INSIDE BERKLEE COURSES: Online and Blended Courses

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

What is an online or blended course?

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

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

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

How will I access my class?
Log in to Inside Berklee Courses (ol.berklee.edu) with the same username and password that you use for your Berklee email account. Your online or blended course will appear on your course list at Inside Berklee Courses a few days before the start of the semester. For more information, visit the Using Inside Berklee Courses page at berklee.edu/digital-learning/using-inside-berklee-courses.

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

Why take an online or blended course?

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

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

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

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

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

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

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

Here are the undergraduate online and blended courses on tap for spring 2016:

<table>
<thead>
<tr>
<th>Blended Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
</tr>
<tr>
<td>ILPN-P101-B001</td>
</tr>
<tr>
<td>ISKB-211-B001</td>
</tr>
<tr>
<td>ISKB-211-B002</td>
</tr>
<tr>
<td>Section</td>
</tr>
<tr>
<td>---------------</td>
</tr>
<tr>
<td>ISKB-211-B003</td>
</tr>
<tr>
<td>ISKB-211-B004</td>
</tr>
<tr>
<td>ISKB-211-B005</td>
</tr>
<tr>
<td>ISKB-211-B006</td>
</tr>
<tr>
<td>ISKB-211-B007</td>
</tr>
<tr>
<td>ISKB-211-B008</td>
</tr>
<tr>
<td>ISKB-211-B009</td>
</tr>
<tr>
<td>ISKB-211-B010</td>
</tr>
<tr>
<td>ISKB-211-B011</td>
</tr>
<tr>
<td>ISKB-211-B012</td>
</tr>
<tr>
<td>ISKB-211-B013</td>
</tr>
<tr>
<td>ISKB-211-B014</td>
</tr>
<tr>
<td>ISKB-211-B015</td>
</tr>
<tr>
<td>ISKB-211-B016</td>
</tr>
<tr>
<td>ISKB-211-B018</td>
</tr>
<tr>
<td>ISKB-211-B019</td>
</tr>
<tr>
<td>ISKB-211-B020</td>
</tr>
<tr>
<td>ISKB-212-B001</td>
</tr>
<tr>
<td>ISKB-212-B002</td>
</tr>
<tr>
<td>ISKB-212-B003</td>
</tr>
<tr>
<td>ISKB-212-B004</td>
</tr>
<tr>
<td>ISKB-212-B005</td>
</tr>
<tr>
<td>ISKB-212-B006</td>
</tr>
<tr>
<td>ISKB-212-B007</td>
</tr>
<tr>
<td>ISKB-212-B008</td>
</tr>
<tr>
<td>ISKB-212-B009</td>
</tr>
<tr>
<td>ISKB-212-B010</td>
</tr>
<tr>
<td>ISKB-212-B011</td>
</tr>
<tr>
<td>ISKB-212-B012</td>
</tr>
<tr>
<td>ISKB-212-B013</td>
</tr>
<tr>
<td>ISKB-212-B014</td>
</tr>
<tr>
<td>ISKB-212-B015</td>
</tr>
<tr>
<td>LMSC-209-B001</td>
</tr>
<tr>
<td>LMSC-209-B002</td>
</tr>
<tr>
<td>MP-214-B001</td>
</tr>
<tr>
<td>MP-214-B002</td>
</tr>
<tr>
<td>MP-214-B003</td>
</tr>
<tr>
<td>MP-214-B004</td>
</tr>
<tr>
<td>MP-214-B005</td>
</tr>
<tr>
<td>MTEC-111-B1A</td>
</tr>
<tr>
<td>MTEC-111-B1B</td>
</tr>
<tr>
<td>MTEC-111-B3A</td>
</tr>
<tr>
<td>MTEC-111-B3B</td>
</tr>
<tr>
<td>MTEC-111-B3C</td>
</tr>
</tbody>
</table>

**Online Courses**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Dept</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-171-W001</td>
<td>Groove Writing - Online</td>
<td>CWP</td>
<td>Gerald E. Gates</td>
</tr>
<tr>
<td>ISKB-P111-W001</td>
<td>Keyboard Fundamentals - Online</td>
<td>PIANO</td>
<td>Jane M. Potter</td>
</tr>
<tr>
<td>ISKB-P111-W002</td>
<td>Keyboard Fundamentals - Online</td>
<td>PIANO</td>
<td>James R. Ramsay</td>
</tr>
<tr>
<td>ISKB-P111-W003</td>
<td>Keyboard Fundamentals - Online</td>
<td>PIANO</td>
<td>Alizon J. Lissance</td>
</tr>
<tr>
<td>LAHS-233-W001</td>
<td>Themes and Variations Western Art - Online</td>
<td>LART</td>
<td>Ross M. Bresler</td>
</tr>
<tr>
<td>LMSC-209-W001</td>
<td>Architectural Acoustics - Online</td>
<td>LART</td>
<td>Eric L. Reuter</td>
</tr>
<tr>
<td>MHIS-322-W001</td>
<td>History of Rock Music</td>
<td>LART</td>
<td>Wayne G. Marshall</td>
</tr>
<tr>
<td>MHIS-322-W002</td>
<td>History of Rock Music</td>
<td>LART</td>
<td>Wayne G. Marshall</td>
</tr>
<tr>
<td>Section</td>
<td>Title</td>
<td>Dept</td>
<td>Faculty</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------------------------------</td>
<td>------</td>
<td>--------------------</td>
</tr>
<tr>
<td>MP-114-W001</td>
<td>Critical Listening for Musicians - Online</td>
<td>MPE</td>
<td>Sean P. McLaughlin</td>
</tr>
<tr>
<td>MP-114-W002</td>
<td>Critical Listening for Musicians - Online</td>
<td>MPE</td>
<td>Sean P. McLaughlin</td>
</tr>
<tr>
<td>MP-114-W003</td>
<td>Critical Listening for Musicians - Online</td>
<td>MPE</td>
<td>TBD</td>
</tr>
<tr>
<td>MP-114-W004</td>
<td>Critical Listening for Musicians - Online</td>
<td>MPE</td>
<td>TBD</td>
</tr>
<tr>
<td>MP-115-W001</td>
<td>Production Analysis Lab for Musicians - Online</td>
<td>MPE</td>
<td>Anthony P. Carbone</td>
</tr>
<tr>
<td>MP-115-W002</td>
<td>Production Analysis Lab for Musicians - Online</td>
<td>MPE</td>
<td>Michael J. Denneen</td>
</tr>
<tr>
<td>MP-115-W003</td>
<td>Production Analysis Lab for Musicians - Online</td>
<td>MPE</td>
<td>Sean P. McLaughlin</td>
</tr>
<tr>
<td>MP-115-W004</td>
<td>Production Analysis Lab for Musicians - Online</td>
<td>MPE</td>
<td>TBD</td>
</tr>
</tbody>
</table>

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

---

Is online or blended learning a good choice for me?

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

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

**Fall 2015**

November 6  
Last day to request a Withdrawal from a class for fall 2015. Forms are available in the Office of the Registrar. Spring 2016 Registration Manual available.

November 11*  
Veterans Day (no classes)

Nov. 16 - Dec. 2  
Spring 2016 Registration period. Register online.

Nov. 26 - 29*  
Thanksgiving Recess

December 14 -18  
Final Exam Week/Audition Week. Course evaluations due.

December 19  
Residence Halls close at 12:00 p.m.

Dec. 19 - Jan. 10*  

**Spring 2016**

January 7  
Last day to pay tuition fees for spring 2016. After this date, a $250 late payment fee will be charged.

January 12  

January 12 - 15  
Spring 2016 Check-in Week. Failure to Check-in by 11:59 p.m. on January 15 will result in the loss of your spring 2016 registration schedule and the assessment of a $250 late check-in fee.

January 15  
Last day to declare/change a program, major, or principal instrument for spring 2016.

January 18*  
Martin Luther King Jr. Day (no classes)

January 19  
First day of spring 2016 classes, instrumental lessons, labs, and ensembles.

January 25  
Last day to add/drop classes, including courses tested out of through Credit by Exam. Last day to declare part-time status for spring 2016.

February 15*  
Presidents’ Day (no classes)

February 16  
Follow a Monday schedule.

February 26  
Last day to change a grade of “Incomplete” earned during fall 2015.

March 7 - 11  
Mid-term/Audition Week

March 13 - 20  
Spring Recess

March 25  
Last day to initiate a Withdrawal from a class for spring 2016. Forms are available in the Office of the Registrar. Summer/Fall 2016 Registration Manual available online.

April 4 - 15  
Summer/Fall 2016 Registration period. Register online at my.berklee.edu.

April 18*  
Patriots’ Day (no classes)

April 20  
Follow a Monday schedule.

May 2 - 6  
Final Exam/Audition Ensemble Week

May 6  
Course evaluations due.

May 7  
Commencement Ceremony

May 8  
Residence Halls close at 12:00 p.m.

*College closed
# Table of Contents

Welcome to Summer/Fall 2015 Registration

- Introduction  
- About Assigned Online Registration Times  
- Your Registration and Check-in Profile  
- Catalog Year Policy  
- Major Grids  
- My Degree Audit  
- Directory of Department Chairs  
- Registration Advising Resources  

Plan Your Schedule

- What’s New: Summary of Curriculum Changes  
- Courses Open to All Students  
- New Courses and Prototype Courses  
- Course List
  - Arranging  
  - Composition  
  - Conducting  
  - Counterpoint  
  - Contemporary Writing and Production  
  - Ensemble  
  - Electronic Production and Design  
  - Ear Training  
  - Film Scoring  
  - Harmony  
  - Institute for Creative Entrepreneurship  
  - Instrumental Labs  
  - Instrumental Studies  
  - Internships  
  - Liberal Arts  
  - Literature, History, and Analysis  
  - Music Business/Management  
  - Music Education  
  - Music History  
  - Music Literature and Analysis  
  - Music Production and Engineering  
  - Music Technology  
  - Music Therapy  
  - Music Technology Innovation (Valencia Campus Only)  
  - Performance Ear Training  
  - Performance Styles/Surveys  
  - Private Instruction and Recital Preparation  
  - Professional Music  
  - Performance Studies  
  - Professional Writing  
  - Songwriting  
  - Directed Study Faculty - Professional Writing and Music Technology Division  
  - Special Section Listings  
  - Private Instructors  
  - Private Instruction and Recital Preparation and Requirements  
  - Performance Majors: Secondary Instruments  
  - Instrumental Labs  
  - Ensemble Information  
  - Additional Graduation Requirements  
  - The Liberal Arts Program at Berklee  
  - Special Learning Opportunities
    - Berklee Study Abroad  
    - MBA Opportunity with Suffolk University  
    - ProArts Consortium  
    - Berklee Internship Programs  

How to Register

- Instructions for Online Registration  
- Online Registration FAQs  

After You Register

- Payment of Tuition  
- Financial Aid  
- Student Health Insurance  

Important Policies and Procedures

- Credit By Exam  
- Policy on Grades of Incomplete  
- Audit Policy  
- Withdrawals  
- Repeated Courses  
- Declaration of Major
  - Electronic Production and Design  
  - Music Production and Engineering  
  - Performance Majors  
- ESL Policies  
- Student Accountability  
- Semester Level Calculation  
- Satisfactory Academic Progress (SAP)  
- Full and Part-Time Policy  
- Special Notice to International Students  
- Policy on Jury Duty  
- Professional Writing  
- Songwriting  
- Directed Study Faculty - Professional Writing and Music Technology Division  
- Special Section Listings  
- Private Instructors  
- Private Instruction and Recital Preparation and Requirements  
- Performance Majors: Secondary Instruments  
- Instrumental Labs  
- Ensemble Information  
- Additional Graduation Requirements  
- The Liberal Arts Program at Berklee  
- Special Learning Opportunities
  - Berklee Study Abroad  
  - MBA Opportunity with Suffolk University  
  - ProArts Consortium  
  - Berklee Internship Programs  

How to Register

- Instructions for Online Registration  
- Online Registration FAQs  

After You Register

- Payment of Tuition  
- Financial Aid  
- Student Health Insurance  

Important Policies and Procedures

- Credit By Exam  
- Policy on Grades of Incomplete  
- Audit Policy  
- Withdrawals  
- Repeated Courses  
- Declaration of Major
  - Electronic Production and Design  
  - Music Production and Engineering  
  - Performance Majors  
- ESL Policies  
- Student Accountability  
- Semester Level Calculation  
- Satisfactory Academic Progress (SAP)  
- Full and Part-Time Policy  
- Special Notice to International Students  
- Policy on Jury Duty  

Cover Photo Credit: Kelly Davidson
WELCOME TO SPRING 2016 REGISTRATION

Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the spring 2016 semester. Please note that the provisions of this manual do not constitute a contract between the student and Berklee College of Music. The sole purpose of this manual is to provide policies and curricular information that are in effect when posted online. Berklee College of Music reserves the right to change course content, fees, program requirements, plans of study, schedules and the academic calendar, or to make other changes deemed necessary or desirable. The college also reserves the right to cancel course sections in which enrollment is not sufficient. Excessive offering of underpopulated course sections will eventually lead to higher tuition costs to students. By combining or eliminating sections of courses, the college is better able to control tuition increases.

For students either unsure about attending or not planning to attend the spring 2016 semester:

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

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

- If you have decided to not attend this spring but would like to return to Berklee in a future term, you should complete a Returning Student Intent Form found online at berklee.edu/registrar/forms/information-returning-students.

Instructions for Completing Your Spring 2016 Registration

- Check and confirm your Registration Profile (including your assigned online registration time) as follows:

  1. Log in to my.berklee.edu.
  2. Select the “Students” link, then click on the “Registration and Check-in Profile Screen” link under the Registration section.
  3. Open your Registration and Check-in Profile to view a variety of important information about you, including the initial date and time that you may register for spring courses.
- Take advantage of the academic advising services at the Counseling and Advising Center or through your faculty departmental advisor. Students at 6th semester standing or higher are encouraged to come in early for advising.
- Students who entered Berklee in fall 2015: please be aware that your Peer Advisor will be contacting you to meet prior to your online registration window to assist you in choosing classes and registering for classes online.
- Read the course descriptions for each course for which you wish to register. Ensure that you have the proper prerequisites, co-requisites, ensemble ratings, and that each course is electable by you.
- Prerequisite waivers are valid for one semester only. If you wish to register for a course for which you do not have all the prerequisites, you may petition the course chair to waive the prerequisites restriction(s). Course chairs approve prerequisite waiver appeals at their discretion. When approved, course chairs need to enter a prerequisite waiver into the Colleague computer system before a student can register for the course. Prerequisite waivers are valid for one semester only.
- Private Instruction registration requires special course coding. Please see instructions on page 50.
- Performance majors registering for private instruction must register for a thirty-minute Private Instruction (PIXX) with a co-requisite thirty-minute Recital Preparation (RPXX) course. See page 51 for more details.
- Students are expected to declare a major by the time they attain a semester level status of 3 or higher. If you will reach third semester status by this spring and have not yet declared a major, you should do so at the departmental office of your chosen major.
- See instructions for registering online on page 54. Students are expected to register for courses online using the instructions published in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.
- After your initial registration session, you may then add or drop courses as necessary up until stated deadlines.

Seek Out Advising

Although we have tried to be as thorough as possible with the information in this manual, you are still advised to seek academic advisement before registering for the spring. The Counseling and Advising Center is the information center for registration advising, and is located on the second floor of 939 Boylston Street. Academic advisors there encourage you to visit them and ask any questions that you may have. In addition, all academic departments have departmental advisors that are available to assist you with specific concerns about their departments or majors.
GET READY TO REGISTER FOR SPRING 2016

About Assigned Online Registration Times
The assigned online registration time that has been set up for you is the earliest date and time you may register for spring 2016 courses. We have scheduled your assigned online registration time for a time of day when you are not in class.

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

Your Registration and Check-in Profile
Your Registration and Check-in Profile provides you with the following important registration information:

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

To access your Registration and Check-in Profile, log in to my.berklee.edu and select the “Registration and Check-in Profile” link under the Registration section.

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

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

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

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

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

To use My Degree Audit:

1. Log in to my.berklee.edu.
2. Click on the “Student Services” link on the top left
3. Select “My Degree Audit” under the Academic Profile section
4. Then select either:
   (a) Your active academic program (major), or:
   (b) Choose a major from “What if I changed my program of study?” (You will need to know your catalog year; please find your catalog year from your Registration Profile Screen found under the Registration submenu)
5. For the question, “What work do you want to include?,” select either:
   (a) “C” for just your completed courses, or:
   (b) “A” for all courses including those that are in-progress and any courses that you have preregistered for.

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

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

Professional music majors first need to meet with the Professional Music Department to have their specialized curriculum built on the Colleague system. Until you do so, your degree audit will not be accurate.
Directory of Department Chairs

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

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

Brass
Sean Jones, Chair, scjones@berklee.edu
Room 3H, 1140 Boylston St., 617 747-6147

Composition
Arnold Friedman, Chair, afriedman@berklee.edu
Room 205, 150 Massachusetts Ave., 617 747-8185
Greg Glancy, Assistant Chair, gglancy@berklee.edu
Room 211, 150 Massachusetts Ave., 617 747-6492

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

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

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

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

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

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

Harmony
George Russell, Chair, grussell@berklee.edu
Room 212, 150 Massachusetts Ave., 617 747-2833
Tom Hojnacki, Assistant Chair, thojnacki@berklee.edu
Room 210, 150 Massachusetts Ave., 617 747-8438

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

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

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

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

Music Production and Engineering
Rob Jaczko, Chair, rjaczko@berklee.edu
Room 224, 1126 Boylston St., 617 747-8253
Dan Thompson, Assistant Chair, dthompson@berklee.edu
Room 222, 1126 Boylston St., 617 747-8145

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

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

Performance Studies
Matt Manvuglio, Dean, mmanvuglio@berklee.edu
Room 5H, 1140 Boylston St., 617 747-2410
Carl Riley, Academic Assistant to the Dean, criley@berklee.edu
Room 5J, 1140 Boylston St., 617 747-2025

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

Professional Music
Sean Hagon, Chair, shagon@berklee.edu
Room 220, 22 The Fenway, 617 747-6926

Songwriting
Bonnie Hayes, Chair, bhayes@berklee.edu
Room 239, 150 Massachusetts Ave., 617 747-6311

Strings
David Wallace, Chair, dwallace1@berklee.edu
Room 5H, 1140 Boylston St., 617 747-6925

Voice
Anne Peckham, Chair, apeekham@berklee.edu
Room 3N, 1140 Boylston St., 617 747-2513
Maureen McMullan, Assistant Chair, mmcmullan@berklee.edu
Room 3M, 1140 Boylston St., 617 747-8665

Woodwind
Bill Pierce, Chair, bnpierce@berklee.edu
Room 2H, 1140 Boylston St., 617 747-2437
GET READY TO REGISTER FOR SPRING 2016

Registration Advising Resources

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

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

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

SCHOLARSHIPS
921 Boylston Street, room 214
617 747 8681
scholarships@berklee.edu

BURSAR
921 Boylston Street, room 242
617 747-2165
617 747-8004 (fax)
bursar@berklee.edu

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

STUDENT SUCCESS AND RETENTION
921 Boylston Street, suite 120
617 747-2363
617 747-2009 (fax)
success@berklee.edu

STUDENT TECHNOLOGY SERVICES
186 Massachusetts Avenue, Lower Level
617 747-8800
8800@berklee.edu

CAREER DEVELOPMENT CENTER
921 Boylston Street, room 100
617 747-2246
617 747-6157 (fax)
cdc@berklee.edu

DIVISION OF STUDENT AFFAIRS
921 Boylston Street, room 500
617 747-2231
studentaffairs@berklee.edu

STUDENT EMPLOYMENT
921 Boylston Street, room 200
617 747-2687
617 747-6169 (fax)
studentemployment@berklee.edu

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

CAMPUS MAP
To view a map of the Berklee campus, visit berklee.edu/boston-campus/map.
## What's New:
Summary of Curriculum Changes Approved for Spring 2016

### Composition

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-227 The Russian Art of Modulation</td>
<td>Approved</td>
<td>Specified</td>
<td>Not an ASE</td>
</tr>
<tr>
<td></td>
<td>Elective</td>
<td>Electable by</td>
<td>All</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ASE for Composition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>COMP, FILM, and CWPR majors</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-P103 The Composer’s Toolkit: Shaping Sound in Time</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
</tbody>
</table>

### Conducting

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>COND-331 Advanced Conducting Skills for the Theater</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/COND-212, CM-231 or AR-112, ISK-211 (for non-keyboard majors), and written approval of course instructor</td>
</tr>
<tr>
<td>COND-332 Theater Musical Direction</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/COND-212 or COND-217, ISK-211 (for non-piano principals), and written approval of course instructor</td>
</tr>
<tr>
<td>COND-333 Coaching Theater Vocalists</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/COND-212 or COND-217, and written approval of course instructor</td>
</tr>
<tr>
<td>COND-P341 Studies in Instrumental Score Analysis</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/COND-221; and COND-222 or COND-211</td>
</tr>
</tbody>
</table>

### Contemporary Writing and Production

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-333 Studio Writing and Production for the Recording Studio</td>
<td>Electable by</td>
<td>All</td>
<td>CWPR majors</td>
</tr>
</tbody>
</table>

### Counterpoint

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP-311 Advanced Counterpoint</td>
<td>Required of</td>
<td>COMP and FILM majors</td>
<td>COMP majors</td>
</tr>
</tbody>
</table>
### Electronic Production and Design

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>EP-210 Survey of Electroacoustic Music</td>
<td>Approved Specified Elective</td>
<td>ASE for EPD</td>
<td>No longer an ASE</td>
</tr>
<tr>
<td>EP-250 Electronics in the Soundtrack</td>
<td>Approved Specified Elective</td>
<td>ASE for EPD</td>
<td>No longer an ASE</td>
</tr>
</tbody>
</table>

#### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>EP-431 Physical Modeling and Additive Synthesis</td>
</tr>
</tbody>
</table>

