register

Summer/Fall 2015
Registration Manual
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’s what’s offered for Summer 2015:

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### Blended Courses

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<td>Basic Keyboard Techniques 2 - Blended</td>
<td>PIANO</td>
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### Here's what's offered for Fall 2015:

**Blended Courses**

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

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

#### Spring 2015
- **April 2**
  - Follow a Monday class schedule

- **April 3**
  - Extended deadline to initiate a Withdrawal from a class for spring 2015. Forms are available in the Office of the Registrar.

- **April 6 - 17**
  - Summer/Fall 2015 Registration period. Register online at my.berklee.edu.

- **April 10**
  - Follow a Tuesday class schedule

- **April 16**
  - Follow a Monday class schedule

- **April 20**
  - Patriots’ Day (no classes)

- **May 4 - 8**
  - Final Exam/Audition Ensemble Week

- **May 8**
  - Course evaluations due.

- **May 9**
  - Commencement Ceremony

- **May 10**
  - Residence Halls close at 12:00 p.m.

- **May 15**
  - Last day to make changes to your summer 2015 Registration schedule until Check-in.

  Spring 2015 grades available at noon on my.berklee.edu

#### Summer 2015
- **May 19**
  - Online Check-in begins for continuing and returning students.

- **May 19 - 22**
  - Summer 2015 Check-in Week. Failure to check-in by 11:59 p.m. on May 22 will result in the loss of your 2015 summer registration schedule and the assessment of a $250 late Check-in fee.

- **May 22**
  - Last day to request a change of major, program, or instrument for summer 2015. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.

- **May 25**
  - Memorial Day (no classes)

- **May 26**
  - First day of summer 2015 classes, instrumental lessons, labs, and ensembles

- **June 1**
  - Last day to add/drop, including all course schedule changes due to Credit by Exam

- **July 3**
  - Independence Day observed (no classes)

- **July 6**
  - Grades of “Incomplete” earned during spring 2015 must be changed by 5:00 pm.

- **July 10**
  - Last day to request a Withdrawal from a class for summer 2015. Forms are available in the Office of the Registrar.

- **August 10 - 14**
  - Final Exam Week/Audition Week. Course evaluations due.

- **August 15**
  - Residence Halls close at 12:00 p.m.

- **August 20**
  - Summer 2015 grades available on my.berklee.edu

- **August 25**
  - Last day to make changes to your fall 2015 Registration schedule until Check-in.

#### Fall 2015
- **August 30**
  - Residence Halls open for fall 2015. Online Check-in begins for continuing and returning students

- **Aug 30 - Sept 4**
  - 2015 Check-in Week. Failure to check-in by 11:59 p.m. on September 4 will result in the loss of your 2015 Fall registration schedule and the assessment of a $250 late Check-in fee.

- **September 4**
  - Last day to request a change of major, program or instrument for fall 2015. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.

- **September 7**
  - Labor Day

- **September 8**
  - First day of fall 2015 classes, instrumental lessons, labs, and ensembles

- **September 14**
  - Last day to add/drop, including all course schedule changes due to Credit by Exam

- **October 9**
  - Last day to file for May 2016 graduation

- **October 12**
  - Columbus Day (no classes)

- **October 13**
  - Follow a Monday schedule

- **October 16**
  - Grades of “Incomplete” earned during summer 2015 must be changed by 5:00 pm.

- **Oct. 26 - 30**
  - Mid-Term Week/Audition Week

- **November 6**
  - Last day to request a Withdrawal from a class for fall 2015. Forms are available in the Office of the Registrar.

- **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**
  - Winter Recess (Administrative Offices reopen January 4, 2016)

*College closed*
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Cover Photo Credit: Don Hamerman
WELCOME TO SUMMER/FALL 2015 REGISTRATION

Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the summer/fall 2015 semesters. Please note that the provisions of this manual do not constitute a contract between the student and Berklee College of Music. The sole purpose of this manual is to provide policies and curricular information that are in effect when posted online. Berklee College of Music reserves the right to change course content, fees, program requirements, plans of study, schedules and the academic calendar, or to make other changes deemed necessary or desirable. The college also reserves the right to cancel course sections in which enrollment is not sufficient. Excessive offering of underpopulated course sections will eventually lead to higher tuition costs to students. By combining or eliminating sections of courses, the college is better able to control tuition increases.

For students either unsure about attending or not planning to attend the fall 2015 semester:

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

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

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

Instructions for Completing Your Summer/Fall 2015 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 submenu
  3. Open your Registration and Check-in Profile to view a variety of important information about you, including the initial date and time that you may register for summer/fall courses.

- Take advantage of the academic advising services at the Counseling and Advising Center or through your faculty departmental advisor. Students at 6th semester standing or higher are encouraged to come in early for advising.

- Students who entered Berklee in spring 2015: please be aware that your Peer Advisor will be contacting you to meet with him/her prior to your online registration window. He/She will assist you in choosing classes and registering for classes online.

- Read the course descriptions for each course for which you wish to register. Ensure that you have the proper prerequisites, co-requisites, ensemble ratings, and that each course is electable by you. You must have a passing grade, transfer credit or credit by exam on record in order to satisfy course prerequisites. The courses in which you are currently enrolled can be used as prerequisites. However, if you do not receive a passing grade for any spring 2015 course that is being used as a prerequisite for a summer or fall 2015 course, you will be removed from that course(s) before the start of that term.

- If you wish to register for a course for which you do not have all the prerequisites, you may petition the course chair to waive the prerequisites restriction(s). Course chairs approve prerequisite waiver appeals at their discretion. When approved, course chairs need to enter a prerequisite waiver into the Colleague computer system before a student can register for the course. Prerequisite waivers are valid for one semester only.

- Private Instruction registration requires special course coding. Please see instructions on page 48.

- 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 49 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 summer or fall 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 52. Students are expected to register for courses online using the instructions published in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.

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

Seek Out Advising

Although we have tried to be as thorough as possible with the information in this manual, you are still advised to seek academic advisement before registering for the summer or fall. The Counseling and Advising Center is the information center for registration advising, and is located on the second floor of 939 Boylston Street. Academic advisors there encourage you to visit them and ask any questions that you may have. In addition, all academic departments have departmental advisors that are available to assist you with specific concerns about their departments or majors.
GET READY TO REGISTER FOR SUMMER/FALL 2015

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 summer/fall 2015 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 submenu.

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 coursework 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/registration/major-grids-search. Courses are displayed on the grids in a semester format that takes into account prerequisites and semester credit maximums. Minor grids are also available upon request from the Office of the Registrar.

My Degree Audit
My Degree Audit is a very useful tool to self-advice on how the courses you have completed, 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 & Advising Center, and departmental advisors are ready to assist you.

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

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

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

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

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

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

**Bass**

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

**Brass**

Sean Jones, Chair, sjones@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  
Jim Smith, Assistant Chair, jsmith3@berklee.edu  
Room 211, 150 Massachusetts Ave., 617 747-8356

**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 Bierlo, Chair, mbierlo@berklee.edu  
Room 427, 161 Massachusetts Ave., 617 747-8275

**Ensemble**

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

**Film Scoring**

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

**Guitar**

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

**Harmony**

Joe Mulholland, Chair, jmulholland@berklee.edu  
Room 210, 150 Massachusetts Ave., 617 747-8468  
Tom Hojnacki, Assistant Chair, thojnacki@berklee.edu  
Room 212, 150 Massachusetts Ave., 617 747-8438

**Jazz Composition**

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

Liberal Arts

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

Music Business/Management

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

Music Education

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

Music Production and Engineering

Rob Jaczko, Chair, rjaczko@berklee.edu  
Room 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 Marvuglio, Dean, mmarvuglio@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  
Diane Richardson, Assistant Chair, drichardson@berklee.edu  
Room 3M, 1140 Boylston St., 617 747-8665

Woodwind

Bill Pierce, Chair, bpierce@berklee.edu  
Room 2H, 1140 Boylston St., 617 747-2437
GET READY TO REGISTER FOR SUMMER/FALL 2015

Registration Advising Resources

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

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

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

SCHOLARSHIPS
921 Boylston Street, Room 622
617 747 8681
scholarships@berklee.edu

BURSAR
921 Boylston Street, Room 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, Room 502
617 747-2363
617 747-2009 (fax)
success@berklee.edu

STUDENT COMPUTER SUPPORT CENTER
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 139
617 747-2687
617 747-6169 (fax)
studentemployment@berklee.edu

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

CAMPUS MAP
To view a map of the Berklee campus, visit berklee.edu/boston-campus/map.
What's New:
Summary of Curriculum Changes Approved for Summer/Fall 2015

### Bass

**New Courses and Prototypes**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILBS-P210 Electric Bass for Non-Bass Principals 2</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/ILBS-P110</td>
</tr>
<tr>
<td>ILBS-P260 The Gary Willis Experience</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Bass principals/Written approval of course chair</td>
</tr>
</tbody>
</table>

