

# SPRING 2016

## SUBSTANTIVE CHANGE EVALUATION

Berklee's Move to the Higher Degree  
Offering Master of Arts and Master of Music Programs  
in Boston, Massachusetts







**NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES**  
**COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION**

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**COVER PAGE FOR SUBSTANTIVE CHANGE REQUESTS**

|                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Name of Institution                                                                                                                                                                       | Berklee College of Music                                                                                                                                                                                                                                                                                                                                                                                                               |
| Type of proposed change<br>(See <a href="http://cihe.neasc.org/downloads/POLICIES/Pp72_Substantive_Change.pdf">http://cihe.neasc.org/downloads/POLICIES/Pp72_Substantive_Change.pdf</a> ) | <p>Moving to the higher degree—master's. Berklee College of Music implemented a substantive change in fall 2015 (after receiving approval from NEASC in 2012): moving to the higher degree; offering Master of Arts and Master of Music degrees on the Berklee campus in Boston.</p> <p>This report describes the graduate programs, the degrees that are offered, the student body, and where and how the programs are delivered.</p> |
| Effective date of implementation                                                                                                                                                          | August 1, 2015                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Date of institutional governing board approval                                                                                                                                            | March 2009                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Is state approval required?                                                                                                                                                               | <input type="checkbox"/> No<br><input checked="" type="checkbox"/> Yes, approved (date) <u>10/16/2012</u>                                                                                                                                                                                                                                                                                                                              |
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| Please summarize the proposed change                                                                                                                                                      | Berklee received approval from NEASC in 2012 to begin offering Master of Arts and Master of Music programs on the Boston campus. This report describes the implementation of those programs, beginning in fall 2015.                                                                                                                                                                                                                   |
| Signature of CEO:                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                     |
| Date:                                                                                                                                                                                     | February 19, 2016                                                                                                                                                                                                                                                                                                                                                                                                                      |

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February 19, 2016

Spring 2016 Substantive Change Evaluation  
of  
Berklee's Move to the Higher Degree  
Offering Master of Arts and Master of Music Programs  
in Boston, Massachusetts

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**Proposal Summary**

Berklee College of Music implemented a substantive change in fall 2015 (after receiving approval from NEASC in 2012): moving to the higher degree; offering Master of Arts and Master of Music degrees on the Berklee campus in Boston.

This report describes the graduate programs, the degrees that are offered, the student body, and where and how the programs are delivered.



## Introduction to Berklee College of Music

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. For more than half a century, the college has evolved to reflect the state of the art in music and music business. With a Bachelor of Music degree in a dozen performance and nonperformance undergraduate majors, an online Bachelor of Professional Studies degree in six majors, and six different Master of Music and Master of Arts programs, Berklee's diverse and talented student body represents more than 80 countries, and its alumni compose a music industry "who's who." Berklee is the world's premier learning lab for the music of today—and tomorrow. In 2015 and 2014, the *Hollywood Reporter* ranked Berklee College of Music as the second music college in the United States. In 2013, the *Hollywood Reporter* ranked Berklee as the top music college in the U.S. And in 2012, *Newsweek* ranked Berklee College of Music as third among all U.S. colleges that "offer an exceptional artistic atmosphere."

Berklee's undergraduate and graduate student body (both residential and online) of approximately 5,200 students makes the college one of the largest among music and arts institutions. The student body is also among the most diverse in the U.S., with 34 percent of the student body being international, 8 percent of the domestic students being African American, and 13 percent being Hispanic. Enrollment is selective, with Berklee accepting approximately 32 percent of the undergraduate students who apply. All students are musicians, and all have a specific major in a musical subject. Bachelor of Music undergraduate majors include composition, contemporary writing and production, electronic production and design, film scoring, jazz composition, music business/management, music education, music production and engineering, music therapy, performance, professional music, and songwriting. At Berklee, undergraduate students also have the opportunity to minor in a variety of music and liberal arts disciplines including acoustics, conducting, drama, English, history, Latin music, music and society, philosophy, psychology, visual arts, and video game scoring. The college has robust educational offerings in contemporary music and in liberal arts and sciences. Berklee undergraduate students receive a complete education.

In addition, the online Bachelor of Professional Studies program offers students the opportunity to major in interdisciplinary music; music production; music business; music composition for film, television, and games; and electronic music production and sound design.

Berklee began offering graduate programs at its campus in Valencia, Spain, in 2012 and at its campus in Boston in 2015. Graduate students may earn a Master of Music in the following programs: contemporary performance in Valencia or Boston; scoring for film, television, and video games in Valencia; and music technology, production, and innovation in Valencia. They may earn a Master of Arts in the following programs: global entertainment and music business in Valencia or music therapy in Boston. (Please note that timeline regarding the rollout of master's programs in Boston was revised. Instead of launching two Master of Music and two Master of Arts programs in fall 2014, Berklee launched one Master of Music and one Master of Arts in fall 2015. Additional offerings will begin in fall 2018 and 2019.)

Berklee's graduates are prepared for success. To date, 100 Berklee alumni have received 262 Grammy Awards, popular music's highest honor; 31 alumni have received 85 Latin Grammy Awards; and alumni have won 20 Emmy Awards as well as eight Academy Awards. Some of Berklee's best known alumni are Alf Clausen, Paula Cole, Melissa Etheridge, Quincy Jones, Diana Krall, Branford Marsalis, John Mayer, Danilo Pérez, Alan Silvestri, Esperanza Spalding, and Howard Shore. Alumni have also gone on to win the Thelonious Monk International Jazz Competition, the world's most prestigious jazz competition, and to win admission to the Thelonious Monk Institute of Jazz Performance. More than 85 percent of alumni work in the music industry and serve as leaders of music businesses as well as music educators, music therapists,

composers, producers, and performers.

Berklee students run two college record labels—Heavy Rotation Records and Jazz Revelation Records. They also run *FUSION*, a literary magazine, and they run the Berklee International Radio Network, a commercial-free internet radio station that fills the airwaves with nonstop music, interviews, and commentary covering just about every musical genre imaginable from hip-hop to show tunes to salsa. Additionally, students run the *Music Business Journal*, the student newspaper *The Groove*, and the Red Room at Cafe 939, a coffee house and performance space.

In summer 2011, Berklee opened its first international campus in Valencia, Spain, in the heart of the City of Arts and Sciences in the Palau de les Arts. Valencia boasts a high number of musicians per capita, and thousands of Valencians of all ages are involved in musical activities. Featuring more than 500 symphonic bands throughout the region and representing countless music styles including classical, rock, pop, jazz, and flamenco, the Berklee campus in Valencia is a main hub for the study, evolution, and global proliferation of many musical genres in European, Latin American, and Middle Eastern countries, and all over the world. All instruction at Berklee's international campus is in English, though students are also provided the opportunity to study the Spanish language.

At this international campus, in fall 2012 Berklee launched its first graduate programs. These were affirmed by the New England Association of Schools and Colleges (NEASC) team that visited that campus in 2013 as part of Berklee's 10-year reaccreditation process. The programs have enjoyed much success, with a graduation rate of 98 percent.

Offering graduate programs is a strategic initiative for the college. Berklee recognizes that it needs to be a place not only where students begin their higher education and earn their undergraduate degree, but also a place where students develop and perfect their work as musicians, composers, artists, thinkers, and people. Graduate students enrich the Berklee community with their musical and intellectual energy.

Berklee's vision for 2015 was to become the world's leading institute of contemporary music. To that end, in December 2015, Berklee College of Music and The Boston Conservatory announced that they will be merging, creating a powerhouse performing arts college that includes musical theater, dance, and an even wider variety of musical genres.

The vision for 2025, still in a development phase, states:

*As the preeminent institute of contemporary music, Berklee will transform music education and enhance the power of music to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired musicians so they may fully realize their artistic, creative, and career potential. Berklee will forge new connections among art forms, musical cultures, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

In all its offerings, Berklee maintains an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provides state-of-the-art facilities for learning and living, and produces tomorrow's leaders of the global music community.

## Standard 1: Mission and Purposes

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Offering Master of Arts and Master of Music degrees supports that mission and expands the college's reach beyond undergraduate education.

As stated in Berklee's mission and purpose:

*Berklee was founded on two revolutionary ideas: that musicianship could be taught through the music of the time; and that our students need practical, professional skills for successful, sustainable music careers. While our bedrock philosophy has not changed, the music around us has and requires that we evolve with it.*

*For over half a century, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We update our curriculum and technology to make them more relevant and attract diverse students who reflect the multiplicity of influences in today's music. We prepare our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. In addition, we have developed new initiatives to reach and influence an ever-widening audience.*

*More than a college, Berklee has become the world's singular learning lab for the music of today—and tomorrow. We are at the center of a widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions.*

The guiding principles in the vision statement for Berklee College of Music in 2025—“to transform music education and enhance the power of music to better our world”; “to nurture the growth of the world's most inspired musicians”; and “to forge new connections among art forms, musical cultures, technologies, and institutions”—reveal Berklee's commitment to the fact that the innovative ideas on which the college was founded are applied to the new circumstances of the 21<sup>st</sup> century. This includes providing opportunities for the graduate study needed for success in today's marketplace.

The strategic initiatives for Berklee from 2009 to 2012 and from 2012 to 2015 included categories entitled “inspire the creation of new musical ideas” and “complete major initiatives.” Key to these categories are the initiatives required to “develop masters-level programs” and to “expand the vitality of the Berklee community.”

Planning for these changes has been thorough and ongoing for several years through a college-wide Curriculum Review Initiative (CRI) begun in 2006 and completed in 2010, which, among other conclusions, identified the need to offer graduate programs as an important way to extend and support the college mission and to meet a need of graduating baccalaureate students and other potential students.

### Graduate Programs

Berklee is developing the leaders of the 21<sup>st</sup> century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, graduate education and preparation are essential to success. This is true for performers, who are involved in lifelong development of their musical skills; for those involved in writing and producing music; for those leading the business of music; and for music educators and music therapists. In all of these realms of the music profession, advanced and in-depth music and academic training enables students to develop skills and expertise that enhance their success.

Berklee's graduate programs advance contemporary music education by applying leading-edge music



technology and international music business models, and by promoting the diverse music traditions of a global society.

**See Standard 1 Appendix for the following:**

- 1.1 Mission and Vision Documents

## Standard 2: Planning and Evaluation

In 2004, based on the college's mission—"to educate, train, and develop students to excel in music as a career"—the Board of Trustees approved a 10-year vision for Berklee to "be the world's leading institute of contemporary music." To accomplish this, the college developed a series of multiyear strategic plans that were formulated through community-wide participation. A college-wide strategic planning committee steered by executive academic and operation leaders as well as faculty, staff, and students, with delegates from every department in the institution, conducted whole-campus meetings, area meetings, focus groups, and one-on-one interviews. A website was open for all feedback and ideas, and 1,205 people—525 students, 486 alumni, 98 faculty, 139 staff, 61 managers, and 27 parents—offered their feedback. Ideas were sorted into 66 categories. A presidential cabinet retreat focused on identifying overarching themes. The steering committee used this to draft its strategy. The strategy was presented to the college for review and comment before it was revised and finalized.

This inclusive process developed the college's strategic direction for 2005 to 2015 with the final segments, 2009–2012 and 2012–2015<sup>1</sup>, being:

### *2009–2012*

*In an environment of creative thinking, diverse musical perspectives, entrepreneurial spirit, and social engagement, musicians and artistic creators learn to define the music opportunities of the future. Over the next three years, Berklee College of Music will enhance this learning environment by:*

- 1. Inspiring the creation of new musical ideas*
- 2. Being a great place to learn, teach, and work*
- 3. Engaging with social issues*
- 4. Building broad support to realize our ambitions*
- 5. Planning ahead for Berklee in 2015*

*The following principles guide all of this work:*

- 1. Innovation*
- 2. Diversity*
- 3. Technology*
- 4. Environmental impact*

### *2012–2015*

*Berklee's strategy for 2012 to 2015 will focus on bringing major initiatives now underway to successful completion, integrating resources that support educational programs, assessing programs and initiatives for continued relevance, and preparing the way for Berklee in 2015 and beyond.*

The key to the strategic initiatives to inspire "the creation of new musical ideas" and to "bring major initiatives now underway to successful completion" was launching master's programs on both the Berklee campus in Valencia, Spain, and in Boston.

Institutional planning for this initiative has been comprehensive. Planning has focused on the needs of

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<sup>1</sup> Note that Berklee's 2015–2018 strategic plan has been slowed down due to the upcoming merger with The Boston Conservatory, to be sure that everyone in the merged institution is able to participate. Preliminary planning can be found here: [berklee.edu/planning-for-berklees-future](http://berklee.edu/planning-for-berklees-future). Ideas and initiatives have been grouped into themes that include affordability, career development, curriculum innovation, alumni engagement, and more. These themes will be joined with planning for the integration of The Boston Conservatory.

Berklee's students and was guided by Berklee's academic and institutional leaders as well as by Berklee's Board of Trustees. In all of the planning, the institution and the Board of Trustees have examined the risks and benefits carefully, and they remain confident in Berklee's ability to exercise fiduciary responsibility and manage and implement the changes.

Financial resources indicate clearly that the college has the ability to manage the addition of graduate programming. Standard 9 affirms that all initiatives have been well planned and will benefit the college overall as well as financially.

The planning has been thorough and ongoing since 2006. After extensive deliberation from 2006 to 2009, at the January 2009 meeting the Board of Trustees engaged in additional discussion with key academic leaders of the college regarding offering graduate programs in Valencia and Boston. Discussion continued at the March 2009 Board of Trustees meeting when the Board voted unanimously to approve the following motion:

*The articles of organization of Berklee College of Music shall be amended to allow the offering of master's degree programs and awarding of the master's degree.*

Lawrence Simpson, the provost and chief academic officer, who reports directly to President Roger H. Brown, the chief executive officer, has led academic planning on these initiatives. Working with Simpson are Jay Kennedy, the vice president and vice provost; Jeanine Cowen, the vice president of curriculum and program innovation; and Camille Colatosti, the dean of institutional assessment and graduate studies. As chair of the graduate studies committee, Colatosti has worked closely with appropriate division deans, chairs, and faculty to design compelling and innovative curriculum at the graduate level.

Informing the planning has been data regarding student needs. A comprehensive survey of Berklee students in fall 2010 (a survey of all 4,269 students with 1,300 students or 41.5 percent responding) showed overwhelming support for Berklee's adding graduate programs of study. Results reflect the commitment of Berklee students to graduate study, especially in areas that expand their undergraduate learning and foster their identity as musicians, artists, and composers, with an interest in business and technology. The study also revealed that the vast majority of Berklee students who arrive at the college with a bachelor's degree in hand—approximately 10 percent of Berklee's undergraduate students come to the college to pursue a second bachelor's degree—would have instead entered a Berklee graduate program had this been available. This information alone reveals that the addition of graduate study will better meet the needs of existing Berklee students as well as the needs of new, potential students.

Graduate programs of special interest to Berklee undergraduates include those that focus on performance, composition, music production and engineering, music business/management, music education, music therapy, and film scoring.

Berklee students are in strong support of the college offering graduate programs that continue Berklee's legacy of unique music curricula and that affirm Berklee's position as a leader in music education.

### **Evaluation**

Berklee maintains a climate of multilevel and multimodal assessment. The graduate programs offered in Boston are assessed, as are all of Berklee's academic programs, through the program review process, overseen for graduate programs by the graduate studies committee.

All programs in the college undergo a complete review every three years. Additionally, new programs undergo a fast-track review after one year to determine if revisions need to be made. The focus of the review is to

improve student learning with a goal of identifying gaps and making revisions. The effort is on closing the loop and ensuring that assessment is connected to improvement. The program review assesses the effectiveness of student learning and graduation and retention rates as well as student support, financial aspects, facilities, and other areas.

The program review includes a focus on student satisfaction as well as a student assessment of the courses and faculty.

The graduate studies committee, which oversees the program review of graduate programs and reports to Simpson, comprises:

- The dean of institutional assessment and graduate studies, committee chair
- The dean of the Professional Performance Division
- The dean of the Professional Writing and Music Technology Division
- The dean of the Professional Education Division
- The dean of Berklee's campus in Valencia
- Chair representatives
- Program director representatives
- Faculty representatives
- The associate director of academic information

Additionally, students are asked to evaluate each course they take at Berklee. This evaluation monitors the student's perception of the course content, the technology used to deploy the course content, faculty participation, student interaction, most/least favorite aspects of the course, and the number of hours spent per week to complete the course work. There are opportunities for students to respond in a free-form manner, enabling Berklee to obtain as much information as possible from its students. The results of these assessments are used by faculty and academic departments to make ongoing improvements and by the college in the program review process.

In all of its assessment and evaluation processes, the college's ongoing articulation of its mission and efforts to strive towards its vision are kept central and are informed and influenced by results with the goal of improving student learning and the student experience.

**See Standard 2 Appendix for the following:**

- 2.1 Strategic Plan Documents
- 2.2 Program Review Process Information and Forms
- 2.3 Evidence of Changes from Fast-track Review in Valencia
- 2.4 Student Evaluations of Graduate Courses from Fall 2015 in Boston
- 2.5 Graduate Student Satisfaction Survey Results from Valencia



### Standard 3: Organization and Governance

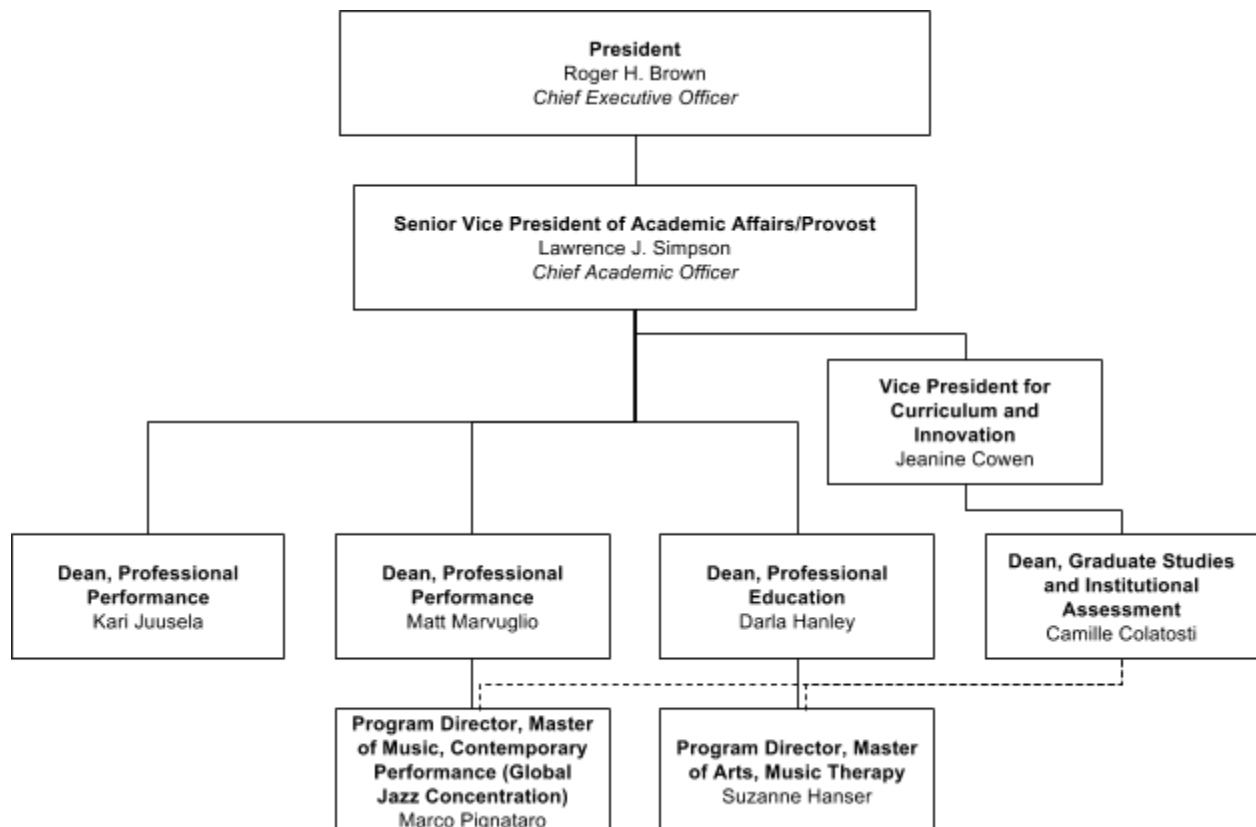
The graduate programs are governed through Berklee's academic and operational structure.

All programs are, ultimately, led by President Roger H. Brown, the chief executive officer, and by Lawrence J. Simpson, the senior vice president for academic affairs/provost and chief academic officer. As provost, Simpson reports directly to President Brown.

Camille Colatosti, the dean of institutional assessment and graduate studies, administers all graduate programs. She reports to Jeanine Cowen, the vice president of curriculum and program innovation, who reports to Simpson.

Direct supervision of each graduate program is led by the department chair and/or program director. Program directors work with the respective division dean and appropriate faculty in the leading of the academic program.

See the organizational chart below.



## **Standard 4: The Academic Programs**

Berklee College of Music moved to the higher degree by adding master's degree programs at its Boston campus.

As mentioned above, the college has been engaged in extensive planning for graduate programs. Working together, the dean of institutional assessment and graduate studies, division deans, chairs and faculty from across the college have determined which programs of study best meet student needs and fill important demands. This exploration has resulted in the development of the new Master of Music and Master of Arts programs.

Beginning in fall 2015 in Boston, Berklee began to offer one Master of Music program and one Master of Arts program. These are the Master of Music in Contemporary Performance (Global Jazz Concentration) and the Master of Arts in Music Therapy. The Master of Arts in Music Therapy program is offered in a low-residency format. Students are expected to be in residence on campus for four days each in the fall and spring semesters. Remaining coursework is completed online. This is a five-semester program. The Master of Music in Contemporary Performance (Global Jazz Concentration) is a full-time residential program to be completed in one year or three semesters. Marketing and recruitment began in spring 2014; applications were received in winter and spring 2015; and acceptance decisions were made in spring 2015 with programs beginning in September 2015. This same cycle repeats each year.

### **Curriculum Plans and Details**

All programs follow the same grading criteria, which is as follows:

#### **A (93–100)**

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

#### **A- (90–92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87–89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but they are infrequent and generally minor.

#### **B (83–86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80–82)**

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

#### **C+ (77–79)**

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

**C (73–76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half of all assigned material.

**C- (70–72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60–69)**

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

**F (0–59)**

The students appear to be unaware of the most basic understanding. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

**Master of Music in Contemporary Performance (Global Jazz Concentration)**

The Master of Music in Contemporary Performance (Global Jazz Concentration) program offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and a desire to develop their performance career. The program provides advanced musicians with opportunities to develop their artistry through participation in a wide array of performance projects.

Through this intensive one-year, full-time residential program, students have the opportunity to be mentored and learn from some of today's top jazz musicians including Danilo Pérez, Terri Lyne Carrington, John Patitucci, George Garzone, and Joe Lovano.

**Studying with Berklee Institutes**

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

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

**Entrance Requirements**

The program seeks extraordinary musicians who want to use their art to do good in the world. Applicants should have a strong working knowledge of jazz repertoire, advanced ensemble experience, motivation, and creativity.

Ideal candidates will:

- Enter the program with an advanced level of instrumental or vocal technique and musical skill
- Desire to expand their creativity and artistry by working with top jazz artists
- Be deeply motivated to advance the power of music as a tool for the betterment of society

Students for whom English is a second language must demonstrate their ability to complete graduate-level coursework in English in one of two ways:

- By submitting a score at the following level from one of the tests of English language ability listed below:
  - TOEFL<sup>2</sup>: iBT (internet based), 100; computer based, 250; paper based, 600
  - International English Language Testing System (IELTS): 7.5
  - Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
  - Pearson Test of English Academic: 73
- By submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English

### Learning Outcomes

Upon completion of the program, students are able to:

- Synthesize contemporary jazz harmonic and stylistic practices
- Create and improvise music
- Develop their own artistic identity
- Develop a sustainable career plan
- Develop strategies for producing and marketing performance projects
- Apply technology to recording and distributing music

### Program Enrollment Numbers

The Master of Music in Contemporary Performance (Global Jazz Concentration) program admits 20 students per year on the Boston campus. The program is expected to be completed in one year (three semesters) of full-time study.

### Program Structure

#### Core Requirements

- |                                                                        |           |
|------------------------------------------------------------------------|-----------|
| • PS-540 Masters Performance Forum: Global Jazz                        | 3 credits |
| • PS-640 Advanced Masters Performance Forum: Global Jazz               | 3 credits |
| • PS-523 Studio Recording and Production for the Contemporary Musician | 3 credits |
| • PS-530 The Business Potential of Making Music Today                  | 3 credits |

#### Advising (one required per semester)

- |                            |           |
|----------------------------|-----------|
| • GS-500 Master's Advising | 0 credits |
|----------------------------|-----------|

#### Private Instruction

- |                                |   |           |
|--------------------------------|---|-----------|
| • PIMM-550 Private Instruction | 1 | 3 credits |
| • PIMM-600 Private Instruction | 2 | 3 credits |
| • PIMM-650 Private Instruction | 3 | 3 credits |

#### Ensembles (one required per semester; 3 credits total)

- |                                  |          |
|----------------------------------|----------|
| • ENDS-550 Contemporary Ensemble | 1 credit |
|----------------------------------|----------|

#### Electives (choose two)

- |                                                             |           |
|-------------------------------------------------------------|-----------|
| • PS-621 Topics in Improvisation                            | 3 credits |
| • PS-631 Performance Pedagogy                               | 3 credits |
| • PS-633 The Triadic Chromatic Approach for the Performer 1 | 3 credits |

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<sup>2</sup> For the Master of Music in Contemporary Performance programs only, the TOEFL requirements are iBT, 80; computer based, 213; paper based, 550.

- PS-634 The Triadic Chromatic Approach for the Performer 2 3 credits

### **Culminating Experience**

- PS-695 Culminating Experience in Contemporary Performance 6 credits

### **Optional Internship**

- GS-595 Graduate Internship 1 credit

**Degree total = 36 credits (37 with optional internship)**

In addition to their course work, students have regular individual, 50-minute, directed study opportunities (private lessons) with each artist who visits the Berklee Global Jazz Institute. In the fall 2015 semester, for instance, each student received a 50-minute lesson with John Patitucci, Joe Lovano, Ben Street, Adam Cruz, Terri Lyne Carrington, Terence Blanchard, Alan Pasqua, Dave Douglas, and Danilo Pérez.

Students have performed at the Monterey Jazz Festival, the Dominican Republic Jazz Festival, the Panama Jazz Festival, and Lincoln Center. In addition, students have given outreach performances at the Susan Bailey Senior Home, the Shattuck Hospital, and Bridgewater Correctional Facilities.

### **Master of Arts in Music Therapy**

The Master of Arts in Music Therapy program provides advanced instruction for music therapists, preparing music therapy leaders for innovative work in clinical, research, educational, or community-based programs. With specialties in both conventional and integrative medicine as well as in research, students focus on contemporary music in clinical settings, improvisation, applied music technology, and global perspectives. Students also deepen their knowledge of practicing music therapy within different cultural contexts and with diverse populations. Through a contemporary approach to music therapy, students strengthen their written, oral, and musical skills as well as their clinical skills in order to excel as music therapists.

The culminating experience, or thesis, provides an opportunity for students to synthesize all that they have learned in the program. This project helps to shape students' next steps in the profession and in their career. Through this learning opportunity, students make a creative contribution to, and/or define and solve a problem that exists in, the profession. The contribution may take the form of a research or clinical project. Faculty advisors guide students throughout the whole process as they design and execute their culminating project. Additionally, students have the opportunity to present their work to the college community.

Note: This is offered as a low-residency program in Boston. Students are expected to be in residence in Boston for four days each semester. Remaining coursework during the semester is completed remotely. The entire program is completed in five semesters.

### **Entrance Requirements**

The program seeks practicing music therapists who are prepared to lead the next generation of collaborative professional teams with expertise in research and/or medicine.

Ideal candidates will:

- Demonstrate leadership and advocacy skills
- Bring competency and successful experience as a board-certified music therapist (or the international equivalent)
- Show a breadth and depth of musical knowledge and ability

- Display a passion for music therapy and commitment to evidence-based clinical practice

Students for whom English is a second language must demonstrate their ability to complete graduate-level coursework in English in one of two ways:

- By submitting a score at the following level from one of the tests of English language ability listed below:
  - TOEFL: iBT (internet based), 100; computer based, 250; paper based, 600
  - International English Language Testing System (IELTS): 7.5
  - Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
  - Pearson Test of English Academic: 73
- By submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English

### Learning Outcomes

Upon completion of the program, students are able to:

- Apply the art and science of music therapy in assessing the effectiveness of therapeutic intervention
- Synthesize knowledge for the neurological bases for music therapy practice
- Apply advanced research methods
- Apply skills in clinical music improvisation
- Manifest global and contemporary music perspectives into an innovative approach to the field
- Apply current, advanced technology to music therapy research and practice
- Integrate theoretical knowledge and clinical skills
- Lead as therapists, music therapy administrators, researchers, and health care professionals

### Program Enrollment Numbers

The Master of Arts in Music Therapy program admits 10–20 students per year. The program is expected to be completed in two years (five semesters) of study.

### Program Structure

#### Core Requirements

- |                                                              |           |
|--------------------------------------------------------------|-----------|
| • MTH-510 Essential Research Methods                         | 3 credits |
| • MTH-515 Advances in Neuroscience                           | 3 credits |
| • MTH-690 Culminating Experience Proposal                    | 3 credits |
| • MTH-692 Leadership, Administration, and Clinical Practicum | 0 credits |

#### Advising (one required per semester)

- |                                          |           |
|------------------------------------------|-----------|
| • GS-501 Music Therapy Master's Advising | 0 credits |
|------------------------------------------|-----------|

#### Specialization (choose one track of two courses)

##### A. Music Therapy Research

- |                                           |           |
|-------------------------------------------|-----------|
| • MTH-550 Research Design and Methodology | 3 credits |
| • MTH-551 Advanced Research Methods       | 3 credits |

—or—

##### B. Music Therapy in Integrative Medicine

- |                                                           |           |
|-----------------------------------------------------------|-----------|
| • MTH-552 Music Therapy Practice in Conventional Medicine | 3 credits |
|-----------------------------------------------------------|-----------|



- MTH-553 Music Therapy Practice in Integrative Medicine 3 credits

#### **Electives (choose three courses)**

- MTH-520 Clinical Music Improvisation 3 credits
- MTH-617 Music Therapy Technology 3 credits
- MTH-618 Global Music Therapy 3 credits
- SW-565 Lyric Writing 3 credits
- GS-553 Perspectives in American Music Culture 3 credits
- LSOC-565 Advanced Music Cognition 3 credits

#### **Culminating Experience**

- MTH-695 Culminating Experience in Music Therapy 6 credits

**Degree total = 30 credits**

In addition to their course work, students participate in two four-day, on-campus residencies. In the residency in the fall 2015 semester, students interacted with interdisciplinary professionals at Boston Children's Hospital, Dana-Farber Cancer Institute, Boston Medical Center, and Spaulding Rehabilitation Network. In addition, students were able to participate in an additional four-day neurologic music therapy training at Berklee, cosponsored by the Spaulding Rehabilitation Network, to earn the neurologic music therapy credential. Several students were also able to participate in the Society for Integrative Oncology International Conference in Boston; two graduate students delivered presentations at the 2015 American Music Therapy Association National Conference; and one student led a music therapy clinical session during an intensive music exchange project in Ghana over the winter break.

See **Appendix 4.1** for the Graduate Bulletin and **Appendices 4.2** and **4.3** for program syllabi.

#### **Evaluation**

As mentioned under Standard 2, Berklee maintains a climate of multilevel and multimodal assessment. All academic programs are evaluated regularly through the college. The graduate programs offered in Boston are assessed through the program review process overseen by the graduate studies committee. This process is designed to review and ensure academic quality.

All programs in the college undergo a complete review every three years. Additionally, new programs undergo a fast-track review after one year to determine if revisions need to be made. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions. The effort is on closing the loop and ensuring that assessment is connected to improvement. The review assesses the effectiveness of student learning and graduation and retention rates as well as student support issues, financial issues, facility issues, and more.

The program review includes a focus on student satisfaction as well as student assessment of the courses and faculty.

The graduate studies committee, which oversees the program review of graduate programs and reports to Simpson, comprises:

- The dean of institutional assessment and graduate studies, committee chair
- The dean of the Professional Performance Division

- The dean of the Professional Writing and Music Technology Division
- The dean of the Professional Education Division
- The dean of Berklee's campus in Valencia
- Chair representatives
- Program director representatives
- Faculty representatives
- The associate director for academic information

(See **Appendices 2.2** and **2.3** for additional information on program review.)

Additionally, as mentioned in Standard 2, students are asked to fill out course evaluations for each and every course they take at Berklee. The student evaluation monitors the student's perception of the course content, the technology used to deploy the course content, faculty participation, student interaction, most/least favorite aspects of the course, and the number of hours spent per week to complete the course work. There are opportunities for students to respond in a free-form manner, enabling Berklee to obtain as much information as possible from its students. The results of these assessments are used by faculty and academic departments to make ongoing improvements and by the college in the program review process.

Ninety percent of graduate students completed course evaluations for the fall 2015 semester. The tables in **Appendix 2.4** show the evaluation results for each of the two graduate programs. Students evaluated their courses quite positively with an average of 92 percent of the students who responded in the contemporary performance program agreeing or strongly agreeing with the statements on the evaluations and 89 percent of the students in the music therapy program agreeing or strongly agreeing.

In all of its assessment and evaluation processes, the college's ongoing articulation of its mission and efforts to strive towards its vision are kept central and are informed and influenced by results with the goal of improvements to student learning and the student experience.

Likewise, Berklee is committed to ethical practices in all aspects of our work as well as to academic and intellectual integrity. All of the college's work is informed by the following statement of ethics guidelines:

### **Ethics Guidelines**

The faculty and staff of Berklee College of Music recognize that the privileges accorded members of the college community are accompanied by certain responsibilities.

In accordance with these principles, faculty and staff:

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

Students are informed of these guidelines in various ways through the college website and college bulletins.

Additionally, course syllabi at the college include the following statement regarding ethics and practices of academic integrity:

*Academic Honesty*

*Berklee College of Music insists on academic honesty. Unless the assignment is explicitly a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the internet. Writers give credit through accepted documentation styles including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit, and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the college. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:*

*[owl.english.purdue.edu](http://owl.english.purdue.edu)*

*[wisc.edu/writing/Handbook/Documentation.html](http://wisc.edu/writing/Handbook/Documentation.html)*

*[lib.nmsu.edu/instruction/evalcrit.html](http://lib.nmsu.edu/instruction/evalcrit.html)*

The full policy, outlined in the Policy Handbook for Students and the Graduate Bulletin, reads as follows:

*Honesty in Academic Work and in Scholarly and Professional Practice*

*Berklee College of Music values integrity within the classroom, across all areas of scholarly and professional practice, and in the use of information technology resources. Consequently, members of the Berklee community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at the college.*

*Students who have evidenced academic dishonesty may be made subject to disciplinary procedures including but not limited to receiving a warning; receiving a lowered or failing grade for the project, exam, or other class work or homework; receiving a lowered or failing grade for the course; dismissal from the major; and suspension or permanent dismissal from the college.*

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

## **Sharing Ideas and Best Practices**

Berklee also offers opportunities for faculty, staff, and students to share their ideas in open settings. These opportunities apply to the graduate program as well as to all Berklee undergraduate students. Such

opportunities are performances, readings, discussions in which faculty and student share their scholarship, electronic discussion boards, and social network sites, especially the sites available through Berklee's course management systems.

In addition, Berklee created an [institutional review board](#) to support research on human subjects and a Case Study Centre to support teaching with and the publication of case studies. Both of these initiatives provide support for graduate students and faculty.

**See Standard 4 Appendix for the following:**

- 4.1 Graduate Bulletin
- 4.2 Graduate Syllabi: Master of Music in Contemporary Performance (Global Jazz Concentration)
- 4.3 Graduate Syllabi: Master of Arts in Music Therapy

## **Standard 5: Faculty**

The Berklee College of Music faculty is at the heart of Berklee's graduate, undergraduate, and online extension school. As mentioned, implementing graduate programs at Berklee is key to the college's vision of being "the world's leading institute of contemporary music" and of being able "to transform music education and enhance the power of music to better our world." The college's vision notes Berklee's aspiration to "engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community."

Access to Berklee faculty and Berklee curriculum are the two greatest motivating factors for students. As of September 2015, Berklee's faculty comprises 688 members, 255 (or 37 percent) of whom are full time and 433 of whom are part time.

Berklee's faculty are recruited from the music industry and the world of higher education. Faculty provide the distinctive characteristic of instruction at Berklee, which combines practical as well as scholarly learning experiences. Additionally, faculty are involved in many elements of the student experience beyond instruction, including advising and mentoring, recruitment, applicant auditions and interviews, and building a welcoming, multicultural learning environment.

### **Graduate Programs**

Berklee is primarily a teaching college and not a research institution. This continues to be the case even with the addition of a graduate program. The emphasis at Berklee is on the student experience. Faculty for each graduate program are selected based on their qualifications as artists, as scholars, as experts in their discipline, and, especially, as educators. Hiring decisions are made based on faculty credentials, experience, and teaching excellence.

The faculty for the graduate program come primarily from Berklee's existing faculty. Additional faculty also have been and will be hired, as appropriate.

Careful consideration has been given to the ways that the implementation of new programs affects the allocation of faculty time, especially regarding reductions in undergraduate teaching load for those teaching in the graduate program. Recognizing that most Berklee faculty are actively engaged in the music industry and in their own creative work and scholarship, nevertheless consideration has been given to the ways that the college supports the greater expectations for scholarship and creative practice associated with moving to the higher degree. Consideration has been given as well to the demands that advising at the graduate level places on faculty. To compensate faculty for this advising commitment, faculty receive a 0.5 course unit for each master's student they advise. This factors into a faculty member's overall course load and aligns with faculty compensation requirements defined by the Faculty Contract Agreement. **See Appendix 5.2.**

Berklee supports the continuing development of faculty. The college's Office of Faculty Development offers a rich array of programming to help faculty improve as educators. Graduate program faculty, like all Berklee faculty, have the opportunity to participate in these programs.

Existing programs of faculty development include conferences on teaching such as Berklee's Teachers on Teaching (a two-day annual conference where faculty share best practices); faculty orientations; and faculty education on new curriculum, technology, and classroom developments as well as support for faculty participation at professional conferences and meetings. Likewise, Berklee offers a variety of competitive grant

opportunities to support faculty's creative and scholarly work. Programs include:

- **The Steelgrass Residency**, a collaboration made possible by the vision and generosity of the Lydgate family working with Berklee College of Music and the Kauai Concert Association. The Lydgates, owners of Steelgrass Farm and the Steelgrass Recording Studio on the Hawaiian island of Kauai, are building an international community of artists by providing opportunities for musicians to be immersed in their craft in an inspiring environment. The properties support composition, creative writing, research, rehearsal, mixing, overdubs, and recordings. Faculty recipients of the residency receive room, travel, per diem, and the exclusive use of a recording studio for two weeks on the Steelgrass Farm properties on Kauai. Artists in multiple genres—music, creative writing, theater and dance—are eligible for the residency program. Through the support of the Kauai Concert Association, Berklee faculty perform for the Kauai community as part of the concert series. Proceeds from this concert go toward a scholarship fund for a future Berklee student from the state of Hawaii.
- **Newbury Comics Faculty Fellowship**, a fellowship in support of Berklee's vision created by Mike and Laura Dreese. Open to all disciplines of study and genres of music, this fellowship focuses on the creative and innovative approaches of faculty to engage students and teach courses that prepare students for careers in music. Projects that seek to transcend traditional boundaries, take risks, and/or explore ideas in new ways are encouraged.
- **The Berklee Faculty Development Grant**, which provides funding to Berklee faculty members engaged in projects of professional development including but not limited to scholarly research, private instrumental lessons, performances, and collaborations among faculty members.
- **The Berklee Faculty Fellowship**, which provides awards for Berklee faculty members to engage in specific creative endeavors that develop the academic and artistic career of the involved faculty member and that enhance Berklee's participation in the world of education and/or the music industry. Projects may include but are not limited to research, performance, study, or composition.
- **The Berklee Faculty Recording Grant**, which provides studio access, college-designated engineers, and assistant engineers to support faculty recording initiatives.

Additionally, the Office of Institutional Assessment and Graduate Studies and the Office of Faculty Development have worked together to create new programming for faculty involved in graduate teaching. Programming includes an orientation for all faculty teaching in the graduate program as well as special sessions for faculty teaching in the low-residency program.

Development for graduate faculty also includes a faculty exchange between the Boston and Valencia campuses. Faculty, as appropriate, have the opportunity to work with students at both campuses, share best practices, and learn from each other.

### **Graduate Faculty**

Below is a partial list of faculty teaching in each graduate program.

#### **Master of Music in Contemporary Performance (Global Jazz Concentration)**

Peter Alhadeff, Ph.D., University of Oxford; B.A., University of East Anglia

Terri Lyne Carrington, percussion studies and honorary doctorate, Berklee College of Music

Allan Chase, M.A., Tufts University; B.M., Arizona State University

George Garzone, B.M., Berklee College of Music

Melissa Howe, Ph.D., M.M., Boston University; B.A., Oberlin College

John Patitucci, classical bass studies, San Francisco State University and Long Beach State University

Joe Lovano, saxophone studies and honorary doctorate, Berklee College of Music

Kimberley Perlak, D.M.A., University of Texas at Austin; M.M., Yale University School of Music;

B.M., Stetson University  
Danilo Pérez, B.M., Berklee College of Music  
Marco Pignataro, M.A., Florida International University; B.M., University of Miami; classical saxophone diploma, Conservatorio di Musica (Cesena, Italy)  
Bruno Raberg, B.M., New England Conservatory  
David Wallace, D.M.A., advanced certificate, the Juilliard School; M.M., Mannes College of Music; B.M., University of Houston

**Master of Arts in Music Therapy**

Peggy Coddling, Ph.D., M.M., Florida State University; B.M.E., Phillips University  
Suzanne Hanser, Ed.D., Teachers College, Columbia University; M.M., B.M., Florida State University  
Kathleen Howland, Ph.D., University of Southern California; M.S., B.A., Emmanuel College  
Susan Rogers, Ph.D., M.S., McGill University; B.S., University of Minnesota  
Karen Wacks, Ed.M., Harvard University; B.A., Northeastern University  
Annette Whitehead-Pleaux, M.A., Saint Mary of the Woods College; B.A., Colorado State University

**See Standard 5 Appendix for the following:**

- 5.1 Selected Faculty Curriculum Vitae and Resumés
- 5.2 Faculty Contract Agreement Link
- 5.3 Faculty Boston/Valencia Exchange Information
- 5.4 Agenda for Graduate Faculty Orientation
- 5.5 Agenda for Training for Faculty Teaching Online/Blended Courses

## Standard 6: Student Services

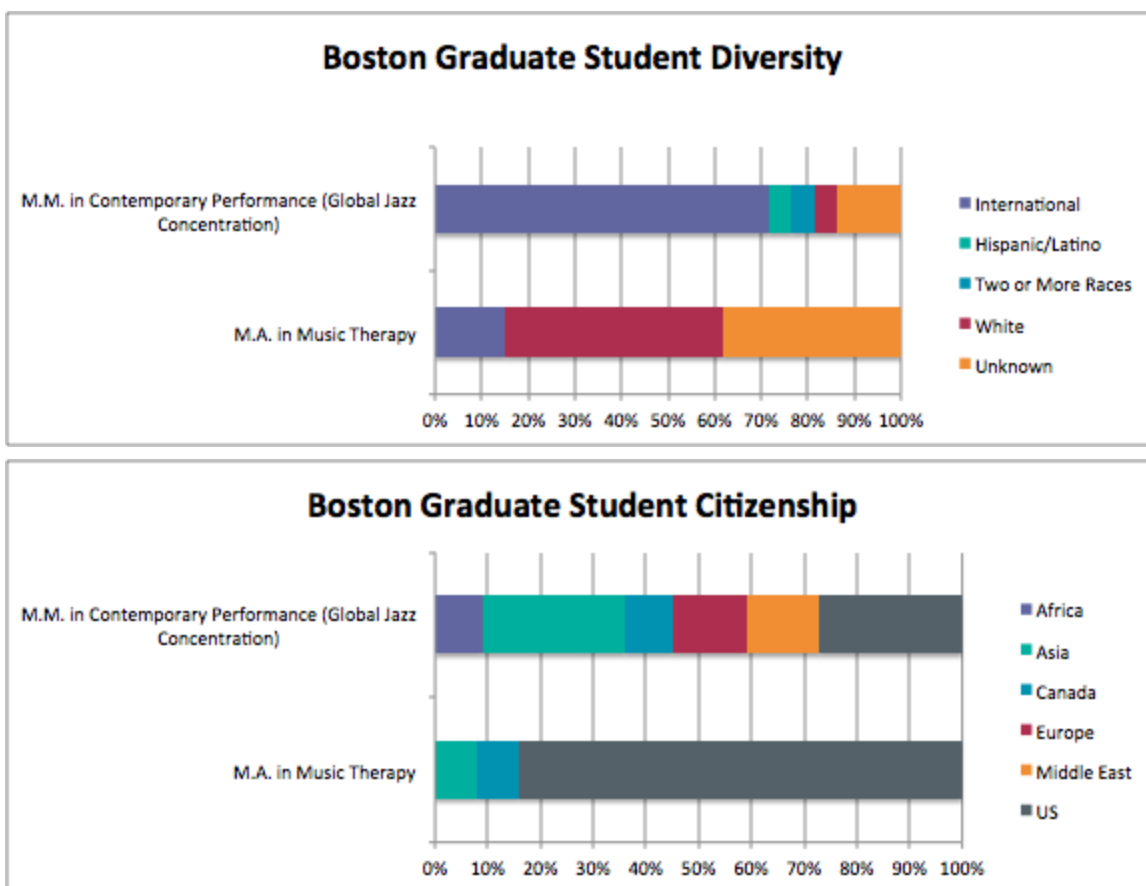
### Graduate Program Students

Just as Berklee's undergraduate program is extremely selective, with 25 percent of applicants admitted, Berklee's graduate program is selective as well. In its first year, Berklee accepted 24 percent of graduate students who applied.

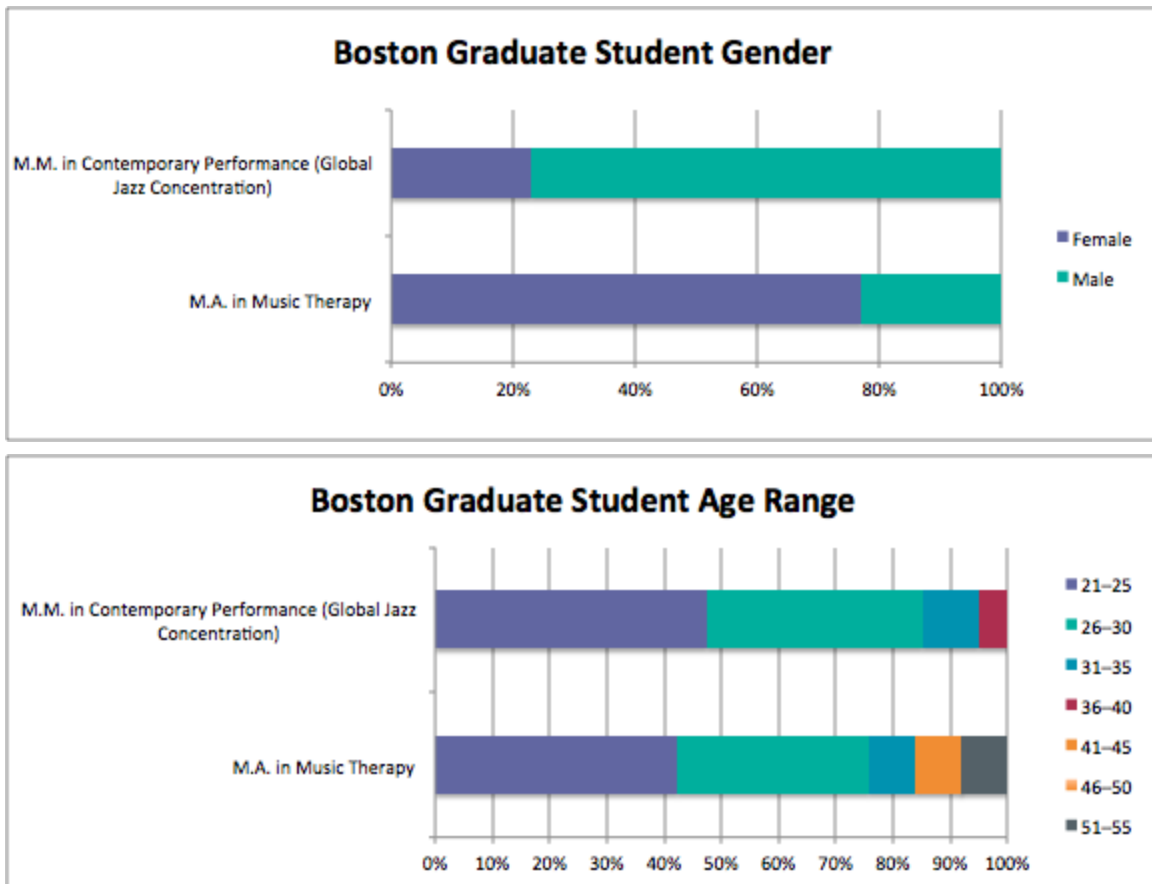
The key is recruiting applicants who help Berklee achieve the vision of producing “tomorrow's leaders of the global music community.” While the undergraduate program at Berklee is quite large for a music school—with approximately 4,500 members, Berklee's residential undergraduate student body is among the largest of any music college—the graduate programs by contrast are relatively small. Each program admits approximately 20 students per year. Programs are cohort based, with all students beginning and completing the program together. Full-time programs are three semesters long (fall, spring, and summer). The Master of Arts in Music Therapy is a part-time, low-residency program, organized across two years—fall, spring, and summer semesters of year one; and fall and spring semesters of year two.

### Graduate Recruitment Plan

Graduate students are recruited widely, not only from among Berklee's undergraduate students and alumni but also through Berklee's national and international networks. Of the inaugural class, 77 percent of students in the Master of Music in Contemporary Performance program and 31 percent of students in the Master of Arts in Music Therapy program are Berklee alumni. The other students come from a variety of colleges and universities from around the world. The students are from 11 different countries. The charts below illustrate the diversity of the students currently enrolled in the graduate programs.

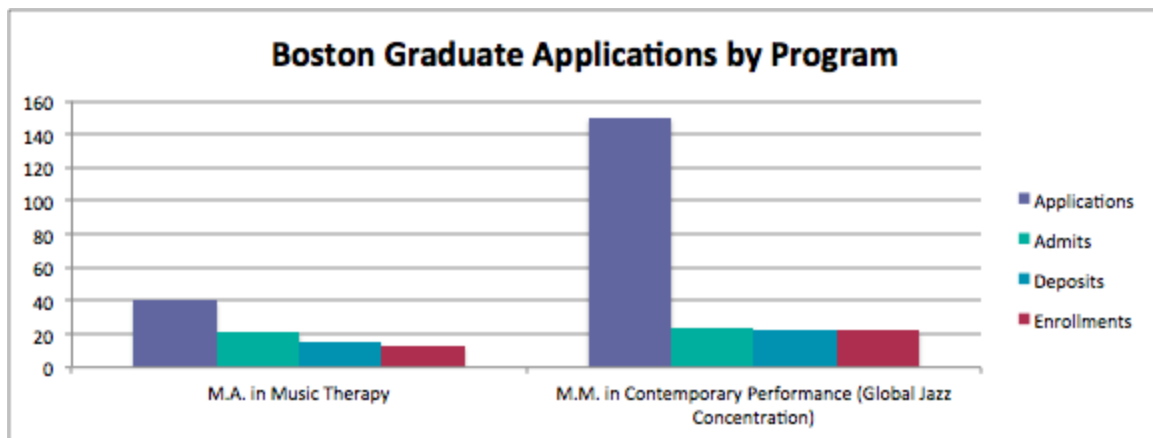






Berklee College of Music has a successful strategy for recruiting undergraduates and has adapted this model, with important differences as appropriate, to its process used to recruit and select graduate students. Berklee has a presence at dozens of music festivals, academic music conferences, and college fairs across the country and around the world. Berklee also organizes annual recruiting trips to 25 cities in the United States and Canada and to 30 cities around the world on every continent but Antarctica. The recruiting trips involve three to four days in each city where faculty and advisors audition and interview prospective students.

So successful is this strategy that, for the fall 2015 undergraduate class, 7,460 students applied for the 825 first-year student slots. For the fall 2015 graduate class, 190 students applied for the 35 slots in the graduate programs.



For its graduate programs, Berklee recruits through its established networks, including outreach to other colleges and universities that offer music programs.

Additionally, academic leaders of each graduate program work directly with admissions staff to engage in targeted recruitment, as appropriate. For instance, the Master of Arts in Music Therapy program recruits at music therapy professional conferences and targets music therapy professional association lists. Also, Suzanne Hanser, the director of the program and chair of the Music Therapy Department, and other faculty recruit through their professional networks.

Applications for all graduate programs are assembled by admissions staff and then reviewed and evaluated by the academic leaders of each program, as appropriate. Academic leaders invite candidates for interviews and auditions, usually virtually but in person when possible. Academic leaders then recommend candidates for admission. Admission notifications are then issued by the admissions staff.

### Graduate Admissions Requirements and Processes

For all graduate programs, applicants are required to hold a baccalaureate degree in music (either a Bachelor of Music, a Bachelor of Science in Music, or a Bachelor of Arts in Music) and are expected to have a high record of academic achievement, as evidenced by a G.P.A. of B (3.00/4.00 scale) or higher. Applicants for the Master of Arts in Music Therapy are also required to be certified as music therapists or to have an international equivalent. To apply, all candidates submit the following material:

- Completed application for graduate study
- Statement of purpose outlining experience and interest in the program, and discussing the applicant's artistic vision and intent
- Curriculum vitae or resume
- Letter of recommendation
- One official copy of transcripts from all institutions attended or currently attending

Students for whom English is a second language demonstrate their ability to complete graduate-level coursework in English in one of two ways:

- By submitting a score at the following level from one of the following tests of English language ability:
  - TOEFL<sup>3</sup>: iBT (internet based), 100; computer based, 250; paper based, 600

<sup>3</sup> For the Master of Music in Contemporary Performance programs only, the TOEFL requirements are: iBT, 80; computer based, 213; paper based, 550.

- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
- Pearson Test of English Academic: 73
- By submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English

### **Impact of Graduate Students on Berklee**

Careful consideration has been given to the positive impact of graduate students on the Boston campus.

On Berklee's campus in Boston, with just 20 students in a graduate program, the total number of graduate students is small relative to the large number of undergraduates. In 2015–2016, there are 33 students in the two graduate programs: the Master of Music in Contemporary Performance (Global Jazz Concentration) has 20 students, and the Master of Arts in Music Therapy has 13 students.

Despite the small numbers, graduate students help Berklee's effort to advance excellence in musical practice and performance as well as in scholarship. Additionally, four graduate students serve as assistants—one in the Music Therapy Department, two at the Berklee Global Jazz Institute, and one in the Office of Institutional Assessment and Graduate Studies. Additionally, two more students serve on the Boston campus as post-master's fellows. These are students who completed their master's degree during the 2014–2015 academic year on Berklee's campus in Valencia. One is serving as a fellow in the Office of Institutional Assessment and Graduate Studies and one as a fellow at the Berklee Institute for Creative Entrepreneurship. Graduate students serve as role models for undergraduate students, embodying a level of academic achievement as well as a level of performance and professionalism to which undergraduates aspire. This is especially true at the Berklee Global Jazz Institute, where the undergraduates involved see the professionalism of the graduate students; and in the Music Therapy Department, where the undergraduates are given an opportunity to interact with and learn from the graduate students.

### **Graduate Student Support Services**

Graduate students are offered a comprehensive program of student support services. Berklee's dean of institutional assessment and graduate studies works closely with Berklee's vice president for student affairs/dean of students to design unique and additional services for graduate students. These student services include:

- **Academic Advising Services.** These are led by the Office of Institutional Assessment and Graduate Studies. Each graduate student is assigned a faculty advisor. That advisor works with students on their learning goals and directing their culminating experience (thesis project). Each graduate program has a designated program director who coordinates the advising services, working closely with the dean of institutional assessment and graduate studies.
- **Campus Safety Services.** Berklee's campuses have dedicated campus safety personnel who are committed to creating a safe and supportive environment for the study of music.
- **Career Development Center.** The Career Development Center and the Office of Experiential Learning, located on the Boston campus, offer a comprehensive program of career planning services for students. Both offices work closely with the graduate division to offer career planning and development for graduate students including application to doctoral programs, as appropriate. There are regular career preparation seminars for graduate students including sessions on career planning, preparing a career packet, developing presentation and communication skills, planning for an internship, applying for jobs, and more.
- **Counseling Services.** Berklee offers to all students a comprehensive array of counseling services

including personal counseling and services for students for disabilities.

- **Financial Aid Services.** Berklee's Financial Aid Services offers appropriate financial aid, tuition discounts, and assistantships to graduate students in Boston. The Master of Music in Contemporary Performance (Global Jazz Concentration) is a fully funded program. Beginning in fall 2016, all students will receive a 100 percent tuition grant. The Master of Arts in Music Therapy is a partially funded program. Beginning in fall 2016, all students will receive a 40 percent tuition grant. This investment in the students in these programs reveals Berklee's commitment to graduate education. Additionally, Financial Aid Services advises graduate students to apply for personal education loans to assist with expenses as needed. Additional financing options also include employer tuition assistance programs and veterans benefits, where applicable.
- **Housing Services.** Berklee's Housing Services works with the Office of Institutional Assessment and Graduate Studies to assist students with off-campus housing in Boston, as appropriate and necessary.
- **The Office of the Registrar.** The Berklee Office of the Registrar works with the Office of Institutional Assessment and Graduate Studies to maintain official transcripts; to evaluate transfer credits, as appropriate; and to provide graduation counseling for students.
- **Orientation Programs.** The Office of Institutional Assessment and Graduate Studies on the Boston campus provides a comprehensive, four-day orientation for all graduate students introducing them to the campus and the program, and orienting them to Berklee College of Music.

**See Standard 6 Appendix for the following:**

- 6.1 Student Resources on Berklee.edu
- 6.2 Fall 2015 Graduate Orientation Schedule

## Standard 7: Library and Other Information Resources

Berklee College of Music supports student learning, offering library and information resources and services through the Stan Getz Library. The library support all Berklee students. Services were expanded to provide additional support to graduate students. Part of the expansion involved embedding a librarian in the Master of Arts in Music Therapy courses; enhancing the electronic and physical collection; embedding library resources directly into Berklee's online learning platform; implementing an online "Ask a Librarian" reference service; providing enhanced support for graduate studies research; and creating an archive of master's degree students' culminating experience (thesis) projects.

Berklee's Stan Getz Library is committed to collecting and providing access to both electronic and print resources for music and academic materials, and to providing bibliographic, reference, and instructional support for Berklee's research, scholarly, and creative pursuits. As a complement to these services, current topics are explored through events and forums hosted by the library and led by faculty members, staff, and special guests.

The library provides access to printed materials relating to and in support of the Berklee curriculum. The foundation of the print collection is music scores, music literature, music education materials, and music reference materials. The strengths of the library collections are the popular music score collection including film music, artist folios, and jazz compilations; the music education collection including instrumental methods; and the music therapy, music technology, and music business collections. Additionally, there are book collections in both print and electronic formats that support nonmusic academic disciplines, and a collection of periodicals, many of which are fully indexed in online magazine indexes, specifically selected to support Berklee's curricular needs. The Stan Getz Library is a member of the ProArts Consortium and the Boston Regional Library System and fully participates in interlibrary loan and document delivery throughout these consortia and the nation.

The Stan Getz Library provides full access via an online catalog through which students are able to access an ever-increasing collection of texts, graphics, audio, and video materials. The online catalog is available at the Stan Getz Library and online at [library.berklee.edu](http://library.berklee.edu).

Likewise, the Stan Getz Library's media center provides access to the expanding choices of learning resources available in multimedia. The foundation of the media center is the audio/video collection. This collection includes audio and video materials in physical and digital formats. Along with a music collection that reflects a broad spectrum of contemporary American music and other musical genres, the media center maintains several unique collections including compact disc and video recordings of performances held on Berklee's Boston campus and clinics led by visiting and faculty artists. Also available via the library and media center webpage is an assortment of music and nonmusic-related magazine indexes, many of which are full text; an index of lead sheets held in the library; a number of encyclopedias including the *Encyclopedia Britannica Online* and the *New Grove Dictionary of Music and Musicians Online*; streaming audio databases including Naxos.com and Smithsonian Global Sound; and library-maintained, online multimedia faculty reserve webpages.

The existing Berklee library collection contains the following:

| Collection Type                   | Size                                            |
|-----------------------------------|-------------------------------------------------|
| Books                             | 25,100                                          |
| E-books                           | 9,049                                           |
| Scores                            | 27,000                                          |
| E-scores                          | 50,000+                                         |
| Audio                             | 43,000                                          |
| E-audio                           | 2 million+ from streaming subscription services |
| Video                             | 7,726                                           |
| Periodical subscriptions          | 600                                             |
| Online subscriptions              | 832 music periodicals                           |
| Humanities and science journals   | 16,000+                                         |
| Electronic database subscriptions | 75                                              |

### Expansions for Graduate Study

The dean of learning resources and the director of library services have worked closely with the dean of institutional assessment and graduate studies to expand library and information resources in order to support graduate study. The key is providing access to existing online resources to all students whether in Boston, in Valencia, or online, and whether undergraduate or graduate.

As strong as the collection has been, it was expanded in order to provide additional support for the graduate curriculum and for graduate studies. Expansions to the collection include:

- Addition of key research databases and journals in music therapy and associated disciplines
- Addition of key audio/visual collections, particularly online collections focused on the therapeutic role of music, movement, and health
- Provision of a new service that enabled real-time delivery of individual articles and book chapters that were not available in the library's main collection
- Implementation of a patron-driven acquisition program for e-books in music therapy and related subject areas
- Additional Mediterranean music—scores, recording, videos, periodicals, and literature
- Materials to support the study of the global music industry
- Additional online subscriptions to applicable streamed media collections such as Classical.com and Smithsonian Global Sound

Additionally, the Berklee library has been working closely with the graduate programs to archive all of the graduate students' culminating experience (thesis) projects.

The library and the archives are important to the graduate programs, and access to these resources is a key focus of a seminar during orientation week. Additionally, one library staff member has been assigned as an "embedded librarian" to work specifically with the Master of Arts in Music Therapy students. She visits courses both virtually and in person, and works directly with faculty and students on various projects.

### See the Standard 7 Appendix for the following:

- 7.1 Culminating Experience (Thesis) Project Samples

## **Standard 8: Physical and Technology Resources**

Berklee College of Music's studios, labs, classrooms, and performance spaces emulate the conditions found in professional environments. Just as undergraduate students in Boston learn the fundamental and enduring qualities shared by great music and explore music technology applications in the most up-to-date educational facilities possible in contemporary music education, so do graduate students. Through continual upgrading of music technology applications, equipment, and facilities, the college ensures that students have access to the most effective resources to support their education.

In Boston, the college is continually renovating and expanding, with the addition of the building at 7 Haviland Street, expansions in 155 Massachusetts Avenue, the new building at 160 Massachusetts Avenue, and ongoing renovations to 150 Massachusetts Avenue.

The college's newest large-scale project and the first ground-up, purpose-built space in Berklee history is 160 Massachusetts Avenue, completed in 2014. This 16-story, 170,000 square-foot, mixed-use building was designed by architect William Rawn Associates, Architects of Boston, a group responsible for a number of award-winning performing arts and campus buildings including the Seiji Ozawa Hall at Tanglewood, the Williams College '62 Center for Theater and Dance, the new Cambridge Public Library, and Northeastern University Buildings G and H. The building houses undergraduate dorm rooms; a two-story dining hall with seating for 400; and music technology facilities including four recording studios, a music technology lab, a critical listening/mastering room, and four small project production suites that support professional-quality recording and post-production activities. Practice and ensemble rooms, a fitness center, and student lounges are located on the upper residence hall floors.

In addition, Berklee leased dedicated space for the Berklee Global Jazz Institute at 1260 Boylston Avenue. As well, the college has contracted with Mix One Studios, located adjacent to this space, to provide additional recording opportunities for the students in the Master of Music in Contemporary Performance (Global Jazz Concentration) program.

### **Technology Resources**

Berklee College of Music has rich and plentiful technology resources. The college remains committed to maintaining state-of-the-art technology support for academic programs and administrative functions. This is true for Berklee's undergraduate program, Berklee's continuing education division, and Berklee's graduate program.

During orientation for the master's degree program, every student receives a laptop that is configured, distributed, and supported by the college through the Student Computer Support Center.

Every faculty member in the graduate program also has a laptop assigned to him or her, just as all undergraduate faculty do presently on the Boston campus. Faculty receive training and support through the Office of Faculty Development and the Center for Technology in Music Instruction.

### **See the Standard 8 Appendix for the following:**

- 8.1 Facility Information on Berklee.edu

## Standard 9: Financial Resources

Berklee continues to be in an excellent position with regard to financial resources. The college has strong application/enrollment statistics, good fiscal discipline through the annual budget process, effective fundraising, and clear guidance from a strategic vision and plan that were developed with broad consensus.

The college's endowment, which was hurt in the fall 2008 economic downturn, has recovered well, and as of December 31, 2015, it stands in excess of \$303 million.

Berklee's first ever capital campaign—Giant Steps—was hugely successful. The college met and actually exceeded its goal to raise \$50 million in three years, from 2008 to 2011.

The Giant Steps capital campaign helped launch the American Roots Music program and the Berklee Global Jazz Institute, where the Master of Music in Contemporary Performance (Global Jazz Concentration) is located. Additionally, the campaign enabled the creation of the Newbury Comics Faculty Fellowships, millions of much-needed student scholarship funds, and startup funds for graduate programs in Valencia and in Boston.

Berklee's current campaign, called Soundbreaking, also has an ambitious goal: to raise \$100 million by 2019. The campaign focuses on:

- Creating a global laboratory for musical discovery and artistry
- Promoting the power of music to change people's lives for the better
- Transforming the current model of higher education

The campaign, which has raised \$77 million to date, is designed to provide Berklee with the tools and resources needed to be even more innovative and to increase capacity.

As mentioned in Standard 2, the Board of Trustees and college executive leadership gave extensive consideration to planning, including financial planning, for the graduate programs.

The general revenues of the college support the launching of graduate programs. General revenues refer to undergraduate and summer workshop tuition and fees, and other income including income from Berklee Online programming as well as, to a small degree, a draw from the endowment.

As mentioned, due to the college's many other initiatives, the schedule for the rollout of master's programs in Boston was revised. Instead of launching in Boston, in fall 2014, two Master of Music and Master of Arts programs, as originally planned, the college launched one Master of Music and one Master of Arts program in fall 2015. The college plans to add an additional Master of Music program in fall 2018 and another one in fall 2019. As well, the discount rate on all master's programs in Boston is higher than originally planned: 40 percent on all master's programs in Boston with the exception of the Master of Music in Contemporary Performance (Global Jazz Concentrate) program. Due to a generous donor, this program has a 100 percent tuition discount rate. As stated in Standard 6, the higher discount rates on master's programs show the institutional commitment to graduate education.

The table below notes real and projected revenue and expenses for the graduate program in Boston.



**Berklee Graduate Studies Boston Program - Pro Forma Summary (February 1, 2016)**

| <b>Category</b>       | <b>FY 2016</b>  | <b>FY 2017</b>   | <b>FY 2018</b>   | <b>FY 2019</b>   | <b>FY 2020</b>   |
|-----------------------|-----------------|------------------|------------------|------------------|------------------|
|                       |                 |                  |                  |                  |                  |
| Enrollment            | 33              | 40               | 40               | 60               | 80               |
| Tuition               | 963,206         | 1,700,321        | 1,961,544        | 3,037,940        | 4,182,231        |
| Fees                  | 44,238          | 50,058           | 51,560           | 79,660           | 108,483          |
| Tuition Discount      | -608,973        | -1,250,068       | -1,373,080       | -1,822,764       | -2,300,227       |
| %                     | 63.2%           | 73.5%            | 70.0%            | 60.00%           | 55.00%           |
|                       |                 |                  |                  |                  |                  |
| <b>TOTAL REVENUE</b>  | <b>398,471</b>  | <b>500,311</b>   | <b>640,023</b>   | <b>1,294,836</b> | <b>1,990,487</b> |
|                       |                 |                  |                  |                  |                  |
| <i>Existing Costs</i> |                 |                  |                  |                  |                  |
| Salary related        | 203,777         | 208,871          | 213,847          | 244,693          | 276,310          |
| Non-Salary related    | 85,271          | 85,521           | 87,893           | 90,331           | 92,837           |
| <b>Total</b>          | <b>289,048</b>  | <b>294,391</b>   | <b>301,739</b>   | <b>335,024</b>   | <b>369,148</b>   |
| <i>New Costs</i>      |                 |                  |                  |                  |                  |
| Salary related        | 441,557         | 563,421          | 577,507          | 733,341          | 1,022,958        |
| Non-Salary related    | 188,000         | 202,694          | 207,902          | 213,245          | 238,986          |
| <b>Total</b>          | <b>629,557</b>  | <b>766,115</b>   | <b>785,409</b>   | <b>946,586</b>   | <b>1,261,944</b> |
|                       |                 |                  |                  |                  |                  |
| <b>TOTAL EXPENSES</b> | <b>918,604</b>  | <b>1,060,507</b> | <b>1,087,148</b> | <b>1,281,610</b> | <b>1,631,092</b> |
|                       |                 |                  |                  |                  |                  |
|                       |                 |                  |                  |                  |                  |
| <b>MARGIN</b>         | <b>-520,133</b> | <b>-560,196</b>  | <b>-447,125</b>  | <b>13,226</b>    | <b>359,395</b>   |
|                       |                 |                  |                  |                  |                  |
| %                     | -130.5%         | -112.0%          | -69.9%           | 1.0%             | 18.1%            |

## **Standard 10: Public Disclosure**

Berklee is committed to providing graduate students, parents, and other members of the public with complete and accurate information about its policies, programs, and resources through its website, allowing them to make informed decisions. The college's Policy Handbook for Students and the Graduate Bulletin clearly state policies and responsibilities of both students and the institution. All other college electronic and print materials accurately portray the institution and are consistent with the catalog. One of the best ways to tell the Berklee story is through the voice and music of Berklee students, and video and music recordings are an important component of the college message.

The college's website—Berklee.edu—forms the center of college communications and is supplemented with the print publication program as well as with email, electronic newsletters, and multimedia.

The Graduate Bulletin follows the model of the Policy Handbook for Students, with information on learning goals, resources, curriculum, policies, and procedures centralized and serving as the standard to inform the public. All the information in the bulletin is also be available on the college website.

See **Appendix 4.1** for the Graduate Bulletin and **Appendix 6.1** for the Policy Handbook for Students.

### **See Standard 10 Appendix for the following:**

- 10.1 Graduate Studies Search Piece
- 10.2 Music Therapy Handbill
- 10.3 Contemporary Performance (Global Jazz Concentration) Handbill

## Standard 11: Integrity

Berklee College of Music values integrity and is committed to ethical practice, including academic and intellectual integrity, in all aspects of our work. All of the college's work is informed by the institution's Ethics Guidelines, defined below.

### Ethics Guidelines

The faculty and staff of Berklee College of Music recognize that the privileges accorded members of the college community are accompanied by certain responsibilities.

In accordance with these principles, faculty and staff:

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

The college strives to create an environment for the free and open exchange of ideas while being responsible and fair in all its policies, procedures, and activities.

### Equity and Title IX

Berklee is committed to the highest standards of equity and Title IX compliance. The college, led by Christopher Kandus-Fisher, the associate vice president of student affairs and chief equity officer, recently completed a top-to-bottom review of our equity processes and created an improved, unified Equity Policy and Process, which states, in part:

*This policy prohibits acts of discrimination, harassment, and sexual misconduct including but not limited to sexual assault or harassment, domestic violence, dating violence, and stalking. Such acts are serious violations of Berklee community values and are strictly prohibited by the college. This policy and the college's commitment to fostering a safe, supportive, and diverse climate is a fundamental part of a Berklee community where all can study, live, and work together in an environment of equal opportunity, inclusiveness, and mutual respect.*

*Berklee adheres to all federal and state civil rights laws barring discrimination including but not limited to Title IX and Title VI of the Education Amendments of 1972, Title VII of the Civil Rights Act of 1964, the Americans with Disabilities Act, the Rehabilitation Act, and the Massachusetts Equal Rights Law. Berklee is committed not only to compliance with these mandates but also to promoting a culture that is in line with the values these civil rights laws envision. To that end, the Equity Policy and Process is intended to address and resolve complaints involving any legally protected characteristic with a unified policy and centrally administered processes that are equally applicable to all members of the Berklee community.*

*Specifically, this policy and process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics").*

Berklee believes that a welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work.