### Film Scoring

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-203 Scoring Technology 1</td>
<td>Prerequisite</td>
<td>FS-203</td>
<td>FS-203</td>
</tr>
<tr>
<td></td>
<td>FS-221, CM-221, CM-231, CP-212 or CP-215, and ISKB-212 (non-piano principals); either COND-211, COND-221, or COND-216; HR-212; ET-212 or ET-232; and either COND-211, COND-216, or COND-221; FS-361 must be taken concurrently with FS-241</td>
<td>FS-221, HR-212, CM-221, CM-231, CP-212, and ISKB-212 (non-piano principals); either COND-211, COND-221, or COND-216; either ET-212 or ET-232; FS-203 must be taken concurrently with FS-241</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Computer/Synthesis Applications for Film Scoring</td>
<td>Scoring Technology 1</td>
</tr>
<tr>
<td>FS-241 Dramatic Scoring 1</td>
<td>Prerequisite</td>
<td>FS-241, FS-361, CP-311, and either COND-212, COND-217, or COND-222; FS-341 must be taken concurrently with FS-340</td>
<td>FS-241, FS-203, and either COND-217 or COND-222; FS-341 must be taken concurrently with FS-340 and FS-303</td>
</tr>
<tr>
<td></td>
<td>FS-241, FS-361, CP-311, and either COND-212, COND-217, or COND-222; FS-341 must be taken concurrently with FS-340</td>
<td>FS-241, FS-203, and either COND-217 or COND-222; FS-341 must be taken concurrently with FS-340 and FS-303</td>
<td></td>
</tr>
<tr>
<td>FS-341 Dramatic Orchestration for Film</td>
<td>Prerequisite</td>
<td>FS-341, CM-311, and either COND-212, COND-217, or COND-222; FS-341 must be taken concurrently with FS-340</td>
<td>FS-340 and FS-341</td>
</tr>
<tr>
<td>FS-351 Post-Romantic Scoring</td>
<td>Prerequisite</td>
<td>FS-241, FS-361, and either FS-51 or CM-311</td>
<td>FS-340, and FS-341</td>
</tr>
<tr>
<td>FS-433 Stylistic Adaptation in Film Scoring</td>
<td>Prerequisite</td>
<td>CM-311, FS-340, and FS-341</td>
<td>FS-340 and FS-341</td>
</tr>
<tr>
<td>FS-468 Contemporary Techniques in Film Scoring</td>
<td>Prerequisite</td>
<td>FS-340, FS-341, and either FS-351 or CM-311</td>
<td>FS-340 and FS-341</td>
</tr>
</tbody>
</table>
**What's New: Summary of Curriculum Changes**

## New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-303 Scoring Technology 2</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>FILM majors/FS-241, FS-203, and either COND-217 or COND-222; FS-303 must be taken concurrently with FS-340 and FS-341</td>
</tr>
</tbody>
</table>

## Instrumental Studies

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISBR-221 High Brass for Music Education Majors: Trumpet/French Horn</td>
<td>Title</td>
<td>High Brass for Music Ed</td>
<td>High Brass for Music Education Majors: Trumpet/French Horn</td>
</tr>
<tr>
<td>ISBR-231 Low Brass for Music Education Majors: Trombone/Euphonium/Tuba</td>
<td>Title</td>
<td>Trombone Class for Music Education Majors</td>
<td>Low Brass for Music Education Majors: Trombone/Euphonium/Tuba</td>
</tr>
<tr>
<td>ISWD-222 Single Reeds for Music Education Majors: Clarinet/Saxophone</td>
<td>Title</td>
<td>Clarinet Class for Music Education Majors</td>
<td>Single Reeds for Music Education Majors: Clarinet/Saxophone</td>
</tr>
<tr>
<td>ISWD-223 Double Reeds for Music Education Majors: Oboe/Bassoon</td>
<td>Title</td>
<td>Double Reed/Saxophone Class for Music Education Majors</td>
<td>Double Reeds for Music Education Majors: Oboe/Bassoon</td>
</tr>
</tbody>
</table>

## Liberal Arts

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHIS-321 America from the Jazz Age to the MTV Age</td>
<td>Semesters Offered</td>
<td>Fall Only</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMAS-P259 Spanish Music, Culture, and Society</td>
<td>Campus</td>
<td>Boston Campus</td>
<td>Valencia Campus</td>
</tr>
<tr>
<td>LMSC-208 Music Acoustics</td>
<td>Required of</td>
<td>MPED and ELPD majors not taking LMSC-209</td>
<td>CWPR majors; and ELPD and MPED majors not taking LMSC-209</td>
</tr>
<tr>
<td>LMSC-209 Architectural Acoustics</td>
<td>Required of</td>
<td>MPED and ELPD majors not taking LMSC-208</td>
<td>ELPD and MPED majors not taking LMSC-208</td>
</tr>
<tr>
<td>LMSC-318 Environmental Science</td>
<td>Prerequisite</td>
<td>None</td>
<td>LENG-111</td>
</tr>
<tr>
<td>LSOC-301 Behavioral Assessment and Observation</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LSOC-311 Psychology of Music</td>
<td>Chair</td>
<td>Suzanne Hanser</td>
<td>Simone Pilon</td>
</tr>
<tr>
<td></td>
<td>Credits</td>
<td>2 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td></td>
<td>Department</td>
<td>Music Therapy</td>
<td>Liberal Arts</td>
</tr>
<tr>
<td></td>
<td>Electable by</td>
<td>MTHE majors</td>
<td>All</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>None</td>
<td>LENG-111</td>
</tr>
</tbody>
</table>
### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>LMAS-255 American Music Industry</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-P265 Radio, Television, and Music</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LPHL-384 Africana Philosophy</td>
<td>3 credits</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LSOC-281 Masculinity in Contemporary Society</td>
<td>3 credits</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
</tbody>
</table>

### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHIS-203 Ancient Philosophies and Religions</td>
</tr>
<tr>
<td>LHIS-221 World Revolutions</td>
</tr>
<tr>
<td>LSOC-310 Group Dynamics</td>
</tr>
<tr>
<td>LSOC-441 The Psychiatric Setting</td>
</tr>
</tbody>
</table>

### Literature, History, and Analysis

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-P411 Current Trends in Orchestra Composition</td>
<td>Prefix</td>
<td>LHAN</td>
<td>MLAN</td>
</tr>
</tbody>
</table>

### Music Business/Management

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-398 Managing Technology-Driven Business</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>MBUS majors/MB-255 or MB-355</td>
</tr>
<tr>
<td>MB-435 Emerging Music Business Models</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>MBUS majors/MB-325 and MB-340</td>
</tr>
</tbody>
</table>

### Music Education

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-387 Fundamentals of Woodwind &amp; Brass Repairs</td>
<td>Title</td>
<td>Instrument Repair 1</td>
<td>Fundamentals of Woodwind &amp; Brass Repairs</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-388 Specialized Instrument Repair</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
<tr>
<td>ME-389 Instrument Repair: Keyboard Instruments</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
</tbody>
</table>
## Music History

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHIS-331 History of Film Music</td>
<td>Prerequisite</td>
<td>FS-P114 or FS-221, and</td>
<td>LENG-111 and MHIS-201, MHIS-P202, or MHIS-P203</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MHIS-201, MHIS-P202, or MHIS-P203</td>
<td></td>
</tr>
</tbody>
</table>

### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHIS-P220 American Music History and Culture</td>
</tr>
<tr>
<td>MHIS-241 African American Music, History, and Culture – Foundations</td>
</tr>
</tbody>
</table>

## Music Literature and Analysis

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLAN-311 Analysis of Classical and Romantic Music</td>
<td>Title</td>
<td>Style Analysis of Classical and Romantic Music</td>
<td>Analysis of Classical and Romantic Music</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLAN-P411 Current Trends in Orchestra Composition</td>
<td>2</td>
<td>Spring Only</td>
<td>All/CM-212</td>
</tr>
</tbody>
</table>

## Music Technology

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTEC-214 Producing Music with Logic Pro X</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
<td>All/MTEC-111</td>
</tr>
</tbody>
</table>

### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTEC-112 Applied Technology for Musicians</td>
</tr>
</tbody>
</table>

## Music Therapy

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTH-111 Assistive Music Technology</td>
<td>2</td>
<td>Fall, Spring</td>
<td>None/Placement</td>
</tr>
<tr>
<td>MTH-301 Behavioral Assessment and Observation</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-201 and MTH-201 (MTH major), or written approval of course chair (non-MTH major)</td>
</tr>
</tbody>
</table>
### Professional Music

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM-250 Movement for Musicians</td>
<td>Approved</td>
<td>Specified Not an ASE</td>
<td>ASE for Professional Music</td>
</tr>
<tr>
<td>PM-340 The Artist Entrepreneur</td>
<td>Approved</td>
<td>Specified Not an ASE</td>
<td>ASE for Professional Music</td>
</tr>
<tr>
<td>PM-475 Professional Music Capstone Project</td>
<td>Prerequisite</td>
<td>PM-375 or LHUM-400 and minimum of sixth-semester standing</td>
<td>PM-P425 and minimum of sixth-semester standing</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM-P300 The General Business Gig: Artistry and Business Development</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/Written approval of course instructor</td>
</tr>
<tr>
<td>PM-P425 The Business of Professional Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/Minimum sixth semester standing</td>
</tr>
<tr>
<td>PM-476 Professional Music Capstone Project – Online</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>PROM majors/PM-P425 and written approval of course chair</td>
</tr>
</tbody>
</table>

### Songwriting

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-P238 Keyboard Techniques for Songwriters</td>
<td>Electable by</td>
<td>SONG majors</td>
<td>All</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-P191 Logic Skills for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>SW-P298 Special Topics in Songwriting: Genre, Artist, and Market Focus</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/Written approval of course instructor; varies by section</td>
</tr>
</tbody>
</table>
# PLAN YOUR SPRING 2016 SCHEDULE

## Spring 2016 Courses Open to All

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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-228</td>
<td>Survey of Jazz Composition and Arranging</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>CM-P103</td>
<td>The Composer’s Toolkit: Shaping Sound In Time</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-250</td>
<td>Electronics in the Soundtrack</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENVC-270</td>
<td>Musical Theater Workshop</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENWD-351</td>
<td>Clarinet Choir</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILBS-111</td>
<td>Bass Lab – Reading 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-121</td>
<td>Bass Lab – Lines 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILGT-115</td>
<td>Guitar Performance Skills for the Non-Guitar Principal</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-359</td>
<td>Brazilian Rhythms and Percussion</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPM-121</td>
<td>Mallet Lab 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPN-271</td>
<td>Jazz Harmonic Techniques for Piano 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-221</td>
<td>Practice Routines for Flute</td>
<td>1</td>
<td>Spring Only</td>
</tr>
<tr>
<td>ILWD-321</td>
<td>Woodwind Doubling Lab – Flute</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-322</td>
<td>Woodwind Doubling Lab – Clarinet</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISPNC-231</td>
<td>Percussion for Music Therapy</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-221</td>
<td>History of Jazz</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-233</td>
<td>Classic Rock Guitar Players</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-245</td>
<td>Women in Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-331</td>
<td>The Bop Masters</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-345</td>
<td>Music and Cultures of Africa, Latin America, and South America</td>
<td>2</td>
<td>Fall, Summer</td>
</tr>
<tr>
<td>LHAN-346</td>
<td>Music and Culture of India, the Far East, and Eastern Europe</td>
<td>2</td>
<td>Spring, Summer</td>
</tr>
<tr>
<td>LHAN-351</td>
<td>The Music of Miles Davis</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LJPN-171</td>
<td>Japanese 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-130</td>
<td>Concepts of Mathematics</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-271</td>
<td>The Body, Sound, and Inspiration in Performance and Beyond</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LSPN-161</td>
<td>Introductory Spanish 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-101</td>
<td>Introduction to the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-131</td>
<td>Taxation in the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-211</td>
<td>Legal Aspects of the Music Industry</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-287</td>
<td>Business Communication</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MB-P205</td>
<td>The Business of Flamenco Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Course Number</td>
<td>Course Title</td>
<td>Credits</td>
<td>Semesters Offered</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------------------------------------------------------------------</td>
<td>---------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>MB-P499</td>
<td>International Industry Seminar</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-111</td>
<td>Introduction to Music Education</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-387</td>
<td>Fundamentals of Woodwind &amp; Brass Repairs</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-388</td>
<td>Specialized Instrument Repair</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-389</td>
<td>Instrument Repair: Keyboard Instruments</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MHIS-322</td>
<td>History of Rock Music</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MLAN-243</td>
<td>Japanese Music and Instruments</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MP-110</td>
<td>Introduction to Music Production and Engineering</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MP-210</td>
<td>Principles of Independent Record Production</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MP-310</td>
<td>Sound Reinforcement for Musicians</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTEC-200</td>
<td>Berklee Internet Radio Network Workshop</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTH-201</td>
<td>Introduction to International Music Therapy</td>
<td>3 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-235</td>
<td>World Percussion for Nonpercussionists</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-346</td>
<td>Brazilian Musical Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
New Courses and Prototypes

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

**New Courses**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>COND-331</td>
<td>Advanced Conducting Skills for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-332</td>
<td>Theater Musical Direction</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-333</td>
<td>Coaching Theater Vocalists</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-303</td>
<td>Scoring Technology 2</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMAS-255</td>
<td>American Music Industry</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LPHL-384</td>
<td>Africana Philosophy</td>
<td>3 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>LSOC-281</td>
<td>Masculinity in Contemporary Society</td>
<td>3 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>MB-435</td>
<td>Emerging Music Business Models</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-388</td>
<td>Specialized Instrument Repair</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-389</td>
<td>Instrument Repair: Keyboard Instruments</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTEC-214</td>
<td>Producing Music with Logic Pro X</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MTH-111</td>
<td>Assistive Music Technology</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTH-301</td>
<td>Behavioral Assessment and Observation</td>
<td>3 credits,</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PM-476</td>
<td>Professional Music Capstone Project – Online</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
</tbody>
</table>

**Prototypes**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-P103</td>
<td>The Composer's Toolkit: Shaping Sound in Time</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P341</td>
<td>Studies in Instrumental Score Analysis</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMAS-P265</td>
<td>Radio, Television, and Music</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSVC-P132</td>
<td>Musical Theater for Young Audiences, Creation to Performance</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>PM-P300</td>
<td>The General Business Gig: Artistry and Business Development</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PM-P425</td>
<td>The Business of Professional Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-P191</td>
<td>Logic Skills for Songwriters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-P298</td>
<td>Special Topics in Songwriting: Genre, Artist, and Market Focus</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
PLAN YOUR SPRING 2016 SCHEDULE

Course List

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

ARRANGING

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

COMPOSITION

CM-P103  The Composer’s Toolkit: Shaping Sound in Time
CM-211  Tonal Harmony and Composition 1
CM-212  Tonal Harmony and Composition 2
CM-221  Techniques of Tonal Writing
CM-P225  Guitar Composition Techniques for Performers/Composers
CM-227  The Russian Art of Modulation
CM-231  Instrumentation and Score Preparation
CM-251  Traditional Materials and Structure of Music 1
CM-252  Traditional Materials and Structure of Music 2
CM-P261  Composing for Acoustic Keyboards
CM-311  Contemporary Techniques in Composition 1
CM-312  Contemporary Techniques in Composition 2
CM-318  New Music Composition and Performance Workshop
CM-341  Scoring for Strings
CM-342  Digital Score Preparation for Composers
CM-345  Jazz Fusion Composition and Arranging for Small Ensemble
CM-346  Indian Music Styles and Techniques for Jazz and Contemporary Composition
CM-351  Choral Composition
CM-P353  Introduction to Contemporary Composition
CM-355  Principles and Techniques of Writing for the Voice
CM-357  Introduction to Electroacoustic Music for Composers
CM-361  World Music Resources in Composition
CM-371  Jazz Composition 1
CM-373  Jazz Composition 2

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

COMPOSITION/CONDUCTING/COUNTERPOINT/CONTEMPORARY WRITING AND PRODUCTION

CM-375  Jazz Composition 3
CM-385  Post Bebop Harmonic Innovations
CM-398  Directed Study in Composition 1
CM-P399  Directed Studies in Electronic Music Composition
CM-441  Scoring for Full Orchestra
CM-495  Composition Internship
CM-497  Directed Study in Composition 2
CM-498  Directed Study in Composition 3
CM-499  Directed Study in Jazz Composition

COND-333  Coaching Theater Vocalists
COND-P341  Studies in Instrumental Score Analysis
COND-351  Advanced Conductor's Workshop with Live Keyboard Ensemble
COND-355  Conducting Small Ensembles
COND-361  Conducting for Film and TV Production
COND-P391  Careers in Conducting
COND-421  Advanced Rehearsal Techniques
COND-498  Directed Study in Conducting

CONDUCTING

COND-211  Conducting 1
COND-212  Conducting 2
COND-216  Conducting 1 with Live Keyboard Ensemble
COND-217  Conducting 2 with Live Keyboard Ensemble
COND-221  Choral Conducting for Music Education Majors
COND-222  Instrumental Conducting for Music Education Majors
COND-311  Advanced Conducting Seminar With Live Orchestra
COND-321  Choral Rehearsal Techniques for Music Education Majors
COND-322  Instrumental Rehearsal Techniques for Music Education Majors
COND-331  Advanced Conducting Skills for the Theater
COND-332  Theater Musical Direction

COUNTERPOINT

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

CONTEMPORARY WRITING AND PRODUCTION

CW-141  Hip-Hop Writing and Production
CW-171  Groove Writing
CW-191  Sequencing and Production Techniques
CW-205  Music Preparation

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
# PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>CW-211</th>
<th>Writing for Small Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-216</td>
<td>Vocal Writing</td>
</tr>
<tr>
<td>CW-P217</td>
<td>Writing in Folkloric Latin Styles</td>
</tr>
<tr>
<td>CW-218</td>
<td>Jingle Writing</td>
</tr>
<tr>
<td>CW-225</td>
<td>Writing in Salsa Styles</td>
</tr>
<tr>
<td>CW-P227</td>
<td>Flamenco Music Composition and Arranging</td>
</tr>
<tr>
<td>CW-237</td>
<td>Scoring for Percussion</td>
</tr>
<tr>
<td>CW-247</td>
<td>Writing for Woodwinds</td>
</tr>
<tr>
<td>CW-255</td>
<td>Contemporary Applications of 12-Tone Concepts</td>
</tr>
<tr>
<td>CW-257</td>
<td>Musical Theater Arranging and Orchestration</td>
</tr>
<tr>
<td>CW-261</td>
<td>DAW Writing and Production</td>
</tr>
<tr>
<td>CW-275</td>
<td>Music Production Techniques for Writers</td>
</tr>
<tr>
<td>CW-311</td>
<td>Writing for Big Band</td>
</tr>
<tr>
<td>CW-P313</td>
<td>Advanced Writing in Latin Styles</td>
</tr>
<tr>
<td>CW-P316</td>
<td>Advanced Vocal Writing</td>
</tr>
<tr>
<td>CW-333</td>
<td>Studio Writing and Production for the Recording Studio</td>
</tr>
<tr>
<td>CW-343</td>
<td>Contemporary Arranging for Strings</td>
</tr>
<tr>
<td>CW-361</td>
<td>Mixing Concepts and Applications for Writers</td>
</tr>
<tr>
<td>CW-370</td>
<td>Video Game Scoring Fundamentals</td>
</tr>
<tr>
<td>CW-411</td>
<td>Writing for Orchestra – Studio Orchestra</td>
</tr>
<tr>
<td>CW-422</td>
<td>Advanced Production for Writers</td>
</tr>
<tr>
<td>CW-435</td>
<td>Contemporary Orchestration for Digital Audio Workstations</td>
</tr>
<tr>
<td>CW-445</td>
<td>Contemporary Orchestration</td>
</tr>
<tr>
<td>CW-450</td>
<td>Scoring for Advertising</td>
</tr>
<tr>
<td>CW-461</td>
<td>Electronic Writing and Production</td>
</tr>
<tr>
<td>CW-470</td>
<td>Writing and Producing for Music/Media Libraries</td>
</tr>
<tr>
<td>CW-495</td>
<td>Contemporary Writing and Production Internship</td>
</tr>
<tr>
<td>CW-498</td>
<td>Directed Study in Contemporary Writing</td>
</tr>
</tbody>
</table>

## ENSEMBLE

| ENBR-P172 | Trombone Ensemble 1                                      |
| ENBR-P272 | Trombone Ensemble 2                                      |
| ENBR-321  | Brass Quintet                                           |
| ENBR-336  | Brass Playing Singing                                    |
| ENCL-200  | Concert Choir                                           |
| ENCL-201  | Women’s Concert Choir                                    |
| ENCL-234  | Improvisation for Classical Musicians                    |
| ENCL-400  | Contemporary Orchestra                                   |
| ENCL-402  | Contemporary Chamber Music Ensemble                      |
| ENCL-403  | Art Music of Black Composers                            |
| ENCL-404  | Musical Theater Orchestra                                |
| ENCL-P405 | Classical Chamber Music Ensemble                         |
| ENDS-400  | Directed Study                                          |
| ENDS-405  | Directed Study – Pop Icons: The Music of Michael Jackson, Prince, and Whitney Houston |
| ENEL-221  | Electronic Improvisation                                |

