harper Quintet. In her pedagogy, Francesca focuses on jazz and improvisation techniques.

Bruce Thomas, Studio 4R3, *Private Jazz, Labs*
B.M. Ed., University of North Carolina at Greensboro. Bruce has been a composer, arranger, and pianist for Chet Baker, Ornette Coleman, and New York studios. He has performed with Stevie Wonder, Jerry Butler, and Gladys Knight & The Pips. In teaching, Bruce emphasizes jazz styles from traditional to contemporary. He approaches the technique of improvisation from a melodic compositional standpoint.
Stephany Tiernan (Chair), Studio: 4H, *Private Classical, Jazz, Labs*
B.M., Berklee College of Music; M.M., New England Conservatory of Music. Piano studies with Margaret Chaloff. Stephany has extensive background in vocal, instrumental, and dance accompaniment. She is a composer/performer of contemporary piano literature. Her recordings include *Hauntings: Streams of Consciousness*, original piano compositions, and *Which is Which*, duet improvisations with Joanne Brackeen. In her private instruction, Stephany specializes in piano technique and contemporary piano music.

Greg Wardson, *Private Jazz, Labs*
Greg leads the Greg Wardson Trio and is a member of the John Allmark Jazz Orchestra. He has also performed with Gene Bertoncini, Nick Brignola, Hal Crook and others. Greg’s teaching focuses on improvisation, voicing techniques and vocal accompaniment techniques.

Bob Winter, Studio: 4N, *Private Jazz, Pop, Classical*
Bob performs regularly with the Boston Pops and Esplanade Orchestras, and is a permanent co-host on A Note to You, a National Public Radio series produced by Northeastern University. Bob’s teaching covers a variety of styles, including jazz, classical, stride and contemporary techniques.
Private lesson grading consists of one assessment (50%) that is the final exam and a second assessment (50%) which is the teacher's way of measuring a student's performance and progress in the private lesson using a number of different criteria. Listed below are the criteria with which students will be graded.

GRADE - A (90-100)
- Shows up to lessons on time, tuned up and ready to play
- Makes the private lesson a priority and keeps the teacher well informed as to musical and academic activities
- Focuses on weaknesses as well as strengths, takes suggestions, and at the same time, has own inner direction
- Works above and beyond teacher's expectations, prepares assigned materials, and performs at a high level
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer, seeks playing (as well as listening) opportunities around the college, and is self-motivated

GRADE - B (80 - 89)
- Shows up to lessons on time, but is not always prepared
- Makes the private lesson a priority, but not his/her top priority
- Focuses on weaknesses and makes progress
- Prepares assignments most of the time, but sometimes makes excuses for not preparing lesson, because other work gets in the way
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer and is self-motivated
GRADE - C (70 - 79)
• May show up to lessons on time, but not always prepared
• Private lesson is not a priority
• Avoids weaknesses and rarely makes progress
• Occasionally prepares assignments, has frequent excuses, and lacks self-motivation
• Shows little improvement of instrumental skills and musicianship
• This student is inconsistent
• This student may or may not be an active student player/performer

GRADE - D (60 - 69)
• Rarely shows up to lessons on time and is rarely prepared
• Shows little interest in improving instrumental skills and/or musicianship
• Rarely takes suggestions
• This student is probably not an active student player/performer
• This student barely performs at the level, however, there is some evidence of musical ability that warrants a passing grade
• This student receives a grade of 60 or higher on the final exam

GRADE - F (Below 60)
• Rarely shows up to lessons on time and is rarely prepared
• Shows little interest in improving instrumental skills and/or musicianship
• Rarely takes suggestions
• This student is probably not an active student player/performer
• This student does not perform at level and/or fails the final exam
Professional Performance Division: Private Instruction Policies

http://www.berklee.edu/majors/performance/private_instruction.html

I. Private Instruction Residency
All majors at Berklee require at least four semesters of participation in private lessons (8 credits earned) and successful completion of four final exams on a principal instrument.

Students in the Performance, Professional Music, and Music Education majors must earn private lesson credits, and pass final exams, as follows:

• Performance: 24 credits (eight semesters) eight final exams; plus four Recital Preparation
• Professional Music: 12 credits (six semesters) six final exams
• Music Education: 12 credits (six semesters) six final exams

II. Absence
A documented medical excuse or a family emergency constitutes an excused absence. Otherwise, it is at the teacher's discretion whether an absence is recorded as excused or unexcused.

If the student has three unexcused absences before the mid-term exam, the teacher may withdraw the student from the class. Faculty keep accurate records of student absences, but ultimately it is the student's responsibility to withdraw from a class.

III. Incomplete
An Incomplete grade is given by the teacher, not the department chair. It is granted in private lessons only in extreme circumstances. These circumstances include a documented medical excuse or family emergency.

To receive an Incomplete grade, the student must be passing the course and have satisfactory attendance.

An Incomplete must be made up the next semester, provided the
student is enrolled at the college. If not enrolled, the student has one calendar year to complete the make up exam.