### Contemporary Writing & 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-191 Sequencing and Production Techniques</td>
<td>Prerequisite</td>
<td>MTEC-111</td>
<td>AR-111 and MTEC-111</td>
</tr>
<tr>
<td>CW-422 Advanced Production for Writers</td>
<td>Prerequisite</td>
<td>CW-222 and CW-361</td>
<td>CW-333 and CW-361</td>
</tr>
<tr>
<td>CW-435 Contemporary Orchestration for Digital Audio Workstations</td>
<td>Required of</td>
<td>CWPR majors</td>
<td>CWPR majors, Video Game Scoring minors</td>
</tr>
</tbody>
</table>

### Film Scoring

**Changes in Courses**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-391 Film Scoring Techniques for Composers</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Fall, Summer</td>
</tr>
<tr>
<td>FS-471 Advanced Scoring and Implementation for Video Games</td>
<td>Semesters Offered</td>
<td>Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>FS-P114 Introduction to Film Scoring for Non-Majors</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>FS-P440 Advanced Dramatic Orchestration and Synchronization Techniques</td>
<td>Prerequisite</td>
<td>FS-340, FS-341, and COND-217 or COND-351</td>
<td>FS-340, FS-341, and COND-217 or COND-351 and written approval of course chair</td>
</tr>
<tr>
<td>FS-P261 Introduction to Scoring Technology for Non-Film Scoring Majors</td>
<td>Credits</td>
<td>2 credits</td>
<td>Summer</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>FS-P261 Introduction to Scoring Technology for Non-Film Scoring Majors</td>
<td>2 credits</td>
<td>Summer</td>
<td>All/MTEC-111 and FS-P114 or FS-221</td>
</tr>
</tbody>
</table>
# PLAN YOUR SUMMER/FALL 2015 SCHEDULE

## What's New: Summary of Curriculum Changes

### Course Number and Title
- **FS-P484** Scoring Silent Films 1
  - Credits: 2
  - Semesters Offered: Fall
  - Electable by/Prerequisites: FILM Majors/FS-340, FS-341, and written approval of course chair
- **FS-485** Scoring Silent Films 2
  - Credits: 2
  - Semesters Offered: Spring
  - Electable by/Prerequisites: FILM majors/FS-P484 and written approval of course chair

### Liberal Arts

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>LENG-352 Music and Literature for Children</td>
<td>Course Prefix</td>
<td>LENG-352</td>
<td>LMAS-352</td>
<td>Spring, Fall</td>
</tr>
<tr>
<td>LSOC-213 Music and Peace</td>
<td>Course Prefix</td>
<td>LSOC-213</td>
<td>LMAS-213</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LSOC-260 Cuban Music, Culture, and Society</td>
<td>Course Prefix</td>
<td>LSOC-260</td>
<td>LMAS-260</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LSOC-280 Music, Spirit, and Transformation</td>
<td>Course Prefix</td>
<td>LSOC-280</td>
<td>LMAS-280</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LSOC-341 Irish and Celtic Culture, Film, and Music</td>
<td>Course Prefix</td>
<td>LSOC-341</td>
<td>LMAS-341</td>
<td>Fall, Spring, Summer</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>LHIS-229 Contemplative Studies</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LHIS-248 Palestinian-Israeli Relations</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-230 Indian Art, Music, and Culture</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-250 Sound and Society: Encounter, Participation, and Transmission</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-270 The R&amp;B/Soul Business: The Roots of Hip-Hop</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-322 The Music of Laurel Canyon</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-P224 A Vision of Music’s Future</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMAS-P259 Spanish Music, Culture, and Society</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
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<tr>
<td>LMSC-240 Technology, Self, and Society</td>
<td>3</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LSOC-281 Masculinity in Contemporary Society</td>
<td>3</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LSOC-P373 Racial/Ethnic Identity and the Social Construction of Race</td>
<td>3</td>
<td>Fall</td>
<td>All/LENG-111</td>
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</table>
## Music Education

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
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</thead>
<tbody>
<tr>
<td>ME-332 Music in Early Childhood</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/ME-211</td>
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</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-231 History of Film Music</td>
<td>Course Number</td>
<td>MHIS-231</td>
<td>MHIS-331</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>LENG-111, and FS-221 or FS-P114</td>
<td>FS-P114 or FS-221, and MHIS-201, MHIS-P202, or MHIS-P203</td>
</tr>
<tr>
<td>MHIS-247 Women Composers: Classical Tradition</td>
<td>Course Number</td>
<td>MHIS-247</td>
<td>MHIS-347</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>LENG-111</td>
<td>MHIS-201, MHIS-P202, or MHIS-P203</td>
</tr>
<tr>
<td>MHIS-261 Concert Music after 1945</td>
<td>Course Number</td>
<td>MHIS-261</td>
<td>MHIS-361</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>LENG-111</td>
<td>MHIS-201, MHIS-P202, or MHIS-P203</td>
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### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHIS-201 History of Music in the European Tradition: Topics</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>All except COMP and MUED majors/CM-211 or CM-251, and LENG-111</td>
</tr>
<tr>
<td>MHIS-P202 History of Music in the European Tradition: Iconic Works</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>All/CM-211 or CM-251, and LENG-111</td>
</tr>
<tr>
<td>MHIS-P203 History of Music in the European Tradition: Chronology</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>All/CM-211 or CM-251, and LENG-111</td>
</tr>
<tr>
<td>MHIS-P343 Survey of Brazilian Music History</td>
<td>2 credits</td>
<td>Fall</td>
<td>All/Any MHIS-220-level course</td>
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</table>

## Music Production and Engineering

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-205 Recording and Mix Techniques for Musicians</td>
<td>Prerequisite</td>
<td>MP-114, and either MP-113, EP-225, or MP-210</td>
<td>MP-114, and either MP-113, EP-225, or MTEC-112</td>
</tr>
<tr>
<td>MTEC-383 Studio Maintenance and Troubleshooting</td>
<td>Prerequisite</td>
<td>LMSC-210</td>
<td>MP-212</td>
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</table>
## Music Technology Innovation

### 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>MTI-P311 Self-Production for Singer-Songwriters and Musicians using Logic</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
</tbody>
</table>

### Percussion

### 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>ILPH-365 Timbale Playing Styles 1</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All Percussion Principals/Overall ensemble rating 3</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-261 Basic Recording and Production Techniques</td>
<td>Prerequisite</td>
<td>SW-161</td>
<td>SW-151 or SW-161</td>
</tr>
<tr>
<td>SW-371 Singer/Songwriter Workshop</td>
<td>Electable by</td>
<td>All</td>
<td>SONG Majors</td>
</tr>
<tr>
<td>SW-498 Directed Study in Songwriting</td>
<td>Course Number</td>
<td>SW-498</td>
<td>SW-398</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>SW-311 or SW-371</td>
<td>SW-212 and SW-222</td>
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</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-P181 Non-Linear Writing, Production, and Performance for the Songwriter</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>SW-P497 Senior Seminar in Songwriting</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>SONG Majors/SW-311, SW-321, or SW-371; SW-361 and SW-398</td>
</tr>
</tbody>
</table>