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

ENEL-403  
Techno/Rave Ensemble

ENEL-404  
Turntable Ensemble

ENFF-200  
Funk

ENFF-201  
Retro Funk/Fusion

ENFF-220  
Funk/Fusion

ENFF-221  
Funk/R&B Rating 4

ENFF-300  
George Duke/George Benson

ENFF-301  
The Music of Steve Coleman

ENFF-302  
The Music of the Crusaders

ENFF-303  
The Music of the Meters

ENFF-320  
Original Fusion

ENFF-321  
The Music of Joe Zawinul

ENFF-322  
The Music of Stern, Brecker, and Scofield

ENFF-323  
The Music of Pat Metheny

ENFF-324  
Mahavishnu Orchestra, Return to Forever

ENFF-325  
Yellowjackets Ensemble

ENFF-326  
Improvisation on 21st-Century Grooves

ENFF-327  
The Music of Herbie Hancock

ENGB-201  
Klezmer Music

ENGB-P211  
Qantara Berklee

ENGB-220  
Contemporary South American Folkloric Music

ENGB-221  
Contemporary Middle Eastern Music

ENGB-222  
Afro-Pop

ENGB-223  
Celtic Music

ENGB-300  
Reggae Dub

ENGB-301  
Caribbean Music

ENGB-400  
Middle Eastern Fusion

ENGB-401  
Microtonal Grooves

ENGB-402  
Vocal Music of South Africa

ENGB-403  
Indian Music Ensemble

ENGB-404  
Middle Eastern/Flamenco Ensemble

ENGT-111  
Guitar Performance Ensemble

ENGT-200  
Guitar Ensemble

ENGT-233  
Jazz Guitar Trio

ENGT-280  
Classical Guitar Repertoire

ENGT-281  
Classical Guitar Chamber Music Ensemble 1

ENGT-340  
Guitar Artist Ensemble

ENGT-381  
Classical Guitar Chamber Music Ensemble 2

ENJZ-200  
Small Band Jazz Rating 3

ENJZ-201  
The Music of Elvin Jones

ENJZ-202  
Smooth Jazz Rating 3

ENJZ-203  
Big Band Jazz Rating 3

ENJZ-204  
The Music of Martino, Pass, and Wes Montgomery

ENJZ-220  
Small Band Jazz Rating 4

ENJZ-221  
Odd Meter Jazz

ENJZ-222  
Smooth Jazz Rating 4

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

**Course List:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENJZ-223</td>
<td>Ensembled Music Ensemble</td>
</tr>
<tr>
<td>ENJZ-224</td>
<td>Jazz Ensemble</td>
</tr>
<tr>
<td>ENJZ-225</td>
<td>R&amp;B/Gospel Jazz</td>
</tr>
<tr>
<td>ENJZ-226</td>
<td>Piano Trio</td>
</tr>
<tr>
<td>ENJZ-227</td>
<td>Django Reinhardt/Gypsy Jazz</td>
</tr>
<tr>
<td>ENJZ-228</td>
<td>Jazz and Latin Jazz Rating 4</td>
</tr>
<tr>
<td>ENJZ-229</td>
<td>Jazz Featuring Vocals</td>
</tr>
<tr>
<td>ENJZ-230</td>
<td>The Music of Joni Mitchell</td>
</tr>
<tr>
<td>ENJZ-231</td>
<td>Piano Trio with Vocals Rating 4</td>
</tr>
<tr>
<td>ENJZ-232</td>
<td>Big Band Jazz Rating 4</td>
</tr>
<tr>
<td>ENJZ-233</td>
<td>Organ Grooves</td>
</tr>
<tr>
<td>ENJZ-235</td>
<td>The Music of Oregon</td>
</tr>
<tr>
<td>ENJZ-300</td>
<td>Small Band Jazz Rating 5</td>
</tr>
<tr>
<td>ENJZ-301</td>
<td>Jazz Octet</td>
</tr>
<tr>
<td>ENJZ-302</td>
<td>Bebop Ensemble</td>
</tr>
<tr>
<td>ENJZ-303</td>
<td>The Music of Charles Mingus</td>
</tr>
<tr>
<td>ENJZ-304</td>
<td>Jazz Sextet</td>
</tr>
<tr>
<td>ENJZ-305</td>
<td>New Approaches/Jazz Decomposition</td>
</tr>
<tr>
<td>ENJZ-306</td>
<td>Miles Davis Electric</td>
</tr>
<tr>
<td>ENJZ-307</td>
<td>Jazz and Latin Jazz Rating 5</td>
</tr>
<tr>
<td>ENJZ-320</td>
<td>The Music of Wes Montgomery</td>
</tr>
<tr>
<td>ENJZ-321</td>
<td>Wayne Shorter Ensemble</td>
</tr>
<tr>
<td>ENJZ-322</td>
<td>The Music of Horace Silver</td>
</tr>
<tr>
<td>ENJZ-323</td>
<td>The Music of Cedar Walton</td>
</tr>
<tr>
<td>ENJZ-324</td>
<td>Free Jazz/Bebop</td>
</tr>
<tr>
<td>ENJZ-325</td>
<td>The Music of Charlie Parker</td>
</tr>
<tr>
<td>ENJZ-326</td>
<td>New Orleans Street Band</td>
</tr>
<tr>
<td>ENJZ-327</td>
<td>Small Band Jazz Rating 6</td>
</tr>
<tr>
<td>ENJZ-328</td>
<td>The Music of Dave Holland</td>
</tr>
<tr>
<td>ENJZ-329</td>
<td>ECM/Free Jazz</td>
</tr>
<tr>
<td>ENJZ-330</td>
<td>Original Compositions</td>
</tr>
<tr>
<td>ENJZ-331</td>
<td>9-Piece Jazz Ensemble</td>
</tr>
<tr>
<td>ENJZ-332</td>
<td>Piano Trio with Vocals Rating 5</td>
</tr>
<tr>
<td>ENJZ-333</td>
<td>Chord Scale Madness</td>
</tr>
<tr>
<td>ENJZ-334</td>
<td>Ensemble Master Class</td>
</tr>
<tr>
<td>ENJZ-335</td>
<td>Rainbow Big Band</td>
</tr>
<tr>
<td>ENJZ-340</td>
<td>Avant-Garde Ensemble</td>
</tr>
<tr>
<td>ENJZ-341</td>
<td>Concert Jazz Orchestra</td>
</tr>
<tr>
<td>ENJZ-342</td>
<td>Small Band Jazz</td>
</tr>
<tr>
<td>ENJZ-343</td>
<td>Blue Note Era Jazz</td>
</tr>
<tr>
<td>ENJZ-344</td>
<td>Miles Davis Acoustic</td>
</tr>
<tr>
<td>ENJZ-345</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>ENJZ-346</td>
<td>Electric Jazz</td>
</tr>
<tr>
<td>ENJZ-347</td>
<td>The Music of Joe Henderson</td>
</tr>
<tr>
<td>ENJZ-348</td>
<td>The Music of Ornette Coleman</td>
</tr>
<tr>
<td>ENJZ-349</td>
<td>Rainbow All-Stars</td>
</tr>
<tr>
<td>ENJZ-350</td>
<td>The Music of Art Blakey</td>
</tr>
<tr>
<td>ENJZ-351</td>
<td>Urban Outreach Orchestra</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENJZ-414</td>
<td>Jazz Composition Ensemble</td>
</tr>
<tr>
<td>ENJZ-415</td>
<td>Advanced Repertory Big Band Ensemble</td>
</tr>
<tr>
<td>ENJZ-416</td>
<td>Contemporary Small Band Jazz</td>
</tr>
<tr>
<td>ENLT-200</td>
<td>Introduction to Latin Jazz</td>
</tr>
<tr>
<td>ENLT-201</td>
<td>Brazilian Instrumental Rating 3 With Vocals</td>
</tr>
<tr>
<td>ENLT-220</td>
<td>Latin/Afro-Cuban Styles</td>
</tr>
<tr>
<td>ENLT-221</td>
<td>Brazilian Instrumental Rating 4 with Vocals</td>
</tr>
<tr>
<td>ENLT-222</td>
<td>Afro-Cuban Music Rating 4</td>
</tr>
<tr>
<td>ENLT-223</td>
<td>Afro-Cuban Traditional and Folkloric Music</td>
</tr>
<tr>
<td>ENLT-224</td>
<td>Vocal Music of Cuba and Brazil</td>
</tr>
<tr>
<td>ENLT-225</td>
<td>Latin Pop Ensemble</td>
</tr>
<tr>
<td>ENLT-300</td>
<td>Latin/Afro-Cuban Jazz</td>
</tr>
<tr>
<td>ENLT-301</td>
<td>Brazilian Instrumental Rating 5 with Vocals</td>
</tr>
<tr>
<td>ENLT-320</td>
<td>Afro-Cuban Music Rating 6</td>
</tr>
<tr>
<td>ENLT-321</td>
<td>Brazilian Ensemble Rating 6 with Vocals</td>
</tr>
<tr>
<td>ENLT-400</td>
<td>Merengue and Bachata Ensemble</td>
</tr>
<tr>
<td>ENLT-401</td>
<td>Salsa Ensemble</td>
</tr>
<tr>
<td>ENLT-402</td>
<td>Latin Jazz Originals</td>
</tr>
<tr>
<td>ENLT-403</td>
<td>Afro-Cuban Jazz Ensemble</td>
</tr>
<tr>
<td>ENMX-100</td>
<td>Rhythm Section Ensemble</td>
</tr>
<tr>
<td>ENMX-121</td>
<td>Mixed Styles Rating 2</td>
</tr>
<tr>
<td>ENMX-200</td>
<td>Mixed Styles Rating 3</td>
</tr>
<tr>
<td>ENMX-220</td>
<td>Mixed Styles Rating 4</td>
</tr>
<tr>
<td>ENMX-221</td>
<td>Latin Jazz with Vocals</td>
</tr>
<tr>
<td>ENMX-300</td>
<td>Mixed Styles Rating 5</td>
</tr>
<tr>
<td>ENMX-315</td>
<td>Studio Recording Ensemble</td>
</tr>
<tr>
<td>ENMX-401</td>
<td>Music Therapy Ensemble</td>
</tr>
<tr>
<td>ENPC-211</td>
<td>Beginning Percussion Ensemble</td>
</tr>
<tr>
<td>ENPC-215</td>
<td>Contemporary Mallet Percussion Ensemble</td>
</tr>
<tr>
<td>ENPC-321</td>
<td>Mixed World Ensemble</td>
</tr>
<tr>
<td>ENPC-359</td>
<td>Berklee Bata Ensemble</td>
</tr>
<tr>
<td>ENPC-363</td>
<td>Marimba in Mixed Chamber Music Ensemble</td>
</tr>
<tr>
<td>ENPC-374</td>
<td>West African Drum and Dance Ensemble</td>
</tr>
<tr>
<td>ENPC-385</td>
<td>The Berklee College Drum Line</td>
</tr>
<tr>
<td>ENPC-431</td>
<td>Berklee College of Music Percussion Ensemble</td>
</tr>
<tr>
<td>ENPH-291</td>
<td>Berklee Steelpan Ensemble</td>
</tr>
<tr>
<td>ENPM-331</td>
<td>Marimba Ensemble</td>
</tr>
<tr>
<td>ENPM-332</td>
<td>Marimba Ensemble 2</td>
</tr>
<tr>
<td>ENPM-333</td>
<td>Marimba Ensemble 3</td>
</tr>
<tr>
<td>ENPN-P112</td>
<td>Jazz Piano Trio 1</td>
</tr>
<tr>
<td>ENPN-P121</td>
<td>Introduction to Jazz Improvisation for Classical Pianists</td>
</tr>
<tr>
<td>ENPN-131</td>
<td>Elements of Jazz Piano</td>
</tr>
<tr>
<td>ENPN-212</td>
<td>Piano Trio Lab</td>
</tr>
<tr>
<td>ENPN-P212</td>
<td>Jazz Piano Trio 2</td>
</tr>
<tr>
<td>ENPN-246</td>
<td>Afro-Cuban Piano Montunos Ensemble</td>
</tr>
<tr>
<td>ENPN-249</td>
<td>Odd-Meter Rhythmic Studies for the Pianist Ensemble</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
## PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Name</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENPN-261</td>
<td>Synth Techniques for Live Performance Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-266</td>
<td>Gospel Keyboard Techniques Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-279</td>
<td>Accompanying Techniques for the Piano/Vocalist Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-353</td>
<td>The Piano Style of Thelonious Monk Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-365</td>
<td>Rehearsal Techniques for the Pianist/Band Leader Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-371</td>
<td>New Music Improvisation Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPN-461</td>
<td>Jazz Piano Master Class Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENPP-121</td>
<td>Mixed Pop Styles</td>
<td></td>
</tr>
<tr>
<td>ENPP-200</td>
<td>Mixed Pop and Jazz</td>
<td></td>
</tr>
<tr>
<td>ENPP-201</td>
<td>Mixed Pop and Rock</td>
<td></td>
</tr>
<tr>
<td>ENPP-202</td>
<td>R&amp;B, Pop/Rock, and Jazz</td>
<td></td>
</tr>
<tr>
<td>ENPP-203</td>
<td>The Music of Lilith Fair</td>
<td></td>
</tr>
<tr>
<td>ENPP-204</td>
<td>Acoustic Unplugged</td>
<td></td>
</tr>
<tr>
<td>ENPP-205</td>
<td>The Solo Pop/Rock Performer</td>
<td></td>
</tr>
<tr>
<td>ENPP-206</td>
<td>Contemporary Christian</td>
<td></td>
</tr>
<tr>
<td>ENPP-220</td>
<td>Oldies: Sam Cooke, Tina Turner, and Otis Redding</td>
<td></td>
</tr>
<tr>
<td>ENPP-221</td>
<td>Pop/R&amp;B</td>
<td></td>
</tr>
<tr>
<td>ENPP-222</td>
<td>Pop and Indie</td>
<td></td>
</tr>
<tr>
<td>ENPP-223</td>
<td>Pop/Rock</td>
<td></td>
</tr>
<tr>
<td>ENPP-224</td>
<td>Pop/Rock and Country</td>
<td></td>
</tr>
<tr>
<td>ENPP-225</td>
<td>British Pop Rock</td>
<td></td>
</tr>
<tr>
<td>ENPP-300</td>
<td>Recording Rhythm Section Rating 5</td>
<td></td>
</tr>
<tr>
<td>ENPP-303</td>
<td>Rhythm Track for Songwriters</td>
<td></td>
</tr>
<tr>
<td>ENPP-320</td>
<td>The Music of Paul Simon and Sting</td>
<td></td>
</tr>
<tr>
<td>ENPP-401</td>
<td>Vocal Recording Session</td>
<td></td>
</tr>
<tr>
<td>ENPP-402</td>
<td>L.A. Studio Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENRB-200</td>
<td>R&amp;B Jam Band</td>
<td></td>
</tr>
<tr>
<td>ENRB-201</td>
<td>R&amp;B Rating 3</td>
<td></td>
</tr>
<tr>
<td>ENRB-220</td>
<td>R&amp;B/Hip-Hop</td>
<td></td>
</tr>
<tr>
<td>ENRB-221</td>
<td>Spoken Word</td>
<td></td>
</tr>
<tr>
<td>ENRB-300</td>
<td>The Music of James Brown</td>
<td></td>
</tr>
<tr>
<td>ENRB-301</td>
<td>'70s R&amp;B/Funk</td>
<td></td>
</tr>
<tr>
<td>ENRB-302</td>
<td>R&amp;B/Funk Rating 5</td>
<td></td>
</tr>
<tr>
<td>ENRB-303</td>
<td>R&amp;B/Smooth Jazz</td>
<td></td>
</tr>
<tr>
<td>ENRB-304</td>
<td>Original R&amp;B</td>
<td></td>
</tr>
<tr>
<td>ENRB-305</td>
<td>Lettuce &amp; Soulive Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENRB-P400</td>
<td>Funk and Soul Review</td>
<td></td>
</tr>
<tr>
<td>ENRB-401</td>
<td>The Music of P-Funk</td>
<td></td>
</tr>
<tr>
<td>ENRB-402</td>
<td>The Music of Tower of Power</td>
<td></td>
</tr>
<tr>
<td>ENRB-403</td>
<td>Hip-Hop Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENRB-405</td>
<td>Techno/DJ Sampling Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENRB-406</td>
<td>Aretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan</td>
<td></td>
</tr>
<tr>
<td>ENRB-407</td>
<td>Divas Ensemble</td>
<td></td>
</tr>
<tr>
<td>ENRB-408</td>
<td>Neo-Soul</td>
<td></td>
</tr>
<tr>
<td>ENRB-409</td>
<td>The Music of Take 6 Ensemble</td>
<td></td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](berklee.edu/registrar/course-search) to search by course code or title.
## PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENRK-200</td>
<td>Rock and Roll Hall of Fame Ensemble</td>
</tr>
<tr>
<td>ENRK-201</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>ENRK-202</td>
<td>Rock Jam Band</td>
</tr>
<tr>
<td>ENRK-203</td>
<td>Rock of the '70s</td>
</tr>
<tr>
<td>ENRK-204</td>
<td>The Music of Jimi Hendrix</td>
</tr>
<tr>
<td>ENRK-205</td>
<td>Progressive Rock Rating 3</td>
</tr>
<tr>
<td>ENRK-206</td>
<td>Blues-Rock Ensemble</td>
</tr>
<tr>
<td>ENRT-200</td>
<td>Blues</td>
</tr>
<tr>
<td>ENRT-201</td>
<td>Acoustic Blues</td>
</tr>
<tr>
<td>ENRT-P202</td>
<td>21st-Century String Band</td>
</tr>
<tr>
<td>ENRT-203</td>
<td>Traditional Gospel</td>
</tr>
<tr>
<td>ENRT-220</td>
<td>Spirituals</td>
</tr>
<tr>
<td>ENRT-221</td>
<td>New Acoustic Music</td>
</tr>
<tr>
<td>ENRT-300</td>
<td>Chicago Blues</td>
</tr>
<tr>
<td>ENRT-P304</td>
<td>Acoustic Strings Workshop</td>
</tr>
<tr>
<td>ENRT-400</td>
<td>Bluegrass</td>
</tr>
<tr>
<td>ENRT-401</td>
<td>Country Music Ensemble</td>
</tr>
<tr>
<td>ENRT-402</td>
<td>Men’s Chorus</td>
</tr>
<tr>
<td>ENRT-403</td>
<td>Women’s Chorus</td>
</tr>
<tr>
<td>ENRT-404</td>
<td>Overjoyed</td>
</tr>
<tr>
<td>ENRT-405</td>
<td>Reverence Gospel Ensemble</td>
</tr>
<tr>
<td>ENRT-406</td>
<td>Old-Time/Appalachian Music</td>
</tr>
<tr>
<td>ENSB-100</td>
<td>Ensemble Placeholder</td>
</tr>
<tr>
<td>ENSB-361</td>
<td>Advanced Woodwind Chamber Music</td>
</tr>
<tr>
<td>ENSB-425</td>
<td>Advanced Repertory Workshop</td>
</tr>
<tr>
<td>ENST-131</td>
<td>Harp Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-132</td>
<td>Banjo Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-140</td>
<td>Funk String Ensemble</td>
</tr>
<tr>
<td>ENST-141</td>
<td>Free Improvisation for Strings</td>
</tr>
<tr>
<td>ENST-151</td>
<td>Berklee Contemporary String Orchestra</td>
</tr>
<tr>
<td>ENST-221</td>
<td>String Master Class</td>
</tr>
<tr>
<td>ENST-222</td>
<td>Acoustic Roots Improvisation Ensemble</td>
</tr>
<tr>
<td>ENST-223</td>
<td>Wayfaring Strangers Ensemble</td>
</tr>
<tr>
<td>ENST-224</td>
<td>Rhythmic Explorations for Strings</td>
</tr>
<tr>
<td>ENST-P230</td>
<td>Classical Improvisation</td>
</tr>
<tr>
<td>ENST-251</td>
<td>Classical String Chamber Music Ensemble</td>
</tr>
<tr>
<td>ENST-252</td>
<td>Contemporary Arranging and Performing For Strings</td>
</tr>
<tr>
<td>ENST-253</td>
<td>Old Time Fiddle Ensemble</td>
</tr>
<tr>
<td>ENST-P254</td>
<td>Contemporary Styles String Quartet</td>
</tr>
<tr>
<td>ENST-271</td>
<td>Global String Ensemble</td>
</tr>
<tr>
<td>ENST-290</td>
<td>Rock Strings Ensemble</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENST-355</td>
<td>Improvisational String Ensemble</td>
</tr>
<tr>
<td>ENVC-111</td>
<td>Rhythm Section Grooves for Vocalists I</td>
</tr>
<tr>
<td>ENVC-112</td>
<td>Rhythm Section Grooves for Vocalists 2</td>
</tr>
<tr>
<td>ENVC-113</td>
<td>Rhythm Section Grooves for Vocalists 3</td>
</tr>
<tr>
<td>ENVC-122</td>
<td>Vocal Ensemble With Improvisation 1: Jazz/Blues</td>
</tr>
<tr>
<td>ENVC-123</td>
<td>Vocal Ensemble With Improvisation 1: R&amp;B</td>
</tr>
<tr>
<td>ENVC-124</td>
<td>Pop/Rock/Country Vocal Ensemble with Background Vocals</td>
</tr>
<tr>
<td>ENVC-132</td>
<td>Circle Song Choir</td>
</tr>
<tr>
<td>ENVC-141</td>
<td>Vocal Improvisation Ensemble 1: Mixed Styles</td>
</tr>
<tr>
<td>ENVC-210</td>
<td>Elements of Vocal Technique and Performance</td>
</tr>
<tr>
<td>ENVC-212</td>
<td>Jubilee Spirit Ensemble</td>
</tr>
<tr>
<td>ENVC-P215</td>
<td>Singers Night Performance Ensemble</td>
</tr>
<tr>
<td>ENVC-216</td>
<td>Contemporary Indian Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-218</td>
<td>Eastern Vocal Styles Ensemble</td>
</tr>
<tr>
<td>ENVC-P219</td>
<td>The Berklee Anglo-Celtic Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-221</td>
<td>Vintage Vocals Ensemble</td>
</tr>
<tr>
<td>ENVC-P221</td>
<td>Historic Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-232</td>
<td>A Cappella Workshop Ensemble</td>
</tr>
<tr>
<td>ENVC-P235</td>
<td>A Cappella Ensemble</td>
</tr>
<tr>
<td>ENVC-241</td>
<td>Jazz Fundamentals Ensemble for Vocalists</td>
</tr>
<tr>
<td>ENVC-242</td>
<td>Vocal Improvisation Ensemble 2: Jazz</td>
</tr>
<tr>
<td>ENVC-243</td>
<td>Instrumental Vocal Singing Ensemble</td>
</tr>
<tr>
<td>ENVC-244</td>
<td>Vocal Improvisation Ensemble 2: R&amp;B</td>
</tr>
<tr>
<td>ENVC-245</td>
<td>Great American Songbook Ensemble</td>
</tr>
<tr>
<td>ENVC-251</td>
<td>Rehearsal Techniques for Vocalists</td>
</tr>
<tr>
<td>ENVC-261</td>
<td>Self-Accompanying Singer Ensemble</td>
</tr>
<tr>
<td>ENVC-270</td>
<td>Musical Theater Workshop</td>
</tr>
<tr>
<td>ENVC-P300</td>
<td>Vocal Master Class: Creative Development for Vocalists</td>
</tr>
<tr>
<td>ENVC-322</td>
<td>Vocal Jazz Choir</td>
</tr>
<tr>
<td>ENVC-331</td>
<td>Advanced Vocal Performance Ensemble Mixed Styles 1</td>
</tr>
<tr>
<td>ENVC-P335</td>
<td>The New Group</td>
</tr>
<tr>
<td>ENVC-361</td>
<td>Music Education Concert Choir</td>
</tr>
<tr>
<td>ENVC-370</td>
<td>Musical Theater Ensemble</td>
</tr>
<tr>
<td>ENVC-375</td>
<td>Advanced Performance Skills for the Background Singer</td>
</tr>
<tr>
<td>ENVC-421</td>
<td>Advanced Pop/Rock/Country Vocal Ensembles With Background Vocals</td>
</tr>
<tr>
<td>ENVC-422</td>
<td>Advanced Jazz/Blues Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-423</td>
<td>Advanced R&amp;B Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-424</td>
<td>Advanced Pop/Rock/Country Vocal Ensemble</td>
</tr>
<tr>
<td>ENVC-431</td>
<td>Advanced Vocal Performance Ensemble 2, Mixed Styles</td>
</tr>
<tr>
<td>ENVC-432</td>
<td>Spontaneous Composition Ensemble for Voice</td>
</tr>
<tr>
<td>ENVC-433</td>
<td>Advanced Latin and Jazz Vocal Workshop</td>
</tr>
<tr>
<td>ENVC-470</td>
<td>Musical Theater Chorus</td>
</tr>
<tr>
<td>ENVC-480</td>
<td>Vocal Recording Ensemble</td>
</tr>
<tr>
<td>ENWD-343</td>
<td>Flute Choir</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