IV. Make Up Exam Fee
A fee of $20.00 must be paid to the Bursar's Office for late final exams. The student must bring the receipt to the make up and present it to the teacher.

V. Credit By Exam
Credit By Exam (CBX) will not be available for courses in which both proficiencies and participation are the criteria for credit. These courses include private lessons, ensembles, and labs. However, the Chair of the department may grant CBX for private lessons for those students who have advance-placed on their entering placement exam and need to line up their residency requirements. Generally, CBX for private lesson is granted for levels 1-4. The student should see the chair of the department with any questions concerning CBX and private lessons.

To receive Credit By Exam, students will be expected to perform above and beyond the minimum criteria for the exam level in question because both proficiency and participation are included in the criteria for credit. All students will be awarded their CBX credit after their senior recital or the final project of their program.

VI. The Syllabus
Each teacher will provide each student with a syllabus at the beginning of the semester. The syllabus is the contract between the student and the teacher.
Private Instruction Exams

Piano lessons which require a final exam are titled "Private Instruction - Piano". See the end of this handbook for the exam requirements for each level.

The piano exams have been designed by the Piano Department to evaluate your progress in technical proficiency on your instrument. The tests are followed by written feedback sent to you and your private instructor. You may then use this information to develop in specific areas.

Exam requirements are not the only materials which will be covered in your private lesson. Depending on your own skills and rate of progress, however, you may need to spend a large portion of the lesson time on exam-related material. If you are already able to perform the minimum requirements, you are expected to work with repertoire and/or technical materials appropriate to your ability.

Scheduling of Private Instruction Final Exams

Final exams for private lessons are given during the final exam week of each semester. Additional testing may be scheduled throughout the semester. You must sign up for a specific exam testing time in the Piano Department.

Additional Lessons: Non-leveled & Non-principal

As a piano principal, you must earn all of your instrumental instruction credit for graduation on piano. If you change your principal instrument, you may jeopardize your graduation status.

Non-leveled lessons, which do not include a final exam, may be available to students who are already enrolled in an exam-based lesson and wish to take an additional lesson on their principal instrument.

Non-leveled lessons do not satisfy the graduation requirement for private instruction; instead, they are applied to your general elective credit, within the established limits.
Private instruction on instruments outside of the Piano Department may be available, depending on teacher availability. Approval by the appropriate department chair is required. As a piano principal, any private instruction credit you earn on an instrument other than piano is applied to your general elective credit, within the established limits.

**III. Ensemble/Lab Program**

**Welcome** | **Private Instruction** | **Ensemble/Lab Program** | **The Performance Major** | **Performance Studies Electives** | **ETC** | **Final Exam**

**Requirements**

**General Information**
- All first semester students are required to participate in the ensemble/lab program.
- All students must earn at least five credits in the ensemble/lab program in order to graduate. Some majors require more credits in ensembles/labs (for example, Performance majors must earn 12 ensemble/lab credits). Complete information on the graduation requirements for your major, including how many credits you must earn in each area of instruction, is available from the Counseling Center or the Registrar's office.

**Labs for Piano Principals**

**Level 1**
- ILPN 111 Keyboard Lab - Reading 1
- ILPN 121 Keyboard Lab - Comping 1

**Level 2**
- ILPN 112 Keyboard Lab - Reading 2
- ILPN 122 Keyboard Lab - Comping 2

**Level 3**
- ILPN 113 Keyboard Lab - Reading 3
- ILPN 123 Keyboard Lab - Comping 3
These labs are designed to support private lessons and develop your performance skills. Placement in these labs or advanced placement out of them (no credit granted) is determined through your initial audition in the Piano Department. Unless you place out of these 3 levels, it is highly recommended that you complete all remaining levels sequentially. You may request that your lab level be changed if you believe that the level you are in is too easy or too difficult. Your lab instructor must officially recommend the change. There will be no credits given for advanced placements.

Elective Labs
Elective labs allow you to explore diverse skills and styles. Complete course descriptions can be found in the College Bulletin or Registration Manual. The Piano Department offers the following elective labs:

ILPN 131 - Elements of Jazz Piano
ILPN 213 - Keyboard Lab - Chart Reading
ILPN 214 - Advanced Reading
ILPN 224 - Keyboard Lab - Advanced Comping – Jazz
ILPN 227 - Accompaniment Techniques for the Singer/Pianist
ILPN 235 - Upper Structure Triads Applications
ILPN 241 - Advanced Stylistic Comping - Pop
ILPN 242 - Advanced Stylistic Comping - Funk/Fusion
ILPN 243 - Advanced Stylistic Comping - Latin
ILPN 244 - Advanced Stylistic Comping - Roots/Rock
ILPN 246 - Afro-Cuban Piano Montunos
ILPN 251 - Keyboard Lab - Repertoire
ILPN 253 - Keyboard Lab - Improvisation
ILPN 261 - Synthesizer Techniques for Live Performance
ILPN 266 - Gospel Keyboard Techniques
ILPN 271 - Jazz Harmonic Techniques for Piano 1
ILPN 272 - Jazz Harmonic Techniques for Piano 2
ILPN 273 - Jazz Harmonic Applications
ILPN 279 - Vocal Accompanying Techniques for the Piano/Vocalist
ILPN 335 - Hammond Organ Techniques
ILPN 337 - Blues Styles for Hammond Organ
ILPN 339 - Rock Styles for Hammond Organ
ILPN 345 - Hammond Organ Techniques 2
ILPN 353 - The Piano Style of Thelonius Monk
ILPN 365 - Rehearsal Techniques for the Pianist/Bandleader
ILPN 371 - New Music Improvisation
ILPN 381 - Classical Rep./Two Pianos
ILPN 385 - Classical Accompanying
ILPN 461 - Jazz Piano Master Class