### **Contractual Relationships**

Berklee's contracts are consistent with the recommendations of good practices in contractual arrangements (as part of the "Policy on Contractual Arrangements Involving Courses and Programs" memo) developed by the regional accrediting commissions in 1997. Berklee's contracts clearly establish the nature of the services to be performed by each party, the financial arrangements, and the educational courses/programs included in the contract.

### **See Standard 11 Appendix for the following:**

- 11.1 Equity and Title IX Resources on Berklee.edu

## **Appendices**

### **Standard 1 Appendix**

- 1.1 Mission and Vision Documents

### **Standard 2 Appendix**

- 2.1 Strategic Plan Documents
- 2.2 Program Review Process Information and Forms
- 2.3 Evidence of Changes from Fast-Track Review in Valencia
- 2.4 Student Evaluations of Graduate Courses from Fall 2015 in Boston
- 2.5 Graduate Student Satisfaction Survey Results from Valencia

### **Standard 4 Appendix**

- 4.1 Graduate Bulletin Link
- 4.2 Graduate Syllabi: Master of Music in Contemporary Performance (Global Jazz Concentration)
- 4.3 Graduate Syllabi: Master of Arts in Music Therapy

### **Standard 5 Appendix**

- 5.1 Selected Faculty Curriculum Vitae and Resumés
- 5.2 Faculty Contract Agreement Link
- 5.3 Faculty Boston-Valencia Exchange Information
- 5.4 Agenda for Graduate Faculty Orientation
- 5.5 Agenda for Training for Faculty Teaching Online/Blended Courses

### **Standard 6 Appendix**

- 6.1 Student Resources on Berklee.edu
- 6.2 Fall 2015 Graduate Orientation Schedule

### **Standard 7 Appendix**

- 7.1 Culminating Experience (Thesis) Project Samples

### **Standard 8 Appendix**

- 8.1 Faculty Information on Berklee.edu

### **Standard 10 Appendix**

- 10.1 Graduate Studies Search Piece
- 10.2 Music Therapy Handbill
- 10.3 Contemporary Performance (Global Jazz Concentration) Handbill

### **Standard 11 Appendix**

- 11.1 Equity and Title IX Resources on Berklee.edu

# Standard 1 Appendix



## Appendix 1.1

### Mission & Vision Statements

*berklee.edu/about/mission-and-philosophy*

Berklee's mission is to educate, train, and develop students to excel in music as a career.

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

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

### Objectives

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

## **Philosophy**

Berklee was founded on two revolutionary ideas: that musicianship could be taught through the music of the time; and that our students need practical, professional skills for successful, sustainable music careers. While our bedrock philosophy has not changed, the music around us has and requires that we evolve with it.

For over half a century, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We update our curriculum and technology to make them more relevant, and attract diverse students who reflect the multiplicity of influences in today's music. We prepare our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. And we are developing new initiatives to reach and influence an ever-widening audience.

More than a college, Berklee has become the world's singular learning lab for the music of today—and tomorrow. We are a microcosm of the music world, reflecting the interplay between music and culture; an environment where aspiring music professionals learn how to integrate new ideas, adapt to changing musical genres, and showcase their distinctive skills in an evolving community. We are at the center of a widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions.

*[berklee.edu/planning/vision-2025](http://berklee.edu/planning/vision-2025)*

## **Berklee's Vision for 2025**

As the preeminent institute of contemporary music, Berklee will transform music education and enhance the power of music to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired musicians so they may fully realize their artistic, creative, and career potential. Berklee will forge new connections among art forms, musical cultures, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.



# Standard 2 Appendix



## Appendix 2.1 Strategic Plan Documents

### A VISION FOR BERKLEE COLLEGE OF MUSIC IN 2015

Berklee will be the world's leading institute of contemporary music. Attracting diverse and talented students passionate about careers in music, we will offer a relevant and distinctive curriculum in music and liberal arts. We will engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community.

### STRATEGIC DIRECTION FOR 2009 TO 2012

In an environment of creative thinking, diverse musical perspectives, entrepreneurial spirit, and social engagement, musicians and artistic creators learn to define the musical opportunities of the future. During the next three years, Berklee College of Music will enhance this learning environment by:

#### 1. Inspiring the creation of new musical ideas.

- a. Identify the most **talented and creative** prospective students through an audition and interview process assessing musical ability, academic preparation, creativity, non-performance-related musical skills, language skills, and originality.
- b. Enroll and retain students who are the **best fit** for Berklee.
- c. Greatly expand **scholarship** and grant support for students in all majors.
- d. Recognize and support **learning outside the classroom** by expanding access to Berklee facilities after class hours and enhancing learning resources.
- e. Enhance **career development** services through experiential learning, career resources, and guidance throughout the curriculum.
- f. Implement approved recommendations from the **Curriculum Review Initiative**.
- g. Create relevant and innovative programs in **global jazz improvisation, music for new media, and entrepreneurship**.
- h. Develop **masters-level** programs.
- i. Renovate 7 Haviland Street and 22 The Fenway so **liberal arts, music business, music education, music therapy, and professional music** programs can thrive.
- j. Create many and varied opportunities for students to interact with **world-class musicians** and entrepreneurs.
- k. Expand the vitality of the Berklee community by growing **online, summer, and international programs**, and paving the way for **Berklee Valencia**.
- l. Provide leadership in the movement to increase **music education opportunity** for the nation's youth through City Music and the PULSE music method.
- m. Position Berklee as the leader of an **international** dialogue to advance discussion about the value of music education.

#### 2. Being a great place to learn, teach, and work.

- a. Create **community space** for social interaction and to meet the needs of off-campus students for storage lockers, study areas, and more.
- b. Increase effectiveness of campus **communications**.
- c. Create more and better-equipped **classrooms, ensemble rooms, and**

practice rooms.

- d. Improve **student services** by simplifying processes and broadening the use of online services.
- e. Increase **professional development** opportunities for staff and faculty.
- f. Develop more effective **policies** for hiring, training, promotion, accountability, and evaluation.
- g. Establish ongoing **collaborative** programs to improve efficiency and effectiveness of campus services.

#### 3. Engaging with social issues.

- a. Establish **environmental awareness** as a guiding principal for decision-making.
- b. Strive to create **universal access** with an emphasis on the learning needs of students.
- c. Develop programs and innovations to **conserve energy** and resources.
- d. Support college diversity strategy to make Berklee an **inclusive and welcoming community**.
- e. Contribute to the life of the **community** in which we reside.

#### 4. Building broad support to realize our ambitions.

- a. Strengthen **alumni** network to increase involvement, support, and connection to the college.
- b. Successfully complete **Giant Steps** fundraising campaign to support college initiatives.
- c. Build relationships with and programs for Berklee **parents**.
- d. Develop programs and events to build relationships with individuals who love music and help make them **friends** of the college.

#### 5. Planning ahead for Berklee in 2015.

- a. Develop facility master plan that includes community space, residence halls, performance space, and advanced music technology facilities, and meets classroom and office space needs.
- b. Create a process for continual curriculum review and enhancement.
- c. Integrate enrollment and scholarship strategies.
- d. Integrate student-advising programs throughout college.
- e. Launch new fundraising programs to support these initiatives.

The Crossroads of Music:  
Strategic Direction for Berklee College of Music 2012 to 2015  
Copyright ©September 2012 Berklee College of Music  
*Text from 2012 “Crossroads of Music” booklet.*

## Forward: 2005 to 2015

Berklee College of Music’s vision for 2015 is to be the world’s leading institute of contemporary music. By most important measures—student quality, faculty excellence, and alumni recognition and success as evidenced by 222 Grammys—this is already true. Musicians from every continent bring their music and culture with them to the college, creating a one-of-a-kind learning environment that places Berklee at the musical crossroads of the world.

Since stating this vision in 2005, we have had many accomplishments that demonstrate our music education leadership in higher education. We launched a curriculum review initiative leading to numerous substantial changes, including the 50-minute lesson and the creation of minors in 11 focused areas of study. We completed a campus master plan, secured approval from the City of Boston, and began construction on a 155,000 square-foot building in the heart of our campus. We renovated facilities and launched programs at Berklee’s new campus in Valencia, Spain. In Boston, we purchased and renovated several new educational facilities, including 7 Haviland Street. We greatly expanded student rehearsal space, introduced a peer advising program, and significantly increased internship opportunities. We created new institutes for global jazz and American roots music, and we launched a program for visually impaired students.

To make sure we continue to enroll the best students, we decided to audition and interview all applicants. Since beginning to do so in 2006, we have tripled applications, doubled the percentage of domestic ALANA students (domestic students who identify themselves as African American, Latina/o, Asian American, and Native American), and increased female student enrollment by 20 percent. Over this same period, we increased scholarship funding

from \$10 million to more than \$30 million. In the online school, we have increased enrollment by more than 300 percent. We have also expanded student participation in fitness programs and we

saved energy through new sustainability programs. And just this past spring, we successfully completed our first-ever capital campaign. From an initial target of \$40 million, we raised \$54.5 million in support of our vision.

Berklee's strategy for 2012 to 2015 is presented in the following pages. Let me offer my personal thanks to all who participated in this strategic planning process. Your willingness to engage, share your good ideas, point out ways we can improve, and debate the choices we must make to remain focused helped us create what I believe is the right plan for the right time—one that sees us bringing many of our most ambitious projects to completion and assessing ways to improve our initiatives. I'd like to especially thank the many individuals who served as members of the committees that contributed to the formation of this strategy to firmly position Berklee at the crossroads of music.

Roger H. Brown, President

A handwritten signature in black ink, reading "Roger H. Brown". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Berklee College of Music

## The Crossroads of Music

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music, and this kind of forward thinking remains part of Berklee's culture today. Adapting to change, anticipating trends, improvising solutions, and advancing technology are hallmarks of a Berklee education, and values embraced by the entire community.

This is in evidence in the way Berklee has transformed itself over the past few years—an audition and interview for every applicant, a comprehensive curriculum revision, dramatic changes to the campus environment, significant expansion of scholarship awards, a new campus in Valencia, Spain—and in the way it continually plans for its future.

People come to Berklee because they want to be a part of a community with contemporary music at its center, where students and inspiring educators form new musical ideas to keep music developing, evolving, and open to influences from all cultures. This puts Berklee at the crossroads of modern music.

The entire Berklee community—students, faculty, staff, and alumni—contributes ideas and opinions to help shape the college's future. While discussing directions for the college to pursue in the next few years, members of the community agreed that the major initiatives to achieve the college vision are now in place, and that the focus should be on bringing these to successful completion. This kind of sharp strategic focus is characteristic of organizations that are great places to learn, teach, and work.

Berklee's strategy for 2012 to 2015 will focus on bringing major initiatives now underway to successful completion, integrating resources that support educational programs, assessing programs and initiatives for continued relevance, and preparing the way for Berklee in 2015 and beyond.

## Come Together: Complete Major Initiatives

Priorities in the strategic plans for 2005 to 2012 included the need for new technology facilities, additional student housing, study- abroad opportunity,

master's programs, online education options, and clear enrollment objectives. The major initiatives outlined below were designed to meet these needs, and their successful completion is critical to achieving the college's vision for 2015.

**160 Massachusetts Avenue.** Berklee is now constructing, for the first time in its history, a facility built specifically for music and music education. This 16-story building, scheduled to open in the fall of 2013, will house two floors of music production and recording facilities, more than doubling the space of the current production facilities. This new state-of-the-art facility will allow for expansion of enrollment in majors such as music production and engineering and electronic production and design.

It will also include a 400-seat student dining and performance venue, as well as 370 beds in residential housing, allowing the college to house the entire entering class for the first time ever. (It is important to note that this facility is not intended to expand overall enrollment at Berklee; instead, it is intended to allow more of our existing students to live on campus.) It will reaffirm Berklee's leadership in music technology, improve retention through stronger campus life programs, and create a more coherent campus.

Full occupancy of the residence halls, efficient use of production studios to allow access to more students, determining how the dining hall and performance space will coexist, and making the best use of the space vacated by the dining hall in 150 Massachusetts Avenue are key to successful integration of this new facility into the Berklee campus.

**Valencia Campus.** Students preparing to enter the global music and entertainment business are best prepared by gaining international experience, and Valencia, with its rich musical traditions and educational environment, is an ideal location. The city is a crossroads for diverse musical influences from Europe, North Africa, and the Middle East. The province of Valencia is creating an arts-focused economy and values Berklee's presence highly, and has leased facilities to the college in a landmark building in the historic city at very favorable rates.

Students are currently enrolled in Berklee's Global Studies Program, a study-abroad program now open to all Berklee students. The college is introducing its first-ever master's degree programs—contemporary studio performance;

scoring for film, television, and video games; and global entertainment and music business—in September 2012. The Valencia campus will also be home to the International Career Center. This center will promote and develop relationships with music industry partners who have an ongoing interest in the employment potential and careers of Berklee students and alumni.

Full enrollment in global studies, master's programs, and special summer programs, as well as close integration with Boston operations while maintaining appropriate autonomy are key to success.

***Online Continuing Education Degrees.*** Berklee now provides students with several music education options, including summer programs, undergraduate degrees on campus, programs in Valencia, and online education. Offering bachelor's degrees through online programs will allow the college to examine credit-transfer programs between online and on-campus, and develop degree-completion programs for alumni. It will also make the college more flexible in its ability to design programs when credit can be earned in a variety of ways and places. The accreditation process with the New England Association of Schools and Colleges (NEASC) is underway.

Online degrees represent a significant step for the college and will require careful management for a complementary fit within the range of Berklee's educational programs.

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Online degrees represent a significant step for the college and will require careful management for a complementary fit within the range of Berklee's educational programs.

***Comprehensive Enrollment Strategy.*** The quality of an institution is measured by the quality of its students, and Berklee's students are among the most talented and passionate young musicians in the world. The college's enrollment strategy places priority on identifying and enrolling high potential

and high achieving students, and their number continues to grow. Enrollment goals to enhance the diversity of the college community have been successful by significantly increasing the percentage of international, female, and ALANA students at the college.

Academic and staff departments have collaborated on an enrollment strategy that unifies recruitment objectives, retention programs, collaboration with summer and online programs, graduate enrollment, and the alignment of financial aid and scholarship policies to support these goals. Full implementation of this strategy is targeted for 2015.

## **We Can Work It Out:**

### **Integrate Resources across Programs**

The scope of the college's educational offerings has changed dramatically over the past seven years. In 2005, at the beginning of the strategic plan, Berklee offered undergraduate programs in Boston, summer programs geared to high school students, a Boston-based urban outreach program, and an online school serving about 2,000 students.

Now, seven years later, campus students have access to online courses, minors, specialized institutes, study-abroad opportunities, and a peer advising program; the number of summer programs has grown significantly—as has the summer student population— and includes programs for students age 12 to 15; the outreach program has expanded to 30 cities across the U.S. and has a sophisticated online component; the online school enrolls more than 12,000 students per year, far eclipsing the on-campus enrollment in numbers; and, beginning in September 2012, the college will offer master's programs for the first time at a new campus in Valencia, Spain. There is even KidsJam, a program for preschool-aged children developed by Berklee's music education department.

These new programs were the result of strategic initiatives the college undertook to achieve its vision, and are a testament to the hard work and dedication of faculty and staff to make them successful. But accomplishing these required a singular focus and resource commitment that would now benefit from closer integration.

***Online Educational Delivery.*** Online courses and learning resources are offered



to students in online continuing education programs (Berkleemusic) and on Berklee campuses, as well as to City Music Network students (PULSE).

Berkleemusic has developed more than 200 online courses and programs that have helped define the standard for online music education, and in fact, has won the award for best online college-level course in the country from the University Professional and Continuing Education Association eight years in a row. More than 12,000 students from 150-plus countries are enrolled in courses this year. On-campus online and blended (online and in-class) courses launched last year, and 430 students have taken one of the five courses offered. New courses will roll out in September 2012. The PULSE method is a rich collection of tunes and resource materials to guide classroom and ensemble interaction for City Music students.

These are powerful platforms on which to build future online learning models that will benefit from an integrated approach to address curriculum development, mobile applications, and programs blending online with in-class instruction.

**Advising.** Berklee students have access to advising services throughout their education. Peer advising—an initiative launched early in the current strategic plan—has proven to be a valuable program to orient and support first-semester students, as has faculty advising. Most students now enrolled have benefited from this. Academic advisors in the Counseling and Advising Center assist students with their schedules, and department chairs work with students to help shape a curriculum to suit their educational goals. The Career Development Center is a valuable resource for students that collects career information, presents seminars, and invites employers to campus. Connecting these advising programs will better support students on their path to a successful and satisfying career.

**External Communications Programs.** Berklee reaches out through many communication channels to expand awareness of college programs among new audiences and provide interested individuals with targeted information. Social media and online search play a central role in these communications, as does media relations, long a key to Berklee's public profile. But communications to undergraduate candidates, summer students, online students, and master's candidates can be much more effective if Berklee's presence in YouTube, Facebook, search engines, Twitter, and emerging social

media environments is closely coordinated.

**160 Massachusetts Avenue and Global Campus.** The opening of the college's first-ever building designed from the ground up in September 2013 presents an opportunity to conceive the future of the Berklee campus, both in Boston and in relation to Valencia and online learning programs. Renovation of the dining hall at 150 Massachusetts Avenue to meet space needs, Internet2 planning, strengthened campus identity and way finding, and improved accessibility throughout the campus are among the factors to be considered. Longer-term direction reflected in the college's campus master plan includes planning for the development and improvement of properties at 161 and 171 Massachusetts Avenue and 1108 Boylston Street.

**Capital Campaign.** In its first capital campaign—launched in 2006 and concluded in 2011—Berklee established a \$40-million goal, increased it to \$50 million after strong initial support, and finished the campaign at \$54.5 million. This was accomplished in the years surrounding a global financial collapse that challenged many institutions. The next campaign—to launch during this next three-year period—will build on this success and support scholarship, facility, and program goals.

**Web Service Platforms.** Berklee has a number of websites to provide information to specific audiences, and they do this very well. Millions of visitors to [berklee.edu](http://berklee.edu), [berkleemusic.com](http://berkleemusic.com), and internal sites such as [my.berklee.net](http://my.berklee.net) provide users with a wealth of information to help them make decisions and stay informed. But multiple sites can create confusion for visitors as they can encounter different sign-ins, notification options, or newsletter subscriptions. Tighter integration of services across the college's web platform will unify our messages and avoid what could be a fragmented, confusing user experience.

## See How They Run:

Assess for Relevance to Vision

Several sweeping initiatives that have changed the character of the campus experience were planned and launched during the 2005 to 2012 period. Now that they are up and running, they will be carefully assessed to ensure they are meeting intended goals and student needs.

**Audition and Interview (A&I).** Prior to 2006, only those students who were interested in applying for scholarship consideration were auditioned. In 2007, the college launched a program to audition and interview all applicants to the college. The A&I program has allowed Berklee to accept students who are the best match for the college, and contributed to better average placement across all entry exams.

College faculty and staff now audition and interview more than 7,000 applicants per year, on the Boston campus and in more than 40 cities around the world. Now in its sixth year, virtually all enrolled students were auditioned prior to being accepted to Berklee. Greater efficiency will be looked for as the number of students auditioned continues to grow, and master's program auditions are introduced.

**Curriculum Review Initiative (CRI).** Until commencing the CRI in 2006, a comprehensive review of college curriculum had not been undertaken for many years. As a result of this thorough review, many changes were introduced to the curriculum, including the Artistry, Creativity, and Inquiry Seminar for first-year students; core curricula changes to ear training courses; the combination of arranging and theory courses into a single course; changes in counter- point curricula; a 50-minute private lesson; more than 11 different minor courses of study; and a professional development seminar. More than 40 new faculty members have been hired to accommodate these changes in the classroom. Continual evaluation is underway to measure the impact of these changes on student learning.

**Master's Programs.** Master's programs in contemporary studio performance; scoring for film, television, and video games; and global entertainment and music business will launch in September 2012 at the Berklee campus in Valencia, Spain. Careful review of enrollment in these programs will help shape plans for additional programs to offer, where best to present them (Boston, Valencia, or online), and the most effective time to introduce them. Valencia master's programs are accredited by NEASC and the accreditation process for Boston-based programs is underway.

**Campus Communications.** Rapid changes in communications technology impact the way people access and consume information, and this is especially true among creative college students who tend to be early adopters, and

where mobile devices predominate. Social media is in wide use at Berklee with hundreds of student- created Facebook and Twitter groups. Maintaining open channels to students—as well as faculty and staff—in this shifting environment is critical, and will be continually monitored for effectiveness.

Open communication with parents is increasingly important as the cost of higher education and a trend toward deeper parent involvement bring them in closer contact than ever before. The college will undertake a coordinated effort to open and maintain effective channels of communication with parents.

There are also programs at the college that have been in place since prior to the creation of the vision for 2015 that will benefit from being viewed from a fresh perspective.

***Berklee International Network (BIN).*** Since the 1990s, Berklee has maintained a relationship with schools across the globe that share the college’s mission to prepare students for successful careers in contemporary music. BIN members have hosted auditions, developed articulation transfer agreements, hosted study-abroad students, and participated in annual summits about shared goals and values. In addition to BIN partners, the college maintains articulation relationships with several domestic and Canadian community colleges. How these relationships can best contribute to a new college vision will be examined.

***Special Events.*** The Berklee High School Jazz Festival, Rethink Music conference, Berklee BeanTown Jazz Festival, Cafe 939, and presence at major festivals such as South by Southwest and Lollapalooza are targeted ways to connect to the college’s various audiences and build relationships that help support the college’s goals. The institutional value of these programs in relation to resource investment will be weighed to keep them in balance.

## You Say You Want a Revolution: Planning Ahead

As a college of contemporary music, Berklee must look to the future for direction and inspiration. Over the next few years, the college will lay the groundwork for Berklee’s next phase, in 2015 and beyond.

Board-level task forces have been formed to study the significant societal and economic issues impacting higher education and the music industry, and will

help shape a vision for the quality and scope of Berklee's educational leadership in the future. Specific attention will be given to the affordability of a Berklee education, alumni engagement, curriculum development and technology strategy, career opportunities, and building and enhancing the reputation of the college. Bold thinking about these strategic issues will set the stage for the next revolution in contemporary music education.

***Affordability.*** There is no question that higher education is expensive, and it is expensive to attend Berklee. In a climate of increased public scrutiny of higher education outcomes and financing, the cost structure of the institution, scholarship funding and management, financial aid policies, and scholarship awards will be examined. Creative thinking about alternative programs that might lower the total cost of a Berklee degree—such as online degrees, hybrid models, off-campus degree completion, transfer credits, and articulation agreements—will be considered to help Berklee continue to attract and enroll the best young musicians in the world.

***Advancing Curriculum/Technology.*** The deep integration of technology and social connectivity into all aspects of artistic creation and communication pose challenges for curriculum development and technology strategy to keep apace, but create tremendous opportunity for new program development by institutions on the cutting edge of contemporary music education.

Berklee, with its history of program innovation—such as in-their-time groundbreaking electric guitar, songwriting, and film scoring programs—is well positioned to create programs to best prepare students for 21st century music careers.

***Alumni Engagement.*** Alumni are Berklee's best ambassadors and an invaluable resource for promoting the college and providing advice on program development and strategic direction. Programs and resources—including social networks and online resources—to better serve alumni and create a closer bond to the college will be examined and strategies devised to better engage alumni.

***Job Opportunities/Career Resources.*** The ability of Berklee graduates to get jobs and succeed in life is a central measure of the value of a Berklee education. Working in a group setting, improvising, writing music, and performing foster collaboration and problem-solving skills that are highly

valued in the 21st- century job market. A keen understanding of the job market and needed skills is essential to guiding strategy for career development for Berklee students.

**Reputation Building.** A college's reputation is among its most valuable assets and is critical to sustained enrollment and advancement. Berklee is widely known and respected within the music education community and among prospective students in the U.S. and beyond—in Canada, Korea, Japan, Mexico, South America, and Western Europe—who are considering higher education in music. But Berklee is little known in emerging markets such as China and India, and has limited awareness among the general population. Expanding awareness of the value of a music education and building Berklee's reputation in these broader markets will further establish Berklee's leadership in contemporary music education.

## A Vision for Berklee College of Music in 2015

Berklee will be the world's leading institute of contemporary music. Attracting diverse and talented students passionate about careers in music, we will offer a relevant and distinctive curriculum in music and liberal arts. We will engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community.

## Acknowledgements.

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### Strategy Steering Committee

Carl Beatty, Janelle Browning, Chris Connors, Jeanine Cowen, and Tom Riley

### Special Thanks

Coordinating Committee: Kerry Aglugub, Jamilah Allwood, Karen Bell, Mitch Benoff, Rebecca Blacker, Don Gorder, Herman Hampton, Stefani Langol, Anne

Leone, Apostolos Paraskevas, Sean Philpott, Brenda Pike, Steven Riggs, Josh Singletary, Jim Smith, Madeleine Toh, Rich Vigdor, and Steve Wilkes.

Delegates: Archie Agan, Larry Baione, Allen Bargfrede, Cynthia Bethune, Ron Bourgeois, Kenn Brass, Dave Buda, Allan Chase, Joe Chinni, Robert Christopherson, Janet Chwalibog, Keppie Coutts, Stephen Croes, Winnie Dahlgren, Angela Davis, Jennifer DeCicco, David Doms, Alisha Donnelly, Mary Dukakis, Bill Elliott, Paul Engle, Jason Frisco, Susan Gailey, Roy Galang, Debra Gelinas, Karen Grimes, Samia Gunn, Dwight Heckelman, Roya Hu, Teresa Hunter, Taylor Iascone, Matt Iorlano, Geneise Israel, Renee Jones, Tamia Jordan, Renese King, Shannon LeClaire, Kevin Levesque, Jenna Logue, Haidee Lorrey, Mike Mason, Mark Martino, Erin McCoy, Jim McCoy, Frank Medlar, Frank Mullen, Roy Murphy, Karen Nuernberg, Tod Oliviere, Levi Peckham, Andrea Pejrolo, Jack Perricone, Bob Pilkington, Karen Pinette, Alison Plante, Tom Plsek, Jim Ricciuti, Stephen Rodriguez, Peter Spellman, Scott Trach, Pablo Vargas, and Karen Wacks.

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President's Council

President: Roger H. Brown.

President's Council: Carl Beatty, Cindy Albert Link, Richard M. Hisey, David Mash, Lawrence J. Simpson, Lawrence E. Bethune, Mark Campbell, Deborah L. Cavalier, Guillermo Cisneros, Jeanine Cowen, Christine Connors, John Eldert Jay Kennedy, Amelia Koch, Tom Riley, Rob Rose, William Whitney, Scott V. Street, J. Curtis Warner Jr., Krystal Banfield, Damien Bracken, Camille Colatosti, Gary Haggerty, Darla S. Hanley, Kari Juusela, Matt Marvuglio, Carin Neurnberg, Greg Badolato, Jay Barnes, Rob Green, Rob Hayes, Anthony Marvuglio, and Marjorie O'Malley

## Appendix 2.2 Program Review Information and Forms

As of 2013, the program review process moved online to an internal webpage found at <https://www.berklee.edu/academic-affairs/program-review-and-course-change-proposal-instructions>.

As part of Berklee's ongoing efforts to ensure its curriculum remains innovative and engaging, all academic programs conduct regular reviews. This includes all programs of study—master's programs; undergraduate majors and minors; core music classes, and liberal arts requirements. These programs conduct a thorough evaluation of program design, including description, learning outcomes and assessments, as well as course offerings. Programs undergo a full review every three years.

The goals of program review are:

- To clarify the intended learning outcomes for the program as a whole, whether it be an undergraduate major (e.g. film scoring, music education), a master's program, or a sequence of required classes (e.g. Writing and Composition, Literature, Ear Training 1-4).
- To ensure that the assessment of student learning is stated as clearly and concretely as possible, explaining what students should know and be able to do by the time they complete the program.
- To ensure that the assessment of student learning is aligned with the program or course outcomes.
- To evaluate the individual courses that comprise the program, ensuring that they support the program's learning outcomes as well as the assessment of student learning.
- To ensure that the Berklee program reflects current best practices as well as an awareness of important developments in the field.
- To ensure that the program meets broader institutional goals, and is aligned with the institutional mission, core competencies, and commitment to diversity.

### Program Review Timeline:

- **November:** Review of Program Review groups for the year.
- **May 15:** Chairs and program directors complete the online program review forms, have their division dean sign off, and submit to the dean, institutional assessment and graduate studies, who reviews and shares with the vice president for curriculum and program information.
- **June 1-15:** Any grid or course changes related to Program Review are due to be entered into the system for implementation the following fall semester (grid changes) or spring semester (course changes).
- **June and July:** Chairs present program and course revisions through the relevant curriculum committee.

### Note re: new programs:

- New programs undergo a fast-track review, with data from the first year, to assess progress and make adjustments to improve student learning.
- After completion of the fast-track review, new programs are incorporated into the 3-year review cycle.



## **Routine Course Changes Timeline:**

- **June 15:** Changes due for implementation the following spring semester.
- **November 15:** Changes due for implementation the following summer or fall semester.

Each course and program is reviewed using the following form, which is now online:

## **Ongoing Program Review, Assessment, and Improvement Plan**

### **Part 1: Program Learning Outcomes and Assessment Overview**

#### **1. Program Title:**

#### **2. Program Entrance Requirements or Prerequisites:**

List program entrance requirements, if any.

#### **3. Program Requirements and Courses:**

List requirements in the program; and list courses in the program, by number and title.

#### **4. Program Faculty:**

List faculty and brief biography – no more than one paragraph – for each.

#### **5. Program Description:**

Write (or review and revise) a one-paragraph description of the program with a focus on student learning. The paragraph will begin: “This program prepares students for...” Or “This program is designed to...”

#### **6. Program Learning Outcomes:**

What are the goals of the program? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the program? List statements regarding what students need to be able to DO and KNOW “out there” that we’re responsible for “in here.” (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom’s Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

#### **7. Program Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

Capstone Assessment Task: If there is a capstone assessment task or tasks, describe.

## **8. Missing Learning Outcomes and Assessments**

Are there Program Learning Outcomes and Assessments that you would like to be including, or need to be including, but that you are not? Are revisions to the Program Learning Outcomes and Assessments planned? Explain.

## **9. Program Link to External Professionals:**

How do you know that the program is current and up-to-date with the standards, innovations and changes within the profession? How is the program linked to professional organizations, external artists or scholars?

## **10. Program Link to Institutional Outcomes and Goals:**

How does this program reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

## **11. Revisions:**

What revisions or recommendations are planned for improving student learning in this Program?

## **12. Determining and Sharing Results:**

How is information about the quality of student learning shared and used for decision-making in areas such as curriculum, pedagogy, and other aspects that affect student learning? What revisions or recommendations are planned for improving student learning?

## **13. Other?**

Please use this space to record additional information, feedback, data, or more.

## **Part 2: Course Learning Outcomes and Assessment Overview**

**NOTE: Consult the *Historical Course Information Database* for each course before you begin.**

### **1. Course Title:**

### **2. Course Description:**

Write (or review and revise) a one-paragraph description of the course, with a focus on student learning. The paragraph should begin: "In this course, students..."

### **3. Course Prerequisites:**

List prerequisites, if any.

#### 4. **Course Learning Outcomes:**

What are the goals of the course? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the course? List statements regarding what students need to be able to DO and KNOW “out there” that we’re responsible for “in here.” (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom’s Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

#### 5. **Course Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

#### 6. **Course Technology Use:**

What technologies are required for the course? As thoroughly as possible, include all needed teaching setups, faculty software and hardware and student hardware and software. Explain how these technologies facilitate student success and help students achieve the course learning outcomes.

#### 7. **Course Link to Program and Institutional Outcomes and Goals:**

How does this course reflect the program outcomes?

How does this course reflect the mission and vision of the College?

How does it link with the College’s Diversity Statement?

How does it link with or reinforce the College’s Core Competencies?

#### 8. **Revisions:**

Are you proposing changes to the course? If so, complete the Course Change Proposal form that is part of the College Curriculum process. See department chair for more information.

### **Part 3: Aligning Program and Course Learning Outcomes and Assessment**

**Alignment Grid:** How are program outcomes and course outcomes aligned? Use this worksheet to identify the courses where students learn the various program outcomes. Please note places where the alignment is not clear. This is part of the information you will gather to determine if revisions and improvements are needed.

| Program Learning Outcomes | Program course(s) in which outcome is learned | How outcome is assessed |
|---------------------------|-----------------------------------------------|-------------------------|
|                           |                                               |                         |

**Improvements and revisions:** Is there a need to make changes to courses, to the program or both as a result of this alignment grid? Explain what improvements and revisions are needed and what your plans are to make those improvements.

**Other?** Is there anything else that you would like to share?

## **Appendix 2.3 Evidence of Fast-Track Program Review for First Graduate Programs in Valencia**

In fall 2012, three master's degree programs were launched on Berklee's Valencia campus: a Master of Music in Contemporary Studio Performance; a Master of Music in Scoring for Film, Television, and Video Games; and a Master of Arts in Global Entertainment and Music Business.

### **Summary of Changes after Year 1: Graduate Research Course and Internship Options**

Two optional electives were added to all programs: a fourth semester graduate internship and a graduate research methods course. The graduate internship formalized a way for students to add internships to their programs and created a direct curricular link to the International Career Center on the Berklee Valencia campus. The research course, GS-510 Principles of Music Research, provided students with varying degrees of research experience to learn how to effectively leverage the library resources on campus for their culminating experience projects as well as coursework.

### **Summary of Changes after Year 1: Contemporary Studio Performance (M.M.)**

The only major change in this program was that the program's title changed to "Contemporary Performance." After review, the graduate studies committee decided that the word "studio" was extraneous and was not translating correctly to an international audience. Additionally, certain course numbers changed, descriptions were edited to reflect course outcomes better, and the grid was resequenced so all students took the required production concepts course in the first semester.

### **Summary of Changes after Year 1: Global Entertainment and Music Business (M.A.)**

This program went through substantial changes, with the removal of the bridge course (a rudimentary course for students with little to no music business experience), more electives to address a wider range of student interests, and a number of course revisions and sequence changes. The program added curriculum specifically focused on music business in the digital age, and removed an entertainment management process and theory course in favor of integrating those learning outcomes with other courses. A global leadership and management course became elective rather than required, recognizing that students entered this program with varying backgrounds and experience levels and that not all would require a specific management course.

### **Summary of Changes after Year 1: Scoring for Film, Television, and Video Games (M.M.)**

Courses were added to this program to respond to student interest and skill level, including adding two required conducting courses to the core curriculum (with the option for students to test out), creating two levels of core technological courses (either FS-361 Computer Synthesis Applications for Film Scoring, for newer technology users, or FS-617 Dramatic Electronic Composition, for advanced users), and adding a business-focused elective, FS-540 Business and Entrepreneurial Seminar, to address the specific business management needs of film and media composers. As in global entertainment and music business, the rudimentary bridge course was removed as the program continued to draw high-level applicants.

## Appendix 2.4

### Master of Music in Contemporary Performance (Global Jazz Concentration)

*Response Rate = 97%*

*Number of Responses: 136 out of 140*

| THE PROFESSOR |                                                                                                                                              |                |       |                    |          |                   |
|---------------|----------------------------------------------------------------------------------------------------------------------------------------------|----------------|-------|--------------------|----------|-------------------|
|               |                                                                                                                                              | Strongly Agree | Agree | Undecided/ Neutral | Disagree | Strongly Disagree |
| 1             | My professor creates a classroom environment that supports student learning                                                                  | 85%            | 13%   | 1%                 | 1%       | 0%                |
| 2             | My professor is on time for class and holds class meetings regularly as scheduled                                                            | 86%            | 9%    | 5%                 | 1%       | 0%                |
| 3             | My professor is organized and clearly explains course expectations and grading methods                                                       | 79%            | 7%    | 7%                 | 4%       | 2%                |
| 4             | My professor is knowledgeable about the subject matter                                                                                       | 87%            | 8%    | 4%                 | 1%       | 0%                |
| 5             | My professor presents course material in a clear and interesting manner                                                                      | 80%            | 9%    | 6%                 | 2%       | 3%                |
| 6             | My professor provides constructive and timely feedback                                                                                       | 82%            | 10%   | 6%                 | 2%       | 0%                |
| 7             | My professor is available during scheduled office hours or as needed for one-on-one help                                                     | 83%            | 10%   | 7%                 | 1%       | 0%                |
| THE COURSE    |                                                                                                                                              |                |       |                    |          |                   |
| 8             | This course stimulated or satisfied my interest in the subject matter                                                                        | 82%            | 7%    | 5%                 | 4%       | 1%                |
| 9             | Class discussions, demonstrations, and/or group performances were relevant to the course and advanced my understanding of the subject matter | 81%            | 13%   | 2%                 | 2%       | 1%                |
| 10            | Assignments and projects reinforced course subject matter and developed my skills                                                            | 81%            | 8%    | 7%                 | 2%       | 1%                |
| 11            | Required readings, musical selections, assigned technology tools and other course materials contributed to my understanding of the subject   | 79%            | 11%   | 7%                 | 1%       | 3%                |
| THE STUDENT   |                                                                                                                                              |                |       |                    |          |                   |
| 12            | I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, musically, and/or creatively  | 82%            | 6%    | 8%                 | 2%       | 1%                |

## Master of Arts in Music Therapy (Low-residency)

*Response Rate = 100%*

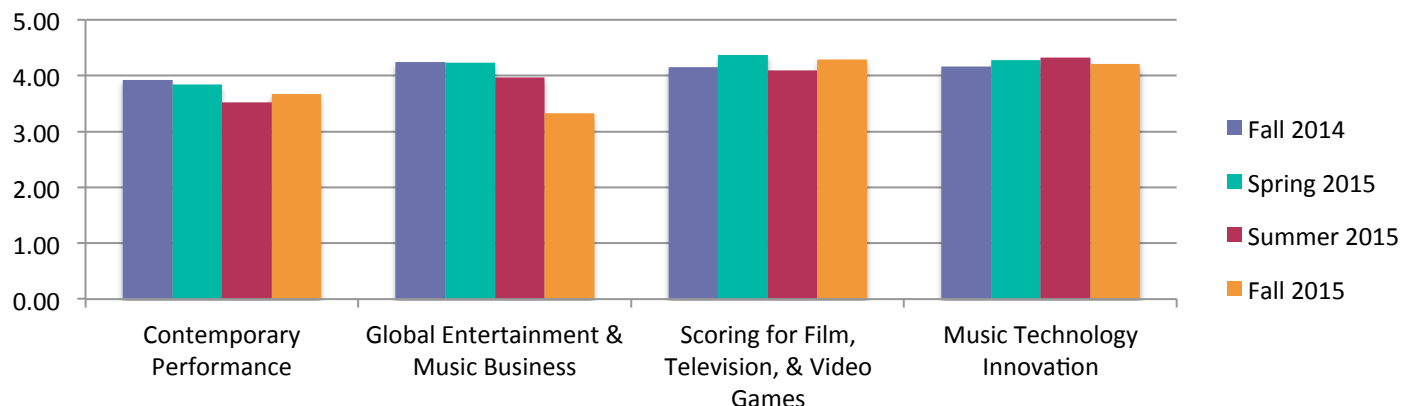
*Number of Responses: 26 out of 26*

| THE PROFESSOR |                                                                                                                        |                |       |                   |          |                   |
|---------------|------------------------------------------------------------------------------------------------------------------------|----------------|-------|-------------------|----------|-------------------|
|               |                                                                                                                        | Strongly Agree | Agree | Undecided/Neutral | Disagree | Strongly Disagree |
| 1             | My professor creates a respectful virtual classroom environment that supports student learning                         | 81%            | 19%   | 0%                | 0%       | 0%                |
| 2             | My professor provides constructive and timely feedback                                                                 | 69%            | 23%   | 8%                | 0%       | 0%                |
| 3             | My professor is available during scheduled office hours or as needed for one-on-one help                               | 77%            | 12%   | 4%                | 8%       | 0%                |
| THE COURSE    |                                                                                                                        |                |       |                   |          |                   |
| 8             | Online course material is presented in an organized, clear, and interesting manner                                     | 65%            | 31%   | 4%                | 0%       | 0%                |
|               | Course expectations and grading methods are clearly explained                                                          | 46%            | 15%   | 31%               | 8%       | 0%                |
|               | The assignments and projects reinforced the course subject matter and developed my skills                              | 69%            | 27%   | 4%                | 0%       | 0%                |
| 9             | The videos, graphics, and other media were relevant to the course and advanced my understanding of the subject matter. | 72%            | 24%   | 4%                | 0%       | 0%                |
| 10            | The videos, graphics, and other media made the course more appealing and engaging                                      | 69%            | 27%   | 4%                | 0%       | 0%                |
| 11            | This course stimulated or satisfied my interest in the subject matter                                                  | 85%            | 12%   | 4%                | 0%       | 0%                |
| THE STUDENT   |                                                                                                                        |                |       |                   |          |                   |
| 10            | I felt connected to my classmates. I felt part of a "learning community"                                               | 38%            | 42%   | 12%               | 8%       | 0%                |
|               | I felt connected to my professor. I felt that s/he was "present" in the class                                          | 68%            | 28%   | 4%                | 0%       | 0%                |
|               | I learned as much in this online/blended course as I would have learned in a traditional classroom                     | 50%            | 19%   | 31%               | 0%       | 0%                |
| 12            | I would definitely take another online/blended course                                                                  | 69%            | 23%   | 8%                | 0%       | 0%                |

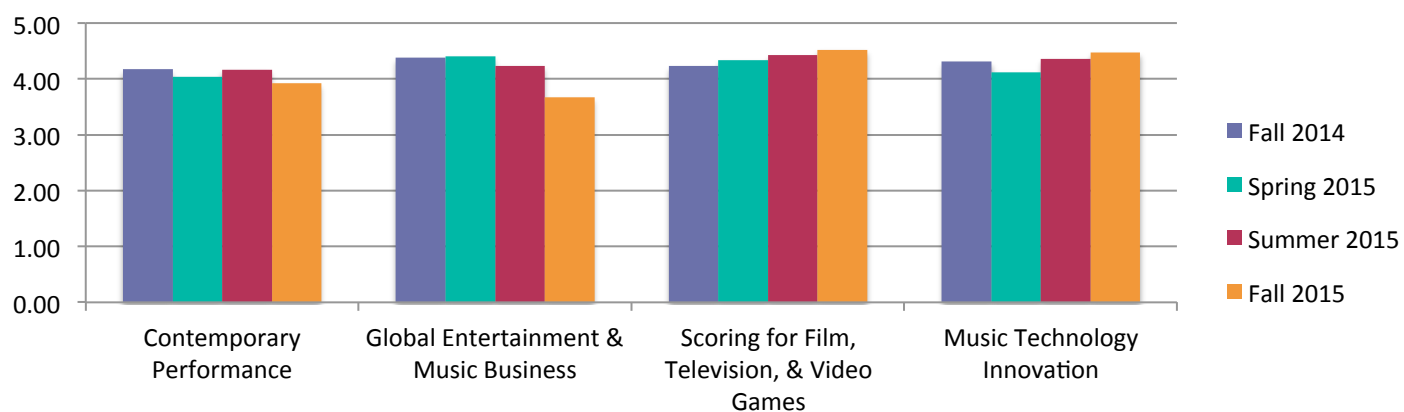
|                                                 | Summer<br>2013 | Fall<br>2013 | Spring<br>2014 | Summer<br>2014 | Fall<br>2014 | Spring<br>2015 | Summer<br>2015 | Fall<br>2015 |
|-------------------------------------------------|----------------|--------------|----------------|----------------|--------------|----------------|----------------|--------------|
| <b>Overall Satisfaction - Program</b>           | <b>3.9</b>     | <b>4.28</b>  | <b>3.93</b>    | <b>3.88</b>    | <b>4.17</b>  | <b>4.28</b>    | <b>3.97</b>    | <b>3.97</b>  |
| Contemporary Performance                        | 3.7            | 4.33         | 4.06           |                | 3.92         | 3.84           | 3.52           | 3.67         |
| Global Entertainment & Music Business           | 4              | 3.70         | 3.32           |                | 4.24         | 4.23           | 3.97           | 3.33         |
| Scoring for Film, Television, & Video Games     | 3.8            | 4.52         | 3.72           |                | 4.15         | 4.37           | 4.09           | 4.29         |
| Music Technology Innovation n/a                 |                | 4.47         | 4.30           |                | 4.16         | 4.28           | 4.32           | 4.21         |
| Study Abroad (undergraduate) n/a                |                | 4.36         | 4.73           |                | 4.32         | 4.49           | 4.33           | 4.38         |
| <b>Overall Satisfaction - Professors</b>        | <b>3.8</b>     | <b>4.19</b>  | <b>3.93</b>    | <b>3.78</b>    | <b>4.26</b>  | <b>4.18</b>    | <b>3.99</b>    | <b>4.19</b>  |
| Contemporary Performance                        | 3.9            | 4.17         | 4.13           |                | 4.25         | 4.20           | 4.06           | 4.00         |
| Global Entertainment & Music Business           | 3.7            | 3.40         | 3.56           |                | 4.22         | 4.10           | 3.53           | 3.59         |
| Scoring for Film, Television, & Video Games     | 3.7            | 4.43         | 3.55           |                | 4.19         | 4.11           | 3.97           | 4.29         |
| Music Technology Innovation n/a                 |                | 4.60         | 4.40           |                | 4.22         | 4.16           | 4.48           | 4.63         |
| Study Abroad (undergraduate) n/a                |                | 4.36         | 4.47           |                | 4.42         | 4.25           | 4.67           | 4.54         |
| <b>Overall Satisfaction - Activities</b>        | <b>3.8</b>     | <b>4.1</b>   | <b>3.83</b>    | <b>3.81</b>    | <b>4.01</b>  | <b>4.14</b>    | <b>3.94</b>    | <b>3.91</b>  |
| Contemporary Performance                        | 3.5            | 4.33         | 4.13           |                | 3.88         | 3.84           | 3.68           | 3.67         |
| Global Entertainment & Music Business           | 3.9            | 3.80         | 3.40           |                | 4.22         | 4.23           | 3.91           | 3.37         |
| Scoring for Film, Television, & Video Games     | 3.8            | 4.35         | 3.97           |                | 4.12         | 4.22           | 4.24           | 4.19         |
| Music Technology Innovation n/a                 |                | 4.00         | 3.65           |                | 3.94         | 3.96           | 3.96           | 3.95         |
| Study Abroad (undergraduate) n/a                |                | 4.00         | 4.20           |                | 3.87         | 4.27           | 3.67           | 4.38         |
| <b>Overall Satisfaction - Campus Experience</b> | <b>4.3</b>     | <b>4.48</b>  | <b>4.08</b>    | <b>4.13</b>    | <b>4.26</b>  | <b>4.37</b>    | <b>4.31</b>    | <b>4.19</b>  |
| Contemporary Performance                        | 4.2            | 4.58         | 4.06           |                | 4.17         | 4.04           | 4.16           | 3.92         |
| Global Entertainment & Music Business           | 4.5            | 4.20         | 3.72           |                | 4.38         | 4.40           | 4.24           | 3.67         |
| Scoring for Film, Television, & Video Games     | 4.3            | 4.65         | 4.17           |                | 4.23         | 4.33           | 4.42           | 4.52         |
| Music Technology Innovation n/a                 |                | 4.53         | 3.95           |                | 4.31         | 4.12           | 4.36           | 4.47         |
| Study Abroad (undergraduate) n/a                |                | 4.45         | 4.67           |                | 4.16         | 4.65           | 5.00           | 4.42         |
| <b>Likely to Recommend</b>                      | <b>4.0</b>     | <b>4.36</b>  | <b>4.03</b>    | <b>3.86</b>    | <b>4.27</b>  | <b>4.4</b>     | <b>3.97</b>    | <b>4.04</b>  |
| Contemporary Performance                        | 3.8            | 4.33         | 4.06           |                | 3.88         | 3.96           | 3.47           | 3.83         |
| Global Entertainment & Music Business           | 4.3            | 4            | 3.44           |                | 4.46         | 4.60           | 4.03           | 3.37         |
| Scoring for Film, Television, & Video Games     | 3.8            | 4.57         | 3.93           |                | 4.23         | 4.19           | 4.15           | 4.33         |
| Music Technology Innovation n/a                 |                | 4.4          | 4.30           |                | 4.34         | 4.16           | 4.12           | 4.21         |
| Study Abroad (undergraduate) n/a                |                | 4.55         | 4.80           |                | 4.29         | 4.73           | 5.00           | 4.50         |



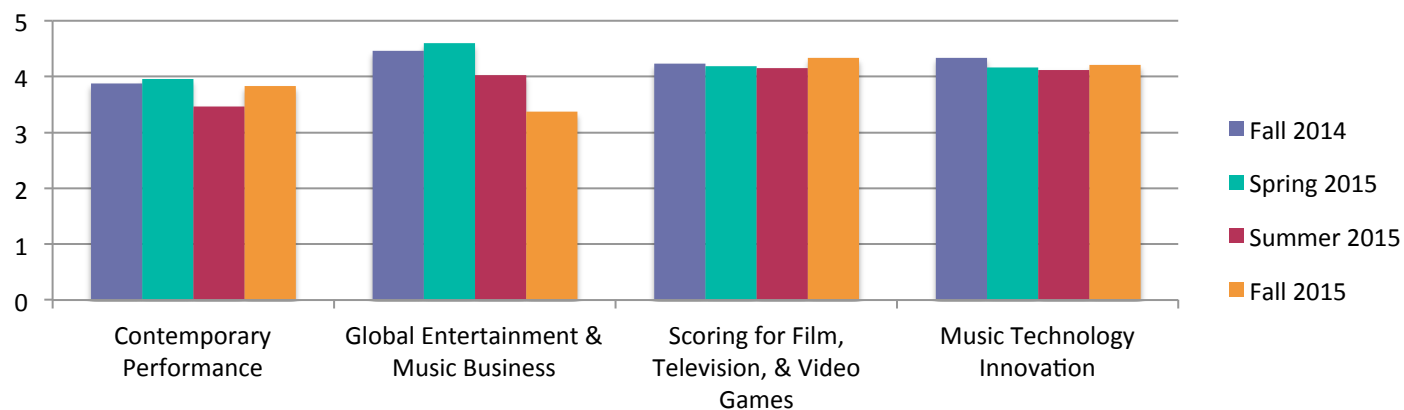
## Overall Satisfaction with Valencia Program



## Overall Satisfaction with Valencia Campus Experience



## Likelihood of Recommending Valencia Program



# Standard 4 Appendix



## **Appendix 4.1 Graduate Bulletin Link**

The Graduate Bulletin is available online here:

[https://www.berklee.edu/sites/default/files/Grad\\_Bulletin\\_15-16\\_Web\\_Version.pdf](https://www.berklee.edu/sites/default/files/Grad_Bulletin_15-16_Web_Version.pdf)

Additional information about the graduate programs is found on the main graduate program web site:

<https://www.berklee.edu/graduate>

*\*Note: if you received a printed version of this report, please see the included hard copy Graduate Bulletin.*

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-523 Studio Recording and Production for the Contemporary Musician**  
**3 credits**

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Instructor's Name:  
Mailbox:  
E-mail:  
Phone:  
Office Location:  
Office Hours:  
Course Website:  
Course Chair:

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### **Course Description**

This course prepares performers for studio recording and music production. As artists master basic recording and production concepts, they also engage in discussions about themselves as artists to determine which processes most effectively support their goals. Artists learn to make informed decisions to facilitate successful and productive recording sessions as well as creative performances while also saving time and reducing expenses. Students master terms, concepts, protocols, and decisions that lead to successful finished productions. Students learn the basics of studio listening, preparing for a session, budgeting, file delivery, file formats, transfers, rehearsal and recording techniques and editing. They also explore various mastering concerns. Through this course, students learn the roles each participant has to play in the recording process: the musicians, tracking engineer, mixing engineer, mastering engineer, and producer. Additionally, students evaluate when to record in a home studio, a professional studio or both.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- Apply basic studio terminology;
- Develop a strategy for planning and recording their music;
- Manage the options and choices available in the studio recording process;
- Choose a style of recording and location that works successfully for their creative goals;
- Budget a recording project from start to finish;
- Establish timelines for studio usage;
- Analyze the big picture as well as the smallest details;
- Communicate with and understand the engineer's role and considerations; and
- Determine basic production values needed for any given project.

### **Course Materials**

- Course instructional audio, video, and interactive files provided by instructor
- Lynda.com Online Video Tutorials for additional software instruction
- Basic Berklee Computer Bundle with Pro Tools Recording Software
- Apogee Duet Hardware Interface and Sennheiser 580, 600 or 650 headphones

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

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

### **C+ (77-79)**

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

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

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

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grade Determination**

1. Written Homework Assignments - 15% of final grade
2. Mandatory Attendance
3. Discussion/Participation - 15% of final grade

4. Recording Assignments - 15% of final grade
5. Midterm - 15% of final grade
6. Final - Examination of recording process and choices - 25% of final grade
7. Final - Examination of Final Recording Project - 15% of final grade

### **Course Policies**

If a student is not in attendance for one of the exams, he or she will receive a grade of "F" for the course. This policy will be strictly enforced. The final mastered recording will be mailed (CD) to the professor as well as uploaded to our shared files. Late final projects will not be accepted. Students are responsible for meeting all deadlines. All coursework must be submitted in a timely fashion. Late Work is not accepted unless under unusual circumstance (at the discretion of the professor).

### **Manuscript Procedures for Written Assignments**

- 1) Use Microsoft Word for all text documents papers.
- 2) Single-space papers/10-12 point type/margins of 1".
- 3) In the top left-hand corner of the first page, include your name and date.
- 4) All assignments must have a "Centered" title that is appropriate.
- 5) All papers are submitted electronically as a "Word Document" named as follows:  
Initials-St#-Title Ex: bp-123456-Microphones.docx
- 6) Auto number the pages in the footer section.
- 7) Retain a copy of each paper and all edited variations.  
bp-123456-Microphones.docx Ex: bp-123456-Microphones v2.docx  
\*\*It is expected that students will revise their work many times, saving each version!
- 8) Spell Check before submission.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

The pace of this course is fast, requiring weekly involvement in discussions and projects. Attendance and active participation are mandatory.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of

intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>

<http://www.wisc.edu/writing/Handbook/Documentation.html>

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires

at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Course Weekly Overview**

Week 1 - Basic Considerations for Recording  
Week 2 - Basic Standards, Compatibility and Delivery  
Week 3 - Preparation for a Recording  
Week 4 -The Recording Session p1: The Beginning  
Week 5 - The Recording Session p2  
Week 6 - Producing your project p1  
Week 7 - Producing your project p2 The Budget  
Week 8 – MIDTERM and Project Proposal  
Week 9 - Listening back and Deciding  
Week 10 - Editing  
Week 11 - Mixing  
Week 12 - Mastering  
Week 13 - Recording in your Home Studio (Considerations)  
Week 14 - Combining the Pro and Home Studio  
Week 15 - FINAL - Project Evaluation/Review

### **Course Weekly Outline**

#### **Week 1 - Basic Considerations for Recording**

- Nature of Project, Musical Style, and Acoustical space
- Isolation and Overdubs - Advantages / Disadvantages
- Use of Reference Recordings
- Headphones - Advantages / Disadvantages
- Headphones - Types and Desirability
  - Open phones, Semi-Open, Closed, In-Ear Monitor, etc.
- Monitor Mixes - number available, flexibility, engineer or musician sourced
- The Ear and how we hear
- Different Ear-Different Pitch - L vs. R ear anomalies
  - Fletcher-Munson curves - your volume and pitch change
- Professional Studio, Home Studio, or Combination - Basics

#### **Week 2 - Basic Standards, Compatibility and Delivery**

- File Types: BWAV, WAV, AAC, MP3, PMX, etc.
- Bit Depth: 64, 32, 24, 16, etc.
- Sampling Rates: 48khz, 96khz, 196khz, 384khz or 44.1khz, 88.2khz, 176.4khz
- Recording Stats: Rate, Depth, and File Type.
  - Recorded Examples will illustrate and allow us to hear the difference between these file types
  - Discussions of the correct file type for various stages of the project
- Codecs: lossy and lossless



- File Transfers and File sharing services: - Internet Delivery (Limitations, bandwidth)
- Compatibility between Mac and Windows computers
- Trends and Future Standards
- Archiving / Backup

### **Week 3 - Preparation for a Recording**

- Use of metronome: – Click track or just starting tempos - Importance for editing considerations
  - Determining and establishing correct tempos
  - Emotional subjectivity and incorrect tempos
- Music Copies: - Copies for Engineer and Producer for slating, markers, and punch-in location
- Music Stands: - Number and suitability of Stands and Lights
- Headphones or not: - (a continuation of Week 1 discussion) - Monitoring volume, Monitor Mix concerns, and what to ask for in a headphone mix
- Instrument preparation for recording: - removing squeaks, rattles, string replacement, reed selection, piano tuning, etc.
- Length of tunes and Executive decisions: Air Play friendly, Who's Project is this, Who is paying for this, and do I really need to give everyone a solo
- Isolation, Separation and Leakage: - Ability to overdub
- Recording Scheduling: - Constructing a coherent and productive plan
- Promotion and Artwork: - Video and photography of session including Interviews
- Preparation for the Engineer: – Information you and the studio need to discuss
  - Nature and Intent of the Music
  - Song and Instrument list (with approximate timings)
  - Drummer's kit or studio set? Cymbals needed?
  - Piano tuning – (charge / rental fee)
  - Guitar/Bass Amps needed or provided by studio
  - Special Rental Equipment - microphones, compressors, etc....
  - Studio Setup and Arrival Time – when do the charges begin
  - Backup Media Drive for your copy of all recorded data

### **Week 4 -The Recording Session: Part 1**

- Session Pacing:
  - Allowing time for musicians to become comfortable in the recording environment
  - Pacing and order of the recorded pieces to keep creativity alive
  - Maintaining spontaneity and creativity. Preventing Correctness from killing Musicality
  - Breaks - necessary for food, chilling, and Union Contractual Mandates
  - Productive length for a recording session – When to stop!
  - Avoiding Fatigue
- Sight lines: Can musicians see each other clearly. Which musicians most benefit from visual contact
- Playback: Listening early in the session to the recorded sounds individually and collectively before
  - recording further. Get it right in the beginning!
- Engineer needs: Setting recording levels and monitor mixes
  - Choosing an appropriate section of a song

- Headphone mixes and what to ask for. Let the Engineer know what is wrong or missing!
- Markers: - for slating, and punch-in locations
- Checking tuning: - frequently and compare to Piano (if being used)
- Overdubs when: - during Basics or later in an Overdub session, Advantages/Disadvantages
- Editing: – Allowing sufficient time overlap before and after an intended edits
- Pre-roll and Post-roll: – effects on musicality and performance especially with overdubs
- Reference Mixes: - to hear characteristics of the Control Room Acoustics and Studio Monitors
- Backup hard drive: Session copies of data
- Rough Mixes: Evaluate your strategy for redo and correction possibilities

### **Week 5 - The Recording Session: Part 2**

- Choosing Microphones: – Getting the right sound!
- Microphone characteristics, directionality, placement, and common usage
- Recording with or without effects: - Advantages/Disadvantages
- Overview of Equalization and Compression
- Saving takes and slating: - Reference for future decisions
- Sequential timeline recording: vs. New Project/take vs. Sequential timeline/song
- Time correlation of roughs to Master audio file timeline
- Overtime Availability - studio and musicians
- File type for compatibility between systems
- Conversations with the engineer regarding the manner in which you like to record
- Spreadsheet -all realistic costs to budget through completion of the project

### **Week 6 - Producing your project: Part 1- The Budget**

- Excel Spreadsheet: - Mapping all costs from beginning through completion of the project
  - Musicians Fees
  - Arrangements / Orchestrations
  - Royalties / Mechanicals
  - Rental Equipment
  - Studio Cost
  - Piano Rental/Tuning
  - Mastering
  - Artwork
  - Replication
  - Video/ Photography (Promotion)

### **Week 7 - Producing your project: Part 2**

- Role and responsibilities of Producer
- Do you want or need that additional burden of being the Engineer/Producer?
- Does it interfere with you the Musician?
- A second set of ears – confirmation of your decisions
- Creating Promo and Fund Sourcing material during the recording session
- Capturing Pictures / Video during session – problems and advantages

### **Week 8 – MIDTERM Exam and Recording Project Proposal**

- Students will submit a detailed proposal for a recording project to be completed at the end of the semester.

### **Week 9 - Listening Back and Deciding**

- Magic of 1st take and The Wisdom of Distance
- Hearing the big picture
- The obsession of Minutia
- When Perfection isn't perfect
- Aesthetics and Artistic Consideration
- Accepting yourself and vision as an Artist
- Editing Basics and Possibilities – pitch correction, timing adjustments, take and overdub insertion

### **Week 10 - Editing**

- Benefits and Common Practice
- What you can and can't fix in editing
- Editing Multi-track files vs. Stereo Master
- Pitch correction, timing adjustments, take and overdub insertion (part 2)
- Aligning and correcting time based flaws
- Problematic edits (cymbals, drum patterns, Piano Sustain, etc.)
- Tempo and Energy Variations
- Strategies for keeping track of all your edits
- Groove enhancement

### **Week 11 - Mixing**

- Panning and Spatial considerations – Creating the Illusion
- Ambience and Reverb
- Mono considerations, Masking, and Balancing
- Mixing Intent: Common or Individual Song approach
- Basics of: EQ, Compression / Limiting / Expansion / Special Effects

### **Week 12 - Mastering**

- Goals and reasoning
- Distinction from Recording / Mixing
- Archiving and Media Life
- When Hot Sucks!
- Optimization for Air Play and listening on various sources
- Basic Volume Standards for Broadcast and Delivery
- Securing Mechanical Rights
- File Delivery for Replication
- Sequencing Songs
- CD, Digital Release, LP, mp3, Aiff, etc.
- Review of Codecs and File Types
- ISRC and UPC-EAN Codes and CD Text

### **Week 13 - Recording - Home vs. Pro Studio (Considerations)**

- So you think you can do it all yourself?

- Where your energy is best spent?
- Would practicing/writing be a better use of your time and energy
- A distraction from your playing
- Switching roles – An enigma and often impossible task: from Musician, to Composer, Engineer, and Producer
- Compatibility with Pro studios in your area
- Depreciation, Depreciation, Depreciation!
- Cheap equipment loses value quickly vs. classic Pro gear (Some classic equipment even appreciates)
- Expensive System components: Acoustics, Convertors, Microphones/Pre-Amps, Eq, Comp
- A Laptop and a couple hundred dollars in equipment – Is this enough?
- Manufacturers Hype and Buying Equipment
- Advantage of establishing a relationship with a Pro Audio Dealer
  - Real people to talk to who can visit you and recommend appropriate gear
  - Better advice - not always selling items with the highest profit margin
  - Equipment loaners - Often chance to try out before buying
- What do you really need to make your recording compatible with a Commercial Pro studio?
- Renting pro studio time to try equipment before buying
- Considerations for a Home Studio:
  - How many musicians and what instruments do I need to record?
  - Record one at a time or all?
  - Is my physical space large enough and acoustically appropriate?
  - Is extensive overdubbing of many musicians typical for my style of music?
  - Is it better and more creative to record everyone at the same time?
  - Trade-offs of multiple overdubs
    - Spontaneity can be lost
    - Improvisations become compositions
    - Raw feeling compromised
    - Perfection sometimes hurts the attraction

#### **Week 14 - Combining the Pro and Home Studio**

- Microphones (a review) – Type, directionality, placement, sonic attributes
- In the Box vs. Outboard / Big Console
- Interface, Recording Platforms: A Comparison of popular platforms
- Portable dedicated recorders for capturing ideas or performances
- Preamps
- Headphones / Reference Monitors (speakers that translates well to multiple sources)
- Studio vs. Home – Advantages and Disadvantages
- Multiple Location Recordings
- Files sharing and transfer options

#### **Week 15 - FINAL - Project Evaluation / Review**

- Examination of Start to Finish Decisions and Strategies for the Recording project you have produced.
- Sonic and artistic evaluation of your recorded project.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-530**  
**The Business Potential of Making Music Today**  
**3 credits**

---

**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director:

---

**Course Description**

The course prepares and informs performing musicians for a livelihood in music. Students learn about the anatomy of a business, the intellectual property monies that will sustain a player's career, and the paperwork that is part of business. Three areas receive special attention: recording agreements and practices, songwriter agreements and practices, and the live music trade. This course addresses the needs of both U.S. and international musicians.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Synthesize the components of recording, songwriting, and personal management contracts;
- Evaluate the accounting statements derived from them;
- Understand how to start their own music production company;
- Effectively license their music and focus on DIY branding and DIY promotion;
- Analyze current issues in intellectual property law, both domestic and international; and
- Understand the current overview of the music business.

**Course Materials**

Required Textbooks:

\*Kellogg, J., *Take Care of Your Music Business* (Malden, MA, 2nd Ed., 2014)

\*Krasilovsky, W; Shemel; S.; Gross, J.; and Feinstein, J., *This Business of Music* (New York, 10th Ed., 2009)

\*Handouts from the following Berklee Online classes:

\**Legal Aspects of the Music Industry*

•*Concert Promotion*

\**Music Licensing*

**Grading Criteria**

**A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior

level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

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

**C+ (77-79)**

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

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

|                                |                    |
|--------------------------------|--------------------|
| Attendance                     | Mandatory          |
| Written Homework Assignments   | 10% of final grade |
| Forum Discussion/Participation | 20% of final grade |
| Exams (3)                      | 45% of final grade |
| Proposal for thesis project    | 25% of final grade |

**Policy for Submitting Late Assignments**

Late assignments won't be accepted.

**Policy for Submitting Assignments Electronically**

Work may be submitted electronically.

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

**Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

**Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is



essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information, see Clara Barbéra, manager of student affairs.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Week 1 Performing Musicians in the Music Economy**

U.S Live Performance, Music Products, Publishing, and Recording  
Your Music Production Company  
Setups For Your Company Formation

#### **Week 2 Current Issues**

Recorded Music, Live Performance, Music Products, and Publishing  
Money, Markets, and the New Music Business  
Taxation, Travel, and Immigration

#### **Week 3 Artist Recording Rights**

In Recording Artist Contracts

In Independent Record Production Agreements  
In Foreign Distribution Agreements  
In Labour Agreements

**Week 4    Sound Recording Rights**

Copyright Protection  
Foreign Sound Recording and Neighboring Rights  
Sampling and Copyright Infringement, Master Licenses

**Week 5    Accounting Statements of Recorded Music**

A Record Label Statement  
A 360° Production Company Statement  
In Third party uses of Recorded Music  
Audit Rights

**Week 6    Review and Take-Home Test**

**Week 7    Songwriters and Copyrights**

A Song's Shell of Rights  
Collections from mechanical and Performance Licenses  
Collections from Synch Licenses and Alternative Music Placements  
Copyright Registration, Duration, and Transfer

**Week 8    Songwriters and Publishers**

What Publishers Do  
Publishing Income  
Publishing, Co-Publishing, and Admin Deals  
Self-Publishing, Foreign Publishing, and Works for Hire

**Week 9    Songwriter Contracts and Earnings**

Single Song Contract  
Exclusive Songwriter Contract  
Co-Publishing and Administration Contract  
Statement of Earnings

**Week 10   Review and Take-Home Test**

**Week 11   Performing Live--Personnel and Contracts**

Artist Managers  
Booking Agents  
Concert Touring  
\*Thesis Topic Requirements Given

**Week 12   Performing Live--Revenue Streams and Budgeting**

Revenue Streams  
The Tour Budget  
Contract Riders

\*Provisional Thesis Topic Declared

**Week 13 Performing Live--Show Production and Settlement**  
Showtime  
Settlement

**Week 14 Review and Thesis Update**  
\*Thesis Topic Update

**Week 15 Thesis Presentation**

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

## DETAILED COURSE OUTLINE

### Week 1: Performing Musicians in the Music Economy

#### Introduction

The lesson informs students about the broad revenue streams that underlie music making today. This context is often missing in traditional music business textbooks and the lesson reveals much depth in the music economy as a diversified source of employment and creativity. The case is made for the U.S. and projected abroad.

Entrepreneurs today aggregate values by synthesizing their ideas with those of others and forming a startup company. Musicians should consider too the value of having their own music company to deal with a new and more flexible juncture for music making. The class concludes with a presentation of business models and their ramifications, so that students can begin to contemplate what legal structure best suits their needs.

#### Learning outcomes

By the end of this lesson, you will be able to:

- Assess by value and employment the four pillars of the trade: live performance, music products, publishing, and recording.
- Entertain the concept of your own music production startup company.
- Recognize different setups for company formation and be able to choose the one that suits you best

#### **Topic 1: U.S. Live Performance, Music Products, Publishing, and Recording**

A Returned Value and Employment Assessment

#### **Topic 2: Your Music Production Company**

Mindset

Advantages

#### **Topic 3: Setups for Your Company Formation**

Sole Proprietorship

General Partnership

Corporation

Limited Liability Company (LLC)

#### Reading Assignment

##### Topic 1:

Online research sources pointed out by the instructor

‘A Berklee Report on Music Industry Salaries’, *MBJ*, May 2011;

##### Topics 2 & 3:

Kellogg. J., *Taking Care of Your Music Business* (Malden, MA, 2<sup>nd</sup> Ed., 2014), “What is a Music Production Company?”, pp. 8-9; and “Choosing the Proper Business Structure for Your Production Company”, pp. 18-25

### Assignment

- A. Estimate the market size of your genre of interest in a country of your choice. In three paragraphs indicate 1. The approximate annual dollar value that the genre generates 2. The main cities where that genre is performed 3. The number of fans involved
- B. Choose a company setup that would work for you and argue why you chose it

### Discussion Question

Think of the sector rankings that we discussed in class for the U.S. Would you expect the same rankings to hold abroad? In your answer, please distinguish between mature economies and less developed economies.

### Recap

The class tracks revenues in the music trade by sector and offers an Olympic perspective that is generally lost when the standalone musician is put at the center of the Universe. This approach reveals the richness of music making, its potential for creativity, and the likelihood of a livelihood in music.

In addition, students are encouraged to think as entrepreneurs starting their own music production company. After considering the concept, they are presented with various legal choices for company formation and, depending on what interest they have, they choose the option that best suits them.

## **Week 2: Current Issues**

### Introduction

Since albums gave way to a single song economy and record labels stopped being the cash cow of old, the quest for alternative and sustainable revenue sources to compensate for the decline of recorded music sales has been foremost in musicians' minds. Streaming services like Spotify and Google's YouTube are showing much growth but don't compensate yet for the decline in sales. This is tough especially for independent musicians. Fortunately, publishing income continues to do well, and so does live music and artist sponsorships of music products. The week begins with a tour de force on current conditions affecting the music marketplace and pays special attention to the role of DIY musicians.

Music business finance, in the meantime, seems to offer more possibilities than in the past, when the typical way forward was a label advance from the gatekeepers that chose talent. Today, crowdfunding campaigns can make a difference for an independent to mid level artist. Moreover, investments are made in music by top consumer brands, and the role of fashion is more pronounced. Breaking talent follows a new path, relies on the use of social media, and is epitomized by the signing of 360° deals. These are all topics that deserve our attention.

Finally, much like ordinary people, musicians pay taxes and travel more than ever. Some will even consider immigrating. The class closes, therefore, with useful literature on these subjects.

## Learning outcomes

By the end of this lesson, you will be able to:

- Parlay knowledge about current issues affecting recorded music, live performance, music products, and publishing into possible new income sources
- Get a new perspective on artist funding today and the changing role of music business finance since the 1990s
- Consider taxation, travel, and immigration issues to give a broader perspective on performance and other music income

## **Topic 1: Recorded Music, Live Performance, Music Products, and Publishing**

The State of the Trade by Sector

## **Topic 2: Money, Markets, and the New Music Business**

Artists and Sources of Funding:

Bootstrapping,  
Crowdfunding,  
Partnerships, Record Label and Publisher Financing  
360° Deals

## **Topic 3: Taxation, Travel, and Immigration**

Personal Taxation

Tax Implications of Business Organizations

Taxation of Royalties

Work Permits for Foreign Artists

## Reading Assignment

### Topic 1:

Fuller, N., "A DIY Playbook I and II", *MBJ*, Aug. & Oct. 2014

Thompson, K., "DIY Musicians—Alone Together", *MBJ*, July 2012

### Topic 2

Alhadeff, P., "Money, Markets, and the Music Business"; *Music Business Finance* Berklee Online course, Part II.