ENWD-351
Clarinet Choir

ENWD-361
Saxophone Quartet

ENWD-375
Advanced Performance Saxophone Quartet

ELECTRONIC PRODUCTION
AND DESIGN

EP-210
Survey of Electroacoustic Music

EP-220
Studio Technologies

EP-223
Modular Functions and Signal Flow

EP-225
Control Systems in Electronic Production

EP-250
Electronics in the Soundtrack

EP-261
Musical Devices for Media Composers

EP-320
Digital Mix Techniques

EP-321
Control Systems in Advanced Production

EP-322
Advanced Sound Design Techniques

EP-326
Interactive Media Portfolio

EP-330
Indian Music Concepts in Electronic Production

EP-335
Mapping and Curves in Sonic Arts

EP-337
Csound: Sound Design and Composition

EP-339
Electronic Composition and Sound Design for Commercial Production

EP-340
Speech and Vocal Synthesis

EP-341
Programming Interactive Audio Software and Plugins in Max/MSP

EP-350
Live Performance Techniques for Electronic Musicians

EP-351
Advanced Studies in Digital Sampling Techniques

EP-353
Audio Programming in C

EP-360
Composition and Performance on Mobile Devices

EP-371
Composition Workshop

EP-373
Sound Design for Animation

EP-381
Digital Audio Production and Design

EP-391
Circuit Bending and Physical Computing

EP-401
Advanced Seminar

EP-413
Digital Signal Processing: Composition and Sound Design

EP-414
Digital Signal Processing for Music Production and Postproduction

EP-426
Interactive Video Programming and Performance

EP-P32
Procedural Sound Design

EP-P432
Audio Programming for the iPad

EP-461
Electroacoustic and Acousmatic Composition

EP-P481
Sound Design for Film Practicum

EP-491
Advanced Projects in Electronic Production and Design

EP-495
Electronic Production and Design Internship

EAR TRAINING

ET-111
Ear Training 1

ET-112
Ear Training 2

ET-211
Ear Training 3

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

ET-212
Ear Training 4

ET-231
Solfege 1

ET-232
Solfege 2

ET-321
World Music Ear Training

ET-331
Harmonic Ear Training 1

ET-332
Harmonic Ear Training 2

ET-341
Rhythmic Ear Training

ET-351
Fundamentals of Transcription

ET-411
Advanced Ear Training 1

ET-412
Advanced Ear Training 2

ET-421
Atonal Solfege 1

ET-422
Atonal Solfege 2

ET-441
Popular Song Transcription

ET-451
Jazz Solo Transcription

ET-P461
Advanced Modal Ear Training

FS-P301
Mixing the Film Score

FS-303
Scoring Technology 2

FS-311
Film Music Composition Seminar

FS-340
Dramatic Orchestration for Film

FS-341
Dramatic Scoring 2

FS-343
Master Film Composers

FS-351
Post-Romantic Scoring

FS-371
Interactive Scoring for Video Games

FS-375
Film Music Editing 1

FS-391
Film Scoring Techniques for Composers

FS-433
Stylistic Adaptation in Film Scoring

FS-435
Scoring the Moment

FS-P440
Advanced Dramatic Orchestration and Synchronization Techniques

FS-441
Dramatic Scoring 3 and Video

FS-461
Advanced Computer Applications for Film/Video Scoring

FS-468
Contemporary Techniques in Film Scoring

FS-471
Advanced Scoring and Implementation for Video Games

FS-475
Advanced Film Music Editing

FS-481
Film Scoring Practicum

FS-P484
Scoring Silent Films 1

FS-485
Scoring Silent Films 2

FS-487
Senior Portfolio and Seminar in Film Scoring

FS-495
Film Scoring Internship

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

HARMONY

HR-112  Harmony 2
HR-211  Harmony 3
HR-212  Harmony 4
HR-231  Harmonic Analysis of Rock Music
HR-241  Harmony in Brazilian Song
HR-251  Blues: Analysis and Application
HR-261  The Music of the Beatles
HR-325  Reharmonization Techniques
HR-335  Advanced Harmonic Concepts
HR-345  Advanced Modal Harmony
HR-P351  John, Paul, George, and Ringo: The Solo Years
HR-355  The Music of the Yellowjackets
HR-361  World Music Materials and Concepts for the Contemporary Musician
HR-P365  The Music of Stevie Wonder

INSTITUTE FOR CREATIVE ENTREPRENEURSHIP

ICE-P499  Startup Lab

INSTRUMENTAL LABS

ILBR-111  Brass Lab – Reading 1
ILBR-112  Brass Lab – Reading 2
ILBR-121  Brass Improvisation Lab 1
ILBR-122  Brass Improvisation Lab 2
ILBR-211  Brass Lab – Reading 3
ILBR-212  Advanced Brass Reading Lab
ILBR-221  Brass Improvisation Lab 3
ILBR-222  Advanced Brass Improvisation Lab
ILBR-335  Exploring Technology for Brass Players
ILBS-P110  Electric Bass for Non-Bass Principals
ILBS-111  Bass Lab – Reading 1
ILBS-112  Bass Lab – Reading 2
ILBS-115  Bass Fundamentals
ILBS-121  Bass Lab – Lines 1
ILBS-P130  Pedagogy: Effects for Bass
ILBS-141  Rock Bass Lab
ILBS-181  Elementary Double Bass Lab
ILBS-P201  Jaco Pastorius Bass Lab
ILBS-P202  The Music of Paul Chambers
ILBS-P210  Electric Bass for Non-Bass Principals 2
ILBS-211  Bass Lab – Reading 3
ILBS-215  Bass Lines from Motown/Atlantic
ILBS-P220  Metal Bass
ILBS-221  Bass Lab – Lines 2
ILBS-222  Bass Lab – Lines 3
ILBS-225  Bass Lab – Basic Timekeeping
ILBS-241  Electric Bass Pop Repertoire

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
## PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILBS-244</td>
<td>Five- and Six-String Electric Bass Lab</td>
</tr>
<tr>
<td>ILBS-247</td>
<td>Funk/Fusion Styles for Bass</td>
</tr>
<tr>
<td>ILBS-251</td>
<td>Basic Slap Technique for Electric Bass</td>
</tr>
<tr>
<td>ILBS-254</td>
<td>Finger Style R&amp;B/Fusion Lab</td>
</tr>
<tr>
<td>ILBS-255</td>
<td>The Evolution of Hip-Hop Bass</td>
</tr>
<tr>
<td>ILBS-257</td>
<td>Bass Performance Group</td>
</tr>
<tr>
<td>ILBS-P260</td>
<td>The Gary Willis Experience</td>
</tr>
<tr>
<td>ILBS-261</td>
<td>Introduction to Latin Jazz Bass Playing</td>
</tr>
<tr>
<td>ILBS-262</td>
<td>Brazilian Bass Lab</td>
</tr>
<tr>
<td>ILBS-263</td>
<td>Playing in Odd Meters</td>
</tr>
<tr>
<td>ILBS-271</td>
<td>Blues Bass Lab</td>
</tr>
<tr>
<td>ILBS-274</td>
<td>Bass Lab – Singing and Playing</td>
</tr>
<tr>
<td>ILBS-281</td>
<td>Arco Workshop</td>
</tr>
<tr>
<td>ILBS-284</td>
<td>Orchestral Repertoire Workshop for Double Bass</td>
</tr>
<tr>
<td>ILBS-321</td>
<td>Reading Contemporary Bass Rhythms</td>
</tr>
<tr>
<td>ILBS-324</td>
<td>Bass Lab – Advanced Rhythmic Language</td>
</tr>
<tr>
<td>ILBS-327</td>
<td>John Coltrane Bass Lines</td>
</tr>
<tr>
<td>ILBS-331</td>
<td>Arco Bass in the Jazz Idiom</td>
</tr>
<tr>
<td>ILBS-334</td>
<td>Bass Guitar MIDI Controller Lab</td>
</tr>
<tr>
<td>ILBS-344</td>
<td>Five- and Six-String Electric Bass Chord Lab</td>
</tr>
<tr>
<td>ILBS-351</td>
<td>Slap Techniques for Electric Bass 2</td>
</tr>
<tr>
<td>ILBS-361</td>
<td>Latin Bass Lines</td>
</tr>
<tr>
<td>ILBS-364</td>
<td>Bass Lab – Sight-Reading Latin Rhythms</td>
</tr>
<tr>
<td>ILBS-P385</td>
<td>Gospel Bass Lab</td>
</tr>
<tr>
<td>ILBS-421</td>
<td>Bass Lab – Advanced Reading</td>
</tr>
<tr>
<td>ILBS-481</td>
<td>Bach Cello Suites for Bowed Double Bass</td>
</tr>
<tr>
<td>ILEN-333</td>
<td>Turntable Technique</td>
</tr>
<tr>
<td>ILGT-115</td>
<td>Guitar Performance Skills for the Non-Guitar Principal</td>
</tr>
<tr>
<td>ILGT-119</td>
<td>Guitar Styles Skills Labs</td>
</tr>
<tr>
<td>ILGT-211</td>
<td>Ensemble Preparation Lab – Guitar</td>
</tr>
<tr>
<td>ILGT-213</td>
<td>Guitar Comping and Soloing in Odd Meters</td>
</tr>
<tr>
<td>ILGT-215</td>
<td>Bottleneck Blues Lab</td>
</tr>
<tr>
<td>ILGT-217</td>
<td>Creative Applications for Proficiency Materials</td>
</tr>
<tr>
<td>ILGT-221</td>
<td>Standard Tune Workshop for the Guitarist</td>
</tr>
<tr>
<td>ILGT-223</td>
<td>Guitar Harmony 1</td>
</tr>
<tr>
<td>ILGT-225</td>
<td>Guitar Chart Reading and Performance</td>
</tr>
<tr>
<td>ILGT-227</td>
<td>Guitar Chord Soloing</td>
</tr>
<tr>
<td>ILGT-228</td>
<td>Fingerpicking Blues Guitar</td>
</tr>
<tr>
<td>ILGT-230</td>
<td>Performing Solo Guitarist</td>
</tr>
<tr>
<td>ILGT-231</td>
<td>Jazz/Blues Guitar</td>
</tr>
<tr>
<td>ILGT-235</td>
<td>Jimmy Page Lab</td>
</tr>
<tr>
<td>ILGT-237</td>
<td>Hard Rock/Metal Lab</td>
</tr>
<tr>
<td>ILGT-238</td>
<td>The Music of Kenny Burrell and Grant Green</td>
</tr>
<tr>
<td>ILGT-241</td>
<td>Jazz/Rock Improvisation for Guitar</td>
</tr>
<tr>
<td>ILGT-243</td>
<td>Jazz/Rock Rhythm Guitar Playing</td>
</tr>
<tr>
<td>ILGT-245</td>
<td>Rock Guitar Lab</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](http://berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](http://berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

ILGT-247
Steel Guitar Lab
ILGT-249
Slide Guitar Lab
ILGT-251
Advanced Blues/Rock Guitar Techniques
ILGT-253
Groove Concept for Funk Guitar Performance
ILGT-261
Guitar Lab – Developmental Arpeggios
ILGT-265
Guitar Lab – Performance Techniques and Comping
ILGT-267
Guitarist Approaches to Vocal Accompaniment
ILGT-269
Polyrhythms for Guitar 1
ILGT-271
Linear Approach Concepts
ILGT-275
Recording/Practice Techniques for the Performing Guitarist
ILGT-285
Country Guitar Lab
ILGT-319
Guitar Styles of the Beatles
ILGT-321
Advanced Standard Workshop for the Guitarist
ILGT-323
Guitar Harmony 2
ILGT-325
Walking Bass Line and Chords for Guitar
ILGT-327
Advanced Chord Soloing
ILGT-331
Guitar Synthesizer Lab
ILGT-333
Electronic Effects for Guitar
ILGT-340
The George Benson Lab
ILGT-341
Jazz/Rock Improvisation for Guitar 2
ILGT-343
Jeff Beck Lab
ILGT-344
The Jim Hall Lab
ILGT-345
Advanced Rock Guitar Performance Techniques
ILGT-346
The Music of the Allman Brothers Band
ILGT-347
Jimi Hendrix Lab
ILGT-349
Solo Jazz Guitar
ILGT-360
Advanced Brazilian Guitar Styles
ILGT-363
Advanced Reading
ILGT-365
Advanced Guitar Performance Lab
ILGT-367
Building Guitar Technique through Triads
ILGT-369
Polyrhythms for Guitar 2
ILGT-373
The Linear Style of Pat Martino: Approaches to Jazz Improvisation
ILGT-375
Wes Montgomery Lab
ILGT-385
Show/Theater Guitar Lab
ILGT-386
Contemporary Sight-Reading Skills for Guitarists
ILPC-281
Introduction to Timpani
ILPC-315
Concert Snare Drum Techniques
ILPC-319
Advanced Drum Rudiments 1
ILPD-111
Drum Set Basics
ILPD-112
Jazz Drum Set Fundamentals
ILPD-125
Snare Drum Techniques for the Drum Set Principal
ILPD-211
Introduction to Brazilian and Afro-Cuban Drum Set
ILPD-212
Drum Set Chart Interpretation
ILPD-P215
Moeller Technique Lab
ILPD-217
Brush Techniques

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILPD-221</td>
<td>Rock Drumming Repertoire and Application</td>
</tr>
<tr>
<td>ILPD-225</td>
<td>Jazz Repertoire Development and Application</td>
</tr>
<tr>
<td>ILPD-229</td>
<td>Hip-Hop Repertoire Development and Application</td>
</tr>
<tr>
<td>ILPD-233</td>
<td>Funk Repertoire Development and Application</td>
</tr>
<tr>
<td>ILPD-235</td>
<td>Polyrhythms 1</td>
</tr>
<tr>
<td>ILPD-239</td>
<td>Country Drumming Styles</td>
</tr>
<tr>
<td>ILPD-250</td>
<td>Global Sight-Reading and Advanced Rhythmic Solfege</td>
</tr>
<tr>
<td>ILPD-P273</td>
<td>Cajón Playing Styles</td>
</tr>
<tr>
<td>ILPD-317</td>
<td>Advanced Brush Lab</td>
</tr>
<tr>
<td>ILPD-331</td>
<td>Contemporary Electronic Percussion</td>
</tr>
<tr>
<td>ILPD-339</td>
<td>Fusion Repertoire Development and Application</td>
</tr>
<tr>
<td>ILPD-351</td>
<td>Alternative Setups for Drum Set and Percussion</td>
</tr>
<tr>
<td>ILPD-355</td>
<td>African Rhythms for Drum Set</td>
</tr>
<tr>
<td>ILPD-357</td>
<td>South American Rhythms for the Drum Set</td>
</tr>
<tr>
<td>ILPD-361</td>
<td>New Orleans Drumming</td>
</tr>
<tr>
<td>ILPD-369</td>
<td>Double Bass Drum Studies</td>
</tr>
<tr>
<td>ILPD-373</td>
<td>Afro-Cuban Rhythms for Drum Set</td>
</tr>
<tr>
<td>ILPD-374</td>
<td>Brazilian Rhythms for the Drum Set</td>
</tr>
<tr>
<td>ILPD-P385</td>
<td>The Show Drummer/Percussionist</td>
</tr>
<tr>
<td>ILPD-424</td>
<td>Caribbean Rhythms for Drum Set</td>
</tr>
<tr>
<td>ILPD-433</td>
<td>Advanced Jazz Drumming</td>
</tr>
<tr>
<td>ILPH-351</td>
<td>Drumming Styles of Ghana</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
</tr>
<tr>
<td>ILPH-354</td>
<td>Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab</td>
</tr>
<tr>
<td>ILPH-357</td>
<td>Afro-Caribbean Rhythms and Percussion</td>
</tr>
<tr>
<td>ILPH-359</td>
<td>Brazilian Rhythms and Percussion</td>
</tr>
<tr>
<td>ILPH-365</td>
<td>Timbale Playing Styles 1</td>
</tr>
<tr>
<td>ILPH-371</td>
<td>Advanced Afro-Cuban Rhythms and Percussion</td>
</tr>
<tr>
<td>ILPH-391</td>
<td>Steelpan Techniques for Percussionists</td>
</tr>
<tr>
<td>ILPH-429</td>
<td>Contemporary Techniques for Pop Percussion</td>
</tr>
<tr>
<td>ILPH-451</td>
<td>Djembe Styles of West Africa</td>
</tr>
<tr>
<td>ILPH-459</td>
<td>Advanced Brazilian Rhythms and Percussion Ensemble</td>
</tr>
<tr>
<td>ILPM-121</td>
<td>Mallet Lab 1</td>
</tr>
<tr>
<td>ILPM-221</td>
<td>Mallet Lab 2</td>
</tr>
<tr>
<td>ILPM-231</td>
<td>Mallet Keyboard Musicianship</td>
</tr>
<tr>
<td>ILPM-341</td>
<td>Marimba Transcription and Repertoire</td>
</tr>
<tr>
<td>ILPN-P101</td>
<td>Keyboard Lab – Smart Reading</td>
</tr>
<tr>
<td>ILPN-111</td>
<td>Keyboard Lab – Reading 1</td>
</tr>
<tr>
<td>ILPN-112</td>
<td>Keyboard Lab – Reading 2</td>
</tr>
<tr>
<td>ILPN-121</td>
<td>Keyboard Lab – Comping 1</td>
</tr>
<tr>
<td>ILPN-122</td>
<td>Keyboard Lab – Comping 2</td>
</tr>
<tr>
<td>ILPN-213</td>
<td>Keyboard Lab – Chart Reading</td>
</tr>
<tr>
<td>ILPN-224</td>
<td>Keyboard Lab – Advanced Comping</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

ILPN-227  
Accompaniment Techniques for the Singer/Pianist

ILPN-235  
Upper Structure Triad Applications

ILPN-P236  
Upper Structure Triads 2: The Linear Approach

ILPN-237  
Advanced Rhythmic Lab for the Keyboardist

ILPN-241  
Advanced Stylistic Comping – Pop

ILPN-242  
Advanced Stylistic Comping – Funk/Fusion

ILPN-243  
Advanced Stylistic Comping – Latin

ILPN-244  
Advanced Stylistic Comping – Roots/Rock

ILPN-247  
Improvisation in Afro-Cuban Piano

ILPN-253  
Keyboard Lab – Improvisation

ILPN-271  
Jazz Harmonic Techniques for Piano 1

ILPN-272  
Jazz Harmonic Techniques for Piano 2

ILPN-273  
Jazz Harmonic Applications

ILPN-P274  
Jazz Harmonic Applications 2

ILPN-335  
Hammond Organ Techniques

ILPN-337  
Blues Styles for Hammond Organ

ILPN-339  
Rock Styles Lab – Hammond Organ

ILPN-345  
Hammond Organ Techniques 2

ILPN-P375  
Danilo Perez Performance Lab

ILPN-381  
Classical Repertory for Two Pianos

ILPN-385  
Classical Accompanying

ILRE-375  
Recital Workshop for Performance Majors

ILST-111  
Jazz Strings

ILST-121  
Jazz Violin Lab

ILST-240  
Sound Reinforcement Techniques for Strings

ILST-250  
Recording Techniques for String Players

ILVC-111  
Vocal Sight-Reading Techniques 1

ILVC-115  
Musical Independence Skills for Singers

ILVC-P117  
The Essentials of Voice: Best Practices for Vocalists in Technique and Performance

ILVC-151  
Acting Skills for the Vocalist

ILVC-210  
Elements of Vocal Technique for Non-Voice Principals

ILVC-211  
Vocal Sight-Reading Techniques 2

ILVC-220  
Musicianship for Singers

ILVC-271  
Microphones, PA Systems, and the Singer

ILVC-311  
Vocal Sight-Reading Techniques 3

ILWD-111  
Woodwind Lab – Techniques 1

ILWD-112  
Woodwind Lab – Techniques 2

ILWD-113  
Woodwind Lab – Techniques 3

ILWD-211  
Woodwind Improvisation Lab 1

ILWD-221  
Practice Routines for Flute

ILWD-241  
Jazz Flute Lab

ILWD-311  
Woodwind Improvisation Lab 2

ILWD-321  
Woodwind Doubling Lab – Flute

ILWD-322  
Woodwind Doubling Lab – Clarinet

ILWD-323  
Woodwind Doubling Lab – Saxophone and Theater Doubling
# PLAN YOUR SPRING 2016 SCHEDULE