**Ensemble Auditions & Offerings**
All entering students perform an audition, which determines their first semester placement in ensembles.

Students who wish to upgrade their ensemble ratings (in order to enroll in upper level ensembles in the following semester) may audition during midterm week or final exam week. Students who intend to register for the fall or spring semesters should plan to audition during midterm week of the preceding semester. (In the summer semester, ensemble auditions are scheduled only during final exam week.)

You must go to the Ensemble Department Office (Room A01, 150 Mass. Ave.) to schedule an audition. Auditions are scheduled on a first come, first served basis, and the Ensemble Department posts notifications of the sign-up period throughout the College. Students may audition only once per semester (with the exception of students who are in their first semester) either during midterm week or final exam week.

If you plan to audition for ensemble ratings, you should discuss this with your private lesson instructor early in the semester, so that you can work on audition material in your private lessons.

All ensembles carry rating levels as prerequisites. Prerequisites and descriptions for each ensemble are listed in the College Bulletin. You also may visit the Ensemble Office to discuss ensemble auditions and offerings. Pianists and keyboard players are featured in many groups,
including:

BIG BAND
ENLB 321 Big Band Ensemble
ENLB 325 Back Bay Brass
ENLB 421 Rainbow Big Band Ensemble
ENLB 471 Berklee Concert Jazz Orchestra
ENLB 481 The Berklee Thad Jones - Mel Lewis Ensemble

ELECTRONIC/SYNTHESIZER
ENSB 326 Mixed Instrument/Synthesizer Ensemble
ENSB 327 Techno/Rave Ensemble
ENSB 335 Improvisational Styles Ensemble
ENSB 341 Multi-Keyboard Ensemble

FUSION AND ROCK
ENLB 331 Jazz/Rock Ensemble
ENSB 215 Blues-Rock Ensemble
ENSB 311 Small Ensemble 4
ENSB 345 Funk Bands
ENSB 346 Contemporary Fusion Ensembles
ENSB 481 The John Scofield Ensemble

JAZZ
ENLB 451 The Jazz Composition Ensemble
ENSB 325 Small Be-Bop Jazz Ensemble
ENSB 351 8 Piece Jazz Ensembles
ENSB 382 The Wayne Shorter Ensemble
ENSB 383 The Yellowjackets Ensemble
ENSB 384 The Horace Silver Ensemble
ENSB 385 The Cannonball Adderley Ensemble
ENSB 421 Rainbow All-Stars
ENSB 425 Advanced Repertory Workshops
ENSB 451 9 Piece Jazz Ensembles
ENSB 482 The Art Blakey Ensemble
ENSB 483 The Thelonius Monk Ensemble

LATIN & WORLD MUSIC
ENLB 246 World Music Ensemble
ENLB 251 The African-Pop Ensemble
ENLB 351 Chord Scale Madness Ensemble
ENSB 111 Rhythm Section Ensemble
ENSB 211 Small Band Ensemble 3
ENSB 311 Small Ensemble 4
ENSB 328 Latin Jazz Ensemble
ENSB 346 Contemporary Fusion Ensemble

RHYTHM SECTION/ENSEMBLE TECHNIQUE
ENSB 121 Contemporary Styles Ensemble
ENVC 211 Small Band with Vocals Ensemble 3
ENVC 321 Piano Trio with Vocalists

SPECIALIZED ENSEMBLES
ENLB 241 Jazz Flute Ensemble
ENLB 341 The Trombone Ensemble
ENLB 461 The Avant-Garde Ensemble
ENSB 231 Keyboard Improvisation Ensembles
ENSB 329 Country Music Ensemble
ENVC 475 Vocal Jazz Ensemble

THEATER/SHOW/STUDIO/FILM
ENLB 371 Recording Studio Ensemble
ENLB 472 The Berklee Recording Orchestra
ENSB 371 The Recording Rhythm Section
ENSB 372 Rhythm Track for Songwriters

Recommended Supplementary Courses
Electable by all students, courses with * are required of Performance majors
PERFORMANCE /TECHNIQUE
PSPN 335 Contrapuntal Jazz Improvisation for Pianists
PSPN 345 Piano Accompaniment Techniques

HISTORICAL/STYLISTIC
CM 497 Directed Study in Sonata Composition
PFSS 351 Survey of Piano Styles*

ELECTRONIC/MUSIC SYNTHESIS
ILPN 361 Keyboard Lab - MIDI
MS 335 Advanced Modular Synthesis Technique
IV. The Performance Major

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It is highly recommended that students declare a major in Performance during their second semester of study. Please review the grids for Performance Majors at the Performance Major home page (http://www.berklee.edu/majors/performance.html).