## Voice

### 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>ENVC-P219 The Berklee Anglo-Celtic Vocal Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice Principals/Written permission of course chair</td>
</tr>
<tr>
<td>ILVC-P117 The Essentials of Voice: Best Practices for Vocalists in Technique and Performance</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice Principals/None</td>
</tr>
<tr>
<td>PSVC-P323 Vocal Improvisation/R&amp;B and Other Contemporary Idioms</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/Overall Rating 2 or higher, or ENVC-123</td>
</tr>
</tbody>
</table>
## Summer/Fall 2015 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 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>CM-357</td>
<td>Introduction to Electroacoustic Music for Composers</td>
<td>2 credits</td>
<td>Fall Only</td>
</tr>
<tr>
<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-250</td>
<td>Electronics in the Soundtrack</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ET-111</td>
<td>Ear Training 1</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-111</td>
<td>Bass Lab -- Reading 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-121</td>
<td>Bass Lab -- Lines 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILFT-115</td>
<td>Guitar Performance Skills for the Non-Guitar Principal</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-359</td>
<td>Brazilian Rhythms and Percussion</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPM-121</td>
<td>Mallet Lab 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPN-271</td>
<td>Jazz Harmonic Techniques for Piano 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-321</td>
<td>Woodwind Doubling Lab -- Flute</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-322</td>
<td>Woodwind Doubling Lab -- Clarinet</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab -- Saxophone and Theater</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISP-231</td>
<td>Percussion for Music Therapy</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LCHN-P181</td>
<td>Chinese 1</td>
<td>3 credits</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LENP-387</td>
<td>African American Children's Literature and Culture</td>
<td>3 credits</td>
<td>Fall Only</td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAU-221</td>
<td>History of Jazz</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAU-233</td>
<td>Classic Rock Guitar Players</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAU-245</td>
<td>Women in Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAU-331</td>
<td>The Bop Masters</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAU-345</td>
<td>Music and Cultures of Africa, Latin America, and South America</td>
<td>2 credits</td>
<td>Fall, Summer</td>
</tr>
<tr>
<td>LHAU-346</td>
<td>Music and Culture of India, the Far East, and Eastern Europe</td>
<td>2 credits</td>
<td>Spring, Summer</td>
</tr>
<tr>
<td>LHAU-351</td>
<td>The Music of Miles Davis</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHUM-300</td>
<td>Artistry, Creativity, and Inquiry Seminar</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LIPN-171</td>
<td>Japanese 1</td>
<td>3 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>LMSC-130</td>
<td>Concepts of Mathematics</td>
<td>3 credits</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 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-318</td>
<td>Environmental Science</td>
<td>3 credits</td>
<td>Fall, Summer</td>
</tr>
<tr>
<td>LSPN-161</td>
<td>Introductory Spanish 1</td>
<td>3 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>LSPN-P100</td>
<td>Curso intensivo</td>
<td>3 credits</td>
<td>Fall Only</td>
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<tr>
<td>MB-101</td>
<td>Introduction to the Music Business</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-131</td>
<td>Taxation in the Music Business</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-211</td>
<td>Legal Aspects of the Music Industry</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-287</td>
<td>Business Communication</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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<tr>
<td>MB-P205</td>
<td>The Business of Flamenco Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MB-P499</td>
<td>International Industry Seminar</td>
<td>3 credits</td>
<td>Fall, Spring</td>
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<tr>
<td>ME-111</td>
<td>Introduction to Music Education</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-328</td>
<td>Music, the Brain, and Learning</td>
<td>2 credits</td>
<td>Summer Only</td>
</tr>
<tr>
<td>ME-387</td>
<td>Instrument Repair 1</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MHS-322</td>
<td>History of Rock Music</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>MLAN-243</td>
<td>Japanese Music and Instruments</td>
<td>2 credits</td>
<td>Fall Only</td>
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<tr>
<td>MR-110</td>
<td>Introduction to Music Production and Engineering</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>MTEC-111</td>
<td>Introduction to Music Technology</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>MTEC-200</td>
<td>Berklee Internet Radio Network Workshop</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>MTH-201</td>
<td>Introduction to International Music Therapy</td>
<td>3 credits</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>PFSS-311</td>
<td>Survey of Bass Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Course Number</td>
<td>Course Title</td>
<td>Credits</td>
<td>Semesters Offered</td>
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<tr>
<td>---------------</td>
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<tr>
<td>PFSS-321</td>
<td>Survey of Brass Styles</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PFSS-331</td>
<td>Survey of Guitar Styles</td>
<td>2 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>PFSS-341</td>
<td>Survey of Drum Styles to the '60s</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-342</td>
<td>Survey of Drum Styles since the '60s</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-351</td>
<td>Survey of Piano Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-371</td>
<td>Survey of Vocal Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-381</td>
<td>Survey of Woodwind Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-385</td>
<td>R&amp;B, Funk, and Smooth Jazz Saxophone Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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<tr>
<td>PFSS-P301</td>
<td>Survey of Mediterranean Musical Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-P362</td>
<td>Survey of American Roots Music Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>PSH-250</td>
<td>Yoga for Musicians 1</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSH-261</td>
<td>Playing in the Key of Qi: Qigong for Musicians</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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<tr>
<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSHR-P270</td>
<td>Traditional Microtonal Theory and Application</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSJ-211</td>
<td>Jazz Improvisational Techniques</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PST-385</td>
<td>Elements of Theater Production</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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<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</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea and Mali</td>
<td>2 credits</td>
<td>Fall Only</td>
</tr>
<tr>
<td>PSW-361</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>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-221</td>
<td>Lyric Writing 1</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-325</td>
<td>The Music of John Lennon</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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</table>
**PLAN YOUR SUMMER/FALL 2015 SCHEDULE**

**Summer/Fall 2015 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>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-485</td>
<td>Scoring Silent Films 2</td>
<td>2</td>
<td>Spring Only</td>
<td>Boston</td>
</tr>
<tr>
<td>ILPH-365</td>
<td>Timbale Playing Styles 1</td>
<td>2</td>
<td>Fall, Spring</td>
<td>Boston</td>
</tr>
<tr>
<td>LHIS-229</td>
<td>Contemplative Studies</td>
<td>3</td>
<td>Spring Only</td>
<td>Boston</td>
</tr>
<tr>
<td>LHIS-248</td>
<td>Palestinian-Israeli Relations</td>
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<td>LMAS-230</td>
<td>Indian Art, Music, and Culture</td>
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<td>LMAS-250</td>
<td>Sound and Society: Encounter, Participation, and Transmission</td>
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<td>LMAS-270</td>
<td>The R&amp;B/Soul Business: The Roots of Hip-Hop</td>
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<td>The Music of Laurel Canyon</td>
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<td>Technology, Self, and Society</td>
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<td>Music in Early Childhood</td>
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<td>History of Music in the European Tradition: Topics</td>
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### Prototypes

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<td>FS-P261</td>
<td>Introduction to Scoring Technology for Non-Film Scoring Majors</td>
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<td>Scoring Silent Films 1</td>
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<td>Electric Bass for Non-Bass Principals 2</td>
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<td>The Essentials of Voice: Best Practices for Vocalists in Technique and</td>
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<td>Spanish Music, Culture, and Society</td>
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<td>Racial/Ethnic Identity and the Social Construction of Race</td>
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<td>History of Music in the European Tradition: Iconic Works</td>
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<td>History of Music in the European Tradition: Chronology</td>
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<td>MHS-P343</td>
<td>Survey of Brazilian Music History</td>
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<td>PSVC-P323</td>
<td>Vocal Improvisation/R&amp;B and Other Contemporary Idioms</td>
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<td>SW-P181</td>
<td>Non-Linear Writing, Production and Performance for the Songwriter</td>
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<td>SW-P497</td>
<td>Senior Seminar in Songwriting</td>
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PLAN YOUR SUMMER/FALL 2015 SCHEDULE

Course List

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

ARRANGING

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

COMPOSITION

CM-211 Tonal Harmony and Composition 1
CM-212 Tonal Harmony and Composition 2
CM-221 Techniques of Tonal Writing
CM-P225 Guitar Composition Techniques for Performers/Composers
CM-227 The Russian Art of Modulation
CM-231 Instrumentation and Score Preparation
CM-251 Traditional Materials and Structure of Music 1
CM-252 Traditional Materials and Structure of Music 2
CM-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
CM-375 Jazz Composition 3
CM-385 Post Bebop Harmonic Innovations

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.
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Course List:

Composition/Conducting/Counterpoint/Contemporary Writing and Production

CM-398
Directed Study in Composition 1

CM-P399
Directed Studies in Electronic Music Composition

CM-441
Scoring for Full Orchestra

CM-495
Composition Internship

CM-497
Directed Study in Composition 2

CM-498
Directed Study in Composition 3

CM-499
Directed Study in Jazz Composition

COND-355
Conducting Small Ensembles

COND-361
Conducting for Film and TV Production

COND-P391
Careers in Conducting

COND-421
Advanced Rehearsal Techniques

COND-498
Directed Study in Conducting

COUNTERPOINT

CP-210
The Art of Counterpoint

CP-211
Tonal Counterpoint 1

CP-212
Tonal Two-Part Canon and Invention

CP-215
Art of Counterpoint 2

CP-311
Advanced Counterpoint

CP-350
20th-Century Counterpoint

CP-361
Jazz Counterpoint 1

CP-362
Jazz Counterpoint 2

CONTEMPORARY WRITING AND PRODUCTION

CW-141
Hip-Hop Writing and Production

CW-171
Groove Writing

CW-191
Sequencing and Production Techniques

CW-205
Music Preparation

CW-211
Writing for Small Ensemble

CW-216
Vocal Writing

CW-P217
Writing in Folkloric Latin Styles

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

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

CW-495
    Contemporary Writing and Production Internship
CW-498
    Directed Study in Contemporary Writing

ENSEMBLE

ENBR-P172
    Trombone Ensemble 1
ENBR-P272
    Trombone Ensemble 2
ENBR-321
    Brass Quintet
ENBR-336
    Brass Playing Singing
ENCL-200
    Concert Choir
ENCL-201
    Women's Concert Choir
ENCL-234
    Improvisation for Classical Musicians
ENCL-400
    Contemporary Orchestra
ENCL-402
    Contemporary Chamber Music Ensemble
ENCL-403
    Art Music of Black Composers
ENCL-404
    Musical Theater Orchestra
ENCL-P405
    Classical Chamber Music Ensemble
ENDS-400
    Directed Study
ENDS-405
    Directed Study – Pop Icons: The Music of Michael Jackson, Prince, and Whitney Houston
ENEL-221
    Electronic Improvisation
ENEL-403
    Techno/Rave Ensemble
ENEL-404
    Turntable Ensemble
ENFF-200
    Funk
ENFF-201
    Retro Funk/Fusion
ENFF-220
    Funk/Fusion

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PLANT YOUR SUMMER/FALL 2015 SCHEDULE