**Instrumental Labs/Instrumental Studies**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILWD-331</td>
<td>Woodwind Doubling Lab – MIDI Wind Controller</td>
</tr>
<tr>
<td>ILWD-341</td>
<td>Flute Repertoire Class: Baroque through Contemporary</td>
</tr>
<tr>
<td>ILWD-P342</td>
<td>Phrasing and Interpretation in the Classical Style</td>
</tr>
<tr>
<td>ILWD-345</td>
<td>Brazilian and Latin Flute Lab</td>
</tr>
<tr>
<td>ILWD-355</td>
<td>Advanced Woodwind Sight-Reading Lab</td>
</tr>
<tr>
<td>ILWD-365</td>
<td>Saxophone Section Playing</td>
</tr>
</tbody>
</table>

**INSTRUMENTAL STUDIES**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISBR-221</td>
<td>High Brass for Music Education Majors: Trumpet/French Horn</td>
</tr>
<tr>
<td>ISBR-231</td>
<td>Low Brass for Music Education Majors: Trombone/Euphonium/Tuba</td>
</tr>
<tr>
<td>ISGT-221</td>
<td>Guitar Class for Music Education Majors</td>
</tr>
<tr>
<td>ISGT-231</td>
<td>Guitar Class for Music Therapists 1</td>
</tr>
<tr>
<td>ISGT-232</td>
<td>Guitar Class for Music Therapists 2</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
</tr>
<tr>
<td>ISKB-211</td>
<td>Basic Keyboard Techniques 1</td>
</tr>
<tr>
<td>ISKB-212</td>
<td>Basic Keyboard Techniques 2</td>
</tr>
<tr>
<td>ISKB-215</td>
<td>Keyboard Skills for the Writer</td>
</tr>
<tr>
<td>ISKB-221</td>
<td>Keyboard Class 1 for Music Education Majors</td>
</tr>
<tr>
<td>ISKB-222</td>
<td>Keyboard Class 2 for Music Education Majors</td>
</tr>
<tr>
<td>ISKB-321</td>
<td>Keyboard Class 3 for Music Education Majors</td>
</tr>
<tr>
<td>ISKB-322</td>
<td>Keyboard Class 4 for Music Education Majors</td>
</tr>
<tr>
<td>ISPC-221</td>
<td>Percussion Class for Music Education Majors</td>
</tr>
<tr>
<td>ISPC-231</td>
<td>Percussion for Music Therapy</td>
</tr>
<tr>
<td>ISST-221</td>
<td>String Class for Music Education Majors</td>
</tr>
<tr>
<td>ISVC-111</td>
<td>Guitar Accompanying Skills for the Vocalist</td>
</tr>
<tr>
<td>ISVC-112</td>
<td>Guitar Accompaniment Skills for the Vocalist 2</td>
</tr>
<tr>
<td>ISWD-221</td>
<td>Flute Class for Music Education Majors</td>
</tr>
<tr>
<td>ISWD-222</td>
<td>Single Reeds for Music Education Majors: Clarinet/Saxophone</td>
</tr>
<tr>
<td>ISWD-223</td>
<td>Double Reeds for Music Education Majors: Oboe/Bassoon</td>
</tr>
</tbody>
</table>

**INTERNSHIPS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-495</td>
<td>Composition Internship</td>
</tr>
<tr>
<td>CW-495</td>
<td>Contemporary Writing and Production Internship</td>
</tr>
<tr>
<td>EP-495</td>
<td>Electronic Production and Design Internship</td>
</tr>
<tr>
<td>FS-495</td>
<td>Film Scoring Internship</td>
</tr>
<tr>
<td>IN-299</td>
<td>Internship in Music and Entertainment 1</td>
</tr>
<tr>
<td>IN-399</td>
<td>Internship in Music and Entertainment 2</td>
</tr>
<tr>
<td>IN-492</td>
<td>Los Angeles Internship Program: 2 Credit</td>
</tr>
<tr>
<td>IN-493</td>
<td>New York Internship: 2 Credit</td>
</tr>
<tr>
<td>IN-497</td>
<td>Los Angeles Internship: 6 Credit</td>
</tr>
<tr>
<td>IN-498</td>
<td>Summer Internship Program in London</td>
</tr>
<tr>
<td>IN-499</td>
<td>New York Internship: 9 Credit</td>
</tr>
<tr>
<td>JC-495</td>
<td>Jazz Composition Internship</td>
</tr>
<tr>
<td>MB-495</td>
<td>Internship in Music Business/Management</td>
</tr>
<tr>
<td>MP-495</td>
<td>Music Production and Engineering Internship</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLANNING YOUR SPRING 2016 SCHEDULE

MTH-495
Music Therapy Internship

PM-495
Professional Music Internship

PS-495
Professional Performance Internship

SW-495
Songwriting Internship

LIBERAL ARTS

LAHS-P230
Indian Art, Music, and Culture

LAHS-231
The Ancient and Medieval Worlds

LAHS-232
The Renaissance to the Present

LAHS-233
Art History Topics

LAHS-P234
Japanese Art and Culture

LAHS-235
Global Perspectives in Postmodern Art

LAHS-P236
Race and the Visual Arts

LAHS-238
Scandals and Vandals: Forgery, Theft, and Destruction in the History of Art

LAHS-333
Approaches to Visual Culture

LAHS-P334
Artist, Society, and the Avant Garde

LAHS-P341
Creative Conversations between Music and the Visual Arts

LCHN-P181
Chinese 1

LCHN-P282
Chinese 2

LCHN-P383
Chinese 3

LCHN-P484
Chinese 4

LENG-102
English as a Second Language Intensive

LENG-104
English as a Second Language 1

LENG-105
English As a Second Language 2

LENG-106
English As a Second Language 3

LENG-111
Writing and Communication

LENG-201
Literature

LENG-211
Effective Communication

LENG-221
Preparing for the Massachusetts Communication Skills Licensing Exam

LENG-318
Studies in Poetry and Lyric

LENG-319
Fiction and Film

LENG-321
Modern Drama and Film

LENG-325
Theater Workshop

LENG-331
Creative Writing: Poetry 1

LENG-335
Fiction Writing Workshop

LENG-336
Scriptwriting for Theater, TV, and Film

LENG-337
Telling True Stories

LENG-351
Music Criticism, Reviewing, and Blogging

LENG-352
Music and Literature for Children

LENG-365
Intercultural Communication

LENG-P387
African American Children’s Literature and Culture

LENG-391
Children’s Literature: Multicultural Perspectives

LENG-P401
Scene Study Workshop

LENG-424
Advanced Theater Scriptwriting Workshop

LENG-425
Advanced Theater Production Workshop

LENG-431
Creative Writing: Poetry 2

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
**PLANNING YOUR SPRING 2016 SCHEDULE**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LENG-450</td>
<td>Poetry Jam and Slam</td>
</tr>
<tr>
<td>LENG-452</td>
<td>Poetry Jam and Slam 2</td>
</tr>
<tr>
<td>LENG-460</td>
<td>Flo’ology: Spoken Word and Improvisation</td>
</tr>
<tr>
<td>LENG-P490</td>
<td>FUSION Magazine Seminar and Practicum</td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
</tr>
<tr>
<td>LFRN-252</td>
<td>French 2</td>
</tr>
<tr>
<td>LFRN-353</td>
<td>French 3</td>
</tr>
<tr>
<td>LFRN-454</td>
<td>French 4</td>
</tr>
<tr>
<td>LHIS-202</td>
<td>Nations and Nationalism</td>
</tr>
<tr>
<td>LHIS-215</td>
<td>History of Modern East Asia</td>
</tr>
<tr>
<td>LHIS-216</td>
<td>History of the Middle East</td>
</tr>
<tr>
<td>LHIS-217</td>
<td>The Modern Age: Europe 1700–1945</td>
</tr>
<tr>
<td>LHIS-219</td>
<td>History of Nazi Germany</td>
</tr>
<tr>
<td>LHIS-220</td>
<td>Cinema in Hitler’s Germany</td>
</tr>
<tr>
<td>LHIS-223</td>
<td>History Topics</td>
</tr>
<tr>
<td>LHIS-224</td>
<td>Africana Studies: The Sociology of Black Music in American Culture</td>
</tr>
<tr>
<td>LHIS-225</td>
<td>Africana Studies: The Theology of American Popular Music</td>
</tr>
<tr>
<td>LHIS-226</td>
<td>Africana Studies: Biographies in Black (Music, Lives, and Meanings)</td>
</tr>
<tr>
<td>LHIS-P227</td>
<td>Multicultural Contemplative Practices</td>
</tr>
<tr>
<td>LHIS-228</td>
<td>Contemplative and Mystical Traditions</td>
</tr>
<tr>
<td>LHIS-229</td>
<td>Contemplative Studies</td>
</tr>
<tr>
<td>LHIS-248</td>
<td>Palestinian-Israeli Relations</td>
</tr>
<tr>
<td>LHIS-301</td>
<td>International Human Rights</td>
</tr>
<tr>
<td>LHIS-P320</td>
<td>20th-Century Women Songwriters</td>
</tr>
<tr>
<td>LHIS-321</td>
<td>America From the Jazz to the Digital Age</td>
</tr>
<tr>
<td>LHIS-P322</td>
<td>The Music of Laurel Canyon</td>
</tr>
<tr>
<td>LHIS-334</td>
<td>Contemporary History</td>
</tr>
<tr>
<td>LHIS-363</td>
<td>Gender and Power in History</td>
</tr>
<tr>
<td>LHIS-375</td>
<td>Mythology and Folklore</td>
</tr>
<tr>
<td>LHUM-100</td>
<td>Artistry, Creativity, and Inquiry Seminar</td>
</tr>
<tr>
<td>LHUM-P218</td>
<td>Interdisciplinary Collaboration in Art</td>
</tr>
<tr>
<td>LHUM-P310</td>
<td>Creativity and Expression in the Arts</td>
</tr>
<tr>
<td>LHUM-400</td>
<td>Professional Development Seminar</td>
</tr>
<tr>
<td>LHUM-P410</td>
<td>What Is Being?</td>
</tr>
<tr>
<td>LHUM-P433</td>
<td>Digital Narrative Theory and Practice</td>
</tr>
<tr>
<td>LJPN-171</td>
<td>Japanese 1</td>
</tr>
<tr>
<td>LJPN-272</td>
<td>Japanese 2</td>
</tr>
<tr>
<td>LJPN-373</td>
<td>Japanese 3</td>
</tr>
<tr>
<td>LJPN-474</td>
<td>Japanese 4</td>
</tr>
<tr>
<td>LMAS-P224</td>
<td>A Vision of Music's Future</td>
</tr>
<tr>
<td>LMAS-230</td>
<td>Indian Art, Music, and Culture</td>
</tr>
<tr>
<td>LMAS-250</td>
<td>Sound and Society: Encounter, Participation, and Transmission</td>
</tr>
<tr>
<td>LMAS-255</td>
<td>American Music Industry</td>
</tr>
<tr>
<td>LMAS-P259</td>
<td>Spanish Music, Culture, and Society</td>
</tr>
<tr>
<td>LMAS-P265</td>
<td>Radio, Television, and Music</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

LMAS-270
The R&B/Soul Business: The Roots of Hip-Hop

LMAS-320
20th-Century Women Songwriters

LMAS-322
The Music of Laurel Canyon

LMSC-130
Concepts of Mathematics

LMSC-208
Musical Acoustics

LMSC-209
Architectural Acoustics

LMSC-210
Principles of Audio Electronics

LMSC-221
Health and Wellness

LMSC-P222
Oceanography

LMSC-P223
Natural Disasters

LMSC-P224
Concepts in Contemporary Science

LMSC-240
Technology, Self, and Society

LMSC-251
Data Management and Statistics

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

LMSC-281
Logic and Programming

LMSC-306
Principles of Physics

LMSC-P307
Introduction to Psychoacoustics

LMSC-318
Environmental Science

LMSC-424
Human Anatomy and Physiology

LPHL-361
Philosophy of Religion

LPHL-365
Ethics

LPHL-381
Western Philosophy

LPHL-382
Eastern Philosophy

LPHL-383
Aesthetics

LPHL-384
Africana Philosophy

LPHL-475
Philosophy of Education

LSOC-210
Introduction to Cultural Anthropology

LSOC-211
General Psychology

LSOC-213
Music and Peace

LSOC-P219
Gay, Lesbian, and Queer Culture

LSOC-220
Music, Gender, and Society

LSOC-225
Principles of Economics

LSOC-P230
Gender and Country Music

LSOC-231
Culture, Diversity, and Artistry

LSOC-240
Women in Rock Music

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

LSOC-260
Cuban Music, Culture, and Society

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

LSOC-280
Music, Spirit, and Transformation

LSOC-281
Masculinity in Contemporary Society

LSOC-299
Music and Society Transfer Credit

LSOC-P300
City Blues

LSOC-307
Music Cognition

LSOC-311
Psychology of Music

LSOC-331
History of Political Thought

LSOC-335
Modern Political Thought

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

LHAN-245
Women in Music
LHAN-250
Maurice Ravel: The Man and His Music
LHAN-314
In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style
LHAN-317
Program Music
LHAN-320
The Music of John Cage and Morton Feldman: Sound–Time–Process
LHAN-331
The Bop Masters
LHAN-335
Analysis of Progressive Rock Music
LHAN-342
Contemporary South American Music
LHAN-345
Music and Cultures of Africa, Latin America, and South America
LHAN-346
Music and Culture of India, the Far East, and Eastern Europe
LHAN-351
The Music of Miles Davis

MUSIC BUSINESS/MANAGEMENT
MB-101
Introduction to the Music Business
MB-131
Taxation in the Music Business
MB-201
Principles of Business Management
MB-P205
The Business of Flamenco Music
MB-211
Legal Aspects of the Music Industry
MB-P235
Online Music Marketing: Campaign Strategies, Social Media, and Digital Distribution
MB-255
Computer Applications in the Music Industry
MB-275
Principles of Financial Accounting

LHAN-211
History of Western Music 1
LHAN-212
History of Western Music 2
LHAN-221
History of Jazz
LHAN-233
Classic Rock Guitar Players
LHAN-P242
Music of the English-Speaking Caribbean Islands

LHAN-245
Women in Music
LHAN-250
Maurice Ravel: The Man and His Music
LHAN-314
In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style
LHAN-317
Program Music
LHAN-320
The Music of John Cage and Morton Feldman: Sound–Time–Process
LHAN-331
The Bop Masters
LHAN-335
Analysis of Progressive Rock Music
LHAN-342
Contemporary South American Music
LHAN-345
Music and Cultures of Africa, Latin America, and South America
LHAN-346
Music and Culture of India, the Far East, and Eastern Europe
LHAN-351
The Music of Miles Davis

MUSIC BUSINESS/MANAGEMENT
MB-101
Introduction to the Music Business
MB-131
Taxation in the Music Business
MB-201
Principles of Business Management
MB-P205
The Business of Flamenco Music
MB-211
Legal Aspects of the Music Industry
MB-P235
Online Music Marketing: Campaign Strategies, Social Media, and Digital Distribution
MB-255
Computer Applications in the Music Industry
MB-275
Principles of Financial Accounting

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berkle.edu/registrar/course-search to search by course code or title.
## Course List:
### Music Business/Management/Music Education

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-287</td>
<td>Business Communication</td>
</tr>
<tr>
<td>MB-301</td>
<td>Business Leadership and Ethics</td>
</tr>
<tr>
<td>MB-305</td>
<td>Music in the International Marketplace</td>
</tr>
<tr>
<td>MB-P311</td>
<td>Copyright Law</td>
</tr>
<tr>
<td>MB-325</td>
<td>Principles of Marketing</td>
</tr>
<tr>
<td>MB-331</td>
<td>Record Company Operations</td>
</tr>
<tr>
<td>MB-335</td>
<td>Music Publishing</td>
</tr>
<tr>
<td>MB-337</td>
<td>Music Product Development</td>
</tr>
<tr>
<td>MB-339</td>
<td>Music Technology in the Marketplace</td>
</tr>
<tr>
<td>MB-398</td>
<td>Managing Technology-Driven Business</td>
</tr>
<tr>
<td>MB-340</td>
<td>Business Startups</td>
</tr>
<tr>
<td>MB-341</td>
<td>Creative Promotion in New Media</td>
</tr>
<tr>
<td>MB-345</td>
<td>Advanced Management Techniques</td>
</tr>
<tr>
<td>MB-P349</td>
<td>Music Industry Entrepreneurship</td>
</tr>
<tr>
<td>MB-355</td>
<td>Advanced Computer Applications</td>
</tr>
<tr>
<td>MB-375</td>
<td>Music Intermediaries: Agents, Managers, and Attorneys</td>
</tr>
<tr>
<td>MB-387</td>
<td>Website Design and Management</td>
</tr>
<tr>
<td>MB-P389</td>
<td>Managing Technology-Driven Business</td>
</tr>
<tr>
<td>MB-391</td>
<td>Concerts and Touring</td>
</tr>
<tr>
<td>MB-P395</td>
<td>Business Finance</td>
</tr>
<tr>
<td>MB-397</td>
<td>Website Development for eBusiness</td>
</tr>
<tr>
<td>MB-405</td>
<td>Advanced Legal Issues and Contract Negotiation</td>
</tr>
<tr>
<td>MB-P415</td>
<td>International Music Licensing</td>
</tr>
<tr>
<td>MB-P421</td>
<td>Digital Marketing in the Music Industry</td>
</tr>
<tr>
<td>MB-P425</td>
<td>Strategic Management</td>
</tr>
<tr>
<td>MB-433</td>
<td>Current Events in the Music Industry</td>
</tr>
<tr>
<td>MB-435</td>
<td>Emerging Music Business Models</td>
</tr>
<tr>
<td>MB-490</td>
<td>Senior Practicum 1 (Heavy Rotation Records)</td>
</tr>
<tr>
<td>MB-491</td>
<td>Senior Practicum 2 (Heavy Rotation Records)</td>
</tr>
<tr>
<td>MB-P493</td>
<td>Entrepreneurial Practicum</td>
</tr>
<tr>
<td>MB-495</td>
<td>Internship in Music Business/Management</td>
</tr>
<tr>
<td>MB-P499</td>
<td>International Industry Seminar</td>
</tr>
</tbody>
</table>

### Music Education

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-111</td>
<td>Introduction to Music Education</td>
</tr>
<tr>
<td>ME-152</td>
<td>Computer Applications for Music Education</td>
</tr>
<tr>
<td>ME-211</td>
<td>Elementary Classroom Methods</td>
</tr>
<tr>
<td>ME-212</td>
<td>Music Classroom Methods and Materials</td>
</tr>
<tr>
<td>ME-311</td>
<td>Secondary Classroom Methods</td>
</tr>
<tr>
<td>ME-321</td>
<td>Choral Methods and Materials</td>
</tr>
<tr>
<td>ME-326</td>
<td>Multimedia for the Educator</td>
</tr>
<tr>
<td>ME-328</td>
<td>Music, the Brain, and Learning</td>
</tr>
<tr>
<td>ME-332</td>
<td>Music in Early Childhood</td>
</tr>
<tr>
<td>ME-341</td>
<td>Teaching With a Multicultural Perspective</td>
</tr>
<tr>
<td>ME-P342</td>
<td>Composition, Technology, and the K-12 Student</td>
</tr>
<tr>
<td>ME-352</td>
<td>Preparing for the Music Licensing Exam</td>
</tr>
<tr>
<td>ME-355</td>
<td>Music Education Orff Ensemble</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME-381</td>
<td>Survey of Instrumental Literature</td>
</tr>
<tr>
<td>ME-383</td>
<td>Survey of Choral Music Literature</td>
</tr>
<tr>
<td>ME-385</td>
<td>Methods and Materials for Marching Band</td>
</tr>
<tr>
<td>ME-387</td>
<td>Fundamentals of Woodwind &amp; Brass Repairs</td>
</tr>
<tr>
<td>ME-388</td>
<td>Specialized Instrument Repair</td>
</tr>
<tr>
<td>ME-389</td>
<td>Instrument Repair: Keyboard Instruments</td>
</tr>
<tr>
<td>ME-431</td>
<td>Instrumental Methods and Materials</td>
</tr>
<tr>
<td>ME-475</td>
<td>Pre-Practicum Apprenticeship/Seminar</td>
</tr>
<tr>
<td>ME-495</td>
<td>Practice Teaching/Seminar</td>
</tr>
<tr>
<td>MHIS-201</td>
<td>History of Music in the European Tradition: Topics</td>
</tr>
<tr>
<td>MHIS-P202</td>
<td>History of Music in the European Tradition: Iconic Works</td>
</tr>
<tr>
<td>MHIS-P203</td>
<td>History of Music in the European Tradition: Chronology</td>
</tr>
<tr>
<td>MHIS-222</td>
<td>History of Rock</td>
</tr>
<tr>
<td>MHIS-231</td>
<td>History of Film Music</td>
</tr>
<tr>
<td>MHIS-247</td>
<td>Music of Women Composers</td>
</tr>
<tr>
<td>MHIS-251</td>
<td>General Music History 1</td>
</tr>
<tr>
<td>MHIS-252</td>
<td>General Music History 2</td>
</tr>
<tr>
<td>MHIS-253</td>
<td>African American Composers</td>
</tr>
<tr>
<td>MHIS-261</td>
<td>Concert Music after 1945</td>
</tr>
<tr>
<td>MHIS-341</td>
<td>African American Music, History, and Culture – Contemporary Connections</td>
</tr>
<tr>
<td>MHIS-342</td>
<td>The Music of the English-Speaking Caribbean Islands</td>
</tr>
<tr>
<td>MHIS-P343</td>
<td>Survey of Brazilian Music History</td>
</tr>
</tbody>
</table>