Alhadeff, P., "The Power of Crowdfunding", "; *Music Business Finance*, Berklee Online course, Part III.

Alhadeff, P. and Buff., L, "Understanding Crowdfunding", *MBJ*, April 2014, April 2014.

<http://www.thembj.org/2014/04/understanding-crowdfunding/>

Kellog, J., *op.cit.*, "The Across the Board Deal", pp.26-30; and "The New Business Model", pp.31-5.

### Topic 3

Krasilovsky, J., and Shemel, S., *This Business of Music* (New York, 10<sup>th</sup> Ed,) pp. 343-60 & 391-99

## Assignment

- A. Choose one of the four sectors of the trade: recorded music, live performance, music products, or publishing. Write a short brief identifying new sources of revenue there and your role therein.

- B. Advocate for three crowdfunding sites of your choice and explain what was it that you were looking to gain by using them.

### **Discussion**

Record labels finance artists with money raised from recorded music sales. This is a form of loan financing that also gives labels ownership of the master recordings. Artists gain control over their masters with crowdfunding but usually have to do more for fans than deliver recordings. Where else does the artist make progress?

### **Recap**

Musicians need to stay informed about the rapid changes in the music business. This week provides a backdrop to that discussion, allowing the student to focus on one area of his or her choice and track recent developments there.

There is a new guise for money in our high-tech economy that musicians need to become familiar with. The news is good, for, in a sense, funding for music projects has never been easier. Like other businesses, artists need to de-risk themselves to access more capital. The road forward is mapped out in this lesson. Special attention is given to microfinance, especially crowdfunding. The perspective throughout is that of the DIY musician.

“All the world’s a stage”, said William Shakespeare in the XVIth century. Today, the statement resonates especially with performing musicians and songwriters alike. Travel and immigration issues are much more common now than they ever were, requiring their own treatment. Issues of domestic and foreign taxation are also addressed here, as well as the fiscal implications of choosing a legal structure for the music production company of choice.

## **Week 3: Artist Recording Rights**

### **Introduction**

Recording agreements dominate the music business literature for good reason. They set terms for the depth and breadth of the relationship between a performing artist or songwriter with a record label or production house. In most cases, the funding provided by either entity has a high cost and can shackle talent.

A lawyer can help but even the DIY musician will be better off understanding his or her place in artist recording contracts, independent record production agreements, and foreign distribution agreements. Working conditions under existing labor agreements are also covered.

### **Learning outcomes**

By the end of this lesson, you will be able to:

- Identify and analyze the standard provisions of a recording artist contract
- Identify and analyze the standard provisions of an independent record production agreement
- Apply that knowledge, with exchange rate computations and basic economics, to interpret foreign distribution agreements
- Familiarize yourself with the typical labor agreements that protect performing musicians, primarily in the US

### **Topic 1: Artist Recording Rights: In Recording Artist Contracts**

An applied discussion of: duration, exclusivity, recording and release requirements, recording costs and funds, publishing rights, controlled composition, tour support, video rights, assignment, ownership and use of masters, and accounting. Students revisit the topic in the Assignment section, below, part A

### **Topic 2: Artist Recording Rights: In Independent Record Production Agreements**

An applied discussion of: label deals and pressing and distribution deals, producer royalties, recording funds, production and development deals, producer fees, and publishing. Students can revisit the topic in more depth, if they so choose, in the Assignment section, below, part B

### **Topic 3: Artist Recording Rights: In Foreign Distribution Agreements**

The perspective is multinational and covers many of the terms in Topics 1 and Topic 2, with emphasis on exclusivity, terms, jurisdiction, broadcast performance fees, and variations in currency values. Students can revisit the topic in more depth, if they so choose, in the Assignment section, below, part B.

### **Topic 4: Artist Recording Rights: In Labor Agreements**

The topic discusses work-related conditions and terms affecting U.S. performing musicians, as well as international labor agreements, AFM, AFTRA and their foreign reach. Students can revisit the topic in more depth, if they so choose, in the Assignment section, below, part B.

#### **Reading Assignment**

##### Topics 1, 2, and 3:

Krasilovsky, and Shemel,., *op. cit.*, pp. 13-30 and pp. 33-50

Kellogg, *op.cit.*, "Exclusive Artist Recording Contract: Analysis of an Artist/Production Company 360° Agreement", pp.. 38-94

##### Topic 4:

Krasilovsky, and Shemel,, *op. cit.*, pp. 52-62

Kellogg, *op.cit.*, "Exclusive Artist Recording Contract",pp. 38-93

#### **Assignment**

- A. Study only the first nine (9) items listed in Kellogg, J., "Exclusive Recording Artist Contract", *op.cit.*, pp.38-59. This is an artist/production company 360° agreement. For each item (term, recording services, recording commitment, recording procedure, recording costs, advances, grant of rights, royalties, and royalty accounting) write a brief explanation. Be as specific as necessary. You will analyze the rest of the contract next week.
- B. Choose one of three topics: artist rights in independent record agreements, in foreign distribution agreements, or in labor agreements. Then, after the reading up on you choice topic, write a brief prioritizing issues.

#### **Discussion Question**

Suppose you are negotiating your own artist/production house 360° deal agreement. Study only the first nine (9) items listed in Kellogg, J., "Exclusive Recording Artist Contract", *op. cit.*, pp.38-59 (term, recording services, recording commitment, recording procedure, recording



costs, advances, grant of rights, royalties, and royalty accounting). Where do you think your negotiating priorities will be? How would you justify them?

### Recap

The week provided musicians with much needed exposure to an artist-label contract. There is, of course, a reason why artist recording contracts, independent record production agreements, and foreign distribution agreements are staples of the music trade. Knowing the full version of what a standard recording contract is empowers talent, for there are many issues on the table and choices have to be made in a negotiation. Such choices will depend on a list of priorities, which in turn depend on a full understanding of the contract under consideration.

The analysis and assignments this week prepare the student well for a 360° deal. When we complete recording contracts in next week's assignment we will cover terms for new media.

## **Week 4: Sound Recording Rights**

### Introduction

Recorded music is afforded special protection in the law, which benefits musicians. Without the recognition of sound recording rights, publication or distribution of a recorded medium could benefit the owner but not the creator. From a value generating perspective, this would be one-sided and decidedly unfair.

It is thus necessary to delve into the terms and definitions of copyright law as it applies to sound recordings. Law is the chaperone of trade, so developments like the Home Audio Recording Act of 1992, the Digital Performance Right in Sound Recordings Act of 1995, and the Digital Millennium Copyright Act of 1998 have pushed the envelope of the law forward and adjusted it to our modern economy.

In addition to a discussion of this particular right, the student this week is engaged in the current debate over sound recording rights while, at the same time, he or she will continue learning the letter of a modern 'across the board', 360° contract.

### Learning outcomes

By the end of this lesson, you will be able to:

- Understand copyright as it applies to sound recordings
- Gain a global perspective on the law and its enforcement
- Consider sampling restrictions in the light of your own creativity
- Track current legal issues in sound recording rights

### **Topic 1: Copyright Protection**

Covers copyright law fundamentals, including authorship, copyrightable works, publication, owner rights, and infringement, including new media.

### **Topic 2: Foreign Sound Recordings and Neighboring Rights**

Covers foreign treaties affecting the status of sound recordings: the Berne Convention for copyright and the Rome Convention for neighboring rights (to protect performers, producers, recordings, and broadcasting organizations).

### Topic 3: Sampling and Copyright Infringement, Master Licenses

In some genres, sampling is a means of artistic expression. The law, however, is far from considering the practice a “fair use”, and examples are given. The section informs as well on the use of master licenses, and the status of pre-1972 recordings

#### Reading Assignment

##### All Topics: General

Krasilovsky and Shemel, *op. cit.*, pp. 63-87 and pp. 207-10.

Kellogg, *op.cit.*, “Exclusive Artist Recording Contract: Analysis of an Artist/Production Company 360° Agreement”, pp.. 38-94

##### All Topics: Particular

Davis, G., “Artist Progress, Pre-1972”, *MBJ*, Oct. 2014

Davis, G., “The Copyright Hearings”, *MBJ*, Aug. 2014

Limonos, M., “Pre-1972 Sound Recordings”, *MBJ*, May 2014

Thomson, I., “Collecting From Pandora: A Brief”, *MBJ*, May 2014

Servantes, D., “An Update on Reversion Rights”, *MBJ*, May 2013

McChrystal, C., “Copyright and the Supreme Court”, *MBJ*, Dec. 2012

Graney, M., “Sirius v. SoundExchange”, May 2012

Choquette, F., “Artists and Masters in Conflict in 2013”, Oct. 2011

([www.thembj.org](http://www.thembj.org))

Alhadeff, P. and McChrystal, C., “Inflation and U.S. Music Mechanicals, 1976-2010”, The Berkman Center for Internet & Society at Harvard University in *Rethinking Music: A Briefing Book*, April 25-27, 2011, pp. 73-84.

([https://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/Rethinking\\_Music\\_Inflation\\_US\\_Music\\_Mechanicals.pdf](https://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/Rethinking_Music_Inflation_US_Music_Mechanicals.pdf))

#### Assignment

- A. Study only the last fourteen items listed in Kellogg, J., “Exclusive Recording Artist Contract”, *op.cit.*, pp. 59-94. This is an artist/production company 360° agreement. For each item (warranties, definitions, termination, mechanical licenses, equitable relief, assignment, notices, failure of performance, likeness and merchandising, videos, co-publishing, distribution, approval, miscellaneous) write a brief explanation. Be as specific as necessary. This completes the contract analysis started last week.
- B. Choose an article from the reading assignment section ‘All Topics: Particular’, above. Then write a brief of not more than 700 words about the piece (you might notice that some articles in the list complement each other, so build up your research!)

#### Discussion Question

Suppose you are negotiating your own artist/production house 360° deal agreement. Study only the last fourteen items listed in Kellogg, J., “Exclusive Recording Artist Contract”, *op. cit.*, pp.59-94 (warranties, definitions, termination, mechanical licenses, equitable relief, assignment, notices, failure of performance, likeness and merchandising, videos, co-publishing, distribution, approval, miscellaneous). Where do you think your negotiating priorities will be? How would you justify them?

## Recap

Music is today a complex commodity that trades bundled with many rights. One of the most important rights that it enjoys, and which greatly benefits musicians, is the right of the sound recording to pay monies, for instance, when there is duplication and distribution of the recorded medium. Given that that recorded medium is normally funded by a third party (a record or entertainment company or, unusually, a knowledgeable talent searcher), it is not clear that musicians would collect if the right of the sound recording would go unacknowledged. This week offered a primer on this crucial topic. Later on we will examine the right of musicians to collect on a public performance of their composition. This is quite a different concept, and is recognized too in copyright law.

In the meantime, we concluded the analysis of a 360°-type deal. A modern recording contract shows, among other things, the trickle-down effect of copyright law onto the most significant individual transaction that a musician might experience. In turn, an understanding of copyright law fundamentals empowers that musician for future uses of his intellectual property.

## **Week 5: Accounting Statements for Recorded Music**

### Introduction

Taking care of one's own music business requires feeling comfortable with numbers. Understanding the terms of trade written into a music contract is not always easy, and this applies to business majors just as much as it does to musicians.

For instance, counting the distribution of music product that will become the basis of the artist royalty pie is not trivial. Then, cost deductions will be made. Notably, the label will want to recoup its advance from the artist royalty pie. Finally, there is the issue of mechanical collections. The recorded music trade is a challenge, so we can expect no less from its accounting statements.

This week we present the two most important types of accounting statements around. They are a record label statement and a production company 360° statement. Physical and digital product is tracked and both encompass the recent history of music and its future. In addition, attention is paid to new sources of recorded music revenue such as streaming, synching, and sampling. Contract audit rights are also explored.

### Learning outcomes

By the end of this lesson, you will be able to:

- Understand the royalty computations of a standard artist royalty statement
- Apply that knowledge to an artist/production company 360° agreement
- Consider the potential of recorded music for new royalties
- Hold a label or production company accountable for their royalty statements

### **Topic I: A Record Label Statement**

This section will take the student, step by step, through a record label royalty administration statement, including digital product. Terms discussed are: base price, territory, promo items, returns, territory index, free goods, the packaging discount, the royalties earned by product,

ancillary royalties from tour, retail merchandise and licensing deals, cross-collateralization, and mechanical royalties. Gross and net bearing royalties units are computed and the net royalties due to the artists are established after a reserve deduction.

### **Topic 2: A 360° Production Company Statement**

The same approach is followed to track artist returns as above with a production company rather than a record label.

### **Topic 3: Third Party Uses of Recorded Music**

Third party uses of music seem to proliferate by the day. Returns from streaming, synchronization, and sampling, as well as other new cutting-edge uses of recorded music, are examined here.

### **Topic 4: Audits Rights**

Recording contracts, if they are well crafted, should include an audit provision to make the label or production company accountable to the artist in case of disagreement over royalty payments. This section discusses usual terms.

### **Reading Assignment**

#### Topic 1

Lovely, V. et al, "Sample Record Label Royalty Administration Statement", *Berklee Online: Legal Aspects of the Music Business*, Week 12, PDF supplied.

#### Topic 2

Kellogg, "Statement and Analysis of Recording Earnings", *op.cit.*, pp. 95-106.

An earnings analysis of an artist and production company 360° agreement.

#### Topic 3

Krasilovsky and Shemel *op. cit.*, pp. 481-87. Provides contract checklists for negotiation.

### **Assignment**

- A. Start with the "Sample Record Label Royalty Administration Statement". Review the statement until you can explain every computation in the statement. You should be able to explain every number, no exceptions. You will answer questions about the statement as part of next week's take-home test.
- B. Do the same with the "Statement and Analysis of Recording Earnings" of an artist and production company 360° degree agreement. You will answer questions about the statement as part of next week's take-home test.
- C. Begin reviewing weeks 1-5 to better prepare for next week's take-home test**

### **Discussion**

You believe your production company or label is not honoring the deal that you signed. The disagreement is over royalty payments. How would you go about validating your claim?

Prioritize five steps you would take and explain them.

### **Recap**

Recorded music is a no ordinary commodity. Standard practice is that a label or production company will advance money to an artist ahead of the delivery of recorded product; artist royalties will not be paid out to talent on product sold before the label or the production company

has broken even with the artist. So the payment of artist royalties has to await clearance of the many expenses that are argued as part of making a record.

Moreover, the labels or the production houses will pay artist royalties for a value of gross bearing royalty units that may be disputed, for adjustments are made for territory of sales, returns, promo items, free goods, and packaging discounts.

Additionally, one of the rights that songwriters and their publishers enjoy is being paid for the 'mechanical' right of someone reproducing their music for private use. The sum, which by law has to be paid to talent by the label or the music production house, is really an intellectual property cost for the label or the production house.

If trading recorded music is complex, so is its accounting. This week we sought to demystify artist-royalty statements by providing hands on examples where transactions can be tracked in every detail. Along the way, we touched on third party uses of recorded music and the consideration that is given to talent when a dispute arises over royalty payments.

## **Week 6: Review and Take-Home Test**

### **Introduction**

In Weeks 1-5 we started with an economic presentation of the music trade and, within it, the role of musicians and music entrepreneurs. Current business issues were then addressed and attention was given to the new guise of money in music. Finally, the discussion gravitated to musicians' rights over their recorded product, and, especially, their recording agreements.

This week we review the materials presented so far and students prepare for a take-home test.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Relate knowledge from the state of the business to your own entrepreneurial pursuits
- Make informed choices when signing a recording agreement
- Better interpret artist royalty statements from your recordings

### **Topics**

Review of Weeks 1-5

### **Reading Assignment**

See reading materials of weeks 1-5

### **Take-Home Test**

To be handed out after the in-class review

### **Recap**

An in-class review paves the way for a take-home test.

## **Week 7: Songwriters and Copyright**

### **Introduction**

A song becomes a commodity when it enters the marketplace. There, it is recognized as a piece of intellectual property that is bundled with a set of rights that are not intuitive. Downloads pay mechanicals but streams do not. U.S. performing musicians, i.e. sidemen, collect from Pandora but not from terrestrial radio or YouTube. The long-term sustenance of music makers is predicated, of course, on a proper understanding of rights' collections. We turn to this topic here.

Recordings or performances, naturally, would not need to be licensed at all if music makers were given no consideration beyond the first sale of their recorded product or performance. As music is increasingly synchronized to video, and music placements evolve towards formats that are not just a standalone-recording, collections adapt on a piecemeal basis, including some that fall outside the 'grand bargain' of mechanicals, and performance and sync rights.

Finally, to claim music rights it is best to register a work. The formality of the process is explained. Other germane topics, covered within, are the duration and transfer of copyright and what it means for a work to enter the public domain.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- List the specific set of intellectual property rights embedded in your songs
- Track each of those rights as separate, and long-term, revenue streams
- Understand the formalities of copyright for your own protection
- Develop an appreciation for music copyright today

### **Topic 1: A Song's Shell of Rights**

A presentation and discussion of music's basic rights: the mechanical right, the performance right, the synchronization right, the derivative right, the grand right, and the print right. The first four rights supply the bulk of songwriters' revenue.

### **Topic 2: Collections from Mechanical and Performance Licenses**

This topic begins with a conceptual and practical coverage of mechanicals and performance royalties, and touches too on neighboring rights for performing musicians. It explains payments to U.S. songwriters from Harry Fox and others for the mechanical right, and of ASCAP, BMI, and SESAC for the performance right. The new role of SoundExchange in radio streams and webcasts is highlighted

### **Topic 3: Collections from Synch Licenses and Alternative Music Placements**

A review of a sample Sync/Master Use License, and the players and processes in the synch marketplace; music for films, TV, and videogames, and work for hire, as well as YouTube collections for video streams.

### **Topic 4: Copyright Registration, Duration, and Transfer**

The formality of copyrighting a work and its shelf life, including a discussion of public domain works.

## Reading Assignment

### Topic 1

Kellogg, "The Copyright 'Bundle of Rights'", *op.cit.*, pp. 107-16

Krasilovsky and Shemel, *op. cit.*, pp. 104-109.

### Topic 2

Krasilovsky and Shemel, *op. cit.*, pp. 142-71

### Topic 3

Selwood, S. "Synchronization Licensing" and "A Sample Sync/Master Use License", *Berklee Online: Music Licensing* Week 4, (Spr. 2014),

Selwood, S. "Alternative Revenue Streams via Placement", *Ibid.*, Week 5 (Sp.2014)

Krasilovsky and Shemel, *op. cit.*, pp. 236-64

### Topic 4

Kellogg, "The Copyright 'Bundle of Rights'", *op.cit.*, pp. 108-9

Lovely et al., "Copyright Law: Registration", *Berklee Online: Legal Aspects of the Music Business*, Week 4.

Krasilovsky and Shemel, *op. cit.*, pp. 90-130

## Assignment

- A. What are the formalities you have to go through to register a song or group of songs? Why is it a good idea to register?
- B. SoundExchange collects from, among others, music streaming service Pandora. Pandora argues that it should not pay SoundExchange a fee for the use of labels' master recordings. Its argument is that terrestrial radio in the U.S. only paid for the performance right, never for the mechanical. Do some research and explain how SoundExchange became an exception among collecting societies. Do you agree with Pandora?

## Discussion

Think about a song's bundle of rights. Does the passage of time broaden or narrow a song's bundle of rights? Now think about the future of music and technology. From which rights do you think musicians can expect to collect more from in time?

## Recap

As a piece of intellectual property, a song comes with a shell of rights. We have covered those rights, and in so doing established the basis of music copyrights.

Music copyrights yield revenue, of course, for songwriters. As copyright law adapts to changes in the delivery and use of music, so too do the methods of collecting revenues for songwriters. Paradoxically, the livelihood of the latter owes the law as much as it does the muse.

To underline this point, we conclude with the necessary steps a songwriter or musician must take to copyright a song or a collection of songs. A discussion follows on the duration of a copyrightable work, its transfer, and public domain status.

## **Week 8: Songwriters and Publishers**

### **Introduction**

Because a song comes bundled with rights, it enters the marketplace as a difficult commodity to trade. Permissions have to be sought for any commercial transaction. Even when ownership rights are clearly established, there is much to do at the sale end of the deal. Consideration has to be given to the use the song buyer intends and the value he expects to extract from the operation. In every case, except perhaps for the statutory mechanical rate, the cost of licensing that song will vary. And, of course, preceding all that is the critical issue of finding a buyer for the song.

Music publishers function as necessary intermediaries for songwriters, who generally do not have the skills or time to spend on the business of exploiting their own songs commercially and collecting on the copyrights they generate. If self-publishing was possible on a grand scale, publishers would be out of business—which clearly they are not.

This week we examine the economics of music publishing from the perspective of the working songwriter. Various income streams are identified and differentiated. Typical publishing songwriter-publisher agreements are explained with examples, including co-publishing deals and the ever more popular admin deals. In addition, we discuss the future of self-publishing, the place of foreign intermediaries, and ‘work for hire’ agreements.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Understand the role of intermediaries in the exploitation of your copyrights
- Itemize and assess music publishers’ payments by function
- Begin to evaluate typical music publishing deals
- Consider foreign markets and alternatives to copyright intermediation

### **Topic 1: What Publishers Do**

Songwriters pay publishers a portion of a song’s earnings because they expect the publisher to be more skilled at exploiting the song. A songwriter gives up the exclusive control over a song’s revenue in the expectation of doing better with a publisher. Music licensing and the songwriter-publisher relation are a focus of this section.

### **Topic 2: Publishing Income**

The shell of rights is now studied from the perspective of the publisher paying the songwriter.

### **Topic 3: Publishing, Co-Publishing, and Admin Deals**

This is an introduction to the typical contracts between a songwriter and a publisher. Simple case studies illustrate (i) a publisher-songwriter agreement, (ii) a co-publishing deal, and (iii), an administration deal. The topic prepares students for next week’s lesson, where songwriter agreements and earning statements are the sole focus of the class.

### **Topic 4: Self-Publishing, Foreign Publishing, and Works for Hire**



Here we explore the growing trend towards self-publishing and songwriter-publisher Admin Deals. In both cases, the songwriter retains control over a song's copyright. For completion sake, we conclude with foreign sub publishers and the 'no-rights' world of works for hire.

### Reading Assignment

#### Topic 1

Lovely et al., "Music Publishing and Licensing: What is a Publisher", *Berklee Online: Legal Aspects of the Music Business*, Week 4, (Spr. 2014)

#### Topic 2

Lovely et al., "Music Publishing and Licensing: Types of Income", *op.cit.* Week 4  
Krasilovsky, W. and Shemel, S.; *op. cit.*, pp. 142-71

#### Topic 3

Lovely et al., "Music Publishing and Licensing: (Three) Revenue Case Studies", *op.cit.*

#### Topic 4

Krasilovsky, and Shemel, *op. cit.*, pp. 211-35

### Assignment

- A. Research the music publishers of seven songs that you like that were written within the last three years (go to the *Billboard* charts, if necessary). What does your research tell you about music publishing today? Can you put yourself in the shoes of those songwriters and reverse engineer their choices?
- B. Kobalt Music is a new breed of publisher. In what way is it less traditional? As you explore your answer, decide what type of songwriter Kobalt might serve best.

### Discussion

You are interested in self-publishing. Investigate if the market, whether curated or not, is sufficiently organized to help you place material into a company that may be looking for songs. What else would you have to do to exploit your catalog?

### Recap

If a publisher is the manager of an artist's copyright, today that manager seems to be busier than ever taking on the challenge of an evolving digital marketplace, both on ground and online. Music placement, moreover, is becoming more competitive while reliance on cutting-edge technology to track usage is critical. It is difficult to see this as a part time job for DIY successful songwriters, large or small.

Songwriting musicians, therefore, need publishers to represent them, and the current terms of that engagement were spelt out this week. Revenue sources were detailed and this was followed by a presentation of basic contracts. The materials this week, including the typical co-publishing and admin deals, prepare the student well for the upcoming analysis of a songwriter-publisher agreements and the accounting therein.

In the current economy, where artists seek more control of their song copyrights, self-publishing demands special treatment. So do globalization and the role of foreign sub-publishers. To end, we cover 'work for hire' because more music than ever is made for film, TV, and video games.

## **Week 9: Songwriter Contracts and Earnings**

### **Introduction**

Music copyright is today a wealth-generating asset that likely has no equal among musicians. Owning copyright in a hit song drives the net worth of its owner up as her payment streams grow. It explains too the ploy used often by well-know artists that build catalog as a means to feed demand for their own earlier songs. Copyright can also sustain the livelihood of less visible and non-performing talent.

This week provides useful information about the letter of a songwriting contract. The approach is in-depth within each contract type, but also exhaustive across the board: there is more than one type of agreement to consider. Music practitioners should understand the terms of their engagement with music publishers

The analysis reveals too standard negotiating boundaries. It gives a context to the discussion of what is fair in songwriting contracts and should help music makers think through the best strategy to maximize a song's revenue.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Understand the legal language of songwriting contracts
- Choose between single-song, exclusive, co-publishing, and admin contracts
- Become familiar with copyright earning statements
- Help maximize the returned value of your published income

### **Topic 1: Single Song Contract**

A discussion of contractual terms; a checklist for negotiation

### **Topic 2: Exclusive Songwriter Contract**

A thorough clause-by-clause analysis on the most lucrative contract a songwriter can expect to sign. Ties with 360° recording agreements are examined.

### **Topic 3: Co-Publishing and Administration Contract**

Another thorough clause-by-clause analysis; these are the type of contracts that come into play when a songwriter chooses to assign part of the copyright to their own publishing company or appoints a publisher to collect on his behalf.

### **Topic 4: Statement of a Earnings**

This example shows the total copyright income flow from performance royalties, mechanicals, derivate rights, and synchronization rights. It is an A-B-C study that identifies what part of copyright income goes to the publisher, what part goes to the co-publisher, and what part ends up in a songwriter's pocket.

### **Reading Assignment**

#### General

Lovely et al., "Songwriter Deals", *Berklee Online: Legal Aspects of the Music Business*, Week 8, (Spr. 2014)

### Topic 1

Krasilovsky and Shemel., *op. cit.*, "Negotiation Checklist:Single Song Contract" p.495

### Topic 2

Kellogg, *op.cit.*, "Exclusive Songwriting Contract", pp.. 117-44

Krasilovsky and Shemel.; *op. cit.*, "Negotiation Checklist: Exclusive Songwriter Contract Checklist", p. 488

### Topic 3

Kellogg, *.op.cit.*, "Co-Publishing and Administration Contract", pp.. 145-61

Krasilovsky and Shemel .; *op. cit.*, pp. 142-71

### Topic 4

Kellogg, *op.cit.*, "Statement and Analysis of Copyright Earnings", pp.. 162-69

### Assignment

- A. Determine what your negotiating priorities would be both in an exclusives songwriter agreement and in a co-publishing admin deal. Discuss each agreement separately after examining each clause.
- B. Review the full copyright earnings for the fictitious song 'Can't get Enough' in Kellogg, J.,*op.cit.*, pp. 162-69. Make sure you understand every computation, no exceptions. You will answer questions about the statement as part of next week's take-home test.
- C. **Begin reviewing weeks 7-9 to better prepare for next week's take-home**

### Discussion

You are a songwriter or represent the interests of a songwriter. Which songwriting agreement out of the four considered would best suit your current needs? Give us a bit of background and explain your decision.

### Recap

Musicians that write songs, or may write them the future, will come into contact with music publishing contracts. Getting help promoting their own compositions and collecting money for their efforts comes at a price, as was established last week. This week, time was spent outlining the exact terms of trade exacted by music publishers.

A clause-by-clause approach, it is argued, is useful. Students can begin to think about which type of songwriting contract can best serve their purpose and then consider their negotiating priorities within each document. Given the difficulty of treading without experience or resources in the world of commerce, this is as close as they will get to the marketplace.

Another goal of the material is to connect music copyright in the abstract to the formality of a contract. A good reading of songwriting contracts clarifies too the legal aspects of making music today.

## **Week 10: Review and Take-Home Test**

### **Introduction**

In Weeks 7-9 we started by focusing on the shell of rights of a song. Two parties, i.e. songwriters and publishers, first transact over the sale and management of those rights, so we looked at their interests and usual contractual terms. A royalty statement concluded the presentation.

This week we review the materials presented so far and students prepare for a take-home test.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Review a song's copyrights and various music publishing contracts
- Make informed choices when signing a songwriting agreement
- Interpret songwriting royalty statements

### **Topics**

Review of Weeks 7-9

### **Reading Assignment**

See reading materials of weeks 7-9

### **Take-Home Test**

To be handed out after the in-class review

### **Recap**

An in-class review paves the way for a take-home test.

## **Week 11: Performing Live—Personnel and Contracts**

### **Introduction**

This week we start a series of three classes on the business of live music. Performing musicians will rub shoulders with personal managers, possibly booking agents and their talent agency, and, if they are a runaway success, business managers. They will have to know about concert promoters. Moreover, if they embark on a big money tour they will have to hire a tour manager, a tour accountant, and a road manager. Even smaller tours will need a high level of organization and much budgeting forecast.

Here, the focus is on the personnel and the standard contractual terms that become part of a musician's life on the road. The generation of the critical revenues from the tour is left for next week, as is a more detailed presentation of a tour's accounting.

Students are also asked to start planning ahead and define a research topic, the findings of which will be submitted in writing by the end of the course. This allows them to develop a unique focus on a subject of their choice for the next four weeks.

## Learning Outcomes

By the end of this lesson, you will be able to:

- Get the big picture of the live music business
- Understand the name and function of its key intermediaries
- Make decisions about your business representatives
- Think about organizing your own tour
- Negotiate standard live performance contracts

### Topic 1: Artist Managers

The functions and duties of a personal manager are considered, especially at the riskiest stage in artist's career, i.e. startup. Different personal management contracts will be shown and evaluated.

### Topic 2: Booking Agents

These valuable intermediaries, who typically sell shows to concert promoters, deserve their own treatment--as do the talent agencies that employ them. The differences between a personal manager and an agent are highlighted, helping new artists make informed choices about who will help them best at the beginning of their career.

### Topic 3: Concert Touring

Making a living from live performance is likely to include an extended concert tour. This section introduces the topic, specifying the players for big concert tours: the tour manager, the tour accountant, and the road manager. Smaller tours, say a jazz combo to Europe, are also considered. Contract samples are also shown and studied.

## Reading Assignment

### Topic 1

Kellogg, *op.cit.*, "Personal Management Contract", pp. 170-99

Kellogg, *op.cit.*, "Statement and Analysis of Management Earnings", pp. 170-99

Krasilovsky and Shemel, *op. cit.*, pp.332-42

Krasilovsky, and Shemel.; *op. cit.*, "Negotiation Checklist: Personal Manager", p. 494

Lovely et al., "Managers and Their Duties", *Berklee Online: Legal Aspects of the Music Business*, Week 3, (Spr. 2014)

Lovely et al, "The Management Contract", *Ibid.*

### Topic 2

Czajkowski, J and Dorenfeld, J., "Consulting the Management Team", *Berklee Online: Concert Touring*: Week 2, (Spr. 2014)

Lovely et al., "Talent Agencies", *Ibid.*

### Topic 3

Czajkowski and Dorenfeld, "Where's My Crew?", *Ibid.*, Week 9

Czajkowski and Dorenfeld, "Offers, Contracts, and Deals", *Ibid.*, Week 4

Czajkowski and Dorenfeld, "Beyond the Deal", *Ibid.*, Week 10

## Assignment

- A. Study a personal management contract from one of the sources listed above. Elaborate on what you would want your own contract to include.

- B. List some of the terms and concepts used for touring deals discussed in the reading assignment Czajkowski and Dorenfeld, "Offers, Contracts, and Deals", *Berklee Online: Concert Touring: Week 3*.
- C. **Start Final Thesis** Prepare a brief paragraph for a thesis topic of your choice due on the last week of term, when you will present it briefly to the class. The thesis will be a minimum of 1,200 words and a maximum of 2,500 words. Possible thesis topics are either (i) an aspect of the course so far or (ii) a current music business issue. We will review your topic choice next week.

#### Discussion

Is it possible to research your own personal manager or talent agency? Will only word of mouth do? Go online, or to a library, and find out! Hint: Think of possible professional organizations for managers and/or track the management of your favorite artist. And what talent agencies are out there? Can you match an agent to a particular artist?

#### Recap

In the last fifteen years recorded music has become less important as a source of income for performing musicians. Peer to peer unfettered access to all music, and the legalization through Apple of a single song economy, has reduced recording sales to almost half their value in 2,000. More than ever, live music is picking up as the day-to-day cash cow of musicians of every sort. The ubiquity of social media seems to demand as well more immediacy between artists and fans.

The anatomy of the live music scene, its players, and contracts is what has driven this chapter. It will be followed by an in-depth presentation of revenue streams from touring and the nuts and bolts of opening and closing a show, including the final settlement of accounts with the concert promoter.

The live music business is essentially one, wherever it is. The risk for the artist and his intermediaries may be different when touring abroad, but the presentation of this chapter, and the ones that follow, isolates the fundamentals of the most developed markets—the standard from which any proper planning must begin.

The time is right too for students to start considering making some contribution to a music business topic. Starting this week, they will spend the final third of the course homing in on a topic of their choice.

### **Week 12: Performing Live—Revenue Streams and Budgeting**

#### Introduction

The business of live music is risky for new artists. Touring is expensive and audiences can be fickle. The supply of talent is extensive and there is much media and other entertainment to detract attention from the tour. Yet the income potential from both ticket and merchandising sales and sponsorships and endorsements is very real. Tour support from the record label, where it exists, is the icing on the cake. Sponsorships and endorsements, for example, may not be that hard to get. A gig played locally will attract local sponsors. Players would be surprised to know too that an easy connection at the NAMM show in California can lead to an instrument endorsement, saving the artist money and helping his career.

Understanding the economics of a tour at every point is necessary and requires proper budgeting, ahead of the event and after. This lesson demonstrates the standard taxonomy of categories that help keep track of even minor expenses.

The lesson continues with a discussion of contract riders that make life on the road easier for performing musicians. Concert promoters, and generally the buyers of any performing act, are aware of the rigors of touring and benefit themselves from agreements that can make talent comfortable before, during, and after the show.

This week we make room as well for brief presentations by students of their first thoughts about their thesis topics. The purpose is to make everyone in the class aware of what their peers are up to, provide everyone with collective feedback, and help guide the student towards potential sources of research

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Synthesize the income potential sources of your concert tour
- Assess the ticketing practices of venue owners and ticketing intermediaries
- Create merchandising opportunities for their tour
- Differentiate between sponsorships and endorsements
- Prepare a projected and actual tour budget to a high professional standard
- Decide what contract riders are meaningful to them

### **Topic 1: Revenue Streams**

The income-generating potential of a tour is broken down by category: ticket sales, merchandising, tour support, sponsorships and endorsements. Each topic receives individualized attention.

### **Topic 2: The Tour Budget**

Making sound projections about a tour's financial outcome is critical. Standard tour budget categories and subcategories are outlined and shown in examples of both a projected budget, which clarifies a performing musician or band's decision-making ahead of the tour, and the actual or final budget of the tour. A retrospective look at the tour helps identify savings.

### **Topic 3: Contract Riders**

Artists that are well taken care of in a tour perform better, and this section illustrates agreements between the buyer of the show and the artists that go beyond the deal fundamentals. For well-known artists, non-compliance of their rider requests can be a deal breaker. Startup artists have tighter budgets to contend but the right riders will help make their touring experience better.

### **Reading Assignment**

#### **Topic 1**

Czajkowski, J. and Dorenfeld, J. "The Touring Artist", "Ticketing", "Merchandising", "Sponsorship, Endorsements, and Promotion" *Berklee Online: Concert Touring*, Weeks 1, 6,7, and 8 (Spring 2014)

## Topic 2

Czajkowski and Dorenfeld, "The Tour Budget", *Ibid.*, Week 5

## Topic 3

Czajkowski and Dorenfeld, "Beyond the Deal: Riders, Plots, and All that is Technical", *Ibid.*, Week 9

### Assignment

- A. A touring budget is supplied and students have to answer a series of questions about it. The source is Czajkowski, and Dorenfeld, "The Tour Budget", *Ibid.*, Week 5.
- B. What are the two types of contract riders used in the business, and why are they important? What tour riders would you consider most important in your tour? See Czajkowski and Dorenfeld, "Beyond the Deal", *Ibid.*, Week 10.

### Discussion

From last week's assignment: Students make brief presentations of their choice thesis topic to the instructor and their peers. The exercise is meant to identify common topics, make students aware of who else is working on a similar subject, and yield some basic instructor feedback about sources and possible directions of the research.

### Recap

This lesson started by listing the remarkable income potential of a concert tour by revenue source. Ticket sales are important, but so are t-shirts, any form of sponsorships, and gear manufacturer's endorsements. Moreover, touring can no longer be regarded as only a prop for recorded music sales. It is now often the end all of a musician's cash flow.

A tour's budget is, first, a planning document that can validate the concept of playing on the road and then prioritize tour routes. There is a lot to keep track of, and the lesson looked at current trade standards. It is apparent that even simple tours need forethought and that preparing a good and sensible document ahead of time will prevent surprises later on. Mid level artists, in particular, will not want their actual budget to be in the red when the tour ends.

Students were then exposed to contract riders. Performing musicians should think practically about every aspect of the tour and, if possible, list a minimum set of terms to ensure their comfort on the road.

Finally, everyone in the class was asked to present their individually chosen research topics for the end-of-class thesis. Student and instructor feedback followed.

## **Week 13: Performing Live—Show Production and Settlement**

### Introduction

This week we close the chapter on live performance by focusing on the day of the show. The technicalities of the load in, the sound check, the show, and the load out are all covered wearing a producer's hat. The standard is a high-end show, arguably the best vantage point for any professional live performance.

The business of live music is epitomized by the end settlement at the concert. Ultimately, two parties are represented there: the performing artist, i.e. the buyer of the venue, and the concert



promoter or venue owner, i.e. the seller' of the venue. We had explored typical deals between the parties in prior weeks, so we now turn to the closing financials of a concert. The amount available for the final split will be adjusted for expenses by the venue seller that need to be well understood by the artist. A good closing, of course, is in everybody's interest.

In the meantime, students continue working on their thesis. This this will be independent of the class material. The instructor makes himself available for individual consultation on sources and methods.

### Learning Outcomes

By the end of this lesson, you will be able to:

- Better understand the production of a high-end concert
- Identify crew functions within the sequence of the show-day activity
- Extract lessons from a high-end production for your own live show
- Settle the financials of any show with a concert promoter or venue owner

### Topic 1: Showtime

The logical sequencing of the many events that, put together, guarantee a smooth and successful production on show day. Crew functions are explained.

### Topic 2: Settlement

This section covers the distribution of receipts after a big concert. A numerical example takes the student through a gross to net revenue calculation, and, later, through additional expense deductions-- until the final figure for the split is agreed upon that honors the deal between the artist's tour manager or agent and the promoter.

### Reading Assignment

#### Topic 1

Czajkowski, J. and Dorenfeld, J. "Show Day: From Load In to Load Out" *Berklee Online: Concert Touring*, Week 11 (Spring 2014)

#### Topic 2

Czajkowski and Dorenfeld, "Settling the Show", *Ibid.*, Week 12

### Assignment

- A. Given the financials of a particular tour date, students prepare a settlement statement between the artist's tour manager or agent and the concert promoter.
- B. Thesis. Students continue working independently with their chosen thesis topic until they submit it in Week 15. The instructor will act as a thesis advisor, depending on the needs of the student and the instructor's availability. **Students have to prepare a second verbal brief for next week's class.**

### Discussion

Use the template of a high-end tour date to reflect and rethink the production of your own live music show. What have you learnt that you could apply immediately? Would you need outside

help to make the change? Now, visualize your act getting to the next level. How would you have to adjust what you do?

#### Recap

Producing a great live show, and getting a good financial settlement out of it, is the object of this chapter. A big production is made up of dizzying array of small events that, together, can make up for a gratifying and fulfilling outcome for artist and fan alike. As well, the accounting record between the talent that procures a venue and the third party that offers that venue is illuminating. At the very least, after studying this week's materials, artists should not be surprised with their final split.

At this point in the course, students are working in parallel with their thesis project. The instructor witnessed brief topic presentations last week, and on that basis, and pursuant to a student's interest, is likely making recommendations privately in office hours or by mail.

### **Week 14: Review and Thesis Update**

#### Introduction

This week we review the players and the contracts of the concert touring scene, the fiscal planning that is needed for a tour, the ancillary revenue streams that are generated beyond ticketing receipts, and the elements that go into the production of a typical show until, and including, its final settlement that same night.

Following this, each student will be expected to give a brief progress update on his or her chosen thesis topic. The purpose is to invite feedback from the class and the instructor and, in some cases, to put students that are working on similar topics or areas in touch with each other. The thesis will be due in a week, so this is the last opportunity that students will have for collective feedback from the class before write-up.

#### Learning Outcomes

By the end of this lesson, you will be able to:

- Synthesize knowledge about live music personnel, contracts, tour budgets, revenue streams, and the execution and final settlement of a show
- Get input for your thesis topic from your fellow students and the instructor

#### Topics

Review of Weeks 11-13

### **Reading Assignment**

See reading materials of weeks 11-13

### **Thesis Update**

This, a short and loose progress report, is required of all students.

#### Recap

An in-class review of weeks 11-13 and brief student presentations of their thesis, still a work in progress

## **Week 15: Thesis Presentation**

### **Introduction**

Students come to class with their theses fully written. They have been preparing for this since week 11. They could choose any music business topic they liked and were given a minimum and maximum word count of, respectively, 1,200 and 1,500 words.

### **Learning Outcomes**

By the end of this lesson, you will be able to:

- Synthesize, using expository writing, a music business topic of your choice
- Present your own research topic to young and informed music business professionals
- Evaluate selected music business presentations

### **Topics**

The students' theses

### **Reading Assignment**

Varies by individual

### **Discussion**

The instructor will lead a discussion on individual thesis topics, with full class participation, according to the following system. Students report their thesis topic individually to the instructor. The instructor then decides that, say, there are four or five different themes being written about, so he proceeds to group students that have common thematic interests together. Each student presenter is given five minutes to talk about his or her work but the others in the group are, so to speak, expert witnesses expected to comment and add to the discussion from their own research perspective. Every student in the class is thus engaged both as a presenter and a commentator, and can, of course, crossover and comment about any other student's work, not just his or her own group. (This course developer has used the method to good effect at the Music Business Journal and in his Music Business Finance class.)

### **Recap**

The course ends with a presentation and discussion of each student's choice thesis topic.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-540 Masters Performance Forum: Global Jazz**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair

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**Course Description**

In this seminar and performance-based course, students learn interdisciplinary approaches to music-making and explore concepts of aesthetics, with a focus on developing their own aesthetic philosophy. Students perform and analyze original music projects; they learn to evaluate and critique each other; and they learn to respond to feedback and advice. Students collaborate with classmates, guest lecturers and artists-in-residence. They synthesize rhythmic, melodic, and harmonic vocabulary from a variety of musical styles. Additionally, they complete weekly directed studies with artists-in-residence, focusing especially on their own artistic projects.

**Learning Outcomes**

Upon completing this course, students will:

- Synthesize interdisciplinary approaches to music-making;
- Evaluate various concepts of aesthetics;
- Develop an aesthetic philosophy;
- Perform and analyze original music projects;
- Assess their own and their classmates' music projects;
- Evaluate musical performances in a variety of styles;
- Collaborate with classmates, guest lecturers and artists-in-residence; and
- Synthesize rhythmic, melodic, and harmonic vocabulary from a variety of musical styles in their playing and composition.

**Course Materials**

Julia Cameron, *The Artist's Way: A Spiritual Path to Higher Creativity* (Tarcher 2002)

Additional course materials will be determined by the students and instructor, and will reflect the students' professional and musical goals, as well as the visiting scholars and artists who join the course. Materials may consist of recordings, commercially published transcriptions, and literature. Additionally, materials will consist of the original work of the students in the course. This course is a workshop and students will be sharing and critiquing their musical projects.

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

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

### **C+ (77-79)**

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

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

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

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grade Determination**

- |                                                |                    |
|------------------------------------------------|--------------------|
| 1. Attendance and participation                | Mandatory          |
| 2. Weekly assignments and peer critique        | 35% of final grade |
| 3. Presentation of original music to the class | 35% of final grade |

Revised RS 2/12/2016

4. Performance in master classes

30% of final grade

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

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<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is

Revised RS 2/12/2016

essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

- Course content will meet the students' professional and artistic goals.
- The class is structured as an advanced performance workshop and seminar. Students take turns presenting their musical projects to the class and offering peer critique.
- Visiting artists and scholars join the workshop and offer advice and feedback to students.
- The course is devoted to helping students master the skills necessary for career success.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.



**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-640 Masters Advanced Performance Forum: Global Jazz**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Office Location and Hours

Course Website

Course Chair

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**Course Description**

In this performance workshop, students continue to learn interdisciplinary approaches to music-making. They explore various concepts of aesthetics, with a focus on developing their own aesthetic philosophy as they critique each other. The course provides a platform for students in the contemporary performance master's program to launch the execution phase of their culminating experience project. The course also provides a framework for project management, including planned milestones, visiting artists, and material strategies to incorporate students' projects into tangible career opportunities. Additionally, students complete weekly directed studies with artists-in-residence, focusing especially on their own artistic projects.

**Learning Outcomes**

Upon completing this course, students will:

- Synthesize interdisciplinary approaches to music-making;
- Apply these approaches to the creation and execution of innovative projects of their choosing;
- Evaluate various concepts of aesthetics;
- Refine an aesthetic philosophy;
- Perform and analyze original music projects;
- Assess their own and their classmates' music projects;
- Evaluate musical performances in a variety of styles;
- Consider the input of their professor and peers, responding by incorporating or rejecting; each aspect in an informed and deliberate manner;
- Optimize performance for a recording venue; and
- Optimize performance for a live venue.

**Course Materials**

Kenny Werner, *Effortless Mastery* (Jamey Aebersold, 1996).

Additional course materials will be determined by the students and instructor, and will reflect the students' professional and musical goals, as well as the visiting scholars and artists who join the course. Materials may consist of recordings, commercially published transcriptions, and literature. Additionally, materials will consist of the original work of the students in the course. This course is a workshop and students will be sharing and critiquing their musical projects.

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

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### **B- (80-82)**

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### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

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### **D (60-69)**

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

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grade Determination**

- |                                                |                    |
|------------------------------------------------|--------------------|
| 1. Attendance and participation                | Mandatory          |
| 2. Weekly assignments and peer critique        | 35% of final grade |
| 3. Presentation of original music to the class | 35% of final grade |

Revised RS 2/12/2016

4. Performance in master classes

30% of final grade

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[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

## **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

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## **Berklee Definition of a Credit Hour**

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## **Course Outline**

- Course content will meet the students' professional and artistic goals.
- The class is structured as an advanced performance workshop and seminar. Students will take turns presenting their musical projects to the class and offering peer critique.
- Visiting artists and scholars will join the workshop and offer advice and feedback to students.
- The course is devoted to helping students master the skills necessary for career success.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PIMM-550: Private Instruction 1**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair

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**Course Description**

The private lesson at the master's level focuses on developing the student's artistry. An additional emphasis is the evolution of the student as a musician. Students study jazz etudes with a broad representation of various styles within the wider jazz idiom. This may include sub-genres, such as Latin jazz, blues, bebop, Afro-Cuban jazz, etc. Studies include exercises and song study as students develop agility and stylistic acumen, while also building instrumental skill. Students master advanced studies in stylistic components, such as jazz vocabulary in improvisation, phrasing, and the study of great artists. Students also study harmonic and stylistic practices.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Synthesize the harmonic and stylistic practices associated with jazz;
- Synthesize the skills required of contemporary performers;
- Improvise music;
- Arrange music;
- Perform music;
- Analyze their own music; and
- Develop career goals.

**Course Materials**

Course materials will be determined by the student and instructor. They will reflect the student's professional and musical goals, and may consist of recordings, commercially published transcriptions, and literature for the student's primary instrument or voice.

**Grading Criteria**

**A (93-100)**

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

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

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

**C+ (77-79)**

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**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

Fifteen to twenty hours per week dedicated to individual practice.

|                              |                    |
|------------------------------|--------------------|
| Mandatory weekly assignments | 35% of final grade |
|------------------------------|--------------------|

|                                                         |                    |
|---------------------------------------------------------|--------------------|
| Preparation of pieces for Culminating Experience/Thesis | 30% of final grade |
|---------------------------------------------------------|--------------------|

|             |                    |
|-------------|--------------------|
| Promotional | 35% of final grade |
|-------------|--------------------|

- Students must pass a promotional at the end of each semester. The promotional will involve students playing examples of work done during the semester. Adjudicators will

be two or more faculty members. Students will receive feedback from the panel, asked questions, and given ideas for future work.

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

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<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

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values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

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<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

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### **Course Outline/Additional Information**

Students meet with their instructors weekly. A close collaboration between student and instructor is vital. In order to achieve student success in the program, the following guidelines can be useful:

- Private teachers are trusted to engage with the student and guide them to their optimum artistic level.
- Faculty and students together develop a plan for building the student’s musical vocabulary and deepening his/her understanding of music in the jazz idiom. This plan will identify the individual student’s strengths and weaknesses. The work will be done in conjunction with the director of the program and/or the student’s faculty advisor.

- Assignments will be tailored to the needs of each individual musician, with an emphasis on developing advanced skills in jazz performance.
- Students will
  - be required to complete a variety of assignments that will hone their interpretative skills.
  - perform standard repertoire and original songs in the jazz idiom. Repertoire will include solo material as well as repertoire that is appropriate for small ensembles and studio work.
  - transcribe and analyze recordings by acknowledged masters of the style.
  - memorize and perform advanced level melodic and rhythmic patterns sourced from working repertoire to develop stylistic and technical skills.
  - improvise over a variety of style-specific chord progressions sourced from working repertoire.

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PIMM-600: Private Instruction 2**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair

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**Course Description**

This second semester private lesson at the master's level continues the work begin in the first semester. There is continued focus on developing the student's artistry. An additional emphasis is the evolution of the student as a musician. Students study jazz etudes with a broad representation of various styles within the wider jazz idiom. This may include sub-genres, such as Latin jazz, blues, bebop, Afro-Cuban jazz, etc. Studies include exercises and song study as students develop agility and stylistic acumen, while also building instrumental skill. Students master advanced studies in stylistic components, such as jazz vocabulary in improvisation, phrasing, and the study of great artists. Students also study harmonic and stylistic practices.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Synthesize the harmonic and stylistic practices associated with jazz;
- Synthesize the skills required of contemporary performers;
- Improvise music;
- Arrange music;
- Perform music;
- Analyze their own music; and
- Develop career goals.

**Course Materials**

Course materials will be determined by the student and instructor. They will reflect the student's professional and musical goals, and may consist of recordings, commercially published transcriptions, and literature for the student's primary instrument or voice.

**Grading Criteria**

**A (93-100)**

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

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

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

**C+ (77-79)**

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

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

Fifteen to twenty hours per week dedicated to individual practice.

|                              |                    |
|------------------------------|--------------------|
| Mandatory weekly assignments | 35% of final grade |
|------------------------------|--------------------|

|                                                         |                    |
|---------------------------------------------------------|--------------------|
| Preparation of pieces for Culminating Experience/Thesis | 30% of final grade |
|---------------------------------------------------------|--------------------|

|             |                    |
|-------------|--------------------|
| Promotional | 35% of final grade |
|-------------|--------------------|

- Students must pass a promotional at the end of each semester. The promotional will involve students playing examples of work done during the semester. Adjudicators will

be two or more faculty members. Students will receive feedback from the panel, asked questions, and given ideas for future work.

### **Policy for Submitting Late Assignments**

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### **Attendance/Participation**

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<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
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values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

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<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

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For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline/Additional Information**

Students meet with their instructors weekly. A close collaboration between student and instructor is vital. In order to achieve student success in the program, the following guidelines can be useful:

- Private teachers are trusted to engage with the student and guide them to their optimum artistic level.
- Faculty and students together develop a plan for building the student’s musical vocabulary and deepening his/her understanding of music in the jazz idiom. This plan will identify the individual student’s strengths and weaknesses. The work will be done in conjunction with the director of the program and/or the student’s faculty advisor.

- Assignments will be tailored to the needs of each individual musician, with an emphasis on developing advanced skills in jazz performance.
- Students will
  - be required to complete a variety of assignments that will hone their interpretative skills.
  - perform standard repertoire and original songs in the jazz idiom. Repertoire will include solo material as well as repertoire that is appropriate for small ensembles and studio work.
  - transcribe and analyze recordings by acknowledged masters of the style.
  - memorize and perform advanced level melodic and rhythmic patterns sourced from working repertoire to develop stylistic and technical skills.
  - improvise over a variety of style-specific chord progressions sourced from working repertoire.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PIMM-650: Private Instruction 3**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair

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**Course Description**

This third semester private lesson at the master's level continues the work of the previous lessons. There is continued focus on developing the student's artistry. An additional emphasis is the evolution of the student as a musician. Students study jazz etudes with a broad representation of various styles within the wider jazz idiom. This may include sub-genres, such as Latin jazz, blues, bebop, Afro-Cuban jazz, etc. Studies include exercises and song study as students develop agility and stylistic acumen, while also building instrumental skill. Students master advanced studies in stylistic components, such as jazz vocabulary in improvisation, phrasing, and the study of great artists. Students also study harmonic and stylistic practices. This work culminates in the development of a marketable recording, an online presence, and the establishment of the student as a well-rounded artist.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Synthesize the harmonic and stylistic practices associated with jazz;
- Synthesize the skills required of contemporary performers;
- Improvise music;
- Arrange music;
- Perform music;
- Record and analyze their own music; and
- Develop career goals.

**Course Materials**

Course materials will be determined by the student and instructor. They will reflect the student's professional and musical goals, and may consist of recordings, commercially published transcriptions, and literature for the student's primary instrument or voice.

**Grading Criteria**

**A (93-100)**

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



assignments.

**A- (90-92)**

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**B+ (87-89)**

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**Course Requirements and Grade Determination**

Fifteen to twenty hours per week dedicated to individual practice.

Mandatory weekly assignments 35% of final grade

Preparation of pieces for Culminating Experience/Thesis 30% of final grade

Promotional 35% of final grade

- Students must pass a promotional at the end of each semester. The promotional will involve students playing examples of work done during the semester. Adjudicators will

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- Private teachers are trusted to engage with the student and guide them to their optimum artistic level.
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- Assignments will be tailored to the needs of each individual musician, with an emphasis on developing advanced skills in jazz performance.
- Students will
  - be required to complete a variety of assignments that will hone their interpretative skills.
  - perform standard repertoire and original songs in the jazz idiom. Repertoire will include solo material as well as repertoire that is appropriate for small ensembles and studio work.
  - transcribe and analyze recordings by acknowledged masters of the style.
  - memorize and perform advanced level melodic and rhythmic patterns sourced from working repertoire to develop stylistic and technical skills.
  - improvise over a variety of style-specific chord progressions sourced from working repertoire.

### **Email Communication**

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**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**ENDS-550**  
**Contemporary Ensemble**  
***1 credit***

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**Instructor's Name:**

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair:

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**Course Description**

This course enables students to enhance their ensemble-playing skills, deepen their knowledge of global jazz and its associated repertory, and develop their individual performance identities. Students develop their ability to create and perform global jazz music. Working under the direction of a senior faculty member, students complete exercises that enhance their intonation, articulation, and improvisational skills in an ensemble context. Students learn to maintain stylistic integrity by developing their awareness of the melodic, harmonic, and rhythmic practices associated with jazz.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Apply knowledge of jazz tradition and defining musical characteristics to their own performance;
- Read and improvise music at a professional level, focusing on common song forms, phrase structure, harmonic vocabulary, rhythmic development, common harmonic cycles related to style (vamps, riffs and grooves);
- Perform complex repertoire by ear and memory;
- Understand the role of each instrument in the ensemble (e.g. harmonic support, repertoire, soloing, accompanying, comping);
- Develop stylistic vocabulary related to the ensemble;
- Develop stylistic instrumental balance;
- Evaluate their own playing in an ensemble context; and
- Participate in a concert from the planning stages to the performance.

**Course Materials**

Students are expected to bring manuscript paper, pencils, and a recording device to every ensemble rehearsal. Course materials include:

- Teacher or student compositions and arrangements
- Pre-recorded audio and video examples
- Faculty and student transcriptions

These will vary with each ensemble, depending on style and student/faculty determination.

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

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## **Course Requirements and Grade Determination**

|                                                          |                    |
|----------------------------------------------------------|--------------------|
| Attendance, participation, and preparation of material   | 50% of final grade |
| Organize/promote/perform on- and off-campus performances | 50% of final grade |

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

**Attendance**

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### **Course Outline**

The instructor will work with the ensemble to determine a program of study that best supports each member’s learning goals. The ensemble session will include the following experiences at their highest level:

1. Reading
2. Improvisation
3. Memorization
4. Repertoire

All ensemble music must be presented in Sibelius, Finale or excellent handwriting. Students are expected to memorize all material. Two to three new charts will be handed out every week depending on difficulty at the discretion of the faculty member.

### **Email Communication**

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**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-621**  
**Topics in Improvisation - Jazz**  
**3 credits**

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**Instructor's Name:**

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair:

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**Course Description**

In Topics in Improvisation - Jazz, students explore the history of jazz improvisation and the melodic styles and content of improvised solos through listening, reading, ear training practice, shared student transcriptions and analyses, instrumental and vocal practice assignments, and creative composition and performance projects. Students explore:

- Early jazz and blues language and the jazz styles of the late 1920s;
- The Swing Era (with a focus on Lester Young's style of improvisation);
- "Vertical" chord-based playing in bebop and modern jazz of the late 1940s and 1950s;
- Free jazz in the style of the Ornette Coleman Quartet; and
- "Outside" playing: dissonance in modal and tonal jazz improvisation.

Students increase their knowledge of the musical choices, issues, and possibilities they face as jazz improvisers. They learn the historical context of their own original jazz work. Students improve their musical ear and the connections among their musical imagination (inner hearing), aural perception, musical notation, and instrumental performance. They develop their skills in transcription and analysis, with the goal of gaining a greater command of musical materials for use in their own music. They experience ways in which the work of improvisers in the past can inspire their contemporary creative work in the present.

**Learning Outcomes**

Upon completing this course, students will:

- Synthesize the musical choices, issues, and possibilities they face as jazz improvisers;
- Analyze the historical context of their original work;
- Listen, practice, transcribe, analyze, and perform jazz music;
- Compose jazz music;
- Improvise jazz music;
- Assess the melodic structure and the melodic, harmonic, rhythmic, timbral, and structural characteristics of the styles of jazz improvisers from various eras;
- Connect their musical ear, musical imagination (inner hearing), aural perception, musical notation, and instrumental performance; and
- Apply the work of improvisers in the past to inspire their own contemporary creative work.

## **Course Materials**

Jazz listening materials for transcription projects  
Music manuscript paper, pencil, eraser  
Students' instruments

## **Required Texts**

Brian Harker, *Louis Armstrong's Hot Five and Hot Seven Recordings* (2011, Oxford University Press) ISBN 978-0195388404 (available at Berklee Bookstore)

Carl Woideck, *Charlie Parker: His Music and Life* (1998, University of Michigan Press) ISBN 978-0472085552 (available at Berklee Bookstore)

Listening reserves: 7 collections available through the Berklee Library at:  
<https://lrweb.berklee.edu/resources/reserves/online/classwebsiteid/865>

Handouts, links to additional readings, and online materials will be supplied during the course.

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

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

### **C+ (77-79)**

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

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors

appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

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

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grade Determination**

Course grades will be determined as follows:

|                                           |                      |
|-------------------------------------------|----------------------|
| Assignments #1-5                          | 15% each (75% total) |
| Listening Quiz (Collections 1-2)          | 3%                   |
| Midterm Listening Test (Collections 1-3)  | 7%                   |
| Final Listening Test (Collections 4-7)    | 10%                  |
| Weekly Class Preparation & Participation* | 5%                   |

\*Playing, singing, transcribing, participation and attentive listening in class, bringing instruments and materials to class, and having done the required listening and reading in advance.

Grading criteria for assignments:

|                                                                                     |     |
|-------------------------------------------------------------------------------------|-----|
| Transcription: basic right notes, rhythms, and chords (root and basic quality)      | 20% |
| Transcription: detailed, accurate articulations, inflections, and durations         | 10% |
| Transcription: exact chord qualities and tensions as played (and inversions if any) | 10% |
| Composed solo: material fits the style, has appropriate coherence and continuity    | 20% |
| Improvised solo: material fits the style, has appropriate coherence and continuity  | 20% |
| Quality and accuracy of recorded performance, including accompaniment               | 20% |

## **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

One full letter grade (10%) will be deducted from homework that is up to one week late (including partially finished homework, or homework that cannot be presented in class because materials aren't ready by the beginning of class on the due date). Homework more than one week late will lose 25% (maximum grade of C, 75%).

Late homework assignments 1, 2, or 3 will not be accepted after 5 PM on the day of class in Week 11. Homework assignments 4 and 5 will not be accepted after the last class meeting.

## **Policy for Submitting Assignments Electronically**

Work may be submitted electronically but must be received at least one hour before class time.

All files submitted electronically must be named with the your name, course number, assignment number, and include the extension for the file type (.pdf or .mp3 only): for example, jsmithPS621\_Asst1.pdf

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic

violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information, see Clara Barbéra, manager of student affairs.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

Details of the course outline are subject to change depending on the needs and pace of the course. Any changes will be announced in class and communicated by email and/or the Inside Berklee Courses (OL) website.

### **Unit 1: The language of early jazz and blues; Louis Armstrong and his influence, 1925-30**

**Week 1:** Introduction to course. Diagnostic ear training quiz: melody, rhythm, intervals, chord qualities and chord progressions. Diagnostic jazz history quiz and questionnaire: identifying recordings and facts about artists, styles, and movements. (Remedial work may be required or recommended based on the results.)

Blues and jazz melodic improvisation, accompaniment, and repertoire before Louis Armstrong and Sidney Bechet: examples may include King Oliver, Freddie Keppard, The Original Dixieland Jazz Band; “classic blues” singers Bessie Smith, Mamie Smith, and Ma Rainey and their instrumental soloists. Sidney Bechet’s and Louis Armstrong’s first recordings.

“Horizontal” blues improvisation over 1920s blues and jazz forms. Melodic language in early jazz. Relationship of chords and horizontal blues melodic improvisation. Form, coherence,

continuity, and development.

Assigned listening for each week should be done **before the next class** and will be tested in quizzes and during Midterm and Final Exam weeks for 20% of the semester grade.

Listen: *Collection 1: Early Blues, Pre-Jazz, and Early Jazz Improvisers*

Practice: Horizontal blues improvisation in 12 major keys on blues and other assigned chord progressions, using the early jazz and blues melodic material covered in class (1 2 #2/b3 3 5 6 and embellishments). Be able to sing and play characteristic ideas using vocal call and instrumental response, with appropriate time feel, inflections, and melodic style. Understand, hear, and be aware of the vertical function of the pitches on all the chords in 1920s major-key blues and other progressions.

Read:

Trav S. D., "Overture" on vaudeville aesthetic from *No Applause—Just Throw Money*.

Lawrence Gushee, Notes to *Steppin' On the Gas: Rags To Jazz 1913-1927*

Lawrence Gushee, excerpt on improvisation from *Pioneers of Jazz: The Story of the Creole Band*

Allan Chase, Sidney Bechet & Louis Armstrong biographical timeline

John Chilton, "Duel of the Giants," excerpt from *Sidney Bechet: The Wizard of Jazz*

Allan Chase, Early Jazz & Popular Musicians' Dates; research those you don't know online (<http://www.redhotjazz.com/>)

Harker, Introduction and Chapter 1 (pp. 3-38).

### **Assignment 1:**

Transcribe one of the solos on the class listening materials on Collections 1 and 2 or a related solo from the same period. Before choosing a solo, get teacher's permission by email. (Each class member will do a different solo.)

- Listen to all the material and note some solos that interest you. **Send a list of your choices by email, with the artist, title, and timing (in minutes and seconds from the recording) of the solo you propose, and wait for approval** before starting your transcription.
- See Class Rules at the end of the syllabus for general guidelines for notation. Notate the solo clearly and correctly in **concert pitch (in the correct octave)**. Octave transposition may be used for bass, guitar, and tenor saxophone solos; if used, note it clearly at the top of the transcription.
- Use appropriate **articulation** marks, accents, and dynamics, and pay close attention to the duration of notes.
- Give the **chord symbols** showing the **exact chords actually played on the recording**, with correct qualities, **including tensions**. Differentiate among triads, 6<sup>th</sup> chords, and 7<sup>th</sup> chords, with and without tensions.
- Practice **singing and playing** the solo.

- Next, **write a one-chorus solo** on the same form and changes (2 choruses if a blues or a 16-bar tune) within the style and using your transcribed material (either literally or as inspiration – but not just cut-and-paste; create a solo that makes sense in terms of continuity and development, in the style, adapted to your instrument).

- **Record yourself playing the transcribed solo, then your written solo, then your own improvised solo** (at least one more chorus; two if blues or 16-bar form) in the same style and language, all with stylistically appropriate rhythm section accompaniment (a duo with bass, guitar, or piano, or a sequenced, programmed track is OK). The recording of the transcribed, original written, and improvised solos should be one continuous track and performance, unedited. (Accommodations may be made if you are playing a secondary instrument; ask about this.)

- See “Information on the transcriptions” under Class Rules at the end of this syllabus: Include all the required information on your transcription.

- Turn in a PDF file of the transcribed solo, which will be viewed in class and shared among the members of the class, a copy of your composed solo, and an mp3 recording of your performance.

- All files submitted electronically must be named with YOUR name, the course number, the assignment number, the part of the assignment, and the file extension: jsmithPS621\_Asst1\_composedsolo.pdf, for example.

**Due** for presentation in class in **two weeks, Week 3.**

**Week 2 (bring instruments):** Louis Armstrong and Sidney Bechet. Contrasting biographies, styles, and languages. Relationship of soloists to contrapuntal early jazz style and traditional instrumental roles. Accompaniment, repertoire, and live and recorded settings for improvisation. Listening and videos for analysis of musical style and presentation. Major- and minor-key material, blues, chromatic harmony, and modulation. Expressive use of rhythm, timbre, and envelope.

Ear training exercises and playing in class using horizontal blues melodic language.

Listen: *Collection 2: Louis Armstrong and his Influence*

Practice: Continue last week’s assignment in 12 major keys, adding chromatic and diatonic approach notes, including *fa* (scale degree 4), *fi* and *se* (#4, b5), *ti-la* (7-6), and *la-le-sol* (6-b6-5) on blues and other progressions.

Read: Harker, Chapters 2, 3, and 4 (pp. 39-108)

**Week 3:** Present Assignment 1, first hour of class.

Note: For each presentation, bring the notation file in PDF form (Finale or other notation document saved as PDF, or handwritten music scanned and saved in PDF form) on a flash drive or CD-R, or email it at least one hour before class. If the solo is not from the assigned listening, bring an audio CD or mp3 file of the music. Latecomers and those with incomplete assignments may not be able to present their work.

Louis Armstrong. Melodic material: tonal melody, blues, arpeggiation, melody-harmony relationship, harmonic accompaniment, repertoire, vocal and cornet/trumpet styles. "Vertical" and "horizontal" conceptions of melody in relation to harmony. Armstrong's use of rhythm, timbre, and envelope. Armstrong's influence seen in improvisations by others; examples may include Jabbo Smith, Bix Beiderbecke, Henry "Red" Allen, Earl Hines, Coleman Hawkins, Bud Freeman, Lonnie Johnson, Eddie Lang, Bud Freeman, and others.

Listen: *Collection 2: Louis Armstrong and his Influence* (continued)

Read: Harker, Chapters 5, 6, and Epilog (pp. 109-171)

**Week 4: Bring instruments.** *Listening quiz: Collections 1 and 2.* Playing on Louis Armstrong repertoire, using horizontal blues melodic language plus chord arpeggiation and approach notes in late 1920s style.

### **Assignment 2:**

Option 1: Follow the same instructions as Assignment 1 with a Lester Young solo from Collection 3 (or a related solo from the same period). Don't forget to **send a list of your choices and wait for approval** before starting your transcription.

Due for presentation in class in **two weeks, Week 6.**

Listen: *Collection 3: Lester Young and other Swing Era Soloists*

Read: Allan Chase: Lester Young-Coleman Hawkins biographical timeline

Gushee: "Lester Young's 'Shoeshine Boy'", Report of the Twelfth Congress, Berkeley 1977, of the International Musicological Society. Ed. Daniel Heartz and Bonnie Wade. (Kassel: Bärenreiter 1981, pp. 151-169.) Reprinted in *A Lester Young Reader*, Lewis Porter, ed. (1991: Smithsonian Institution Press, Washington DC)

### **Unit 2: Lester Young and Swing Era Soloists, 1936-45**

**Week 5:** Lester Young's style and his relationship to precursors including Coleman Hawkins, Louis Armstrong, and Frankie Trumbauer. Vertical and horizontal melodic conceptions and their relationship to rhythm. Melody-harmony relationships. Sound and time-feel. How musical meaning is conveyed in improvisation. Transcription, singing, and playing examples in class. Discussion of selected solo transcriptions.

Listen: *Collection 3: Lester Young and other Swing Era Soloists*, continued

**Week 6: (bring instruments):** Presentation of Swing Era transcriptions and projects in class. Improvisation on Swing Era repertoire using Lester Young's language.

Listen: *Collection 3: Lester Young and other Swing Era Soloists*, continued

Read: Woideck, Chapter 1: "The Life of Charlie Parker" (pp. 3-52)

**Week 7: Midterm Exam:** First hour: Listening identification of tracks from Collections 1-3 plus theoretical and historical questions on the material covered in class and in assigned readings



through Week 5; may include dictation based on material covered in class.

Remainder of class: Swing era and swing-to-bop transitional soloists and their language; listening, videos, and discussion, including some of the following: Duke Ellington and his soloists (Ben Webster, Johnny Hodges, Harry Carney, Jimmy Hamilton, Lawrence Brown, Ray Nance, Cootie Williams, Rex Stewart, Jimmy Blanton, Billy Strayhorn); Chu Berry, Art Tatum, Teddy Wilson, Mary Lou Williams, Lionel Hampton, Roy Eldridge, Charlie Shavers, Red Norvo, Benny Goodman, Artie Shaw, Jimmy Dorsey, Benny Carter, Willie Smith, Pete Brown, Pee Wee Russell, Django Reinhardt, Joe Venuti, Stuff Smith.

Listen: *Collection 4: Bebop: Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Bud Powell;* and *Collection 5: "Ladybird"/"Half Nelson"*

Read: Woideck, Chapters 2 and 3 (pp. 53-130)

### **Unit 3: Bebop and Vertical Improvisation**

**Week 8 (bring instruments):** Vertical improvisation ear training, exercises, and solos using bebop language.

#### **Assignment 3:**

Choose one of the solos on Collection 4, Bebop: Parker, Gillespie, Monk, Powell, or Collection 5, one of the versions of "Ladybird" or "Half Nelson," and follow the same instructions as assignment 1, plus:

- Transcribe the bass line exactly as played and present the solo and bass line lined up in a concert score (with bass in its normal transposition, so that it sounds an octave lower than written).

Don't forget to **send a list of your choices and wait for approval** before starting your transcription. Further instructions may be given in class.

Due in **two weeks** (may not be presented in class, but copies of transcriptions will be shared in class).

Listen: *Collection 4: Bebop: Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Bud Powell;* and *Collection 5: "Ladybird"/"Half Nelson"* (continued)

Read: Woideck, Chapters 4 and 5 (pp. 131-224)

**Week 9 (bring instruments):** Vertical improvisation ear training, exercises, and solos using bebop language, continued.

Listen: *Collection 6: Ornette Coleman and Free Jazz*

### **Unit 4: The Ornette Coleman Quartet and Free Jazz, 1958-61**

**Week 10:** Ornette Coleman's compositions and style of improvisation. Free tonality and pivot tone modulation, pitch material, motivic chain association, sequences and motives, "erasure"

phrases. The role of the bass; interaction, “harmolodics,” independence and listening. The musical and cultural context of Coleman’s music; the musical biographies, backgrounds, and intentions of Coleman and the members of his early quartets.