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

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

ENJZ-229  
Jazz Featuring Vocals

ENJZ-230  
The Music of Joni Mitchell

ENJZ-231  
Piano Trio with Vocals Rating 4

ENJZ-232  
Big Band Jazz Rating 4

ENJZ-233  
Organ Grooves

ENJZ-235  
The Music of Oregon

ENJZ-300  
Small Band Jazz Rating 5

ENJZ-301  
Jazz Octet

ENJZ-302  
Bebop Ensemble

ENJZ-303  
The Music of Charles Mingus

ENJZ-304  
Jazz Sextet

ENJZ-305  
New Approaches/Jazz Decomposition

ENJZ-306  
Miles Davis Electric

ENJZ-307  
Jazz and Latin Jazz Rating 5

ENJZ-320  
The Music of Wes Montgomery

ENJZ-321  
Wayne Shorter Ensemble

ENJZ-322  
The Music of Horace Silver

ENJZ-323  
The Music of Cedar Walton

ENJZ-324  
Free Jazz/Bebop

ENJZ-325  
The Music of Charlie Parker

ENJZ-326  
New Orleans Street Band

ENJZ-327  
Small Band Jazz Rating 6

ENJZ-328  
The Music of Dave Holland

ENJZ-329  
ECM/Free Jazz

ENJZ-330  
Original Compositions

ENJZ-331  
9-Piece Jazz Ensemble

ENJZ-332  
Piano Trio with Vocals Rating 5

ENJZ-333  
Chord Scale Madness

ENJZ-P400  
Ensemble Master Class

ENJZ-401  
Rainbow Big Band

ENJZ-402  
Avant-Garde Ensemble

ENJZ-403  
Concert Jazz Orchestra

ENJZ-404  
Small Band Jazz

ENJZ-405  
Blue Note Era Jazz

ENJZ-406  
Miles Davis Acoustic

ENJZ-407  
Contemporary Jazz

ENJZ-408  
Electric Jazz

ENJZ-409  
The Music of Joe Henderson

ENJZ-410  
The Music of Ornette Coleman

ENJZ-411  
Rainbow All-Stars

ENJZ-412  
The Music of Art Blakey

ENJZ-413  
Urban Outreach Orchestra

ENJZ-414  
Jazz Composition Ensemble

ENJZ-415  
Advanced Repertory Big Band Ensemble

ENJZ-416  
Contemporary Small Band Jazz

ENLT-200  
Introduction to Latin Jazz

ENLT-201  
Brazilian Instrumental Rating 3 With Vocals

ENLT-220  
Latin/Afro-Cuban Styles

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
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<td>Afro-Cuban Music Rating 4</td>
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<td>Afro-Cuban Traditional and Folkloric Music</td>
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<td>Afro-Cuban Music Rating 6</td>
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<td>West African Drum and Dance Ensemble</td>
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<td>Gospel Keyboard Techniques Ensemble</td>
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<td>ENPN-371</td>
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<td>Jazz Piano Master Class Ensemble</td>
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<td>ENPP-121</td>
<td>Mixed Pop Styles</td>
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<td>ENPP-200</td>
<td>Mixed Pop and Jazz</td>
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<td>ENPP-201</td>
<td>Mixed Pop and Rock</td>
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<td>ENPP-202</td>
<td>R&amp;B, Pop/Rock, and Jazz</td>
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<tr>
<td>ENPP-203</td>
<td>The Music of Lilith Fair</td>
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<td>ENPP-204</td>
<td>Acoustic Unplugged</td>
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<td>ENPP-205</td>
<td>The Solo Pop/Rock Performer</td>
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<td>ENPP-206</td>
<td>Contemporary Christian</td>
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<td>ENPP-220</td>
<td>Oldies: Sam Cooke, Tina Turner, and Otis Redding</td>
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<td>ENPP-221</td>
<td>Pop/R&amp;B</td>
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<td>ENPP-222</td>
<td>Pop and Indie</td>
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<td>Pop/Rock and Country</td>
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<td>British Pop Rock</td>
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<td>Recording Rhythm Section Rating 5</td>
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<td>Rhythm Track for Songwriters</td>
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<td>L.A. Studio Ensemble</td>
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<td>ENRB-200</td>
<td>R&amp;B Jam Band</td>
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<td>R&amp;B/Hip-Hop</td>
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<td>The Music of James Brown</td>
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<td>ENRB-301</td>
<td>'70s R&amp;B/Funk</td>
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<td>ENRB-302</td>
<td>R&amp;B/Funk Rating 5</td>
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<tr>
<td>ENRB-303</td>
<td>R&amp;B/Smooth Jazz</td>
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<td>ENRB-304</td>
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<td>ENRB-305</td>
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<tr>
<td>ENRB-P400</td>
<td>Funk and Soul Review</td>
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<tr>
<td>ENRB-401</td>
<td>The Music of P-Funk</td>
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<tr>
<td>ENRB-402</td>
<td>The Music of Tower of Power</td>
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<tr>
<td>ENRB-403</td>
<td>Hip-Hop Ensemble</td>
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<tr>
<td>ENRB-405</td>
<td>Techno/DJ Sampling Ensemble</td>
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<tr>
<td>ENRB-406</td>
<td>Aretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan</td>
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<td>ENRB-407</td>
<td>Divas Ensemble</td>
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<td>ENRB-408</td>
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<tr>
<td>ENRB-409</td>
<td>The Music of Take 6 Ensemble</td>
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<tr>
<td>ENRK-200</td>
<td>Rock and Roll Hall of Fame Ensemble</td>
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<td>ENRK-201</td>
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<td>ENRK-202</td>
<td>Rock Jam Band</td>
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<td>ENRK-204</td>
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<td>ENRK-205</td>
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<td>ENRK-206</td>
<td>Blues-Rock Ensemble</td>
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To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### Course List: Ensemble

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<td>ENRK-300</td>
<td>Women in Rock</td>
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<td>ENRK-302</td>
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<td>ENRK-303</td>
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<td>ENRK-401</td>
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<td>ENRT-200</td>
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<td>ENRT-201</td>
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<td>ENRT-403</td>
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<td>Digital Mix Techniques</td>
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<td>Mapping and Curves in Sonic Arts</td>
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### EAR TRAINING

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<td>ET-231</td>
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<td>ET-321</td>
<td>World Music Ear Training</td>
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<td>ET-331</td>
<td>Harmonic Ear Training 1</td>
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<tr>
<td>ET-332</td>
<td>Harmonic Ear Training 2</td>
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PLAN YOUR SUMMER/FALL 2015 SCHEDULE

**Course List:**

**Ear Training/Film Scoring/Harmony**

**End-List:**

**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

**Film Scoring**

**FS-P114**  
Introduction to Film Scoring for Non-Majors

**FS-221**  
Intensive Introduction to Film Scoring

**FS-241**  
Dramatic Scoring 1

**FS-251**  
The Language of Film

**FS-P261**  
Introduction to Scoring Technology for Non-Film Scoring Majors

**FS-271**  
Analysis of Video Game Music Techniques

**FS-P301**  
Mixing the Film Score

**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-361**  
Computer/Synthesis Applications for Film 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

**Harmony**

**HR-112**  
Harmony 2

**HR-211**  
Harmony 3

**HR-212**  
Harmony 4

**HR-231**  
Harmonic Analysis of Rock Music

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Plan your Summer/Fall 2015 Schedule

**Course List:** Harmony/Institute for Creative Entrepreneurship/Instrumental Labs

**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

**ILBS-244**  
Five- and Six-String Electric Bass Lab

**ILBS-247**  
Funk/Fusion Styles for Bass

**ILBS-251**  
Basic Slap Technique for Electric Bass

**ILBS-254**  
Finger Style R&B/Fusion Lab

**ILBS-255**  
The Evolution of Hip-Hop Bass

**ILBS-257**  
Bass Performance Group

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### PLAN YOUR SUMMER/FALL 2015 SCHEDULE

**ILBS-P260**  
The Gary Willis Experience

**ILBS-261**  
Introduction to Latin Jazz Bass Playing

**ILBS-262**  
Brazilian Bass Lab

**ILBS-263**  
Playing in Odd Meters

**ILBS-271**  
Blues Bass Lab

**ILBS-274**  
Bass Lab – Singing and Playing

**ILBS-281**  
Arco Workshop

**ILBS-284**  
Orchestral Repertoire Workshop for Double Bass

**ILBS-321**  
Reading Contemporary Bass Rhythms

**ILBS-324**  
Bass Lab – Advanced Rhythmic Language

**ILBS-327**  
John Coltrane Bass Lines

**ILBS-331**  
Arco Bass in the Jazz Idiom

**ILBS-334**  
Bass Guitar MIDI Controller Lab

**ILBS-344**  
Five- and Six- String Electric Bass Chord Lab

**ILBS-351**  
Slap Techniques for Electric Bass 2

**ILBS-361**  
Latin Bass Lines

**ILBS-364**  
Bass Lab – Sight-Reading Latin Rhythms

**ILBS-P385**  
Gospel Bass Lab

**ILBS-421**  
Bass Lab – Advanced Reading

**ILBS-481**  
Bach Cello Suites for Bowed Double Bass

**ILEN-333**  
Turntable Technique

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

**ILGT-119**  
Guitar Styles Skills Labs

**ILGT-211**  
Ensemble Preparation Lab – Guitar

**ILGT-213**  
Guitar Comping and Soloing in Odd Meters

**ILGT-215**  
Bottleneck Blues Lab

**ILGT-217**  
Creative Applications for Proficiency Materials

**ILGT-221**  
Standard Tune Workshop for the Guitarist

**ILGT-223**  
Guitarmony 1

**ILGT-225**  
Guitar Chart Reading and Performance

**ILGT-227**  
Guitar Chord Soloing

**ILGT-228**  
Fingerpicking Blues Guitar

**ILGT-230**  
Performing Solo Guitarist

**ILGT-231**  
Jazz/Blues Guitar

**ILGT-235**  
Jimmy Page Lab

**ILGT-237**  
Hard Rock/Metal Lab

**ILGT-238**  
The Music of Kenny Burrell and Grant Green

**ILGT-241**  
Jazz/Rock Improvisation for Guitar

**ILGT-243**  
Jazz/Rock Rhythm Guitar Playing

**ILGT-245**  
Rock Guitar Lab

**ILGT-247**  
Steel Guitar Lab

**ILGT-249**  
Slide Guitar Lab

**ILGT-251**  
Advanced Blues/Rock Guitar Techniques

**ILGT-253**  
Groove Concept for Funk Guitar Performance

**ILGT-261**  
Guitar Lab – Developmental Arpeggios

**ILGT-265**  
Guitar Lab – Performance Techniques and Comp ing

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<td>Recording/Practice Techniques for the Performing Guitarist</td>
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LHIS-221
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LHIS-223
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LHIS-224
Africana Studies: The Sociology of Black Music in American Culture