**MUSIC LITERATURE AND ANALYSIS**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLAN-243</td>
<td>Japanese Music and Instruments</td>
</tr>
<tr>
<td>MLAN-266</td>
<td>Dmitri Shostakovich: His Music and Life</td>
</tr>
<tr>
<td>MLAN-288</td>
<td>Music of Olivier Messiaen</td>
</tr>
<tr>
<td>MLAN-311</td>
<td>Analysis of Classical and Romantic Music</td>
</tr>
<tr>
<td>MLAN-312</td>
<td>Analysis of 20th- and 21st-Century Music</td>
</tr>
<tr>
<td>MLAN-315</td>
<td>Traditional Composition Forms in the 20th Century 1</td>
</tr>
<tr>
<td>MLAN-316</td>
<td>Traditional Composition Forms in the 20th Century 2</td>
</tr>
<tr>
<td>MLAN-352</td>
<td>The Music of Duke Ellington</td>
</tr>
<tr>
<td>MLAN-353</td>
<td>The Music of Charles Mingus</td>
</tr>
<tr>
<td>MLAN-371</td>
<td>The Beethoven String Quartets</td>
</tr>
<tr>
<td>MLAN-372</td>
<td>Bartók’s Chamber Music</td>
</tr>
<tr>
<td>MLAN-373</td>
<td>Early Chamber Music of Arnold Schoenberg</td>
</tr>
<tr>
<td>MLAN-374</td>
<td>The Music of J.S. Bach</td>
</tr>
<tr>
<td>MLAN-375</td>
<td>The Music of Igor Stravinsky</td>
</tr>
<tr>
<td>MLAN-376</td>
<td>The Symphonies of Jean Sibelius</td>
</tr>
<tr>
<td>MLAN-381</td>
<td>Seminal Composers of the 20th Century</td>
</tr>
<tr>
<td>MLAN-385</td>
<td>Analysis of Sonata Forms</td>
</tr>
<tr>
<td>MLAN-P411</td>
<td>Current Trends in Orchestra Composition</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

MUSIC PRODUCTION AND ENGINEERING

MP-110  Introduction to Music Production and Engineering
MP-113  Accelerated Pro Tools
MP-114  Critical Listening Lab for Musicians
MP-115  Production Analysis Lab for Musicians
MP-P121 Introduction to Game Audio
MP-P124 Advanced Audio Ear Training for Mix Engineers
MP-P204 Audio Basics for Recording
MP-205 Recording and Mix Techniques for Musicians
MP-P206 Microphone Techniques: Recording and Production
MP-P207 Art of Mixing
MP-P208 Advanced Mixing and Mastering
MP-210 Principles of Independent Record Production
MP-211 Audio Technology 1
MP-212 Audio Technology 2
MP-214 Critical Listening Lab
MP-215 Production Analysis Lab
MP-225 MIDI Systems for Music Production
MP-226 Hybrid Recording and Mixing
MP-P235 Collaborative Production
MP-241 Mix Techniques Lab
MP-247 The Business of Music Production
MP-P302 Audio Postproduction for Film and TV
MP-P303 Audio Mastering Techniques
MP-P304 Music Production: From Preproduction to Final Audio Master
MP-305 Record Production for Musicians
MP-310 Sound Reinforcement for Musicians
MP-318 Creative Production Skills
MP-320 Music Production for Records
MP-322 Sound Reinforcement Systems
MP-325 Sound Reinforcement Lab
MP-P335 Digital DJing Technique
MP-340 Multitrack Recording Techniques
MP-341 Mix Techniques 2
MP-351 Microphone Theory and Applications
MP-385 Advanced Recording Techniques
MP-421 Music Production for Visual Media
MP-431 Vocal Production
MP-P432 Vocal Technologies for Records
MP-P435 Orchestral Recording Techniques
MP-P440 Recording Drums
MP-441 Advanced Mix Lab
MP-P442 Control Surface Mixing Techniques
MP-456 Analog Recording Techniques and Applications
MP-457 Ensemble Recording Techniques

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

MP-458
Live Concert Recording and Mixing Techniques

MP-P460
Freelancing for Producers and Engineers

MP-461
Advanced Production Projects

MP-471
Remixing for the Commercial Marketplace

MP-475
Masters Engineering Lab

MP-495
Music Production and Engineering Internship

MUSIC TECHNOLOGY

MTEC-111
Introduction to Music Technology

MTEC-200
Berklee Internet Radio Network Workshop

MTEC-214
Producing Music with Logic Pro X

MTEC-222
Introduction to Synthesizer Programming and Sound Design

MTEC-P230
Electronic Music on the Ipad

MTEC-308
Applications of Loudspeaker Design

MTEC-321
Music and Sound Production for Games

MTEC-P323
Production and Business of Dance Music

MTEC-360
Architecture and Acoustics of Critical Listening Environments

MTEC-383
Studio Maintenance and Troubleshooting

MTEC-420
Advanced Digital Mastering, Editing, and Delivery

MTEC-P421
Audio Implementation for Video Games

MTEC-P422
Surround Sound Techniques and Practices

MTEC-455
Hip-Hop Production for Records

MTEC-P475
Interdisciplinary Arts Institute Seminar

MTEC-P480
Interdisciplinary Arts Institute Directed Study

MUSIC THERAPY

MTH-111
Assistive Music Technology for the Visually Impaired

MTH-201
Introduction to International Music Therapy

MTH-211
Mind/Body Disciplines for Musicians

MTH-231
Music in Special Education

MTH-232
Music Therapy Practicum 1: Special Education

MTH-233
Practicum 1 Field Work

MTH-281
Technology for Music Therapists

MTH-301
Behavioral Assessment and Observation

MTH-312
Music Therapy Practicum 2: Older Adults

MTH-313
Practicum 2 Field Work

MTH-331
Research in Music Therapy

MTH-332
Music Therapy Practicum 3: Research

MTH-333
Practicum 3 Field Work

MTH-351
Exceptional Children

MTH-411
Music in Psychotherapy

MTH-412
Music Therapy Practicum 4: Psychiatry

MTH-413
Practicum 4 Field Work

MTH-431
Music Therapy and Medicine

MTH-432
Music Therapy Practicum 5: Medicine

MTH-433
Practicum 5 Field Work

MTH-475
Music Therapy Senior Seminar

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

MTH-495  
Music Therapy Internship

MUSIC TECHNOLOGY INNOVATION  
(VALENCIA CAMPUS ONLY)

MTI-P304  
Live Sound and Stage Craft

MTI-P305  
Recording Skills for Music Production

MTI-P306  
Mixing for Musicians

MTI-P307  
Electronic Dance Music Creation With Ableton Live

MTI-P308  
Virtual Production Techniques

MTI-P309  
Music Video Production and Dissemination

MTI-P310  
Live Electronic Performance and DJ Skills

PERFORMANCE EAR TRAINING

PFET-P211  
Advanced Rhythmic Techniques for Performers

PFET-P351  
Ensemble Ear Training for Performance

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

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

PFET-364  
Performance Ear Training for Keyboards 1

PFET-365  
Performance Ear Training for Keyboards 2

PFET-367  
Performance Ear Training for Guitar 1

PFET-368  
Performance Ear Training for Guitar 2

PFET-370  
Performance Ear Training for Percussion 1

PFET-371  
Performance Ear Training for Percussion 2

PFET-373  
Performance Ear Training for Voice 1

PFET-374  
Performance Ear Training for Voice 2

PFET-376  
Performance Ear Training for Bass 1

PFET-377  
Performance Ear Training for Bass 2

PERFORMANCE STYLES/SURVEYS

PFSS-P301  
Survey of Mediterranean Musical Styles

PFSS-311  
Survey of Bass Styles

PFSS-321  
Survey of Brass Styles

PFSS-331  
Survey of Guitar Styles

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

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

PFSS-351  
Survey of Piano Styles

PFSS-361  
Survey of Contemporary String Styles

PFSS-P362  
Survey of American Roots Music Styles

PFSS-P363  
Bluegrass Traditions and Contemporary Trends

PFSS-371  
Survey of Vocal Styles

PFSS-381  
Survey of Woodwind Styles

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

PRIVATE INSTRUCTION AND RECITAL PREPARATION

PIXX-111  
Private Instruction 1

PIXX-112  
Private Instruction 2

PIXX-211  
Private Instruction 3

PIXX-212  
Private Instruction 4

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PI-211</td>
<td>Recital Preparation 1</td>
</tr>
<tr>
<td>PI-212</td>
<td>Recital Preparation 2</td>
</tr>
<tr>
<td>PI-311</td>
<td>Private Instruction 5</td>
</tr>
<tr>
<td>PI-312</td>
<td>Private Instruction 6</td>
</tr>
<tr>
<td>PI-411</td>
<td>Private Instruction 7</td>
</tr>
<tr>
<td>PI-412</td>
<td>Private Instruction 8</td>
</tr>
<tr>
<td>PP-211</td>
<td>Recital Preparation 3</td>
</tr>
<tr>
<td>PP-212</td>
<td>Recital Preparation 4</td>
</tr>
<tr>
<td>PP-311</td>
<td>Recital Preparation 5</td>
</tr>
<tr>
<td>PP-312</td>
<td>Recital Preparation 6</td>
</tr>
<tr>
<td>PP-411</td>
<td>Recital Preparation 7</td>
</tr>
<tr>
<td>PP-412</td>
<td>Recital Preparation 8</td>
</tr>
<tr>
<td>PM-111</td>
<td>Essentials of Success</td>
</tr>
<tr>
<td>PM-230</td>
<td>Computer Literacy for the Professional Musician</td>
</tr>
<tr>
<td>PM-300</td>
<td>The General Business Gig: Artistry and Business Development</td>
</tr>
<tr>
<td>PM-310</td>
<td>Financial Management for Musicians</td>
</tr>
<tr>
<td>PM-320</td>
<td>Investment Principles for the Professional Musician</td>
</tr>
<tr>
<td>PM-325</td>
<td>Managerial Finance</td>
</tr>
<tr>
<td>PM-330</td>
<td>The Private Studio Teacher</td>
</tr>
<tr>
<td>PM-340</td>
<td>The Artist Entrepreneur</td>
</tr>
<tr>
<td>PM-375</td>
<td>Music Career Planning Seminar</td>
</tr>
<tr>
<td>PM-425</td>
<td>The Business of Professional Music</td>
</tr>
<tr>
<td>PM-475</td>
<td>Professional Music Capstone Project</td>
</tr>
<tr>
<td>PM-476</td>
<td>Professional Music Capstone Project – Online</td>
</tr>
<tr>
<td>PM-495</td>
<td>Professional Music Internship</td>
</tr>
<tr>
<td>PMH-250</td>
<td>Movement for Musicians</td>
</tr>
<tr>
<td>PS-180</td>
<td>Music and Life of Bob Marley</td>
</tr>
<tr>
<td>PS-190</td>
<td>Improvisation Concepts Workshop 1</td>
</tr>
<tr>
<td>PS-192</td>
<td>Improvisation Concepts Workshop 2</td>
</tr>
<tr>
<td>PS-P265</td>
<td>The Music of Kenny &quot;Babyface&quot; Edmonds</td>
</tr>
<tr>
<td>PS-P310</td>
<td>Music Director Production Techniques</td>
</tr>
<tr>
<td>PS-495</td>
<td>Professional Performance Internship</td>
</tr>
<tr>
<td>PS-498</td>
<td>Directed Study in Improvisation</td>
</tr>
<tr>
<td>PS-499</td>
<td>Global Jazz Forum</td>
</tr>
<tr>
<td>PSBS-225</td>
<td>Fundamentals of Improvisation for Bass</td>
</tr>
<tr>
<td>PSBS-321</td>
<td>Concepts for Jazz Bass Lines</td>
</tr>
<tr>
<td>PSBS-331</td>
<td>Electric Bass Performance Styles</td>
</tr>
<tr>
<td>PSBS-341</td>
<td>Jazz Masters of the Bass</td>
</tr>
<tr>
<td>PSBS-P345</td>
<td>Latin Jazz Masters</td>
</tr>
<tr>
<td>PSBS-375</td>
<td>Bass in the Free Improvisation Idiom</td>
</tr>
<tr>
<td>PSBS-425</td>
<td>Advanced Improvisation Techniques for Bass</td>
</tr>
<tr>
<td>PSGT-211</td>
<td>Improvisation for Guitar 1</td>
</tr>
<tr>
<td>PSGT-212</td>
<td>Improvisation for Guitar 2</td>
</tr>
<tr>
<td>PSGT-221</td>
<td>Guitar Performance Skills</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2016 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSGT-225</td>
<td>Essentials of Solo and Rhythm Guitar 1</td>
</tr>
<tr>
<td>PSGT-311</td>
<td>Improvisation for Guitar 3</td>
</tr>
<tr>
<td>PSGT-365</td>
<td>Advanced Guitar Performance</td>
</tr>
<tr>
<td>PSH-P150</td>
<td>Body Mapping for Musicians</td>
</tr>
<tr>
<td>PSH-200</td>
<td>Vocal Technique and Wellness</td>
</tr>
<tr>
<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
</tr>
<tr>
<td>PSH-250</td>
<td>Yoga for Musicians 1</td>
</tr>
<tr>
<td>PSH-252</td>
<td>Yoga for Musicians 2</td>
</tr>
<tr>
<td>PSH-P260</td>
<td>Tai Chi Chuan for Musicians 1</td>
</tr>
<tr>
<td>PSH-261</td>
<td>Playing in the Key of Qi: Qigong for Musicians</td>
</tr>
<tr>
<td>PSH-P262</td>
<td>Integral Tai Chi</td>
</tr>
<tr>
<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
</tr>
<tr>
<td>PSH-338</td>
<td>Awareness Training for Musicians 2</td>
</tr>
<tr>
<td>PSH-P360</td>
<td>Tai Chi Chuan for Musicians 2</td>
</tr>
<tr>
<td>PSHR-P270</td>
<td>Traditional Microtonal Theory and Application</td>
</tr>
<tr>
<td>PSHR-321</td>
<td>Harmonic Considerations in Improvisation 1</td>
</tr>
<tr>
<td>PSHR-322</td>
<td>Harmonic Considerations in Improvisation 2</td>
</tr>
<tr>
<td>PSIJ-211</td>
<td>Jazz Improvisational Techniques</td>
</tr>
<tr>
<td>PSIJ-215</td>
<td>Standard Jazz Repertoire 1</td>
</tr>
<tr>
<td>PSIJ-216</td>
<td>Standard Jazz Repertoire 2</td>
</tr>
<tr>
<td>PSIJ-221</td>
<td>Jazz Improvisation Techniques 1</td>
</tr>
<tr>
<td>PSIJ-255</td>
<td>The Music of Wayne Shorter</td>
</tr>
<tr>
<td>PSIJ-271</td>
<td>Ready, Aim, Improvise!</td>
</tr>
<tr>
<td>PSIJ-280</td>
<td>The Jazz Language</td>
</tr>
<tr>
<td>PSIJ-311</td>
<td>Chord Scale Theory in Improvisation</td>
</tr>
<tr>
<td>PSIJ-315</td>
<td>Improvisation on Standard Songs</td>
</tr>
<tr>
<td>PSIJ-321</td>
<td>Jazz Improvisation Techniques 2</td>
</tr>
<tr>
<td>PSIJ-322</td>
<td>Jazz Improvisation Techniques 3</td>
</tr>
<tr>
<td>PSIJ-325</td>
<td>Jazz Interpretation</td>
</tr>
<tr>
<td>PSIJ-331</td>
<td>The Jazz Line</td>
</tr>
<tr>
<td>PSIJ-P332</td>
<td>Practicing Jazz</td>
</tr>
<tr>
<td>PSIJ-335</td>
<td>Melodic Structures in Improvisation</td>
</tr>
<tr>
<td>PSIJ-341</td>
<td>Pentatonics in Improvisation</td>
</tr>
<tr>
<td>PSIJ-346</td>
<td>Thematic Development in Improvisation and Composition</td>
</tr>
<tr>
<td>PSIJ-351</td>
<td>Performance and Analysis of Bebop Music</td>
</tr>
<tr>
<td>PSIJ-371</td>
<td>Performing Harmony Workshop 1</td>
</tr>
<tr>
<td>PSIJ-421</td>
<td>Jazz Improvisation Techniques 4</td>
</tr>
<tr>
<td>PSIJ-422</td>
<td>Jazz Improvisation Techniques 5</td>
</tr>
<tr>
<td>PSIJ-423</td>
<td>Jazz Improvisation Techniques 6</td>
</tr>
<tr>
<td>PSIJ-425</td>
<td>Advanced Jazz Improvisational Techniques</td>
</tr>
<tr>
<td>PSIJ-P426</td>
<td>Jazz Rhythm Section Accompaniment Skills</td>
</tr>
<tr>
<td>PSIM-221</td>
<td>Improvisation Techniques for the Blues Player</td>
</tr>
<tr>
<td>PSIM-231</td>
<td>Rock Improvisational Techniques 1</td>
</tr>
<tr>
<td>PSIM-P241</td>
<td>Fusion Performance and Composition</td>
</tr>
<tr>
<td>PSIM-327</td>
<td>Improvisation in the Jazz/Blues Idiom</td>
</tr>
<tr>
<td>PSIM-335</td>
<td>Improvisation in the Jazz-Rock/Fusion Idioms</td>
</tr>
<tr>
<td>PSIM-341</td>
<td>Improvisation in the Latin/Jazz Idiom</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

PSIM-351
The Composing Performer Ensemble

PSIM-P421
Advanced Pan-American Jazz Performance

PSIS-P364
Melodic Variation Techniques in American String Traditions

PSME-311
Recital Class for Music Education Majors

PSPC-231
Fundamentals of Improvisation for Percussion

PSPC-341
Studio Drumming Techniques and Applications

PSPC-P400
The Self-Produced Drummer

PSPN-335
Contrapuntal Jazz Improvisation for Pianists

PSPR-345
Country Music

PSPR-361
Motown

PSPR-362
Rock and Roll Hall of Fame

PSPR-365
The Pop/Rock Player/Vocalist

PSPR-381
Commercial Band Workshop

PST-351
Stage Performance Techniques 1

PST-P352
Stage Performance Techniques 2

PST-385
Elements of Theater Production

PST-451
The Musical Director

PST-471
Stage Performance Workshop 1 – Rock and Pop Idiom

PST-472
Stage Performance Workshop 2 – Rock and Pop Idiom

PSVC-110
Elements of Vocal Technique

PSVC-131
American Diction for Singers

PSVC-161
The Professional Vocalist Audition Workshop

PSVC-231
Voice Class for Instrumentalists 1

PSVC-232
Voice Class for Instrumentalists 2

PSVC-P320
Introduction to Classical Art Song and Lyric Diction

PSVC-321
Vocal Pedagogy

PSVC-P323
Vocal Improvisation/R&B and Other Contemporary Idioms

PSVC-325
Vocal Improvisation in the Jazz Idiom

PSVC-333
Foundations of Singing with Soul

PSVC-365
Stage Performance Workshop – Jazz Standards

PSVC-425
Advanced Vocal Improvisation Techniques

PSVC-435
Advanced Techniques of Voice Production

PSVC-P440
Vocal Perspectives on Songwriting

PSVC-P441
Vocal Perspectives on Songwriting 2

PSW-235
World Percussion for Nonpercussionists

PSW-335
World Percussion for Percussionists

PSW-341
The Music of Ghana

PSW-342
The Music of Guinea and Mali

PSW-345
Seminar on Latin American Music

PSW-350
South Indian Rhythmic Solfege and Jazz/World Music 1

PSW-351
South Indian Rhythmic Solfege and Jazz/Global Music 2

PSW-361
Brazilian Musical Styles

PSW-P370
Melody and Scale Resources of East Asian Music
PLAN YOUR SPRING 2016 SCHEDULE

PROFESSIONAL WRITING

PW-111
Music Application and Theory

PW-P121
Music Notation Software Workshop

PW-165
The Creative Flame

PW-P240
Compositional Techniques of Bob Brookmeyer

PW-P321
Music Writing and Production with the iPad

PW-361
Multimedia for the Writer

PW-365
Orchestral Mock-Up Production

PW-461
Writing the Film Musical

PW-468
Professional Writing Seminar

SONGWRITING

SW-111
Essentials of Songwriting

SW-P152
Pro Tools for Producers/Songwriters

SW-161
Introduction to Desktop/Digital Audio 1

SW-P181
Non-Linear Writing, Production, and Performance for the Songwriter

SW-P191
Logic Skills for Songwriters

SW-211
Songwriting 1

SW-212
Songwriting 2

SW-221
Lyric Writing 1

SW-222
Lyric Writing 2

SW-225
Hip-Hop Songwriting

SW-P226
Creating Tracks for Hip-Hop Songs

SW-P298
Special Topics in Songwriting: Genre, Artist, and Market Focus

SW-231
Arranging for Songwriters

SW-P234
Writing Children’s Music

SW-236
Guitar Techniques for Songwriting

SW-P238
Keyboard Techniques for Songwriters

SW-241
Survey of Popular Song Styles

SW-P245
Rock Songwriting Workshop

SW-261
Basic Recording and Production Techniques

SW-311
Advanced Songwriting

SW-321
Advanced Lyric Writing 1

SW-325
The Music of John Lennon

SW-P326
The Songs of Paul Simon: The Art and Craft of an American Master

SW-335
The Business of Songwriting

SW-336
Songwriting Collaboration

SW-345
Musical Theater Writing 1

SW-350
Songwriting and Social Change

SW-361
Song Demo Production Techniques

SW-362
Advanced Song Production Seminar

SW-P363
Songwriting for Film and TV

SW-365
Song Demo in the Recording Studio

SW-371
Singer/Songwriter Workshop

SW-P373
Advanced Guitar Techniques for Songwriters

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2016 SCHEDULE

SW-P375
Songwriting for Non-Songwriting Majors

SW-P421
Advanced Lyric Writing 2

SW-445
Musical Theater Writing 2

SW-495
Songwriting Internship

SW-P497
Senior Seminar in Songwriting

SW-498
Directed Study in Songwriting

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
Directed Study Faculty – Professional Writing and Music Technology Division