Students majoring in Performance master the concepts, techniques and musical styles that are necessary for a successful performance career. Required courses emphasize improvisation, ensembles, styles analysis, rehearsal techniques, four levels of recital preparation (culminating in the Senior Recital, which is the required final project for Performance majors) and eight levels of private instruction on a principal instrument. Performance majors are required to pass 8 final exam levels on their principal instrument. (See the end of this handbook for the complete final exam requirements for private instruction.)

If you are interested in declaring the Performance Major, you must make an appointment with your Department Chair and request an “Intent to Declare Performance Major” form. If you wish, you can get a copy of the form at the Performance Major home page (http://www.berklee.edu/majors/performance.html).
- Go to the Professional Performance Division (PPD) Office (fifth floor of 1140 building) and ask for a proposed student program report (PSPR)
- Submit a completed Intent to Declare Performance Major /PSPR form to the Instr. Dept. Chair, who will give you a Declaration/Change of Major Form.
- Bring the declaration form to the PPD Office for signature by the Chair of the Performance Major (Dean of the Performance Division). Then bring the completed declaration form to the Counseling Center, or PPD can route it via interoffice mail.
Students may declare the Performance major during the second semester or by their third semester credit standing, but it is highly recommended that students do so during their second semester of study. Students who intend to declare the Performance major must visit their instrumental/voice department chair and request an “Intent to Declare Performance Major” application form. It is strongly recommended that students have a CGPA of 2.7 or higher in private instruction, ear training, and ensemble/lab in order to declare a major in Performance.

Students who are accepted into the major must maintain a 2.7 minimum GPA in Performance Concentrate courses to remain in good academic standing.

If you are entering the Performance Major in your fourth semester or above, you must fulfill the 30-credit requirement in Performance Concentrate courses by completing one or more Approved Specified Electives.

**Required Courses in the Performance Major**

**PFPN 231** - Performance Major Private Instruction 3 is required of all third semester Performance majors. This course, combined with PIPN-211, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the third semester Private Instruction (PIPN-211) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the third semester Private Instruction (PIPN-211) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.
**PFPN 232** - Performance Major Private Instruction 4 is required of all fourth semester Performance majors. This course, combined with PIPN-212, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the fourth semester Private Instruction (PIPN-212) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the fourth semester Private Instruction (PIPN-212) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

**PFSS 351 - Survey of Piano Styles** - Tony Germain
A study of the history and development of the art of jazz piano and the lives and times of the artists themselves. Through recordings (both historical and contemporary), analysis and discussions, the rich diversity of the different jazz styles will be examined, along with the artists associated with certain styles. Both the art of solo piano and group playing will be addressed, along with styles and their development from Ragtime to Contemporary.

**PSHR 321 - Harmonic Considerations in Improvisation 1**
Recital Preparation Lessons

Recital Preparation lessons are required of Performance majors in the 5th through 8th semesters and build toward the Senior Recital, which is the Performance Major's required final project. Recital Preparation lessons focus on developing performance technique, expanding your repertoire, and honing your sense of musical direction in building a performance.

If you are inexperienced in on-stage performance, the Recital Preparation series can help you to select and prepare pieces with which you can build confidence and performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons.

RPPN 311 - Recital Preparation 1 - 5th semester
Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance majors.

ILRE 375 - Recital Workshop for Performance majors
Topics covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three times during the semester and participates in discussion of in-class performances. Your RP 1 private instructor will help you prepare your repertoire for this class.

RPPN 312 - Recital Preparation 2 - 6th semester
Recital Preparation 2 includes a 10-minute performance scheduled by the Piano Department Office. Your RP 2 teacher must approve your program for this performance, and the evaluation of this performance will be reviewed with your teacher.
**RPPN 411 - Recital Preparation 3/Jury - 7th semester**

Recital Preparation 3 includes the Jury - a preview of the Senior Recital - as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, you must receive a passing grade for your Jury. Your Jury performance will be evaluated by a panel made up of two teachers from the piano department.

The Jury is a 30-minute performance of material which will be included in the Senior Recital. Juries are scheduled by the Piano Department Office. Before you schedule your Jury, you must have your Jury program approved and signed by your private instructor(s) and by Stephany Tiernan or Tony Germain.

**RPPN 412 - Recital Preparation 4/Senior Recital - 8th semester**

Recital Preparation 4 (required of 8th semester Performance majors) includes the Senior Recital as the final exam. Your Senior Recital program must consist of at least 60 minutes of music. Your program should offer a diverse selection of idioms and styles; it may emphasize classical or jazz repertoire or may include both in any proportion as long as all material has been approved by your private instructor(s) and by Stephany Tiernan or by Tony Germain at least 7 weeks before your Recital. **Piano/Voice Principals** should emphasize self-accompaniment in at least two different styles. No changes may be made to your program after it has been approved by the department. Recital protocol and procedures must be observed.