LHIS-225
Africana Studies: The Theology of American Popular Music

LHIS-226
Africana Studies: Biographies in Black (Music, Lives, and Meanings)

LHIS-P227
Multicultural Contemplative Practices

LHIS-228
Contemplative and Mystical Traditions

LHIS-229
Contemplative Studies

LHIS-248
Palestinian-Israeli Relations

LHIS-301
International Human Rights

LHIS-P320
20th-Century Women Songwriters

LHIS-321
America From the Jazz to the Digital Age

LHIS-P322
The Music of Laurel Canyon

LHIS-334
Contemporary History

LHIS-363
Gender and Power in History

LHIS-375
Mythology and Folklore

LHUM-100
Artistry, Creativity, and Inquiry Seminar

LHUM-P218
Interdisciplinary Collaboration in Art

LHUM-P310
Creativity and Expression in the Arts

LHUM-400
Professional Development Seminar

LHUM-P410
What Is Being?

LHUM-P433
Digital Narrative Theory and Practice

LJPN-171
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LJPN-272
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LJPN-373
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LMAS-P224
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LMAS-230
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LMAS-250
Sound and Society: Encounter, Participation, and Transmission

LMAS-P259
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LMAS-270
The R&B/Soul Business: The Roots of Hip-Hop

LMAS-320
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LMAS-322
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LMSC-130
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LMSC-208
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LMSC-209
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LMSC-210
Principles of Audio Electronics

LMSC-221
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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

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.
PLANT YOUR SUMMER/FALL 2015 SCHEDULE

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LMSC-306
Principles of Physics
LMSC-P307
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LMSC-318
Environmental Science
LMSC-424
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LPHL-361
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LPHL-365
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LPHL-381
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LPHL-382
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LPHL-383
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LPHL-P384
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LPHL-475
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LSOC-210
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LSOC-211
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LSOC-213
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LSOC-P219
Gay, Lesbian, and Queer Culture
LSOC-220
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LSOC-225
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LSOC-P230
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LSOC-231
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LSOC-240
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LSOC-P250
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LSOC-260
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LSOC-P270
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LSOC-299
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LSOC-P300
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LSOC-301
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LSOC-307
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LSOC-310
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LSOC-331
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LSOC-335
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LSOC-341
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LSOC-375
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LSOC-441
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LSOC-P451
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LSPN-P100
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Cinema en español

LSPN-363  
Intermediate Spanish 1

LSPN-P400  
Literatura iberoamericana

LSPN-464  
Intermediate Spanish 2

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LHAN-212  
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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-P250  
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LHAN-P314  
In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style

LHAN-P317  
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LHAN-P320  
The Music of John Cage and Morton Feldman: Sound–Time–Process

LHAN-331  
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LHAN-335  
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LHAN-342  
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LHAN-345  
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LHAN-346  
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LHAN-351  
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LHAN-P411  
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MB-131  
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MB-201  
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MB-P235  
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MB-255  
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MB-275  
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MB-287  
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MB-301  
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MB-305  
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MB-P311  
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MB-325  
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MB-331  
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MB-335  
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MB-337  
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MB-339  
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MB-340  
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MB-341  
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MB-345  
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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.
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**MB-355**
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**MB-375**
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**MB-387**
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**MB-P389**
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**MB-391**
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**MB-P395**
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**MB-405**
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**MB-P415**
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**MB-P421**
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**MB-P425**
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**MB-433**
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**MB-P435**
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**MB-490**
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**MB-491**
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**MB-P493**
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**MB-495**
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**MB-P499**
International Industry Seminar

**ME-212**
Music Classroom Methods and Materials Music Classroom Methods and Materials

**ME-311**
Secondary Classroom Methods

**ME-321**
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**ME-326**
Multimedia for the Educator

**ME-328**
Music, the Brain, and Learning

**ME-332**
Music in Early Childhood

**ME-341**
Teaching With a Multicultural Perspective

**ME-P342**
Composition, Technology, and the K-12 Student

**ME-352**
Preparing for the Music Licensing Exam

**ME-355**
Music Education Orff Ensemble

**ME-381**
Survey of Instrumental Literature

**ME-383**
Survey of Choral Music Literature

**ME-385**
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**ME-387**
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**ME-P388**
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**ME-P389**
Instrument Repair 3

**ME-431**
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**ME-475**
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**ME-495**
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**MUSIC EDUCATION**

**ME-111**
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**ME-152**
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**ME-211**
Elementary Classroom Methods

**MUSIC HISTORY**

**MHIS-201**
History of Music in the European Tradition: Topics

**MHIS-P202**
History of Music in the European Tradition: Iconic Works

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To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](http://berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](http://berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

MUSIC HISTORY/MUSIC LITERATURE AND ANALYSIS

MHIS-P203  
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MHIS-P220  
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MHIS-231  
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MHIS-241  
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MHIS-253  
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MHIS-261  
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MHIS-341  
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MHIS-342  
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MHIS-P343  
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MLAN-266  
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MLAN-288  
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MLAN-312  
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MLAN-315  
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MLAN-316  
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MLAN-353  
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MLAN-373  
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MLAN-375  
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MLAN-376  
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MLAN-381  
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MLAN-385  
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MUSIC PRODUCTION AND ENGINEERING

MP-110  
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MP-113  
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MP-114  
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MP-115  
Production Analysis Lab for Musicians

MP-P121  
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MP-P124  
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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

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

Music Production and Engineering/Music Technology

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
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MP-215
Production Analysis Lab

MP-225
MIDI Systems for Music Production

MP-226
Hybrid Recording and Mixing

MP-P235
Collaborative Production

MP-241
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MP-247
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MP-P302
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MP-P303
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MP-P304
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MP-305
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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
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MP-340
Multitrack Recording Techniques

MP-341
Mix Techniques 2

MP-351
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MP-385
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MP-421
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MP-P442
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MP-457
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MP-458
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MP-P460
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MP-461
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MP-471
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MP-475
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MP-495
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MUSIC TECHNOLOGY

MTEC-111
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MTEC-112
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MTEC-200
Berklee Internet Radio Network Workshop

MTEC-222
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MTEC-P230
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MTEC-308
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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.
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MTEC-P323
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MTEC-360
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MTEC-383
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MTEC-420
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MTEC-P421
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MTEC-P422
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MTEC-455
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MTEC-P475
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MTH-333
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MTH-351
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MTH-411
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MTH-412
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MTH-413
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MTH-431
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MTH-432
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MTH-433
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MTH-475
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MTH-495
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MUSIC TECHNOLOGY

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MTH-201
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MTH-211
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MTH-231
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MTH-232
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MTH-233
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MTH-312
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MTH-331
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MUSIC TECHNOLOGY INNOVATION

(MAELZCAMPUS ONLY)

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MTI-P305
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MTI-P306
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MTI-P307
Electronic Dance Music Creation With Ableton Live
MTI-P308
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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

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.
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PM-230  
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PM-310  
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PM-320  
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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.
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PM-330
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PM-340
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PM-375
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PM-475
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PM-P476
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PM-495
Professional Music Internship

PMH-250
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PS-190
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PS-P310
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PS-495
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PS-498
Directed Study in Improvisation

PS-499
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PSBS-225
Fundamentals of Improvisation for Bass

PSBS-321
Concepts for Jazz Bass Lines

PSBS-331
Electric Bass Performance Styles

PSBS-341
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PSBS-P345
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PSBS-375
Bass in the Free Improvisation Idiom

PSBS-425
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PSGT-211
Improvisation for Guitar 1

PSGT-212
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PSGT-221
Guitar Performance Skills