**CM-398**

**Directed Study in Composition 1**
Bill Banfield  
Larry Bell  
Ramon Castillo  
Alla Cohen  
Beth Denisch  
Tamar Diesendruck  
Marti Epstein  
Peyman Farzinpour  
Scott Fessler  
Arnold Friedman  
Greg Glancey  
Jonathan Holland  
Derek Hurst  
Alexandros Kalogeras  
Vuk Kulenovic  
Dennis Leclaire  
Allen LeVines  
Panagiotis Liaropoulos  
Elena Lucas  
Margaret McAllister  
Don McDonnell  
Tom McGah  
James Russell Smith  
Francine Trester  
Gabriele Vanoni  
Julius P. Williams  
Clyde Witmyer

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

**CM-P399**

**Directed Studies in Electronic Music Composition**  
Derek Hurst

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

**CM-497**

**Directed Study in Composition 2**
Bill Banfield  
Larry Bell  
Ramon Castillo  
Alla Cohen  
Beth Denisch  
Tamar Diesendruck  
Marti Epstein  
Peyman Farzinpour  
Scott Fessler  
Greg Glancey  
Jonathan Holland  
Derek Hurst  
Alexandros Kalogeras  
Vuk Kulenovic  
Dennis Leclaire  
Allen LeVines  
Panagiotis Liaropoulos  
Elena Lucas  
Margaret McAllister  
Don McDonnell  
Tom McGah  
James Russell Smith  
Francine Trester  
Gabriele Vanoni  
Julius P. Williams  
Clyde Witmyer

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

**CM-498**

**Directed Study in Composition 3**
Bill Banfield  
Larry Bell  
Alla Cohen  
Beth Denisch  
Tamar Diesendruck  
Marti Epstein  
Arnold Friedman  
Greg Glancey  
Jonathan Holland  
Vuk Kulenovic  
Dennis Leclaire  
Panagiotis Liaropoulos  
Elena Lucas  
Don McDonnell  
Tom McGah  
James Russell Smith  
Francine Trester  
Michael Weinstein

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

**CM-499**

**Directed Study in Jazz Composition**
Eric Gould  
Greg Hopkins  
Ayn Inserto  
Bob Pilkington  
Shamie Royston

NOTE: See instructor in first week to establish meeting times.
PLAN YOUR SPRING 2016 SCHEDULE

COND-498
Directed Study in Conducting
Tiffany Chang
Peyman Farzinpour
Irina Georgieva
Isaiah Jackson
Jeffrey Means
Carmen Moral
Francisco Noya
Eric Stern
Louis Stewart
Julius P. Williams

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

CW-498
Directed Study in Contemporary Writing
Kurt Biederwolf
Joseph Carrier
Bill Elliott
Chrissy Tignor
Jerry Gates
Renato Milone
Daniel Moretti
Matthew Nicholl
Andrea Pejrolo
Loudon Stearns

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

PS-498
Directed Study in Improvisation
Marco Pignataro
David Santoro
Kenny Werner

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

SW-498
Directed Study in Songwriting
Jon Aldrich
Erin Barra
Sarah Brindell
Ben Camp
Brian Ellis
Paula M. Gallitano
Bonnie Hayes
James Kachulis
Scarlet Keys
Jack Perricone
Mark Simos

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

Special Section Listings

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-385</td>
<td>all sections - NOTE: This course meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-P435</td>
<td>all sections - NOTE: This course meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-P440</td>
<td>all sections - NOTE: This course meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-441</td>
<td>all sections - NOTE: This course meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course meets every other week for four hours.</td>
</tr>
<tr>
<td>PSPC-341</td>
<td>all sections - NOTE: The Thursday meeting meets every other week for four hours.</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for jazz vocalists; Section 002 primarily for pop, rock, R&amp;B vocalists.</td>
</tr>
<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 required.</td>
</tr>
</tbody>
</table>
PLAN YOUR SPRING 2016 SCHEDULE

Private Instructors

Bass
Tom Appleman
Victor Bailey
Whit Browne
Dave Buda
Dave Clark
Paul Del Nero
John Funkhouser
Bruce Gertz
Lincoln Goines
Susan Hagen
Fernando Huergo
John Lockwood
Christopher Loftlin
Ed Lucie
Ron Mahdi
David Marvuglio
Daniel Morris
Bruno Raberg
Joe Santerre
Barry Smith
Oscar Stagnaro
Jim Stinnett
Anthony Vitti

Brass
Lin Biviano
Ken Cervenka
Allan Chase
John Faieta
Greg Fritz
Christine Fawson
Charlie Lewis
Tiger Okoshi
Jason Palmer
Tom Plsek
Gus Sebring
Jeff Stout
Michael Weinstein
Phil Wilson

Guitar
Abigail Aronson
John Baboian
Sheryl Bailey
Kevin Barry
Bruce Bartlett
Kevin Belz
Lyle Brewer

Bass
Freddie Bryant
Jon Damian
Sal DiFusco
Jon Finn
David Fliezenski
Daniel Flor
Tomo Fujita
David Gilmore
Mick Goodrick (Prior Written Approval)
Charles Hansen
Craig Hldy
Thaddeus Hogarth
Richie Hart
Mike Ihde
Scotty Johnson
Julien Kasper
Jim Kelly
Don Lappin
Jeffrey Lockhart
Andrew Maness
Shaun Michaud
Jane Miller
Tim Miller
Amanda Monaco
Joe Musella
David Newsam
Lauren Passarelli
Rick Peckham
Kimberley Perlak (Prior Written Approval)
Jim Peterson
Jack Pezanelli
Joe Rogers
Randy Roos
Colin Sapp
Bruce Saunders
Ben Sher
Curt Shumate
Bob Stanton
Robin Stone
Joe Stump
Ken Taft
Scott Tarulli
David Tronzo
Guy Van Duser
Jon Wheatley
Mark White
John Wilkins
Mike Williams
Bret Willmott
Norman Zocher

Percussion
Drumset
Henrique De Almeida
Kenwood Dennard
Dave DiCenso
Marko Djordjevic
Larry Finn
Ian Froman
Joe Galeota
Bob Gullotti
Skip Hadden
Jon Hazlila
Yoron Israel
Bob Kaufman
Billy Kilson
Mark Kohler
Jerry Leake
Bertram Lehmann
Ricardo Monzon
James Murphy
Alberto Netto
Marcello Pellitteri
Ralph Peterson, Jr.
Kim Plainfield
Jackie Santos
Casey Scheuerei
Sean Skeete
Tony Thunder Smith
Neal Smith
Bob Tamagni
Mark Walker
Dave Weigert
Steve Wilkes

Hand Percussion
Eguie Castrillo
Ernesto Diaz
Joe Galeota
Jerry Leake
Mike Ringquist

Steel Pan
Gustavo Agatiello
Ed Saindon

Orchestral Percussion
Richard Flanagan
Thomas Schmidt

Marimba
Gustavo Agatiello
Richard Flanagan
Ed Saindon

Piano
John Arcaro
Leo Blanco
JoAnne Brackeen
Consuelo Candelaria-Barry
Frank Carlberg
Robert Christopherson
Jeff Covell
Suzanne Davis
Jennifer Elowsky-Fox
Laszlo Gardony
Tony Germain (Prior Written Approval)
Kevin Harris
Steve Heck
Russ Hoffmann
Steve Hunt
Matt Jenson
Hey Rim Jeon
Doug Johnson
Christian Li
Dave Limina
Alizon Lissance
Moira Lo Bianco
Maxim Lubarsky
Alain Mallet
Nando Michel
Yoko Miwa
John Mulroy
Vadim Neselovskyi
Ross Ramsay
Josh Rosen
Marc Rossi
Daniela Schachter
Tim Ray
Suzanna Sifter
Jonathan Singleton
Francesca Tanksley
Bruce Thomas
Stephany Tierman (Prior Written Approval)
Greg Wardson
Robert Winter
Chihiro Yamanaka
Jason Yeager

Mike Ringquist
Thomas Schmidt
Nancy Zeltsman

Vibraphone
Gustavo Agatiello
Ed Saindon
Thomas Schmidt
PLAN YOUR SPRING 2016 SCHEDULE

String
Banjo
Wesley Corbett

Cello
Mike Block
Eugene Friesen
Patrice Jackson
Owen Young

Harp
Maev Gilchrist
Felice Pomeranz

Mandolin
Jason Anick
Joe Walsh

Oud
Simon Shaheen

Qanun
Simon Shaheen

Viola
Jason Anick
Julianne Lee
Mimi Rabson
David Wallace

Violin
Darol Anger
Jason Anick
Matt Glaser
Sandra Kott
Julianne Lee
Mimi Rabson
Simon Shaheen
Rob Thomas
David Wallace

Voice
Kris Adams
Linda Balliro
Janie Barnett
Thomas Baskett
Mili Bermejo
Joey Blake
Sharon Brown
Andrea Capozzoli
Karen Carr
Carrie Cheron

Woodwind
Jackie Beard
Walter Beasley
Fernando Brandao
Rick DiMuzio
George Garzone
Private Instruction and Recital Preparation Requirements

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

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

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

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Private Instruction</th>
<th>Recital Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASS</td>
<td>PIBS-XXX</td>
<td>RPBS-XXX</td>
</tr>
<tr>
<td>BRASS</td>
<td>PIBR-XXX</td>
<td>RPBR-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPGT-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPC-XXX</td>
<td>RPPC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PI PN-XXX</td>
<td>RPPN-XXX</td>
</tr>
<tr>
<td>STRING</td>
<td>PIST-XXX</td>
<td>RPS T-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PI WD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>PIVC-XXX</td>
<td>RPVC-XXX</td>
</tr>
</tbody>
</table>

Recital Preparation (for Performance Majors Only)

Performance majors are required to take levels 1-6 of recital preparation (RPXX) simultaneously with levels 3-8 of private instruction (PIXX). Please see additional details on the next page. These courses consist of additional private study designed to develop repertoire and other skills for various classes and activities required of performance majors. In order to register for the first recital preparation, the second level of private instruction must be passed or be in progress. RP courses are numbered similarly to PI courses—the third and fourth letters of the course number indicate the principal instrument. As an example, a performance major whose principal instrument is piano would take the following sequence of PI and RP courses beginning in the third semester: PI PN-211/RPP N-211; PI PN-212/ RPP N-212; PI PN-311/RPP N-311; PI PN-312/RPP N-312; PI PN-411/ RPP N-411; PI PN-412/RPP N- 412. RPXX-311 is taken in conjunction with ILRE-375 Recital Workshop for Performance Majors.
Private Instruction (PIXX) and Recital Preparation (RPXX) Requirements for Performance Majors

Beginning in their third semester, performance majors are required to take one private instruction (PIXX) and one recital preparation (RPXX) lesson each semester. Private instruction courses are technique and proficiency lessons required for a performance major to matriculate through the required eight levels of final exams. Recital preparation courses are performance major-specific private lessons that focus on building performances leading to the Senior Recital.

Students may choose from the following options for recital preparation courses:

- Principal instrument with a faculty member in your department
- Principal instrument with a faculty member outside your department
- Secondary instrument

Students may take their private instruction and recital preparation courses in the following arrangements:

- Two 30-minute lessons on your principal instrument with one faculty member combining your PIXX and RPXX lessons into one hour.
- Two 30-minute lessons (PIXX and RPXX) on your principal instrument with two different faculty members from your principal instrumental department.
- One 30-minute PIXX lesson on your principal instrument with a faculty member from your principal instrumental department, and one 30-minute RPXX lesson with a faculty member from another instrumental department.
- One 30-minute PIXX lesson on your principal instrument and one 30-minute RPXX lesson on a secondary instrument.

Students should check with their instrumental department chairs for their recital preparation lesson final exam requirements.

Performance Majors: Secondary Instruments

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

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

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

Instrumental Labs

Each instrumental department provides a variety of instrumental labs that focus on specific techniques, skills, and/or genres. These labs may or may not fulfill graduation requirements as determined by the individual student’s program of study and departmental requirements. Instrumental labs may be used as general electives in cases where they are not required. For more information, consult either your private instructor or your instrumental department.

Ensemble Information

Students are limited to registering for a specific number of ensembles during the registration period according to instrument. This is to provide all students with a fair opportunity to register for ensembles. Once all students’ assigned online registration times have passed, additional ensembles can be added.

Please refer to the chart below:

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

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

Additional Graduation Requirements

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

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

Restrictions for General Elective Credit

- Starting with fall 2010, a maximum of four additional private instruction credits, beyond the amount required within each major, may be applied to the general elective credit requirements. (Professional music majors may apply up to an additional two private instruction credits.)
PLAN YOUR SPRING 2016 SCHEDULE

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

The Liberal Arts Program at Berklee

Berklee’s Liberal Arts program emphasizes the interdisciplinary learning that artists and musicians need to succeed in today’s world, especially writing and communication, critical-thinking, and problem-solving skills. Liberal arts courses provide a cultural context for the music being studied; relate music to other arts, politics, literature, and science; encourage in students an appreciation for diversity; and prepare students to make the complex ethical choices they will face throughout their lives.

LIBERAL ARTS MINORS

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

For more information, see Simone Pilon, chair, x.2552, spilon@berklee.edu; or project manager Katie Clement, x.2552, kclement@berklee.edu; or visit berklee.edu/liberal-arts.

Special Learning Opportunities

BERKLEE STUDY ABROAD

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

The Study Abroad program focuses on music technology, music business, and performance, yet is broad enough to appeal to all students who are interested in learning about other cultures and developing competencies necessary to become successful global music leaders. Courses are offered from across the Berklee curriculum so that students from all majors may find the classes they need to progress in their programs and meet their graduation requirements. Additionally, students can elect to pursue the minor in music technology, available only in Valencia.

The program also offers unique, meaningful, and frequent opportunities for talented performers. All students at the Valencia campus have the opportunity to get hands-on experience in state-of-the-art recording studios and technology labs. The Valencia experience also offers international exposure through a variety of concerts at the Palau de les Arts and produced concerts in other venues throughout the Valencian community. Many students have become regular performers at renowned clubs in Valencia and other cities in Spain.

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

For more information, visit valencia.berklee.edu, email studyabroad@berklee.edu, call 617 747-2700, or visit us at 855 Boylston Street, 4th floor.

MBA Opportunity with Suffolk University

Students who successfully complete the Music Business/Management program and earn a Bachelor of Music degree from Berklee College of Music may apply for acceptance to the Suffolk University Accelerated MBA Program for Berklee students.

Through a special arrangement, you may receive credit for your Berklee course work in the music business/management major towards an MBA from Suffolk. As much as a semester of the four-semester Suffolk program is eligible for course waiver consideration, saving you considerable time and cost in earning this valuable degree.

Acceptance to the MBA program and course waiver considerations are based on (1) the achievement of a 3.00 GPA or above, (2) a minimum grade of B in required courses, (3) a GMAT score of at least 450, and (4) any additional requirements necessary for admission to Suffolk University.

This “fast track” program is intended to support your chosen career path in the music industry—whether entrepreneurial, marketing, or management—and put you in the job market as well prepared and quickly as possible.
PLAN YOUR SPRING 2016 SCHEDULE

For more information, contact Berklee’s Music Business/Management Department or the Office of Graduate Admissions at Suffolk University, or visit the Suffolk University website at suffolk.edu/catalogs/graduate/9143.php. Suffolk University also holds information sessions several times during the year. You may contact the Suffolk Graduate Admissions Office at 617 573-8302.

ProArts Consortium

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

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

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

Participation in the ProArts Cross-Registration program is open only during the fall and spring semesters. You may register for courses during both pre-registration as well as the add/drop period each semester. Please see proarts.org or the Office of the Registrar for the specific dates. If you are interested in taking courses at one of the consortium colleges, the following procedures should guide you through the process:

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

*** Exception: For four-credit liberal arts courses offered through Emerson College, register for PA-003-003 (three credits). Only three credits are counted toward graduation.

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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005</td>
<td>0.5 credit course</td>
</tr>
<tr>
<td>PA-001</td>
<td>1 credit course</td>
</tr>
<tr>
<td>PA-015</td>
<td>1.5 credit course</td>
</tr>
<tr>
<td>PA-002</td>
<td>2 credit course</td>
</tr>
<tr>
<td>PA-025</td>
<td>2.5 credit course</td>
</tr>
<tr>
<td>PA-003</td>
<td>3 credit course</td>
</tr>
<tr>
<td>PA-004</td>
<td>4 credit course</td>
</tr>
</tbody>
</table>

Ex.: A 3-credit course at Boston Architectural College would be PA-003-001.

Additional Information

- Courses taken through the ProArts Consortium that meet the standards of Berklee’s transfer credit policy for liberal arts requirements or electives will be accepted and counted toward graduation as appropriate. Courses that are not normally transferable may be taken through ProArts and applied to the general elective requirements.
- If you wish to fulfill a Berklee music course requirement through ProArts, you must obtain written approval from the chair of your major before the start of the course.
- Faculty and staff are eligible to take one course per semester through ProArts.

The Office of Experiential Learning Internships

The mission of the Office of Experiential Learning (OEL) is to provide support and assist students/alumni in their search for relevant internship opportunities. All OEL courses allow students the ability to connect their classroom studies with practical career development.

Each semester, throughout the year, the OEL offers a number of credit-bearing courses for students and alumni to obtain these experiences in a variety of geographic locations. In addition to the courses offered each semester, the OEL offers a Summer Residential Internship Program in Los Angeles. This comprehensive, credit-bearing program combines the internship experience with professional development workshops during the summer break. Students live in housing arranged by the college.

To learn more about all of our year round programs and courses visit berklee.edu/experiential-learning or contact the Office of Experiential Learning at 617 747-2180.
How to Register for Spring 2016

Instructions for Online Registration

Before Your Assigned Online Registration Time (formerly Appointment Time)

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

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

To log in, click on the “Log In” button at the top right and enter your Berklee OnePass username and password. If you do not know your username and/or password, or if you have any difficulty accessing my.berklee.edu, contact the Student Computer Support Center on the lower level of 186 Massachusetts Avenue, email them at 8800@berklee.edu, or call them at (617) 747-8800.

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

Seek Out Advising

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

Use Online Resources

It will be easier and take less time for you to complete your online registration if you research the courses you want to take in advance of your assigned online registration time. This will also allow you to seek any advising you require, request waivers, or perform other registration-related activities.

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

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

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

- VIEW TRANSCRIPT – Found under the Academic Profile section on my.berklee.edu, this screen allows you to review your transcript online before selecting your classes. You can see what courses you’ve already taken, and make sure that you’ve met all prerequisites and other eligibility requirements for the courses you want to take.
HOW TO REGISTER FOR SPRING 2016

- MAJOR GRIDS – Found at berklee.edu/registrar/major-grids, these official grids are organized by catalog year and show the courses in a given single major or dual major that need to be taken in order to graduate. The grids detail the recommended sequence of courses for each semester you are in a major.
- CURRENT SCHEDULE OF COURSES – Found at berklee.edu/online-registration-manual/course-schedule, the Current Schedule of Courses (pdf) is a listing of sections and their corresponding instructors, days, and times, that is updated weekly through the first day of a semester’s classes and available to download.

Registering for Courses

When to Register
Registration occurs online at my.berklee.edu. You will be assigned an "online registration time" which will be the earliest date and time you can register for courses for spring 2016. Online registration times are assigned to students by descending order of semester levels (highest to lowest) and within a semester level by the number of credits earned, and are scheduled for a time of day during the registration period when you are not in class.

You can find your assigned online registration time on your Registration and Check-in Profile screen, under the Registration section on my.berklee.edu. For the spring 2016 semester, you can register on that date and time, or any time after that, through December 2, 2015.

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

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

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

1. Fill out search criteria to limit the search results to the courses you are interested in taking.
   a. Term (required) – choose term for courses for which you are searching.
   b. Location (required) – choose campus location from drop-down menu.
   c. Academic Level (required) – choose from drop-down menu.
   d. Subject (optional) – choose subject from drop-down menu to limit results to subject chosen.
HOW TO REGISTER FOR SPRING 2016

e. Course Number (optional) – enter course number to limit results to course chosen.
f. Section Number (optional) – enter section number to limit results to section chosen.
g. Class Meeting Time (optional) – limit results to a specified time by using the provided drop-down menus.
h. Day of Week (optional) – select days on which you want your search results limited.
i. Course Title Keyword (optional) – enter a title or partial course title to limit results to courses that contain that title.
j. Instructor’s Last Name (optional) – enter an instructor’s last name to limit search results to those courses taught by the instructor entered.
k. Only Show Open Courses (optional) – select check box to toggle whether or not search results contain only open courses.

2. Click submit.
3. A result screen listing courses based on your criteria will be displayed.
4. Using the check boxes, select the classes that you would like to add to your schedule.
5. Click submit.
6. A confirmation screen will be displayed to verify the courses you selected.
7. Review information and click submit.
8. A result screen is displayed. The courses for which you are eligible will be added to your schedule with a status of ‘registered’.
9. For any course that you are prevented from registering for, a message describing the reason why you were prevented will be displayed.
10. Links to the other registration tools can be accessed under the Students Menu link found at the top right side of the screen.

View/Change Schedule

View/Change Schedule displays classes for which you are registered and provides functionality to drop classes.

1. To drop a class, select the check box next to the course title.
2. Click submit.
3. A resulting schedule view will display courses for which you are registered.

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

View/Change Schedule
HOW TO REGISTER FOR SPRING 2016

Registering for Private Instruction and/or Recital Preparation
Register for your Private Instruction and/or Recital Preparation before your other courses using Search and Register. See pages 48-49 for requirements, course codes, and available instructors.

Registering for Ensembles
Students are limited to registering for a specific number of ensembles during the registration period according to instrument. This is to provide all students with a fair opportunity to register for ensembles. Once all students’ assigned online registration times have passed, additional ensembles can be added. See page 49 for more information.

To view a current online listing of ensembles with open seats for your instrument, select the “Browse Ensembles” link under the Registration section. This report updates every five minutes, so make note of the ensembles with available seats and try to add them.

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

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

If you need additional assistance, please visit the Student Computer Support Center on the lower level of 186 Massachusetts Avenue, email them at 8800@berklee.edu, or call them at 617 747-8800. If you have problems registering due to academic issues, please visit the Office of the Registrar at Suite 120, Uchida, or contact them at 617 747-2240.