#### **Assignment 4:**

- **Transcribe** about 32 bars (or the equivalent) of any Ornette Coleman, Don Cherry, or Charlie Haden (playing with Ornette Coleman) solo recorded from 1959 through 1961, or a Dewey Redman solo from an Ornette Coleman or Old and New Dreams recording from any period. Don’t forget to **send a list of your choices and wait for approval** before starting your transcription.
- **Write** a continuation of the solo, about the same length.
- **Record** yourself playing the solo with some kind of accompaniment, in time, then playing your written solo, then **continuing to improvise** in the same style and language.
- **Analyze:** On your transcription, mark the (implied) keys, modulations, motives and sequences, and any “erasure” phrases.
- **Turn in** a PDF file of the transcription and composed solo and an mp3 recording of your performance. Transcribed solos will be shared with the class and may be presented in class if time allows.

Due in **two weeks**.

Listen: *Collection 6: Ornette Coleman and Free Jazz*, continued

Read: Chase: Ornette Coleman: Elements of style (handout)

Litweiler: excerpts from *Ornette Coleman: A Harmolodic Life* (1993: William Morrow, reprinted by Da Capo Press)

Schuller: excerpts from essays and introductions

**Week 11 (bring instruments):** Free jazz improvisation and ear training using Ornette Coleman’s techniques and repertoire.

**Last chance to turn in late Assignments 1, 2, or 3 including revisions: 5:00 PM today**

Listen: *Collection 7: “Outside” Improvisation in Modal Jazz*

#### **Unit 5: “Outside” improvisation in modal jazz**

**Week 12:** Modal jazz and open-form improvisation in the late 1950s, 1960s and ‘70s. Precedents and influences from world musics and classical composition. Modal interchange in solos. Unresolved dissonances and bitonal, outside-the-key passages as a means of creating tension and contrast against static modal accompaniments. Theory of outside modal improvisation: key relationships, degrees of dissonance, implied harmonic relationships.

Listen: *Collection 7: “Outside” Improvisation in Modal Jazz*, continued

**Assignment 5:** Do **both** parts:

Part 1: Record yourself singing, then playing a series of at least 12 outside phrases against a modal vamp or drone accompaniment as explained in class. Turn in an mp3 recording. (This will not be played in class.)

Part 2: Write a solo (about 32 bars) that uses outside material extensively, then record yourself playing it with accompaniment. It can be on a tune or vamp, with live, overdubbed, or electronic sequenced accompaniment. Turn in a PDF file of the notated solo, and an mp3 recording.

Due in **one week, week 13.**

**Week 13: Bring instruments.** Outside modal ear training and improvisation.

Further listening. Long-term applications of what we've covered so far to practicing, band-leading, and teaching jazz.

**Last chance to turn in late Assignment 4 including revisions: 5:00 PM today.**

**Week 14: Final exam.** Listening identification of tracks from Collections 4-7, plus theoretical and historical questions on the material covered in class and in assigned readings; may include dictation based on material covered in class.

**Last chance to turn in late Assignment 5 including revisions: 5:00 PM today.**

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

## **Class Rules**

In addition to Berklee College of Music's general policies on attendance, conduct, and academic honesty, these guidelines and grading policies will help you succeed in the course and maintain a classroom environment conducive to learning and sharing work effectively.

•Notation may be handwritten or done using a computer notation program. Notation of assignments should be correct, neat, well-spaced with beats lined up vertically, dark enough to photocopy or scan clearly, and easy to read. Leave sufficient space for analysis (if copying by hand, use 9-, or 10-stave paper, not 12-stave), and write four bars per line whenever practical for ease in following traditional song forms. Give measure numbers at least every eight bars, and use double bars at the beginning of each chorus or section. Notate your transcriptions in **concert pitch** (except for bass and guitar, which may be written in their usual transpositions, sounding an octave lower than notated).

Rhythmic notation should observe the imaginary barline to make rhythms as clear and readable as possible. See: <http://jonathanfeist.berkleemusicblogs.com/2008/08/20/imaginary-barlines/>

For a grade of A on melodic and rhythmic transcriptions, include expression marks (accents, bends, grace notes, glissandos, tenuto or staccato marks, vibrato marks, etc.). Quarter notes in particular almost always need to be marked in some way for clarity.

•**Chord symbols:** On a transcription, notate the chords and extensions that are actually played by the rhythm section, not the chords you think are understood or expected, nor the chords you think the soloist has in mind or is implying. A transcription should notate the sounds heard, not try to explain them; that's the job of the analysis.

Use conventional, standard jazz chord symbols written in the clearest possible way: Put chord extensions in parentheses after the complete chord symbol; for example, C-6(9). Use Maj 7 or  $\Delta$ 7 for major 7th chords; 6 for major 6th chords (not C Maj 6 or C $\Delta$ 6); and a letter alone for a major triad (no redundant symbols like  $\Delta$  for triads). Use min, mi, or — for minor chords, and flats for minor or diminished extensions and diminished 5ths. Be careful to distinguish among -7 chords, -6 chords, and minor triads (for example: C-7, C-6, C-) and among  $\Delta$ 7 chords, 6 chords, and major triads. Use C (add 9) for a triad with a ninth, and C9 or C7(9) for a dominant 7th with a ninth. Use + for augmented triads and before augmented 5ths or extensions (+9, +11).

If chords change on beats other than 1 or 3 in 4/4, or beat 1 in 3/4, indicate the harmonic rhythm with either slashes or x note-heads, either above the staff or on a separate staff. If a composed bass line is an essential part of the arrangement, use a grand staff (piano staff) and write the bass line below the melody.

•**Information on the transcriptions:** At the top of each transcription, give the title, composer, and lyricist. Below the title, give the soloist's name, then the other musicians' names (if possible). In the upper left corner, put your name ("Transcription by..."). In the upper right corner, give the name of the recording and the recording date, if possible. (If a date doesn't appear on the recording, consult one of the discographies in the library or on the internet.) Indicate the exact start time of the solo (minutes:seconds, or minutes' seconds", for example 2:21 or 2'21").

•Grades for transcription and analysis assignments will be based mainly on the accuracy and clarity of the transcription and analysis, not on their length or complexity (as long as they meet the minimum requirements).

•10% will be deducted from late homework (including partially finished homework, or homework that cannot be presented in class because electronic copies or recordings aren't ready by the beginning of class on the due date) if it is handed in by the start of the following week's class. Homework more than one week late loses 25% of the earned grade (for example, A becomes C-: 97-25=72%). Final deadlines for late homework are specified in the weekly syllabus above.

•Important information may be sent by email and/or posted on Inside Berklee Courses (IBC or OL site: <http://ol.berklee.edu>) between classes. Please read your email and check the IBC/OL site at least twice a week, including the day before class meetings.

•Please **turn cell phones off** before class begins. Your full and continuous attention is expected; after two warnings, doing something unrelated to class (texting or using a computer, phone, or headphones, or reading unrelated material, or excessive talking) will result in being marked "absent" for the entire class period and may result in expulsion from the class after

warnings. If there's an emergency that requires you to be reachable by phone during class, please let the teacher know before class begins.

- Regular, punctual attendance and appropriate class participation are expected and required. More than two absences will result in a lower grade, unless excused due to illness, family emergency, or observance of a religious holiday. Global Jazz Institute performances and performance travel will be excused, but you are responsible for communicating the details and making up missed work. Private lesson and guest artist conflicts are not excused; it's the student's responsibility to arrange times that don't conflict with class. Other gigs, rehearsal, class, or private lesson conflicts are not valid excuses for absences. Absences which are not explained during the week of the absence will be considered unexcused in any case. Three or more unexcused absences may result in a failing grade. Arriving late for class twice is equivalent to one absence.

- Incompletes will not be given except in cases of medical or family emergency, and will only be considered if they meet all the college's criteria as listed in the Bulletin and Student Handbook.

- Presentations must be given on the assigned date and cannot be made up later. If an absence on the date of a presentation is excused because of serious illness or family emergency, a make-up will be arranged if practical, but it is not guaranteed.

- An exam cannot be postponed or made up except in case of medical or family emergency. An unexcused absence from an exam will result in a grade of zero for the exam.

- Plagiarism** of transcriptions or compositions from published or online sources, other students, or anyone else, **or reuse of work** done previously for other courses, lessons, or ensembles at Berklee or elsewhere is a very serious violation of academic integrity, and will result in a grade of F for the course and possible disciplinary action by the college, which may include expulsion. All assignments for this course should be your own new work done solely for this assignment during this semester.

- It is O.K. to get help or advice from someone else if you are stuck on a passage or chord while doing a transcription, as long as you do the bulk of the work yourself to the best of your ability. If you get help, you must acknowledge the help you received in a note with the assignment. If you have a question about how much help is appropriate and acceptable, please ask.

**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-631 Performance Pedagogy**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director:

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**Course Description**

Through this course, advanced instrumentalists and vocalists learn effective teaching and clinical skills. Students learn to analyze group and individual skills; structure lessons, clinics, and rehearsals; and assess student progress. Students also model teaching scenarios with peers and engage in active professor-moderated feedback. As they apply models of music instruction, students explore educational philosophies, objectives and methods. Students master principles of educational psychology, models of music pedagogy, and various teaching techniques, with special emphasis on jazz pedagogy (jazz harmony, improvisation, jazz styles, etc). Throughout the course, students explore motivational concepts, lesson planning, technology-based instruction, administrative organization, the student/instructor relationship, and mentorship. Students also learn strategies for working with diverse groups. This course is highly recommended for students who would like to transfer their performance skills into applied teaching knowledge using basic pedagogy principles.

**Course Learning Outcomes**

Upon completion of this course, students should be able to:

- Synthesize philosophical and theoretical concepts of educational psychology and music pedagogy with specific emphasis on contemporary education;
- Apply teaching methods, techniques, and behaviors in private lessons and ensemble settings;
- Design and deliver lesson plans using technology-based music instruction, both in private and group settings;
- Apply classroom control, reflective teaching techniques, and assessment guidelines;
- Apply motivational techniques to enhance instruction; and
- Synthesize feedback to improve their teaching.

**Course Materials**

**Textbook:** Jay Dorfman, *Theory & Practice of Technology-Based Music Instruction* (Oxford University Press 2013)

**Assigned readings from:**

Cornelia Watkins & Laurie Scott, *From Stage to the Studio. How Fine Musicians Become Great Teachers* (Oxford University Press 2012)

Jerry Coker, *The Teaching of Jazz* (Advance Music 1989)

Robert A. Duke, *Essays on the Core Principles of Effective Instruction (learning and Behavior Resources (2012)*

**Grading Criteria****A (93-100)**

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

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not

understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

### **Assessment Requirements/Grade Determination**

|                                            |     |
|--------------------------------------------|-----|
| Class Participation and weekly assignments | 60% |
| Final project                              | 40% |

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

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and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

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### **Course Outline**

#### **Week 1**

Survey of philosophical and theoretical foundations: (Constructivism; Dewey and Active Learning; Piaget and Stage Theory; Bloom’s Taxonomy; Koehler and Mishra’s TPACK Model).

(Textbook reading assignments: Chapter 3).

#### **Week 2**

Teaching principles and music education models (Textbook reading assignments: Chapter 1, 2. Additional reading assignments from *From Stage to the Studio. How Fine Musicians Become Great Teachers* and *Essays on the Core Principles of Effective Instruction*).

Week 3

Teacher behaviors: lesson design and planning in technology-based music instruction (Textbook reading assignments: Chapter 4 & 5).

Week 4

Principles of contemporary music pedagogy. (Reading assignments: Chapter 1 & 2: Cornelia Watkins & Laurie Scott, *From Stage to the Studio. How Fine Musicians Become Great Teachers*).

Week 5

Group teaching techniques Reading assignments: Chapter 12: Cornelia Watkins & Laurie Scott, *From Stage to the Studio. How Fine Musicians Become Great Teachers*).

Week 6

Workshops: mock sessions/class discussion. Assignment: Prepare a 15 minute unit to teach in class. (Reading assignments from *The Teaching of Jazz* and *Essays on the Core Principles of Effective Instruction*.)

Week 7

Workshops: mock sessions/class discussion. Assignment: Prepare a 15 minute unit to teach in class.

Week 8

Instrumental/vocal private teaching techniques. (Textbook reading assignments: Chapter 6 & 7).

Week 9

Workshops: mock sessions/class discussion. Assignment: Prepare a 15 minute unit to teach in class.

Week 10

Workshops: mock sessions/class discussion. Assignment: Prepare a 15 minute unit to teach in class.

Week 11

Ensemble rehearsal coaching techniques. (Reading assignments from *The Teaching of Jazz* and *Essays on the Core Principles of Effective Instruction*.)

Week 12

Workshops: mock sessions/class discussion. Assignment: Prepare a 15 minute unit to teach in class.

Week 13-15

Final project demonstrations.

**Email Communication**

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**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-633: The Triadic Chromatic Approach for the Performer 1**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair

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**Course Description**

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

**Learning Outcomes**

Upon completing this course, students will:

- Improvise rhythmically and structurally sophisticated melodic lines in an extended tonal context;
- Incorporate triadic harmonic concepts into their personal musical vocabulary;
- Transcribe improvisations in an extended tonal context; and
- Synthesize alternatives to traditional improvisational techniques.

**Course Materials**

Garzone, George. *The Music of George Garzone and the Triadic Chromatic Approach*. Savannah: JodyJazz, 2008.

**Grading Criteria**

**A (93-100)**

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

**A- (90-92)**

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**Course Requirements and Grade Determination**

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Students will have two in-class exams. The midterm will focus on the four basic triadic concepts; the final exam will consist of a free improvisation over the chord changes from a jazz standard (e.g. “Green Dolphin Street,” “Have You Met Miss Jones”).

**Grade Determination**

The grade for this course will be calculated as follows:

- 10% Daily Assignments
- 25% In-Class Performance Exercises
- 25% Midterm Exam

40% Final Exam

### **Policy for Submitting Late Assignments**

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### **Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

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### **Course Outline**

In weeks one through four, students learn the basics of the triadic harmonic approach, focusing on each of the four principal categories of triads. Beginning in week five, students begin exploring the use of chromaticism, using it to create melodic and rhythmic momentum in their improvisations. Students then dedicate the second half of the semester to synthesizing these two approaches in their performance, with the ultimate goal of improvising freely over an established chord progression.

### **1<sup>st</sup> Semester Syllabus Master Degree**

Week 1 & 2: Introduction to the triadic chromatic approach: Major triads.

Week 3: Minor Triads.

Week 4: Combining major triads with half step motion. Non-repetitive directions and inversions.

Week 5: Combining minor triads with half step motion. Non-repetitive directions and inversions.

Week 6: Introduction to the chromatic approach. Constructing lines exclusively from half step, whole step, major third, and minor third intervals.

Week 7: Midterm testing on both major and minor triad groups and combinations.

Week 8: Combining major triads with chromatic motion.

Week 9: Combining minor triads with chromatic motion.

Week 10: Combining major and minor triads with the random chromatic approach.

Week 11: Combining the random chromatic approach, which would be used without the use of any triad combinations.

Week 12: Combining the two triadic groupings (major and minor) with chromatic motion.

Improvising over chord changes from Jazz Standards.

Week 13 & 14: Preparation for final exam. Review of two triadic groupings (major and minor)

Week 15: Final Exam. Demonstration of the triadic chromatic approach, to be used over a selected tune from the standard jazz repertory (Repertory list to be announced).

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**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-634: The Triadic Chromatic Approach for the Performer 2**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair:

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**Course Description**

In this course, students advance their musical vocabulary by exploring alternatives to traditional improvisational techniques. Building on their skills with major and minor triads, students move on to augmented and diminished triads to create fluid, nonrepetitive chromatic lines. Students combine all forms of triads to practice increasingly advanced methods of improvisation as well as advanced transcription skills.

**Learning Outcomes**

Upon completing this course, students will:

- Improvise rhythmically and structurally sophisticated melodic lines in an extended tonal context;
- Incorporate triadic harmonic concepts into their personal musical vocabulary;
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- Synthesize alternatives to traditional improvisational techniques.

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### **Course Outline**

Week 1 & 2: Introduction to the triadic chromatic approach using augmented triads.

Week 3: The use of augmented triadic with half step random approach in between each triad.

Week 4: Introduction to the diminished triads.

Week 5: Combining diminished triads with half step random approach in between each triad.

Week 6: Review of all the above.

Week 7: Midterm testing. Testing on both triadic groups and their combinations.

Week 8: Combining augmented triads with chromatic motion.

Week 9: Combining diminished triads with chromatic motion.

Week 10: Combining augmented and diminished with random chromatic approach.

Week 11: Combining all four triadic groupings with random chromatic approach as a practice tool.

Week 12: Combining all four triadic groupings with chromatic motion. Improvisation over chord changes from jazz standards.

Week 13 & 14: Preparation for final exam. Review of all four triadic groupings, with emphasis on random combinations. Improvisation over chord changes from jazz standards.

Week 15: Final Exam. Demonstration of the triadic chromatic approach, to be used over a selected tune from the jazz standard repertoire (Repertory list to be announced).

### **Email Communication**

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**Berklee College of Music**  
**Master of Music – Contemporary Performance (Global Jazz Concentration)**  
**PS-695 Culminating Experience**  
**3 credits**

---

**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair:

---

**Course Description**

Working in close consultation with their advisor, students develop a unique project. This may be an artistic production or performance or a project that involves research. Research is understood here in its broadest sense, involving also artistic research.

Artistic research may take many different forms, such as exploring the capabilities of an instrument in order to introduce it to unfamiliar audiences; joining different musical styles to create a new musical fusion; developing interdisciplinary performance projects that bring together literature, visual arts, sciences, poetry, jazz and/or folk; or exploring connections between language and music. Students are encouraged to be as creative and as collaborative as possible in the design of their projects.

In addition, students must have a performance based outcome, such as a recording or recital. This could be accompanied with video recordings and booklet projects.

Students must also complete a promotional package with supporting materials. Those supporting materials may take a variety of forms: a student might build a website to promote a recording, for example, or draft a grant proposal for a public performance of his/her music, using a recording project to supplement the grant proposal application.

Students are expected to meet with their advisors on a weekly basis to assess their progress. The final project must be defended before a faculty committee chaired by the student's advisor.

**Learning Outcomes**

Upon completing this course, students will:

- Design, complete and defend a project involving performed music as its central focus;
- Synthesize performance skills;
- Synthesize marketing strategies and techniques;
- Produce a piece of work in a standard of quality that makes it become a contribution to art, to knowledge and/or to the music industry;
- Synthesize knowledge of technique and esthetics into practical solutions; and
- Manage and expose their own artistic capabilities in diverse media settings, such as

online promotion or marketing, as well as grant proposals and institutional relationships.

### **Course Materials**

Course materials will be determined through consultation between student and his/her advisor, based on the nature of the student's project and the student's learning goals.

### **Grading Criteria**

Students are expected to complete the experience in one semester as the structure of the program supports this work. Grading provisions are established as if this might not be the case.

Pass = Meets project and faculty expectations as agreed to during the semester; completes proposal and project, submits to advisor and faculty committee

Fail = Fails to meet project and faculty expectations as agreed to during the semester; fails to make adequate progress on the proposal or project during the semester

### **Course Requirements and Assessments**

Students must follow all requirements in the Culminating Experience Guidelines. All the deadlines mentioned there for semesters 1 and 2 must be met.

While completing their thesis projects, students are required to meet with their advisor on a weekly basis. These weekly sessions are intended to help students assess their progress, identify obstacles to completion, and prepare for their defense.

During semester 3, in the second to last week of the semester, students submit their culminating experience project to their committee.

- The project: The project must include a performance aspect where the student is featured.
- Promotional package: Students also complete a promotional package that may include some or all of the following:
  - An e-commerce site featuring digital downloads of the student's music
  - A grant proposal requesting funding for a specific project (e.g. concert/lecture series)
  - A digital promotional package consisting of a professional biography and a representative sample of the student's performance
  - A business plan for a recording studio or a long-term project of a different type, with development and implementation information
- Summary and presentation: In the final week of the semester, students present their culminating experience along with their written summary to their committee, and, if possible, to the college community, as specified in the Culminating Experience Guidelines.

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

**Attendance**

Attendance is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. Absences must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

**Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

**Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr.

Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information, see Clara Barbéra, manager of student affairs.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

Note that students must follow all requirements in the Culminating Experience Guidelines.

#### **Week 1**

In the first week of the semester, students review their culminating experience proposal with their advisor.

#### **Weeks 2-5**

Students continue to complete their culminating experience and work closely with their advisor for advice, guidance, feedback and problem-solving.

#### **Week 3**

Students submit a progress report to their advisor.

#### **Week 5**

Student submit the finished project to their advisor and their entire culminating experience committee.

#### **Week 6**

Students meet with their entire committee to present their project. Students will be expected to provide a written report, to give a presentation describing their project, and then to answer questions from the committee.



**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-510**  
**Essential Research Methods**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair: Dr. Suzanne Hanser

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**Course Description**

Carl Sagan wrote: "Somewhere, something incredible is waiting to be known." This course on research opens a road to discovery. This course is designed to help students grow their scientific thinking and writing skills towards becoming a researcher. This course enables students to develop expertise that supports original, scholarly inquiry. Additionally, scientifically sound research is an integral part of good professional practice. Evidence-based practice relies on what is discovered through research. With adept knowledge of varied methods and approaches, students support and justify their research by gathering, storing, organizing, evaluating, generating and disseminating research literature. They develop new strategies for unearthing literature, from traditional library searches to online explorations, consistently using technologies that facilitate the acquisition and expression of new knowledge. They learn to connect research and practice within the field of music therapy. Students scrutinize a myriad of studies, survey the research history and evaluate current investigations. With careful review and analysis, they develop competency, sharpen their critical thinking skills, and deepen their grasp of clinical applications of music therapy research. They advance the field by designing ethically and scientifically sound inquiries. By the end of this course, students will have written a research proposal for a new study. This proposal could serve as an initial outline for the culminating experience project, which will be further developed in MTH-690, and completed in MTH-695. Those opting for the research track will continue their research through MTH-550 and MTH-551.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Summarize the history of scientific thought as related to music therapy research;
- Evaluate current music therapy research;
- Evaluate relevant details within scholarly reports;
- Outline a research topic, choose a research question, and formulate it as a hypothesis;
- Evaluate various research methods, including quantitative, qualitative, and mixed methods;
- Assess methodological considerations such as ethical issues and inclusion/exclusion criteria for subjects;

- Construct a plan to gather, record, analyze, and interpret results;
- Analyze evidence-based practice as a requirement for good professional practices; and
- Create an initial research proposal that includes an introduction, purpose statement, Research question, hypothesis, and methods section.

## **Minimum Technical Requirements**

### **Computer**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## **Course Materials**

### **Books**

- Creswell, J. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th Ed.). (Los Angeles: Sage).
- Wheeler, B. (2005). *Music Therapy Research* (2nd Ed.). (Gilsum, NH: Barcelona Publishers).
- APA.(2010). *Publication Manual of the American Psychological Association* (6th Ed.). Washington, DC. doi: [www.apa.org/books/](http://www.apa.org/books/)

### **Articles and Individual Chapters**

- Rorke, M. (2001). Music therapy in the Age of Enlightenment. *Journal of Music Therapy* 38(1), 66-73. (Lesson 1)
- Davis, W. (1987). Music therapy in 19th century America. *Journal of Music Therapy*, 24(2), 76-87. (Lesson 1)
- Rorke, M. (1996). Music and the wounded of World War II. *Journal of Music Therapy*, 33(3), 189-207. (Lesson 1)

- Davis, W. (2012). The first systematic experimentation in music therapy: the genius of James Leonard Corning. *Journal of Music Therapy*, 49(1), 102-117. (Lesson 1)
- Crosson, B., McGregor, K., & White, K. (2007). Functional MRI of language in aphasia: a review of the literature and methodological challenges. *Neuropsychology Review*, 17(2), 157-177. (Lesson 2)
- Hanson-Abromeit, D., & Kimberly Sena Moore, K. (2014). The systematic review as a research process in music therapy. *Journal of Music Therapy*, 51(1), 4-38. (Lesson 2)
- Thaut, M. (2005). Chapter 6. Music in therapy and medicine: From social science to neuroscience. In *Rhythm, music, and the brain: Scientific foundations and clinical applications* (pp. 113-136). New York: Routledge. (Lesson 4)
- Robb, S. (2012). From the editor. *Journal of Music Therapy*, 49(1), 2-6. (Lesson 4)
- Burns, D. (2012). Theoretical rationale for music selection in oncology intervention research: An integrative review. *Journal of Music Therapy*, 49(1), 7-22. (Lesson 4)
- Thaut, M.H., Schleiffers, S., & Davis W.B. (1991). Analysis of EMG activity in biceps and triceps muscle in a gross motor task under the influence of auditory rhythm. *Journal of Music Therapy*, 28(2), 64-88 (*Abstract only*). (Lesson 5)
- Thaut, M.H., McIntosh, G.C., Prassas, S.G., & Rice, R.R. (1992). The effect of rhythmic auditory cueing on stride and EMG patterns in normal gait. *Journal of Neurologic Rehabilitation*, 6, 185-190 (*Abstract only*). (Lesson 5)
- Thaut, M.H., Brown, S.H., Benjamin, J., & Cooke, D. (1994). Rhythmic facilitation of movement sequencing: effects on spatiotemporal control and sensory modality dependence. In R.R. Pratt, R. Spintge (eds.), *Music medicine, vol 2* (pp. 104-110). Texas: Symposium (*Abstract only*). (Lesson 5)
- Thaut, M.H., McIntosh, G.C., Prassas, S.G., & Rice, R.R. (1993). The effect of auditory rhythmic cuing on stride and EMG patterns in hemiparetic gait of stroke patients. *Journal of Neurologic Rehabilitation*, 7, 9-16 (*Abstract only*) (Lesson 5)
- Thaut, M.H., McIntosh, G.C., & Rice R.R. (1997). Rhythmic facilitation of gait training in hemiparetic stroke rehabilitation. *Journal of Neurological Sciences*, 151, 207-212 (*Abstract only*). (Lesson 5)
- Thaut, M.H., McIntosh G.C., Rice R.R., Miller R.A., Rathbun J., & Brault J.M. (1996). Rhythmic auditory stimulation in gait training with Parkinson's disease patients. *Movement Disorders*, 11, 193-200 (*Abstract only*). (Lesson 5)
- Ozdemir, E., Norton A., & Schlaug G. (2006). Shared and distinct neural correlates of singing and speaking. *Neuroimage*, 33, 628-635. (Lesson 5)
- Wan C.Y., Rueber, T., Hohmann, A., & Schlaug, G. (2010). The therapeutic effects of singing in neurological disorders. *Music Perception*, 27(4), 287-295. (Lesson 5)
- Halwani, G.F., Loui, P., Ruber, T., & Schlaug, G. (2011). Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians. *Front Psychology*. doi: 10.3389/fpsyg.2011.00156. (Lesson 5)
- Saarikallio, S. (2007). The role of music in adolescents' mood regulation. *Psychology of Music*, 35(1), 88-109. (Lesson 6)
- Saarikallio, S. (2012). Development and validation of the brief music in mood regulation scale (B-MMR). *Music Perception*, 30(1), 97-105. (Lesson 6)
- American Psychological Association (2010). Ethical and legal standards in publishing. In *Publication manual of the American Psychological Association* (6th

- ed.). Washington, DC: American Psychological Association, 11-20. (Lesson 6)
- Lee, S., Sturman, J.L., Chattah, J., & Frank, I. (2013). Where to begin? In *Scholarly research for musicians: A comprehensive strategy* (pp. 12 -15). Boston, MA: McGraw Hill. (Lesson 7)
  - Halwani, G.F., Loui, P., Ruber, T., & Schlaug, G. (2011). Effects of practice and experience on the arcuate fasciculus: Comparing singers, instrumentalists, and non-musicians. *Front Psychology*. doi:10.3389/fpsyg.2011.00156 (Lesson 9)
  - Hooper, J. (2012). Predictable factors in Sedative Music (PFSM): a tool to identify sedative music for receptive music therapy. *Australian Journal of Music Therapy*, 23, 59-74. Retrieved from: [http://www.thefreelibrary.com/\\_/print/PrintArticle.aspx?id=352752707](http://www.thefreelibrary.com/_/print/PrintArticle.aspx?id=352752707) (Lesson 9)
  - Tan, X., Yowler, C.I., Super, D., & Frattianne, R. (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-179. (Lesson 9)
  - Jespersen, K., & Vuust, P. (2012). The effect of relaxation music listening on sleep quality in traumatized refugees: a pilot study. *Journal of Music Therapy*, 49(2), 205-229. (Lesson 9)
  - Lord, V.M., Cave, P., Hume, V.J., Flude, E.J., Evans, A., Kelly, J., ... Hopkinson, N.S. (2010) Singing teaching as a therapy for chronic respiratory disease: A randomised controlled trial and qualitative evaluation. *BMC Pulmonary Medicine*, 10(41). doi:10.1186/1471-2466-10-41. Retrieved from: [http://7164f3cc0f4d562dc5ed-afee7c7659791919a6b126ca2455fb01.r21.cf1.rackcdn.com/L10/10x-Singing\\_teaching\\_as\\_a\\_therapy\\_for\\_chronic\\_respiratory\\_disease-a\\_randomised\\_controlled\\_trial\\_and\\_qualitative\\_evaluation-ibmc.pdf](http://7164f3cc0f4d562dc5ed-afee7c7659791919a6b126ca2455fb01.r21.cf1.rackcdn.com/L10/10x-Singing_teaching_as_a_therapy_for_chronic_respiratory_disease-a_randomised_controlled_trial_and_qualitative_evaluation-ibmc.pdf) (Lesson 10)
  - Silverman, Michael J. (2006). Forty years of case studies: A history of clinical case studies in the *Journal of Music Therapy*, *Music Therapy*, and *Music Therapy Perspectives*. *Music Therapy Perspectives*, (24)1, 4-12. (Lesson 11)
  - Racette, K. (2004). A phenomenological analysis of the experience of listening to music when upset. In B. Abrams (Ed.), *Qualitative inquiries in music therapy*, 1, 1-18. Gilsum, NH: Barcelona Publishers. Retrieved from [http://www.barcelonapublishers.com/QIMTV1/QIMT20041\(1\)Racette.pdf](http://www.barcelonapublishers.com/QIMTV1/QIMT20041(1)Racette.pdf) (Lesson 11)
  - Comeau, P. (2004). A phenomenological investigation of being effective as a music therapist. In B. Abrams (Ed.), *Qualitative inquiries in music therapy*, 1, 19-26. Gilsum, NH: Barcelona Publishers. Retrieved from [http://barcelonapublishers.net/QIMTV1/QIMT20041\(2\)Comeau.pdf](http://barcelonapublishers.net/QIMTV1/QIMT20041(2)Comeau.pdf) (Lesson 11)
  - Bradt, J., Burns, D., & Creswell, J. (2013). Mixed methods research in music therapy. *Journal of Music Therapy*, 50(2), 123-148. (Lesson 12)
  - Roberts, M. & McFerran, K. (2013). A mixed methods analysis of songs written by bereaved preadolescents in individual music therapy. *Journal of Music Therapy*, 50(1), 25-52. (Lesson 12)
  - Bonde, L. O. (2014). Using mixed methods in music therapy health care research: Reflections on the relationship between research question, design and methods in the research project. *Receptive music therapy with female cancer patients in rehabilitation. Voices*. (Lesson 12)

### **Additional Materials:**

- **Online Resources such as:** Expanded Academic ASAP, Academic Search Premier, Health Reference Center, International Index to Music Periodicals, MEDLINE, Music Index, PsychFIRST, Research Guide for Music Therapy, Wilson Select Plus, Health and Wellness Resource Center, ERIC, Education Research Complete, Educator's Reference Complete
- **Periodicals such as:** The Journal of Music Therapy, Music Therapy Perspectives, British Journal of Music Therapy, British Society for Music Therapy/Bulletin, International Journal of Arts Medicine, Music and Medicine, Nordic Journal of Music Therapy, Australian Journal of Music Therapy, Canadian Journal of Music Therapy.
- **Databases such as:** Social & Behavioral Sciences Journals Collection, Health & Life Sciences Journals Collection, Social & Behavioral Sciences Reference Works Collection, Web of Science (Thompson Scientific) Ovid (Silver Platter).

### **Grading Criteria**

#### **A (93-100)**

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

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

#### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80-82)**

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

#### **C+ (77-79)**

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

#### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grading**

- Weekly Assignments 40%
- Discussion Questions and Class Participation 35%
- Research Project Proposal 25%

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Course Requirements**

Each assignment submitted is expected to be of very high quality at submission. When the criteria for a given assignment is met at a high level of quality and the student has submitted the assignment on time, then the student has achieved the competency level for that assignment. When the student is below competency, the student will have one immediate (timed) opportunity to repeat the assignment for credit. A component of each assignment is “on time completion.” Late submission of assignments will be reflected in the final grade. Students will:

- read and evaluate research
- search research literature
- prepare a bibliography
- complete a research proposal with emphasis on writing the following: introduction, purpose statement, research questions, hypotheses, methods section, and results section including proposed data analyses

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cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

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Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

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Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

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located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1 – The Scientific Method & The State of Music Therapy Research**

Topics:

- the scientific method and its influence on music therapy
- thinking styles of musician/music therapists and scientist/physicians
- background of music therapy research
- key needs in current music therapy research

#### **Reading and assignments due for this class:**

1. Wheeler, unit 1, chapter 2 “History of Music Therapy Research” by T. Merrill
2. Davis, W. (2012). The first systematic experimentation in music therapy: the genius of James Leonard Corning. *Journal of Music Therapy*, 49(1), 102-117
3. Kumar, chapter 1
4. Thaut: from social science to neuroscience (chapter 6)

#### **Lesson 2 – Scientific Theories**

Topics:

- four stages of the Rational-Scientific Mediating Model
- how scientific theories inform research
- enhancing comprehension of scientific articles

#### **Reading and assignments due for this class:**

1. Wheeler unit 1, chapter 4 “The relationship between research and theory,” by B. Crowe and D. Amir

#### **Lesson 3 – Literature Reviews**

Topics:

- database searches
- forward searches

#### **Reading and assignments due for this class:**

1. Kumar, chapter 3

2. Crosson, B., McGregor, K & White, K. (2007). Functional MRI of language in aphasia: a review of the literature and methodological challenges. *Neuropsychology Review*, 17(2), 157-177
3. View film from the Stan Getz library about search engines and resources for your topic
4. identify and review 5 resources on your topic

## **Lesson 4 – Formulating a Research Problem**

Topics:

- constructing a clinical inquiry as a research hypothesis
- developing your inquiry with specificity
- dependent, independent, and confounding variables in published research

### **Reading and assignments due for this class:**

1. Kumar, Chapter 4
  - a. use example 1 to formulate your research objective and post for peer comments
2. Halwani GF, Loui P, Ruber T, Schlaug G. Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians *Front Psychology* 2011; doi:10.3389/fpsyg.2011.00156.
3. Wheeler Unit 4, chapters 2 & 3
  - a. Post a definition of the musical responses that you will be observing and measuring for your proposed inquiry.
4. Read the article 'Predictive factors in sedative music: a tool to identify sedative music for receptive music therapy'  
[http://www.thefreelibrary.com/\\_/print/PrintArticle.aspx?id=352752707](http://www.thefreelibrary.com/_/print/PrintArticle.aspx?id=352752707)
5. Tan, X., Yowler, CI, Super, D. & Frattianne (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-1799

## **Lesson 5 – Research Design**

Topics:

- Research designs
- Validity and reliability

### **Reading and assignments due for this class:**

1. Kumar, chapters 7, 8 and 11
2. Wheeler Unit 6, Chapters 7, 9, 10

## **Lesson 6 – The Relationship between Research and Practice**

Topics:

- research studies from neurotypical subjects forward to clinical populations
- generating a solid foundation of theory

### **Reading and assignments due for this class:**

1. Thaut MH, Schleifers S, Davis WB. 1991. Analysis of EMG activity in biceps and triceps muscle in a gross motor task under the influence of auditory rhythm. *Journal of Music Therapy*, 28, 64-88.

The **abstracts** of the following articles:

2. Thaut, M., Brown, S., Benjamin, J. & Cooke, D. (1996). *Rhythmic facilitation of movement sequencing: effects on spatiotemporal control and sensory modality dependence*. In Pratt, R. & Spintge, R. (Eds.). *Music Medicine*, vol. 2., pp. 104-110
- Thaut MH, McIntosh GC, Prassas SG, Rice RR. 1993. The effect of auditory rhythmic cuing on stride and EMG patterns in hemiparetic gait of stroke patients. *Journal of Neurologic Rehabilitation*, 7, 9-16
3. Thaut MH, McIntosh GC, Rice RR. 1997. Rhythmic facilitation of gait training in hemiparetic stroke rehabilitation. *Journal of Neurological Sciences*, 151, 207-212
4. Thaut MH, McIntosh GC, Rice RR, Miller RA, Rathbun J, Brault JM. 1996. Rhythmic auditory stimulation in gait training with Parkinson's disease patients. *Movement Disorders*, 11, 193-200.

#### The full articles:

5. Ozdemir E, Norton A, Schlaug G. Shared and distinct neural correlates of singing and speaking. *Neuroimage* 2006;33:628-635
6. Wan CY, Rueber T, Hohmann A, Schlaug G. The Therapeutic Effects of Singing in Neurological Disorders. *Music Perception* 2010;27(4):287-295.
7. Halwani GF, Loui P, Ruber T, Schlaug G. Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians *Front Psychology* 2011; doi:10.3389/fpsyg.2011.00156.

### Lesson 7 – Qualitative Methods

#### Topics:

- strengths and limitations of qualitative research
- qualitative research writings of music therapists and others

#### Reading and assignments due for this class:

1. Silverman, Michael J. "Forty Years of Case Studies: A History of Clinical Case Studies" in the *Journal of Music Therapy, Music Therapy, and Music Therapy Perspectives.* *Music Therapy Perspectives* 24:1 (2006) p.4-12
2. Identify a resource that is a match or near-match for your research interest and read the abstract and targeted sections of that study. Identify the elements from the case study that may inform your hypotheses (e.g. description of a clinical intervention, population/diagnosis)
3. Zipse L, Norton A, Marchina S, Schlaug G. When right is all that is left: plasticity of right-hemisphere tracts in a young aphasic patient *Ann NY Acad Sci* 2012;1252:237-245.
  - a. Post why the twin sister is a necessary participant in this case study.
4. Wheeler Unit 6, Chapter 1:
  - a. Read the case study of Clive Wearing in *Musicophilia* (chapter 15).
  - b. Compare and contrast Sacks' writing style to the design guidelines asserted by Ridder and Fachner.

### Lesson 8 – Quantitative Methods

#### Topics:

- major elements of quantitative methodology
- visual strategies to optimally read tables and graphs of data
- defining the subjects and methodology sections of your research interest

### Reading and assignments due for this class:

1. Kumar, Chapters 12 and 16
2. Wheeler Unit 4, Chapter 2

Read the **methodology sections** of the following two articles:

3. Ghetti, C. Effect of music therapy with emotional-approach coping on pre-procedural anxiety in cardiac catheterization: a randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122
4. Robb, S. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. *Cancer*, doi: 10.1002/cncr.28355

Then read the **methodology sections** of these articles:

5. Tan, X., Yowler, Cl, Super, D. & Frattianne (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-1799
6. Jespersen, K., & Vuust, P. (2012). The effect of relaxation music listening on sleep quality in traumatized refugees: a pilot study. *Journal of Music Therapy*, 49(2), 205-229
7. Hopper, J. (2012). Predictable Factors in Sedative Music (PFSM): a tool to identify sedative music for receptive music therapy. *Australian Journal of Music Therapy*. <http://www.thefreelibrary.com/ /print/PrintArticle.aspx?id=352752707>

Read the **full article**:

8. Bradt, J. (2012). Randomized controlled trials in music therapy: guidelines for design and implementation. *Journal of Music Therapy*, 49 (2), 120-149

### Lesson 9 – Mixed Methods

Topics:

- mixed methods as a research approach
- effectiveness of mixed methods in music therapy research
- analyzing mixed methods

### Reading and assignments due for this class:

1. Bradt, J., Burns, D. & Creswell, J. (2013). Mixed methods research in music therapy. *Journal of Music Therapy*, 50(2), 123-148
2. Roberts, M. & McFerran, K. (2013). A mixed methods analysis of songs written by bereaved preadolescents in individual music therapy. *Journal of Music Therapy*, 50(1), 25-52

### Lesson 10-11 – Pilot Studies

Topics:

- benefits of pilot studies
- planning pilot studies

### Reading and assignments due for this class:

1. Robb, S. (2013) The power of the pilot. *Journal of Music Therapy*, 50 (1); 3-5
2. LaGasse, A. Blythe. (2013) Pilot and feasibility studies: application in music therapy research. *Journal of Music Therapy*, 50 (4): 304-320

## **Lesson 12-13 – Systematic Reviews**

Topics:

- analyzing systematic reviews

### **Reading and assignments due for this class:**

1. Wheeler, Unit 6, Chapter 13
2. Impellizzeri, F., Bizzini, M. (2012). Systematic review and meta-analysis: a primer. *International Journal of Sports Physical Therapy*, 7(5): 493-503 (<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3474302/>)
3. Various Cochrane reviews in music therapy

## **Lesson 14 – Advancing Your Literature Search and Ethics**

Topics:

- literature searches on topics of interest
- organizing your library
- ethical dilemmas in research

### **Reading and assignments due for this class:**

- The National Institute of Health's website for a posting on "Ethics in Clinical Research: (<http://clinicalcenter.nih.gov/recruit/ethics.html>)
- Wheeler, Unit 2, Chapter 3

## **Lesson 15 – Culminating Project Proposal**

- Students will post initial outline or draft proposal, duly noting that this is an organic process that may change in big ways and/or small ways. This is the evolution of a clinical inspiration at this moment in time. Be prepared to continue to nurture it in your future studies here at Berklee.

## **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-515**  
**Advances in Neuroscience**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course explores neuropsychology and neuroscience as it relates to the clinical practice of music therapy. Students learn about the ways human function (e.g. language, memory, movement) is affected by pathologies (e.g. aphasia, dementia, apraxia), as they come to understand how irregularities inform us about regular brain function. Students explore the way functions of the brain engage in various musical elements (rhythm, melody, preferred music). Students also review published case studies as they evaluate both the historical and modern research findings in neuroscience and music. In addition, students distinguish the brains of musicians from non-musicians, analyze how the arts impact neural development, and explore how music perception and production research can be applied to clinical practice.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- Organize and explain terminology, anatomy, and constructs of neuroscience and neuropsychology;
- Assess neural health;
- Analyze the most common neural injuries and disorders;
- Consider the benefits, possibilities, and limitations of medical technology as it relates to music therapy;
- Analyze neural development across a human lifespan, and assess the impact the arts have on that development;
- Synthesize qualitative observations of music therapy patients/clients with quantitative research revealing the neurological foundations of music perception and production;
- Propose ways in which they can apply their new understanding of neurology to their own professional practice, particularly through music therapy interventions; and
- Analyze case studies from a neural perspective.

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

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Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

#### **Books**

- Diamond, M.C. & Elson, L.M. (1985). *The human brain coloring book*. Oakville, CA: Harper Perennial.
- Coyle, D. (2009). *The talent code*. New York: Bantam Books.
- Mason, M.P. (2008). *Head cases*. New York: Farrar, Straus & Giroux.
- Sacks, O. (2007). *Musicophilia*. New York: Alfred A. Knopf
- Sacks, O. (1998). *The man who mistook his wife for a hat: And other clinical tales*. New York: Touchstone/Simon & Schuster, Inc.
- Hallam, S., Cross, I., & Thaut, M. (2011). *Oxford handbook of music psychology*. Oxford, England: Oxford University Press.

## Articles

- Lerch, D. (2000). The Mozart effect: A closer look. Retrieved from: [http://lrs.ed.uiuc.edu/students/lerch1/edpsy/mozart\\_effect.html#Scientific%20Explanations%20for%20the](http://lrs.ed.uiuc.edu/students/lerch1/edpsy/mozart_effect.html#Scientific%20Explanations%20for%20the)
- (Lesson 2)
- Dowd, W. (2008). The myth of the Mozart effect. Retrieved from: <http://www.skeptic.com/eskeptic/08-02-06/#feature> (Lesson 2)
- Costandi, M. (2010). Blakemore: Plasticity made us human. Retrieved from: <http://www.dana.org/news/features/detail.aspx?id=28866> (Lesson 3)
- Wan, C., & Schlaug, G. (2010). Music making as a tool for promoting brain plasticity across the lifespan. *Music Perception*, 16(5), 566-577. Retrieved from: [http://www.musicianbrain.com/papers/Wan\\_Schlaug\\_MusicMaking\\_BrainPlasticity.pdf](http://www.musicianbrain.com/papers/Wan_Schlaug_MusicMaking_BrainPlasticity.pdf) (Lessons 3 and 14)
- Halwani, G.F., Loui, P., Rüber, T., & Schlaug, G. (2011). Effects of practice and experience on the arcuate fasciculus: Comparing singers, instrumentalists, and non-musicians. *Frontiers in Psychology*, 2(156), 1-9. Retrieved from: [http://www.musicianbrain.com/papers/Halwani\\_Singers\\_Frontiers2011.pdf](http://www.musicianbrain.com/papers/Halwani_Singers_Frontiers2011.pdf) (Lesson 3)
- Asbury, C. (2011). Brain imaging technologies and their applications in neuroscience. The Dana Foundation. Retrieved from: [http://www.dana.org/uploadedFiles/News\\_and\\_Publications/Special\\_Publications/brainimagingtechnologies.pdf](http://www.dana.org/uploadedFiles/News_and_Publications/Special_Publications/brainimagingtechnologies.pdf) (Lesson 5)
- Schlaug, G., Marchina, S., & Norton, A. (2008). From singing to speaking: Why singing may lead to recovery of expressive language function in patients with Broca's aphasia. *Music Perception*, 25(4), 315-323. Retrieved from: [http://www.musicianbrain.com/papers/Schlaug\\_Singing-to-Speaking.pdf](http://www.musicianbrain.com/papers/Schlaug_Singing-to-Speaking.pdf) (Lesson 5)
- Wan, C.Y., Marchina, S., Norton, A., & Schlaug, G. (2012). Atypical hemispheric asymmetry in the arcuate fasciculus of completely nonverbal children with autism. *Annals of the New York Academy of Sciences*, 1252, 332-337. Retrieved from: [http://www.musicianbrain.com/papers/Wan\\_Marchina\\_Norton\\_Schlaug\\_AtypicalHemisphericAsymmetry\\_AF\\_Autism\\_ANYAS2012.pdf](http://www.musicianbrain.com/papers/Wan_Marchina_Norton_Schlaug_AtypicalHemisphericAsymmetry_AF_Autism_ANYAS2012.pdf) (Lesson 5)
- Blood, A.J., & Zatorre, R.J. (2001). Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *Proceedings of the National Academy of Sciences*, 98(20), 11818-11823. Retrieved from: <http://www.pnas.org/content/98/20/11818.full?pagewanted=all> (Lessons 5 and 14)
- Body movement and the brain: Making a voluntary movement: Beginner level. (n.d.). The Brain from Top to Bottom. Retrieved from: [http://thebrain.mcgill.ca/flash/a/a\\_06/a\\_06\\_cr/a\\_06\\_cr\\_mou/a\\_06\\_cr\\_mou.html](http://thebrain.mcgill.ca/flash/a/a_06/a_06_cr/a_06_cr_mou/a_06_cr_mou.html) (Lesson 6)
- Emotions and the brain: Fear, anxiety, anguish: Beginner level. (n.d.). The Brain from Top to Bottom. Retrieved from: [http://thebrain.mcgill.ca/flash/d/d\\_04/d\\_04\\_p/d\\_04\\_p\\_peu/d\\_04\\_p\\_peu.html](http://thebrain.mcgill.ca/flash/d/d_04/d_04_p/d_04_p_peu/d_04_p_peu.html) (Lesson 7)
- The senses: Vision: Beginner level. (n.d.). The Brain from Top to Bottom. Retrieved



from:[http://thebrain.mcgill.ca/flash/d/d\\_02/d\\_02\\_cr/d\\_02\\_cr\\_vis/d\\_02\\_cr\\_vis.html](http://thebrain.mcgill.ca/flash/d/d_02/d_02_cr/d_02_cr_vis/d_02_cr_vis.html)  
(Lesson 9)

- Memory and the brain: How memory works: Beginner level. (n.d.). The Brain from Top to Bottom. Retrieved from:  
[http://thebrain.mcgill.ca/flash/d/d\\_07/d\\_07\\_p/d\\_07\\_p\\_tra/d\\_07\\_p\\_tra.html](http://thebrain.mcgill.ca/flash/d/d_07/d_07_p/d_07_p_tra/d_07_p_tra.html)  
(Lesson 10).
- Patoine, B. (2010). Sports concussions and the immature brain (2): Young athletes may be more vulnerable to mild brain injury. Retrieved from:  
<http://www.dana.org/News/Details.aspx?id=43489> (Lesson 11)
- Moseley, G. L. (2007). Reconceptualising pain according to modern pain science. Retrieved  
from:<http://www.bodyinmind.org/resources/journal-articles/full-text-articles/reconceptualising-pain-according-to-modern-pain-science/> (Lesson 12)
- Balter, M. (2007). Study of music and the mind hits a high note in Montreal. *Science*, 315(5813), 758-759. Retrieved from:  
[http://www.zlab.mcgill.ca/docs/brams\\_article\\_2007\\_science.pdf](http://www.zlab.mcgill.ca/docs/brams_article_2007_science.pdf) (Lesson 13)
- Speert, D. (2009). Captivating rhythm. Retrieved from:  
<http://www.brainfacts.org/brain-basics/neural-network-function/articles/2009/captivating-rhythm/> (Lesson 13)
- Grahn, J.A., & Brett, M. (2007). Rhythm and beat perception in motor areas of the brain. *Journal of Cognitive Neuroscience*, 19(5), 893-906. Retrieved  
from:[http://www.brainmusic.org/EducationalActivitiesFolder/Grahn\\_rhythm2007.pdf](http://www.brainmusic.org/EducationalActivitiesFolder/Grahn_rhythm2007.pdf)  
(Lesson 13)
- Levitin, D.J., Cole, K., Chiles, M., Lai, Z., Lincoln, A., & Bellugi, U. (2004). Characterizing the musical phenotype in individuals with Williams Syndrome. *Child Neuropsychology*, 10(4), 223-247. Retrieved  
from:<http://daniellevitin.com/levitinlab/articles/2004-Levitin-Neuropsychology.pdf>  
(Lesson 13)
- Trainor, L., & Trehub, S. (2013). Ch. 11: Musical development. In *The Psychology of Music* (pp. 423-497). Retrieved from:  
<http://psycserv.mcmaster.ca/ljt/Trainor&Hannon2012-PsychofMusicChapter.pdf>  
(Lesson 13)

## Recommended Reading

- Levitin, D. (2006). *This is your brain on music*. New York: Penguin Books.
- Ogden, J. (2012). *Trouble in mind*. London: Oxford Publishing.

## Grading Criteria

### A (93-100)

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of music and healing and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### A- (90-92)

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and healing and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding music and healing and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and health and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of music and health and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of music and health and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

## **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

## **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

## **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

## **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff

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member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Final Grade Determination**

The final grade for this course is based on the following:

- 15% Terminology list and coloring plates
- 20% Quizzes
- 35% Weekly assignments, including case studies and film analyses
- 10% Discussions
- 20% Final paper

### **Case Study Guidelines**

Explore the assigned case study from Dr. Sacks in the following ways

1. Describe the pathological condition (i.e. stroke, agnosia, color blindness, etc.)
2. Note the anatomy and physiology
3. Present salient features of the story (i.e. abilities (particularly artistic abilities), disabilities, descriptions by the patient or author)
4. Propose music therapy activities that address the patient's symptoms from a neurological perspective
  - a. Prepare a presentation for class
  - b. Prepare a presentation on the anatomy/physiology of the pathology
  - c. Apply as many representations of the case as possible, i.e. artwork, music
  - d. Apply neuroscience constructs and terminology to describe the case
  - e. Include visual aids for your peers, noting salient features of the case, terminology related to the pathology and books/articles that you found to be helpful and of interest

Grades based on

1. Anatomy (descriptions, illustrations)
2. Physiology (systems descriptions, i.e. memory, sensation, etc.)
3. Salient features of case study

4. Artwork, music of the patient
5. Terminology
6. Visual aids

### **Film Responses**

Choose an issue, disorder or construct from the film and describe it, for example:

a pathology (stroke)  
 disease (Parkinson's disease),  
 a neurological system (memory)  
 construct (plasticity)

Use the appropriate terminology to describe it, for example:

stroke (cerebrovascular accident, aphasia, apraxia, anomia, paralysis)  
 Parkinson's disease (bradykinesia)  
 memory (short term, working, long term)  
 plasticity (critical period)

Your papers should note what you learned specifically from the film viewing and integrate information from our discussions and readings for a comprehensive review of the topic. Propose three music therapy activities that would be appropriate for the topic.

Please contact instructor for any questions you may have.

Papers to be 3-5 pages long using APA format.

### **Course Outline**

#### **Lesson 1. Introduction, Rationale, and History**

- Discussion 1.1. Meet and Greet
- A Brief History of Neuroscience
- Learning about Function through Dysfunction
- Music, Music Therapy, and Neuroscience
- Activity 1.1. What Does the Brain Do? What Doesn't the Brain Do?
- Structure of the Nervous System
- The Central Nervous System
- The Peripheral Nervous System
- Quiz 1.1. Anatomy Terms and Parts of the Nervous System
- Assignment 1.1. Starting Your Personal Lexicon
- Assignment 1.2. Submitting Coloring Plates

#### **Lesson 2. Gross Neural Anatomy, Physiology, and Major Constructs in Neuroscience**

- Neural Anatomy and Physiology
- Major Divisions of the Brain
- Assignment 2.1. The Functions of the Hemispheres
- The Cerebrum
- Assignment 2.2. Examples of a Reasoning Task
- Discussion 2.1. Examples of Executive Functions

- The Cerebrum: The Temporal Lobes
- The Cerebrum: The Occipital and Parietal Lobes
- Quiz 2.1. Brain Functions and Orientation
- The Scientific Method
- Assignment 2.3. The Mozart Effect
- Discussion 2.2. The Mozart Effect in Clinical Practice
- How Neuroscience Studies Music
- Case Studies in Neuroscience
- Assignment 2.4. The Nova Film
- Case Studies in Neuroscience: The Gold Standard of Research
- Discussion 2.3. Using "The Gold Standard of Science"
- Activity 2.1. Compiling Music and the Brain Articles
- Assignment 2.5. Submitting Coloring Plates

### **Lesson 3. Subcortical and Cellular Structures**

- The Neuron
- Plasticity
- Assignment 3.1. Connecting Plasticity to Music
- Plasticity: Plasticity and Neuronal Connections
- Assignment 3.2. "The Baby's Brain: Wider than the Sky"
- Gray and White Matter
- Assignment 3.3. The Arcuate Fasciculus in Musicians
- Discussion 3.1. How "Deep Practice" Informs Your Clinical Practice
- Assignment 3.4. Submitting Coloring Plates

### **Lesson 4. Constructs in Neural Development**

- Plasticity and Development
- Critical Periods
- Assignment 4.1. Revisiting "The Baby's Brain: Wider than the Sky"
- Nature Versus Nurture
- Assignment 4.2. Musical Characteristics
- Nature Versus Nurture: Moving to the Beat
- Assignment 4.3. Film Review of "Genie"

### **Lesson 5. Neuroimaging**

- Brain Imaging Technologies
- Discussion 5.1. Imaging Technologies and the Brain
- Quiz 5.1. Imaging Techniques
- Neuroimaging and Music
- Assignment 5.1. Neuroimaging Methodology
- Brain Images of Select Diseases: Dementia & Down's Syndrome
- Assignment 5.2. Stress Logs
- Assignment 5.3. The Limits of Brain Imaging Technologies

### **Lesson 6. Movement and Movement Disorders**

- Movement
- Neural Structures of Movement:
- Activity 6.1. Simple and Complex Movement

- Discussion 6.1. Describing Movement
- Motor Diseases: Parkinson's Disease
- Assignment 6.1. The Characteristics of Parkinson's Disease
- Motor Diseases: Strokes
- Assignment 6.2. Risk Factors for Strokes
- Motor Diseases: Tourette's Syndrome
- Assignment 6.3. Tourette's Syndrome and Movement Activities
- Motor Diseases: Cerebral Palsy
- Assignment 6.4. Understanding Cerebral Palsy
- Quiz 6.1. Movement Disorders
- Assignment 6.5. Continue Stress Logs
- Music and Movement: Presentation from Music and the Brain
- Assignment 6.6. Submitting Coloring Plates

### **Lesson 7. The Emotional Brain**

- Assignment 7.1. Responses to Music
- The Limbic System
- Assignment 7.2. Key Structures of the Limbic System
- The Limbic System: The Amygdala
- Conscious and Unconscious Emotions
- Affective Disorders: Depression
- Assignment 7.3. Triggers of Depression
- Affective Disorders: Schizophrenia
- Assignment 7.4. "The Teenage Brain: A World of Their Own"
- Affective Disorders: Stress
- Assignment 7.5. Stress Patterns and De-Stressing
- Discussion 7.1. Using Music to De-stress
- Affective Disorders: Post-Traumatic Stress Disorder
- Assignment 7.6. The Impact of the Affective Brain

### **Lesson 8. Speech and Language**

- Defining Speech and Language
- Speech and Language Development
- Assignment 8.1. Assessing Speech/Language Development
- Developmental Speech and Language Disorders
- Assignment 8.2. Communication Deficits and Music Therapy
- Speech Disorders
- Assignment 8.3. Describing Dysarthric Speech
- Speech Disorders: Articulation and Phonological Disorders
- The International Phonetic Alphabet
- Language Disorders
- Quiz 8.1. Language and The Child's Brain
- Assignment 8.4. Describing Speech in 3 Profiles

### **Lesson 9. Hearing and Vision**

- The Auditory System
- Understanding Audiograms
- Auditory Disorders: Hearing Loss

- Discussion 9.1. The Range of Instruments
- Assignment 9.1. Hearing and Hearing Loss
- Discussion 9.2. Protecting Our Hearing
- The Visual System: Anatomy
- The Visual System: Physiology
- Visual Disorders: Left Neglect
- Visual Disorders: Agnosia and Prosopagnosia
- Quiz 9.1. Auditory and Visual Systems
- Assignment 9.2. Submitting Coloring Plates

## **Lesson 10. Memory and Memory Disorders**

- Memory
- Assignment 10.1. Enhancing and Disrupting Memory
- Amnesia
- Assignment 10.2. The Landmark Study of “H.M.”
- Amnesia and Musicians
- Discussion 10.1. Assessing Amnesia
- Assignment 10.3. Anterograde and Retrograde Amnesia
- Dementia
- Assignment 10.4. Dementia, Neurology, and Behavior

## **Lesson 11. Executive Functions**

- What Are Executive Functions?
- Discussion 11.1. Sequencing Daily Tasks
- Discussion 11.2. Completing a Goal-Directed Task
- Anatomy and Physiology of Executive Functions
- The Development of Executive Functions
- Assignment 11.1. Revisiting the Teenage Brain
- Quiz 11.1. Executive Functions and the Teenage Brain
- Disorders of Executive Functions Assignment 11.2. “Head Cases”

## **Lesson 12. Sensation**

- The Somatosensory System
- Proprioception
- Assignment 12.1. Understanding Proprioception
- Pain
- Assignment 12.2. “The Mystery of Chronic Pain”
- The Neuromatrix Theory of Pain
- Assignment 12.3. Connecting Theory to Experience
- Sensory Perception Disorders
- Pain Research
- Assignment 12.4. Music as a Placebo Effect
- Assignment 12.5. Submitting Coloring Plates

## **Lesson 13. Neural Processing of Music, Part 1**

- Music and Neuroscience
- Assignment 13.1. “The Musical Brain”
- Assignment 13.2. Studying Rhythm



- Discussion 13.1. Music, Music Therapy, and Neuroscience Conferences
- Adapting Research to Clinical Use
- Assignment 13.3. Assessing Musical Intelligence
- Hypermusia
- Discussion 13.2. Refining the Definition of Musical Intelligence
- Amusia
- Assignment 13.4. Understanding Amusia
- Infant Research
- Assignment 13.5. Children in Music and Movement

#### **Lesson 14. Neural Processing of Music, Part 2**

- The Chills Response and Musical Preferences
- Discussion 14.1. Music that Stimulates an Aesthetic Response
- Discussion 14.2. Is Music “Auditory Cheesecake?”
- Musicians' and Non-Musicians' Brains: Viva La Difference
- Discussion 14.3. Music Education in Music Therapy
- Assignment 14.1. Your Completed Personal Lexicon
- Assignment 14.2. The Impact of Advances in Neuroscience

#### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Musical Therapy**  
**MTH-520**  
**Clinical Music Improvisation**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair: Dr. Suzanne Hanser

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**Course Description:**

Clinical music improvisation is an indispensable, powerful, and effective tool for music therapists. It supports therapists in assessing and evaluating clients' progress, building clinical relationships, and creating shared music experiences with their clients. This course is designed to help students grow not only as music therapists, but also as musicians and individuals, by expanding their clinical skills, building upon their music abilities, and deepening their understanding of musicianship. Students learn how to assess, observe, and evaluate clients' responses to music through improvisation and develop their clinical music improvisation techniques by learning various music idioms, modes, formats, instrumentation, rhythms, and styles.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Improvise freely with their voices, and on their primary and other instruments;
- Deepen understanding and knowledge of different approaches and improve their techniques to clinical improvisation;
- Apply improvisation techniques in their work with a variety of clinical populations;
- Analyze the musical and psychological significance of a client's improvisation;
- Synthesize different techniques and approaches in developing their own personal improvisational style;
- Evaluate the effectiveness of an improvisation with regard to achieving clinical goals; and
- Enhance their musical development and personal growth by developing improvisation skills in various musical styles.

**Minimum Technical Requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins

- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

Textbooks & Required Readings

1. Aigen, K. (1998). Where Is Terry?: A process model for Nordoff-Robbins music therapy. *Paths of Development in Nordoff-Robbins Music Therapy* (pp.81-105). Glisum, NH: Barcelona Publishers.
2. K. E. Bruscia (Ed.), *Case Studies in Music Therapy*
3. Lee, C. A. & Houde, M. (2011). *Improvising in Styles. A workbook for music therapists, educators, and musicians.*
4. Mathieu, W. A. (1991). *The Listening Book*. Springfield, MA: Shambhala Publications. Inc.

Related Articles & Books

1. Austin, D. (2009). *The theory and practice of vocal psychotherapy: Songs of the self*. London: Jessica Kingsley Publishers.
2. Montello, L. (2002). *Essential Musical Intelligence*.(pp.64-67).Wheaton, IL: The Theosophical Publishing House.
3. Scheiby, B. (2006). Mia's Fourteenth - The symphony of fate: Psychodynamic improvisation therapy with a music therapy student in training. In K. E. Bruscia (Ed.), *Case Studies in Music Therapy* (pp.271-290). Glisum, NH: Barcelona Publishers.
4. Scheiby, B. B. (2013): Analytical Music Therapy. In: Wheeler, B. I. (Ed.)

### **Grading Criteria**

#### **A (93-100)**

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

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

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

**C+ (77-79)**

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

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grading**

- Online Introduction Video of themselves to Share with Other Students 2%
- Participation in Online Forum 14%
  - Mindful improvisation (wk1)
  - Youtube video clip project (wk2)
  - Cope with inner-critic in the forum section (wk3)
  - Working with clients who are not active in making music (wk4)
  - Music as a mirror of yourself (wk4)
  - Use of songs (wk5)
  - Reaction to the article (wk6)
  - Forum questions about chord progressions in minor keys (wk6)
  - Using voice and lyric writing in clinical improvisation (wk7)
  - Blues (wk9)
  - When challenge is necessary clinically (wk10)

- o Moving to the next level in the therapeutic relationship (wk11)
  - o Your own voice and musical styles (wk12)
  - o Tonal and atonal (wk13)
- Weekly Journal entrees – both written and recorded improvisations 12%
- Weekly assignments 22%
  - o “Music Key” 1-2 page paper (wk1)
  - o Music with Pentatonic scale : recording and narrative (wk2)
  - o One page essay about mindful improvisation (wk2)
  - o Analytical Music Therapy (AMT): Read and write answers (wk3)
  - o Japanese Pentatonic scale: Post the recording and narrative (wk3)
  - o Video case example “Musical Wombs”: Study and write your answers (wk4)
  - o Video case study of J (wk5)
  - o Solo and duet exercises (wk5)
  - o Create chord progressions(wk6)
  - o Essay for the case study of Rosa (wk7)
  - o Embellish chord progressions (wk7)
  - o Listening to blues recordings and apply them to therapy settings(wk9)
  - o Blues phrasing exercises (wk9)
  - o Sharing improvisation with a classmate (wk9)
  - o Write paper about the case study “Where Is Terry?” (wk10)
  - o Blues (wk10)
  - o Responding to your classmate’s improvisation (wk10)
  - o Case Study “Where Is Terry?” (cont.) (wk11)
  - o Middle Eastern Idioms: Create ostinatos and melodies (wk11)
  - o Case Study “Finding Beauty Out of Pain”: Write your answers to the questions (wk12)
  - o Combining styles (wk12)
  - o Colouring technique (wk12)
  - o Architectural Tonic and Atonality (wk13)
- Mid-term Projects 25%
  1. Plan your session
  2. Compose a song for therapy
  3. Self-reflection on mindful improvisation
- Final Projects 25%
  1. Your own style in clinical music improvisation
  2. Summary and a composition for therapy
  3. Self-reflection of mindful improvisation practice

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and

appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which

has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline:**

#### **Lesson 1. Introduction to Clinical Improvisation**

- Discussion 1.1. Introductions
- Exploration: What is Clinical Music Improvisation?
- Improvisation in Various Music Therapy Approaches
- Assignment 1.1. "Music Keys"
- Assignment 1.2. Video Search
- Mindfulness: Understanding Mindfulness and Mindful Music Improvisation
- Discussion 1.2. Introduce Yourself through Improvised Music

#### **Lesson 2. Musicianship, Mindfulness, and The Pentatonic Scale**

- Technique: Pentatonic Scale
- Activity 2.1. Pentatonic Scale Exercise
- Assignment 2.1. Pentatonic Scale Recording
- Technique: Japanese Pentatonic Scale
- Activity 2.2. Japanese Pentatonic Scale Exercise
- Assignment 2.2. Japanese Pentatonic Scale Recording
- Exploration: Improvisation in Analytical Music Therapy (AMT)
- Assignment 2.3. AMT
- Mindfulness: Coping with Your Inner Critic
- Journal: Wandering Mind
- Journal: Changes and Progress

### **Lesson 3. Clinical Goals and Strategies of Approach**

- Case Study: Baris
- Discussion 3.1. Musical Apprehension
- Case Study: Baris and the "Musical Womb"
- Assignment 3.1. "Musical Womb"
- Technique: Pentatonic Scale Patterns
- Activity 3.1. Pentatonic Scale Patterns Exercise
- Mindfulness: Music as a Mirror of Yourself, Journal Entry

### **Lesson 4. Use of Songs and Song Format in Therapy**

- Exploration: Understanding the Effects of Using Songs and Song Format
- Discussion 4.1. Popular Songs
- Case Study: "J"
- Assignment 4.1. Case Study "J."
- Discussion 4.2. Song Form
- Technique: Commonly Used Chord Progressions in Major Keys
- Assignment 4.2. Popular Progression
- Discussion 4.3. Clinical Songwriting: Case Analysis
- Assignment 4.3. "Shifting Gears" with the Groove in Music Therapy
- Mindfulness

### **Lesson 5. Create Your Own Chord Progressions**

- Discussion Assignment 5.1. Sample Bruscia Article
- Technique: Commonly Used Chord Progressions in Minor Keys
- Activity 5.1. Commonly Used Chord Progressions in Minor Keys
- Discussion 5.2. Minor Chord Progressions
- Assignment 5.1. Create Your Own Progression
- Mindfulness: Expressing Your Feelings through Improvisation

### **Lesson 6. Vocal Techniques and Lyric Writing**

- Exploration: Vocal Techniques and Lyric Writing in Clinical Improvisation
- Discussion 6.1. Your Vocals in Clinical Improvisation
- Case Study: Rosa
- Assignment 6.1. Case Study: Rosa
- Technique: Accompaniment Patterns and Accompaniment Embellishment
- Assignment 6.2. Embellish Your Own Progression
- Mindfulness: Voice and Lyrics

### **Lesson 7. Midterm Projects**

- Project 1: Plan Your Own Music Therapy Session
- Project 2: Compose a Song for Therapy
- Project 3: Reflection of Your Process through Mindful Improvisation

### **Lesson 8. The Blues**

- Exploration: Use of Blues in Music Therapy
- Exploration: The Blues in Clinical Practice
- Discussion 8.1. The Blues in Your Personal and Professional Life



- Technique: The Blues
- Activity 8.1. The Blues
- Technique: Phrasing and Rhythm in the Blues
- Technique: Form and Harmony in the Blues
- Activity 8.2. Form and Harmony in the Blues
- Assignment 8.1. The Blues: Listen and Respond
- Mindfulness: Sharing and Listening to Your Classmates' Improvisation

## **Lesson 9. Approaches to Confrontation and Conflict**

- Exploration: When Challenges and Confrontation Are Necessary to Facilitate Clients' Growth
- Discussion 9.1. Challenging Clients
- Case Study: "Where is Terry?"
- Assignment 9.1. Case Study: "Where is Terry?"
- Discussion 9.2. Reactions and Alternatives to Terry's Therapy
- The Blues: A Clinical Application
- Discussion 9.3. Response to Terry Case
- Assignment 9.2. Analysis Paper
- Technique: Blues Grooves and Accompaniments
- Activity: Blues Grooves and Accompaniment Exercises
- Mindfulness: Responding to Your Classmates' Improvisation through Music

## **Lesson 10. Jazz**

- Exploration: Jazz in a Music Therapy Context
- Exploration: Jazz in a Cultural and Historical Context
- Technique: The Musical Elements of Jazz
- Technique: Jazz Form, Bass Lines, and Chromaticism
- Assignment 10.1. Playing Rhythm Changes
- Assignment 10.2. Jazz Explorers
- Assignment 10.3. Creating Music
- Discussion 10.1. Playin' in the Band
- Assignment 10.4. Analysis Paper
- Mindfulness

## **Lesson 11. Clinical Music Intervention and Double-Harmonic Sounds**

- Exploration: Where Is Terry? (cont.)
- Discussion 11.1. Intervention
- Assignment 11.1. Case Study: "Where is Terry?" 2
- Technique: The Double Harmonic Scale
- Why "Arabic"?
- Activity 11.1. Double Harmonic Exercises
- Assignment 11.2. Playing the Double Harmonic Scale
- Mindfulness: Classmate Improvisation (cont.)
- Assignment 11.3. Partnered Improvisation Recording

## **Lesson 12. Finding Your Own Voice**

- Exploration: Integrating Learned Approach, Techniques, and Skills
- Case Study: Rosa, Continued: Finding Beauty out of Pain

- Assignment 12.1. Case Study: Rosa
- Discussion 12.1. Finding Your Own Voice
- Technique: Combining Styles and Tone Coloring
- Activity 12.1. Combined Styles and Tone Coloring Exercises
- Assignment 12.2. Your Improvisation

### **Lesson 13. Finding Your Own Voice and Beyond: Atonality**

- Exploration: Tonality and Atonality in Clinical Improvisation
- Technique: Atonality
- Activity 13.1. Atonality Exercise
- Discussion 13.1. Atonal Improvisation
- Case Study: James
- Assignment 13.1. Case Study: James
- Mindfulness: Architectural Tonic and Atonality
- Assignment 13.2. Solo Exercise

### **Lesson 14. Final Project**

- Final Project 1: Your Approach
- Final Project 2, Part I: Techniques in Action
- Final Project 2, Part II: Techniques in Action
- Final Project 3: Reflection

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music  
Master of Arts in Music Therapy  
MTH-550  
Research Design and Methodology  
3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director: Dr. Suzanne Hanser

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**Course Description**

The course informs students about many of the ways that they may test their beliefs and hypotheses. The course also advances students' understanding of quantitative, qualitative, and mixed methods inquiries. Students read about various types of research designs that have been used by fellow music therapists to further the profession. These include: principles and approaches in qualitative health research, including responsibilities, ethics, and values; interviews; phenomenological research approaches; observational methods/documentary sources; reflexive methods such as participant observer, case studies, single subject studies, and small-n research; applied behavior analysis; survey research and correlation regression; experimental design and pre-experimental design (as well as feasibility/pilot studies and concepts in health research). In this course, students sample various behavioral and empirical research genres in order to address key research questions about music therapy.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Evaluate a variety of qualitative, quantitative, and mixed research designs;
- Compare research genres that have been used in a research agenda;
- Analyze, compare, and contrast various music research projects;
- Design and experiment with aspects of various research designs in order to better understand them;
- Develop a preliminary music therapy proposal utilizing some of these designs;
- Evaluate the credibility and ethics of research conclusions based on design choice;
- Create a research agenda for your personal research interest that includes multiple research design options; and
- Compose an introduction and methods sections suitable for a music therapy journal article.