PSGT-225
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PSIJ-215
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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.
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<td>PST-471</td>
<td>Stage Performance Workshop 1 – Rock and Pop Idiom</td>
</tr>
<tr>
<td>PST-472</td>
<td>Stage Performance Workshop 2 – Rock and Pop Idiom</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SUMMER/FALL 2015 SCHEDULE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSVC-110</td>
<td>Elements of Vocal Technique</td>
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<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
</tr>
<tr>
<td>PSVC-161</td>
<td>The Professional Vocalist Audition Workshop</td>
</tr>
<tr>
<td>PSVC-231</td>
<td>Voice Class for Instrumentalists 1</td>
</tr>
<tr>
<td>PSVC-232</td>
<td>Voice Class for Instrumentalists 2</td>
</tr>
<tr>
<td>PSVC-P320</td>
<td>Introduction to Classical Art Song and Lyric Diction</td>
</tr>
<tr>
<td>PSVC-321</td>
<td>Vocal Pedagogy</td>
</tr>
<tr>
<td>PSVC-P323</td>
<td>Vocal Improvisation/R&amp;B and Other Contemporary Idioms</td>
</tr>
<tr>
<td>PSVC-325</td>
<td>Vocal Improvisation in the Jazz Idiom</td>
</tr>
<tr>
<td>PSVC-333</td>
<td>Foundations of Singing with Soul</td>
</tr>
<tr>
<td>PSVC-365</td>
<td>Stage Performance Workshop – Jazz Standards</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Advanced Vocal Improvisation Techniques</td>
</tr>
<tr>
<td>PSVC-435</td>
<td>Advanced Techniques of Voice Production</td>
</tr>
<tr>
<td>PSVC-P440</td>
<td>Vocal Perspectives on Songwriting</td>
</tr>
<tr>
<td>PSVC-P441</td>
<td>Vocal Perspectives on Songwriting 2</td>
</tr>
<tr>
<td>PSW-235</td>
<td>World Percussion for Nonpercussionists</td>
</tr>
<tr>
<td>PSW-335</td>
<td>World Percussion for Percussionists</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea and Mali</td>
</tr>
<tr>
<td>PSW-345</td>
<td>Seminar on Latin American Music</td>
</tr>
<tr>
<td>PSW-350</td>
<td>South Indian Rhythmic Solfege and Jazz/World Music 1</td>
</tr>
<tr>
<td>PSW-351</td>
<td>South Indian Rhythmic Solfege and Jazz/ Global Music 2</td>
</tr>
<tr>
<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
</tr>
<tr>
<td>PSW-P370</td>
<td>Melody and Scale Resources of East Asian Music</td>
</tr>
<tr>
<td>PW-111</td>
<td>Music Application and Theory</td>
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<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
</tr>
<tr>
<td>PW-165</td>
<td>The Creative Flame</td>
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<tr>
<td>PW-P240</td>
<td>Compositional Techniques of Bob Brookmeyer</td>
</tr>
<tr>
<td>PW-P321</td>
<td>Music Writing and Production with the iPad</td>
</tr>
<tr>
<td>PW-361</td>
<td>Multimedia for the Writer</td>
</tr>
<tr>
<td>PW-365</td>
<td>Orchestral Mock-Up Production</td>
</tr>
<tr>
<td>PW-461</td>
<td>Writing the Film Musical</td>
</tr>
<tr>
<td>PW-468</td>
<td>Professional Writing Seminar</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
</tr>
<tr>
<td>SW-P152</td>
<td>Pro Tools for Producers/Songwriters</td>
</tr>
<tr>
<td>SW-161</td>
<td>Introduction to Desktop/Digital Audio 1</td>
</tr>
<tr>
<td>SW-P181</td>
<td>Non-Linear Writing, Production, and Performance for the Songwriter</td>
</tr>
<tr>
<td>SW-211</td>
<td>Songwriting 1</td>
</tr>
<tr>
<td>SW-212</td>
<td>Songwriting 2</td>
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<tr>
<td>SW-221</td>
<td>Lyric Writing 1</td>
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<tr>
<td>SW-222</td>
<td>Lyric Writing 2</td>
</tr>
<tr>
<td>SW-225</td>
<td>Hip-Hop Songwriting</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](http://berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](http://berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

Course List: Songwriting

SW-P226 Creating Tracks for Hip-Hop Songs
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 I
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
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.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

Directed Study Faculty – Professional Writing and Music Technology Division

Summer 2015

CM-398
Directed Study in Composition 1
Larry Bell
Peyman Farzinpour
Scott Fessler
Jonathan Holland
Derek Hurst
Dennis Leclaire
Panagiotis Liaropoulos
Elena Lucas
Margaret McAllister
Donald McDonnell
Apostolos Paraskevas
James Smith
Michael Weinstein
Julius Williams
Clyde Witmyer

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

CM-P399
Directed Study Electronic Composition
Derek Hurst

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

CM-497
Directed Study in Composition 2
Larry Bell
Jonathan Holland
Derek Hurst
Dennis Leclaire
Panagiotis Liaropoulos
Elena Lucas
Margaret McAllister
Donald McDonnell
Apostolos Paraskevas
James Smith
Michael Weinstein
Julius Williams
Clyde Witmyer

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

CM-499
Directed Study in Jazz Composition
Ayn Inserto
Richard Lowell

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

COND-498
Directed Study in Conducting
Tiffany Chang
Peyman Farzinpour
Irina Georgieva
Jeffrey Means
Francisco Noya
Tibor Pusztai
Valerie Taylor

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

CW-498
Directed Study in Contemporary Writing
Kurt Biederwolf
Joseph Carrier
Michael Farquharson
Gerald Gates

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

SW-498
Directed Study in Songwriting
Jon Aldrich
Paula Gallitano
Jack Perricone
Jochanna Samama
Michael Wartofsky

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

Fall 2015

CM-398
Directed Study in Composition 1
Larry Bell
Alia Cohen
Beth Denisch
Tamar Diesendruck
Marti Epstein
Peyman Farzinpour
Scott Fessler
Arnold Friedman
Jonathan Holland
Derek Hurst
Alexandros Kalogeris
Vuk Kulenovic
Dennis Leclaire
Panagiotis Liaropoulos
Andrew List
Elena Lucas
Paolo Marchettini
Thomas McGah
Apostolos Paraskevas

NOTE: See instructor in first week to establish meeting times.
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

James Smith
Francine Trester
Gabriele Vanoni
Michael Weinstein
Clyde Witmyer

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

CM-P399
Directed Study Electronic Composition
Derek Hurst

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

CM-497
Directed Study in Composition 2
Richard Applin
Alla Cohen
Beth Denisch
Tamar Diesendruck
Peyman Farzinpour
Arnold Friedman
Jonathan Holland
Derek Hurst
Alexandros Kalogeras
Vuk Kulenovic
Dennis Leclaire
Thomas LeVines
Panagiotis Liaropoulos
Margaret McAllister
Donald McDonnell
Thomas McGah
James Smith
Clyde Witmyer

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

CM-499
Directed Study in Jazz Composition
Charles Free
Gregory Hopkins
Ayn Inserto
Richard Lowell

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

COND-498
Directed Study in Conducting
Tiffany Chang
Peyman Farzinpour
Irina Georgieva
Isaiah Jackson
Jeffrey Means
Julia Maria Del Moral
Francisco Noya
Eric Stern
Louis Stewart

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

CW-498
Directed Study in Contemporary Writing
Joseph Carrier
William Elliott
Michael Farquharson
Christina Fisher
Gerald Gates
Daniel Moretti
Matthew Nicholl
Andrea Pejrolo

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

PS-498
Directed Study - Improvisation
Marcotullio Pignataro
David Santoro

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
Melissa Ferrick
Paula Gallitano
James Kachulis
Scarlet Keys
Jack Perricone
Mark Simos
Michael Wartofsky

NOTE: See instructor in first week to establish meeting times.
# PLAN YOUR SUMMER/FALL 2015 SCHEDULE

## Special Section Listings

### Summer 2015

<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 (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-441</td>
<td>all sections - NOTE: This course (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for pop, rock, R&amp;B vocalists.</td>
</tr>
</tbody>
</table>

### Fall 2015

<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 (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-P435</td>
<td>all sections - NOTE: This course (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-P440</td>
<td>all sections - NOTE: This course (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-441</td>
<td>all sections - NOTE: This course (all sections) meets every other week for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course (all sections) 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 SUMMER/FALL 2015 SCHEDULE

Bass

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

**Fall**
- Tom 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 Sinnett
- Anthony Vitti

Guitar

**Summer**
- Bruce Bartlett
- Kevin Belz
- Dan Bowden
- David Ficuzynski
- Mick Goodrick (Prior Written Approval)
- Charles Hansen
- Richie Hart
- Mike Ihde
- Julien Kasper
- Jim Kelly
- Jeffrey Lockhart
- John Marasco
- Shaun Michaud
- Jane Miller
- Tim Miller
- Amanda Monaco
- David Newsam
- Lauren Passarelli
- Rick Peckham
- Kimberley Perlak
- 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

**Fall**
- Abigail Aronson
- John Baboian
- Sheryl Bailey
- Larry Baine (Prior Written Approval)
- Kevin Barry
- Bruce Bartlett
- Kevin Belz
- Dan Bowden
- Freddie Bryant
- Jon Damian
- Sal DiFusco
- Garrison Fewell
- Jon Finn
- David Ficuzynski
- Daniel Flores
- Tomo Fujita
- David Gilmore
- Mick Goodrick (Prior Written Approval)
- Charles Hansen
- Craig Hlady
- Thaddeus Hogarth
- Richie Hart
- Mike Ihde
- Scotty Johnson
- Julien Kasper
- Jim Kelly
- Don Lappin
- Jeffrey Lockhart
- Andrew Maness
- John Marasco
- Shaun Michaud
- Jane Miller
- Tim Miller
- Amanda Monaco
- Joe Musella
- David Newsam
- Lauren Passarelli
- Rick Peckham
- Kimberley Perlak
- Jim Peterson
- Jack Pezanelli
- Joe Rogers
- Randy Roos
- Colin Sapp
- Bruce Saunders
- Ben Sher
- Curt Shumate
- 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