Your Recital must include at least fifteen (15) minutes of solo playing, with the remainder in a small group setting where piano or piano/voice is the predominant instrument. The following criteria must be met:

- If doubling on other keyboards: no more than 30 minutes.
- If performing totally prepared jazz material (transcriptions): no more than 15 minutes.
- If performing original material: no more than 15 minutes.

Students can download RP requirements for Piano and Piano/Voice at the Piano Department Website (www.berklee.net/pn).
Approved Specified Electives in the Performance Major

Students who place beyond semester level 3 and/or 4 private instruction must fulfill those credits (one credit for PFPN-231 and one credit for PFPN-232) by completing Approved Specified Electives (ASE's). PFET-364 & PFET-365 are ASE's. These are one-credit courses.

PSX-495, Professional Performance Internship will continue to be an ASE. This is a two-credit course.

PFET 364 and PFET 365 - Performance Ear Training 1 & 2 – Scott deOgburn
Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some non-syllabic sight singing.

PSX-495 - Professional Performance Internship - Matt Marvuglio
Monitored and evaluated professional work experience for the Performance Major. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department Chair or a designee.
V. Performance Studies Electives

Welcome | Private Instruction | Ensemble/Lab Program | The Performance Major | Performance Studies Electives | ETC | Final Exam

Requirements

Improvisation Courses
Most Berklee students say that developing their improvisation skills is one of their most important musical goals. As a pianist or keyboard player here, you can strengthen your improvisation techniques in styles including jazz, rock, Latin, and world music. We especially recommend improvisation studies for students who are Performance majors. The following courses are electable by students in all majors.

PSIJ 371 - Performing Harmony Workshop 1
Recommended for performers interested in developing their musical ear.

PSIJ 372 - Performing Harmony Workshop 2
Advanced melodic material.

JAZZ

PSIJ 211 - Jazz Improvisational Techniques
Highly recommended if you are considering any of the Performance Studies' jazz improvisation classes and would like to begin to develop the language used in jazz improvisation.

PSIJ 215 - Standard Jazz Repertoire 1
Recommended for students who take the Jazz Improvisation Techniques 1-5 series: These classes are leveled and instrumentally balanced; students perform weekly.
PSIJ - 216 Standard Jazz Repertoire 2
A sequel to PSIJ 215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad and contemporary styles.

PSIJ 271 Ready, Aim, Improvise!
Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate and advanced levels, especially those who take the Jazz Improv 1-6 course series.

PSIJ 331 The Jazz Line
A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others.

PSIJ 335 Melodic Structures in Improvisation
A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multi-tonic systems (Coltrane changes) and their application as either harmony or substitutions.

PSIJ 341 Pentatonics in Improvisation
A performance-centered class covering minor 7, minor 6, minor 7(b5), major b6 and all diminished related pentatonics and their application to improvisation and the creation of melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

PSIJ 221, 315, 321, 322, 421, 422, 433: These classes are instrumentally balanced; students perform weekly.

PSIJ - 221 Jazz Improvisation Techniques 1
An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

**PSIJ - 255 The Music of Wayne Shorter**
Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present.

**PSIJ - 315 Improvisation on Standard Songs**
This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

**PSIJ - 321 Jazz Improvisation Techniques 2**
An expansion of the fundamental improvisational skills developed in PSIJ 221, with the introduction of techniques that will further enhance your personal improvisational style.

**PSIJ - 322 Jazz Improvisation Techniques 3**
An intermediate-level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

**PSIJ - 421 Jazz Improvisation Techniques 4**
An upper-level course recommended for students with well-developed improvisational skills and concepts who are interested in further developing their own personal style through detailed application.

**PSIJ - 422 Jazz Improvisation Techniques 5**
An advanced course recommended for students who have already begun to develop their own personal music styles.

**PSIJ - 423 Jazz Improvisation Techniques 6**
An advanced course offering sophisticated approaches and concepts.

**PSIJ - 311 Chord Scale Theory in Improvisation**
Designed for performers, this course will examine the application of chord scales to harmonic progression.
PSIJ - 325 Jazz Interpretation
Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

PSIM - 327 Improvisation in the Jazz-Blues Idiom
A study of basic blues playing in the jazz idiom. Recommended for the beginning-to-intermediate improviser interested in this genre.

PSIJ - 425 Advanced Jazz Improvisational Techniques
Recommended for students who have ensemble ratings of 6666.

PSIJ - 351 Performance and Analysis of Bebop Music
Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others.

PSPN - 335
Contrapuntal Jazz Improvisation for Piano

PSPN - 345
Piano Accompaniment Techniques

ROCK

PSIM - 231 Rock Improvisational Techniques 1
Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and non-harmonic melody notes.