## Minimum Technical Requirements

### Computer

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### Course Materials

#### Books

- Green, J., & Thorogood, N. (2009). *Qualitative methods for health research (2nd ed.)*. Thousand Oaks, California: SAGE Publications.
- Wheeler, B. (2005). *Music therapy research (2nd ed.)*. Ed. Gilsum, NH: Barcelona Publishers.
- American Psychological Association (2012). *Publication Manual of the American Psychological Association* (6th Edition). Washington, DC: American Psychological Association.

#### Articles and Individual Chapters

- Ghetti, C. M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*. 50(2), 93-122. (Lesson 1)
- Ghetti, C. M. (2011). Active music engagement with emotional-approach coping to improve well-being in liver and kidney transplant recipients. *Journal of Music Therapy*. 48(4), 463-485. (Lesson 1)
- Hanser, S.B. (1996). Evolution of a research experiment. *Music Therapy International Report*, 10, 20-23. (Lesson 1)
- Hanser, S.B., Larson, S.D., & O'Connell, A.S. (1983). The effect of music on relaxation of expectant mothers during labor. *Journal of Music Therapy*, 22(1), 50-58. (Lesson 1)
- Hanser, S.B., & Saper, R. (2014). *Massage Therapy vs. Music Therapy vs. Usual*

- Care in an Inpatient Setting: A Pilot Study*. Unpublished paper. (Lesson 1)
- Lindenfeiser, K. J., Grocke, D., & McFerran, K. (2008). Bereaved parents' experiences of music therapy with their terminally ill child. *Journal of Music Therapy*, 45(3), 330-348. (Lesson 4)
  - Whitehead-Pleaux, A. M., Zebrowski, N., Baryza, M. J., & Sheridan, R. L. (2007). Exploring the effects of music therapy on pediatric pain: Phase 1. *Journal of Music Therapy*, 44(3), 217-241. (Lesson 4)
  - Pothoulaki, M., Macdonald, R., & Flowers, P. (2012). An interpretative phenomenological analysis of an improvisational music therapy program for cancer patients. *Journal of Music Therapy*, 49(1), 45-67. (Lesson 5)
  - Ghetti, C. M. (2011). Clinical practice of dual-certified music therapists/child life specialists: A phenomenological study. *Journal of Music Therapy*, 48(3), 317-345. (Lesson 5)
  - Kawulich, B. (2005). Participant observation as a data collection method. *Forum: Qualitative Social Research*, 6(2). Retrieved from <http://www.qualitative-research.net/index.php/fqs/article/view/466/996> (Lesson 6)
  - Hara, M. (2011). Music in dementia care: Increased understanding through mixed research methods. *Music and Arts in Action*, 3(2), 34-58. (Lesson 6)
  - Smith, L., Bratini, L., Chambers, D., Jensen, R.V., & Romero, L. (2010). Between idealism and reality: Meeting the challenges of participatory action research. *Action Researcher*, 8(4), 407-425. (Lesson 6)
  - Smith, L., & Romero, L. (2010). Psychological interventions in the context of poverty: Participatory action research as practice. *American Journal of Orthopsychiatry*, 80(1), 12-25. (Lesson 6)
  - Smith, L., Davis, K., & Bhowmik, M. (2010). Youth participatory action research groups as school counseling interventions. *Professional School Counseling*, 14(2), 174-182. (Lesson 6)
  - O'Callaghan, C. (2012). Grounded theory in music therapy research. In *Journal of Music Therapy Research*, 49(3), 236-277. (Lesson 7)
  - Bradt, J. (2010) The effects of music entrainment on postoperative pain perception in pediatric patients. *Music and Medicine*, 2, 150-157. (Lesson 8)
  - Brownell, M. D. (2002). Musically adapted social stories to modify behaviors in students with autism: Four case studies. *Journal of Music Therapy*, 39(2), 117-144. (Lesson 8)
  - Hanser, S., Butterfield-Whitcomb, J., & Kawata, M. (2011). Home-based music strategies with individuals who have dementia and their family caregivers. *Journal of Music Therapy*, 48(1), 2-27. (Lesson 8)
  - Jellison, J. A., & Gainer, E. W. (1995). Into the mainstream: A case-study of a child's participation in music education and music therapy. *Journal of Music Therapy*, 32(4), 228-247. (Lesson 8)
  - Saarikallio, S. (2012). Development and validation of the brief music in mood regulation scale (B-MMR). *Music Perception*, 30(1), 97-105. (Lesson 9)
  - Merker, B., Bergström-Isacsson, B., & Engerström, I.W. (2001). Music and the Rett disorder: The Swedish Rett Center survey. *Nordic Journal of Music Therapy*, 10(1), 42-43. (Lesson 9)
  - Steele, A. L., & Young, S. (2008). A comparison of music education and music therapy majors: Personality types as described by the Myers-Briggs type indicator and demographic profiles. *Journal of Music Therapy*, 45(1), 2-20. (Lesson 9)

- Clark, I., Baker, F., & Taylor, N.F. (2012). The effects of live patterned sensory enhancement on group exercise participation and mood in older adults in rehabilitation. *Journal of Music Therapy*, 49(2), 180-204. (Lesson 10)
- Belgrave, M. (2011). The effect of a music therapy intergenerational program on children and older adults' intergenerational interactions, cross-age attitudes, and older adults' psychosocial well-being. *Journal of Music Therapy*, 48(4), 486-508. (Lesson 10)
- Bradt, J. (2012a). Randomized controlled trials in music therapy: Guidelines for design and implementation. *Journal of Music Therapy*, 49(2), 120-149. (Lesson 11)
- Bradt, J. (2012b). Mixed methods research in music therapy research. *Journal of Music Therapy*, 50(2), 123-148. (Lesson 11)
- Hanser, S.B., & Thompson, L.W. (1994). Effects of a music therapy strategy on depressed older adults. *Journal of Gerontology*, 49(6), 265-269. (Lesson 11)
- Robb, S., Burns, D., Stegenga, K.A., Haut, P.R., Monahan, P.O., Meza, J.,...Haase, J.E. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. *Cancer*, 120(6), 909-917. doi: 10.1002/cncr.28355. (Lesson 11)
- Silverman, M. (2010). Perceptions of music therapy interventions from inpatients with severe mental illness: A mixed-methods approach. *The Arts in Psychotherapy*, 37(3), 264-268. (Lesson 11)
- Hanser, S.B., Bauer-Wu, S., Kubicek, L., Healey, M., Manola, J., Hernandez, M., & Bunnell, C. (2006). Effects of a music therapy intervention on quality of life and distress in women with metastatic breast cancer. *Journal of the Society for Integrative Oncology*, 5(1), 14-23. (Lesson 12)
- Robb, S., Burns, D., Stegenga, K.A., Haut, P.R., Monahan, P.O., Meza, J.,...Haase, J.E. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. *Cancer*, 120(6), 909-917. doi: 10.1002/cncr.28355. (Lesson 12)
- LaGasse, A.B. (2013) Pilot and feasibility studies: Application in music therapy research. *Journal of Music Therapy*, 50(4), 304-320. (Lesson 13)
- Robb, S. (2013) The power of the pilot. *Journal of Music Therapy*, 50(1), 3-5. Retrieved from: <http://jmt.oxfordjournals.org/content/50/1/3.full.pdf+html> (Lesson 13)
- Clair, A.A. (2012) A feasibility study of the effects of music and movement on physical function, quality of life, depression, and anxiety in patients with Parkinson disease. *Music and Medicine*, 4(1), 49-55. Retrieved from: <http://mmd.sagepub.com/content/4/1/49.full> (Lesson 13)
- Wan, C.Y., Bazen, L., Baars, R., Libenson, A., Zipse, L., Zuk, J.,...Schlaug, G. (2011) Auditory-Motor Mapping Training as an intervention to facilitate speech output in non-verbal children with autism: A proof of concept study. *PLOS ONE*, 6(9): e25505. doi:10.1371/journal.pone.0025505. Retrieved from: <http://www.plosone.org/article/info%3Adoi%2F10.1371%2Fjournal.pone.0025505> (Lesson 13)

### **Recommended Further Reading**

- Ornstein, M. (2013). *A companion to survey research*. Newbury Park, CA: Sage Publications. (Lesson 9)
- Fink, A., and Kosekoff, J. (1985). *How to conduct surveys*. Newbury Park, CA: Sage Publications. (Lesson 9)
- Fink, A. (1995). *How to design surveys*. London: Sage Publications. (Lesson 9)
- Gideon, L. (Ed.) (2012). *Handbook of survey methodology for the social sciences*. New York: Springer Science and Business Media. (Lesson 9)

### **Grading Criteria**

#### **A (93-100)**

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

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

#### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

#### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

#### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

#### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

#### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Grade Determination**

Weekly Discussions and Assignments 70%

Final Project 30%

Each weekly lesson has one to two discussion forums and an assignment in which students read selections of published research and evaluate as well as apply to their own research. The final project in this course requires students to design a research project and write the introduction, methods and references sections for this project. This project should be approached as being part of the paper that could well be published in a music therapy journal after the study has been completed.

**Course Prerequisites:** Successful completion of MTH-510

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress



and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires

significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Lesson 1. Setting a Research Agenda; Evolution of a Research Experiment**

- Discussion 1.1. Introductory Discussion
- Assignment 1.1. A Research Experiment
- Assignment 1.2. Prelude to a Research Experiment
- Assignment 1.3. Fast Forward
- Assignment 1.4. Other Research Agendas
- Assignment 1.5. Your Research Agenda

### **Lesson 2. Principles and Approaches in Qualitative Health Research**

- About Qualitative Research
- Qualitative Research Design
- Criticisms of Qualitative Research
- Emphasizing the “Quality” in Qualitative
- Discussion 2.1. Evaluating Qualitative Research
- Assignment 2.1. Your Research Question

### **Lesson 3. Responsibilities, Ethics, and Values**

- Responsibilities to Your Subjects
- Ethical Review and Practice
- Informed Consent and Confidentiality
- Ethical Concerns in Different Settings
- Debriefing
- Discussion 3.1. Ethics
- Responsibilities to Yourself and Your Colleagues
- Discussion 3.2. Ethics, Part 2
- Assignment 3.1. Stakeholders and IRB

### **Lesson 4. Interviews and Focus Groups**

- Interviews: An Overview
- Individual Interviews
- Focus Groups
- Discussion 4.1. Read and Respond
- Assignment 4.1. Conduct an Interview

### **Lesson 5. Phenomenological Research and Hermeneutics**

- Phenomenology
- Hermeneutics
- Discussion 5.1. Pros and Cons
- Assignment 5.1. Read and Respond

### **Lesson 6. Observational Methods: Participant Observation and Ethnography**

- Observational Methods
- Planning a Participant Observation Study
- Maintaining Validity
- Discussion 6.1. Read and Respond

- Participatory Action Research
- Discussion 6.2. Read and Respond
- Assignment 6.1. Observation Study

### **Lesson 7. Documentary Sources and Analyzing Qualitative Data**

- Documentary Sources
- Discussion 7.1. Identify a Narrative Inquiry
- Analyzing Qualitative Data
- Approaches to Coding Data
- Reliability and Validity
- Assignment 7.1. Create a Narrative Analysis

### **Lesson 8. Single Subject Studies, Case Studies, Small-N Research, and Applied Behavior Analysis Designs**

- The Case Study
- Discussion 8.1. Read and Respond
- Applied Behavior Analysis Designs
- Assignment 8.1. Read and Respond

### **Lesson 9. Survey and Questionnaire Research**

- Conducting Survey Research
- Survey Design
- Sampling
- Sampling Bias
- Music Therapy Applications
- Assignment 9.1. Write a Survey
- Assignment 9.2. Surveys in Music Therapy

### **Lesson 10. Experimental Research Designs: Pre-Experimental Designs**

- Designing Pre-experimental Investigations
- Principles for Designing Pre-Experimental Investigations
- Discussion 10.1. Music Therapy Applications
- Assignment 10.1. Pre-Experimental Design

### **Lesson 11. Experimental Research Designs: Randomized Controlled Designs and Mixed Methods**

- Designing Randomized Controlled Trials
- RCTs in Music Therapy
- Discussion 11.1. RCTs in Music Therapy
- Discussion 11.2. Mixed Methods Research
- Assignment 11.1. RCT and Mixed Method Design

### **Lesson 12. Experimental Research Designs: The CONSORT Statement**

- The CONSORT Statement
- Other Research Guidelines
- Discussion 12.1. Read and Respond
- Assignment 12.1. Select a Design

**Lesson 13. Feasibility and Pilot Studies**

- Characteristics of Pilot and Feasibility Studies
- Differences between Pilot and Feasibility Studies
- A Note on Sample Size and “Power”
- Discussion 13.1. Pilots and Preliminaries
- Assignment 13.1. Report of a Feasibility Study in Music Therapy
- Proof of Concept Study
- Discussion 13.2. Proof of Concept Study

**Lesson 14. Pure and Applied Research, Collaboration, and Writing Up Your Research**

- Pure and Applied Research
- Working with Collaborators
- Writing Up Your Work
- Practical Concerns
- Discussion 14.1. Know Your Audience
- Assignment 14.1. Final

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music  
Master of Arts – Music Therapy  
MTH-551  
Advanced Research Methods  
3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director: Dr. Suzanne Hanser

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**Course Description**

This course emphasizes quantitative data analysis, statistical testing, and interpreting research results. Students learn procedures for categorizing, organizing, coding, and cleaning data. Additionally, they learn how best to present their data through visual displays such as tables and graphs. They also learn how to compute, interpret and present both descriptive statistics about their sample and inferential statistics to generalize to the population of interest. These statistics are explained both computationally as well as theoretically. Students learn basic probability theory and its connection to hypothesis testing. The course also examines how to evaluate research critically for potential artifacts and the process of meta analysis for quantitatively synthesizing other research studies. Students have hands-on practical experience using SPSS student software to analyze real data throughout the course.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- Describe, assess, and choose appropriate statistical procedures for different research questions;
- Assemble, describe, and analyze data with and without SPSS software and interpret the results;
- Evaluate statistical approaches and results in published music therapy research;
- Analyze artifacts that could threaten the validity of your (or someone else's) proposed research study; and
- Synthesize appropriate data analysis strategies for three of your proposed research designs.

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

**Minimum PC system requirements:**

- Windows XP, Vista or 7

- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

### **Minimum Mac system requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

- Levin, J., Fox, J.A., & Forde, D.R. (2014). *Elementary statistics in social research* (12th ed.). Boston, MA: Pearson, and accompanying General Social Survey Data Set
- American Psychological Association. (2010). *Publication manual of the American Psychological Association, 6th Edition*. Washington, DC: APA. [www.apa.org/books](http://www.apa.org/books)
- SPSS software student version

### **Additional Materials:**

- Booth W. C., Colomb, G.C., & Williams, J.M. (2008). Chapter 15: Communicating evidence visually. In *The craft of research* (3rd ed.) (pp. 213-231). Chicago: University of Chicago Press. (Lesson 1)
- Mandel, S. E., Hanser, S. B., Secic, M., & Davis, B. A. (2007). Effects of music therapy on health-related outcomes in cardiac rehabilitation: A randomized controlled trial. *Journal of Music Therapy, 44*(3), 176-197. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L02/02g\\_MandelHanser-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L02/02g_MandelHanser-ibmc.pdf) (Lesson 2)

- Field, A. (2005). Effect sizes. Retrieved from <http://www.statisticshell.com/docs/effectsizes.pdf> (Lesson 5)
- Coe, R. (2002, September). *It's the effect size, stupid*. Paper presented at the Annual Conference of the British Educational Research Association, University of Exeter, England. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L05/05g\\_effect\\_size-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L05/05g_effect_size-ibmc.pdf) (Lesson 5)
- Hanser, S.B., & Thomas, L.W. (1994). Effects of a music therapy strategy on depressed older adults. *Journal of Gerontology*, 49(6), 265-269. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L05/05g\\_HanserThompson-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L05/05g_HanserThompson-ibmc.pdf) (Lesson 5)
- Gold, C., Rolvsjord, R., Mössler, K., & Stige, B. (2013). Reliability and validity of a scale to measure interest in music among clients in mental health care. *Psychology of Music*, 41(5), 665-682. Retrieved from [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L09/09x-Reliability\\_and\\_validity\\_of\\_a\\_scale\\_to\\_measure\\_interest\\_in\\_music\\_among\\_clients\\_in\\_mental\\_health\\_care-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L09/09x-Reliability_and_validity_of_a_scale_to_measure_interest_in_music_among_clients_in_mental_health_care-ibmc.pdf) (Lesson 9)
- Yang, C., Chen, C., Chu, H., Chen, W., Lee, T., Chen, S., & Chou, K. (2014). The impact of group music therapy on depression and cognition in elderly persons with dementia: A randomized controlled study. *Biological Research for Nursing*, 16, 209-217. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L11/11x\\_PsychiatricInpatientsRCT-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L11/11x_PsychiatricInpatientsRCT-ibmc.pdf) (Lesson 11)
- Standley J.M. (1986). Music research in medical/dental treatment: Meta-analysis and clinical application. *Journal of Music Therapy* 3(2). 56-122. (Lesson 12)
- Chabris, C.F. (1999). Prelude or requiem for the "Mozart effect"? *Nature*, 400(674), 826-827. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L12/12x\\_Prelude\\_or\\_requiem\\_for\\_the\\_Mozart\\_effect-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L12/12x_Prelude_or_requiem_for_the_Mozart_effect-ibmc.pdf) (Lesson 12)
- Rothstein, H.R., & Hopewell, S. (2009). Chapter 6: Grey literature. In H. Cooper, L.V. Hedges, J.C. Valentine (Eds.) *The handbook of research synthesis & meta-analysis* (2nd ed.) (pp. 103-125). New York: Russell Sage Foundation. Retrieved from [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L12/12x\\_Grey\\_Literature-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L12/12x_Grey_Literature-ibmc.pdf) (Lesson 12)
- Johnson, C.Y. (2014, May 30). Harvard report shines light on ex-researcher's misconduct. *The Boston Globe*. Retrieved from: [http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L13/13x\\_Harvard\\_report\\_shines\\_light\\_on\\_ex%20ADresearchers\\_misconduct%20-ibmc.pdf](http://c59d76b31b7b98352756-24fe9c0c2201b4b20c04379224d3e2c5.r33.cf1.rackcdn.com/L13/13x_Harvard_report_shines_light_on_ex%20ADresearchers_misconduct%20-ibmc.pdf) (Lesson 13)
- Roediger, H.L. (2012, February). Psychology's woes and a partial cure: The value of replication. *Observer*, 25. Retrieved from: <http://www.psychologicalscience.org/index.php/publications/observer/2012/february-12/psychologys-woes-and-a-partial-cure-the-value-of-replication.html> (Lesson 13)

#### Recommended reading:

- Rosenthal, R., Rosnow, R. L. & Kazdin, A. E. (2009). *Artifacts in behavioral research*, New York: Oxford University Press
- Hunt, M. (1997). *How science takes stock: The story of meta-analysis*. New York:

Russell Sage Foundation.

- Cooper, H., Hedges, L.V., & Valentine, J.C. (2009). *The handbook of research synthesis and meta-analysis* (2nd ed.). New York: Russell Sage Foundation

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The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.



### **Course Activities, Participation, and Preparation**

Courses generally include material assignments (writing, transcribing, sequencing, scoring etc.), reading and listening assignments, a midterm project/exam, and a final project/exam. Please keep copies of all of your work, as many classes require you to provide a course portfolio at the end of the semester. In an online course, class participation is evaluated based on your completion of all activities in the course, including participation in class forums, and completing all ungraded self-assessment quizzes and activities. You are required to complete any assigned reading, contribute to the forums, and submit your assignments on time.

### **Assessment Requirements**

There are 3-4 weekly assignments. They include computations, interpretations of statistics, short writing assignments and discussion forum contribution. There is a final project requiring an evaluation of the student's research designs, and proposed data analysis plans.

### **Grade Determination**

Weekly Assignments 70%

Final Project 30%

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions

must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered

as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1. Getting Friendly with Your Data: Descriptive Statistics, Part 1**

- Discussion 1.1. Meet and Greet
- Categorizing the Data
- Activity 1.1. Categorizing Types of Data
- Organizing and Displaying the Data
- Discussion 1.2. Interpreting Tables
- Discussion 1.3. Interpreting Graphs
- Misleading Graphs
- Activity 1.2. Tables and Graphs

#### **Lesson 2. Descriptive Statistics, Part 2: Central Tendency and Variability**

- Three Measures of Central Tendency: Mean, Median, and Mode
- Which Measure of Central Tendency to Calculate/Report?
- Outliers
- Influence of Outliers on the Mean
- Trimmed Mean
- Weighted Mean
- Activity 2.1. Calculating a Central Tendency
- Measures of Spread/Variability
- Discussion 2.1. Calculating Variability
- Comparing Variability
- Activity 2.2. Interpreting Histograms
- Coefficient of Variation (CV)
- Activity 2.3. Read and Interpret: Descriptive Statistics

#### **Lesson 3. Introduction to Inferential Statistics: The Basis of Decision-Making Research**

- What are Inferential Statistics? Why Use Them?
- Probability: Rules and Distribution
- Probability Distribution and the Normal Curve
- Z-Scores/Standard Scores
- Discussion 3.1. Z-Scores and Probability
- Discussion 3.2. Identifying Bias
- Testing Sample and Population Means
- Confidence Intervals
- Comparing Means Using Estimate from the Sample Variance
- Activity 3.1. Calculating and Interpreting Confidence Intervals

#### **Lesson 4. Comparing Differences Between Two Groups with t-Tests**

- When to Use the t-Test? What Types of Designs and Data Is It Best for?
- Comparing Signal to Noise
- Discussion 4.1. Comparing Two Groups: Signal to Noise
- Calculating t-Tests
- Activity 4.1. Calculating t-Tests
- Calculating t-Tests

- What are Degrees of Freedom?
- Interpretation
- Activity 4.2. Interpreting t-Tests
- One-Tailed vs. Two-Tailed

### **Lesson 5. t-Test, Part 2: Effect Sizes, Assumptions of t, and Comparing Two Dependent Groups**

- Effect Sizes: What Do They Measure?
- Discussion 5.1. Effect Sizes
- The Effect Size of d
- Activity 5.1 Calculating and Interpreting Effect Size of d
- What Will Make t Larger?
- Assumptions of t
- Discussion 5.2. Dependent Samples
- Dependent Sample/Matched Pair/Correlated t-Test
- Discussion 5.3. Calculating and Interpreting Dependent t-Tests
- Activity 5.2. Computing and Interpreting t-Tests
- Quiz 5.1. Terminology

### **Lesson 6. Comparing More Than Two Groups: Analysis of Variance (ANOVA) and the F Ratio**

- Comparing More Than Two Groups
- What Are the Sources of Variance?
- Activity 6.1. Perform an Analysis of Variance
- Interpreting the ANOVA
- Mean Squares (MS)
- How to Increase F
- Omnibus Test/Post Hoc Tests
- Activity 6.2. Computer Exercise #4
- Discussion 6.1. Read and Interpret

### **Lesson 7. Analysis of Variance, Part 2: Two Way/Factorial Anovas**

- Two-Way Analysis of Variance
- Activity 7.1. From One Factor to Two Factors
- New Sources of Variance
- Interpreting the Two-Way ANOVA
- Interpreting the Fs
- Activity 7.2. Interpreting Interactions
- Assumption of Homogeneity and Effect Size Eta Squared
- Activity 7.3. Computing and Interpreting Two-Way ANOVA

### **Lesson 8. Describing Relationships: Correlation Coefficients**

- Pearson Correlation Coefficient
- Discussion 8.2. Estimating Relationships
- Estimating Relationships
- Calculating Correlations
- Interpreting r
- Activity 8.1. Identifying Hypotheses

- Activity 8.2. Calculating and Interpreting Pearson  $r$
- “Correlation Does Not Imply Causation” and Other Spurious Conclusions to Avoid
- Discussion 8.3. Critiquing Correlations
- Assumptions of Pearson  $r$
- Other Potential Problems to Be Aware of With Correlations

### **Lesson 9. Correlations, Part 2**

- Correlations with Non-Interval Data
- Spearman's Rank Order Correlational Coefficient
- Discussion 9.1. Calculating and Interpreting Spearman's Rank Order Correlation Coefficient
- Activity 9.1. Analysis of Rank Order
- Application of Correlations
- Discussion 9.2. Evaluating a New Scale
- Inter-rater Reliability
- Repeated Measures Design

### **Lesson 10. More on Nonparametrics: Chi-Square**

- Chi-Square
- Table of Counts/Cross Tab Tables
- Discussion 10.1. Interpretation of Chi-Square
- Effect Size of Chi-Square
- Activity 10.1. Calculating and Interpreting Chi-Square
- Chi-Squares Larger than 2x2
- Activity 10.2. Interpreting a 4x2 Table
- Larger Frequency Tables
- Discussion 10.2. Alternative Interpretations
- Occam's Razor

### **Lesson 11. Nonparametric Tests Continued: Mann-Whitney U and Kruskal-Wallis Tests.**

#### **Review of Appropriate Statistical Procedures**

- Mann Whitney U test
- Activity 11.1. Calculating and Interpreting Mann Whitney
- Kruskal-Wallis Test
- Activity 11.2. Calculating and Interpreting Kruskal-Wallis
- Discussion 11.1. Nonparametric Tests: Read and Interpret
- Activity 11.3. Self-Graded Assignment: Choosing the Right Statistic

### **Lesson 12. Meta-Analysis**

- The Story of Meta-Analysis
- Primary Purposes: to Combine and Contrast
- Activity 12.1. Prelude or Requiem for the Mozart Effect
- Conducting the Meta-Analysis
- Discussion 12.1. Locating the Grey Literature
- Activity 12.2. Interpreting a Meta-Analysis
- Criticisms of Meta-Analysis and Rebuttals
- Meta-Analysis in the Next 25 Years

- Discussion 12.2. The Future of Meta-Analysis

### **Lesson 13. "People Studying People": Artifacts in Behavioral Research**

- Subject-Experimenter Effects
- Discussion 13.1. Pygmalion in the Classroom
- Experimenter Expectancy Effects
- Reducing Interactional Effects
- Noninteractional Experimenter Effects
- Discussion 13.2. Experimenter Effects
- Reducing Noninteractional Effects
- Subject Effects
- Reducing Subject Effects
- Activity 13.1. Identifying Artifacts

### **Lesson 14. Final**

- Must the data set be, all in preparation for the results and discussion sections of your paper.

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts in Music Therapy**  
**MTH-552**  
**Music Therapy Practice in Conventional Medicine**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course enhances a student's ability to practice music therapy in conventional medical settings. Students build upon studies in neuroscience and apply neurological music therapy protocols in clinical practice. They connect neuroscience with the elements of music that have the power to commit change that is measurable, meaningful, and relevant to the patient's treatment plan and overall well-being. Students also explore key needs of various medical populations and select appropriate clinical interventions. As students analyze music therapy in medical literature, they cultivate an ability to communicate about the music therapy profession with medical colleagues. Students also synthesize knowledge of medical terminology and constructs as they analyze situations and apply ethical choices in clinical practice.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Describe, in brief, the evolution of music therapy as related to conventional medicine;
- Evaluate key features and needs of various medical populations, their caregivers, and the music therapists who assist them;
- Assess the need for theoretical models for music;
- Compare and select neurologic music therapy protocols;
- Synthesize knowledge of medical terminology and constructs;
- Select appropriate clinical interventions based on presenting symptoms;
- Analyze published articles in the field both in music therapy journals and in other prominent medical journals;
- Create an in-service presentation for an audience of medical professionals; and
- Analyze and choose ethical and tactful methods in clinical practice.

**Minimum Technical Requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more

Revised RS 2/12/2016

- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## Course Materials

### Books

- Thaut, M. (2005). *Rhythm, music and the brain: Scientific foundations and clinical applications*. New York: Routledge (Lessons 1, 7, 9, 10, 11)
- Allen, J., (Ed.) (2013). *Guidelines for music therapy practice in adult medical care*. Gilsum, NH: Barcelona (Lessons 2, 3, 4, 5, 6, 7, 9)
- Bradt, J., (Ed.) (2013). *Guidelines for music therapy practice in pediatric care*. Gilsum, NH: Barcelona (Lessons 2, 3, 4, 5, 6, 7, 8)
- Dileo, C., & Loewy, J. V. (Eds.) (2006). *Music therapy at the end of life*. Cherry Hill, NJ: Jeffrey (Lesson 6)
- Baker, F., & Tamplin, J. (2006). *Music therapy methods in neurorehabilitation*. London: Jessica Kingsley Publishers. (Lesson 10)
- Standley, J., & Walworth, D. (2010). *Music therapy with premature infants: Research and developmental interventions* (2nd ed.). Silver Spring, MD: AMTA (Lessons 12 and 13)
- Dileo, C. (2000). *Ethical thinking in music therapy*. Cherry Hill, NJ: Jeffrey Books (Lesson 13)
- Center for Biomedical Research in Music (CBRM). (n.d.). *Medical coding and records manual: Neurologic music therapy*. Available for purchase from: <http://cbrm.colostate.edu/academy/order-materials/> (Lesson 13)

### Chapters

- Clair, A. A. (2008). Neurologic music therapy. In A. Darrow (Ed.) *Introduction to approaches in music therapy* (2nd ed.). (pp. 153-172). Silver Spring, MD: American Music Therapy Assn. (Lesson 1)



## Articles

- American Music Therapy Association. (n.d.). *Music therapy and medicine*. Retrieved from: [http://www.musictherapy.org/assets/1/7/MT\\_Medicine\\_2006.pdf](http://www.musictherapy.org/assets/1/7/MT_Medicine_2006.pdf) (Lesson 1)
- Chemali, K.R. (2010). The science of rehumanizing medicine: scientists and musicians discover the importance of their collaboration. *Music and Medicine*, 2(2), pp. 73-77. (Lesson 1)
- Bradt, J. (2013). Cochrane Review on music therapy interventions for preoperative anxiety. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/23740695> (Lesson 2)
- Huddleston, P. (n.d.). Research documenting improved surgical outcomes using "Prepare for surgery, heal faster". Retrieved from: <http://www.healfaster.com/hospitalgen.html> (Lesson 2)
- Bradt, J. (2010). The effects of music entrainment on postoperative pain perception in pediatric patients. *Music and medicine*, 2(3), pp. 1-8. Retrieved from: <http://mmd.sagepub.com/content/2/3/150> (Lesson 3)
- Cepeda, M.S. (2006). Cochrane Review on music for pain relief. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/16625614> (Lesson 3)
- American Music Therapy Association (n.d.). Music therapy and music-based interventions in the treatment and management of pain: Select references and key findings. Retrieved from: [http://www.musictherapy.org/assets/1/7/MT\\_Pain\\_2010.pdf](http://www.musictherapy.org/assets/1/7/MT_Pain_2010.pdf) (Lesson 3)
- Pleasure and pain: Avoiding pain: Beginner level. (n.d.). The brain from top to bottom. Retrieved from: [http://thebrain.mcgill.ca/flash/d/d\\_03/d\\_03\\_cr/d\\_03\\_cr\\_dou/d\\_03\\_cr\\_dou.html](http://thebrain.mcgill.ca/flash/d/d_03/d_03_cr/d_03_cr_dou/d_03_cr_dou.html) (Lesson 3)
- Gutsell, K.J., Schluchter, M., Margevicius, S., DeGolia, P.A., McLaughlin, B., Harris, M.,... & Wiencek, C. (2013). Music therapy reduces pain in palliative care patients: A randomized control trial. *Journal of Pain Symptom Management*, 45(5), pp. 822-831. Retrieved from: <http://www.medscape.com/viewarticle/805604> (Lesson 3)
- Emotions and the brain: Fear, anxiety, and anguish: Beginner level. (n.d.). The brain from top to bottom. Retrieved from: [http://thebrain.mcgill.ca/flash/d/d\\_04/d\\_04\\_p/d\\_04\\_p\\_peu/d\\_04\\_p\\_peu.html](http://thebrain.mcgill.ca/flash/d/d_04/d_04_p/d_04_p_peu/d_04_p_peu.html) (Lesson 3)
- Wilkins, M.K., & Moore, M.L. (2004). Music intervention in the intensive care unit: A complementary therapy to improve patient outcomes. Retrieved from: <http://ebn.bmj.com/content/7/4/103.long> (Lesson 4)
- Chlan, L., & Tracy, M.F. (1999). Music therapy in critical care: indications and guidelines for intervention. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/10661090> (Lesson 4)
- Chlan, L., Weinert, C.R., Heiderscheit, A., Tracy, M.F., Skaar, D.J., Guttormson, J.L., & Savik, K. (2013). Effects of patient-directed music intervention on anxiety and sedative exposure in critically ill patients receiving mechanical ventilatory support. *Journal of American Medical Association*, 309(22), pp. 2335-2344. Retrieved from: <http://jama.jamanetwork.com/article.aspx?articleid=1687827> (Lesson 4)

- The American Cancer Society. (2014). Cancer basics. Retrived from: <http://www.cancer.org/cancer/cancerbasics> (Lesson 5)
- The American Cancer Society. (2014). Stories of hope. Retrieved from: <http://www.cancer.org/treatment/survivorshipduringandaftertreatment/storiesofhope/index> (Lesson 5)
- The American Cancer Society. (2014). Treatment and side effects. Retrieved from: <http://www.cancer.org/treatment/treatmentsandsideeffects/index> (Lesson 5)
- The American Cancer Society. (2014). Music therapy. Retrieved from: <http://www.cancer.org/treatment/treatmentsandsideeffects/complementaryandalternativemedicine/mindbodyandspirit/music-therapy> (Lesson 5)
- The American Cancer Society. (2014). Listen with your heart. Retrieved from: <http://www.cancer.org/treatment/caregivers/index> (Lesson 5)
- National Cancer Institute. (n.d.). Cancer staging. Retrieved from: <http://www.cancer.gov/cancertopics/factsheet/detection/staging> (Lesson 5)
- National Cancer Institute. (n.d.). Grief, bereavement and coping with loss (PDQ). Retrieved from: <http://www.cancer.gov/cancertopics/pdq/supportivecare/bereavement/Patient/page1> (Lesson 5)
- Bradt., J. (2011). Cochrane review on music interventions for improving psychological and physical outcomes in cancer patients. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/21833957> (Lesson 5)
- Bradt, J., & Dileo, C. (2010). Music therapy for end-of-life care. Cochrane Review. Retrieved from: <http://onlinelibrary.wiley.com/enhanced/doi/10.1002/14651858.CD007169.pub2> (Lesson 6)
- Patoine, B. (2010). Sports concussions and the immature brain. Retrieved from: <http://www.dana.org/News/Details.aspx?id=43489> (Lesson 7)
- Brown, A.W. (2011). A survey of very-long-term outcomes after traumatic brain injury among members of a population-based incident cohort. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/21121813>(Lesson 7)
- Teasell, R. (2011). Psychosocial outcomes. Section 18.6 in Evidence-based review of moderate to severe acquired brain injury. Retrieved from: <http://www.abiebr.com/set/18-traumatic-brain-injury-and-older-age/186-psychosocial-outcomes> (Lesson 7)
- Thaut, M.H., Gardiner, J.C., Holmberg, D., Horwitz, J., Kent, L., Andrews G, ... & McIntosh, G.R. (2009). Neurologic music therapy improves executive function and emotional adjustment in traumatic brain injury rehabilitation. *Annals of the New York Academy of Sciences*, 1169, pp. 406–416. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/19673815> (Lesson 7)
- Lombardi, F., Taricco, M., De Tanti, A., Telaro, E., & Liberati, A. (2002). Sensory stimulation of brain-injured individuals in coma or vegetative state: results of a Cochrane systematic review. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/12194617> (Lesson 8)
- Dvorsky, G. (2012). The neuroscience of comas, or what it means to be trapped inside your own mind. Retrieved from: <http://io9.com/5966630/the-neuroscience-of-comas-or-what-it-means-to-be-trapped-inside-your-own-mind> (Lesson 8)
- Puggina, A., da Silva, M., & Santos, J. (2011). Use of music and voice stimulus on

- patients with disorders of consciousness. *Journal of Neuroscience Nursing*, 43(1), pp. E8-E16. (Lesson 8)
- Magee, W.L., Siegert, R.J., Daveson, B.A., Lenton-Smith, G., & Taylor, S.M. (2014). Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC): Standardisation of the principal subscale to assess awareness in patients with disorders of consciousness. Retrieved from: <http://www.tandfonline.com/doi/abs/10.1080/09602011.2013.844174#.U7WDiaiLFL8> (Lesson 8)
  - Brady, M.C., Kelly, H., Godwin, J., and Enderby, P. (2012). Speech and language therapy following stroke. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/22592672> (Lesson 9)
  - Sellars, C., Hughes, T., & Langhorne, P. (2005). Speech and language therapy for dysarthria due to non-progressive brain damage. Retrieved from: <http://summaries.cochrane.org/CD002088/speech-and-language-therapy-for-dysarthria-due-to-non-progressive-brain-damage> (Lesson 9)
  - West, C., Hesketh, A., Vail, A., & Bowen, A. (2005). Interventions for apraxia of speech following stroke. Retrieved from: <http://www.ncbi.nlm.nih.gov/pubmed/16235357> (Lesson 9)
  - Schlaug, G., Norton, A., Marchina, S., Zipse, L., & Wan, C.Y. (2010). From singing to speaking: Facilitating recovery from nonfluent aphasia. *Future Neurology*, 5(5), pp. 657-665. (Lesson 9)
  - Wan, C.Y., Rueber, T., Hohmann, A., & Schlaug, G. (2010). The therapeutic effects of singing in neurological disorders. *Music Perception*, 27(4), pp. 287-295. (Lesson 9)
  - American Physical Therapy Association. (2014). Physical therapist (PT) education overview. Retrieved from: <http://www.apta.org/PTEducation/Overview/> (Lesson 10)
  - Winkler, I., Gabor, P.H., Ladinig, O., Sziller, I., & Honing, H. (2008). Newborn infants detect the beat in music. *PNAS Early Edition*. Retrieved from: <http://cf.hum.uva.nl/mmm/papers/Winkler-Honing-et-al-2009.pdf> (Lesson 10)
  - Thaut, M., & Abiru, M. (2010). Rhythmic auditory stimulation in rehabilitation of movement disorders: A review of current research. *Music Perception*, 27(4), pp.263-269. (Lesson 10)
  - Jackson, P.L., Lafleur, M.F., Malouin, F., Richards, C., & Doyon, J. (2001). Potential role of mental practice using motor imagery in neurologic rehabilitation. *Archives of Physical Medicine and Rehabilitation*, 82(8), pp. 1133-1141. (Lesson 10)
  - Loewy, J., Stewart, K., Dassler, A.-M., Telsey, A., & Homel, P. (2013). The effects of music therapy on vital signs, feeding, and sleep in premature infants. *Pediatrics*. Retrieved from: <http://pediatrics.aappublications.org/content/early/2013/04/10/peds.2012-1367.full.pdf> (Lesson 12)
  - The AMTA Code of Ethics <http://www.musictherapy.org/about/ethics> (Lesson 13)
  - TEDx speaker guide. (n.d.). Retrieved from: [http://storage.ted.com/tedx/manuals/tedx\\_speaker\\_guide.pdf](http://storage.ted.com/tedx/manuals/tedx_speaker_guide.pdf) (Lesson 14)

### Recommended Reading

- Robertson, A. (2009). *Music, medicine and miracles*. Orlando, FL: Florida Hospital

- Dileo, C., & Bradt, J. (2005). *Medical music therapy: A metaanalysis and agenda for future research*. Cherry Hill, NJ: Jeffrey Books

## **Grading Criteria**

### **A (93-100)**

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

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

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

### **C+ (77-79)**

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

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

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

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

### **Final Grade Determination**

The final grade for this course is based on the following:

- 25% Article reviews
- 10% Terminology list
- 15% Demonstration of NMT protocols
- 20% Additional assignments
- 10% Discussions
- 20% In-service presentation

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<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

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For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Lesson 1. Historical Perspectives of Music and Medicine**

- Discussion 1.1. Meet and Greet
- Anthropology in Music: The Earliest Instruments
- Anthropology in Music: Music Predates Agriculture
- Discussion 1.2. How Was Music Used?
- Anthropology in Music: The Role of Music

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- Anthropology in Music: The Greeks
- Music Therapy: Shifting From Social Science to Neuroscience
- Assignment 1.1. Modern Music Therapy Practice in Medicine
- How to Critically Review Published Articles
- Discussion 1.3. The AMTA Fact Sheet
- How to Critically Review Published Articles: Reading Strategies
- Chemali's Article: A Review and Discussion
- Assignment 1.2. Starting Your Personal Lexicon
- Assignment 1.3. From Social Science to Neuroscience

## **Lesson 2. Surgical and Procedural Support**

- Medical Procedures
- Assignment 2.1. Understanding Procedures and the Patient Experience
- Discussion 2.1. Music Therapy Achieving Outcomes
- Providing Support through Music Therapy
- Discussion 2.2. Providing Support through Music Therapy
- Assignment 2.2. Article Review #1: One Reference from Book Chapters
- Cochrane Review: Preoperative Anxiety
- Assignment 2.3. Designing an Intervention

## **Lesson 3. Pain and Anxiety**

- Pain: Anatomy and Physiology
- Quiz 3.1. Understanding Pain
- Classifying Pain
- Assignment 3.1. Article Review #2: Neuromatrix Theory of Pain
- Pain Assessment: Intensity, Location, Measurement
- Assignment 3.2. Adapting a Music Therapy Protocol for Pain
- Assignment 3.3. Evaluating Literature About Pain
- Discussion 3.1. Advancing Our Understanding of Pain
- Music Therapy to Decrease Anxiety
- Assignment 3.4. Defining Anxiety
- Discussion 3.2. Music Therapy, Anxiety, and the Iso Principle
- Assignment 3.5. Using Music to Reduce Stress

## **Lesson 4. Critical and Intensive Care**

- Intensive Care/Critical Care Units: Equipment
- Assignment 4.1. Terms Related to ICU/CCU Care
- Assignment 4.2. Article Review #3: Effects of Patient-Directed Music Intervention
- Music Therapy in ICU/CCU
- Assignment 4.3. Applying Music Therapy to a Procedure
- Discussion 4.1. ICU/CCU Perspectives
- Discussion 4.2. Communicating Music Therapy Activities and Protocols
- Assignment 4.4. Understanding and Supporting the Staff

## **Lesson 5. Cancer**

- Assignment 5.1. Cancer Basics
- Understanding Cancer: The Diagnosis
- Understanding Cancer: Anxiety and Coping

- Understanding Cancer: Cancer Staging and Treatment
- Assignment 5.2. Improving Outcomes
- Assignment 5.3. Creating a Music-Assisted Relaxation Session
- Patient and Family Support
- Assignment 5.4. Attending a Cancer Support Group
- Assignment 5.5. A Cancer Song
- A Physician's Perspective
- Assignment 5.6. Clinical Scenario

## **Lesson 6. Hospice and Palliative Care**

- Hospice and Palliative Care
- Music Therapy in Hospice and Palliative Care: Patient and Family Needs, Techniques
- Discussion 6.1. Music Therapy Assessment and Techniques
- Assignment 6.1. Music Therapy at the End of Life
- Discussion 6.2. Research and Future Directions for End of Life Care
- The Importance of Self-Care for the Music Therapist
- Discussion 6.3. Exploring Self-Care

## **Lesson 7. Traumatic Brain Injuries**

- Traumatic Brain Injuries: Anatomy and Physiology
- Assignment 7.1. "Understanding Traumatic Brain Injury"
- Assignment 7.2. Traumatic Brain Injuries in Children
- Attention and Cognition
- Discussion 7.1. Musical Elements to Capture Your Client's Attention
- Neurologic Music Therapy (NMT) Protocols for Attention
- NMT Protocols for Attention, Part 2
- Reviewing Memory
- Assignment 7.3. Distinguishing Normal Aging
- NMT Protocols for Memory
- NMT Protocol for Executive Function
- Personality Changes
- Recovery For Individuals with Traumatic Brain Injuries
- Assignment 7.4. Activities to Facilitate Recovery
- Collaborating with Colleagues: Occupational Therapists and Neuropsychologists

## **Lesson 8. Disorders of Consciousness**

- Disorders of Consciousness (DOC)
- Assignment 8.1. Understanding Coma
- Disorders of Consciousness (DOC): Coma Scales
- Assignment 8.2. Using Music to Assess Consciousness
- Recovery
- Assignment 8.3. Maximizing the Power of Music
- Music Therapy with DOC Patients
- Discussion 8.1. Using Music Therapy
- Assignment 8.4. Musical Sensory Orientation Training (MSOT)
- Music Therapy with DOC Patients: Future Steps
- Discussion 8.2. Music Therapy, DOC and Future Research



## **Lesson 9. Communication Disorders**

- Communication Disorders and Strokes
- Assignment 9.1. Understanding Communication Disorders
- Aphasia Diagnosis, Assessment, and Treatment
- Assignment 9.2. Understanding Aphasia
- Dysarthria: Diagnosis, Assessment, and Treatment
- Assignment 9.3. Assessing Dysarthria
- Apraxia
- Comparing Dysarthria and Apraxia
- Quiz 9.1. Communication Disorders
- Music Therapy for Communication Disorders
- Assignment 9.4. Melodic Intonation Therapy and Aphasia
- Music Therapy for Communication Disorders: Vocal Intonation Therapy & Therapeutic Singing
- Assignment 9.5. Describing Speech in Vocal Intonation Therapy
- Discussion 9.1. Improving Respiration through Music Therapy
- Discussion 9.2. Adapting Activities and Improving Socialization
- Collaborating with Colleagues: Co-Treatment in Music Therapy

## **Lesson 10. Sensorimotor Rehabilitation**

- Quiz 10.1. Reviewing Movement and Movement Disorders
- Assignment 10.1. "The Real Reason for Brains"
- Movement Disorders: Parkinson's Disease
- Discussion 10.1. Emotions, Movement, and Parkinson's Disease
- Movement Disorders: Strokes
- Assignment 10.2. "Newborn Infants Detect the Beat in Music"
- NMT Protocols for Sensorimotor Interventions
- NMT Protocols for Sensorimotor Interventions: Understanding Gait
- Exercise 10.1. Measuring Gait
- More NMT Protocols for Sensorimotor Interventions
- Assignment 10.3. Exploring NMT Protocols
- Assignment 10.4. The Role of Imagery
- Discussion 10.2. NMT Protocols for Sensorimotor Rehabilitation
- Collaborating with Colleagues: Physical Therapists
- Assignment 10.5. Preparing for Your Music Therapy In-Service

## **Lesson 11. Neurologic Music Therapy Protocols**

- Neurologic Music Therapy (NMT) Protocols
- Neurologic Music Therapy (NMT) Protocols: Sensorimotor Rehabilitation
- Assignment 11.1. Demonstrating Protocol Videos for Sensorimotor Rehabilitation
- Neurologic Music Therapy (NMT) Protocols: Speech and Language Rehabilitation
- Assignment 11.2. Demonstration Protocol Videos for Speech and Language Rehabilitation
- Neurologic Music Therapy (NMT) Protocols: Cognitive Rehabilitation
- Assignment 11.3. Demonstrating Protocol Videos for Cognitive Rehabilitation
- Assignment 11.4. Your Completed Personal Lexicon

## **Lesson 12. Newborns and the NICU**

- The Neonatal Intensive Care Unit (NICU)
- The Third Trimester
- Assignment 12.1. Fetal Development
- Assignment 12.2. Music Therapy in the NICU Podcasts
- Assignment 12.3. Sound Levels in NICU
- Assignment 12.4. Article Review #4: Music Therapy and Premature Infants
- Assignment 12.5. Lullabies

## **Lesson 13. Ethics and Reimbursement**

### **Ethics**

- Honing Your Ethical Thinking Skills
- Assignment 13.1. Ethical Dilemma Scenarios
- Discussion 13.1. Challenges in Ethical Thinking
- Reimbursement
- Assignment 13.2. Music Therapy Reimbursement
- Assignment 13.3. Applying Principles to Other Settings
- Discussion 13.2. Grappling with Reimbursement

## **Lesson 14. In-Service Presentations**

- In-Services: Guidelines
- In-Services: Two Examples
- Discussion 14.1. What Works or Doesn't Work in In-Services/Presentations
- Assignment 14.1. Your Music Therapy In-Service

## **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-553**  
**Music Therapy Practice in Integrative Medicine**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director: Dr. Suzanne Hanser

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**Course Description**

This course prepares students for specialized music therapy practice within integrative medical centers. Students take a personal journey along a path of illness to optimal health in order to understand the needs of individuals as they encounter five stages: first signs of imbalance or discomfort; diagnosis; treatment; recovery; and optimal health and prevention. Throughout the course, students learn music and music therapy techniques for building a healthy mind, body, and spirit. They learn how music therapy interfaces with yogic teachings, breath work, chant, meditation, and cognitive-behavioral therapy. This course explores integrative medical paths such as traditional Chinese medicine and Ayurveda and investigates how music can accompany individuals on their healing journeys. Students also learn about the theories underlying the psychoneuroimmunology of health and review the current medical literature to identify how music therapy addresses the needs of people as they take a healing journey.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Identify, describe, and synthesize basic principles of holistic and integrative medicine, particularly traditional Chinese and Ayurvedic medicine;
- Create specific plans as to how music and music therapy may be applied to integrative medicine in a complementary way to help achieve desired outcomes;
- Assess the ways in which they currently deal with stress and pain;
- Analyze and describe their own perspectives on spirituality and integrative medicine;
- Evaluate psychological stages of living with illness, applying strategies to address each stage;
- Analyze underlying theories and current research supporting music therapy; and
- Create a set of music therapy strategies for stress evaluation, stress management, and pain management.

**Minimum Technical Requirements**

**Computer**

- Mac OS 10.5 and above

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- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## Course Materials

### Books

- Hanser, S.B. (in press). *Integrative health through music therapy*. London: Palgrave-MacMillan.
- Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.
- Hanson-Abromeit, D., & Colwell, C. (2010). *Medical music therapy for adults in hospital settings: Using music to support medical interventions*. Silver Spring, MD: American Music Therapy Association.
- Koopsen, C., & Young, C. (2009). *Integrative health: A holistic approach for health professionals*. Sudbury, MA: Jones and Bartlett Publishers.
- Smith, D. A. (2014). *Happiness: The art of living with peace, confidence and joy*. Columbus, OH: White Pine Mountain.

### Chapters

- Greenlee, H. (2009). An integrative approach to cancer prevention. In D. Abrams and A. Weil (Eds.). *Integrative oncology* (pp.15-40). Oxford: Oxford University Press.
- Hanser, S.B. (2015). Cognitive-behavioral music therapy. In B. Wheeler (Ed.), *Music therapy handbook*. New York: Guilford Press.
- Weil, A.T. (2009). Why integrative oncology? In D. Abrams & A. Weil (Eds.). *Integrative oncology* (pp. 3-14). Oxford: Oxford University Press.
- O'Brien, E. (2005). Songwriting with adult patients in oncology and clinical haematology wards. In F. Baker & T. Wigram (Eds). *Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators, and students* (pp. 180-205). London: Jessica Kingsley.
- Dileo, C., & Magill, L. (2005). Songwriting with oncology and hospice adult patients

from a multicultural perspective. In F. Baker & T. Wigram (Eds), *Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators, and students* (pp. 224-245). London: Jessica Kingsley.

## Articles

- Hanser, S.B. (2009). From ancient to integrative medicine: Models for music therapy. *Music and Medicine*, 2(1), 87-96.
- Pelletier, C. I. (2004). The effect of music on decreasing arousal due to stress: A meta-analysis. *Journal of Music Therapy*, 41(3), 192-214.
- Abel, A. N., Lloyd, L.K., & Williams, J.S. (2013). The effects of regular yoga practice on pulmonary function in healthy individuals: A literature review. *Journal of Alternative and Complementary Medicine*, 19(3), 185-190.
- Fritz, T.H., Hardikar, S., Demoucron, M., Niessen, M., Demey, M., Giot, O., ...& Leman, M. (2013). Musical agency reduces perceived exertion during strenuous physical performance. *Proceedings of The National Academy of Sciences of The United States Of America*, 110(44), 17784-17789.
- Savitha, D., Mallikarjuna, R.N., & Rao, C. (2010). Effect of different musical tempo on post-exercise recovery in young adults. *Indian Journal of Physiology and Phamacology*, 54(1), 32-36.
- Clarke, C.L. (n.d.). How to write a guided meditation script. Retrieved from: <http://www.the-guided-meditation-site.com/write-a-guided-meditation.html>.
- Clarke, C.L. (n.d.). The most common mistakes in guided meditations (and how to avoid them). Retrieved from: <http://www.the-guided-meditation-site.com/guided-meditation-mistakes.html>.
- Clarke, C.L. (n.d.). Guided meditation music. Retrieved from: <http://www.the-guided-meditation-site.com/guided-meditation-music.html>.
- Clarke, C.L. (n.d.). How to record a guided meditation. Retrieved from: <http://www.the-guided-meditation-site.com/record-a-guided-meditation.html>.
- Lipe, A. W. (2002). Beyond therapy: Music, spirituality and health in human experience: A review of literature. *Journal of Music Therapy*, 39(3), 2002, 209-240.
- Bonny, H. L., & West, T. (1983). Music listening for intensive coronary care units. *Music Therapy*, 3(1), 4-16.
- Ghetti, C. (2012). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122.
- Magill, L. B. (1984). The use of songs in music therapy with cancer patients and their families. *Music Therapy*, 4(1), 5-17.
- Melzack, R. (2001). Pain and the neuromatrix in the brain. *Journal of Dental Education*, 65(12), 1378-1382.
- Scheier, M.F., Matthews, K.A., Owens, J.F., Magovern, G.J., Lefebvre, R.C., Abbott, R.A., & Carver, C.S. (1989). Dispositional optimism and recovery from coronary artery bypass surgery: The beneficial effects on physical and psychological well-being. *Journal of Personality and Social Psychology*, 57(6), 1024-1040.
- Mandel, S.E., Hanser, S.B., & Ryan, L. (2010). Effects on a music-assisted relaxation and imagery compact disc recording on health-related outcomes in cardiac rehabilitation. *Music Therapy Perspectives*, 28(1), 11-21.

## Recommended reading

- Abrams, D., & Weil, A. (2009). *Integrative oncology*. Oxford: Oxford Univ. Press.
- Dileo, C., & Bradt, J. (2007). *Music and medicine*. NJ: Jeffery Press.
- Ni, M. (1995). *The Yellow Emperor's classic of medicine: A new translation of the Neijing Suwen with commentary*. Boston, MA: Shambhala Publications.
- Wayne, P. M., & Fuerst, M. L. (2013). *Harvard Medical School guide to tai chi*. Boston, MA: Shambhala Publications.
- Morrison, J. H. (1995). *The book of Ayurveda*. London: Gaia Books.
- Cope, S. (2000). *Yoga and the quest for the true self*. New York: Bantam.
- Weintraub, A. (2012). *Yoga skills for therapists: Effective practices for mood management*. New York: Norton.
- Lorenzato, K. (2013). A place for Reiki in a music therapy practice. *Music Therapy Perspectives*, 31(2), 112-115.
- Amir, D. (2002). Spiritual music therapy: Opening ourselves to the mysterious qualities of music therapy. *Voices Resources*. Retrieved from: <http://testvoices.uib.no/community/?q=fortnightly-columns/2002-spiritual-music-therapy-opening-ourselves-mysterious-qualities-music-therap>
- Naperstek, B. (1999). *Your sixth sense: Unlocking the power of your intuition*. New York: HarperCollins.
- Austenfeld, J. L., & Stanton, A. L. (2004). Coping through emotional approach: A new look at emotion, coping, and health-related outcomes. *Journal Of Personality*, 72(6), 1335-1364.
- Baker, F., & Wigram, T. (2005). *Songwriting: Methods, techniques and clinicians, educators and students*. London: Jessica Kingsley.
- Huddleston, P. (2012). *Prepare for surgery, heal faster: A guide of mind-body techniques* (4th ed.). Cambridge, MA: Angel River Press.
- Vaughan, F. (1985). *The inward arc*. Boston: Shambhala Publications.
- Woodman, M. (2001). *Bone*. New York: Penguin Compass.
- Jahnke, R. (1997). *The healer within*. San Francisco: HarperSanFrancisco.

## Grading Criteria

### A (93-100)

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

### A- (90-92)

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### B+ (87-89)

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### B (83-86)

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each

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

**B- (80-82)**

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

**C+ (77-79)**

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

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Final Grade Determination**

The final grade for this course is based on the following:

- 48% Weekly assignments
- 20% Participation in Discussion Forum
- 12% Design of music therapy intervention
- 20% Edited "Music and Sound Healing" chapter

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<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

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Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

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<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

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### **Course Outline**

#### **Lesson 1. Integrative Medicine/Integrative Health**

- Discussion 1.1. Who Are You?
- Definitions of Integrative Medicine
- Discussion 1.2. Defining Integrative Medicine
- The Role of Music Therapy in Integrative Medicine
- Assignment 1.1. Describing the Role of Music Therapy
- The Physiology of Stress
- Self-Assessment Quiz 1.1. The Body's Reaction to Stress
- Holistic Stress Management
- Assignment 1.2. Music Therapy as a Stress Management Technique

#### **Lesson 2. Maps for the Journey: Traditional Chinese Medicine**

- Traditional Chinese Medicine (TCM)
- Assignment 2.1. Western and TCM Approaches to Illness and Treatment
- Traditional Chinese Music
- Assignment 2.2. Chinese Music Review
- Qigong
- Discussion 2.1. Qigong as Therapy?
- Acupuncture
- Discussion 2.2. Acupuncture Experiences
- Tai Chi Chuan
- Discussion 2.3. Ancient Music, Contemporary Listeners
- Assignment 2.3. Music for Tai Chi Chuan
- Your Inner Music: A Music Therapy Technique
- Assignment 2.4. Your Inner Music Experience

#### **Lesson 3. Maps for the Journey: Ayurvedic Medicine and Yoga**

- Ayurvedic Medicine

Revised RS 2/12/2016

- Discussion 3.1. Discovering Nature
- Discussion 3.2. Incorporating Ayurveda
- Yoga
- Discussion 3.3. Your Yoga Practice
- Chanting the Chakras
- Chanting the Chakras: The Bija Mantra
- Discussion 3.4. Your Chanting Experience
- Indian Ragas
- Assignment 3.1. Indian Raga Music Review
- Carnatic Music
- Assignment 3.2. Indian Ragas and Carnatic Music

#### **Lesson 4. Paths for the Journey: The Body**

- Therapeutic Bodywork and Massage
- Somatic Therapies
- Assignment 4.1. Bodywork and Somatics Outcomes
- Assignment 4.2. The Impact of Music on Exercise
- The Breath
- Yogic Breathing Techniques
- Using a Breathing Ball
- Assignment 4.3. Music- or Rhythm-Facilitated Breathing
- Body Scan, Drum Massage, and Singing Bowls
- Discussion 4.1. Drum Massage
- Dance/Movement
- Discussion 4.2. Authentic Movement
- Music-Facilitated Physical Stress Management
- Assignment 4.4. Introducing a Technique to a Client

#### **Lesson 5. Paths for the Journey: The Mind**

- Meditation
- Discussion 5.1. Your Meditation Practice
- Discussion 5.2. Meditation and Music Therapy
- Guided Meditation
- Assignment 5.1. Creating a Guided Meditation
- Mantras and Affirmations
- Assignment 5.2. Creating an Affirmation, Mantra, or Chant
- Cognitive–Behavioral Music Therapy
- Assignment 5.3. Using Cognitive–Behavioral Music Therapy

#### **Lesson 6. Paths for the Journey: The Spirit**

- Spirituality: Integrative Medicine and Music Therapy
- Discussion 6.1. Defining Spirituality
- A Spiritual Approach to Health
- Discussion 6.2. Disease as Enemy?
- Spiritual Connections, Attunement, and Toning
- Assignment 6.1. Musical Attunement and Toning
- Energy Healing
- Discussion 6.3. Energy Healing in Music Therapy

- Assignment 6.2. Energy Healing Review
- Music in Spirituality
- Discussion 6.4. The Role of Music in Spirituality

### **Lesson 7. The Therapist's Own Journey: Going Inward**

- Phenomenological Research Analysis, Part 1
- Assignment 7.1. Your Phenomenological Journey
- The Role of Stress
- Assignment 7.2. Stress, Health, and Wellbeing
- Phenomenological Research Analysis, Part 2
- Assignment 7.3. Your Phenomenological Journey: A Deeper Exploration
- Discussion 7.1. Using the Journey as a Tool

### **Lesson 8. Preparing for the Journey: Assessing and Creating Healthy Conditions**

- Assignment 8.1. Preparing for a Music Therapy Session
- Centering Techniques
- Assignment 8.2. Your Centering Process
- Discussion 8.1. Client, Heal Thyself?
- Assessing You and Your Client
- Assignment 8.3. Using an Assessment Log
- Assessment Considerations
- Discussion 8.2. Assessment Tips
- Creating a Healing Environment
- Assignment 8.4. Improving the Current Physical Environment

### **Lesson 9. The Journey from Illness to Health: First Signs and Symptoms**

- The Journey: Three Stories
- Acknowledging Fear: Helping Clients Cope
- Discussion 9.1. Your Experiences with Fear
- Assignment 9.1. Designing a Music Therapy Technique for Fear
- The Musical Journey
- Gratitude
- Assignment 9.2. Practicing Gratitude
- Assignment 9.3. Creating a Gratitude Jingle
- Systematic Desensitization (SD) and Copying Strategies
- Assignment 9.4. Creating a Systematic Desensitization (SD) Example
- Guided Imagery
- Assignment 9.5. Creating a Guided Imagery Example
- Assignment 9.6. Integrative Project: Designing a Music Therapy Intervention

### **Lesson 10. The Journey from Illness to Health: Diagnosis**

- Confronting a Difficult Diagnosis
- Discussion 10.1. Identifying Needs
- Personal Resources: Reaching in and out
- Assignment 10.1. Identifying Resources
- Coping Strategies
- Assignment 10.2. Applying a Coping Strategy
- Discussion 10.2 Effectiveness of Music-Facilitated Coping

- Music-Facilitated Stress Management
- Assignment 10.3. Utilizing a Stress Management Technique
- What If There Is No Treatment?
- Assignment 10.4. Integrative Treatment and Music Therapy Technique

### **Lesson 11. The Journey from Illness to Health: Treatment and Palliative Approaches to Pain**

- Pain Mechanisms
- Discussion 11.1. How Music Affects the Domains
- Assignment 11.1. Pain Assessment Log and "Attention-Focusing" Music
- Developing Pain Management Strategies
- Assignment 11.2. Developing a Music Listening Strategy
- Affirmations and Suggestions
- Assignment 11.3. Music Therapy Technique for Pre- and Post-Surgery
- Songs of Comfort
- Assignment 11.4. Creating a Playlist of Comforting Songs
- Composing Songs: Lyric Adaptation
- Composing Songs: Songwriting Tips
- Assignment 11.5. Describing a Songwriting Intervention

### **Lesson 12. The Journey from Illness to Health: Recovery and Rehabilitation**

- Psychological Factors during Rehabilitation and Recovery
- Assignment 12.1. A Musical Post-Surgery Affirmation
- Revisiting Gratitude
- Assignment 12.2. A Song of Gratitude
- Rehabilitation and a New Identity
- Assignment 12.3. Music Therapy Interventions for Rehabilitation
- Identifying Songs of Identity
- Discussion 12.1. Choosing Song Lyrics
- Composing Songs of Identity
- Assignment 12.4. A Songwriting Intervention

### **Lesson 13. The Journey from Illness to Health: Optimal Health and Prevention**

- Assignment 13.1. Assessing Your Skillset
- Honoring Silence
- Assignment 13.2. Guiding a Client into Silence
- Your Potential
- Assignment 13.3. Your Highest Potential
- Music Life Review
- Assignment 13.4. Music Life Review
- Discovering a Sense of Awe
- Assignment 13.5. Bringing Out Your Client's Creativity
- Holistic Healing
- Discussion 13.1. Holistic Healing and a Client

### **Lesson 14. The Continuing Journey**

- The Gifts of the Journey
- Discussion 14.1. Gifts of the Journey

- The Journey Travelled
- Assignment 14.1. Summarizing Your Experience
- Assignment 14.2. Final Assignment: Edited "Music and Sound Healing" Chapter

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-617**  
**Music Therapy Technology**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair: Dr. Suzanne Hanser

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**Course Description:**

This course explores the world of digital and communications technology—such as mobile apps, social media, recording technology, and digital imaging—and shows how these resources can be of value to a music therapist. Students assemble a collection of skills—a toolbox—that can be used in their practice or research in music therapy. It is understood that students are likely to vary greatly in their knowledge of and skills with these technologies, both as part of their practice of music therapy and in their lives in general. The course design offers flexibility so that all students, regardless of technical proficiency, will find this educational journey interesting and of value to their studies.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Apply basic music technology software programs (e.g., Audacity) for digital audio playing, recording, and storing;
- Play, record, and compose music using a digital audio workstation software program (e.g., Logic Pro) including the use of MIDI messaging and controllers;
- Apply administrative software;
- Design and develop a website, including a blog or podcast;
- Apply smartphone or tablet applications (apps) for music therapy clinical and/or research intervention;
- Apply images and video as part of music therapy interventions; and
- Incorporate technology in clinical care scenarios such as with patients with physical disabilities, mental disorders, or as part of a palliative care intervention at the end of life.

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more

- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

#### **Textbook:**

- Magee, W. (2013). *Music technology in therapeutic and health settings*. Philadelphia, PA: Jessica Kingsley Publishers.

### **Additional Reading Assignments:**

#### **Lesson 1**

- Williams, D. B., & Webster, P. R. (2008). Viewport I: Musicians and their use of technology. *Experiencing music technology* (pp. 1-23). Boston, MA: Schirmer.
- Loewy, J. V., & Spintge, R. (2011). Preface to the special issue. *Music and Medicine*, 3(3), 129-130. doi:10.1177/1943862111411720
- Magee, W. L. (2011). Music technology for health and well-being: The bridge between the arts and science. *Music and Medicine*, 3(3), 131-133. doi:10.1177/1943862111411719
- Magee, W. L., Bertolami, M., Kubicek, L., LaJoie, M., Martino, L., Sankowski, A.,...Buras Zigo, J. (2011). Using music technology in music therapy with

populations across the life span in medical and educational programs. *Music and Medicine*, 3(3), 146-153. doi:10.1177/1943862111403005

- Nagler, J. C. (2011). Music therapy methods with hand-held music devices in contemporary clinical practice: A commentary. *Music and Medicine*, 3(3), 196-199. doi:10.1177/1943862111407512

## **Lesson 2**

- Williams, D. B., & Webster, P. R. (2008). Viewport II: Computer and Internet concepts for musicians. *Experiencing music technology* (pp. 25-73). Boston, MA: Schirmer.

## **Lesson 3**

- Nagler, J. C. (2011). Music therapy methods with hand-held music devices in contemporary clinical practice: A commentary. *Music and Medicine*, 3(3), 196-199. doi:10.1177/1943862111407512
- Williams, D. B., & Webster, P. R. (2008). Viewport III: Digital audio basics. *Experiencing music technology* (pp. 75-141). Boston, MA: Schirmer.

## **Lesson 4**

- Williams, D. B., & Webster, P. R. (2008). Viewport VI: Doing more with MIDI and beyond. *Experiencing music technology* (pp. 269-271). Boston, MA: Schirmer.
- Williams, D. B., & Webster, P. R. (2008). Module 17: Adventures in sound shaping and synthesis. *Experiencing music technology* (pp. 272-310). Boston, MA: Schirmer.

## **Lesson 5**

- Williams, D. B., & Webster, P. R. (2008). Viewport V: Music sequencing and MIDI basics. *Experiencing music technology* (pp. 213-268). Boston, MA: Schirmer.
- Williams, D. B., & Webster, P. R. (2008). Module 18: Extending MIDI: Controllers, SoundFonts, and timing. *Experiencing music technology* (pp. 311-329). Boston, MA: Schirmer.

## **Lesson 6**

- Hanser, S. B. (1999). Chapter 9: The music therapy treatment plan. *The new music therapist's handbook* (pp. 167-199). Boston, MA: Berklee Press.
- Hanser, S. B. (1999). Chapter 10: Implementation. *The new music therapist's handbook* (pp. 201-215). Boston, MA: Berklee Press.
- Hanser, S. B. (1999). Chapter 11: Evaluation. *The new music therapist's handbook* (pp. 217-235). Boston, MA: Berklee Press.

## **Lesson 7**

- Links within the lesson



## Lesson 8

- Links within the lesson

## Lessons 11-13

- Hanser, S. B. (1999). Chapter 5: Assessment. *The new music therapist's handbook* (pp. 75-97). Boston, MA: Berklee Press.
- Hanser, S. B. (1999). Chapter 6: Goals, objectives, and target behaviors. *The new music therapist's handbook* (pp. 99-117). Boston, MA: Berklee Press.
- Hanser, S. B. (1999). Chapter 7: Observation. *The new music therapist's handbook* (pp. 119-133). Boston, MA: Berklee Press.

## Lesson 11

- Hanser, S. B. (1999). Chapter 1: An introduction to music therapy. *The new music therapist's handbook* (pp. 1-25). Boston, MA: Berklee Press.
- Hanser, S. B. (1999). Chapter 2: A data-based model for music therapy. *The new music therapist's handbook* (pp. 27-38). Boston, MA: Berklee Press.
- Miranda, E.R., Magee, W.L., Wilson, J.J., Eaton, J., & Palaniappan, R. (2011). Brain-computer music interfacing (BCMI): From basic research to the real world of special needs," *Music and Medicine*, 3(3), 134-140. doi:10.1177/1943862111399290
- Ramsey, D.W., (2011). Designing musically assisted rehabilitation systems, *Music and Medicine*, 3(3), 141-145. doi:10.1177/1943862111411718
- Oliveros, P., Miller, L., Heyen, J., Siddall, G., & Hazard, S., (2011). A musical improvisation interface for people with severe physical disabilities, *Music and Medicine*, 3(3), 172-181. doi:10.1177/1943862111411924
- Lem, A., & Paine, G., (2011). Dynamic sonification as a free music improvisation tool for physically disabled adults, *Music and Medicine*, 3(3), 182-188. doi:10.1177/1943862111401032
- Vogiatzoglou, A., Ockelford, A., Welch, G., & Himonides, E., (2011). Sounds of intent: Interactive software to assess the musical development of children and young people with complex needs, *Music and Medicine*, 3(3), 189-195. doi:10.1177/1943862111403628

## Also Recommended:

- Davis, W.B., Gfeller, K.E., & Thaut, M.H. (2008) *An introduction to music therapy theory and practice* (3rd ed.). Silver Spring, MD: American Music Therapy Association.
- Hanser, S.B. (1999) *The new music therapist's handbook* (2nd ed.). Boston, MA: Berklee Press.
- Williams, D.B., & Webster, P.R. (2008). *Experiencing music technology* (3rd ed.). Independence, KY: Cengage Learning.

## Technology equipment:

- A smartphone and/or tablet

## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of music and healing and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and healing and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding music and healing and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and health and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of music and health and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of music and health and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Activities, Participation, and Preparation**

This course will have projects (“homework”) assigned for 12 of the 14 weeks. The final project—a music video—will uniquely be of greater complexity and require more time (students will have four weeks to complete) than the others. I do not plan to have graded quizzes, exams, or long papers.

Timeliness for submitting projects will be expected and lateness will be penalized.

Students will be expected to:

- Have a working knowledge of the use of a computer, including computer keyboard and mouse;
- Be able to search websites as well as communicate over the Internet and World Wide Web;
- Be able to use, at least a basic level, software tools for writing, such as Microsoft Word. An understanding of the use of spreadsheet programs, such as Microsoft Excel, will be helpful for one lesson; and
- Although not a pre-requisite, as the course will included learning to use some music technology software, having prior knowledge and ability to use music software tools, particularly a digital audio workstation, such as Garage Band (Apple) or Logic Pro (Apple), as well as digital software tools to play and record audio and video, such as Audacity or QuickTime (Apple), will be of value.