**Summer**
- Sergio Bellotti
- Bob Gullotti
- Skip Hadden
- Robert Kaufman
- Jerry Leake
- Bertram Lehmann
- Ricardo Monzon
- Alberto Netto
- Marcello Pellitteri
- Ralph Peterson, Jr.
- Kim Plainfield
- Jackie Santos
- Casey Scheuerell
- 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
- Ed Saindon
- Thomas Schmidt

**Vibraphone**
- Gustavo Agatiello
- Ed Saindon
- Thomas Schmidt
PLAN YOUR SUMMER/FALL 2015 SCHEDULE

Piano

Summer
John Arcaro
Leo Blanco
JoAnne Brackeen
Dennis Cecere
Jeff Covell
Suzanne Davis
Neil Olmstead
Russ Hoffmann
Doug Johnson
Dave Limina
Alain Mallet
Nando Michelini
Yoko Miwa
John Mulroy
Ross Ramsay
Marc Rossi
Francesca Tanksley
Bruce Thomas

Fall
John Arcaro
Leo Blanco
Consuelo Candelaria-Barry
Frank Carlberg
Robert Christopherson
Jeff Covell
Suzanne Davis
Jennifer Elowsky-Fox
Laszlo Gardony
Tony Germain
Kevin Harris
Steve Heck
Russ Hoffmann
Steve Hunt
Matt Jenson
Hey Rim Jeon
Doug Johnson
Dave Limina
Alison Lissance
Moira Lo Bianco
Maxim Lubarsky
Alain Mallet
Nando Michelini
Yoko Miwa
John Mulroy
Vadim Neselovskyi
Neil Olmstead
Ross Ramsay
Josh Rosen
Marc Rossi
Daniela Schachter
Tim Ray
Suzanna Sifer
Jonathan Singleton
Francesca Tanksley
Bruce Thomas
Stephany Tiernan
Greg Wardson
Robert Winter
Alon Yavnai
Jason Yeager

String

Summer
Banjo
Lauck Benson
Cello
Arnold Friedman
Harp
Felice Pomeranz
Mandolin
Joe Walsh
Violin
Matt Glaser
Sandra Kott
Mimi Rabson
Rob Thomas

Fall
Banjo
Wesley Corbett
Cello
Mike Block
Arnold Friedman
Eugene Friesen
Patrice Jackson
Owen Young

Voice

Summer
Linda Balliro
Carrie Cheron
Armsted Christian
Kristin Cifelli
Jeannie Gagne
Marcelle Gauvin
Robin Ginenthal
Brad Gleim
Gabrielle Goodman
Ana Guigui
Jamie Lynn Hart
Jodi Jenkins
Sarah Kervin
Jerome Kyles
Donna McLeroy
Cassandra McKinley
Maureen McMullan
Laurie Monahan
Duane Moody
Nichelle Mungo
Paul Pampinella
Dale Pfeiffer
Steven Santoro
Daniela Schachter
Lisa Thorson

Fall
Kris Adams
Linda Balliro
Janie Barnett
Thomas Baskett
Alli Beaudry
Mili Bermejo
Joey Blake
Sharon Brown
Andrea Capozzoli
Karen Carr
Corinne Chase
Carrie Cheron
Armsted Christian
Kristin Cifelli
Paula D. Cole
Peter Eldridge
Kathleen Flynn
Jeannie Gagne
Marcelle Gauvin
Robin Ginenthal
Bradford Gleim
Gabrielle Goodman
Ana Guigui
Jamie Lynn Hart
Jodi Jenkins
Christian Karam
Sarah Kervin
Steven Kowalczyk
Jerome Kyles
Gwen Leathers
Donna McLeroy
Cassandra McKinley
Clare McLeod
Maureen McMullan
Laurie Monahan
Duane Moody
Nichelle Mungo
Paul Pampinella
Janice Pendarvis
Dale Pfeiffer
Rene Pfister
Annette Philip
Jeff Ramsey
Daniela Schachter
David Scott
Jan Shapiro
Rebecca Shrimpton
Adrian Sicam
Lorree Syle
Didi Stewart
Maggie Scott
Stan Strickland
Lisa Thorson
Gaye Tolian Hatfield
Alison Wedding
Patrice Williamson
Darcel Wilson
Kathryn Wright

Woodwind

Summer
Dino Govoni
Jeff Harrington
Wendy Rolfe
Bill Thompson
Frank Tiberi

Fall
Jackie Beard
Walter Beasley
Fernando Brandao
Rick D’Muzio
George Garzone
Dino Govoni
Jeff Harrington
Barbara LaFitte
Shannon LeClair
Fred Lipsius
Matt Maruviglio
Jim Ogden
Mia Olson
Margaret Phillips
Bill Pierce
Marco Pignataro
Wendy Rolfe
Perico Sambeat
Harry Skoler
Bill Thompson
Frank Tiberi
Ed Tomassi
Lance Van Lenten
Private Instruction and Recital Preparation and Related Requirements

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

- Select an instructor from the lists on pages 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 levels of private instruction, six levels of recital preparation
  - Music education, professional music, and songwriting: six levels of private instruction
  - All other majors: four levels of private instruction
- As mentioned above, songwriting and professional music majors may choose to take up to six private instructions (six total). If the fifth and sixth private instructions are taken on a student’s principal instrument, the private instructions are counted as levels five and six. Students have the choice to take these additional private instructions on a secondary instrument. (Songwriting majors may only choose the following secondary instruments: guitar, piano, and voice.) When these private instructions are taken on a secondary instrument, they will be counted as unleveled private instructions. Up to two private instructions (a primary and a secondary) can be taken concurrently without incurring extra charges until six cumulative private instructions have been reached.
- Private instruction taken while enrolled on a part-time basis is charged on a per-credit basis, and does not count toward the maximum private instruction courses allowed within full-time tuition.
- Private instruction courses in which non-passing grades are earned (“W”, “F”, “IF”) are counted toward the maximum allowed within full-time tuition.

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

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Private Instruction</th>
<th>Recital Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASS</td>
<td>PIBS-XXX</td>
<td>RPBS-XXX</td>
</tr>
<tr>
<td>BRASS</td>
<td>PIBR-XXX</td>
<td>RPBR-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPTG-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPC-XXX</td>
<td>RPPC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PIPN-XXX</td>
<td>RPPN-XXX</td>
</tr>
<tr>
<td>STRING</td>
<td>PIST-XXX</td>
<td>RPST-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PIWD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>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. For example, a performance major whose principal instrument is piano would take the following sequence of PI and RP courses beginning in the third semester: PIPN-211/RPPN-211; PIPN-212/RPPN-212; PIPN-311/RPPN-311; PIPN-312/RPPN-312; PIPN-411/RPPN-411; PIPN-412/RPPN-412. RPXX-311 is taken in conjunction with ILRE-375 Recital Workshop for Performance Majors.
Private Instruction (PIXX) and Recital Preparation (RPXX) Requirements for Performance Majors

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

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

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

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

- Two 30-minute lessons on your principal instrument with one faculty member combining your 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 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.

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 (CumGPA) of 2.00 plus minimum grade point average of 2.70 in concentrate courses.

Restrictions for General Elective Credit

- Starting with fall 2010, a maximum of four additional private instruction credits, beyond the amount required within each major, may be applied to the general elective credit requirements. (Professional music majors may apply up to an additional two private instruction credits.)
PLAN YOUR SUMMER/FALL 2015 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 Rich, x.2552, krich1@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.

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

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

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

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

Participation in the ProArts Cross-Registration program is open only during the fall and spring semesters. You may register for 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/crossregindex.html (courses are listed on the left toolbar by school). Complete a Cross Registration Form available at the Office of the Registrar and also found online at proarts.org.

- Check to make sure you have all necessary prerequisites. If not, be sure to obtain the necessary approval form(s) before trying to register for the 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>
<th>ProArts Course</th>
<th>Host College</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005</td>
<td>001</td>
<td>0.5 credit course</td>
<td>Boston Architectural College</td>
</tr>
<tr>
<td>PA-001</td>
<td>002</td>
<td>1 credit course</td>
<td>Boston Conservatory</td>
</tr>
<tr>
<td>PA-015</td>
<td>003</td>
<td>1.5 credit course</td>
<td>Emerson College</td>
</tr>
<tr>
<td>PA-002</td>
<td>004</td>
<td>2 credit course</td>
<td>Mass. College of Art and Design</td>
</tr>
<tr>
<td>PA-025</td>
<td>005</td>
<td>2.5 credit course</td>
<td>School of the Museum of Fine Arts, Boston</td>
</tr>
<tr>
<td>PA-003</td>
<td>006</td>
<td>3 credit course</td>
<td></td>
</tr>
<tr>
<td>PA-004</td>
<td></td>
<td>4 credit course</td>
<td></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 SUMMER/FALL 2015

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 submenu 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 submenu on my.berklee.edu, this screen allows you to do an online Academic Evaluation (EVAL) to see what courses you have remaining in a specific program and major to determine the courses you need to include in your schedule.