PSIM - 235 Improvisation in the Rock-R&B Idiom
A study of basic blues playing in the rock/R&B idiom. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

PSIM - 335 Improvisation in the Jazz-Rock/ Fusion Idioms
Major players and groups to be analyzed will be The Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.
ADDITIONAL COURSES IN THE ROCK IDIOM

**PSPR 381 - Commercial Band Workshop**
Performances of music in various styles appropriate to general business jobs.

**PSPR 363 - Progressive Rock Performance**
A study integrating performance of the progressive rock style of the '70's: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

LATIN

**PSIM 341 - Improvisation in the Latin/Jazz Idiom**
Performance and analysis of Latin/Jazz music and related song forms. Concentration on samba, calypso, bossa and contemporary Latin grooves. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

WORLD MUSIC

**LHAN 345 - Music of Africa, Latin and South America**
A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the way these cultures have produced new musical forms as a result.

**LHAN 346 - Music of India, the East and Eastern Europe**
A study of the music of North India and other musics and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.
ADDITIONAL PERFORMANCE STUDIES COURSES

R&B

PSPR 361 - Motown
Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

STAGE PERFORMANCE
Stage performance workshops are open to students in any major.

PST 351 - Stage Performance Techniques
Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST 471 - Stage Performance Workshop 1 - Rock & Pop Idiom
PST 472 - Stage Performance Workshop 2 - Rock & Pop Idiom
All performances are in a rock/pop band format. Classes present an end-of-semester final performance.

CONCERT/THEATRE PRODUCTION

PST 451 - The Musical Director
Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music.

PST 385 - Elements of Theatre Production
Staging and directing musical productions, acquisition of materials, budgeting, organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances.

INJURY PREVENTION

PSH 238 - Awareness Training for Musicians
Self-awareness exercises will be used to improve the kinesthetic sense - one's sense of oneself in movement - enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production.

INTERNERSHIP

PSX 495 - Professional Performance Internship
Monitored and evaluated professional work experience for the Performance Major.

Performance Major Advisor

Jim Odgren is the advisor for the Performance Major. He is available in room 5Z1 (1140 Boylston) to talk with you about Improv and Performance Studies courses, and to help you select the courses that best meet your goals and interests.
VI. ETC
Welcome | Private Instruction | Ensemble/Lab Program | The Performance Major | Performance Studies Electives | ETC | Final Exam Requirements

Faculty Artist Series and Visiting Artist Series

Berklee's Faculty Artist Series and Visiting Artist Series offer students about 60 opportunities each semester to meet and learn from experts in a wide variety of musical fields. These events are advertised on posters around the school.

The Faculty Artist Series is designed to put you in touch with teachers both within the Piano Department and from throughout the college. At clinics, concerts, and informal rap sessions, faculty artists showcase their specialties, answer your questions, and inform you about special department offerings. These events are a good way for faculty and students to get acquainted. Some Faculty Artist clinics sponsored by the Piano Department have included:

"John Cage: Sonatas & Interludes for Prepared Piano" - Neil Olmstead
"Upper Structure Triads" - Suzanna Sifter
"Chopin Nocturne" - Ed Bedner
"Getting Started" - Dean Earl
"Solo Piano" - Bob Winter
"Piano Technique" - Stephany Tiernan
"Roots Rock" - Dave Limina
The Boston musical community supports and attracts many professional musicians. The Visiting Artist Series invites many of these professionals to share their expertise in clinics/demonstrations, master classes, and concerts. Recent visiting piano professionals have included:

- Michel Camilo
- Toshiko Akiyoshi
- Makoto Ozone
- Danilo Perez
- Barry Harris
- Lyle Mays
- Ken Werner
- Mulgrew Miller
- James Williams
- Kenny Barron
- Albert Dailey
- Harold Danko
- Mal Waldron
- Larry Willis
- Hal Galper
- Andy Laverne
- Harold Mabern
- George Cables
- Jim Chappell
- Mike Garson
- Adam Makowicz
- Marienne Uszler
- Steve Kuhn
- Richie Bierach
- Donald Brown
- Armen Donelian
- Russell Ferrante
- Bill Mays
- Joey DeFrancesco
- P.J. Morgan
- Eddie Palmieri
- Marian McPartland
- Larry Goldings
• Eliane Elias
• Fred Hersch
• George Duke
• Marylin Crispell

Student Services & Activities

Concert Opportunities
Each year, the Piano Department presents a student concert in the Berklee Performance Center. We also present numerous faculty and student concerts/recitals in Berklee recital halls. We encourage your participation in these events. Please see Stephany Tiernan, Tony Germain or the Concert Office for more information.

The Piano Club
The Piano Club hosts regularly scheduled meetings, informal student performances, guest performers/speakers, and other programs. Stephany Tiernan is the advisor to the club, which is open to all piano principals. Contact Stephany in Room 4H for more information.