## **Final Grade Determination**

The final grade for this course is based on the following:

70% Weekly Discussions and Assignments

30% Final Assignment

## **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

## **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to

a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

**Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

**Course Outline:****Lesson 1. Introduction and Overview of Technology and Music Technology, Part 1**

- Electronic Technology: The Beginnings
- Computers and Information Technology
- Electronic Music Technology: Recording Music and Sound Using Electronic Technology
- Playing and Composing Music and Sound Using Electronic Technology
- Assignment 1.1. Technology Survey
- Assignment 1.2. Read and Respond

**Lesson 2. Introduction and Overview of Technology and Music Technology, Part 2**

- Telecommunications: "I Can Hear (See) You Now": Wires and Wireless
- Telecommunications, Page 2: Anything, Anywhere: Satellites, The Internet, and World Wide Web
- Leveraging Technology: When to Use Technology
- Discussion 2.1. Your Relationship to Technology
- Assignment 2.1. Read and Respond

**Lesson 3. Applying Music Technology, Part 1: Playing, Recording, and Storing Digital Audio**

- Core Concepts of Sound, Music, and Music Technology
- Analog & Digital Sound and Music Synthesis: Analog and Digital Synthesis
- Capturing, Editing, and Storing Digital Audio
- Portable Digital Audio Technology
- Transferring Digital Audio and Downloading from the Web
- Recording Digital Audio with Audacity
- Discussion 3.1. Read and Respond
- Assignment 3.1. Using Digital Audio in a Music Therapy Intervention

**Lesson 4. Applying Music Technology, Part 2: Digital Audio Workstation**

- What is a Digital Audio Workstation, and How Do They Work?
- Key Features of a DAW
- Types and Scope of Specific DAW Versions: Which One Should I Choose?
- Learning and Using a DAW: Preparation for Using a DAW as Part of a Music Therapy Intervention Plan
- Discussion 4.1. Read and Respond
- Assignment 4.1. Using a DAW in a Music Therapy Intervention

### **Lesson 5. Applying Music Technology, Part 3: MIDI**

- What is MIDI, and How Does It Work?
- MIDI Messages: Channel and System
- MIDI Hardware Interfaces and Standard Controllers
- Synthesizers and Controllers
- MIDI Sequencing
- Discussion 5.1. Read and Respond
- Assignment 5.1. Using MIDI and a DAW in a Music Therapy Intervention

### **Lesson 6. Administrative Technology Tools and Applications for Research and Clinical Care**

- Basic Administrative ("Office") Computer Software: Word Processing, Spreadsheets, Databases, and Presentations
- Tables, Graphs, and Statistics: Quality Improvement
- What Is Quality Improvement?
- Analysis of Quality of Clinical Care: Using Spreadsheets, Tables, and Graphs
- Recording Clinical Encounters
- Electronic Medical Records
- Telehealth for Music Therapy
- Discussion 6.1. Read and Respond
- Assignment 6.1. A Quality Improvement Study

### **Lesson 7. World Wide Web and Internet: Creating Websites and Cloud Computing**

- How the Internet and World Wide Web are Structured
- Searching for Information: Google, etc.
- Cloud Computing
- Creating and Developing a Cyberpresence: Website and Social Networking
- Discussion 7.1. Music Therapy Websites
- Assignment 7.1. Creating a Website

### **Lesson 8. Social Media and Social Networking Websites: Communication, Blogs, and Podcasts**

- Internet and Social Networking Website Usage Analysis
- Safety and Privacy on the Internet and Social Media Websites
- Scope of Internet-Based Social Media and Social Networking Websites: Types and Services
- Discussion 8.1. Music Therapy and Social Media
- Assignment 8.1. Creating a Blog or Podcast

### **Lesson 9. Portable Devices and Apps: Smartphones and Tablets**

- Uses of Portable Devices
- Portable Device Information and Media Management: Music, Videos, and eBooks
- Mobile Device Software Applications, or "Apps"
- Discussion 9.1. Searching for Apps
- Assignment 9.1. Find/Design an App

### **Lesson 10. Digital Photography and Video: Combining Music with Visuals, Social Networking through Videos, and Recording Memories**

- History and Key Technical Aspects of Digital Photography and Digital Video

- Internet-Based Video Websites and Social Networking Video Sites: YouTube, Vimeo, Instagram
- Photo-Sharing Websites and Applications
- Video-Sharing Websites and Applications
- Music Videos and Visual Music Projects: Recording Memories—Meaningful Sights and Sounds
- Discussion 10.1. Digital Imaging and Video
- Assignment 10.1. Autobiographical Music Video

### **Lesson 11. Clinical Applications, Part 1: Technology-Based Music Therapy Intervention Case Studies—Patients with Physical Disabilities ("Assistive Devices")**

- An Overview of Health Care and Music Therapy for Physical Disabilities
- Considerations Related to the Use of Technology Applications for Music Therapy Interventions for Patients with Physical Disabilities
- "Assistive" Controller Devices: Commercial, Adaptive, and Assistive Technologies
- Music Therapy Treatment Plan
- Discussion 11.1. Read and Respond
- Assignment 11.1. Case Studies

### **Lesson 12. Clinical Applications, Part 2: Technology-Based Music Therapy Intervention Case Studies—Patients with Mental Health Disorders**

- An Overview of Health Care and Music Therapy for Patients with Mental Health Disorders
- Considerations Related to the Use of Technology Applications for Music Therapy Interventions for Patients with Mental Health Disorders
- Music Therapy Treatment Plan
- Discussion 12.1. Read and Respond
- Assignment 12.1. Case Studies

### **Lesson 13. Clinical Applications, Part 3: Technology-Based Music Therapy Intervention Case Studies—Palliative Care at the End of Life and Bereavement**

- General References: End-of-Life Care
- References Related to Music Therapy for End-of-Life Care
- Considerations Related to the Use of Technology Applications for Music Therapy Interventions for Seniors and End-of-Life Care
- Music Therapy Treatment Plan
- Discussion 13.1. Read and Respond
- Assignment 13.1. Case Studies

### **Lesson 14. Course Summary and Closing Statement**

- Final Assignments

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-618**  
**Global Music Therapy**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course supports an understanding of international trends in music therapy research, theory, and practice. Students explore contextual understandings of health and illness and focus on the notion of the social self and social health. Within this framework, students explore world issues that impact health and illness globally and examine the role of music as a medical and social contribution in other cultures. Students build skills to apply music therapy practice and treatment for the purpose of addressing major problems that impact the planet and learn what it means to provide culturally appropriate care, which includes an understanding of culturally influenced health behaviors. Students also explore how music is utilized in various cultures. The skills emphasized in the course are transferable and provide a paradigm for building music therapy programs all over the world.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Analyze the link between world musics and music therapy practice;
- Synthesize concepts of cultural diversity, understanding the role that culture and ethnicity play, and understanding the interaction of culture, gender, and sexual orientation on behavior and needs;
- Analyze the role of community and family in healing, including community healers;
- Examine a range of social issues related to music therapy services, which are community-based rather than individual, group, or family based;
- Evaluate the role of the music therapist as an agent for social and personal change;
- Design music therapy programs that address a wide range of world issues;
- Develop cultural competency skills that are transferable globally;
- Design a music therapy pilot project that addresses a specific world problem;
- Communicate culturally, effectively and sensitively within the therapeutic relationship; and
- Create a music identity profile, considering how music contributes to a sense of self.



## Minimum Technical Requirements

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## Course Materials

This course has multiple readings from many texts and journals, including:

### Books

- Stige, B., & Aarø, L.E. (2011). *Invitation to community music therapy* (paperback). New York, NY: Routledge.
- Stige, B., Ansdell, G., Elefant, C., & Pavlicevic, M. (2010). *Where music helps: Community music therapy in action and reflection*. Burlington, VT: Ashgate Publishing Company.
- DeNora, T. (2000) *Music in everyday life*. UK: Cambridge University Press.

### Recommended Reading

- Pavlicevic, M. (2003). *Groups in music: Strategies from music therapy*. London, UK, and Philadelphia, PA: Jessica Kingsley Publishers.
- Stige, B. (2002). *Culture centered music therapy*. Gilsum, NH: Barcelona Publishers.
- Pavlicevic, M., & Ansdell, G. (Eds.). (2004). *Community music therapy*. London, UK, and Philadelphia, PA: Jessica Kingsley Publishers.
- Robbins Elwafi, P.A. (2011) The impact of music therapists' religious beliefs on clinical identity and professional practice. *Qualitative Inquiries in Music Therapy*, 6, 155-191.

### Required Materials: Additional Reading

### **Lesson 1: Universal Language, Global Resource**

- Hesser, B., & Heinemann, H.N. (Eds.). (2011). Music as a global resource: Solutions for social and economic issues compendium. New York: The International Council for Caring Communities (ICCC), United Nations Headquarters.
- Gonzalez, P.J. (2011). The impact of music therapists' music cultures on the development of professional frameworks. *Qualitative Inquiries in Music Therapy*, 6, 1-33.

### **Lesson 3: Cultural Sensitivity**

- Brown, J. (2002). Towards a culturally centered music therapy practice. *Voices: A World Forum For Music Therapy*, 2(1). Retrieved from <https://voices.no/index.php/voices/article/view/72/62>
- Valentino, R.E. (2006). Attitudes towards cross-cultural empathy in music therapy. *Music Therapy Perspectives*, 24(2), 108-114.
- Yehuda, N. (2002). Multicultural encounters in music therapy - A qualitative research. *Voices: A World Forum For Music Therapy*, 2(3). Retrieved from <https://voices.no/index.php/voices/article/view/100/77>
- Shapiro, N. (2005). Sounds in the world: Multicultural influences in music therapy in clinical practice and training. *Music Therapy Perspectives*, 23(1), 29-35.

### **Lesson 4: Social Activism: Being an Agent of Change**

- United Nations. (1948). The universal declaration of human rights. Retrieved from <http://www.un.org/en/documents/udhr/>.
- Vaillancourt, G. (2007). Multicultural music therapy as an instrument for leadership: Listening – vision – process. *Voices: A World Forum For Music Therapy*, 7(2). Retrieved from <https://voices.no/index.php/voices/article/view/493/400>

### **Lesson 5: Practices, Performance, and Collaboration**

- O'Grady, L. (2008). The role of performance in music-making. *Voices: A World Forum for Music Therapy*. Retrieved from <https://normt.uib.no/index.php/voices/article/view/432/356>
- Oosthuizen, H., Fouché, S., & Torrance, K. (2007) Collaborative work: Negotiations between music therapists and community musicians in the development of a South African community music therapy project. *Voices: A World Forum for Music Therapy*. Retrieved from <https://normt.uib.no/index.php/voices/article/view/546/407>.

### **Lesson 6: India: Global Issue of Poverty**

- Profile of Southeast Asia And its music. (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia: The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329256>

- The classical traditions. (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia: The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329287>
- Transmission of nonclassical traditions. (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia: The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329498>
- Music and internationalization (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia: The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329576>
- Choice of **one** from: Hindustani Raga, Karnatak Raga, Hindustani Tala, Karnatak Tala, Hindustani Vocal Music, Hindustani Instrumental Music, Karnatak Vocal and Instrumental Music (*Garland Encyclopedia online*).
- Goodman, L.A., Pugach, M., Skolnik, A., & Smith, L. (2013). Poverty and mental health practice: Within and beyond the 50-minute hour. *Journal of Clinical Psychology: In Session*, 69(2), 182-190.
- Smith, L., Li, V., Dykema, S., Hamlet, D., & Shellman, A. (2013). "Honoring somebody that society doesn't honor:" Therapists working in the context of poverty. *Journal of Clinical Psychology: In Session*, 69(2), 138-151.
- Dobbs, R., & Madgavkar, A. (2014). Five myths about India's poverty. Retrieved from [http://www.huffingtonpost.com/richard-dobbs-/india-poverty-myths\\_b\\_5429858.html](http://www.huffingtonpost.com/richard-dobbs-/india-poverty-myths_b_5429858.html)
- The World Bank (2014). India: A country snapshot. (pp. 1-22).

## **Lesson 7: South Africa: Global Issues of Community Development and Sustainable Programs**

- Southern Africa: An introduction. (1997). In *Garland Encyclopedia of World Music Volume 1: Africa online*. Retrieved from <http://glnd.alexanderstreet.com/View/327232>
- Popular music in South Africa. (1997). In *Garland Encyclopedia of World Music Volume 1: Africa online*. Retrieved from <http://glnd.alexanderstreet.com/View/327253>
- Bolger, L.E. (2012). Music therapy and international development in action and reflection: A case study of a women's music group in rural Bangladesh. *The Australian Journal of Music Therapy*, 23, 22-39.
- Ruud, E. (2012). Response to Lucy Bolger's article. *The Australian Journal of Music Therapy*, 23, 39-40.
- Bolger, L.E., & Skewes McFerran, K.L. (2013). Demonstrating sustainability practices of music therapists: Reflections from Bangladesh. *Voices: A World Forum for Music Therapy*, 13(2). Retrieved from <https://normt.uib.no/index.php/voices/article/view/715/603>
- Business Monitor International. (2014). South Africa: Business Forecast Report. (pp. 5-21). Business Monitor International Ltd.

## **Lesson 8: Uganda and Colombia: Global Issue of Reintegration after War**

- East Africa: An introduction. (1997). In *Garland Encyclopedia of World Music*

- Volume 1: Africa online*. Retrieved from <http://glnd.alexanderstreet.com/View/327190>
- Compositional practices in African music. (1997). In *Garland Encyclopedia of World Music Volume 1: Africa online*. Retrieved from <http://glnd.alexanderstreet.com/View/327016>
  - Colombia. (1998). In *Garland Encyclopedia of World Music Volume 2: South America, Mexico, Central America, and the Caribbean online*. Retrieved from <http://glnd.alexanderstreet.com/View/327575>
  - Afro-Columbian traditions. (1998). In *Garland Encyclopedia of World Music Volume 2: South America, Mexico, Central America, and the Caribbean online*. Retrieved from: <http://glnd.alexanderstreet.com/view/327584>
  - International Alert. (2011). Socio-economic reintegration of ex-combatants. Retrieved from <http://www.international-alert.org/news/socio-economic-reintegration-ex-combatants>
  - United Nations Development Program. (2012). Northern Uganda: Peace and incomes help to boost recovery. Retrieved from <http://www.undp.org/content/undp/en/home/presscenter/articles/2012/04/20/northern-uganda-peace-and-incomes-help-to-boost-recovery-.html>
  - BBC News. (2014). Uganda profile. Retrieved from <http://www.bbc.com/news/world-africa-14107906>
  - González, F.E. (2004). Alternatives to war: Columbia's peace processes. Accord, 14. Conciliation Resources.
  - Kaplan, O. and Nussio, E. (2013). Community counts: The social re-integration of ex-combatants in Colombia. Social Science Research Network.
  - Pinto García., M.E. (2014). Music and Reconciliation in Colombia: Opportunities and Limitations of Songs Composed by victims. *Music and Arts in Action*, 4(2), 24-51.

## **Lesson 9: Israel and Palestine: Global Issue of Peacebuilding**

- Israel: An overview. (2001). In *Garland Encyclopedia of World Music Volume 6: The Middle East online*. Retrieved from <http://glnd.alexanderstreet.com/view/330697>
- Popular music in Israel. (2001). In *Garland Encyclopedia of World Music Volume 6: The Middle East online*. Retrieved from <http://glnd.alexanderstreet.com/View/330741>
- Israeli Mediterranean music. (2001). In *Garland Encyclopedia of World Music Volume 6: The Middle East online*. Retrieved from <http://glnd.alexanderstreet.com/View/330158>
- Palestinian wedding songs. (2001). In *Garland Encyclopedia of World Music Volume 6: The Middle East online*. Retrieved from <http://glnd.alexanderstreet.com/View/330401>
- Popular music of the Intifāda. (2001). In *Garland Encyclopedia of World Music Volume 6: The Middle East online*. Retrieved from <http://glnd.alexanderstreet.com/view/330449>
- BBC News Middle East (2013). Israel profile: Overview. Retrieved from <http://www.bbc.com/news/world-middle-east-14628835>

- BBC News Middle East (2014). Palestinian territories profile: Overview. Retrieved from: <http://www.bbc.com/news/world-middle-east-14630174>
- Connolly, K. (2014). Indecisive end to Gaza conflict. Retrieved from <http://www.bbc.com/news/world-middle-east-28950787>
- Knell, Y. (2014). Gaza: Life amid the rubble. Retrieved from <http://www.bbc.com/news/world-middle-east-29086193>
- Ng, W. G. (2005). Music therapy, war trauma, and peace: A Singaporean perspective. *Voices: A World Forum for Music Therapy*, 5(3). Retrieved from <https://normt.uib.no/index.php/voices/article/view/231/175>
- Vaillancourt, G. (2011) Music therapists for peace: A rebirth. *Voices Resources*. Retrieved from <https://voices.no/community/?q=fortnightly-columns/2011-music-therapists-peace-rebirth>

## Lesson 10: Australia: Global Issues of Oppression and Racism

- Tsounis, D. (1998). Musical migrations: Australia. In *Garland Encyclopedia of World Music Volume 9: Australia and the Pacific Islands online*. Retrieved from <http://glnd.alexanderstreet.com/View/332447>
- The music and dance of Australia. (1998). In *Garland Encyclopedia of World Music Volume 9: Australia and the Pacific Islands online*. Retrieved from <http://glnd.alexanderstreet.com/view/332563>
- Traditional Australian music (one region). (1998). In *Garland Encyclopedia of World Music Volume 9: Australia and the Pacific Islands online*. Retrieved from <http://glnd.alexanderstreet.com/View/332571>
- Young, I. (2004). Five faces of oppression. Retrieved from <https://mrdevin.files.wordpress.com/2009/06/five-faces-of-oppression.pdf>
- National Sorry Day Committee. (n.d.). The history of the stolen generation. Retrieved from <http://www.nsd.org.au/stolen-generations/history-of-the-stolen-generations/the-history-of-the-stolen-generations>
- National Sorry Day Committee. (n.d.). The bringing them home report. Retrieved from <http://www.nsd.org.au/stolen-generations/history-of-the-stolen-generations/the-bringing-them-home-report>
- National Sorry Day Committee. (n.d.). Responses and outcome to the report. Retrieved from <http://www.nsd.org.au/stolen-generations/history-of-the-stolen-generations/responses-and-outcomes-to-the-report>
- Truashheim, S. (2014). Cultural safety for Aboriginal and Torres Strait Islander adults. *The Australian Journal of Music Therapy*, 25, 135-147.
- Williams, K., & Abad, V. (2005). Reflections on music therapy with indigenous families: Cultural learning put into practice. *The Australian Journal of Music Therapy*, 16, 60-69.

## Lesson 11: Pakistan: Global Issue of Gender Equity

- Pakistan. (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia:*

- The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329737>
- Music, the state, and Islam. (1999). In *Garland Encyclopedia of World Music Volume 5: South Asia: The Indian Subcontinent online*. Retrieved from <http://glnd.alexanderstreet.com/View/329738>
  - Jansen, L. (2009). Rights: Women's treaty a powerful force for equality. Retrieved from <http://www.ipsnews.net/2009/12/rights-womens-treaty-a-powerful-force-for-equality/>
  - Raphel, A. (2013). Women, girls, and Malala: Research on gender and education in Pakistan, and beyond. Retrieved from <http://journalistsresource.org/studies/international/human-rights/pakistan-women-equality-education-economic-development-research-roundup#>
  - World Economic Forum. (2013). Country profile: Pakistan. In Part 2: Country Profiles (pp. 306-307).
  - World Economic Forum. (2013). Part 2: Country Profiles (for reference as needed).
  - Naz, A., Hussain, M., Daraz, U., Khan, W., Khan, T., Salman, M., & Khan, M.A. (2013). A paradigm shift in women's movement and gender reforms in Pakistan (A historical overview). *Global Journal of Human Social Science, Sociology, and Culture*, 13(1), n.p.
  - Bekhouche, Y., & Zahdi, S. (2013). User's guide: How country profiles work. World Economic Forum.
  - Ali, T.S., Krantz, G., Gul, R., Asad, N., Johansson, E., & Mogren, I. (2011). Gender roles and their influence on life prospects for women in urban Karachi, Pakistan: A qualitative study. *Global Health Action*, 4.

## Lesson 12: Ireland: Global Issues of Addictions and Substance Abuse

- Ireland. (2000). In *Garland Encyclopedia of World Music Volume 8: Europe online*. Retrieved from <http://glnd.alexanderstreet.com/View/331952>
- HBO: Addiction. (2014). Understanding addiction: What is addiction? Retrieved from [http://www.hbo.com/addiction/understanding\\_addiction/18\\_what\\_is\\_addiction.html](http://www.hbo.com/addiction/understanding_addiction/18_what_is_addiction.html)
- HBO: Addiction. (2014). Understanding addiction: Addiction and the brain. Retrieved from: [http://www.hbo.com/addiction/understanding\\_addiction/11\\_addiction\\_and\\_the\\_brain.html](http://www.hbo.com/addiction/understanding_addiction/11_addiction_and_the_brain.html)
- Partnership for Drug-Free Kids (2012). Prescription and over-the-counter drug guide: A parent's guide to the legal drugs kids are using and abusing.
- Ghetti, C. (2004). Incorporating music therapy into the harm reduction approach to managing substance use problems. *Music Therapy Perspectives*, 22(2), 84-90.
- Dashora, P., Slesnick, N., & Erdem, G. (2012). "Understand my side, my situation, and my story": Insight into the service needs among substance-abusing homeless mothers. *Journal of Community Psychology*, 40(8), 938-950.
- Gardstrom, S.C., Bartkowski, J., Willenbrink, J., & Diestelkamp, W.S. (2013). The impact of group music therapy on negative affect of people with co-occurring substance use disorders and mental illness. *Music Therapy Perspectives*, 31,

116-126.

- World Health Organization. (2014). Global alcohol report: Country Profile: Ireland.
- World Health Organization. (2010). Atlas of substance abuse disorders: Country profile: Ireland.
- World Health Organization. (2013). WHO report on the global tobacco epidemic, 2013: Country profile: Ireland.

### **Lesson 13: Japan: Global Issue of Suicide**

- Musical profile of Japan. (2001). In *Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea online*. Retrieved from <http://glnd.alexanderstreet.com/View/331245>
- Japanese folk music. (2001). In *Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea online*. Retrieved from <http://glnd.alexanderstreet.com/View/331286>
- Twentieth-Century popular music in Japan. (2001). In *Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea online*. Retrieved from <http://glnd.alexanderstreet.com/View/331447>
- World Health Organization (2014). Preventing suicide: A global imperative. Executive summary.
- World Health Organization (2006). Preventing suicide: A resource for counsellors.
- Cabinet Office, Government of Japan (2013). Outline of suicide and implementation status of suicide prevention in Japan.
- Inoue, S. (2007). A study of Japanese concepts of community. *Voices: A World Forum for Music Therapy*, 7(2). Retrieved from <https://voices.no/index.php/voices/article/view/491/398>
- Ikuno, R. (2005). Development and prospect of music therapy in Japan. *Voices: A World Forum for Music Therapy*, 5(1). Retrieved from <https://voices.no/index.php/voices/article/view/211/155>

### **Lesson 14: Moving Forward**

- Tsiris, G. (2014). International index of music therapy organisations: A free online resource. *Voices: A World Forum for Music Therapy*, 14(2). Retrieved from <https://voices.no/index.php/voices/article/view/761/648>

### **Grading Criteria**

#### **A (93-100)**

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

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each

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task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

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

**C+ (77-79)**

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

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

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

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Final Grade Determination**

The final grade for this course is based on the following:

- 5% Music Identity Profile (Lesson 3)
- 25% Music Therapy Interventions (Lessons 6-13)
- 10% World Music Clinical Resources (Lesson 14)
- 10% Music Therapy Pilot Project and Presentation (Lesson 14)
- 35% Discussions
- 15% Additional assignments

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of



books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else’s material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under

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the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1. Universal Language, Global Resource**

- Discussion 1.1. Meet and Greet
- Music as a Global Resource
- Music as a Global Resource: Music Therapy Around the World
- Discussion 1.2. A Global Resource Sampling
- What Is Community Music Therapy?
- Community Music Therapy: Seven Qualities
- Assignment 1.1. Identifying Qualities
- Discussion 1.3. Music Therapy and Non-Medical Initiatives
- Discussion 1.4. Learning from Traditional Practices
- Assignment 1.2. Your Music Therapy Roots/Rivers/Families

#### **Lesson 2. Foundations of Community Music Therapy**

- Basic Needs
- Discussion 2.1. What are Basic Needs?
- Assignment 2.1. The Dimensions of Health
- Discussion 2.2. Labeling Music Therapy
- A Model for Understanding Social Contexts
- Assignment 2.2. Mapping Ecosystems
- Assignment 2.3. Previous Experiences with Music and Music-Making

#### **Lesson 3. Cultural Sensitivity**

- Music and a Sense of Self
- Assignment 3.1. Music Identify Profile

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- A Culturally-Centered Practice
- Assignment 3.2. Your Worldview
- Cross-Cultural Empathy
- Assignment 3.3. Cross-Cultural Empathy
- Discussion 3.1. Cross-Cultural Empathy in the Field

#### **Lesson 4. Social Activism: Being an Agent of Change**

- Discussion 4.1. Initial Impressions of Social Activism
- Expanding the Scope of Practice
- Discussion 4.2. Working with Both Individual/Group and Community
- Expanding the Scope of Practice: The Issues
- Universal Human Rights
- Assignment 4.1. Values and Practice
- Discussion 4.3. A Rights-Based Practice
- Music Therapy, Social Activism, and Change
- Assignment 4.2. Leading Change

#### **Lesson 5. Practices, Performance, and Collaboration**

- Types of Practice
- Creating Movement
- Assignment 5.1. Processes in Practice
- Performance in Music Therapy
- Discussion 5.1. To Perform or Not to Perform?
- Collaborating and Consulting
- Assignment 5.2. Music Therapist as Collaborator and Consultant

#### **Lesson 6. India: Global Issue of Poverty**

- Spotlight on India
- Spotlight on India: Music and Dance
- Discussion 6.1. Exploring the Classical Indian Tradition
- Poverty
- Discussion 6.2. Poverty and Music Therapy
- Poverty in India
- Assignment 6.1. Music Therapy Intervention to Address Poverty

#### **Lesson 7. South Africa: Global Issues of Community Development and Sustainable Programs**

- Spotlight on South Africa
- Spotlight on South Africa: Music and Dance
- Discussion 7.1. Understanding the Music of South Africa
- Community Development
- Discussion 7.2. Collaborating and Power Dynamics
- Community Development in South Africa
- Sustainable Programs
- Assignment 7.1. Considerations for Sustainable Programming
- Assignment 7.2. Music Therapy Intervention to Address Community Development and Sustainable Programs

### **Lesson 8. Uganda and Colombia: Global Issue of Reintegration after War**

- Spotlight on Uganda
- Spotlight on Uganda: Music and Dance
- Discussion 8.1. Exploring the Music of East Africa
- Spotlight on Colombia
- Spotlight on Colombia: Music and Dance
- Discussion 8.2. Exploring the Music of Colombia
- Reintegration After War
- Conflict and Reintegration in Uganda
- Conflict and Reintegration in Colombia
- Assignment 8.1. Music Therapy Intervention to Address Reintegration after War

### **Lesson 9. Israel and Palestine: Global Issue of Peacebuilding**

- Spotlight on Israel
- Spotlight on Israel: Music and Dance
- Discussion 9.1. Exploring the Music of Israel
- Spotlight on Palestine
- Spotlight on Palestine: Music and Dance
- Discussion 9.2. Exploring the Music of Palestine
- Peacebuilding
- Peacebuilding in Israel and Palestine
- Discussion 9.3. Challenges and Opportunities in Peacebuilding
- Assignment 9.1. Music Therapy Intervention to Address Peacebuilding

### **Lesson 10. Australia: Global Issue of Racism and Oppression**

- Spotlight on Australia
- Spotlight on Australia: Music and Dance
- Discussion 10.1. Exploring the Traditional Music of Australia
- Racism and Oppression
- Racism in Australia
- Oppression in Australia
- Music Therapy with Aboriginal and Torres Strait People
- Assignment 10.1. Reflections on Music Therapy with Indigenous People
- Assignment 10.2. Music Therapy Intervention to Address Racism and Oppression

### **Lesson 11. Pakistan: Global Issue of Gender Equity**

- Spotlight on Pakistan
- Spotlight on Pakistan: Music and Dance
- Discussion 11.1. Exploring the Music of Pakistan
- Gender Equity in Pakistan
- Gender Equity in Pakistan: The Readings
- Assignment 11.1. Gender Equity in Pakistan
- Assignment 11.2. Music Therapy Intervention to Address Gender Equity

### **Lesson 12. Ireland: Global Issue of Addictions and Substance Abuse**

- Spotlight on Ireland
- Spotlight on Ireland: Music and Dance
- Discussion 12.1. Exploring the Music of Ireland

- Substance Abuse and Addiction, and Treatment
- Assignment 12.1. Music Therapy in Substance Abuse Treatment
- Substance Abuse and Addiction in Ireland
- Assignment 12.2. Music Therapy Intervention to Address Addictions and Substance Abuse

### **Lesson 13. Japan: Global Issue of Suicide**

- Spotlight on Japan
- Spotlight on Japan: Music
- Discussion 13.1. Exploring the Music of Japan
- Suicide
- Discussion 13.2. Suicide Prevention Resources for Music Therapists
- Suicide in Japan
- Music Therapy in Japan
- Assignment 13.1. Music Therapy Intervention to Address Suicide Prevention

### **Lesson 14. Moving Forward with Global Music Therapy**

- Discussion 14.1. Ethical Approaches to Community Music Therapy
- Staying Connected to a Global Music Therapy Community
- Discussion 14.2. Reflections on Global Music Therapy
- Assignment 14.1. World Music Clinical Resources
- Assignment 14.2. Music Therapy Pilot Project

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-690**  
**Culminating Experience in Music Therapy Proposal**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course supports and guides students through the process of developing their culminating experience proposal. This includes proposing a topic that is important to the student personally and professionally, and that ultimately contributes to the body of knowledge in the field of music therapy. The culminating experience/thesis proposal serves as a blueprint for the student's research or clinical project.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Assess and develop their research skills and writing ability;
- Write a formal research proposal to criteria for either a research thesis or clinical project as a requirement of the culminating experience;
- Model ethical procedures and proven research methods within their proposal;
- Select their culminating experience committee of at least two members and no more than three; and
- Prepare the formal proposal for submission to their faculty advisor, the Institutional Review Board (IRB), and their chosen committee for review and final approval.

**Minimum Technical Requirements**

**Computer**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## Course Materials and Support

### Books

- Cone, J. D., & Foster, S. L. (2010). *Dissertations and theses from start to finish* (2nd Ed.). Washington, DC: American Psychological Association.
- Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.

### Articles

- Van Humbeeck, G., Van Audenhove, C., De Hert, M., Pieters, G., & Storms, G. (2002). Expressed emotion: A review of assessment instruments. *Clinical Psychology Review*, 22(3), 321-341.
- Baxter, H., Berghofer, J., MacEwan, L., Nelson, J., Peters, K., & Roberts, P. (2007). *The individualized music therapy assessment profile: IMTAP*. London: Jessica Kingsley.
- Ghetti, C.M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122. Retrieved from: <http://search.proquest.com/docview/1426029114?accountid=8581>

## Course Requirements

There are seven lessons in this course, paced at approximately one lesson every two weeks. Throughout the course, students submit completed sections of the proposal to the instructor, as specified in the online lessons, and they meet with their advisor. At the end of the course, students are expected to have a proposal ready for the project advisor and committee. Additional course requirements are listed below:

1. In consultation with a faculty advisor, the student completes a proposal meeting the guidelines established by the department and graduate studies at Berklee College of Music. After necessary approvals have been received, the student will complete the project, defend it successfully (or present it) and submit it for approval by the College.
2. The student, with assistance, will gather an appropriate faculty committee for review and acceptance of the proposal according to College guidelines.
3. If applicable, the student will complete an application for permission to work with Human Subjects to the Berklee Institutional Review Board (IRB) and complete all documents

required for starting, continuing, and completing the project.

4. The student will meet regularly with the faculty advisor. These meetings may be by phone, via the Internet, via email, and/or in person.

### **Grading Criteria**

Students are expected to complete the proposal in one semester as the structure of the program supports this work.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>



## **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

## **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

## **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

## **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Lesson 1. Preparing for the Culminating Project/Thesis**

- Discussion 1.1. Meet and Greet

- Evaluating Your Preparation
- Assignment 1.1. Assessing Readiness and Determining Resources
- Discussion 1.2. What Are Your Preliminary Ideas?
- Goals, Timelines, and Work Schedule
- Discussion 1.3. Sharing Project-Planning Tips
- Assignment 1.2. Creating a Timeline and Work Schedule

## **Lesson 2. Selecting a Topic and Committee**

- From Topic to Hypothesis
- Assignment 2.1. Stating Your Hypothesis
- Discussion 2.1. Your Working Question/Hypothesis
- Selecting Your Committee
- Assignment 2.2. Finding Potential Experts for Your Committee
- Discussion 2.2. Who Is on Your Committee?
- Revisiting the Timeline
- Assignment 2.3. Revising the Timeline
- Assignment 2.4. Writing Your Introduction

## **Lesson 3. Reviewing the Literature**

- The Literature Review: Source Recommendations
- Discussion 3.1. Finding Resources
- Assignment 3.1. Your Reference List
- Being a Discerning Reader
- Discussion 3.2. How Is the Literature Review Informing Your Work?
- Writing the Literature Review
- Assignment 3.2. Your Literature Review

## **Lesson 4. Selecting a Design**

- The Design
- Discussion 4.1. Which Design Are You Choosing?
- Assignment 4.1. The Design for Your Project
- Subjects and Setting
- Discussion 4.2. Subjects, Settings, and Questions
- Assignment 4.2. The Subjects and Setting
- Consent and Assent
- Assignment 4.3. The Consent/Assent Form(s)
- The Methods Section
- Assignment 4.4. First Draft of Part 1, Method Section

## **Lesson 5. Defining the Protocol**

- Music Therapy Protocols
- Discussion 5.1. Possible Protocols?
- Assignment 5.1. Your Protocol

## **Lesson 6. Selecting and Describing Measurements**

- Identifying Standardized Assessment Tools
- Discussion 6.1. Describing Your Dependent Variable(s)
- Assignment 6.1. Possible Tools and Devices for Your Dependent Variable

- Selecting Assessment Tool(s)
- Assignment 6.2. Your Assessment Tools
- Discussion 6.2. Measurement Challenges
- Assignment 6.3. The Measurements Part of Your Method Section

### **Lesson 7. Making Statistical Decisions and Completing the Proposal**

- Selecting Statistics
- Discussion 7.1. Making Sense of Statistics
- Assignment 7.1. Your Statistical Methods
- Discussion 7.2. The Revision Process
- Assignment 7.2. The Second Draft

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-692**  
**Leadership, Administration, and Clinical Practicum**  
***0 credits***

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

Program Director: Dr. Suzanne Hanser

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**Course Description**

In this course, students learn skills needed to administer, lead, and develop music therapy programs effectively. They explore the following topics, among others: ethics, administration, communication, entrepreneurship, the Health Insurance Portability and Accountability Act (HIPAA), human subjects training, and self-care. They also explore what it means to be a leader in a workplace and in a more general sense. Additionally, they explore methods to advocate for music therapy practice. They learn teamwork, workplace management, and other important practical employment skills. Through this course, students also complete an advanced clinical practicum.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- Evaluate their own stress levels and identify beneficial self-care practices;
- Analyze the elements of the Health Insurance Portability and Accountability Act (HIPAA) and predict how this understanding will inform their future practice;
- Revise their entrepreneurial and administrative practices;
- Evaluate best approaches to current issues in ethics; and
- Apply advanced music therapy skills.

**Minimum Technical Requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

## Course Materials

### Articles

- Clements-Cortes, A. (2013). Burnout in music therapists: Work, individual, and social factors. *Music Therapy Perspectives*, 31(2), pp. 166-174. (accessible via AMTA membership)
- Montello, L. (2002). *Essential musical intelligence: Using music as your path to healing, creativity, and radiant wholeness*. Wheaton, IL: Quest Books.
- Montello, L. (2005). *Performance wellness manual*. New York: Performance Wellness, Inc.
- Montello, L. (2005). *Performance wellness workbook*. New York: Performance Wellness, Inc.
- Knoll, C., & Henry, D. (2014). *Intro to music therapy ethics*. Music Works Publications.
- Knoll, C., & Henry, D. (2014). *MT career success*. Music Works Publications.
- Knoll, C., & Henry, D. (2014). *Job impact: Professional skills for music therapists*. Music Works Publications.
- Knoll, C., & Henry, D. (2014). *You're the boss! Entrepreneurial strategies for music therapists*. Music Works Publications.<sup>1</sup>
- American Music Therapy Association. (2013). Code of ethics. <http://www.musictherapy.org/about/ethics/>

### Recommended Reading

- Dileo, C. (2013). *Ethical thinking in music therapy*. Cherry Hill, NJ: Jeffrey Books.
- American Music Therapy Association. (2013). Standards of clinical practice. Retrieved from: <http://www.musictherapy.org/about/standards/>

### Course Activities, Participation, and Preparation

20% Participation

20% Weekly exercises

20% Mid-term evaluation

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<sup>1</sup> The Knoll & Henry resources are available for purchase from the Music Works Publication site: <http://musicworkspublications.com/>. Each resource contains a PDF workbook and audio lecture files.

20% Final evaluation  
20% Clinical practicum

### **Grading Criteria**

This is a pass/fail course. Students must complete all of the lessons and their clinical practicum in order to pass the course. The clinical practicum includes a mid-term and final evaluation by both the instructor of the course and the on-site supervisor.

1. Pass = Meets expectations as agreed to during the semester
2. Fail = Fails to meet expectations as agreed to during the semester.

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

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### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a

Revised RS 2/12/2016

variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics"). If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

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<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1. Self-care**

- Discussion 1.1. Meet and Greet
- Assignment 1.1. Self-Care Assessments
- Discussion 1.2. Stress: Advantage and/or Overloaded?

Revised RS 2/12/2016

- Take Care of Yourself: Advice from the Field
- Assignment 1.2. Your Plan for Physical, Emotional, and Spiritual Wellbeing

## **Lesson 2. Health Insurance Portability and Accountability Act (HIPAA)**

- Discussion 2.1. Your HIPAA Experiences
- HIPAA
- Assignment 2.1. Basic HIPAA Training
- Discussion 2.2. Applying HIPAA to Your Practice

## **Lesson 3. Ethics**

- The Code of Ethics
  - Quiz 3.1. Preamble to the Code
- Professional Competence and Responsibilities
  - Assignment 3.1. Professional Competence and Responsibilities
- General Standards
  - Quiz 3.2. General Standards
- Relationships with Clients/Students/Research Subjects
  - Quiz 3.3. Relationships with Clients/Students/Research Subjects
  - Discussion 3.1. Ethics and Confidentiality
- Relationships with Colleagues
  - Assignment 3.2. Relationships with Colleagues
- Relationship with Employers
  - Quiz 3.4. Relationships with Employers
- Responsibility to Community/Public
  - Discussion 3.2. Responsibility to Community/Public
- Responsibility to the Profession/Association
  - Quiz 3.5. Responsibility to the Profession/Association
- Research
  - Quiz 3.6. Research
- Fees and Commercial Activities
  - Quiz 3.7. Fees and Commercial Activities
- Discussion 3.3. Ethics and Fees
- Announcing Services
  - Quiz 3.8. Announcing Services
- Education – Teaching, Supervision, and Administration
  - Quiz 3.9. Education: Teaching, Supervision, and Administration
- Implementation
  - Assignment 3.3. Implementation and Ethical Questions and Actions

## **Lesson 4. Administration**

- Discussion 4.1. Client Referral Process
- Assignment 4.1. Securing Employment
- Maximizing Your Career
- Assignment 4.2. Maximizing Your Career
- Weathering a Storm
- Assignment 4.3. Weathering a Storm



### **Lesson 5. Communication**

- Take a Close Look
- Assignment 5.1. Take a Close Look
- Professional Communication
- Discussion 5.1. Preparing for and Delivering Presentations
- Assignment 5.2. Professional Communication
- Job Security
- Assignment 5.3. Job Security

### **Lesson 6. Entrepreneurship**

- Consider This
- Assignment 6.1. Consider This
- Discussion 6.1. Navigating Self-Employment
- Take The First Step
- Assignment 6.2. Take the First Step
- What About Money?
- Assignment 6.3. What About Money?
- Attend to the Details
- Assignment 6.4. Attend to the Details
- Sell Your Services
- Assignment 6.5. Sell Your Services
- Set Up Your Office
- Assignment 6.6. Set Up Your Office
- Dive In!
- Assignment 6.7. Dive In!
- Invest In Success
- Assignment 6.8. Invest in Success

### **Lesson 7. Clinical Practicum**

- Discussion 7.1. Where Are You Practicing?
- Clinical Practicum/Music Therapy Competencies
- Assignment 7.1. Your Clinical Practicum
- Discussion 7.2. Sharing Practicum Highlights

### **Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-695**  
**Culminating Experience**  
**6 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course supports students' completion of the culminating experience/thesis, which is a practicum or research project enabling the student to make a contribution to the field of music therapy. The student works in consultation with his/her faculty advisor to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and one to two other faculty members will evaluate the final project that results from the culminating experience. This team will serve as the examining committee. The process of writing this culminating experience/thesis calls upon individual experience, intelligence, creativity, and synthesis of acquired knowledge. The process also requires independence, organization, and determination. The result demonstrates a student's capabilities to have an impact on the body of knowledge in the field of music therapy.

**Learning Outcomes**

Upon completion of this course, students will be able to:

- Define and solve a problem that exists in music therapy;
- Synthesize knowledge in a chosen topic;
- Design an original project;
- Produce a professional piece of academic work, whether a research thesis or a clinical project;
- Identify and describe their feelings regarding the process of creating their thesis or project;
- Identify advice they might have for future students as they undertake this task; and
- Revise their project into a suitable conference presentation or academic journal article, and identify conferences and journals to which they might submit their work.

**Minimum Technical Requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended

- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

#### **Books**

- Cone, J. D., & Foster, S. L. (2010). *Dissertations and theses from start to finish* (2nd ed.). Washington, DC: American Psychological Association.
- Wheeler, B. (in press at time of curriculum dev.). *Music therapy research* (3rd ed.). Gilsum, NH: Barcelona Press.

#### **Articles**

- Mandel, S. E., Hanser, S. B., Secic, M., & Davis, B. A. (2007). Effects of music therapy on health-related outcomes in cardiac rehabilitation. *Journal of Music Therapy*, 44(3), 176-197.

### **Grading Criteria**

Students are expected to complete the proposal in one semester as the structure of the program supports this work.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

### **Course Requirements**

1. Working with the project approved in MTH-690, Culminating Experience in Music Therapy Proposal, the student has identified and proposed a culminating project.
2. After necessary approvals have been received, the student completes the project, and defends and/or presents it for final approval.
3. If applicable, the student completes IRB (Institutional Review Board) approval for research involving human subjects, and provides materials and documents including standards of practice, for permission to work with human subjects, as well as complete

- all documents required for starting, continuing, and completing the project.
4. The student meets regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

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### **Academic Honesty**

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<http://owl.english.purdue.edu/>  
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### **Diversity Statement**

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### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly

values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

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### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1. From Proposal to Project/Thesis**

- Discussion 1.1. Meet and Greet
- Beginning the Project
- Assignment 1.1. Revising Your Proposal
- Assignment 1.2. Revising Your Work Plan and Timeline
- Pilot Testing
- Assignment 1.3. Testing or Implementation

#### **Lesson 2. Presenting Your Results**

- Data Analysis

- Discussion 2.1. How Are You Analyzing Your Data?
- Assignment 2.1. Creating Your Data Analysis Plan
- The Study Schema
- Assignment 2.2. Your Study Schema/Variations from Your Proposal
- Presenting the Results
- Assignment 2.3. Preparing Your Results Section

### **Lesson 3. Discussing Your Results**

- Revising Your Proposal and Drafts
- Discussion 3.1. In the Home Stretch
- Assignment 3.1. Creating the Revised Draft
- Discussing the Results
- Discussion 3.2. Reflecting on Your Results
- Assignment 3.2. Creating the First Draft of the Discussion Section

### **Lesson 4. Completing and Presenting the Project/Thesis**

- Assignment 4.1. Completing and Polishing Your Project/Thesis
- Discussion 4.1. You've Just Completed a Major Writing Project....
- Discussion 4.2. Sharing Concerns and Suggestions
- Assignment 4.2. The Dress Rehearsal

### **Lesson 5. Contributing to the Field**

- Presenting at a Conference
- Discussion 5.1. Where Would You Like to Present?
- Assignment 5.1. Presenting Your Work at a Conference
- Publishing Your Results
- Discussion 5.2. Which Journals?
- Assignment 5.2. Your Project/Thesis as a Journal Article

### **Email Communication**

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**Berklee College of Music**  
**Master of Arts - Music Therapy**  
**LSOC-565**  
**Advanced Music Cognition**  
**3 credits**

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**Instructor's Name: Susan Rogers, PhD**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

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### **Course Description**

This course presents current research findings in the psychology of music cognition. Music processing in the human brain is studied including topics such as: neural architecture, sensory processing, learning, memory, development, categorization, communication, emotion, performance, and expertise. Research findings are considered from the perspectives of psychology, neuroscience, and music theory. A running theme is the influence of culture, musical training, cognitive capacity, and personality on auditory processing in the central nervous system. Students who successfully complete Advanced Music Cognition will be capable of applying evidence-based reasoning to research findings and disseminating that reasoning in an oral presentation. Students conduct literature searches, suggest hypotheses based on current knowledge, and outline experimental methods for addressing outstanding questions. This course brings new insight to music professionals (e.g., educators, therapists, entrepreneurs, composers, and producers) seeking to understand music as an information-carrying stimulus and prepares scientists for more advanced studies in psychology.

### **Learning Outcomes**

Upon completion of this course, students will be able to:

- Apply the scientific method to research questions in experimental psychology;
- Describe the organization and mechanics of human hearing and the auditory pathway;
- Analyze the processing stages of sensation, perception, and cognition;
- Describe current theories of pitch, timbre, rhythm, and auditory scene analysis;
- List the stages of music acquisition and differences between adult and infant music listeners;
- Distinguish between innate and acquired abilities in music performance;
- Describe the acoustical correlates of musical expertise;
- Evaluate evidence for the evolution of the music faculty as separate from language;
- List proposed mechanisms for generating musical emotions;
- Analyze theories of auditory memory and how they serve music processing;
- Describe correlates of music preferences and personality; and
- Assess how musical training in childhood shapes the brain and auditory pathway.

## Minimum Technical Requirements

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

## Web Browser

Berklee supports all of the following web browsers:

- Mac Web Browser: Firefox (Recommended), Chrome, Safari

## Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player

## Course Materials

1. Deutsch, D. (Ed.). (2012). *The Psychology of Music, 3rd ed.* Academic Press.
2. Thompson, W.F. (2015). *Music, Thought, and Feeling: Understanding the Psychology of Music, 2nd ed.* NY: Oxford University Press.
3. Select readings from peer-reviewed research journals.

## Grading Criteria

### A (93-100)

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

### A- (90-92)

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### B+ (87-89)

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### B (83-86)

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### B- (80-82)

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advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

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**C (73-76)**

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**D (60-69)**

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**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

- 10%            Class participation
- 10%            Experimental design
- 20%            Quizzes (2 quizzes worth 10 points each)
- 20%            Oral presentation
- 20%            Midterm Exam
- 20%            Final Exam

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### **Course Outline**

#### **Lesson 1: Cognitive Psychology and The Scientific Method**

- Cognitive Psychology: What is the Nature of Mental Activity?
- Music Cognition: What is Meant by "Musical Behaviors"?
- The Scientific Method
- Experimental Psychology: Research Methods and Statistical Analysis

#### **Lesson 2: Neurophysiology of Hearing**

- The Auditory System as an Information Processor
- The Human Brain
- Neural Activity
- The Hearing Mechanism
- Measuring Neural Activity in Humans: EEG, ERP, MEG, fMRI, ABR, DTI, GSR

#### **Lesson 3: Pitch Perception**

- Physical Correlates of Pitch
- Partial, Harmonics, and  $f_0$
- Theories of Pitch Perception
- Neurophysiology of Pitch Processing
- Absolute Pitch and Amusia

#### **Lesson 4: Auditory Scene Analysis and Rhythm Perception**

- Object Perception: The Gestalt Principles of Organization
- Auditory Scene Analysis
- Rhythm Perception and the Internal Clock

- Rhythm Preferences

### **Lesson 5: Tonality Perception**

- Implicit Learning and Cognitive Constraints
- Tonality: Foundational Work
- Innate Concepts of Tonality

### **Lesson 6: Timbre Perception**

- The Effect of Spectrum on Timbre
- Pitch and Timbre Interactions
- Timbral Dimensions: Grey & Gordon (1977)
- Psychological Correlates of Timbre

### **Lesson 7: Musical Development**

- Music and Language Development
- Testing Infants
- Some Experimental Findings
- Lullabies and Playsongs
- Experimental Methods

### **Lesson 8: Musical Expertise and Performance**

- Musical Performance
- Acoustic Correlates of Expressivity
- Musical Errors and Learning
- Musical Practice

### **Lesson 9: Music and Evolution**

- Evolutionary Adaptations
- Advantages of Music
- Music and Language
- Evidence from Williams Syndrome

### **Lesson 10: Music and Emotion**

- The Study of Music and Emotion
- What is an Emotion?
- Psychological Mechanisms of Emotion
- Physiological Evidence for Music-Induced Emotions

### **Lesson 11: Music and Memory**

- Types of Memory Processes
- Memory for Music
- Mental Imagery
- Neural Activity and Musical Memory
- Long- and Short-Term Musical Memory
- STM for Musical Intervals

## **Lesson 12: Music and Personality**

- Communicating Through Music Preferences
- Music Preference Dimensions
- Music Preferences and Personality

## **Lesson 13: Individual Differences: The Musician's Brain**

- The Brain of Musicians
- Morphological Differences
- Differences in Children
- Cognitive Differences

## **Lesson 14: Special Populations: Savants, Synesthetes, and Stroke**

- Musical Savants
- Musical Synesthesia
- Stroke and Brain Damage

## **Email Communication**

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**Berklee College of Music**  
**Degree – Program**  
**SW-565: Lyric Writing**  
**3 credits**

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**Instructor's Name: Pat Pattison:**

Mailbox:

E-mail:

Phone:

Office Location:

Office Hours:

Course Website:

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**Course Description**

This course explores lyric writing and is designed both for experienced songwriters and those who are new at it. The course is tool-based, designed to dig into the craft of lyric writing, to explore practical strategies and techniques, and to reveal options and opportunities. Students explore strategies for finding and developing song ideas; they choose and organize song ideas more effectively; they explore and apply the concept of prosody; and they learn to create stable and unstable structures to support stable or unstable ideas. Students also explore the compositional elements that support lyric writing, including, among others number of lines and line lengths, rhyming, rhythm, titling, and phrasing. Students also learn how to critique their own work and the work of others, as well as how to revise lyrics to make them more effective.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- Write a song from idea to completion;
- Write lyrics to music;
- Revise a completed song to make it more effective;
- Apply composition elements in songwriting, including the concept of prosody;
- Create stable and unstable song structures;
- Apply the compositional elements that support songwriting, including number of lines, line length, rhyming, rhythm, titling and phrasing;
- Apply object writing, metaphor and other poetic techniques to songwriting; and
- Evaluate their own and others songs to determine their own aesthetic preferences and to improve the quality of their songs.

**Course Materials**

Pat Pattison, *Writing Better Lyrics, 2nd Edition*, Writers Digest, 2010

Pat Pattison, *Songwriting without Boundaries*, Writers Digest, 2012

Pat Pattison, *Songwriting: Essential Guide to Lyric Form and Structure*, Berklee Press, 1991

Pat Pattison, *Ordinary Language in Songwriting*, [http://patpattison.com/Pat's Parlour](http://patpattison.com/Pat's%20Parlour)

Antony Cesari, "Aligning Your Lyrical Phrases with Your Melodic Phrases,"

[http://songwriting.songstuff.com/article/aligning\\_lyrical\\_phrases\\_melodic\\_phrases/](http://songwriting.songstuff.com/article/aligning_lyrical_phrases_melodic_phrases/)

Access to the following songs:

- Your Body Is A Wonderland, John Mayer
- Stolen Car, Sting
- Child Again, Beth Nielsen Chapman
- Peaceful Easy Feeling, Jack Tempchin, Eagles Recording
- Barroom Girls, Gillian Welch
- One More Dollar, Gillian Welch
- Strawberry Wine, Berg/Harrison
- Slip Sliding Away, Paul Simon
- Stripes, Brandy Clark
- The Break Up Song, The Greg Kihn Band
- The Great Pretender, Buck Ram, The Platters Recording
- Let Her Go, Passenger
- Some People's Lives, Janis Ian
- Can't Be Really Gone, Gary Burr, Tim McGraw
- In Front of the Alamo, Gary Burr, Hal Ketchum Recording
- Hearts And Bones, Paul Simon
- Burma Shave, Tom Waits
- The Fool On The Hill, The Beatles
- Walt Grace Submarine Test, 1967, John Mayer
- It Was a Very Good Year, Ervin Drake, Sinatra Recording
- Mama You've Been On My Mind, Bob Dylan
- I Hear Them All, David Rawlings, Old Crowe Medicine Show
- Heartbreak Hotel, Elvis
- Still Crazy After All These Years, Paul Simon
- Train in the Distance, Paul Simon
- Seven Days, Sting
- Stolen Car, Sting
- It Was a Very Good Year, Ervin Drake, Sinatra Recording
- Turn the Page, Bob Seger
- I'm Into Something Good, Goffin/King, Earl Jean recording
- Circle Game, Joni Mitchell
- Urge for Goin' Joni Mitchell
- Sweet Baby James, James Taylor
- Leather, Tori Amos
- Ironbound / Fancy Poultry, Suzanne Vega
- What'll I Do, Irving Berlin
- I Only Have Eyes for You, Harry Warren/Al Dubin, The Flamingos Recording
- Beautiful, James Blunt
- Some People's Lives, Janis Ian
- Witicha Lineman, Jimmy Webb
- Nothing Compares to You, Prince, Sinead O'Connor
- Belief, John Mayer
- Strawberry Wine, Berg/Harrison, Deena Carter Recording
- Somebody, The Eagles
- Sultans of Swing, Dire Straits
- Like A Rolling Stone, Dylan
- Judgement of the Moon And Stars (Ludwig's Tune), Joni Mitchell

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- For No One, The Beatles
- Suzanne, Leonard Cohen
- Whisky, Whisky, Whisky, John Mayer
- Time, Tom Waits
- Train in the Distance, Paul Simon
- Slow Healing Heart Jim Rushing, Dolly Parton Recording
- Don't Laugh at Me, Seskin/Shamblin, Mark Wills Recording
- The Wall, Pink Floyd
- One Boy, One Girl, Colin Ray
- Unconditionally, Katy Perry
- White Flag, Dido
- Winter, Tori Amos

### **Grading Criteria**

#### **A (93-100)**

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

#### **A- (90-92)**

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#### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.



**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Assessment Requirements/Grade Determination**

- 40% Weekly songwriting discussions, exercises and quizzes, including
  - Object writing
  - Developing a song title using the concept of boxes
  - Writing an unstable verse that moves into a stable chorus
  - Writing a stable verse and an unstable chorus
  - Applying concepts of rhyme scheme and rhyme type
  - Applying concepts of stressed and unstressed syllables
  - Applying concepts of metaphor and object writing
  - Setting the lyrics against a drum or music loop
- 15% Create a new song, based on the process learned in class, including
  - Developing the song idea using boxes
  - Creating a worksheet of rhyming words that can support the idea
  - Writing the various song sections
  - Creating melodic rhythm for the lyric lines
  - Generating melody for the sections
- 15% Evaluate the exercises and songs of classmates
- 15% Mid-term exam
- 15% Revise the song you wrote. Apply the tools learned in class, including
  - Phrasing
  - Working line-by-line to enhance feeling
  - Consider stability and instability
  - Apply a back-heavy line, a front-heavy line and/or weak-bar phrasing
  - Be intentional about the downbeats inside the lines
  - Revise the chorus to make it as singable and memorable as possible.

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Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

**Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. For more information, contact Dean Brian Cole or Student Affairs Manager Clara Barbera

**Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

**Course Outline****Week 1**

Introduction, Goals and Projects.

Object Writing – What writing

Finding Your Voice

Sense Bound Language and Object Writing

Reading

Writing Better Lyrics, chapter 1

**Assignments**

1. Post your morning Object Writing on the course site, following the prompts.
2. Using material gathered from your Object Writings, create a verse and chorus, making sure to use sense-bound language in your verse.
3. Post it.
4. Comment on at least two other posts, on use and effectiveness of any sense-bound language.

**Week 2**

Object Writing – Who writing

Titles. Boxes. Verse Development

Master Classes

Liz Longley Master class

Johnny Duke Master class

Rebecca Perkins Master class

## Reading

Writing Better Lyrics, chapters 6 -9,

## Assignments

1. Continue posting your morning Object Writing on the course site, following the prompts.
2. Either make up three titles or pick from my list and sketch out how they might develop through the boxes, how the title would gain more meaning each time without losing any of its former meaning.
3. Pick one of your three titles and write a song.
4. Post it.
5. Comment on at least two other posts, focusing on their development of the title. Make suggestions.

## Week 3

Object Writing – When writing

Finding Titles

The Title Game

Song Form

Prosody: Number of Lines

Point of View: 3<sup>rd</sup> Person Narrative

## Master Class

Dylan Patrello Master Class

## Reading

Writing Better Lyrics, chapters, 10, 21, 22, 23

The Essential Guide to Lyric Form and Structure, chapters 1 and 5

## Assignments

1. Continue posting your morning Object Writing on the course site, following the prompts.
2. Play the Title Game with 2 classmates, allowing 15 minutes for the initial round. Then trade, and checkmark those on your classmate's pages you find interesting and stimulating. Do you feel like you could develop the idea into boxes? Trade again, and look only at the lines your classmate checkmarked. Put another checkmark next to those you find interesting and stimulating. Do they feel like you could develop the idea in the boxes? Trade again. You now have your own sheet back. Look only at the double checkmarked lines. Put another checkmark next to those you find interesting and stimulating. Do you feel like you could develop the idea into boxes? (Only those titles with three checkmarks would be up for discussion in a co-writing session.)
3. Pick your favorite title and, using the boxes, sketch out ideas for development into 2 boxes, showing how it would gain weight in each box.
4. Using material gathered from your Object Writings, create a song V/Ch/V/Ch song in 3<sup>rd</sup> Person Narrative.
5. Comment on at least two other posts, on use and effectiveness of any sense-bound language. Also comment on the effectiveness of the POV selection

Revised RS 2/12/2016

## **Week 4**

Object Writing – Where writing

Brainstorming Titles: Playing in Keys

Prosody: Length of Lines

Point of View: 1<sup>st</sup> Person Narrative

Master Class

Rebecca Perkins Master class, Wrong Things

Reading

Writing Better Lyrics, chapter 4, pp 33-6, chapter 10.

The Essential Guide to Lyric Form and Structure, chapter 2

Assignments

1. Continue posting your morning Object Writing on the course site, following the prompts.
2. Write a 3-verse Verse/Refrain (AAA) with three unstable verses. Use line lengths to create the instability. Start from a title (refrain), brainstorming your title to generate your boxes before you begin writing your verses. Write in 1<sup>st</sup> Person Narrative.
3. Post your song
4. Comment on at least two other posts, focusing on their development of the title, and their use of line lengths to create prosody. Make suggestions.

## **Week 5**

Metaphor – Adjectives and Nouns

Brainstorming Titles: Worksheets – Rhyming Dictionary

Prosody: Rhyme Schemes

Perfect Rhyme

Point of View: Direct Address

Developing Worksheets

Master Classes

1. Maureen McMullan Master class
2. Ali Rapetti Master class

Reading

Writing Better Lyrics, chapters 3, 4, 10, 19

Same Song, Different Journeys, patpattison.com, Pat's Parlour

The Essential Guide to Lyric Form and Structure, chapter 4

The Essential Guide to Rhyming, Chapters 1, 2

Assignments

1. Identify the adjective/noun collisions in the two Joni Mitchell songs.
2. Notate the rhyme scheme in Ironbound / Fancy Poultry. Use "x" for any unrhymed lines.
3. Notate the rhyme scheme in Sweet Baby James. Reorganize the first verse into the rhyme schemes abab and aabb. Comment on the differences in feeling and spotlights. Post. Comment.

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4. Post your responses to the metaphor prompts on the course site.
5. Write Verse/Refrain with a bridge, AABA in Direct Address. Write from a title (refrain), brainstorming your title to generate your boxes before you begin writing your verses. Make sure your refrain gains weight each time.
6. Be careful with the bridge (B), It is a contrasting section on all levels: melodically, harmonically, structurally and conceptually. Make sure the bridge structure reflects the emotion of the lyric idea.
7. Pay attention to Prosody, matching your structure (especially your rhyme schemes) to the emotion you're trying to convey.
8. Comment on at least two other posts, focusing on their development of the title, and their use of rhyme scheme to create prosody. Make suggestions.

## **Week 6**

Metaphor – Nouns and Verbs

Worksheets

Titles

Prosody

Rhyme Types (Family, Additive/Subtractive)

Point of View: 2<sup>nd</sup> Person Narrative

Reading

The Essential Guide to Rhyming, chapters 3, 4, 5

## **Assignments**

1. Post your responses to the metaphor prompts on the course site.
2. Identify the noun/verb collisions in Urge for Goin'.
3. Identify the rhyme types in Some People's Lives and discuss their effects
4. Identify the rhyme types in Belief and discuss their effects.
5. Identify the rhyme types in Strawberry Wine and discuss their effects.
6. Pick a title and create a Worksheet.
7. Write a Verse/Chorus/Verse/Chorus in 2<sup>nd</sup> Person Narrative with a verse/chorus relationship that moves from unstable to stable. No pre-chorus. No bridge.
8. Pay attention to Prosody, matching your structure to the emotion you're trying to convey.
9. Post it.
10. Comment on at least two other posts, focusing on their development of the title, and their use of rhyme scheme and rhyme types to create prosody. Make suggestions.

## **Week 7**

### **Mid-Term Exam**

## **Week 8**

Metaphor – Expressed Identity

Rhyme Types (Assonance, Consonance)

Prosody: Rhythm - Finding stressed and unstressed syllables

Titles continued

Reading

Revised RS 2/12/2016

The Essential Guide to Rhyming, chapter 6

The Essential Guide to Lyric Form and Structure, chapter 3

### Assignments

1. Post your responses to the metaphor prompts on the course site.
2. Identify five metaphors in Burma Shave. Name their types.
3. Identify five metaphors in Time. Name their types.
4. Do the exercises in The Essential Guide to Rhyming, chapter 6.
5. Identify the rhyme types in Whisky, Whisky, Whisky and comment on their effects.
6. Do the Flash exercises, Writing Lyrics to Music, week 1.
7. Do the pattern matching exercise in The Essential Guide to Lyric Form and Structure, chapter 3.
8. You will write a Verse/Chorus/ Verse/Chorus/Bridge/Chorus song, writing from a title that's based on a metaphor, eg, Lonely Planet, Honey Love.
9. Create a Worksheet for your title, expanding your search to assonance and consonance rhymes.
10. Be sure to match the line rhythms of verse 1 exactly in verse 2.
11. Create an unstable bridge with rhyme scheme and rhyme types. Post it.
12. Comment on at least two other posts, focusing on their use of rhyme scheme and rhyme types to create prosody, and on their accuracy in matching verse rhythms. Make suggestions if possible.

### Week 9

Metaphor – Linking Qualities

Rhythm: Common Meter, Tetrameter Couplets

Foreshadowing

Developing Content

### Reading

The Essential Guide to Lyric Form and Structure, chapter 3

Writing Better Lyrics, chapters 14, 16

The Essential Guide to Lyric Form and Structure, chapter 5, Transitional Bridge (Pre-chorus)

### Assignments

1. Post your responses to the metaphor prompts on the course site.
2. Analyze the rhythm of the sections of Train in the Distance. How do they relate to common meter and/or tetrameter couplets?
3. Find 2 current songs that employ common meter in either verse or chorus.
4. Analyze the rhythm of the sections of Slow Healing Heart. How do they relate to common meter and/or tetrameter couplets?
5. Find 2 current songs that employ tetrameter couplets in either verse or chorus
6. Analyze the rhythm of the sections of Don't Laugh at Me. How do they relate to common meter and/or tetrameter couplets?
7. Analyze the Point of View of Don't Laugh at Me. Is it simple Direct Address? Post your analysis.
8. Analyze the verse of Another Brick in the Wall. How does it relate to common meter and/or tetrameter couplets?

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9. Select a title, one that's based on a metaphor.
10. Create a Worksheet for your title, doing a complete rhyme search.
11. Base your verses in common meter and your chorus in tetrameter couplets.
12. Create an unstable Pre-chorus.
13. Write a Verse/Pre-chorus/Chorus/ Verse/Pre-chorus/Chorus song.
14. Post it.
15. Comment on at least two other posts, focusing on their use of rhyme scheme and rhyme types to create prosody, and on their accuracy in matching verse rhythms. Make suggestions if possible.

## **Week 10**

Metaphor – Finding Linking Qualities

Rhythm: Common Meter, Tetrameter Couplets Variations

Contrasting Sections

Writing Lines

Master Class

Ali Rapetti Master class

Reading

Writing Better Lyrics, chapters 15, 17

## **Assignments**

1. Post your responses to the metaphor prompts on the course site.
2. Scan the 1<sup>st</sup> verses and chorus of Unconditionally. Note any mis-settings.
3. Scan the bridge of White Flag. Note any mis-settings.
4. Scan the 2<sup>nd</sup> verse and the bridge of Winter. Note any mis-settings.
5. Select a title
6. Create a Worksheet for your title, doing a complete rhyme search.
7. Write another Verse/Pre-chorus/Chorus/ Verse/Pre-chorus/Chorus song.
8. Base your verses in variations of common meter. Make sure the chorus provides contrast in melodic rhythm, line length and rhyme scheme.
9. Preserve the natural shape of the language.
10. Post it.
11. Comment on at least two other posts, focusing on their use of rhyme scheme and rhyme types to create prosody, and on their accuracy in matching verse rhythms. Make suggestions if possible.

## **Weeks 11-12**

Metaphor – Moving Both Directions

Syllabic Rhythm and Melodic Rhythm

Prosody: Setting Lyric to Melody 4/4 time

Phrasing

Writing Lyrics to Music

Prosody: Setting Lyrics to Melody

Master Classes

Ali Rapetti Master class

Revised RS 2/12/2016



## Maureen McMullin Master class

### Assignments

1. Write a verses and choruses, keeping in mind the tools mastered so far
  - a. Write a fairly stable verse and an unstable chorus
  - b. Write an unstable verse and a stable chorus
2. Evaluate your work and that of your classmates, keeping in mind this criteria
  - a. For the stable verse and unstable chorus
    - i. The verse structure is stable
    - ii. The chorus structure is unstable
    - iii. The verse's idea is appropriate for creating a stable structure
    - iv. The chorus's idea is appropriate for creating an unstable structure
  - b. For the unstable verse and stable chorus
    - i. The verse structure is unstable
    - ii. The chorus structure is stable
    - iii. The verse's idea is appropriate for creating a unstable structure
    - iv. The chorus's idea is appropriate for creating a stable structure
  - c. For both
    - i. The rhyme scheme and/or rhyme types contribute to the verse's stability/or instability
    - ii. The verse idea sets up the chorus idea effectively
    - iii. The verse language is used effectively. It is specific and vivid
    - iv. The chorus's title is interesting.

### Weeks 13-14

Revision

Phrasing

Working line-by-line

Back-heavy lines

Front-heavy lines

Weak-bar phrasing

Sing-ability

Memorable

### Email Communication

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

## Standard 5 Appendix

## **Teaching Experience**

|                                                                                                                |                |
|----------------------------------------------------------------------------------------------------------------|----------------|
| Professor Ensemble Dept. Berklee College of Music                                                              | 1986-present   |
| Adjunct departments: Performance Studies, Bass and Ear Training                                                | 1986-present   |
| Berklee On The Road – Czech Republic, Mexico, Italy, Poland,<br>Dominican Republic, Ecuador, Japan, Guatemala. | 1992 - present |

## **Recent Compositions**

For big band: African Day Break, Diptych, Calyx and Corolla, Ninety-Eight.  
For string orchestra: Triloka – Three realms, Chandra Soma, August Hymnal,  
Sojourn – Part I-III, Aperiere.  
For jazz quartet: Early Walk, Rush Hour, Hot Box, Autumn Cycle, Solace.  
For Indian world music: Khanda Moon, Sankiirna Boogie, Hemavati.

## **Recent Performances**

Berklee Faculty concerts in Dominican Republic (2014-16)  
Jazz Composers Alliance (2014-16)  
George Garzone Quartet, The BeeHive (2015)  
Jerry Bergonzi Quartet, The Lilypad (2015)  
Bruce Saunders/David Gilmore Berklee Performance Center (2015)  
Carmen Lundy and Teri-Lyne Carrington, Recital Hall 1A (2015)  
Tour with Tiger Okoshi Quintet, Japan (2013)

## **Recent Recordings**

For the Unknown (2016), Hot Box (2015), Plunge (2014), Lifelines (2008), Chrysalis  
(2004) (as a leader)

“Intra Lu Munnu”, Sissy Castrogiovanni (2013), “Lunaria”, Moira Lo Bianco (2013),  
“Let It Go”, Daryl Lowery (2013), “Sacred World”, Tarun Balani (2012), “UN”, Jussi  
Reijonen (2013) (as a sideman)

## **Education**

New England Conservatory, Bachelor of Music, (1984)  
Jazz Studies with Distinction in Performance  
Ingesund Conservatory, Arvika, Sweden (1972-73)

## **RESUME**

DR. SUZANNE B. HANSER

589 Saw Mill Brook Parkway  
Newton Centre, MA 02459  
(617) 747-2639

**EDUCATION:** Senior Postdoctoral Fellowship in Clinical Gerontology, Department of Psychiatry, Stanford University School of Medicine, 1988-1990; Ed.D., Center for the Behavioral Analysis of School Learning, Teachers' College, Columbia University, 1974; M. Mus. Therapy, 1972, B. Mus. Therapy, 1971, The Florida State University.

### **PROFESSIONAL EXPERIENCE:**

**Chair, Music Therapy Department, Berklee College of Music –**  
Boston, Massachusetts, 1995- present

\*Founded and administered Department of Music Therapy.

**Music Therapist, Zakim Center for Integrated Therapies,  
Dana-Farber Cancer Institute –** Boston, Massachusetts, 2000- present

\*Established Music Therapy Department.

\*Provided clinical music therapy services for inpatients at Brigham and Women's Hospital and outpatients at Dana-Farber Cancer Institute.

\*Developed self-care programs for cancer and hospice care providers.

**Research Associate, Cantor Center for Research,  
Dana-Farber Cancer Institute –** Boston, Massachusetts, 2000- 2006

\*Served as co-investigator of controlled clinical trial to evaluate effects of music therapy in women with metastatic breast cancer.

**Resident Scholar, Women's Studies Research Center, Brandeis University –**  
Waltham, Massachusetts, 2007 to present

\*Researched impact of music on women experiencing depression, anxiety, labor/childbirth, and cancer.

\*Developed rituals for women facing life transitions.

**President, World Federation of Music Therapy –**  
2002- 2005

\*Served as elected official of worldwide confederation of music therapy organizations.

\* Also served as Secretary /Treasurer on World Federation of Music Therapy Executive Board, 2000-2002.

**Lecturer, Harvard University School of Medicine, Department of Social Medicine -**  
Cambridge, Massachusetts, 1997- 2000

\*Developed music therapy traineeship for geriatric residents and fellows.

**Program Director, Alzheimer's Association,  
Greater San Francisco Bay Area Chapter –**

Palo Alto, California, 1992-1995

- \*Established, administered and researched programs for individuals with dementia and their caregivers.

- \*Developed and evaluated comprehensive training programs for family caregivers and professionals in long term care settings.

- \*Created information and referral computer database, a clinically based program for following families and a system for evaluating client use of community referrals and client satisfaction.

- \*Administered over \$300,000 in grants in 1994 to support innovative programs.

- \*Collaborated with a variety of community agencies to create conferences and training for diverse professional groups, including “caring for the caregiver.”

- \*Supervised team of professionals, students and volunteers in implementing clinical programs, including music therapy in the community.

**President, National Association for Music Therapy –**

1992-1994

- \*Led national professional non-profit organization of 3500+ members and 10 national office staff.

- \*Integrated a comprehensive financial plan, bringing the organization from 5 years of deficit spending to a balanced budget with surplus revenues in 1993.

- \*Led planning efforts resulting in 5-year strategic plan, 2-year operational plan, and financial plan.

- \*Was instrumental in procuring \$850,000 in funds earmarked for music and creative arts therapies research, demonstration and training projects.

- \*Led efforts to establish National Institute of Health's Panel for Alternative Medicine with \$2 million appropriations for research.