Frequently Asked Questions about Registering for Courses

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

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

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

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

HOWEVER, if you do not have all the prerequisites for a course but still wish to take it, you can petition the course chair to waive the prerequisites restriction(s). Course chairs approve prerequisite waiver appeals at their discretion. When approved, course chairs need to enter a prerequisite waiver into the Colleague computer system before a student can register for the course. Prerequisite waivers are valid for one semester only.
AFTER YOU REGISTER

Payment of Tuition

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

Non-Payment of Tuition & Fees Collection Policy

By registering for classes at Berklee College of Music, you acknowledged financial responsibility for the charges and fees assessed to your student account. You are also responsible for any additional costs related to your enrollment at the College. Student account balances are to be paid in full by the due date published. The student will be notified by email and home mailing address of any unpaid balance on the account. The student is also expected to periodically check their online account for any additional charges or loss/reduction and other methods of payment, third party scholarships, refund checks and overpayment of tuition fees, the college’s collection policy, and more, visit berklee.edu/bursar.

All payments that are received after the published deadline for any given semester will be subject to a $250 late payment fee.

Financial Aid

There are many Berklee policies that may impact your eligibility for financial aid. All aid applicants should familiarize themselves with the following guidelines:

- All financial aid awards are based on full-time enrollment (12 credits). If you are enrolled for fewer than twelve credits, your aid may be reduced or canceled at the end of the add/drop period.
- Financial aid applicants must continue to make Satisfactory Academic Progress (SAP) in order to remain eligible for both federal and institutional financial aid.
- Pending aid cannot be credited to a student’s account. Please check your Berklee email account as the Office of Student Financial Services sends emails to students indicating what documents or forms are outstanding. Information regarding awards and outstanding documents is also available on my.berklee.edu. Most items that we request may be downloaded from berklee.edu/forms-and-other-downloads.
- Students are required to complete an exit interview session per federal regulations if they withdraw from the college for any reason (i.e. graduation, withdraw during the semester, or simply do not return to the college) or enroll for less than six credits. For loan repayment information, contact the Office of Student Financial Services.

For more details regarding how your enrollment affects your financial aid eligibility, Satisfactory Academic Progress (SAP), student loan requirements and other policies, please visit us on the web at berklee.edu/financial-aid or walk in and meet with a financial aid counselor from 9:00 a.m. to 5:00 p.m., Monday-Friday. For financial aid related matters, please contact the Office of Student Financial Services at 617 747-2274 or at financialaid@berklee.edu.

Student Health Insurance

Massachusetts law requires all students enrolled in colleges and universities located within the state to either participate in a school-sponsored Student Health Program (SHP, previously called QSHIP), or provide documentation of comparable coverage through their own or their family’s insurance provider.

To ensure compliance with the SHP law, Berklee College of Music students registered for credits are automatically enrolled in and billed for Berklee’s Student Health Insurance Plan, which is offered by Blue Cross Blue Shield of Massachusetts and administered through Gallagher Student Health & Special Risk.

A student may waive (decline) participation in the plan and have this health insurance charge removed only by submitting an online waiver form no later than January 7 for spring 2016, by logging in to my.berklee.edu and selecting the “Waive My Health Insurance” link under the Financial Information section. If you waive Berklee’s student health insurance, you are stating that you are already enrolled in a health insurance plan at a level that meets the state’s minimum creditable coverage requirements.

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

For further questions, visit gallagherstudent.com/Berklee. There you can select from links under My Student Health Insurance Plan or login to access the My Account section to view personal and dependent coverage information. You can also call Gallagher Student Health & Special Risk at 800 391-8057, or email them at BerkleeStudent@gallagherkoster.com.
IMPORTANT POLICIES AND PROCEDURES

For further information on policy and procedures, please refer to the 2015-2016 Policy Handbook for Students.

Credit By Exam

Students seeking to obtain Credit By Exam (CBX) for a course should apply to the course chair who is the final source of determination about all aspects regarding CBXs in their department. The following limitations and stipulations apply:

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

Policy on Grades of Incomplete

Effective with the fall 2012 semester, all necessary coursework for a course in which the teacher has granted the student a grade of Incomplete (“I”) must be completed and submitted to the instructor by 5:00 pm of the last day of the sixth week of classes of the immediately following semester, whether or not the student is enrolled in that semester. Please read the complete policy on page 20 in the Academic Policies section of the 2015-2016 Policy Handbook for Students. The Handbook can be found online at berklee.edu/policy-handbook-students (pdf).

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

- Last day to change an incomplete awarded for fall 2015 is February 26, 2016 and for spring 2016 is July 1, 2016.

Audit Policy

Students are not allowed to audit any course within the curriculum. All students must be properly registered for all courses they attend by the end of the add/drop period. After the add/drop period concludes, faculty are asked to check updated course rosters and identify any students attending their courses who are not fully registered and send them to the Office of the Registrar to resolve registration issues.

Withdrawals

Withdrawing from Courses

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

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

The deadlines for withdrawing from a course are November 6, 2015 for fall 2015, and March 25, 2016 for spring 2016.

Withdrawal from the College

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

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

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

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

Repeated Courses

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

Please note: this policy does not apply to ensembles, instrumental labs, and non-leveled private instruction, all of which may be repeated with each grade counted in the CumGPA, CGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 49).

Declaration of Major

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

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

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

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

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Entry Courses(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary</td>
<td>AR-112 Arranging 2</td>
</tr>
<tr>
<td>Writing and Production</td>
<td>LMSC-208 Principles of Musical Acoustics</td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard 1 (not required for piano principals)</td>
</tr>
<tr>
<td>Composition</td>
<td>CM-211 Tonal Harmony and Composition 1</td>
</tr>
<tr>
<td></td>
<td>CP-210 The Art of Counterpoint</td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard 1 (not required for piano principals)</td>
</tr>
<tr>
<td>and Design</td>
<td>EP-225 Control Systems in Electronic Production</td>
</tr>
<tr>
<td></td>
<td>EP-250 Electronics in the Soundtrack</td>
</tr>
<tr>
<td></td>
<td>LMSC-208 Principles of Music Acoustics</td>
</tr>
<tr>
<td></td>
<td>OR LMSC-209 Applications of Music Acoustics</td>
</tr>
<tr>
<td>Film Scoring</td>
<td>CM-211 Tonal Harmony and Composition 1 *required in second semester</td>
</tr>
<tr>
<td></td>
<td>CP-210 The Art of Counterpoint</td>
</tr>
<tr>
<td></td>
<td>FS-221 Introduction to Film Scoring</td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard 1 (not required for piano principals)</td>
</tr>
<tr>
<td>Jazz Composition</td>
<td>AR-112 Arranging 2</td>
</tr>
<tr>
<td></td>
<td>AR-228 Survey of Jazz Composition and Arranging</td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard 1 (not required for piano principals)</td>
</tr>
<tr>
<td>Music Business/Management</td>
<td>MB-101 Introduction to the Music Business</td>
</tr>
<tr>
<td></td>
<td>MB-131 Taxation in the Music Business</td>
</tr>
<tr>
<td></td>
<td>MB-201 Principles of Business Management</td>
</tr>
<tr>
<td></td>
<td>MB-211 Legal Aspects of the Music Industry</td>
</tr>
<tr>
<td></td>
<td>LMSC-130 Concepts of Mathematics</td>
</tr>
<tr>
<td></td>
<td>LSOC-225 Principles of Economics</td>
</tr>
<tr>
<td></td>
<td>LMSC-251 Data Management and Statistics</td>
</tr>
<tr>
<td>Music Education</td>
<td>ME-111 Introduction to Music Education</td>
</tr>
<tr>
<td></td>
<td>ME-152 Computer Applications for Music Education</td>
</tr>
<tr>
<td></td>
<td>Highly Recommended</td>
</tr>
<tr>
<td>Music Production and</td>
<td>MP-110 Introduction to Music Production and Engineering</td>
</tr>
<tr>
<td>Engineering</td>
<td>MP-113 Accelerated Pro Tools</td>
</tr>
<tr>
<td></td>
<td>MP-114 Critical Listening Lab for Musicians</td>
</tr>
<tr>
<td></td>
<td>MP-115 Production Analysis Lab for Musicians</td>
</tr>
<tr>
<td></td>
<td>LMSC-208 Principles of Musical Acoustics</td>
</tr>
<tr>
<td></td>
<td>OR LMSC-209 Applications of Music Acoustics *required in second semester</td>
</tr>
</tbody>
</table>
IMPORTANT POLICIES AND PROCEDURES

MP-210 Principles of Independent Record Production - Intended for non MP&E majors
MP-310 Sound Reinforcement for Musicians – Intended for non MP&E majors
Music Therapy MTH-201 Introduction to International Music Therapy
LSOC-211 General Psychology
ISGT-231 Guitar Class for Music Therapists 1 (not required for guitar principals)
ISPC-231 Percussion for Music Therapy (not required for percussion principals)
ILVC-210 Elements of Vocal Technique for Non-Voice Principals (not required for voice principals)
MTH-311 Psychology of Music
Performance PFSS-XXX Approved Styles Survey (course code is determined by your principal instrument – See Major Grid)
PSXX-XXX Performance Studies (course code is determined by your principal instrument – See Major Grid)
Professional Music Does not have a special entry course, see department advisor in the Professional Music department
Songwriting SW-111 Essentials of Songwriting
SW-211 Songwriting 1
SW-221 Lyric Writing 1
ISKB-211 Basic Keyboard 1 (not required for piano principals)

Students accepted into the EPD major will be billed for the EPD Major Bundle of software which can be downloaded at the start of the semester when entering the major. Students will also be required to own a professional audio interface from a list provided by the department. As students advance through the curriculum, the major may require additional hardware and/or software purchases for specific courses.

Important Dates for EPD Applicants:
Note: Summer and fall enrollment share a single application deadline in the spring.

For Admission into: Deadline (by 11:59 PM EST)
Spring 2016 Deadline has already passed
Summer or fall 2016 Monday, February 29, 2016
Spring 2017 Monday, October 17, 2016

Music Production and Engineering (MP&E)
Information about applying to the MP&E major is available online at berklee.edu/mpew/application-faq. Acceptance to the MP&E major is not guaranteed and is extremely competitive. The rate of acceptance for students applying to the music production and engineering major is typically in the range of 50%.

Students accepted to the music production and engineering major must sign the Student Recording Rights Agreement (SRR A) at the MP&E office and submit a completed Declaration of Major form to the Office of the Registrar before enrolling in any restricted MP&E classes.

Newly accepted MP&E students must purchase additional hardware and software elements as detailed online in the Entering MP&E Student Package (berklee.edu/STS/mpew/hardware-and-software-requirements). Continuing MP&E students will also be required to purchase additional hardware and software elements as they progress through the MP&E curriculum, as described on the same page (see the Third Semester MP&E Student Package section).

Important Dates for MP&E Applicants
Note: Summer and fall enrollment share a single application deadline in the spring.

For Admission into: Deadline (by 5:00 PM EST)
Spring 2016 Deadline has already passed
Summer or fall 2016 Friday, February 26, 2016
Spring 2017 Friday, October 14, 2016

Additional Information for EPD and MP&E Applicants
Due to facilities limitations, simultaneous enrollment in or attendance of multiple sections of any EP, MP, or MTEC course is not permitted. A student may only enroll in or attend one section of a given EP, MP, or MTEC course.

ELPD and MPED majors may not enroll in an EP, MP, or MTEC course that they have previously taken except by written permission from the chair of their department.

The dates listed earlier are subject to change.

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

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

Electronic Production and Design (EPD)

Students desiring to declare a major in electronic production and design (EPD) must complete the EPD application process and be approved for acceptance into the major. Complete information about applying is available online at berklee.edu/electronic-production-design.

Acceptance to the EPD major is not guaranteed and is extremely competitive.
IMPORTANT POLICIES AND PROCEDURES

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

Important Dates for Performance Major Applicants:
- Application deadline for spring 2016 start in major: November 13, 2015
- Application deadline for summer/fall 2016 start in major: April 1, 2016
- Application deadline for spring 2017 start in major: November 10, 2016

ESL Policies

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

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

Student Accountability
- Students are responsible for keeping their own accurate records of completed courses, grades received, and other academic documents. You can check and verify your records anytime on my.berklee.edu by using “View Transcript” and other academic record links under the Academic Profile submenu
- The college uses several methods of communicating information to students about events, activities, announcements, and daily updates, including Berklee email, the berklee.edu dashboard, and bulletin board postings. The primary methods of communication are Berklee email and berklee.edu dashboard. Students are responsible for checking their Berklee email account and their dashboard on a daily basis for information.

Semester Level Calculation
Your semester level is determined by your program of study (Degree or Diploma) and the total number of credits you have completed. It is not determined by the number of semesters in which you have been enrolled. Following is a chart of semester levels by credits earned.

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits earned</th>
<th>Credits earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0-11.5</td>
<td>0-14.5</td>
</tr>
<tr>
<td>2</td>
<td>12-23.5</td>
<td>15-29.5</td>
</tr>
<tr>
<td>3</td>
<td>24-35.5</td>
<td>30-44.5</td>
</tr>
<tr>
<td>4</td>
<td>36-47.5</td>
<td>45-59.5</td>
</tr>
<tr>
<td>5</td>
<td>48-59.5</td>
<td>60-74.5</td>
</tr>
<tr>
<td>6</td>
<td>60-71.5</td>
<td>75-89.5</td>
</tr>
<tr>
<td>7</td>
<td>72-83.5</td>
<td>90-104.5</td>
</tr>
<tr>
<td>8</td>
<td>84+</td>
<td>105+</td>
</tr>
<tr>
<td>9 (dual majors)</td>
<td>96-107.5</td>
<td>120-134.5</td>
</tr>
<tr>
<td>10 (dual majors)</td>
<td>108+</td>
<td>135+</td>
</tr>
</tbody>
</table>

Exceeding the maximum credit load will result in an extra credit fee. The fee is based on the number of credits over the maximum ($1,378 per credit).

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

All students are required to consistently meet or exceed the following three SAP standards each semester:
- A cumulative grade point average (CumGPA) of 2.00
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted
- Completion of graduation requirements within 150 percent of the published length of the degree or diploma program, e.g., complete the 120-credit degree program within 180 attempted credits.

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

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

Full and Part-Time Policy
The college’s primary commitment is to full-time study and does not allow for the unrestricted enrollment of part-time students. All students are considered full-time and charged the full-time diploma or degree tuition, unless a student meets certain criteria and is authorized to enroll part-time by the college.

The maximum credit load within full-time tuition for each program is:
- Degree: 16 credits
- Diploma: 13 credits

Exceeding the maximum credit load will result in an extra credit fee. The fee is based on the number of credits over the maximum ($1,378 per credit).

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

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

Part-Time Status
Part-time status is defined as enrollment in fewer than 12 credits with authorization by the college. It is the student’s responsibility to request authorization for part-time status by the posted deadline – the Friday of check-in week – to be effective for the same semester. Part-time study is charged on a per-credit basis. Students receiving financial aid or scholarship funds who are requesting part-time status must consult with the Office of Financial Aid and/or the Office of Scholarships, to determine how part-time status will affect their awards.

Note: Part-time status may be granted for domestic students if requested and approved by the deadline only under the following special circumstances:
- A student who has completed at least one full-time semester at Berklee may study part-time during the summer semester.
- A student who has fewer than 12 credits required for graduation remaining. (Authorization is required by the Counseling and Advising Center or vice president for enrollment.)
- A student who has fewer than 24 credits required for graduation remaining, including sequential courses which require the student to enroll for at least one semester beyond the semester for which part-time status is being requested. (Authorization is required for all students by the Counseling and Advising Center or vice president for enrollment.)
- Students enrolled only in internship courses approved by the college. Internships approved by the Office of Experiential Learning involve a substantial workload commitment, comparable to full-time study. Internships may or may not include compensation. It is the responsibility of international students to contact an international student advisor to apply for work authorization. Internships offered through the Music Therapy and Music Education Departments are not within the purview of the Office of Experiential Learning. (Authorization is required by the Office of Experiential Learning.)
- Students enrolled only in Music Education Practice Teaching/Seminar. Practicums supervised by the Music Education Department involve a substantial workload commitment, comparable to full-time study. A minimum of 450-clock hours practice teaching and weekly seminars are required. (Authorization is required by the Music Education Department.)
- Students enrolled only in the Music Therapy Internship supervised by the Music Therapy Department. This post-course work experience extends through two semesters and involves 1,040 hours of full-time music therapy experience at a clinical site approved by the American Music Therapy Association. Students enrolled in the first semester of the internship are considered to be active Berklee students throughout the completion of the internship in the second semester. (Authorization is required by the Music Therapy Department.)
- A student with a documented physical, learning, or psychiatric disability for which the college determines that part-time enrollment is a reasonable accommodation. In the case of learning disabilities, documentation must be submitted to disability services staff in the Counseling and Advising Center. The definition of disability is outlined in the Americans with Disabilities Act of 1990. (Authorization is required by the Counseling and Advising Center.)
- A graduate of Berklee returning to take additional coursework.

For all other extenuating circumstances, the Office of Enrollment may consider student appeals.

All students must be authorized for part-time status for the spring term.

You will need to submit an online Part-Time Status Request form found at berklee.edu/registrar/registration-forms to request authorization for part-time enrollment status. Requests for part-time authorization must be received by January 25, 2016 for the spring term.
Part-Time Attendance Policy for Students in F-1 Nonimmigrant Status

The Student and Exchange Visitor Information System (SEVIS) requires schools to report the number of credits F-1 students enroll in each semester. The Department of Homeland Security (DHS) regulations require students in F-1 nonimmigrant status to attend college on a full-time basis and define full-time as at least 12 required credit hours per semester.

Part-time enrollment is allowed under the following circumstances:

- **Final Semester** when students have no sequences and fewer than 12 credits to complete; or
- **Documented Medical Condition**; or
- **Annual Vacation** (and student meets Berklee part-time enrollment criteria).

Final Semester

Your Degree Audit must show less than 12 credits needed to complete and no prerequisite sequences (for example, PIVC-211 and PIVC-212) remaining.

To request part-time based on a final semester complete the online Part-Time Status Request Form for International Students. An international advisor will review your academic evaluation and if you meet the criteria, will approve part-time and issue a new Form I-20. The end date of your Form I-20 will be updated to the end of your declared final term.

Documented Medical Condition

A student may enroll part-time if medical documentation from a licensed medical doctor (defined by the Department of Homeland Security as Doctor of Osteopathy, Doctor of Medicine, or Licensed Clinical Psychologist) is submitted to the Counseling and Advising Center (CAC).

Documentation must be an original letter (not a copy, fax or scan) dated during current semester on official stationary from the hospital or doctor’s office including: diagnosis of condition or illness; statement that the medical condition warrants enrollment in less than 12 credits; indicate which term the part-time is being recommended; type of coursework that should be avoided due to the condition; doctor’s original signature and medical license number. A medical letter is valid for one-semester.

F1 regulations permit up to 365 days for part-time enrollment due to medical reasons while in F1 status.

To request part-time based on a documented medical condition complete the online Part-Time Status Request Form for International Students and submit the required medical documentation to an international advisor at the CAC. The advisor will review the medical documentation and if it meets the above requirements, will approve part-time and issue a new Form I-20.

The doctor’s letter can be mailed to or brought into the CAC front counter.

Students who take a medical leave of absence in the fall are not eligible for Berklee-sponsored health insurance until their next enrolled term.

Annual Vacation

F1 regulations require enrollment in two semesters per calendar year (January-December). Berklee offers three semesters (Spring, Summer and Fall) each year. Students are expected to enroll full-time in the semester immediately following a declared vacation. Students who wish to enroll at Berklee during their annual vacation must meet the Berklee part-time criteria:

**Summer:** Must have been enrolled full-time in the spring and intend to enroll in the fall. To request part-time based on an annual vacation in the Summer complete the online Part-Time Status Request Form for International Students.

**Fall:** Must have been enrolled spring and summer and have fewer than 24 credits with a prerequisite sequence remaining to meet graduation requirements. To request part-time based on an annual vacation complete the online Part-Time Status Request Form for International Students and complete a Vacation Form with an international advisor at the CAC. A new I-20 with vacation remarks will be issued and the vacation and reported to USCIS.

**Spring:** Must have been enrolled in the previous fall term, and either spring or summer the year before and have fewer than 24 credits with a prerequisite sequence remaining to meet graduation requirements. To request part-time based on an annual vacation complete the online Part-Time Status Request Form for International Students and complete a Vacation Form with an international advisor at the CAC. A new I-20 with vacation remarks will be issued and the vacation and reported to USCIS.

Students must obtain authorization from the Counseling and Advising Center prior to enrolling in less than 12 credits. If students fall below 12 credits without prior approval, under SEVIS requirements this is considered a “reportable event” and the college is required to report it to the DHS within twenty-one days. If the reason for less than full-time attendance is not among those listed above, the College is required to report the student’s F-1 status to DHS as “terminated.” Authorization for enrollment in fewer than 12 credits may affect scholarship award; students must check with the Scholarship Office prior to enrolling in fewer than 12 credits.

Students in their first or second semester of undergraduate study in the United States may be permitted to complete less than 12 credits, if they are having initial difficulties with the English language or reading requirements, or unfamiliarity with American teaching methods. Students must be registered for 12 credits, receive a recommendation from their teacher(s) and authorization from their International Advisor prior to withdrawing below 12 credits and resume full-time attendance at the next available semester.
IMPORTANT POLICIES AND PROCEDURES

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

Any international student wanting to enroll in fewer than 12 credits must submit an online Part-Time Status Request Form for International Students found at berklee.edu/registrar/registration-forms to request authorization for part-time enrollment status.

Failure to maintain full-time status has serious implications, such as inability to have an I-20 signed, loss of work permission, and/or being required to leave the U.S. It is your responsibility to maintain status.

Students authorized for part-time status by the published deadline will be charged on a per credit basis.

Policy on Jury Duty

According to the Office of the Jury Commissioner of the Commonwealth of Massachusetts, “every U.S. citizen 17 years of age or older who is a Massachusetts resident or an inhabitant for more than 50% of the time is eligible to serve as a juror. If you are a resident of another state but a student at a Massachusetts college, you are an inhabitant for more than 50% of the year and, therefore, eligible to serve as a juror in Massachusetts.”

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

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

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

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