- VIEW TRANSCRIPT – Found under the Academic Profile submenu on my.berklee.edu, this screen allows you to review your transcript online before selecting your classes. This allows you to see what courses you’ve already taken, and make sure that you’ve met all prerequisites and other eligibility requirements for the courses you want to take.
HOW TO REGISTER FOR SUMMER/FALL 2015

- **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 summer and fall 2015. 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.

Your assigned online registration time is available on your Registration and Check-in Profile screen, which you can access under the Registration submenu on my.berklee.edu. For the summer and fall 2015 semesters, you can register on that date and time, or any time after that, through April 17, 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 submenu.

**Search And Register for Classes**

Before registering for courses, check your Registration Profile to be sure there are no holds or restrictions that will prevent you from successfully completing your registration.

Use the online form below to enter the term and at least one other field to narrow your search.

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 SUMMER/FALL 2015

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

Log in to http://my.berklee.edu and select “View/Change Schedule” under the Registration submenu.
View/Change Schedule displays classes for which you are registered and provides functionality to drop classes.

1. To drop a class, select the check box next to the course title.
2. Click submit.
3. A resulting schedule view will display courses for which you are registered.
HOW TO REGISTER FOR SUMMER/FALL 2015

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 submenu. This report updates every five minutes, so make note of the ensembles with available seats and try to add them.

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

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

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

Frequently Asked Questions about Registering for Courses

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

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

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

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

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

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

**Non-Payment of Tuition & Fees Collection Policy**

By registering for classes at Berklee College of Music, you acknowledged financial responsibility for the charges and fees assessed to your student account. You are also responsible for any additional costs related to your enrollment at the College. Student account balances are to be paid in full by the due date published. The student will be notified by email and home mailing address of any unpaid balance on the account. The student is also expected to periodically check their online account for any additional charges or loss/reduction in aid that resulted in an unpaid balance. After the semester notices will be sent to the home mailing address advising the student of their unpaid balance. If payment has not been received once a semester has ended that account will be considered delinquent and in default. Should it be necessary to place a delinquent account with an outside collection agency, the student will be responsible to reimburse the College for any collection agency fees, which may be based on a percentage at a maximum of 50% of the debt, and all costs and expenses, including reasonable attorney’s fees, we incur in such collection efforts.

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

**Financial Aid**

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

- All financial aid awards are based on full-time enrollment (12 credits). If you are enrolled for fewer than twelve credits, your aid may be reduced or canceled at the end of the add/drop period.

- Financial aid applicants must continue to make Satisfactory Academic Progress (SAP) in order to remain eligible for both federal and institutional financial aid.

- Pending aid cannot be credited to a student’s account. Please check your Berklee email account as the Office of Financial Aid sends emails to students indicating what documents or forms are outstanding. Most items that we request may be downloaded from berklee.edu/forms-and-other-downloads.

- 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 Financial Aid.

For more details regarding how your enrollment affects your financial aid eligibility, Satisfactory Academic Progress (SAP), student loan requirements and other policies, please visit us on the web at berklee.edu/financial-aid or walk in and meet with a financial aid counselor from 9-5, Monday-Friday. The Financial Aid Office can be reached at 617 747-2274 or at financialaid@berklee.edu.

**Student Health Insurance**

Massachusetts 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 May 13, 2015 for summer 2015, and August 1, 2015 for fall 2015, by logging in to my.berklee.edu and selecting the “Waive My Health Insurance” link under the Financial Information sub-menu. 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, please visit Berklee’s health insurance website at berklee.edu/student-health-insurance.

If you have further questions, visit gallagherstudent.com/Berklee. There you can select from links under ‘My Student Health Insurance’ Plan or log in 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.
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. The following limitations and stipulations apply:

- A minimum grade of 8 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 19 in the Academic Policies section of the 2014-2015 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 spring 2015 is June 6, 2015; summer 2015 is October 16, 2015.

Audit Policy

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

Withdrawals

Withdrawals from Courses

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

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

The deadlines for withdrawing from a course are July 17, 2015 for summer 2015, and November 6, 2015 for fall 2015.

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 officially withdraw 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.
IMPORTANT POLICIES AND PROCEDURES

Repeated Courses

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

Please note: this policy does not apply to ensembles, instrumental labs, and non-leveled private instruction, all of which may be repeated with each grade counted in the CumGPA, CGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 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 Writing and Production</td>
<td>AR-112, LMSC-208, ISKB-211</td>
</tr>
<tr>
<td>Composition</td>
<td>CM-211, CP-210, ISKB-211</td>
</tr>
<tr>
<td>Film Scoring</td>
<td>CM-211, CP-210, ISKB-211</td>
</tr>
<tr>
<td>Jazz Composition</td>
<td>AR-112, AR-228, ISKB-211</td>
</tr>
<tr>
<td>Music Business/Management</td>
<td>MB-101, MB-131, MB-201, MB-211</td>
</tr>
<tr>
<td>Music Education</td>
<td>ME-111, ME-152</td>
</tr>
<tr>
<td>Music Production and Engineering</td>
<td>MP-110, MP-113, MP-114, MP-115</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>MTH-201, LSOC-211, ISGT-231, ISPC-231</td>
</tr>
<tr>
<td>Performance</td>
<td>PSXX-XXX</td>
</tr>
</tbody>
</table>
Students accepted to the music production and engineering MP&E major is not guaranteed and is extremely competitive. The major must sign the Student Recording Rights Agreement (SRRA) at the MP&E office and submit a completed Declaration of Major form to the Office of the Registrar before enrolling in any restricted MP&E classes.

Declination 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. The rate of acceptance for recent semesters has been around 50%.

Students accepted into the EPD major will be billed for the EPD Major Bundle of 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)
Summer or Fall 2015 Deadline has already passed
Spring 2016 Monday, October 19, 2015
Summer or Fall 2016 Monday, February 29, 2016

Music Production and Engineering (MP&E)

Information about applying to the MP&E major is available online at berklee.edu/mpe/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 (SRRA) at the MP&E office and submit a completed Declaration of Major form to the Office of the Registrar before enrolling in any restricted MP&E classes.

Newly accepted MP&E students must purchase additional hardware and software elements as detailed online in the Entering MP&E Student Package (berklee.edu/STS/mpe-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 4:00 PM EST)
Summer or Fall 2015 Deadline has already passed
Spring 2016 Friday, October 16, 2015
Summer or Fall 2016 Friday, February 26, 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 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 summer/fall 2015 start in major: April 3, 2015
- Application deadline for spring 2016 start in major: November 13, 2015
- Application deadline for summer/fall 2016 start in major: April 1, 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>Semester</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.

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-semester 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 associate 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.
IMPORTANT POLICIES AND PROCEDURES

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 generate academic credit and 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. Practicums offered through the Music Therapy and Music Education Departments are not within the purview of the Office of Experiential Learning. (Authorization is required for all students 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 for all students 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 for all students 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 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 for all students 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 fall 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 September 14, 2015 for the fall term.

Special part-time status procedure for the summer term only.

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

Part-Time Attendance Policy for F-1 Visa Holders

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

● During a vacation semester: Students who meet DHS vacation semester guidelines and the College's part-time criteria may enroll in less than 12 credits during a DHS-approved vacation semester with authorization from the Counseling and Advising Center (CAC). To maintain valid nonimmigrant status, students are required to complete a Vacation form at the Counseling and Advising Center and to enroll in the semester immediately following an annual vacation.

● To complete course of study in current term: Students who have fewer than 12 required credits and no prerequisite sequences remaining and will satisfy all graduation requirements during that semester may enroll part-time in their final semester. Failure to complete the course of study will result in termination of the SEVIS record, loss of F1 status and loss of F1 benefits (such as Post-Completion Optional Practical Training).

● Documented Illness or Medical Condition: A student may be allowed to enroll in less than 12 credits if sufficient medical documentation from a U.S. licensed medical doctor (defined by DHS as a Doctor of Osteopathy, Doctor of Medicine, or a Licensed Clinical Psychologist) is submitted to the Counseling and Advising Center. This basis for part-time authorization must be reestablished each semester that part-time is granted. Documentation requirements and more information may be obtained at the Counseling and Advising Center.
Students must obtain authorization from the Counseling and Advising Center prior to enrolling in less than 12 credits. If students fall below 12 credits without prior approval, under SEVIS requirements this is considered a "reportable event" and the college is required to report it to the DHS within twenty-one days. If the reason for less than full-time attendance is not among those listed above, the College is required to report the student's F-1 status to DHS as "terminated". Authorization for enrollment in fewer than 12 credits may 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 receive a recommendation from their teacher(s) and authorization from their International Advisor prior to going below 12 credits and resume full-time attendance at the next available semester.

When a student does not have 12 required credits remaining but cannot complete their program in the current semester due to prerequisites, he/she will need to enroll in classes not required 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 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 inablility 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 are 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 relocating service, and address many of the most frequently asked questions. Jury duty is an important legal obligation, and those who fail to respond are subject to criminal prosecution.

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