**Research Coordinator, Department of Psychiatry and Behavioral Sciences,  
Stanford University School of Medicine –**

Stanford, California, 1991-1992

- \*Administered research laboratory for \$500,000+/annum NIMH project involving psychopathology of chronically ill children and their family caregivers.

- \*Coordinated all personnel and research activities; trained team and conducted all aspects of research.

**Health Sciences Research Scientist, Department of Veterans Affairs Medical  
Center, Domiciliary Service –**

Palo Alto, California, 1990-1991

- \*Developed databases, performed data analysis for research efforts, and supervised research staff.

- \*Initiated research on self-efficacy and clinical outcomes of cognitive-behavioral treatment; instituted music therapy program.

- \*Performed training and development activities (grant-writing).

- \*Established quality assurance plan for medical records and outpatient services.

**Research Collaborator, Older Adult Research and Resource Center, Stanford University School of Medicine/VA Medical Center –**

Palo Alto, California, 1990-1991

\*Provided assessment, therapy, data-collection/analysis, written documentation for NIMH-funded research on cognitive-behavioral therapy for depressed older adults, and clinical approaches to family caregivers of individuals with dementia/cognitive impairment.

**Adjunct Faculty, College of Notre Dame –**

Belmont, California, 1992-1993

**Adjunct Faculty, Pacific Graduate School of Psychology –**

Palo Alto, California, 1991-1993

**Adjunct Faculty, San José State University College of Social Work –**

San José, California, 1995

\*Taught courses in research methodology, thesis preparation, adult development, gerontology and independent studies to art therapy, social work and psychology students.

**Senior Postdoctoral Fellow, (Individual National Research Service Award) - Stanford University School of Medicine –**

Stanford, California, 1988-1990

\*Received NIA Award to develop and evaluate an original music therapy stress reduction strategy for caregivers of Alzheimer's patients and depressed older adults.

\*Developed model program for Alzheimer's patients in community and long-term care settings.

**Chairperson and Professor (tenured) (administration, research, teaching), Department of Music Therapy –**

University of the Pacific, 1975-1987

\*Administered university department with responsibility for faculty, staff, student assistants, undergraduate and graduate advising, budget, policies and procedures, course development and evaluation.

\*Developed undergraduate program and founded graduate curricula in music therapy and music in special education.

\*Established interdisciplinary clinical and research efforts with cooperation of community facilities using an original model for practicum training which has been replicated nationally e.g., "The Community Music Therapy Project," "Miniature Music Makers" for young children and parents.

\*Chaired university-wide committees: Academic Affairs, Graduate Studies, and served as Chair-elect of the Faculty Council for all three campuses.

\*Established new and innovative courses e.g., "Women in the Arts," "Senior Seminar," "Creative Arts Therapies," Music in Special Education curriculum.

\*Obtained funding for innovative research projects e.g., Music-facilitated stress and pain reduction for women in childbirth, Music-facilitated pain reduction in dental patients, Music programming for handicapped individuals in the community.

\*Served on multiple policy-making university-wide committees e.g., Long-range Planning and Budget, Council of Chairmen, President's Council.

**Educational Director, Massive Economic Neighborhood Development, Inc. –**

New York, New York, 1974-1975

\*Developed programs and curricula to train multilingual paraprofessional staff in vocational opportunity and prevocational training centers for retarded adults in the Spanish-speaking community of East Harlem.

\*Designed, implemented and obtained funding for program to deinstitutionalize residents of Willowbrook State Hospital in this community-based non-profit agency.

**Consultant/Clinician** for New York Association for Brain-Injured Children, Reece School, New York, NY; Sharing Parents of San Joaquin County (bereavement network), Stockton, California; Children's Hospital at Stanford, Stanford, California; Community Psychiatric Centers, Belmont, California; Music Therapy Intern - Milwaukee County Mental Health Center

\*Served as group and individual music/creative arts therapist and member of interdisciplinary team for a variety of special education and psychiatric populations.

\*Received funding from public and private agencies for research efforts, including BEH funding for deinstitutionalization project and UOP University Research Committee funding for developing family programs for preschoolers and creative arts therapy in medical settings.

\*Facilitated the development of new programs e.g., Lisem Enterprises - wrote stress reduction handbooks to accompany recordings of music by Daniel Kobialka, Chateau Hutter - music and creative arts program for developmentally disabled.

\*Established support network for bereaved parents in San Joaquin County in cooperation with two hospitals, hospice programs and support services through Women's Center and other community agencies.

\*Instituted clinical outcome research in a variety of settings, served as evaluator or consultant on numerous research protocols.

**Fellow** - Center for the Behavioral Analysis of School Learning, Teacher's College, Columbia University, New York, New York, 1972-1974

\*One of first graduates of this interdisciplinary program and research center.

\*Performed research in music, cognitive functioning and the learning process.

\*Served as evaluator on an HEW grant, studying the effect of a steel drum program with disadvantaged New York City youth.

**PUBLICATIONS:**

**Books:**

Hanser, S.B. & Mandel, S. (2010). *Manage Your Stress and Pain through Music*. Boston: Berklee Press.

Mayyim Hayyim (contributing author). (2009). *Blessings for the Journey: A Jewish Healing Guide for Women with Cancer*. Newton, MA: Mayyim Hayyim.

Hanser, S.B. (2000). *The New Music Therapist's Handbook*. Boston: Berklee Press.

Hanser, S.B. (1987). *Music Therapist's Handbook*. St. Louis: Warren Green Publ. Inc.

Hanser, S.B. (1976, revised 1980). *Music Therapy Practicum: A Manual for Behavior Change through Music Therapy*. Oakland: Pea Press.

## Chapters:

- Hanser, S.B. (2015). The education and training of the music therapist. In J. Edwards (Ed.), *The Oxford Handbook of Music Therapy*, DOI: 10.1093/oxfordhb/9780199639755.013.36.
- Hanser, S.B. (2014). Cognitive-behavioral therapy. In B. Wheeler. *Music therapy handbook*. New York: Guilford Press, pp. 161-171.
- Hanser, S.B. (2014). Music and expressive arts therapies. In D.I. Abrams & A.T. Weil (Eds.), *Integrative oncology* (2<sup>nd</sup> Edition). Oxford, UK: Oxford Univ. Press.
- Hanser, S.B., & Mandel, S.E. (2013). Music therapy for pain management. In J.F. Mondanaro & G.A. Sara (Eds.), *Music and medicine: Integrative models in the treatment of pain*. New York: Satchnote Press.
- Hanser, S.B. (2010). Music, health, and well-being. In P.N. Juslin & J.A. Sloboda (Eds.), *Handbook of music and emotion: Theory, research, applications*. Oxford, UK: Oxford Univ. Press.
- Hanser, S.B. (2009). At first and last breath: Breathing with music in childbirth and near the end of life. In R. Azoulay & J.V. Loewy (Eds.). *Music, the breath and health: Advances in integrative music therapy*. New York: Satchnote Press.
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- Hanser, S.B. & Coddling, P. (2008). Music Therapy. In M.I. Weintraub, R. Mamtani, & M.S. Micozzi (Eds.), *Complementary and Integrative Medicine in Pain Management*. New York: Springer Publishing Company, pp. 41-68.
- Hanser, S.B. (2005). Music therapy to enhance coping in terminally ill adult cancer patients. In C. Dileo & J.V. Loewy, (Eds.), *Music Therapy at the End of Life*. Cherry Hill, NJ: Jeffrey Books, pp. 33-42.
- Hanser, S.B. & Mandel, S.E. (2004). The effects of music therapy in cardiac healthcare. In W.H. Frishman, M.I. Weintraub, & M.S. Micozzi, (Eds.), *Complementary and Integrative Therapies for Cardiovascular Disease*. New York: Elsevier, Mosby, 320-330.
- Hanser, S.B. (2004). Childbirth, Childdeath. In J.J.G. Byers & M. Forinash (Eds.), *Educators, Therapists, and Artists on Reflective Practice*. New York: Peter Lang, pp. 129-138.
- Hanser, S.B., Coddling, P., & Eslinger, P. (2001). Music Therapy. In M.I. Weintraub. (Eds.), *Alternative and Complementary Treatment in Neurologic Illness*. New York: Churchill Livingstone, pp. 255-267.
- Hanser, S.B. (2001). A systems analysis approach to music therapy practica. In M. Forinash (Eds.), *Music Therapy Supervision*. Gilsum, NH: Barcelona Publ., pp. 87-98.
- Hanser, S.B. (2000). The role of music therapy in successful aging. In S.E. Levkoff, Y.K. Chee, & Noguchi, S. (Eds.), *Aging in Good Health: Multidisciplinary Perspectives*. New York, NY: Springer, pp. 69-88.
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- Hanser, S.B. (1999). Using music therapy in treating psychological problems in older adults. In M. Duffy (Eds.), *Handbook of Counseling and Psychotherapy with Older Adults*. New York: John Wiley & Sons, pp.197-213.
- Hanser, S.B. (1999). Relaxing through pain and anxiety at the extremities of life: Applications of music therapy in childbirth and older adulthood. In T. Wigram, & J. deBacker (Eds.), *Clinical Applications of Music Therapy in Psychiatry*. London: Jessica Kingsley Publ., pp. 158-175.
- Hanser, S.B., Howe, D., & Kelly, K. (1996). Implications for future policy and research. In G. Yeo, & D. Gallagher-Thompson (Eds.), *Ethnicity and the Dementias*. Washington, DC: Taylor & Francis, pp. 245-254.
- Hanser, S.B. (1995). Applied Behavior Analysis. In B. Wheeler (Eds.), *Music Therapy Research: Quantitative and Qualitative Perspectives*. Phoenixville, PA: Barcelona Publ., pp. 149-164.
- Hanser, S.B., & Wheeler, B. (1995). Experimental Research. In B. Wheeler (Eds.), *Music Therapy Research: Quantitative and Qualitative Perspectives*. Phoenixville, PA: Barcelona Publ., pp. 129-148.
- Hanser, S.B., & Clair, A.A. (1994). Music therapy: Retrieving the losses of Alzheimer's disease for patients and caregivers. In T. Wigram, R. West, & B. Saperston (Eds.), *The Art and Science of Music Therapy*. Surrey, England: Carden Publications Limited.
- Hanser, S.B. (1987). Observation and feedback techniques for student practica. In Bruscia, K., & C.D. Maranto (Eds.), *Perspectives on Music Therapy Education and Training*. Philadelphia; Temple University Press.

#### **Articles in refereed journals:**

- Hanser, S.B. (2015). Only in memory. *South Street: A Literary Journal*, 2,99-105.
- Hanser, S.B., & Neikrug, M. (2015). Healing Ceremony: Perspectives on the music by the composer Narc Neikrug and music therapist Suzanne Hanser. *Music and Medicine*, 7(1), 49-52.
- Hanser, S. B. & Mandel, S. E. (2014). Harmony of the heart: Music therapy. Investigations of music therapy in cardiac rehabilitation. *Harmonie des Herzens: Musiktherapie. Untersuchungen zur Musiktherapie in der kardiologischen Rehabilitation. Music-, Tanz- und Kunsttherapie*, 25(1), 3-8.
- Hanser, S.B. (2014). Music therapy in cardiac health care. *Cardiology in Review*, 22(1), 37-42.
- Hanser, S.B. (2012). Music therapy-based mechanisms for coping with stress and pain. *Journal of Urban Culture Research*, Special Issue 2012, 98-108.
- Hanser, S.B., & Mandel, S.E. (2012). Music therapy for pain management. *Practical Pain Management*, June, 16-20.
- Hanser, S.B., Butterfield-Whitcomb, J., Kawata, M., & Collins, B. (2011). Home-based music strategies with individuals who have dementia and their family caregivers, *Journal of Music Therapy*, 48(1), 2-27.
- Mandel, S.E., Hanser, S.B., Ryan, L. (2010). Effects on a music-assisted relaxation and imagery compact disc recording on health-related outcomes in cardiac rehabilitation. *Music Therapy Perspectives*, 28, 11-21.
- Hanser, S.B. (2010). Learning how to die: Lessons from my son. *Mothering, Bereavement, Loss and Grief*, 3(2), 11-15.
- Hanser, S.B. (2009). In the music. *Fusion: A Magazine of Literature, Music, Art, and Ideas*, 1(1), 43-45.

- Hanser, S.B. (2009). From ancient to integrative medicine: Models for music therapy. *Music and Medicine*, 1(2), 87-96.
- Deng, G.E. et al. (including Hanser, S.B.) (2009). Evidence-based clinical practice guidelines for integrative oncology: Complementary therapies and botanicals. *Journal of the Society for Integrative Oncology*, 7(3), 85-120.
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- Hanser, S.B., Bauer-Wu, S., Kubicek, L., Healey, M., Manola, J., Hernandez, M., & Bunnell, C. (2006). Effects of a music therapy intervention on quality of life and distress in women with metastatic breast cancer. *Journal of the Society for Integrative Oncology*, 5(1), 14-23.
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- Hanser, S.B. (2005). Challenges to music therapy in a world of need. *The Arts in Psychotherapy*, 32(3), 217-224.
- Hanser, S.B. (2005). Effects of a music therapy intervention for women with metastatic breast cancer (Abstract). *Oncology Nursing Forum*, 32(1), 185-186.
- Hanser, S.B. (2004). A phenomenological analysis of music in childbirth. *The Journal of Pedagogy, Pluralism, and Practice*, 9. [www.lesley.edu/journals/jppp/9/index.html](http://www.lesley.edu/journals/jppp/9/index.html).
- Hanser, S.B., & Mandel, S.E. (2004). The effects of music therapy on cardiac healthcare. *Cardiology in Review*, 13(1), 18-23.
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- Hanser, S.B. (1996). Evolution of a research experiment: A personal account. *Music Therapy International Report*, 10, 20-22.
- Standley, J.M., & Hanser, S.B. (1995). Music therapy research and applications in pediatric oncology treatment. *Journal of Pediatric Oncology Nursing*, 12(1), 3-8.
- Hanser, S.B., & Thompson, L.W. (1994). Effects of a music therapy strategy on depressed older adults. *Journal of Gerontology*, 49(6), P265-P269.
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- Burling, T.A., Seidner, A.L., Robbins-Sisco, D., Krinsky, A., & Hanser, S.B. (1992). Batter up! Relapse prevention for homeless veteran substance abusers via softball team participation. *Journal of Substance Abuse*, 4(4), 407-413.
- Hanser, S.B. (1990). A music therapy strategy for depressed older adults in the community. *Journal of Applied Gerontology*, 9(3), 283-298.
- Hanser, S.B. (1989). Music therapy with depressed older adults. *Journal of the International Association of Music for the Handicapped*, 4(4), 16-27.
- Hanser, S.B. (1988). Controversy in music listening/stress reduction research. *Arts in Psychotherapy*, 15, 211-217.

- Hanser, S.B. (1985). Music therapy and stress reduction research. *Journal of Music Therapy*, 22(4), 193-206.
- Hanser, S.B. (1985-present). Music for handicapped learners. *California Music Educators News*, 38- , (ongoing column).
- Hanser, S.B. (1984). Music group psychotherapy: An evaluation model. *Music Therapy Perspectives*, 1(4), 14-16.
- Hanser, S.B., Larson, S.C., & O'Connell, A.S. (1983). The effect of music on relaxation of expectant mothers during labor. *Journal of Music Therapy*, 20(2), 50-58.
- Hanser, S.B., Larson, S.C., & O'Connell, A.S. (1983). Music therapy-assisted labor: Effects on relaxation of expectant mothers. *Birth Psychology Bulletin*, 4(1), 2-12.
- Hanser, S.B. (1983). Music therapy: A behavioral perspective. *The Behavior Therapist*, 6, 5-8.
- Hanser, S.B. (1982). The effect of peer approval and disapproval on improvement of pitch matching and group behavior. *Journal of Research in Music Education*, 30(4), 221-228.
- Furman, C.E., & Hanser, S.B. (1981) Make time for music: No experience necessary. *Day Care and Early Education*, Winter, 18-20.
- Hanser, S.B., & Furman, C.E. (1980). The effect of videotape-based feedback "vs." field-based feedback on the development of applied clinical skills. *Journal of Music Therapy*, 18(3), 103-112.
- Hanser, S.B. (1978). A systems analysis model for teaching practicum skills. *Journal of Music Therapy*, 15(1), 21-35.
- Hanser, S.B. Group-contingent music listening with emotionally disturbed boys. *Journal of Music Therapy*, 1974, 11(4), 220-225.
- Hanser, S.B. (1974). Note to the Editor. *Journal of Music Therapy*, 11(1), 55-56.
- Greer, R.D., Dorow, L., & Hanser, S.B. (1973). Music discrimination training and the music selection behavior of nursery and primary level children. *Council for Research in Music Education*, 35, 30-43.
- Hanser, S.B., & Madsen, C.K. (1972). Comparisons of graduate and undergraduate research in music therapy. *Journal of Music Therapy*, 9(2), 88-93.

#### **Articles in non-refereed journals:**

- Loewy, J., Hanser, S.B., & Mondanaro, J. (September, 2013). Music therapy as an integrative treatment for pain. American Chronic Pain Association Chronicle. Accessed at:  
[http://www.theacpa.org/uploads/Chronicles/chronicle\\_september2013\\_ONLINE\\_083113.pdf](http://www.theacpa.org/uploads/Chronicles/chronicle_september2013_ONLINE_083113.pdf)
- Hanser, S.B. (March/ April, 2012). Make music your therapy: The therapeutic benefits of music. *Coping*, 12.
- Hanser, S.B. (2012). Improve your health with music. *Bottom Line Health*, 1-4.

#### **INDIVIDUAL GRANTS:**

- \* Casserly Foundation to fund research at Boston Medical Center, 2013-2105.
- \* Arthur Flagler Fultz Research Award, American Association for Music Therapy, 2005.
- \* Foundation and Charitable Trust Donations to fund Music Therapy Institute at Berklee College of Music, 2000 – present.

- \* Foundation Sponsors for Alzheimer's Association programs include White House Conference on Aging, Haas Fund, Goldman Fund, San Francisco Foundation, Lurie Fund, Smith Charitable Trust, Innovative/Enhancement Award - Alzheimer's Association, Kaiser Regional Award, Gellert Foundation, etc.
- \* National Institute on Aging - Individual National Research Service Award, 1988-1990.
- \* Yamaha Corporation to establish Community Music Therapy Project for handicapped individuals, 1986.
- \* U.S. Department of Health, Education and Welfare for deinstitutionalization of handicapped adults, 1974.
- \* Principal Investigator or Program Director for Enhanced Information and Referral Program, Long-term Care Training, and Conference grants from national and local sources including the Kaiser-Permanente Regional Award, Alzheimer's Association Innovation and Enhancement Award, Lurie Foundation, Smith Trust and other donors.
- \* Served as evaluator or consultant on several national research, assessment, demonstration or training grants.
- \* Field reader - Division of Health and Human Services, Department of Education.

## **MAJOR HONORS AND AWARDS**

Lifetime Achievement Award, American Music Therapy Association, 2011  
 Sage Publications Award, International Association for Music and Medicine, 2009  
 Boston Globe – One of eleven “Bostonians Changing the World,” 2006  
 Scientific and Planning Committees, Society for Integrative Oncology – Internatl Conferences, 2006 -2009, 2015  
 Visionary Award, Berkshire Hills Music Academy, 2005  
 Editorial Board, *Journal of Music Therapy*, 1999-2005, 2011-present  
 Scientific Advisory Board, World Congress of Music Therapy, 1999, 2007  
 Outstanding New Leader Award, Berklee College of Music, 1996  
 Expert Witness, U.S. Senate Comm. on Aging, "Forever Young: Music and Aging," 1991  
 National Research Service Award, National Institute on Aging, 1989  
 Publications Award, National Association for Music Therapy, 1988  
 Outstanding Teacher/Scholar, Conservatory of Music, University of the Pacific, 1986  
 Distinguished Research Faculty Lecturer, University of the Pacific, 1984  
 Outstanding Young Women in America, 1978  
 Fellow, Center for the Behavioral Analysis of School Learning, 1973

## **PRESENTATIONS:**

### **Selected Keynote and Featured Speeches –**

“Manage Your Stress and Pain through Music,” Training at Apollo, Beijing, China, 2015  
 “The Psychoneuroimmunology of Music Therapy through the Life Cycle,” Lecture at University of Haifa, Israel, 2015  
 “Music Therapy in Integrative Oncology,” Grand Rounds at MD Anderson Cancer Center, Houston, TX, 2014  
 “A Breath of New Life: Music Therapy in Childbirth,” Keynote Presentation for Converging Disciplines in Antepartum Care, Beth Israel Medical Center, New York, NY, February, 2013

"The Psychoneuroimmunology of Music," Keynote Presentation for Arch of Arts in Healthcare Conference, Ram Bam Medical Center, Haifa, Israel, March, 2013  
 "Relaxation & Breakout: Mechanisms for Music Therapy," Spotlight Presentation at International Conference on Clinical Specialties and Music Therapy, Mahatma Gandhi Medical College, Pondicherry, India, February, 2013  
 "Finding Peace Within: The Path of Music Therapy," Keynote Presentation at Hospice of the Western Reserve Annual Conference, Cleveland, OH, September, 2012  
 "Evolution of a Model for Music Therapy in Public Health" Keynote Lecture for the Pre-conference Institute of the European Conference on Public Health, Copenhagen, Denmark, 2011  
 "The Psychoneuroimmunology of Music" Keynote Lecture for Music in Culture and Health (MuCH), Oslo, Norway, 2010  
 "Music Therapy Research: American Perspective" Lecture at SRH Hochschule Heidelberg, Germany, 2010  
 "Tuneful Treatments" Public Lecture at the Museum of Science, Boston, MA, 2009  
 Alzheimer's Disease Research Center Conferences, Lexington, Kentucky and at Duke University Medical Center, 2007  
 Sigma Xi National Scientific Research Society Keynote Lecture, 1999  
 National Association for Music Therapy; numerous regional conferences and symposia.

**Over 300 papers, grand rounds or posters and 300 in-service training workshops,** including the following presentations:

**Medical Centers:**

Asahikawa Medical College, Asahikawa, Japan  
 Benson-Henry Institute for Mind Body Medicine, Boston, MA  
 Beth Israel Medical Center, NY  
 Dana-Farber Cancer Institute, Boston, MA  
 Dartmouth Medical School, Lebanon, VT  
 Harvard Medical School, Boston, MA  
 Kings College, London, UK  
 Mahatma Gandhi Medical Center, Pondicherry, India  
 Massachusetts General Hospital, Boston, MA  
 MD Anderson Cancer Center, Houston, TX  
 Miyagi University School of Nursing, Sendai, Japan  
 RamBam Medical Center, Haifa, Israel  
 Tokyo Medical College, Tokyo, Japan  
 Tufts Medical Center, Boston, MA  
 Yale School of Medicine, New Haven, CT

**National:**

Alzheimer's Association - National Meeting, National Education Conference  
 American Academy of Child and Adolescent Psychiatry  
 American Health Care Association  
 American Music Therapy Association  
 American Psychiatric Association  
 American Psychological Association  
 Association for the Advancement of Behavior Therapy

CAMExpo  
Council for Exceptional Children  
Crossing the Corpus Callosum: Neuroscience, Healing and the Arts  
Gerontological Society of America  
Health Care Financing Administration  
Joint Conference of the Arts Therapy Associations  
Museum of Science, Boston  
Music Educators National Conference  
Music, Growth and Aging - The Biology of Music Making  
Music Teachers National Association  
National Association for Music Therapy  
National Creative Arts Therapies Associations

International:

British Association of Music Therapy  
Complementary and Alternative Medicine Expo and First International Conference  
International Alzheimer's disease / Parkinson's disease Conference  
International ArtsMedicine Association  
International Association for Music and Medicine  
International Scientific Conference on Complementary and Alternative Medicine  
Research  
International Symposium for Music-Medicine  
International Society for Music Education  
ISME Commission on Music in Special Education, Therapy and Medicine  
Japanese-American Arts Medicine Leadership Conference  
Oncology Nursing Society – International Cancer Research Conference (poster)  
Research Foundation for Aged People's Health - Japanese-American Conference  
Society for Integrative Oncology –International Conferences  
World Alzheimer's Congress  
World Congress of Music Therapy  
World Congress of Psychiatry  
World Congress on Behavior Therapy

## Education

- Ph.D. **McGill University, Cognitive Psychology and Psychoacoustics.** (2010). The influence of sensory and cognitive consonance/dissonance on musical signal processing.
- B.Sc. **University of Minnesota, Psychology and Neuroscience.** (2004).

## Experience

- Associate Professor; Music Production & Engineering and Liberal Arts, Berklee College of Music, Boston MA. **2008-present**
- Graduate Teaching Associate; Dept. of Psychology, McGill. **2005-2008**
- Research assistant; Laboratory of Music Perception, Cognition, and Expertise, Dept. of Psychology, McGill. **2004-2008**
- Research assistant; Music Perception and Cognition Laboratory, Schulich School of Music, McGill. **2006-2008**
- Record producer, engineer, and mixer (independent contractor); Los Angeles, New York. **1988-2000**
- Recording engineer and technician; Prince; Minneapolis, MN. **1983-1988**
- Audio technician; Crosby, Stills & Nash; Los Angeles, CA. **1981-1983**
- Audio technician; Audio Industries Corp., Los Angeles, CA. **1978-1981**
- Biomedical technician; Hancock Laboratories, Anaheim, CA. **1975-1978**

## Publications

- Rogers, S.E. (2013). Researching musical improvisation: Questions and challenges. *Psychomusicology: Music, Mind, and Brain*, 23 (4), 269-274.
- Rogers, S.E. (2013). Some thoughts on record production, its tools and tomorrow's music producer. In D. Flitner (Ed.), *Less Noise, More Soul: The Search for Balance in the Art, Technology, and Commerce of Music*. Milwaukee, WI: Hal Leonard.

- Rogers, S.E. (2007). The art and craft of sound mixing. In K. Greenbaum (Ed.), *Audio Anecdotes III: Tools, Tips, and Techniques for Digital Audio*. Natick, MA: A.K. Peters, pp. 15-31.
- Rogers, S.E. and Levitin, D.J. (2007). Short-term memory for musical intervals: Cognitive differences for consonant and dissonant pure-tone dyads. *Proceedings of the 123rd Convention of the Audio Engineering Society, New York*. [PR]
- Rogers, S.E. and Levitin, D.J. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. *Canadian Acoustics* **35**(3), 46-48. [PR]
- Levitin, D. J. and Rogers, S.E. (2005). Absolute pitch: Perception, coding, and controversies. *Trends in Cognitive Sciences* **9**(1), 26-33.

#### Academic Conference Presentations

- Rogers, S.E. (2014). Bonding to music: Why we like what we like. 9<sup>th</sup> International Art of Record Production Conference, Oslo, December 3-6, 2014.
- Rogers, S.E. (2014). Hidden hearing loss: Is hypercompression playing a role? 137<sup>th</sup> Audio Engineering Society Convention, Los Angeles, October 9-12, 2014.
- Rogers, S.E. (2011). The loudness war is fought with (and over) compression. 131<sup>st</sup> Audio Engineering Society Convention, New York, October 20-23, 2011.
- Rogers, S.E. (2010). Short-term memory for consonant and dissonant dyads. Northeast Music Cognition Group Conference, Boston, October 23, 2010.
- Rogers, S.E. (2010). Anatomical and affective consequence of the loudness war. 129<sup>th</sup> Audio Engineering Society Convention, San Francisco, November 4-7, 2010.
- Rogers, S.E. (2009). Hypercompression and reduced enjoyment of recorded musical stimuli. 127<sup>th</sup> Audio Engineering Society Convention, New York, October 9-12, 2009.



- Rogers, S.E. (2009). Roughness ratings for just- and micro-tuned dyads from expert and nonexpert listeners. Society for Music Perception and Cognition Convention, Purdue University, August 3-5, 2009.
- Rogers, S.E. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. Canadian Acoustical Association Conference, Montreal, October 9-11, 2007.
- Rogers, S.E. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. 123<sup>rd</sup> Audio Engineering Society Convention, New York, October 4-7, 2007.
- Rogers, S.E. & Levitin, D.J. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. Society for Music Perception and Cognition Convention, Montreal, July 31-Aug 3.
- Rogers, S.E. (2006). Differential memory for consonance and dissonance. Auditory Perception, Cognition, and Action Meeting, Houston, November 15-17, 2006.
- Rogers, S.E. (2006). Differential memory for consonance and dissonance. International Conference on Music Perception and Cognition, Bologna, August 22-27, 2006.

### Affiliations/Memberships

- Society for Music Perception and Cognition
- Northeastern Music Cognition Group
- Audio Engineering Society

### Interests

- Auditory memory
- Auditory perception
- Human auditory morphology

## **Annette Whitehead-Pleaux, MA, MT-BC**

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### **EDUCATION**

**Saint Mary-of-the-Woods College**, Saint Mary-of-the-Woods, IN  
Master of Arts in Music Therapy, January 2003  
Guided Imagery and Music: Level 1

**Colorado State University**, Ft. Collins, CO  
Bachelor of Music with an Emphasis in Music Therapy, December 1993

### **AWARDS**

**Arthur Flagler Fultz Research Grant Award**  
American Music Therapy Association, 2003

**President's Achievement Award**  
New England Region of the American Music Therapy Association, 2004

**Thirty Extraordinary Bostonians**  
Boston Events Guide, 2004

**President's Achievement Award**  
New England Region of the American Music Therapy Association, 2012

### **TEACHING EXPERIENCE**

**Assistant Professor**  
Berklee College of Music, Boston, MA, January 2016- Present

- Teach Clinical Improvisation distance learning graduate course

**Adjunct Faculty**  
St. Mary-of-the-Woods College, St. Mary-of-the-Woods, IN, September 2011-Present

- Teach Music Therapy in Health Care distance learning graduate course
- Teach Music Therapy Field Experience distance learning equivalency Bachelors course
- Teach Music Therapy Research distance learning equivalency Bachelors course

**Adjunct Faculty**  
Lesley University, Cambridge, MA 2013

- Taught Expressive Arts Therapies Research graduate course
- Taught Clinical Supervision graduate course

### **Instructor**

University of Rhode Island, Providence, RI, January 2000-April 2004

- Taught Creative Arts Therapy and Loss graduate course

### **Guitar Instructor**

Anna Maria College, Paxton, MA, September 1996- June 2001

- Taught Beginning and Advanced Guitar to music therapy undergraduate students

## **CLINICAL EXPERIENCE**

### **Music Therapist**

Shriners Hospitals for Children-Boston, Boston, MA, October 2001-Present

- Create and implement music therapy program for 30-bed pediatric burn hospital patients (ages 0-21) and their families
- Facilitate group and individual sessions with children focusing on pain and anxiety management, processing grief, creative self-expression, coping, body image, and PTSD/ASD symptom reduction
- Co-facilitate weekly support group for parents
- Coordinate Survivors Offering Assistance in Recovery (SOAR) program
- Author and present scholarly work
- Supervised interns and practicum students

### **Music Therapist**

Private Practice, Central Massachusetts, January 1996-Present

- Implement music therapy programming for children with developmental disabilities, at-risk behavior, and mental illness
- Conduct group and individual sessions that focus on educational, psychological, and physical goals
- Provide clinical supervision to music therapy students and music therapists

### **Music Therapist**

Westwood Lodge Hospital-Special Care Unit, Westwood, MA, April 2001-October 2001

- Created and implemented music therapy program for 17 children (ages 4-13) with mental illness and histories of abuse in long-term inpatient psychiatric hospital
- Conducted groups and individual music therapy sessions focusing on skill building, coping, stress reduction, creative self-expression, recreation, and violence prevention

### **Assistant Director of Adult and Child Coordination**

Battered Women's Resource Inc., Leominster, MA, August 2000-April 2001

- Created and implemented music therapy program for families affected by domestic violence and substance abuse
- Facilitated individual, group, and family music therapy sessions focusing on adaptive coping strategy building, stress management, cycle of violence education, and family

dynamics

- Developed and implemented music therapy tool to assess family dynamics
- Co-facilitated weekly meetings of 11 team members

### **Music Therapist**

Westborough State Hospital, Westborough, MA, October 1995-July 2000

- Created and implemented music therapy program for 3 inpatient day programs at long-term adult psychiatric setting
- Facilitated group and individual music therapy sessions that focused on skill building, coping, stress reduction, symptom management, grief, and self-expression
- Supervised practicum students and music therapy interns
- Participated in 4 collaborative Continuous Quality Improvement projects

### **Activity Therapist**

Mental Health Management, Pittsburgh, PA, March 1994-June 1994

- Facilitated music therapy groups ranging in size from 4 to 15 patients in inpatient geriatric psychiatric hospital

## **PUBLICATIONS**

### **Books**

Whitehead-Pleaux, A., & Tan, X. (Eds.). (In Preparation). *Multicultural Intersections in Music Therapy: Music, Health, and the Person*. Philadelphia, Barcelona.

Whitehead-Pleaux, A., & Tan, X. (Eds.). (2012). *Multicultural Music Therapy Institute: The Intersections of Music, Health, and the Individuals Manual*. Manual for American Music Therapy Association National Conference, St. Charles, IL.

### **Chapters**

Clark, S., & Whitehead-Pleaux, A. (In Preparation). Multicultural Music Therapy Assessment. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia, Barcelona.

Lane, D., Miller, D., & Whitehead-Pleaux, A. (In Preparation). The Cultures of Survivors: Cancer Survivors. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia, Barcelona.

Spencer, H., & Whitehead-Pleaux, A. (In Preparation). The Cultures of the Lesbian, Gay, Bisexual, Transgender, Intersex, and Questioning Communities. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia, Barcelona.

Tan, X., & Whitehead-Pleaux, A. (In Preparation). Further Explorations in Understanding

- Cultures. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia, Barcelona.
- Whitehead-Pleaux, A. (In Preparation). Electronic Music Technologies and Multicultural Music Therapy Practice. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia: Barcelona.
- Whitehead-Pleaux, A., & Whitehead-Pleaux, A. (In Preparation). Exploring Models of Oppression and Discrimination. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Intersections of Music, Health, and the Individual*. Philadelphia: Barcelona.
- Whitehead-Pleaux, A. (2015). Music Therapy Research Needs: Clinician's Perspective. Salient Themes and Commentary. In B. Else (Ed.) *Improvising Access and Quality: Music Therapy Research 2025 Proceedings*. Silver Springs, MD: American Music Therapy Association.
- Kim, S. A., & Whitehead-Pleaux, A. (2015). Music Therapy and Cultural Diversity. In B. Wheeler (Ed.), *Music Therapy Handbook*. New York City: Gilford Press.
- Ghetti, C., & Whitehead-Pleaux, A. (2014). Sounds of Strength: Music Therapy for Hospitalized Children At-Risk for Traumatization. In C. Malchiodi (Ed.), *Creative Interventions with Traumatized Children*, (pp. 324-344). New York City: Gilford Press.
- Whitehead-Pleaux, A., & Spall, L. (2013). Innovations in Medical Music Therapy: The Use of Electronic Music Technologies in a Pediatric Burn Hospital. In W. Magee (Ed.), *Music Technology in Therapeutic and Health Settings*. (pp 133-148). London: Jessica Kingsley Press.
- Whitehead-Pleaux, A. (2013). Pediatric Burn Care. In J. Bradt (Ed.), *Guidelines for Music Therapy in Pediatric Health Care Settings*. (pp. 252-289). Philadelphia: Barcelona.
- Spencer, H., & Whitehead-Pleaux, A. (2012). The Cultures of the Lesbian, Gay, Bisexual, Transgender, and Questioning Communities. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Music Therapy Institute: The Intersections of Music, Health, and the Individuals Manual*. Manual for American Music Therapy Association National Conference, St. Charles, IL.
- Whitehead-Pleaux, A. (2012). The Role of Technology in Multicultural Music Therapy Practice. In A. Whitehead-Pleaux & X. Tan (Eds.) *Multicultural Music Therapy Institute: The Intersections of Music, Health, and the Individuals Manual*. Manual for American Music Therapy Association National Conference, St. Charles, IL.

### **Peer Reviewed Journal Articles**

- Whitehead-Pleaux, A., Donnenwerth, A., Robinson, B., Hardy, S., Oswanski, L., Forinash, M.,

- Hearns, M., Anderson, N., & Tan, X. (In Preparation). Exploring Attitudes and Education about the LGBTQ Community within the Music Therapy.
- Whitehead-Pleaux, A., Donnenwerth, A., Robinson, B., Hardy, S., Oswanski, L., Forinash, M., Hearns, M., Anderson, N., & Tan, X. (2013). Serving the LGBTQ Community: Exploring Attitudes and Education within the Music Therapy Profession Preliminary Report. *Arts in Psychotherapy, 40*, 409-414.
- Whitehead-Pleaux, A., Donnenwerth, A., Robinson, B., Hardy, S., Oswanski, L., Forinash, M., Hearns, M., Anderson, N., & York, E. (2012). Lesbian, gay, bisexual, transgender, and questioning: Best practices in music therapy. *Music Therapy Perspective, 2*, 158-66.
- Magee, W. L., Bertolami, M., Kubicek, L., LaJoie, M., Martino, L., Sankowski, A., Townsend, J., Whitehead-Pleaux, A., & Zigo, J. B. (2011). *Using music technology in music therapy with populations across the life span in medical and educational programs. Music and Medicine, July 2011( 3)*, 146-153.
- Whitehead-Pleaux, A., Clark, S. L., & Spall, L. E. (2011). Indications and counter-indications of music technology in a pediatric medical setting. *Music and Medicine, July 2011( 3)*, 154-162.
- Whitehead-Pleaux, A. (2009). Ismaee il musika - listen to the music. *Voices, 9(3)*, <http://www.voices.no/mainissues/mi4000999049.php>.
- Whitehead-Pleaux, A., Baryza, M. J., & Sheridan, R. (2009). Exploring the Effects of Music Therapy on Pediatric Pain: Phase 2. *Journal of Burn Care and Rehabilitation, 30(2)*, s81.
- Whitehead-Pleaux, A., Zebrowski, N., Baryza, M. J., & Sheridan, R. (2007). Exploring the Effects of Music Therapy on Pediatric Pain: Phase 1. *Journal of Music Therapy, 44(3)*, 217-241.
- Whitehead-Pleaux, A., Baryza, M. J., & Sheridan, R. (2006). The Effects of Music Therapy on Pediatric Pain and Anxiety During a Donor Site Dressing Change. *Journal of Music Therapy, 43(2)*, 136-153.
- Whitehead-Pleaux, A., Baryza, M. J., & Sheridan, R. (2005). The Effects of Music Therapy on Pediatric Pain and Anxiety During Donor Site Dressing Change. *Journal of Burn Care and Rehabilitation, 26(2)*, s156 .
- Whitehead-Pleaux, A. (2005). Rhode Island Fire Music Therapy Project Final Report. *Music Therapy Perspectives, 23(2)*, 129-134

## RESEARCH EXPERIENCE

### **Serving the LGBTQ Community: Exploring Attitudes and Education within the Music**

### **Therapy Profession**

- Explores attitudes, education level, and understanding within the music therapy community about the LGBTQ community and culture
- 700 music therapists, music therapy educators, and music therapy students from across the globe

### **Perceptions of Nurses Co-treating With Music Therapy**

- Explore how nurses perceive music therapy affects their ability to do their job, their general understanding of music therapy, and the role they perceive music therapy to have
- 50 Nurses who work on inpatient units at Shriners Hospitals for Children

### **The Effects of Music Therapy on Pediatric Pain and Anxiety: Phase 2, 2007-Present**

- Investigate the effect of music therapy on behavioral distress, heart rate, state anxiety, and mood
- 150 English and Spanish speaking subjects ages 6 – 18 who are undergoing medical procedures

### **An Investigation on the Perception of Pain through Music with Pediatric Surgical Patients, 2007-2008**

- Qualitative case series study
- Explored children's expression of pain experiences through music including improvisation and recorded music
- 4 subjects ages 6- 12 who experienced painful medical procedures
- Served as reader for graduate thesis

### **The Effects of Music Therapy on Pediatric Pain and Anxiety: Phase 1, 2004-2006**

- Exploratory study that employed quantitative and qualitative measures
- Examined the effects of music therapy pain and anxiety in pediatric patients undergoing medical procedures
  - Quantitative measures included self-reported pain, self-reported anxiety, behavioral distress, heart rate, and blood oxygenation
  - Qualitative measures included interviews of patient, parent/guardian, nurse, and music therapist
- 10 subjects ages 6-18 who were undergoing medical procedures

### **The Effects of Music Therapy on Pediatric Pain and Anxiety during a Donor Site Dressing Change, 2002-2005**

- Randomized Clinical Control Trial
- Explored the effect of music therapy on self-reported pain, self-reported anxiety, and behavioral distress on pediatric patients undergoing donor site dressing change
- 14 subjects ages 6-18

### **Music Therapy in a Leisure Setting: A Comparison of Structured vs. Unstructured Sessions, 1997-1998**

- Considered the effects of structure in music therapy leisure groups on number of

- patients choosing to participate and length of time spent engaged in music experience
- 32 subjects ages 27-68

## **COMMITTEES & PROJECTS**

### **American Music Therapy Association**

- Board of Directors 2012-Present
  - Council Coordinator for Association Services
  - Facilitated AMTA Archive Project Fundraiser (2013)
  - Scope of Practice Work Group (AMTA & CBMT) (2014)
  - Advisory Team for the Research Priority (2014-5)
  - Member of task force to explore the feasibility of establishing a strategic priority regarding the practice of music therapy in pediatric medical settings (2014)
  - Leadership Succession Planning Task Force (2014-Present)
  - Non-discrimination Policy Work Group (2015)
- Assembly of Delegates
  - Speaker of the Assembly of Delegates 2014- 2015
  - Assistant Speaker of the Assembly of Delegates 2012-2013
  - Delegate from New England Region 2005-2009, 2010-Present
  - Assembly Delegate Alternate, 1997-2005
- Financial Advisory Committee 2010-Present
- Audit Committee 2014-Present
- Standards of Clinical Practice Committee
  - National Committee Chair, 2008-2015
  - Representative from the New England Region, 2002-2015
- *Music Therapy Perspectives* Editorial Board Member 2010-Present
- National Work Group for the Research Priority, 2007-2008
- Rhode Island Night Club Fire Project Coordinator, 2002-2004
- Research Committee, New England Region Representative, 1997-2002

### **Shriners Hospitals for Children-Boston**

- Clinical Advancement Board, July 2009-Present
- Survivors Offering Assistance in Recovery (SOAR) Program Coordinator, 2007-Present
  - Completed Train the Trainer, 2010
- Research Committee, 2003-Present
- Research Steering Committee, 2011-Present
- School Re-entry Team, 2003-Present
- Complex Patient Discharge Planning Group, 2007-2009
- Day Surgery Improvement Work Group, 2006-2008

### **Westborough State Hospital**

- Redesign Daniels Day Program Continuous Quality Improvement Project, 1998-1999



## Karen Wacks

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Peabody, MA 01960

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[kwacks@berklee.edu](mailto:kwacks@berklee.edu)

<http://karenwacks.com/>

<http://musicassurance.com/>

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### Education

Harvard University, Graduate School of Education, Cambridge, MA 1990

*M.Ed., Individualized Program Concentrate*

Catholic University, Washington, DC 1977

*Music Therapy Certification,*

Northeastern University, Boston, MA

*Teacher Certification, Graduate School of Education* 1976

*B.A. Liberal Arts/Independent Study* 1975

### Credentials and Licenses

Allied Mental Health Counselor #3626 (LMHC) Massachusetts (serial #879851)

Board-Certified Music Therapist-American Music Therapy Association \*14575

### Areas of Expertise

Direct Music Therapy Intervention

Direct Counseling and Advising

Training/Development/Advocacy

Academic Instruction in therapy, music, wellness

Group Facilitation/Counseling

Public Speaking/Public Relations

Video Production/Studio Recording

Medical Ethnomusicology

Musicianship - Keyboard and French Horn Player

### Teaching/Administration

*Professor/Clinical Training Director, Music Therapy Dept* (1997-present)  
*Berklee College of Music, Boston, MA*

*Director of Music Therapy*  
*Community Music Center of Boston, Boston, MA* (1987-2000)

*Public Access Coordinator*  
*Adams-Russell Cable Services, Lexington, MA* (1987-1988)

*Music Therapy Instructor* (1984-1986)  
*University of Alaska, Valdez, AK*

*Very Special Arts Coordinator, Valdez, AK* (1985)

*Music Therapy Instructor* (1981-1983)  
Dean Junior College, Franklin, MA

*Music Therapy Practicum Supervisor* (1982-1983)  
Emmanuel College, Boston, MA

*Director & Supervisor of Music Therapy* (1978-1981)  
Fernald State School, Waltham, MA

### **Direct Music Therapy Delivery**

|                                                      |           |
|------------------------------------------------------|-----------|
| Tumshangilini Child Rescue Center, <i>Kenya</i>      | 2010      |
| UNICEF-Affiliated Programs, <i>South Africa</i>      | 2008      |
| Shangilia/Nyumbani Orphanages, <i>Kenya</i>          | 2007      |
| Addison Gilbert Hospital, <i>Gloucester, MA</i>      | 2006      |
| Community Music Center of <i>Boston, MA</i>          | 1981-2006 |
| Greenwood Nursing Home, <i>Wakefield, MA</i>         | 1992-1993 |
| Cambridge Public Schools, <i>Cambridge, MA</i>       | 1990-1994 |
| Hermon Hutchens Special School, <i>Valdez, AK</i>    | 1984-1985 |
| Center for Creative Art Therapies, <i>Boston, MA</i> | 1981-1983 |
| Fernald State School, <i>Waltham, MA</i>             | 1978-1981 |
| Fairfax County Public Schools, <i>Fairfax, VA</i>    | 1976-1978 |
| St. Elizabeth's Hospital, <i>Washington, DC</i>      | 1973      |

### **Publications and Productions**

**N.A.K. Production Associates, Inc – Multimedia** - researcher and developer for a media production company that produces documentary and entertainment television. Located in Washington, DC since 1980, NAK designs treatment, scripting and planning of programs and broadcasts internationally.

#### ***In a Perfect World...Listen to the Children television series***

(Boston segment producer)

This is a multi-year project that documents and publicly disseminates the awakening of ambition, awareness of possibilities for a better life and solid learning achievements of children and youth in the ever challenging urban, suburban and rural communities of America.

#### ***The Artists Way at Work*** (Boston producer)

The Artist's Way At Work award-winning DVD series explores real life stories of innovation and creativity. The DVDs demonstrate avenues of personal growth and provide viewers with the essential tools to enhance innovation, fulfillment and creativity. Author, Mark Bryan, with special commentary by co-author Julia Cameron, guides viewers through living examples of creativity, exposing audiences to the facts that everyone is creative, creativity is teachable, and people become more authentic by using their creativity and becoming an innovative person.

***The Art and Science of Music Therapy at Berklee*** (producer)

Music Therapy is both an art and science. Learn about Berklee whose mission is to educate, train, and develop students to excel in music as a career. Students in the Music Therapy program learn to apply music's enormous force to improve the quality of life in individuals with special needs including children and adults with disabilities.

***Music Therapy and Medicine: Partnerships in Care*** (writer and producer)

Documentary which explores the impact of music therapy on patients and its effective use in a variety of hospital settings. Opinions from music therapists working in a hospital settings as well as doctors and nurses who have seen the power of music therapy and know it is an effective resource.

***Music Therapy and Medicine: Satellite Broadcast*** (Assistant Producer)

Full two-hour program which was originally aired nationally on April 27th, 1999 to educate doctors, nurses and other healthcare professionals of the benefits of music therapy in a medical/hospital setting.

## **International Presentations and Service**

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**Panama Jazz Festival, Panama, January 2011**

In conjunction with Berklee's Global Jazz Institute, clinics on music therapy represented the educational art of the Jazz Festival

**The Giving Planet, Nairobi, Kenya, May 2010**

Provided workshops and direct music service through a curriculum that consisted of photojournalism, music, meditation, creative writing, and lessons in the work of the United Nation via the Millennium Development Goals.

**UNICEF-Affiliated Programs-Cape Town, Pretoria, South Africa August 2008**

Meetings and workshops with teachers, artists, administrators, psychologists, and social workers from the Department of Education and the Department of Child Welfare in Cape Town, Pretoria and surrounding townships.

**Shangilia Rescue Centre, Nairobi, Kenya, May 2007**

Partnered with the non-profit organization, *Musicians for World Harmony*, traveled with eight music therapy students who were selected to be part of a service learning experience - met with local musicians, recorded original compositions and worked with approximately 300 children in 2 orphanages.

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## **DANILO PEREZ**

Global Jazz Institute, Berklee College  
1140 Boylston Street • Boston, MA • 02215  
617-747-2746 • dperez@berklee.edu

### **EDUCATION**

Bachelor of Music, Berklee College of Music, 1988.  
Jazz Studies, Indiana University.  
Piano studies, National Conservatory of Panama.

### **PROFESSIONAL EXPERIENCE**

Artistic Director, Global Jazz Institute, Berklee College of Music, 2009 – present.  
Professor, Berklee College of Music, 2002 – present.  
Artist-in-Residence, Puerto Rico Conservatory of Music, 2000 – present.  
Artist-in-Residence, Irving Gilmore International Keyboard Festival, 1998 – 1999.  
Clinician/Performer, Ravinia Music Festival, 2001 – 2002.  
Professor, New England Conservatory of Music, 1995 – 2009.

### **HONORS/AWARDS/GRANTS**

2006 – Grammy Award, Wayne Shorter Quartet  
2002 - DownBeat, three nominations (Jazz Album of the Year, Motherland; Talent Deserving Wider Recognition as Jazz Artist; Acoustic Pianist) and one Award (Acoustic Pianist, Talent Deserving Wider Recognition)  
2002 - Jazz Journalists Association nomination, "Pianist of the Year"  
2002 - Jazz Journalists Association Award for Wayne Shorter Quartet "Best Small Ensemble of the Year"  
2001 - Grammy nomination, "Best Jazz Album," Motherland  
2001 - Latin Grammy nomination, "Best Jazz Album," Motherland  
2001 - Jazz Journalists Association nomination, "Pianist of the Year"  
2000 - Boston Music Awards, "Outstanding Jazz Album," Motherland  
2000 - Distinguished Alumnus Award, Berklee School of Music  
1999 - Grammy® nomination, "Best Jazz Album," Central Avenue  
1999 - Boston Music Awards, "Outstanding Jazz Album," Central Avenue  
1998 - Jazz Journalists Association Award, "Best Artist/Band in Performance"  
1996 - Boston Music Awards, "Outstanding Jazz Album," PanaMonk

### **PROFESSIONAL AND COMMUNITY SERVICE**

Judge, Thelonious Monk International Jazz Competition.  
Judge, American Jazz Piano Competition.

### **SCORES AND COMMISSIONS**

Commissions

- 2002 - Lincoln Center, Jazz At Lincoln Center As Of Now, "Freedom of Colors"
- 2000 - Lincoln Center, Battle of the Trios Concerts, "Blues For The Saints"
- 1999 - Chicago Jazz Festival, "Suite for the Americas"
- 1997 - Concorso Internazionale di Composizione, Bologna, Italy, "The Pan-American Suite." Performed with Gary Burton and the Orchestra Sinfonica dell'Emilia-Romagna,

Jerzy Maksymiuk, conductor. (Italian television broadcast)

- 1996 - Summer Olympics, Atlanta, performed with Wynton Marsalis

#### Feature Films and Television Scores

- 1997 - Hugo Pool, Robert Downey, Sr., director
- 1997 – Theme Song, The Bill Cosby Show, NBC
- 1995 – Break Through: The Changing Face of Science in America, Blackside, Inc./PBS
- 1980 - The Winter in Lisbon (starring Dizzy Gillespie)

### DISCOGRAPHY

#### As Band Leader

- Danilo Pérez Big Band The Panama Suite (2006)
- Danilo Pérez Trio Live At The Jazz Showcase (2005) ArtistShare
- Danilo Pérez ...Till Then (2003) Verve
- Danilo Pérez Motherland (2000) Verve
- Danilo Pérez Central Avenue (1998) Impulse!
- Danilo Pérez PanaMonk (1996) Impulse!
- Danilo Pérez The Journey (1993) RCA/Novus
- Danilo Pérez Danilo Pérez (1992) RCA/Novus

#### As Sideman/Ensemble Member

- Boclé Brothers Band Tales from the Reefs (1993) Piano
- Jeanie Bryson Tonight I Need You So (1994) Piano
- Gary Burton For Hamp, Red, Bags, and Cal (2001) Piano
- Avishai Cohen Adama (1998) Piano
- Paquito D'Rivera Tico! Tico! (1989) Piano, Arranger
- Paquito D'Rivera & Friends Return to Ipanema (1989) Piano
- Paquito D'Rivera Havana Cafe (1991) Piano
- Paquito D'Rivera Reunion (1991) Piano
- Paquito D'Rivera Who's Smoking?! (1991) Piano
- Paquito D'Rivera Habana-Rio Conexion Piano
- Ray Drummond Excursion (1993) Piano
- Ricky Ford Hot Brass (1991) Piano
- Dizzy Gillespie & The... Live at Royal Festival Hall (1989) Piano
- Dizzy Gillespie Winter in Lisbon (1990) Piano
- Dizzy Gillespie To Bird With Love: Live at the... (1992) Piano
- Dizzy Gillespie Bird Songs: The Final Recordings (1992) Piano
- Dizzy Gillespie Triple Play (1998) Piano
- Slide Hampton & the... Dedicated to Diz (1993) Piano
- Tom Harrell Visions (1987) Piano
- Tom Harrell Form (1990) Piano
- Tom Harrell Passages (1991) Piano
- Tom Harrell Upswing (1993) Piano
- Tom Harrell Art of Rhythm (1997) Piano, Harmonium
- Roy Haynes Trio Roy Haynes Trio (2000) Piano, Arranger
- Conrad Herwig Latin Side of John Coltrane (1996) Piano
- Dave Liebman Besame Mucho (1993) Piano
- Wynton Marsalis Standard Time, Vol. 6: Mr. Jelly... (1999) Piano
- Victor Mendoza This Is Why (1994) Arranger
- T.S. Monk Monk on Monk (1997) Piano
- Gerardo Nunez Calima (1998) Piano

- John Patitucci Imprint (2000) Piano
- Kenny Rankin Because of You (1991) Piano
- Claudio Roditi Slow Fire (1989)
- Claudio Roditi Two of Swords (1990) Piano
- Dave Samuels Del Sol (1992) Piano
- David Sanchez Sketches of Dreams (1994) Piano
- David Sanchez Street Scenes (1996) Piano
- David Sanchez Departure Piano
- Arturo Sandoval Flight to Freedom (1991) Synthesizer
- Arturo Sandoval Danzon (Dance On) (1993) Piano
- Charlie Sepulveda New Arrival (1991) Piano
- Wayne Shorter Alegria (2003) Piano
- Wayne Shorter Footprints Live! (2002) Piano
- Wayne Shorter Beyond The Sound Barrier (2005)
- Fernando Tarres On the Edges of White (1992) Piano
- Fernando Tarres Outsider (1997) Piano
- Bobby Watson Tailor Made (1992) Piano
- Lizz Wright Salt (2003) Piano
- Richie Zellon Cafe Con Leche (1993) Piano
- Chesky Jazz & Audiophile... Best Of, Vol. 2 (1992) Piano
- Various Artists Christmas Songs [Milestone] (1953) Piano
- Various Artists Chesky Records Jazz Sampler &... (1990) Piano
- Various Artists Best of Chesky Jazz, Vol. 2 (1992) Piano
- Various Artists Jazz Showcase (1994) Piano
- Various Artists Feel the Vibes (1994) Piano
- Various Artists Jazz Trumpet: Trumpeter's Holiday (1995) Piano
- Various Artists Chesky Woodwinds Collection (1995) Piano
- Various Artists Collection, Vol. 1 [Intersound] (1995) Piano
- Various Artists Latin Jazz [Nascente] (1995) Piano
- Various Artists United Nations of Messidor (1996) Piano
- Various Artists Back to the Basics, Vol. 1 (1996) Piano
- Various Artists Latin Jazz for Lovers: Messidor's... (1997) Piano
- Various Artists Brazilian Horizons (1997) Piano
- Various Artists Latin on Impulse (1998) Piano
- Various Artists Essential Young Lions, Vol. 2 (1999) Piano
- Various Artists Jazz: Live From New York (2001) Piano
- Various Artists Chesky Jazz Sampler & Audiophile Piano

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Education

- 1994-1999      Doctorate of Philosophy in Speech-Language Pathology  
Area of specialization: music and cognition  
University of South Carolina
- 1992-1994      Master's of Speech-Language Pathology  
University of South Carolina  
Rehabilitation Services Administration Scholar  
Internship: Mercy Rehabilitation Hospital  
Practica: St. Mark's Development Center  
Center for Human Development  
Charlotte, NC
- 1980-1982      B.A. Music Therapy  
Emmanuel College, Boston
- 1978-1980      Hartt School of Music (music education and applied curricula)  
University of Hartford, Hartford, CT

Work experience

- Fall 2008-  
present      Consultant team member  
Autism Higher Education Foundation Music Education Initiative  
The Boston Conservatory  
Boston, MA
- November 2007-Music therapy services (recipient of grant with the Healing Garden Harvard, MA)  
June 2008      Chemotherapy unit of Burbank Hospital  
Fitchburg, MA
- June 2003-  
present      Private music therapy and speech/language pathology practice  
Special needs pediatrics and adults with neurogenic disorders  
Framingham, MA
- November 2002-Music Therapeutics: clinical practice in music therapy and pain /stress  
present management for perisurgical, oncologic and obstetrics patients  
Framingham, MA
- October 2002-  
present      Music therapy/speech therapy consultation to day habilitation centers  
with mentally and physically challenged adults  
Work Inc./Strides program  
TIII Inc.  
Vinfen/CSS day program  
JRI/Willow Tree program
- May 2002-  
August 2007      Educational research consultant for the Metropolitan Opera Guild  
New York, NY  
Partially funded by an NEA grant award

|                          |                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| January 2000-<br>Present | Speech Therapy contract services<br>Education and medical settings as follows:<br>Childhood speech and language disorders<br>Tracheostomy and ventilator-dependent patients<br>Rehabilitation of neurogenic disorders<br>Dysphagia<br>Geriatrics/Alzheimer's<br>Asperger syndrome                                                                               |
| Fall 1999-<br>present    | Private Woodwind Lessons (sax/clarinet/flute)<br>Private studio and after school programs                                                                                                                                                                                                                                                                       |
| April 2001-<br>May 2002  | Managing Director<br>Research Center for Learning Through Music<br>New England Conservatory of Music<br>Boston, MA<br>Grant management<br>U.S. Department of Education/FIPSE<br>GE Fund<br>National Endowment of the Arts<br>Administration of arts learning partnerships<br>Conservatory Lab Charter School<br>Lynn Public Schools<br>Cambridge Public Schools |
| May 1995-<br>June 1999   | Speech and Music Therapy (adults and pediatrics)<br>Mercy Home Care<br>Charlotte, NC                                                                                                                                                                                                                                                                            |
| 1987-1992                | Corporate Marketing Director<br>Summit Properties<br>Charlotte, NC                                                                                                                                                                                                                                                                                              |
| 1982-1985                | Music Therapist<br>Supervisor of music therapy interns at Hogan Regional Center (DMR facility)<br>Danvers, MA                                                                                                                                                                                                                                                   |

Teaching experience

|             |                                                                                                                                                                                                                                                           |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Summer 2011 | <i>Music therapy in conventional medicine</i><br><i>Music therapy in integrative medicine</i><br><i>Neuroscience primer for music therapists</i><br>Designed 3 courses for newly proposed Master's degree in Music<br>Therapy<br>Berklee College of Music |
| Spring 2011 | <i>Artistry, creativity and inquiry</i> (undergraduate)<br>Required first semester course<br>Berklee College of Music                                                                                                                                     |
| Spring 2010 | <i>Music therapy in medicine</i> (undergraduate)<br>Redesigned course (3 sections per year)<br>Berklee College of Music<br>Boston, MA                                                                                                                     |



|                                                  |                                                                                                                                                                                                                  |
|--------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Fall 2009- present                               | <i>The arts and neuroscience</i> (undergraduate)<br>Contracted to design this course as the science requirement of the liberal arts curriculum at TBC (3 sections per year)<br>Boston Conservatory<br>Boston, MA |
| Spring 2009                                      | <i>Research methods in music therapy</i> (undergraduate)<br>covered sabbatical leave of professor<br>Berklee College of Music<br>Boston, MA                                                                      |
| Spring 2009                                      | <i>The exceptional child</i> (undergraduate)<br>covered sabbatical leave of professor<br>Berklee College of Music<br>Boston, MA                                                                                  |
| Spring 2005-present                              | <i>Human growth and development</i> (undergraduate and Master's)<br>The Boston Conservatory (yearly)<br>Boston, MA                                                                                               |
| Summer 2005-present                              | <i>Music with special needs learners</i> (Master's)<br>The Boston Conservatory (yearly)<br>Boston, MA                                                                                                            |
| Fall 2008                                        | <i>Research and evaluation in expressive therapies</i> (Master's)<br>Lesley University<br>Cambridge, MA                                                                                                          |
| Fall 2008                                        | <i>Psychology of music</i> (undergraduate)<br>covered sabbatical leave of professor<br>Berklee College of Music<br>Boston, MA                                                                                    |
| Fall 2008                                        | <i>Music in psychotherapy</i> (undergraduate)<br>covered sabbatical leave of professor<br>Berklee College of Music<br>Boston, MA                                                                                 |
| Summer 2008                                      | <i>Music with special needs learners</i> (undergraduate and Master's)<br>Boston University<br>Boston, MA                                                                                                         |
| Winter 2007<br>Winter 2005/06                    | <i>Introduction to music therapy</i><br>Northeastern University<br>Boston, MA                                                                                                                                    |
| Summer 2006 and 2007<br>Spring 2005<br>Fall 2003 | <i>Art and the Brain</i> (Master's level class)<br>Lesley University<br>Cambridge, MA                                                                                                                            |
| Spring 2003                                      | <i>Neuropsychology of the Arts</i> (Doctoral level class)<br>Lesley University                                                                                                                                   |
| Summer 2004-07<br>Spring 2001-2003               | <i>Music Education with Special Needs Populations</i><br>The Boston Conservatory<br>Boston, MA                                                                                                                   |

|                                   |                                                                                                                                                                                                                                                                              |
|-----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Fall 2000 and 2008<br>Spring 2004 | <i>Master's Thesis Seminar</i><br>Department of Expressive Therapies<br>Lesley University                                                                                                                                                                                    |
| Spring 1996<br>Spring 1997        | <i>Introduction to Speech Language Pathology and Audiology</i><br>University of South Carolina                                                                                                                                                                               |
| Fall 1996                         | <i>Introduction to Music Therapy</i><br>University of South Carolina                                                                                                                                                                                                         |
| <u>Program Evaluation</u>         |                                                                                                                                                                                                                                                                              |
| November 2005                     | Review of the Metropolitan Opera's 'Creating Original Opera' program with special needs students in Wisconsin, New Jersey, New York and Massachusetts 2002-2005<br>Client: Metropolitan Opera Guild<br>Funding: The National Endowment of the Arts                           |
| November 2004                     | Report on the adaptation of the Metropolitan Opera Guild's 'Creating Original Opera' program for special needs students at Bancroft NeuroHealth in Haddonfield, NJ<br>Client: Metropolitan Opera Guild<br>Funding: The National Endowment of the Arts                        |
| 2002-2003                         | Evaluation of special needs and regularly developing kindergarteners<br>Year 1 of a study of the benefits of the Creating Original Opera Program at the Children's School in Brooklyn, NY<br>Client: Metropolitan Opera Guild<br>Funding: The National Endowment of the Arts |
| June 2002                         | Evaluation of special needs students' success in Creating Original Opera at the Children's School in Brooklyn, NY<br>Client: Metropolitan Opera Guild<br>Partially funded by NEA grant                                                                                       |
| October 2002                      | Evaluation of music skill development and academic success (k-2)<br>Cambridge Public Schools<br>Client: New England Conservatory of Music                                                                                                                                    |
| <u>Research</u>                   |                                                                                                                                                                                                                                                                              |
| Present                           | The Bill Whitcraft project: evaluating the benefits of music as an avocation across the lifespan                                                                                                                                                                             |
| 1999                              | "Factors influencing the perception of rhythm in music"<br>Doctoral dissertation, University of South Carolina<br>(research presented at poster session of Music and Neuroscience Conference in Leipzig, Germany in May 2005)                                                |
| 1994                              | "Effects of precategorized music varied along a rhythmic continuum on the physiological and generalized responses of normal adults"<br>Master's thesis, University of South Carolina                                                                                         |

Presentations/Guest lectures

|                  |                                                                                                                                                                                   |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| April 2011       | The biology of stress, the neurology of Nirvana and self-care through the arts<br>New England Regional Assn. conference of the American Music Therapy Association<br>Brewster, MA |
| March 2011       | Music therapy in medical settings<br>Physician Grand Rounds<br>Metrowest Medical Center<br>Framingham, MA                                                                         |
| March 2011       | The power of music (2 CEU program for nurses and therapists)<br>The Willows'<br>Westborough, MA                                                                                   |
| March 2011       | Music therapy in oncology settings (keynote presentation)<br>Metrowest Medical Center<br>Framingham, MA                                                                           |
| October 2010     | A music therapy primer for neuroscientists<br>NEMCOG (Northeast Music Cognition Group) meeting<br>Berklee College of Music,<br>Boston, MA                                         |
| Spring 2008-2011 | Clinical perspectives in the psychology of music<br>Guest lecturer<br>Tufts University<br>Medford, MA                                                                             |
| June 2010        | Musician/music therapist/ lecturer in a private retreat for Emerson<br>Hospital oncology staff<br>Healing Garden<br>Harvard, MA                                                   |
| June 2007        | Invited presenter<br>Music and pain management<br>Alliance of State Pain Initiatives national conference<br>Boston, MA                                                            |
| March 2007       | Musical biographies: opportunities for literacy in both music & language<br>American Music Therapy Association regional conference<br>Newport, RI                                 |
| September 2006   | The efficacy of music in the treatment of breast cancer<br>The Virginia Thurston Healing Garden<br>Harvard, MA                                                                    |
| August 2006      | Creating original operas with special needs students: a study of social<br>development<br>International Conference on Music Perception and Cognition<br>Bologna, Italy            |
| June 2006        | Creating Original Operas- the impact of a comprehensive arts program<br>on children with special needs<br>Very Special Arts International Conference<br>Washington, DC            |

|                                        |                                                                                                                                                                                                                                                                                      |
|----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Feb/March/April<br>2005                | Speech, language and cognition in the developmentally disabled adult<br>Work, Inc.<br>Quincy and New Bedford, MA                                                                                                                                                                     |
| November 2004                          | Efficacy of music therapy in the hospice setting<br>With Tomoka Sakai, MT-BC<br>Hospice and Palliative Care Federation of Massachusetts conference<br>Marlborough, MA                                                                                                                |
| April 2004                             | Science and the arts: developing partnerships<br>Keynote lecture with Mark Jude Tramo, Ph.D., M.D. (Harvard University)<br>Institute of Mind, Body, Spirituality/The Titus Lectures<br>Lesley University<br>Cambridge, MA                                                            |
| April 2004                             | The innate relationship of humans to music: implications for music<br>education and therapy<br>Institute of Mind, Body, Spirituality<br>Lesley University<br>Cambridge, MA                                                                                                           |
| April 2009<br>April 2007<br>April 2004 | Music perception and cognition: a clinical perspective<br>Massachusetts Institute of Technology<br>Cambridge, MA                                                                                                                                                                     |
| April 2004                             | Music and the developing child<br>Physician Grand Rounds (OB/GYN)<br>Mt. Auburn Hospital<br>Cambridge, MA                                                                                                                                                                            |
| June- September<br>2003                | Music therapy lecture series<br>Music therapy in a medical model<br>Music therapy in physical rehabilitation<br>Music therapy in pain management<br>Music therapy and cognition/language<br>Rehabilitation Hospital of Rhode Island (with satellite broadcast)<br>No. Smithfield, RI |
| June 2003                              | Music therapy in medicine<br>Physician Grand Rounds<br>Leonard Morse Hospital<br>Natick, MA                                                                                                                                                                                          |
| June 2003                              | Music therapy in pain management<br>Massachusetts Pain Initiative<br>Worcester, MA                                                                                                                                                                                                   |
| May 2003                               | Neuropsychology of art with respect to trauma<br>Hampshire College<br>Amherst, MA                                                                                                                                                                                                    |
| March 2003<br>June 2003<br>August 2003 | Music as a therapeutic intervention in a rehabilitation setting<br>Music therapy in pain management<br>Spaulding Hospital<br>Boston, MA                                                                                                                                              |

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|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| February 2003           | Music: lifting the spirits and healing the body<br>Unitarian Universalist Adult Education<br>First and Second Church<br>Boston, MA                                    |
| January 2003            | Dyslexia in the private lesson pedagogy<br>All Brookline Music School<br>Brookline, MA                                                                                |
| Yearly since 2002       | Neuropsychology and art<br>Lesley University<br>Cambridge, MA                                                                                                         |
| October 2002            | How science can influence the argument that musicians should be well paid<br>Psychology of Music, guest lecturer<br>Berklee College of Music                          |
| May 2002                | The impact of neurological research on music education<br>Cambridge Public Schools, Fine Arts Department                                                              |
| March 2002              | Music and chronic pain management<br>Arts learning: beyond the Mozart effect<br>American Music Therapy Association<br>New England Regional Conference<br>Meredith, NH |
| October 2001            | The Neurology of Music (CEU course)<br>American Music Therapy Association<br>National Conference<br>Pasadena, CA                                                      |
| March 2001              | The Neurology of Music (CEU course)<br>American Music Therapy Association<br>Regional Conference<br>Litchfield, CT                                                    |
| December 2000           | Voice Conservation for Music Therapists<br>Massachusetts Music Therapy Alliance<br>Waltham, MA                                                                        |
| November 2000           | An Introduction to the Neurology of Music<br>Memory Constructs and the Influence of Music<br>Pain and Musical Interventions<br>Berklee College of Music<br>Boston, MA |
| Yearly since 2000       | Quantitative research for arts therapists<br>Lesley University<br>Cambridge, MA                                                                                       |
| Twice yearly since 2000 | An Introduction to the Neurology of Music<br>Berklee College of Music<br>Boston, MA                                                                                   |

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|-----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| January-March 2000                | Music Appreciation From A Psychological & Physiological Perspective, Music and Healing and How to Nurture Your Child's Relationship to Music<br>Millis Public Library<br>Millis, MA                                                |
| February 2000                     | The Neurology of Music<br>Massachusetts Music Therapy Alliance<br>Waltham, MA                                                                                                                                                      |
| November 1999                     | Music and the Brain<br>Northeastern University<br>Boston, MA                                                                                                                                                                       |
| October 1999                      | Music and Psychoneuroimmunology<br>Emmanuel College<br>Boston, MA                                                                                                                                                                  |
| November 1998                     | The Biology of Belief: Counseling Communicatively Impaired<br>Speech-Language Pathology Research Symposium<br>University of South Carolina                                                                                         |
| May 1998                          | Music as a Therapeutic Intervention in Pain Management<br>Visiting Nurse Association of Boston<br>Kennedy Presidential Library<br>Boston, MA                                                                                       |
| May 1998                          | Grand Rounds: A Presentation of Challenging Home Care Cases and Successful Strategies<br>North Carolina Home Care Association<br>Charlotte, NC                                                                                     |
| August 1996<br>April 1994         | Neurological Implications of Music in the Rehabilitation Setting<br>Mercy Hospital<br>Charlotte, NC                                                                                                                                |
| April 1995                        | Music and Cognition<br>St. Mark's School<br>Charlotte, NC                                                                                                                                                                          |
| March 1994                        | Music Therapy and Speech Therapy in Communicative Partnership<br>South Carolina Speech and Hearing Association Conference<br>Hilton Head, SC                                                                                       |
| <u>Consultations</u><br>2007-2008 | Boston Conservatory Music Education Program for Students on the Autism Spectrum in partnership with the Autism Higher Education Foundation<br>Boston, MA                                                                           |
| <u>Publications</u><br>2006       | Creating Original Operas with special needs students<br>Conference proceedings of the International Conference on Music Perception and Cognition in Bologna, Italy<br>(manuscript currently under revision for journal submission) |

Continuing Education

|               |                                                                                                                                                                   |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2010-present  | Member and attendee of Northeast Music Cognition Group<br>attended meeting at NYU (February 2010)<br>attended and presented at meeting held at Berklee (Oct 2010) |
| June 2011     | Neurosciences and Music IV conference<br>Mariani Foundation<br>Edinburgh, Scotland                                                                                |
| January 2011  | 'Crossing the corpus collosum: neuroscience, healing and the arts"<br>Longwood Symphony<br>Harvard University<br>Cambridge, MA                                    |
| June 2008     | Music and Neuroscience International Conference (poster presentation)<br>Mariani Foundation<br>Montreal, Canada                                                   |
| October 2007  | Center for Biomedical Research in Music<br>Specialized training in Neurologic Music Therapy<br>University of Colorado at Fort Collins                             |
| August 2006   | International Conference of Music Perception and Cognition (presenter)<br>Bologna, Italy                                                                          |
| May 2006      | Institute for Music and Consciousness<br>Guided imagery and music (Level I training)<br>Anna Maria College<br>Paxton, MA                                          |
| March 2006    | Rhythm and the brain: implications for neuroscience and music therapy<br>Institute for Music and Neurologic Function<br>New York, NY                              |
| May 2005      | Music and neuroscience conference (presented research poster)<br>Leipzig, Germany                                                                                 |
| January 2003  | Musicians' Wellness- level 1<br>New York University                                                                                                               |
| December 2002 | Dialogues across disciplines: cognitive neuroscience and music<br>processing in human function<br>Institute for Music and Neurologic Function<br>New York, NY     |
| May 2002      | Perspectives on Developmental Cognitive Neuroscience<br>Brown University<br>Providence, RI                                                                        |
| March 2002    | Evolution of Language<br>Harvard University<br>Cambridge, MA                                                                                                      |
| February 2001 | Neurological Grand Rounds<br>Music and the Brain (Drs. Mark Tramo and Robert Zatorre)<br>Massachusetts General Hospital<br>Boston, MA                             |

|                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| September 2000                   | The Neurotherapeutic Effects of Music<br>Drs. Oliver Sacks, Joseph Arezzo, Michael Thaut, Connie Tomaino<br>Yale University School of Medicine<br>New Haven, CT                                                                                                                                                                                                                                                                                                                                                         |
| February 1998                    | Psychoneuroimmunology<br>Dr. Nicholas Hall<br>Charlotte, NC                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| November 1997                    | Music in Human Adaptation Conference<br>Virginia Polytechnic Institute & State University<br>Blacksburg, VA                                                                                                                                                                                                                                                                                                                                                                                                             |
| November 1996                    | Institute on Music Therapy, Medicine and Nursing<br>National Association of Music Therapy<br>Nashville, TN                                                                                                                                                                                                                                                                                                                                                                                                              |
| October 1994                     | Neurology of Behavior (Geschwind Conference)<br>Harvard Medical School Continuing Education<br>Boston, MA                                                                                                                                                                                                                                                                                                                                                                                                               |
| March 1993                       | Clinical Application of Music in Neurological Rehabilitation<br>Dr. Oliver Sacks<br>Beth Abraham Hospital<br>New York, NY                                                                                                                                                                                                                                                                                                                                                                                               |
| November 1992                    | Music and the Brain: A Symposium<br>Foundation for Human Potential<br>Chicago, IL                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <u>Professional affiliations</u> | American Music Therapy Association<br>Board Certification for Music Therapists (MT-BC)<br>Institute of Music and Neurologic Function (NMT Fellow designation)<br>Massachusetts Music Therapy Alliance<br>American Speech Language Hearing Association (CCC-SLP)<br>Massachusetts license #5176                                                                                                                                                                                                                          |
| <u>Performances</u>              | Dave Whitney Orchestra (baritone sax and clarinet)<br>currently recording<br>Therapeutic duets in various facilities in eastern Massachusetts<br>(sax/clarinet/flute in jazz/classical styles)<br>'A gathering of friends' sax quartet (co-founder)<br>'Mood swings' all female jazz band (alto/tenor/bari sax)<br>Orchestra performer at the Palace Theatre in Manchester, NH<br>Orchestra performer with Freelance Players in Brookline, MA<br><br>Producer of the jazz recording " <i>My private affair</i> " (1998) |



## PEGGY A. CODDING

### Curriculum Vitae

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Music Therapy Department  
 Berklee College of Music  
 1140 Boylston Street  
 Boston, MA 02215-3693  
 (617) 747-8768

P.O. Box 231015  
 Boston, MA 02123  
 (617) 905-9041  
[pcodding@berklee.edu](mailto:pcodding@berklee.edu)

### PRESENT POSITION

Rank: Professor, Music Therapy  
 Berklee College of Music  
 Boston, Massachusetts

### EDUCATION

|      |                               |                              |      |
|------|-------------------------------|------------------------------|------|
| Ph.D | Music Education/Music Therapy | The Florida State University | 1985 |
| MM   | Music Therapy                 | The Florida State University | 1982 |
| BME  | Music Therapy/Education       | Phillips University          | 1976 |

### PROFESSIONAL CERTIFICATION

|                                                                                                                       |           |
|-----------------------------------------------------------------------------------------------------------------------|-----------|
| Music Therapist- Board Certified, (MT-BC), credentialed since 1975<br>American Music Therapy Association              |           |
| Music Education, Teacher Certification General Music, K-12 (expired)<br>Choral Music, K – 12                          | 1976-     |
| Special Education, Certification-Visually Impaired Children<br>Peabody College, Nashville, TN                         | 1978-     |
| American Sign Language Courses. Levels 1, 2, 3 (of 5) Completed<br>Deaf Inc., Brighton, Massachusetts (not certified) | 2008-2009 |

### TEACHING EXPERIENCE

|                                                                                                                                     |                  |
|-------------------------------------------------------------------------------------------------------------------------------------|------------------|
| Music Therapy: Berklee College of Music – Boston, Massachusetts<br>Professor of Music                                               | 1999-<br>present |
| Music Therapy Chair: (Tenured) Ohio University School of Music:<br>University Graduate Faculty Status: Doctoral/Master's Committees | 1986-1999        |
| Founded and administered new Graduate Music Therapy Program<br>beginning in 1986                                                    |                  |

|                                                                 |           |
|-----------------------------------------------------------------|-----------|
| Research Associate-The Florida State University School of Music | 1985-1986 |
| Teaching Assistant-The Florida State University School of Music | 1982-1985 |
| Lecturer-University of Wisconsin-Eau Claire School of Music     | 1979-1982 |
| Teaching Assistant-Western Michigan University, Kalamazoo       | 1976-1977 |

## **CONSULTING**

|                                                                                                                                                       |                               |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|
| Genuine Voices, Inc.: (Trustee) Music Outreach to Boys & Girls Clubs,<br>Board of Trustees after 2004                                                 | 2001 – 2004<br>2004 – present |
| Boston Minstrel Company: Music Outreach to Prisons and Shelters<br>President 2009 – present (approx. 100 members)                                     | 2001- 2002                    |
| Berklee College of Music – Sr. VP Academic Affairs: ADA Issues                                                                                        | Summer 2000                   |
| Department of Rehabilitation and Correction, Columbus, OH<br>Contractor                                                                               | 1995-1998                     |
| Riverside General Hospital, Columbus, OH, Spring<br>Music Therapy                                                                                     | 1987                          |
| Colorado Christian Home Residential Treatment Facility & School, Denver, CO 1986-1991<br>Denver, CO: Family Services: Children with Conduct Disorders |                               |
| Kirkham & Associates Criminal Justice Consultants-Behavioral Consultant<br>Tallahassee, FL                                                            | 1985-1986                     |
| Cleveland Sight Center-Cleveland Music School Settlement<br>Cleveland, OH (Visual Impairment)                                                         | Spring 1981                   |

## **AWARDS**

|                                                                                                                                                                                                                             |      |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| Berklee College Urban Service Award<br>With Peterborough Senior Center and Fenway Community<br>Development Center                                                                                                           | 2011 |
| Ohio State Governor's Award for Best New State Program<br>Department of Rehabilitation and Correction: Music Therapy in 3<br>Residential Treatment Units for Severely Mentally Ill Inmates in the State<br>of Ohio. Founder | 1996 |

## **CLINICAL EXPERIENCE**

Music Therapist, Direct Service Position. Residential Treatment Unit, Chillicothe Correctional Institution, Chillicothe, OH 1995 – program proposed, 1995 – implemented 1996, 1997 full time MT's hired at 3 correctional facilities in Ohio. Inmates diagnosed with severe mental illness.