Practice Facilities
There are 35 practice rooms (including three equipped with grands and two equipped with a Hammond organ) at 171 Massachusetts Avenue, open on Monday through Friday from 10:00 a.m. to 12:00 midnight and on Saturdays and Sundays from 12:00 noon to 12:00 midnight. You are strongly encouraged to use these practice rooms (known as the "X" rooms), as they contain our best practice instruments and have been designated for the exclusive use of piano principals. Piano Performance majors may reserve practice times for each semester as part of the registration process.

There are 53 piano practice rooms at 150 Mass. Ave. which are open from 8:00 a.m. until 2:00 a.m. daily, except on Fridays and Saturdays, when it closes at midnight. An additional 11 practice rooms become available after 6:00 p.m. on weekdays. To sign up for any of these rooms, present your I.D. at the front desk. Additional pianos are available in some of the dorm buildings.
There is a two-hour limit on any one practice session. If, at the end of a session, no one is waiting for a room, you will be able to sign up for another two--hour session. Demand for piano practice rooms is at its peak daily from about 12:00 noon to 2:00pm and 4:00pm to 6:00pm. During peak periods, you may have to wait for a room to become available.

**Suggestions for Practice and Performance to Avoid Strain and Injury**

Daily practice is essential for musical progress, but too much practice, or incorrect practice and performance habits, can lead to injuries and even long-lasting damage. The approach of "no pain, no gain" or "exercise until it hurts" is more likely to produce physical problems than faster progress. Pain and severe discomfort generally indicate problems with your technique and should warn you that you are working too hard or that you are using incorrect technique. Often, in the excitement and enjoyment of playing, musicians may push themselves beyond reasonable limits. To decrease the risk of physical problems, you should be aware of the common causes and plan your work accordingly.

**Endurance**

There is a limit to the amount of daily playing that can be done without the risk of strain, and particularly to the amount of strenuous types of playing that can be endured. You should become aware of your own limits of endurance, and any increase in your total number of practice and performance hours should be made gradually. Often in performance you may be tempted to play louder and/or faster than you can physically endure, and you must learn to take breaks, hold back, play softly and slowly sometimes, and discuss balance problems within the group.
Strategies for Practice
Consider carefully how to accomplish your practice goals in the most economical way. Avoid mechanical, unthinking practice. Try to set up a balanced daily workout, including some finger work (such as scales and arpeggios) and some hand and wrist work (such as chords and octaves).

Try to break up long practice sessions into several smaller sessions, and allow for periods of rest in between when possible. Try to schedule practice sessions for times of the day when you are not tired and your energy level is high. Within each practice session, avoid too much strenuous playing (especially of one particular type); instead, distribute this work over several sessions and mix in other, less demanding types of playing. If your day's work includes a large amount of strenuous playing in ensembles and maybe a performance, balance this with some slow, comfortable playing in your practice session.

The Instrument
Try to do all, or at least the first few hours, of practice on the same piano each day. The action should be comfortable but not too easy - perhaps slightly heavy but not so much that it prevents freedom of movement in your wrists and arms. Know the dynamic limits of an acoustic piano, especially when competing with amplified or loud instruments. Strain and pain can develop as a result of trying to compete dynamically. Consider buying an inexpensive pickup and taking it with you to ensembles. Discuss balance problems; whenever possible, don't strain to be heard. If a hand becomes sore while playing, a day or two of rest, followed by a reduced practice schedule, may be all that is necessary. Closely examine work you have done, to try to determine the cause of the soreness. An injury not caused by playing (even an old childhood injury) can be aggravated by normal practice, and special care may be necessary to avoid making the situation worse. If pain persists, consult a doctor.
Good Physical Playing Habits

Freedom of your entire playing mechanism, a good sense of position and balance, and disciplined control - as well as strength - are important elements of good technique. These all affect how much you can do at the piano. Stiffness in the playing mechanism, especially in the wrist, can interfere with getting maximum benefit from your strength and control; if habitual, it can cause pain and physical problems. Stiffness can result from a simple lack of awareness of the condition of your shoulders, arms, elbows, wrists, and hands when playing piano. You need to maintain a condition of ease throughout your body.

Beginning your practice each day with a warm-up at a comfortable or slow speed can help you discover this feeling of muscular poise. You should try to maintain it throughout the day's playing - even when doing fast and strenuous work. With daily attention, this muscular awareness and freedom will develop over time. Greater freedom becomes possible as your fingers and hands become stronger and more controlled. The basis for muscular ease in the playing mechanism is a reasonable and comfortable posture, without holding your body too stiffly but also not collapsing in front of the keyboard.
VII. Private Instruction Final Exam Requirements

Following is a list of piano exam requirements and how they apply to specific major programs. The requirements for level 1 and 2 are the same for all programs. Starting at Level 3, there are two "tracks": one for Performance, Professional Music, and Music Education majors ("Performance" track), the second track is for all other majors ("Standard" track).

The number of exams you must pass depends on your major:

All Writing Division, Music Technology Division, Music Business and Music Therapy majors:
  4 levels on principal instrument ("Standard" track)

Professional Music and Music Education majors:
  6 levels on principal instrument ("Performance" track)

Performance majors:
  8 levels on principal instrument ("Performance" track)

Traditionally notated compositions are based on material from Levels 1, 2, 3, and 4 repertoire sheets or related compositions chosen at your instructor's discretion. Chord symbol/improvisatory repertoire is based on material from Levels 1, 2, 3, and 4. All suggested traditionally notated and chord symbol/improvisatory repertoire materials are intended to represent the minimum level acceptable - repertoire more advanced is not only acceptable, but encouraged.
All scale and arpeggio requirements for all tracks and levels are in rhythmic groupings of one octave in quarters, two octaves in 8ths, three octaves in triplets, and four octaves in 16ths. Metronome levels are for minimum tempos and a steady pulse is required on any previous technique from earlier levels at the discretion of the examining committee. You must provide the jurors with a copy of traditionally notated repertoire to be performed at final exams. NOTE: Traditionally notated pieces do not include self-transcribed materials or original compositions.

PIPN 111 Level 1 Minimum Exam Requirements (all majors)
- 15% All major scales. Quarter note = 72
- 15% All tonic triad arpeggios. Quarter note = 72
- 10% I IV V I and I VI II V I progressions (major)
- 30% One traditionally notated Level 1 piece (memorized)
- 30% One chord symbol/improvisatory Level 1 piece (memorized)

PIPN 112 Level 2 Minimum Exam Requirements (all majors)
- 15% All harmonic, traditional, and real melodic minor scales. Quarter note = 72
- 15% All tonic triad arpeggios. Quarter note = 72
- 10% I IV V and I VI II6 V I progressions (minor)
- 30% One traditionally notated Level 1 piece (memorized)
- 30% One chord symbol/improvisatory Level 2 piece (memorized)

PIPN 211 Level 3 Minimum Exam Requirements (all majors)
- 15% All aeolian, dorian, and phrygian scales
- 15% Diminished seventh arpeggios
- 10% Diatonic seventh keyboard harmony
- 30% One traditionally notated Level 2 piece (memorized)
- 30% One chord symbol/improvisatory Level 3 piece (memorized)

PIPN 212 Level 4 Minimum Exam Requirements (all majors)
- 15% All lydian, mixolydian, and locrian scales
- 15% All dominant seventh arpeggios
- 10% Secondary dominant keyboard harmony in all major keys
- 30% One traditionally notated piece (Standard track = Level 2, Performance track = Level 3 - memorized)
- 30% One chord symbol/improvisatory piece (Standard track = Level 3, Performance Track = Level 4 - memorized)
PIPN 311 Level 5 Minimum Exam Requirements
Scales and arpeggios: PF - Quarter note = 92, ME & PM - Quarter note = 72
• 20% All major scales in thirds (tenths optional) and sixths
• 20% All major and minor triads in all positions: augmented triad arpeggios in root position
• 30% One traditionally notated piece (PF = Level 4, ME & PM = Level 3 - memorized)
• 30% One chord symbol/improvisatory Level 5 piece (PF = improvisation required - memorized)

PIPN 312 Level 6 Minimum Exam Requirements
Scales and arpeggios: PF - Quarter note = 92, ME & PM - Quarter note = 72
• 20% All harmonic minor scales in thirds (tenths optional) and sixths
• 20% All dominant seventh arpeggios in all positions
• 30% One traditionally notated piece (PF = Level 4, ME & PM = Level 3 - memorized)
• 30% One chord symbol/improvisatory Level 6 piece (PF = improvisation required - memorized)

PIPN 411 Level 7 Minimum Exam Requirements
Scales: Quarter note = 92
• 20% All symmetrical diminished and whole tone scales
• 80% Two pieces, each memorized: one from traditionally notated repertoire and one from chord symbol/ improvisatory repertoire; OR both pieces may be chosen from same repertoire. Performances must display advanced stylistic awareness and/or improvisatory skills.

PIPN 412 Level 8 Minimum Exam Requirements
• 100% Two pieces, each memorized: one from traditionally notated repertoire and one from chord symbol/ improvisatory repertoire; OR both pieces may be chosen from same repertoire. Performances must display advanced stylistic awareness and/or improvisatory skills.
Chord Symbol/Improvisatory Minimum Requirements

**PIPN-111:** Chords voice-led left hand with 7th chords. Melody and/or improvisation right hand.

**PIPN-112:** Chords voice-led with tensions left hand; melody and/or improvisation right hand.

**PIPN-211:** Chords voice-led left hand demonstrating continued use of tensions; melody with coupling notes right hand OR melody harmonized right hand, bass activity left hand.

**PIPN-212:** Basic open voicing techniques for harmonizing melody (examples of suggested voicings available for download on Piano Department Website – [www.berklee.net/pn/](http://www.berklee.net/pn/)).

**PIPN-311:** Continued open voicing techniques (including upper-structure triads) for harmonizing melody; transposition of tunes to two other keys in addition to the original OR an arrangement involving a minimum of three keys.

**PIPN-312:** Voicings in fourths for harmonization of melody; continued transposition to more difficult keys. Use of keys as described in PIPN-311.