Supervisor of Graduate and Undergraduate Clinical Practica, Ohio University  
(1986-1999)

Colorado Christian Home Residential Treatment Facility-Denver, CO  
Children/adolescents with conduct disorders.  
(Summer Program, 1988)

Childbirth Education Association-Eau Claire, WI & Tallahassee, FL  
Couples preparing for childbirth  
(1980–1985)

Tennessee School for the Blind-Music Therapy/Education-Donelson, TN  
Children with severe visual and/or multi-handicaps; deaf-blind children  
(1977-1979). Music therapy and music education.

Children's Diagnostic Series-Parent Training Program-State of Tennessee  
(Summers 1977-1979). Children with Special Needs: State Assessment Team

Juvenile Detention Center, Kalamazoo, MI. Incarcerated adolescents.  
(1977) Founded music therapy program in locked ward

Northwest Texas Psychiatric Pavilion & Kilgore Children's Psychiatric Center, Amarillo, TX  
6 month music therapy internship plus 3 month staff position. Children, adolescents, and adults diagnosed with severe psychiatric disorders  
(1976)

## **ADDITIONAL TRAINING**

GIM Training. Level 1. Lisa Summer. Anna Maria College. Summer 2010.

Faculty Learning Community. Berklee College of Music (Fall/Spring 2010-2011). Project: Proposal for Symposium on Music Therapy and Trauma Treatment. Final Report: May 2010,, Alahadef, P. & Mrgan, J. *Research and Writing for Funding and Publication: A Faculty Learning Community*, May 2010.

International Trauma Conference (21<sup>st</sup> Annual). *Psychological Trauma: Neuroscience: Attachment and therapeutic interventions* (CEU), Boston, MA, May, 20-21, 2010.

International Trauma Conference, (20<sup>th</sup> Annual) *Psychological Trauma: Neuroscience:*

## **ADDITIONAL TRAINING (Continued)**

*Attachment and therapeutic interventions* (CEU), Boston, MA, June 4-6, 2009. ARC Training for traumatized children.

Jazz piano. With John Arcaro. Berklee Professor, Sabbatical 2009.

*Hospice and Palliative Care Music Therapy Institute*, Berklee College of Music (CMTE) June 19-22, 2008.

*Perspectives on Developmental Cognitive Neuroscience*, Brown University Center for the Study of Human Development & Brown University Brain Sciences Program with The National Science Foundation, May 2002.

*Nordoff-Robbins Music Therapy – Developing Clinical Musicianship*. Washington, DC: (November. 1999). Five hour session: continuing education credit. Participant.

*Music Therapy Assessment*. World Congress of Music Therapy, Washington, DC. (November, 1999). Seven hour session: continuing education credit. Participant.

*Lilly Conference on College & University Teaching – New England*, Northeastern University, Boston, Massachusetts, (2000, October 13-14).

*Symposium: Medical Music Therapy: Research and Clinical Applications*. Jayne Standley Ph.D, Cleveland Music School Settlement, 2 days, October 1997.

*Ohio University Management Development Training Program* (Academic Year 1995)  
Director: Juanita Fain Ph.D, OU Associate Vice President for Administration  
Completed Spring, Semester 1995.

*Exploring Movement-An Existential Perspective* (Marjorie Falk Miller, MA)  
(1992, September 26). Ohio University School of Dance.

*The Prevention, Identification & Treatment of Music-Related Injuries*. Alice G. Brandfonbrener M.D. (1991, January 19). Music Teacher's National Association and Ohio University. Athens, OH.

*Conference on Creativity* (1990, April 5-7) College of Fine Arts, Ohio University, Athens, OH.

*Medical Problems of the Performing Artist* (1988, March 18-19). The Cleveland Clinic Educational Foundation. Cleveland, OH.

*Faculty Writing Across the Curriculum Project* (1981-1982). University of Wisconsin-Eau Claire. Eau-Claire, WI.

*Orff-Schulwerk Workshop* (Summer, 1978). Memphis State University. Memphis, TN.

*National In-service Training Institute for Music Service Providers to Severely/Profoundly Handicapped Children* (1980-June; 1981-June). Sponsored by the National Association for Music Therapy & The United States Office of Special Education. Denton, TX.

*Courses in the Education of the Visually Impaired* (1977-1978), Peabody College for Teachers', Nashville, TN to meet position requirements for hire: Tennessee School for the Blind. *Certified K-1: Special Education, Visually Impaired*.

*Braille*. (Tutored to proficiency, 1977-1979), Tennessee School for the Blind. Donelson, TN.

## TEACHING

### Courses Taught: Master's and Baccalaureate Degrees

|                                                                                                                 |                                    |
|-----------------------------------------------------------------------------------------------------------------|------------------------------------|
| Graduate Facult: Dissertation Committees: Ohio University<br>(Arts & Sciences, Psychology & Telecommunications) | Creative Arts Therapy Applications |
| Theses: Advisor: Music Therapy (Ohio University)                                                                | Psychology of Music                |
| Advanced Topics in Music Education: Graduate                                                                    | Practicum: Adult Psychiatry        |
| Music in Special Education with Practicum Collaboration                                                         | Practicum: Geriatrics              |
| Music Therapy Principles & Techniques: Children                                                                 | Practicum: Research                |
| Behavioral Observation & Assessment                                                                             | Graduate Seminar in Music Therapy  |
| Introduction to Music Therapy                                                                                   | Handling Performance Anxiety       |
| Research in Music Therapy: Grad/Undergrad.                                                                      | Guitar Fundamentals I and II       |
| Assessment in Music Therapy                                                                                     | Music & Medicine Institute         |
|                                                                                                                 | Performance Anxiety & Musicians    |

### Advising: Dissertations & Theses

Crothers, M.K. (2000, June). *The relationship between satisfaction with social support, affect balance, and hope in cancer patients*. Doctoral Committee (College of Arts and Sciences, Clinical Psychology – Ohio University).

Cruz, C. (1998, May). *The use of patient-preferred music in reducing anxiety during ventilator weaning procedures in patients dependent upon ventilators*. Thesis advisor. (College of Fine Arts, Ohio University).

Papaiaonnou, C.G. (1999, May). *Educating music therapists for international leadership: A survey of non-American music therapists' views toward academic and clinical training*. (College of Fine Arts, Ohio University).

Kim, J.E. (1998, March). *Differences in old familiar songs, antique objects, historical summaries, and a therapist's personal stories as catalysts for therapeutic reminiscence by female nursing home residents: An analysis of patient interviews*. Thesis advisor. (College of Fine Arts, Ohio University).

- Hannah, R. (1997, November). *Using a musical to determine the effect on peer acceptance and self-concept of developmentally handicapped middle school students*. Doctoral committee. (College of Education - Counseling, Ohio University).
- Bartin, R. (1997, December). *The role of the music therapist in a center-based early childhood intervention setting: An ethnographic study*. Thesis advisor. (College of Fine Arts, Ohio University).
- Aitken, E.L. (1996). *A comparison of the attitudes of custodial parents versus children concerning the degree of social appropriateness of behavior observed in music television videos*. Thesis advisor. (College of Fine Arts, Music)
- Kyle, C.L. (1996). *Music therapy applications in treating the physical and mood states of an adult female suffering from chronic pain: A case study*. Advisor, Clinical alternative project. (College of Fine Arts, Ohio University).
- Christie, M.E. (1994). *Music therapy applications in a skilled and intermediate care nursing home facility: A clinical project*. Advisor, Clinical alternative project. (College of Fine Arts, Ohio University).
- Cambridge, P. (1992, June). *Music in presidential campaigns: An analysis of the television spots*. Doctoral committee (College of Telecommunications, Ohio University).

### **Courses & Workshops Offered**

- (With A. Christian). Berklee Teachers on Teaching. (2011). *Flo-ology: Music theory or therapy?* Berklee College of Music. January.
- (With M. Forinash). *How to integrate research into your clinical practice: Quantitative and qualitative perspectives*. (5 hour) Continuing Music Therapy Education (CMTE) course. Presented to the national conference of the American Music Therapy Association. Atlanta, GA, 2002, October.
- (With S.B. Hanser & K. Wacks) *Music and Medicine Institute*. Continuing Music Therapy Education (CMTEK) course. National workshop hosted by Berklee College of Music, Music Therapy, June 2002.
- Music therapy principles and practice in the United States*. Music Therapy Students, Music Therapy Research Center, Central Conservatory of Music, Beijing China, Invited Informal Presentation, Professor Gao Tian, 2000, December).
- (With S.B. Hanser & K. Wacks) *Music and Medicine Institute*. Continuing Music Therapy Education (CMTEK) course. National workshop hosted by Berklee College of Music, Music Therapy, June 2000.

*Expressive Arts Therapies as Implemented in the Correctional Setting: Innovative Mental Health Options.* Invited (5 hour) Continuing Education Course (for credit) presented to the American Music Therapy Association National Conference, Cleveland, OH, (assisted by corrections staff and former students), November, 1998.

*Expressive Arts Therapy Workshop (Art and Music),* Ohio University. Co-Host with the George E. Hill Center for Counseling and Research. April, 1998.

*Ohio Association for Music Therapy State Conference,* Ohio University School of Music, Host, October 1995.

(With G. Berenson & J. Felber). *Handling Performance Anxiety.* Visiting Artists: Barry Green, Robert Triplett, Gary DeNelsky, Robert Norris, Mel Witmer. Experimental course.(1989, Winter Quarter). *Grant funding: The Ohio University Experimental Education Fund.*

*Music Therapy Symposium.* Visiting Artist: Louise Steele, RMT-BC. Director of Music Therapy, Cleveland Music School Settlement. Cleveland, OH (1989, October-2 days).

*Choral Music Education Conference.* Visiting Artist Cornelia Yarbrough, Ph.D. Professor of Music Education, Louisiana State University. Baton Rough, LA. (1988, October-2 days).

*Handbell Uses and Techniques.* Guest Clinicians: Ray Lowther, Susan Berry. School of Music(1987, July-4 days). Workshop Coordinator and Clinician.

## **PROFESSIONAL ACTIVITY**

### **Publications (Refereed)**

Codding, P. & Hanser, S.B. Music Therapy. In Weintraub, M.I., Mamtani, R., & Marcozzi, M.S. ( Eds.), (2008). Complementary and integrative medicine in pain management. New York: Springer Publishing Company, 41-68.

Codding, P.A. (2002). A comprehensive survey of music therapists' practicing in correctional psychiatry: Demographics, conditions of employment, service provision, assessment, therapeutic objectives, and related values of the therapist. Music Therapy Perspectives, Vol, 2, 56-68.

Hanser, S.B. & Codding, P.A. & Eslinger, P. (2001). Music therapy. In M.I. Weintraub, Alternative and complementary treatment in neurologic illness (pp. 255-267). New York: Churchill Livingstone, Harcourt Health Sciences Company. (Chapter).

Codding, P.A. (2000). Music therapy literature and clinical applications for blind and severely visually impaired persons, 1940-1999. In American Music Therapy Association, Inc. (Ed.) Effectiveness of music procedures: Documentation of research in clinical practice (pp. 159-

- 198). Washington, DC: American Music Therapy Association. (Completely Revised Third Edition).
- LeBlanc, A, & Shehan-Campbell, P. & Coddling, P.A. (1993). Suitability of a personal heart rate monitor for use in music research. Missouri Journal of Research in Music Education, 30, 38-52.
- Coddling, P.A. (1991). Evaluation of music learning in the “inclusive music classroom.” General Music Today, 4, 19-22.
- Flowers, P.J. & Coddling, P.A. (1990). The effect of graduate/undergraduate mentorship in teacher training on teacher on-task behavior and use of instructional time in preschool music lessons. Contributions to Music Education, 17, 67-80.
- Coddling, P.A. (1988). Characteristics of effective evaluation procedures as applied to music education. Proceedings of Current Issues in Music Education Symposium. Columbus, OH: Ohio State University.
- Coddling, P.A. (1987). Content analysis of the *Journal of Music Therapy*, 1977-1985. Journal of Music Therapy, 24, 195-202.
- Coddling, P.A. (1987). The effects of visual versus verbal instruction on beginning guitar students’ tuning accuracy. In C.K. Madsen & C.A. Prickett (Eds.). Applications of research in music behavior (pp. 272-284). Tuscaloosa, AL: The University of Alabama Press.
- Greenfield, D.G. & Coddling, P.A. (1985). Competency-based versus linear computer instruction of music fundamentals. Journal of Computer-Based Instruction, 12, 108-110.
- Coddling, P.A. (1984). Music Therapy for Handicapped Children. Monographs of the National Association for Music Therapy, 67 pages, 1st edition & revised 2nd edition. Washington DC: National Association for Music Therapy.
- National Office of Special Education (1979). Comprehensive curriculum guide for multihandicapped children. Washington DC: United States Printing Office. (Chapter).
- (1982, June). Writing across the curriculum: A manual of methods. (Clark, W. Ed.). Eau-Claire, WI: University of Wisconsin--Eau Claire.

## **Book Reviews**

- William C. Brown Publishers (1999, 1990 Editions). Review for second edition, Introduction to Music Therapy by K. Gfeller, M. Thaut & W. Davis.

## **External Evaluator**

*External Examiner:* McGill Graduate and Postdoctoral Studies Program, McGill University,



Montreal, QC, Canada. Gina Ryan: Student-teacher dyad dissolution in post-secondary music studios. Doctoral dissertation. June, 2011.

*Principal External Evaluator*, Grant: Music therapy for infants and toddlers with visual impairments. The University of North Carolina, Chapel Hill. Early Childhood Intervention Training Center for Infants & Toddlers with Visual Impairments. FPG Child Development Institute. Chapel Hill, NC. 2006

### **Published Interviews**

Kern, P. (2006). Connecting and learning through music; Music therapy for young children with visual impairments and their families. An Interview with Peggy Coddington. Music Therapy Today, Vol VII. Issue I. March. Is available at <http://musictherapyworld.net>

Laura DeJoseph. (article) Making music with heart. In Making Music, Nov.-Dec., 2008, 31-33.

### **Technology Projects**

(With Zoe Rath) Berklee Library: Online journal resource for research in music therapy with children having special needs. <http://library.berklee.edu/research>

With Dr. Richard Boulanger and students. Music Induction Project. Technology Development. Interdisciplinary collaboration. *The future of music therapy: Developing technologies*: Berklee College of Music: April 5, 2011.

### **Invited International, National, and Regional Presentations: Lectures, Conference Presentations, Invited Posters**

With Newberger, E., Armsted, C. with selected graduates of Berklee's Floology class. *Investigating music in promoting wellness, resilience and recovery from traumatic experience*:. Brewster, MA. March 31, 2011. 5 Hour CMTE.

*Music Therapy in promoting resilience and recovery from traumatic experience*. New England Region , American Music Therapy Conference. Westbrook, CN: March 2010.

*A richly illustrated introduction to music therapy*. Lecture presented as part of the monthly lecture series: The Boston Trauma Center, Boston, MA. Host: Bessel van der Kolk.

*Music therapy in promoting resilience and recovery from traumatic experience*. National conference of the American Music Therapy Association, San Diego, CA: November, 2009.

*Music therapy: A key to pain management*. Future of Pain Management Summit. McNeil Consumer Healthcare. Massachusetts Institute of Technology. Cambridge, MA. (October, 2010).

*The arts as assessment: Symbolic projection of pathology and clinical change*. 18<sup>th</sup> International Symposium for Research in Music Behavior. St. Augustine, FL. April 2009.

With T. McHale, and Trustees of the Boston Minstrels. WBZ Radio Boston, The Jordan Rich Show. December, 2008.

Lecturer, The Kyoto International Center for Music Therapy, Kyoto, Japan. *Music therapy with children*. Kyoto, Japan. October 8-9, 2006.

(With S.B. Hanser). Lecturer, International Master Classes on Music Therapy, Symposium on Strategies to Enhance Music Therapy Development in China. Formal lectures on music therapy with special needs children and music therapy in psychiatric settings. Clinical observation. (16 hours). Work with translation.

(With E.S. Stump). *Music as a projective instrument*. Paper presented to the national conference of the American Music Therapy Association, Inc. Atlanta, GA: 2002, November.

(With K. Howland). *Music therapy interventions with pain*. Invited presentation to the Regional Music Therapy Conference of the New England Region of The American Music Therapy Association, Inc. Meredith, NH, 2002, March.

*Music therapy principles and practices with clients who are severely visually impaired*. Invited presentation to the Regional Music Therapy Conference of the New England Region of the American Music Therapy Association, North Falmouth, MA. 2000, April.

*Music therapy service provision in mental health care settings*. Television broadcast "Mental Health Update," The Commonwealth of Massachusetts Executive Office of Health and Human Services, Department of Mental Health. (Host: Carolyn Ingles), Boston, MA, 2000, January.

*A Comprehensive survey of music therapists practicing in correctional psychiatry: Demographics, conditions of employment, service provision, assessment, therapeutic objectives, and related values of the therapist*. Invited research presentation to the National Symposium for Research in Music Behavior, Ft. Worth, TX, 2000, April.

*Music and art therapy in the correctional setting: Qualitative research in the evaluation of client progress and program effectiveness*. Research presentation sponsored by the Research Committee of the American Music Therapy Association. World Congress of Music Therapy. Washington DC: 1999, November. (Consecutive translation: Spanish.)

*Expressive arts therapy in a corrections setting: A therapeutic account of music therapy with an inmate*. Invited Paper presented to the National Symposium for Research in Music Behavior, Montreal, Quebec: Canada, 1999, April.

*A survey of attitudes of custody personnel, and music and expressive arts therapists toward rehabilitation vs. punishment as a consequence for criminal behavior: Implications for the provision of music therapy services*. World Congress of Music Therapy, Washington, DC: (1999, November) Poster session.

*Expressive arts therapies as implemented in the correctional setting: Innovative mental health options*. Invited CMTE presentation to the national meeting of the American Music Therapy

Association, Inc., Cleveland, OH: 1998, November (5 hours).

*A content analysis of music education/rehabilitation research with blind and visually impaired persons: Fifty years, a literature review (1946-1996).* Presented to the Conference of the National Association for Music Therapy, Los Angeles, CA. (1997, November). Poster session.

*A content analysis of music education/rehabilitation research with blind and visually impaired persons: Fifty years, a literature review (1946-1996).* Presented to the Twelfth National Symposium for Research in Music Behavior. University of Minnesota, Minneapolis, MN. (1997, May).

(With J. Cassidy & R. Rosenthal). *Facilitating music learning through modeling, intensity and verbalization.* Presented at the meeting of the Learning and Development Special Research Interest Group (SRIG) at the Music Educators National Conference. New Orleans, LA. (1992, April).

(With A. LeBlanc, & P. Shehan-Campbell). *Suitability of a personal heart rate monitor for use in music research.* Proposed for presentation at the meeting of the Music Educators National Conference. New Orleans, LA. (1992, April).

*Process- versus product-oriented assessment as a component of effective teaching and learning: A pilot project.* Accepted for presentation at the meeting of the National Association for Music Therapy. San Diego, CA. (1991, November).

*Therapeutic functions of music therapy. Part II.* Presented at the meeting of the ninth National Symposium for Research in Music Behavior. Cannon Beach, OR. (1991, March).

*Therapeutic function of music in music therapy: A content analysis of the Journal of Music Therapy, 1979-1989. Part I.* Presented at the meeting of the National Coalition of Arts Therapy Associations Joint Conference. Washington, D.C. (1990, November). Funding: *Creative Activity & Research Award, College of Fine Arts, Ohio University.*

(With P.J. Flowers). *Teacher on-task, instructional time, and music activity in pre-school music lessons.* Presented at the meeting of the Ohio Music Educator's Association. Dayton, OH. (1990, February).

*Effects of changing criteria and performance conditions on the development of functional music skills.* Presented at the meeting of the National Association for Music Therapy. Kansas City, MO. (1989, November). Funding: *Creative Activity & Research Award, College of Fine Arts, Ohio University.*

(With P.J. Flowers) *Teacher on-task, instructional time, and music activity in pre-school music lessons: Graduate/undergraduate mentorship in teacher training.* Presented at the meeting of the eighth National Symposium for Research in Music Behavior. Baton Rouge, LA. (1989, March). (invitation). Funding: *Creative Activity & Research Award, College of Fine Arts, Ohio University*

*The use of script writing and analysis in the development of clinical competencies.* Presented at the meeting of the National Association for Music Therapy. Atlanta, GA. (1988, November).

*Monograph: Music in the education/rehabilitation of visually disabled and multi-handicapped persons: A review of literature, 1946-1987).* Presented at the National Association for Music Therapy. San Francisco, CA. (1987, November). Funding: *Creative Activity & Research Award, College of Fine Arts, Ohio University.*

*Process-oriented assessment.* Presented at the 1887 Current Issues in Music Education Symposium. Columbus, OH: Ohio State University (invited). (1987, October).

*Frequency and mode of inquiry of research in music therapy, 1952-1987.* Presented at the meeting of the National Association for Music Therapy. Chicago, IL.(1986, November).

*The effect of behavior checklist and method of presentation on the development of functional music skills.* Presented at the meeting of the seventh National Symposium for Research in Music Behavior. Logan, UT. (1986,, March).

*The effect of differential feedback on beginning students' intonational performance.*  
Presented at the meeting of the Music Educators National Conference. Anaheim, CA. (1986, April).

*Functional music competencies and curriculum requirements of undergraduate music therapy students.* Presented at the meeting of the National Association for Music Therapy. New York, NY. (1985, November).

(With W.L. Sims). *Relationship among chord change discriminations, singing accuracy, and chord playing skills of non-musician beginning folk guitar students.* Presented at the meeting of the Music Educators National Conference: Southern Division Convention. Mobile, AL. (1985, March).

(With W.L. Sims). *Factors affecting preference for and playing proficiency on, guitar and autoharp as accompanying instruments.* Presented at the meeting of the National Association for Music Therapy. Albuquerque, NM. (1984, November).

*The effects of computer-based visual versus verbal instruction on beginning guitar students' tuning accuracy.* Presented at the meeting of the sixth National Symposium for Research in Music Behavior. Fort Worth, TX. (1984, March). (invitation)

(With M. Scott, M. Walchli, (Dance), G. Chleboun, R. Hickenbottom (Physical Therapy), C. Ragg (Medicine) & G. Berenson (Music). *Arts medicine study: Interdisciplinary pilot project.* Ohio University (1988, January).

*The effects of pitch discrimination training on guitar tuning accuracy and time.* Presented at

the meeting of the National Association for Music Therapy. New Orleans, LA. (1983,).

*Music therapy for handicapped children.* Monographs of the National Association for Music Therapy, 67 pages, 1st edition. Presented to the National In-service Training Institute for Music Service Providers to Severely/Profoundly Handicapped Children. Denton, TX. (1981, June).

*Music therapy techniques for use with multi-handicapped, visually disabled children.*  
Presented at the meeting of the National In-service Training Institute for Music Service Providers to Severely/Profoundly Handicapped Children. Denton, TX. (1980, June).

## **Workshops**

*Music therapy interventions with pain: Research, protocols, and case study.* (w. Kathleen Howland). Meredith, NH: New England Regional Conference of the American Music Therapy Association. (2002, March).

*Music therapy applications with persons having severe visual impairment: Research and clinical effects.* New England Region, American Music Therapy Association. Falmouth, MA: ( 2000, May).

*Music therapy as a treatment alternative in mental health settings.* Guest: Television Show (1/2 hour). Program sponsored by the Commonwealth of Massachusetts: Executive Office of Health and Human Services. Department of Mental Health. Boston, MA: (1999, October).

*Healing Options-Complementary Medicine for Physicians of the Future: Music as Therapy,* Lecture/Demonstration, Ohio University College of Medicine, (1997, July).

*Music therapy and medicine.* Geriatrics/Gerontology Seminar Series. Western Reserve Geriatric Education Center. O'Bleness Memorial Hospital/College of Osteopathic Medicine. Athens, OH (1996, May). With student participation.

*Music therapy: An introduction.* Lecture Series: Bristol Village Retirement Community. Waverly, OH. With Mark Schroeder (1995, Fall)

*Learning to play beyond the key of "D": Advanced functional guitar techniques for music therapists.* With Carlos de la Barrera. Workshop presentation for the Conference of the Ohio Association for Music Therapy, Ohio University, Athens, OH (1995, October)

*Music as communication.* Colloquium. Communications and Developmental Studies. School of Telecommunications, Ohio University, Athens, OH (1995, November).

*Music therapy and rehabilitation.* School of Physical Therapy, Ohio University (1995, Spring). With student participation.

*Music therapy and rehabilitation.* School of Physical Therapy, Ohio University (1994, Spring).

With student participation.

*Music therapy and the geriatric patient.* Geriatrics/Gerontology Seminar Series. Department of Family Medicine, Ohio University College of Osteopathic Medicine. Athens, OH (1993, February.)

*Music in residential treatment units of correctional facilities.* Presentation to activity therapy administrators and staff: Ohio Peer Group Meeting. Chillicothe Correctional Institution, (1996, November). With Michael Malone.

*Music therapy and medicine.* Geriatrics/Gerontology Seminar Series. Department of Family Medicine, Ohio University College of Osteopathic Medicine. Athens, OH (1991, May).

*The parent's role in a music students' development.* State meeting of the Ohio Music Teachers Association (MTNA). Ohio University. Athens, Ohio (1990, June).

*Music as a therapeutic tool in the stress management of medical professionals.* Ohio Nurses Association, "Care for the Caregiver." Conference, Marietta Memorial Hospital. Marietta, OH. (1990, February).

*Music therapy in the general hospital setting.* Nursing staff, Good Samaritan Hospital Zanesville, OH.(1989, July).

(With P.J. Flowers). *Integrating music and language arts in the treatment of conduct-disordered youth.* Great Lakes Regional Conference of the National Association for Music Therapy. Lansing, MI. (1989, April).

(With J. Erisman). *Workshop : Music therapy techniques incorporating handbells, chimes, and other instrumental activities.* (8 hour segment of a series of workshops) Gerontology Center, Otterbein Home, Lebanon, OH. (1988, April)

*The implementation of peer editing techniques and cumulative writing assignments in clinical music therapy courses.* Writing Across the Curriculum Workshops, University of Wisconsin—Eau Claire. Eau-Claire, WI. (1982, March).

*Implications of block grants on funding for clinical music therapy programs in the mid-western United States.* National In-service Training Institute for Music Service Providers to Severely/Profoundly Handicapped Children. Great Lakes Regional Conference of the National Association for Music Therapy. University of Wisconsin--Milwaukee. Milwaukee, WI. (1982, March).

*Music therapy applications with visually disabled clients in the community mental health setting.* Cleveland Sight Center, Cleveland Music School Settlement. Cleveland, OH. (1981, April).

*Music therapy services for multi-handicapped children and youth.* Illinois State Conference of the

National Association for Music Therapy. DePaul University. Chicago, IL. (1981, April).

*Music therapy techniques for use in childbirth.* Minnesota Childbirth Education Association. Duluth, MN. (1981, February).

*Music therapy techniques for use with multi-handicapped, visually disabled children.* National meeting of the Association for the Education of Visually Impaired. Dallas, TX. (1980, June).

*An interdisciplinary teaching module for the education of visually impaired fifth grade students: Science, social studies, and music.* National meeting of the Association for the Education of Visually Impaired. Dallas, TX. (1979, June).

## **SERVICE**

### **National &Regional**

#### **Music Education**

National Chair, Special Research Interest Group (SRIG): Learning & Development SRIG  
Society for Research in Music Education, MENC (April 1993-1996)

#### **National & Regional Service** (Continued)

#### **American Music Therapy Association**

NER Representative, Research Committee (2006)  
Great Lakes Representative, Education Committee

#### **National Association for Music Therapy (NAMT)**

NAMT Great Lakes Region Executive Board (1992-1994)  
NAMT Education Committee  
Great Lakes Regional Representative (1989-1990)  
    Great Lakes Regional Representative  
    California Symposium on Educational Issues  
    Costa Mesa, CA (1989, May 5-7)  
Task Force to Study Continuing Education (1988-1990)  
Standing Committee (1990-present)  
NAMT Government Relations Committee  
Great Lakes Regional Representative (1982-1983)  
National Curriculum Development Task Force  
In-service Training Institute for Service Providers  
    of Severely/Profoundly Multi-handicapped Children  
Coordinator, NAMT Great Lakes Region (1982-1983)  
Participant only (1981-1982)

NAMT Assembly of Delegates  
Great Lakes Delegate (1982)  
Alternate (1990-1992)

### **State of Massachusetts**

Co-Editor, Newsletter, Massachusetts Music Therapy Alliance, Board Member

### **Berklee College of Music, Boston, Massachusetts**

President's Council for Inclusion and Diversity, 2011  
Universal Access Committee, Founding Member 2000 – transition  
Berklee Search Committee: Senior Vice President for Institutional Research, Debbie Bieri  
Berklee Ombuds Position, Assisted in Creation, Union Negotiations, Search  
Faculty Development Committee, Berklee Teachers on Teaching (1999 – present)  
Division Education Committee (as requested)  
College Diversity Committee (1999 –2001)  
Search Committee, Associate Vice President  
Americans with Disabilities In-service Presentations, Berklee College of Music  
(1999-present)

Professional Education Representative, AFT, Berklee Faculty Union, Elected (2002 – 2007, 2008 – present)

### **State of Ohio**

President, Ohio Association for Music Therapy (1992-1994)  
Affiliate, National Association for Music Therapy  
Ohio Music Education Association Special Learners Committee (1992-1994)  
Affiliate, Music Educators National Conference

### **State of Florida**

State of Florida Division of Cultural Affairs  
Arts Council Board Member (1984-1985)  
Tallahassee, FL

### **Southeastern Ohio: Athens, Hocking, Vinton Counties**

Board of Directors, Tri-County Mental Health and Counseling Services, Inc.  
Athens, Hocking, Vinton Counties in Southeastern Ohio (1992-1999)

### **Ohio**

### **Ohio University**



Chair, University Research, Scholarship & Creative Activity Policy Committee, Advisory to the President (1995-1996), Assisted by Carol Blum, Office of Research & Graduate Studies. Presidential Appointment.

Review status of research at Ohio University, make policy recommendations.

Chair, Ohio University Research Committee, (1994-1996)  
(Member 1990-1996);

Facilitated *external* review of faculty research proposals from across the university.  
Review all proposals (20-25/ term). Discuss and recommend funding in Committee.  
Grant awarding body. (Three cycles annually). Budgeted Committee, Discretionary funds.

Faculty Senate, College of Fine Arts, (Senator 1996-1999, 1991-1993); Alternate (1990-1991)

Ethics Committee  
Professional Relations Committee (appointed 1996)  
Calendar Committee, 1991-1992  
Educational Policies Committee, 1991-1993  
University Curriculum Council, 1991-1993  
General Education Subcommittee, 1991-1993  
Program (Review) Subcommittee, 1992-1993  
Committee to Examine and Plan for Special Needs of Ohio University's Disabled Population.  
Office of Affirmative Action (1987-1988).

### **College of Fine Arts**

Dean's Search Committee (1996-1997; 1997-1998)  
Dean's Five Year Evaluation Committee (1991)  
Dean's One Year Evaluation Committee (1990)  
(Provost Appointments)

### **Ohio University School of Music**

Director's Advisory Committee (1988-1999)  
Promotion & Tenure Committee (1993-1995)  
Graduate Committee (1986-present)  
Scholarship Committee (1992-1998)  
Enrollment Enhancement Committee (1989-1992)  
NASM Review Committees (as assigned)  
Search Committee, Music Education--Early Childhood (1996)  
Search Committee, Director-School of Music (1992-1993)

### **Other:**

Chair, Retrospective Concert and 85th Birthday Celebration Committee

Composer Karl Ahrendt,

Southeastern Ohio Very Special Arts Festival (April 1989, April 1990).

## **PROFESSIONAL AFFILIATIONS**

American Music Therapy Association (AMTA)

New England Region, (AMTA)

Boston Minstrels

Genuine Voices

Pi Kappa Lambda

**Kimberley Shelley Perlak**  
(Kim Perlak)

Address: 175 Fuller Street, Brookline, MA 02446 Phone: (617) 747-6429

Email: [kperlak@berklee.edu](mailto:kperlak@berklee.edu) Website: [www.kimperlak.com](http://www.kimperlak.com)

**Professional Experience**  
(past five years)

**Administration**

**Berklee College of Music, Boston, MA.** Assistant Chair of the Guitar Department  
September 2013—present

Responsibilities include:

- Faculty scheduling, supervision, evaluation, and development (approximately 60 faculty)
- Faculty advising: grant applications, promotion, re-appointment, professional development
- Student Advising (approximately 1,100 guitar students)
- Management of department budget and facilities
- Management of department concerts and clinics (approximately 20 per academic year)
- Creation and coordination of “Solo/Duo Faculty Guitar Night,” semi-annual concert series
- Planning, coordination, and supervision of Guitar Sessions, Berklee’s summer guitar program for high school students
- Supervision of the department’s musical and educational direction, including development and implementation of department goals and objectives, curriculum management and development, technology support
- Developing curriculum through cross-course collaborations and interdivisional projects (2014-5: Songwriting, Guitar, Admissions Austin trip, 2015-16: Guitar and Film-Scoring courses, 2015: Guitar and Songwriting joint-approved specialized electives, 2015: Guitar and Strings “Djangofest”)
- Teaching of ensembles, labs, private lessons
- Coordinating and advising on curriculum with the Berklee Valencia campus, visiting Valencia as a guest artist (2015)
- Conducting Auditions and Interviews on the Boston Campus
- Traveling nationally and internationally for Auditions and Interviews, Berklee Global Initiatives, recruiting trips (2105: Mumbai, Chennai, Delhi, India; 2016: Paris, France)
- Serving on search committees for faculty and chair positions
- Contribution to the profession through performances (solo and collaborative), recordings, and scholarly work

**Soundboard: The Journal of the Guitar Foundation of America.** Editor-in-Chief.  
July 2012—May 2015, Issues began in Winter 2013

Responsibilities included:

- Reorganization of the journal’s format, length, appearance, and scope
- Supervision of the quarterly publication’s musical, educational, and scholarly direction, including the recruitment and management of contributors

- Supervision of the the Contributing Editors and Associate Editors (proofreaders), and the Art Director
- Presentation of the goals and past year's accomplishments to the GFA Board and membership at the annual convention

**Ben and I Play For Peace: A Concert Event to Benefit Those Who Serve.** Founder / Director  
November 2010—November 2013

Responsibilities included:

- Coordination, management, and supervision of concert operations in Austin, Texas, including guest artists, performers, composers, arrangers, speakers, venue staff, marketing and public relations staff, graphic design staff (posters, t-shirts, stickers), volunteer coordinators, concert staff (set-up, take-down, reception, ushers, greeters, stage crew, sound engineers), sponsors, and fundraising staff
- Coordination and training of student volunteers from Concordia University's American Popular Music and Culture courses (approximately 60 students per year)
- Coordination of "sister-city" and "supporter concert" directors, in Denver, Colorado; Sarasota, Florida; Seattle, Washington; Oklahoma City, Oklahoma
- Communication and coordination with staff from the chosen charities, including the Wounded Warrior Project, and Wheelchairs for Iraqi Kids
- Representation of the concert series on local Austin and national media, including television, radio, newspaper, web coverage
- Supervision and updating of the project website: <http://benandisplayforpeace.com>
- Performance on the Austin concert as a soloist and chamber musician
- Direction, rehearsal, and supervision of participating community music groups, including the Concordia University Performance Faculty Ensemble (2010), the Austin All-City Guitar Orchestra (2011), the St. David's Children's Choir (2103), and the Veterans' Guitar Group and Supporters' Guitar Ensemble (2013)

**The National Guitar Workshop (Summer Program), New Milford, CT.** Intern Coordinator (2006–2012); Director of Music (Jazz Summit Week 2012); Administrative Director (Classical Summit (2000, 2001)

Responsibilities (Intern Program) included:

- Recruitment, placement, and supervision of interns
- Chair of the audition committee for the program
- Organization of the program of study (three week residencies renewable for three years)
- Management of the budget
- Supervision of intern mentor faculty in the classroom
- Management of the program's evaluation standards, musical direction, and pedagogy
- Evaluations of each intern's weekly progress through the program
- Curriculum development and teaching of the daily (mandatory) pedagogy course

Responsibilities (Directorships)

- Supervision and scheduling of faculty
- Communication and management of guest artists
- Addressing student and faculty problems and/or special circumstances
- Management of faculty, guest artist, and student concerts
- Performance on the faculty concerts as a soloist and chamber musician

## **Past Teaching**

### **The University of Mary Hardin–Baylor.** Adjunct Professor of Guitar

August 2012—May 2013

- Created a four-year guitar program curriculum with concentrations in classical guitar performance, music education, and music ministry.
- Taught majors, minors, ensemble, applied music theory, and coordinated student recital performances.

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### **Concordia University, Austin, TX.** Adjunct Professor of Guitar and American Music

January 2009—May 2013

- Created curricula for American Popular Music and Culture courses for majors and non-majors,
- Created a four-year classical guitar and Music Ministry (with guitar principal) program.
- Facilitated interdisciplinary projects within the College of Liberal Arts,
- Coordinated Campus Wide Fine Arts Day and off-campus ensemble performances;
- Created “Music-History-Service,” an American music concert and community service series which included benefit concerts for Bastrop Fire Relief, the Wounded Warrior Project, Wheelchairs for Iraqi Kids, and a “Rock the Vote” voter registration drive
- Taught applied lessons (classical and popular styles), group guitar classes, and American Popular Music & Culture

### **Austin Community College, Austin, TX.** Associate Adjunct Professor of Guitar

August 2004—May 2013

- Developed transfer guidelines for classical and jazz guitar students
- Taught Class Guitar, Applied Music Theory, Private Lessons
- Student Advising

### **The National Guitar Workshop (Summer Program), New Milford, CT.** Senior Faculty

June 1999—July 2012

- Classroom Teaching: Classical Intensive, Acoustic, Rock, Advanced Music Theory and Ear-Training, Beginner Intensive Seminar, Guitar Pedagogy, Seminar in American guitar history.
- Performances on Faculty concert series as a soloist and chamber musician

## **Curriculum Development**

(complete list available upon request)

### **Berklee Classical and Fingerstyle Technique Lab**

This is a new course syllabus developed and implemented in Fall 2013. The class introduces the right- and left-hand guitar techniques of the classical style with applications for players of all styles.

### **Berklee Contemporary Classical Guitar Ensemble**

This is a new course developed and implemented in Spring 2014. The class invites new works from the students in the Composition department to be learned and premiered at the annual New England Guitar Ensemble Festival in Boston.

### **Participation in the Berklee College of Music Faculty Lead Innovations in Learning (FLY) Grant: New music for Solo and Duo Guitar (awarded to faculty David Tronzo Fall 2015)**

The grant commissioned new compositions for the David Tronzo / Kim Perlak Guitar Duo, written by Berklee composers from the Guitar, Composition, Harmony and Film Scoring Departments. The compositions will utilize modern techniques culled from the jazz, rock and classical genres. Strategies for imbedded improvisation will also included. A Course Manual composed of exercises and assignments to develop composition/improvisation skills and collaboration strategies will be written and published. Pilot classes and workshops, for both students and faculty (including a BTOT presentation) will utilize team teaching.

### **Pilot project with the Berklee College of Music Film Scoring Department and Guitar Department (Fall 2015)**

This project facilitates collaboration between student composers and student guitarists in the recording studio. The material was co-written with Alison Plante, Acting Chair of Film Scoring and David Tronzo, Associate Professor of Guitar

## **Books**

### **Classical Technique for the Modern Guitarist**

Berklee Press / Hal Leonard Publications, for release May 2016

## **Lecture Presentations**

(complete list available upon request)

### **“New American Music for Guitar” Invited Lecturer**

This presentation looks at new composition for classical guitar that incorporates elements of popular guitar styles. Peabody Conservatory FretFest (March 2016, 2014)

### **The Holland Guitar Project – 2009-10 Yale School of Music Alumni Ventures Grant**

Ten concerts and lecture presentations in the Austin public schools focused on the lasting influence of 19<sup>th</sup> century African-American guitarist Justin Holland. With special guests David Hamburger (blues and roots guitar), Bret Boyer (solo jazz guitar), Kirby Kelley (blues guitar). In partnership with The Educational Outreach Program of the Austin Classical Guitar Society, Concordia University. Scores from The Library of Congress. (April 12 – 23, 2010)

### **Holland Project 2008 — Solo Recital, Three Lecture Concerts in the Columbia, South Carolina Public Schools, Two Lectures in Entrepreneurship and Music at the University.**

Funded by: The Carolina Institute for Leadership and Engagement in Music / The University of South Carolina, Columbia, SC. (March 31 - April 4, 2008)

**“The Guitar in Education”** Invited Lecturer

Topic: Solutions and challenges for grant-funded educational outreach programs in the public school system. Based on personal experience with The Educational Outreach Program of the Austin Classical Guitar Society.

Yale Guitar Extravaganza – Yale School of Music, New Haven, CT (March 7, 2009)

**“Women in the Arts”** Invited Lecturer / Performer

Topic: Contemporary American Guitar Culture and Professional Development for the Undergraduate Music Major, Solo recital, Lecture, Radio Interview for SUNY Radio. Niagara County Community College, Niagara Falls, NY (April 12 – 16 2008)

**“The Right Hand Hook-Up”** Invited Lecturer / Performer

Topics: The Essentials of Classical Technique for Classical and Improvising Guitarists”. Solo Performance, Clinic for jazz and classical guitar majors, private lessons.

Loyola University, New Orleans, LA. (February 14 – 17, 2008)

**Recordings**

**Common Ground: new American music for guitar**

Solo classical guitar. Music of Benjamin Verdery, Andrew York, Bryan Johanson, David Leisner, Robert Honstein, and Kim Perlak.

Recorded at Fred Plaut Studio, Yale University, 2011.

Engineered and co-produced by Eugene Kimball and Kim Perlak. Made possible in part by the generosity of the Yale School of Music.

Available on CD Baby, iTunes, and Amazon. Released on April 12, 2012. CD Release Concert hosted by KUT Radio’s Cactus Cafe.

**Yong, Kim, & Cathy at Yale: New American Music for flute, guitar, and cello**

Music of Andrew York and Bryan Johanson.

Recorded at Fred Plaut Studio, Yale University, 2001.

Engineered and co-produced by Eugene Kimball and Kim Perlak.

Available on CD Baby, iTunes, and Amazon. Released in June 2005.

**Performance Highlights**

(complete list available upon request)

Solo/Duo Faculty Guitar Night: Solo and duo performances with David Tronzo, slide guitar. (September 2014, February 2015, September 2015, January 2016)

New Music for Guitar at Berklee: Duo performances with Stephen Robinson and David Tronzo, guitars; premiere of Kari Juusela’s work “Lumi.”

Candlelight Carols at Trinity Church in Copley Square: featured soloist and performance with choir, Richard Webster conducting. (December 2015, 2013)

Boston Guitarfest 2015: International festival at New England Conservatory. Solo concert. (June 19, 2015)

SXSW “unofficial” Berklee Guitar and Songwriting Showcase. Solo performance. St. David’s Episcopal Church “official” venue. (March 20, 2015)

Ben & I Play for Peace 2013, 2012, 2011: A National Concert Event to Benefit Wheelchairs for Iraqi Kids and the Wounded Warrior Project. Solo and chamber music performances. (April 20, 2013, April 22, 2012; April 3, 2011)

Loudon County Guitar Festival: Solo concert (February 2012)

CD Release concert hosted by the Cactus Cafe. Owned and operated by KUT Radio (NPR of Austin, TX). Solo concert. (April 12, 2012)

Yale Guitar Extravaganza. Solo concert. Sprague Memorial Hall, Yale University. (March 24, 2012)

“Classical Guitar Alive!”. Syndicated radio program for National Public Radio. Featured selections and interview from “Common Ground” (solo recording), and “Yong, Kim, & Cathy at Yale” (recording for flute, guitar, and cello) (Airings in 2011, 2012, 2013)

“Classical Cactus”: Austin Classical Guitar Society Series at Austin’s venue, Austin, TX. Solo Recital. (April 14, 2011)

## **Education**

### **Doctorate of Musical Arts**

2008

The University of Texas at Austin

Committee Chairs: Lorenzo Candelaria, Adam Holzman

Primary Area: Guitar Performance

Treatise, “Finding a Voice in the American Classical Guitar Vernacular: The work of Andrew York, Benjamin Verdery, Bryan Johanson, David Leisner”

### **Master of Music**

2001

Yale University School of Music

Recipient of the 2001 Eliot Fisk Prize

Primary Teacher, Benjamin Verdery

Primary Area: Guitar performance



**Bachelor of Music**

1998

Stetson University

Magna Cum Laude

Primary Teacher, Stephen Robinson

Primary Area: Guitar performance

**Certificate, Management Development Program**

2014

Harvard University School of Education

# David Wallace, D.M.A.

Musician, Composer, Teaching Artist, Administrator

## PEDAGOGY & ADMINISTRATION IN HIGHER EDUCATION

### **2014 – Present: Chair, String Department, Berklee College of Music**

Supervise and manage the world's most eclectic string department consisting of 17 faculty and approximately 200 students. Collaborate with administration; provide ongoing professional development to faculty, design and evaluate curriculum; evaluate, rank, and hire faculty; produce visiting artist residencies and master classes; recruit new students; advise students; run Berklee's Global String Intensive summer camp.

### **2000 - 2014: Professor, The Juilliard School:**

**MORSE FELLOWSHIP PROGRAM MENTOR (2000-2014):** Supervise and mentor Morse Fellows (students with year-long residencies in New York City public schools teaching instrumental music or hands-on aesthetic education workshops). Provide ongoing professional development, curricular assistance, observations and evaluations. Work with Director of Educational Outreach and Senior Administration to evaluate the success and direction of the outreach programs. Co-design and co-lead the Summer Teaching Artist Intensive.

**GRADUATE STUDIES FACULTY (2000-2014):** Teach the Arts in Education graduate-level seminar. Course trains students for careers as Teaching Artists who use their education and performance skills in artist residencies, outreach, interactive performance, speaking, curriculum design, community engagement, teaching, and public speaking.

**MUSIC THEORY AND ANALYSIS FACULTY (2002-2014):** Teach musical studies for all second year students of Juilliard's Dance Division. Students have vastly differing musical backgrounds, ranging from zero formal musical training to extensive musical studies in London's Royal Academy. Course material includes theory, ear training, literature, and history. Collaborate with other department members to evaluate and implement curricula and goals. Sole music faculty, Juilliard Summer Dance Intensives (2000-2002).

**ENTREPRENEURSHIP COMMITTEE (2011-2014):** Work with a team of ten colleagues (including ArtsJournal's Greg Sandow and PBS's Bill Baker) to further entrepreneurship initiatives and opportunities across the curriculum and throughout the school. Initial achievements include development of the Madrigano Entrepreneurship Grant, inclusion of entrepreneurship on Juilliard's website, an online entrepreneurship crash course, and preliminary plans for a Center for Entrepreneurship. Designated committee speaker and advocate for entrepreneurship at the annual faculty meeting.

**CURRICULUM REVIEW COMMITTEE:** Worked with the President, Dean, and faculty colleagues to reform and redesign the music theory and analysis curriculum, the arts in education curriculum and outreach and entrepreneurship initiatives.

**2009-2013: Viola Faculty, Nyack College, Manhattan Campus:** Taught and mentored a violist deemed by administration to be more advanced than the resident violin faculty member felt comfortable teaching. Appear each semester as a guest presenter and performer in Nyack College's freshman seminar.

**2000-2008: Ensemble Coach, Manhattan School of Music:** Coached chamber ensembles and helped them to plan and design their own educational concerts to tour New York City public schools. Collaborated with Director of Community Partnerships and other faculty.

**2000-2001: Affiliate Artist Faculty, Sarah Lawrence College:** Taught lessons to an undergraduate violist by special request.

# David Wallace, D.M.A.

## Musician, Composer, Teaching Artist, Administrator

**1997-1998: Assistant Viola Faculty, the Juilliard School:** Assistant to Karen Tuttle. Co-taught a viola studio of 17 students ranging from undergraduate students to post-graduate students, and assisted with scheduling, recital preparation, and studio class.

## ORCHESTRAL OUTREACH, TEACHING & ADMINISTRATION

### **1997 - 2014: Senior Teaching Artist, New York Philharmonic**

**Senior Teaching Artist / Halee and David Baldwin Teaching Artist Chair:** Direct and lead professional development for New York Philharmonic Teaching Artist Faculty (26 members) and School Partnership Program classroom teachers. Give special presentations for the New York Philharmonic Board, donors, patrons, and special interest groups such as Continental Airlines, and The Lawyers and Bankers Executive Committee. Lead workshops for music teachers in the New York City Public Schools in conjunction with the Department of Education. Write and edit curriculum materials for educational initiatives, collaborate with administrative staff on all departmental matters.

**Learning Overtures (2006-2014):** Lead intensive international workshops, residencies, and interactive performance tours, often in conjunction with the full orchestra's tours. Past projects have included chamber ensemble tours of Japan and Korea, public school residencies, university residencies, and composition workshops leading to New York Philharmonic performances of orchestral works by children in Suntory Hall (Tokyo, 2009), and performances of full orchestra works by eight orphans as part of UNESCO's Second World Conference on Arts Education (Seoul, May 2010). Residency with London's The Barbican Centre (February, 2012). Speaker, International Children's Conference, Denmark (April 2012).

### **Creative Director, Lead Writer, and Editor of New York Philharmonic Special Editions for Teachers:**

Oversaw the creation of the New York Philharmonic Special Edition for Teachers CD and books, which have been adopted into the curricula of literally hundreds of educators and music teachers throughout the U.S.

***An American Celebration*** (2001): Selected focal repertoire from the 10 CD *American Celebration* boxed set. Served as lead writer and editor of lessons. Edited liner notes.

***Bernstein Live*** (2002): See above.

***Pathways to the Orchestra*** (2003): Served as the lead writer and editor of a team of 10 Teaching Artists who rewrote the New York Philharmonic School Partnership Program curriculum and made it adaptable for schools and music teachers worldwide.

***Stories from Around the World*** (2005): Co-authored curriculum for Spring School Day Concert

***Who Makes Music? The Conductor*** (2005): Co-authored curriculum for Fall School Day Concert

***Revolutions in Sound: Romanticism in Music*** (2007): Authored curriculum for School Day Concert

***Pathways to the Orchestra*** (2009): Served as the lead writer and editor for the second edition.

**Young Peoples' Concerts / School Day Concerts Script Consultant (2002-2003; 2005-2007; 2012):** Collaborated with Education Director Thomas Cabaniss to design and script the New York Philharmonic's Young Peoples' Concerts for the 2002-2003 season. The School Day Concert received the American Symphony Orchestra League's *2003 Bank of America Awards for Excellence in Orchestra Education*. Consulted with present Education Director Theodore Wiprud to script and design School Day Concerts for 2005-2007 and 2012. Appeared as soloist & co-host in the 2012 School Day Concerts in Avery Fisher Hall.

**School Partnership Program (1997- 2014):** Through intensive (17-visit) multi-year residencies at P.S. 165 Manhattan in New York City, teach orchestral masterworks and musical concepts including form, rhythm, melody, texture, and orchestration. Lead creative activities, including musical composition, recorder & percussion performance, and improvisation. Students compose, perform, and record their own original instrumental works. All work is done in partnership and collaboration with general subject classroom teachers. Lead parent-child workshops and staff development sessions at the school.

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**Very Young Composers Program (2003- 2014):** Lead a four-month weekly after-school workshop for 12 public school children who compose instrumental works to be performed by New York Philharmonic musicians and Teaching Artists. Mentor students who are chosen to orchestrate their works for full orchestra.

## ORCHESTRAL OUTREACH, TEACHING & ADMINISTRATION CTD.

**1998 – PRESENT: Musician Training Workshops:** Lead professional development workshops, musician-training workshops, and interactive-concert-design workshops for symphonies and organizations including the Boston Symphony, Chicago Symphony (Chicago Civic Orchestra), the Pittsburgh Symphony, the Florida Orchestra, the Dayton Philharmonic, the Eastman School of Music, the Manhattan School of Music, Chamber Music America, the League of American Orchestras, the Los Angeles Philharmonic, Tanglewood Music Festival, the America's Society, Midori and Friends, Young Audiences, and the Juilliard School.

### Senior Teaching Artist, New York Philharmonic ctd.:

**The Composers' Bridge Senior Teaching Artist (2009-2014):** Mentor and provide workshops and theory instruction for Very Young Composers graduates who wish to continue to pursue their composition studies and compose additional works for New York Philharmonic musicians. Work with other senior administration to plan curriculum, trouble-shoot, mentor, and plan future development and international projects. Mentor teen composers who work as Teaching Artist Interns.

**Pre-Concert Talks (2003-2014):** Host pre-concert talks for adults attending subscription concerts. Annually gave 6-16 talks.

**Musical Encounters Workshops (1999- 2014):** Lead interactive, repertoire-centered workshops for children, teens, and special needs adults attending New York Philharmonic dress rehearsals. Workshops involve participants in improvisation, composition, or performance related to the works being rehearsed.

**Music Educator Workshops (1999-2014):** Lead professional development seminars for music educators who wish to use aesthetic education techniques, improvisation, and composition.

**Violist, Violinist, and Arranger / Teaching Artist Ensemble (2002; 2004 - 2014):** Design and perform interactive concerts in partnership schools and on international tours and residencies. Work with children and perform their original melodies at the *Kidzone Live!* Composers' Workshop station at Saturday Young Peoples' Concerts in Avery Fisher Hall.

### 2005-2008: Script Writer and Consultant, Los Angeles Philharmonic

Collaborated with Education Director, Associate Conductor, and Senior Teaching Artists to script Youth Concerts. Authored scripts and collaborated with a production team to create the 2007 and 2008 *Symphonies for Schools*, which respectively presented Tchaikovsky's *Symphony No. 4* and Dvorak's *Symphony No. 9* within a 90-minute interactive concert experience for middle school and high school audiences in Disney Hall. Created orchestral arrangements for audience interactions and helped write curricula for music and general education teachers.

### 1999 – 2004: Program Designer & Teaching Artist in Residence,

#### The Hudson Valley Philharmonic Orchestra

Hired by the Bardavon 1865 Opera House in Poughkeepsie to overhaul the Hudson Valley Philharmonic's Classroom to Concert program and the Young People's Concerts. Devised a new approach that included teacher workshops, Teaching Artist visits, in-school ensemble concerts, and orchestral interactive concerts.

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Wrote Teachers' Guide, led in-school workshop-performances, led teacher workshops, collaborated with producer, conductor, and actor to design Young Peoples' Concert, appeared as host and performer / soloist in the orchestral concerts. Concerts were performed 12-14 times reaching 10,000-14,000 students, grades K-8.

## ADDITIONAL PEDAGOGY, ADMINISTRATION, AND EDUCATIONAL CONSULTING

### **Present: Member at Large, American String Teachers Association National Board**

Serve as an elected member of ASTA's board, which has an active membership of approximately 10,000 members. Participate in governance; help design and implement ASTA's mission, vision, values, and five-year strategic plan; serve as board liaison for the Artist Teacher committee; collaborate with other members and board members to help ensure the future of string education in the Americas.

### **2007-PRESENT: Consultant, Teaching Artist, Curriculum Writer, and Musical Arranger, Performer Carnegie Hall**

**Weill Music Institute (2007-2014):** Serve as consultant and workshop leader for educational programs, including *Link-Up!*, *Musical Explorers*, *The Academy*, NYC Department of Education Collaborations and various special projects. Work with senior administration to facilitate planning and project management.

**The Academy: A Program of Carnegie Hall, the Juilliard School, and The Weill Music Institute (2007-present):** Design and implement professional development for post-graduate musicians who have two-year residencies in public schools and at Carnegie Hall. Coach ensembles in designing interactive performances and lead teams of concert mentors and residency mentors. Serve as consultant to administrators.

**Perelman American Roots (2008-2010):** Served as consultant for concerts; authored curriculum materials for classroom teachers and web publication: *African American Song: Spirituals and Anthems of Freedom* and *African American Song: Uniting Voices*.

**Arts Achieve (2010-2014):** Work with New York City Department of Education and public school music teachers to design and evaluate assessments for music.

**Musical Connections (2009-2010):** Toured homeless shelters, juvenile correctional facilities, and adult social service programs performing with *The Doc Wallace Trio*.

**Arranger for Carnegie Kids! Concerts (2010-2012):** Composed chamber arrangements of works by Debussy, Grieg, Mussorgsky, Smetana, and Tchaikovsky, as well as original variations on Mexican and Japanese folksongs for performance by *Ensemble ACJW* in Carnegie Hall, Suntory Hall (Tokyo), and Centro de Música "José Jacinto Cuevas" (Mérida, Yucatán, México).

### **1997 – 2003; 2008-2009: Teaching Artist, Lincoln Center Institute**

Collaborated with classroom teachers to create and teach 8-lesson units preparing grade K-12 students for LCI concerts. Led professional development workshops, week-long and 3-week seminars for partnership teachers, Project Arts Liaisons, and LCI Teaching Artists. Represented LCI at affiliated organizations throughout the country. In 2008-2009, gave approximately 40 performances with the Doc Wallace Trio as one of three touring ensembles for the year. Served as a consultant, teaching artist and field representative for starting up LCI's sister institution, Gateway to the Arts, Pittsburgh.

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### **2000-2001: Project Director, Young Audiences Inc. "Compose Yourself" Project**

Administrator of an historic collaboration between Young Audiences, Inc. and Meet the Composer. In this project, MTC Composers completed composition residencies in schools administered by Young Audiences of New York and Young Audiences of Eastern Pennsylvania. Project included the generation of multimedia teacher resources and internet / CD-ROM support. Composers included Jon Deak, Evan Solot, Jason Kao Hwang, and Harold Meltzer who would go on to win the Rome Prize.

## **PERFORMING EXPERIENCE:**

**Solo and Chamber Performances:** Annually give 30-70 solo and chamber performances. Solo Appearances in the 2012 New York Philharmonic School Day Concerts in Avery Fisher Hall, 14 solo performances with the Hudson Valley Philharmonic, New York premiere of Stefano Gervasoni's Viola Concerto in Alice Tully Hall, recital for the New York Viola Society. Numerous recitals, concertos, and educational concerts throughout the U.S., as well as Korea and Japan. Regularly give lecture recitals at libraries and other public venues. Founding Member, *Music Unlocked!*, resident ensemble at the 92<sup>nd</sup> Street Y, as well as *The Doc Wallace Trio*, *Hat Trick* (a flute-viol-a-harp trio), KNOT (a downtown, avant-garde fusion band), and *The Teaching Artist Ensemble of the New York Philharmonic*, which has toured internationally.

**Solo Broadcasts and Features:** Guest and soloist on *The Backstage Explorer*, National Public Radio (4/30/98), McGraw Hill Young Artists' Showcase, WQXR, NY (7/03; 10/23/02; 9/14/94; 12/8/93), *Live from the Lamb's*, Nationally Broadcast Gospel Radio Program (7/99; 3/12/2000; 6/2001), Queens Public Television (2/2003), CBS Television (4/1998), ABC News (7/2004), NHK Television (11/2007; 11/2008; 7/2009), KTV Korea (10/2009)

**Chamber Music Festivals and Concert Series:** Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, Des Moines Summer Music Festival, Museum of Modern Art's Summergarden Series, SONIC BOOM, CONTINUUM, Music in the Garden, Taos Chamber Music Festival, FOCUS, 20<sup>th</sup> Century Music and On. Tours for Chamber Society of Lincoln Center's Programs for People with Disabilities.

**Theater and Studio:** Numerous recorded solos for movie sound tracks and CDs, including PBS mini-series *Frontier House*. Composed, improvised, or arranged music for 20 professional theater productions. Performance in Ricky Ian Gordon's *Only Heaven* reviewed as "powerful and moving" by *The New York Voice*. Actor, singer, violist, in Target Margin Theater's *The Sandman* (2002)- *The New York Times* compared onstage improvised viola solo to "Jimmy Page fronting Led Zeppelin."

**Dow Corning Visiting Artist-in-Residence (1998):** During a 2-week residency in Saginaw, MI, performed 18 interactive school concerts, a public concert, an hour-long National Public Radio show, an improvisation workshop for the Saginaw Bay Youth Orchestra, a CBS morning show, filmed for a PBS documentary

**Principal Violist:** Juilliard Orchestra (1994-95), Mannes Orchestra (1992-94), New York String Orchestra (1992). Principal under Pierre Boulez, Kurt Masur, John Nelson, Alexander Schneider, Otto-Werner Mueller.

**Section Violist:** Performances as section violist in Plainfield, NJ Symphony (1996-97), Colonial Symphony (1995-1996), American Ballet Theater Orchestra (substitute 2005, 2008). Zorn at 60 All Star Orchestra (2013)

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### SELECT DISCOGRAPHY:

Hat Trick: *The Garden of Joys and Sorrows* (for release in 2016; label TBD)  
Absolute Ensemble: *Ezequiel Viñao: Arcanum* (Bis Records, 2005)  
Thomas Cabaniss: *The Sandman, An Original Chamber Opera* (Target Margin Theater, 2002)  
David Wallace: *Nahum / What a Friend* EP (Doc Wallace Music, 2004)  
The Doc Wallace Trio: *Live at the Living Room* (Doc Wallace Music, 2001)  
The Doc Wallace Trio *Live at the Cornelia Street Café* (coming 2016; in production)  
Andrew Hamm: *Strange Education* (King Cow Moosic, 2001)  
Toninho Horta: *To Jobim with Love* (Resonance Records, 2008)  
Jason Kao Hwang: *Spontaneous River – Symphony of Souls* (Mulatta Records, 2011)  
Daniel Levy and Margaret Peot: *Two Stories* (Daniel Levy Music, 2000)  
PBS: *Frontier House Original Sound Track Recording* (Pacific Time Entertainment, 2002)

### COMPOSING AND ARRANGING:

#### MAJOR COMMISSIONS:

The New York Philharmonic: *William Blake Rhapsody*, a song cycle for soprano and chamber orchestra, for the inaugural BIENNIAL, May, 2014.  
The Juilliard School: *Portal*, an electronic score for dance for The Juilliard School Centennial  
Carnegie Hall: Arrangements for Ensemble ACJW, and the Carnegie Kids concerts in Zankel Hall and Suntory Hall, Japan.  
Berklee College / Mark O'Connor Summer Strings Program: *Sokcho Blues* for solo viola & roots orchestra  
Rachel Barton Pine: *Personas*, a five-movement Suite for unaccompanied violin.  
Marian Anderson String Quartet: *String Quartet No. 1 "In Honor of Marian Anderson"*  
Jon Deak: *For the Trees* for solo, narrating double bass  
The Robert F. Ryan & Qin C. Ryan Foundation: *Oppenheimer: An Atomic-Age Parable* for six-string electric viola.

#### Awards:

ASCAPPlus Award (2007-present)  
American Music Center Composer Assistance Program Grant (Fall 2006)

### ADDITIONAL INSTRUMENTAL PEDAGOGY:

**2014-PRESENT: Berklee College of Music** - Maintain a studio consisting of 5-10 private students.

**1988-PRESENT: Private Instructor of Viola, Violin, Electric Violin, and Fiddling**

**2013-PRESENT: Artist Faculty, MyTalentForge.com** – Create series of video lessons for subscribers, respond to subscriber questions, collaborate with partners on site development and live video master classes.

**2010-PRESENT: Faculty, Mark Wood Rock Orchestra Camp & Festival** - Coach ensembles, teach workshops & master classes, perform on faculty concerts and faculty panels.



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**2002-2014: Faculty, Mark O'Connor Strings Conference (Tennessee, San Diego, New York, Berklee College of Music)** – Teach viola, violin, fiddling, and improvisation. Perform on faculty concerts.

**2010-Present: Faculty and Ensemble Coach, Mark Wood Rock Orchestra Camp**

**2004-PRESENT: American String Teachers Association Clinician** – Multiple appearances as a speaker, clinician, and committee member at national conferences, especially in relation to alternative strings and American musical styles.

**1997: Faculty, Point CounterPoint Chamber Music Festival** - Coached high chamber groups, taught music theory & ear-training, led improvisation workshops, taught viola lessons, performed in faculty concerts.

**1995: Performing Associate, Bowdoin Summer Music Festival** - Instructed a studio of 12 violists, gave master classes, performed in seven faculty and student concerts.

**1995: Principal Viola, Juilliard Orchestra** – Led sectional rehearsals of viola section.

**1992 - 1994: Assistant to Violist Karen Ritscher** - Mannes College of Music, Manhattan School of Music Pre-College Division. Praised by Ms. Ritscher as "a great teacher; he taught me up-bow staccato."

**1991-1992: Violin and Viola Teacher, Klein Independent School District** – Taught a studio of 13 violin and viola students (grades 6-12). Several students won auditions into the All-Region Orchestra and two won Outstanding Soloist and Outstanding Ensemble Awards in district solo and ensemble competitions.

**MASTER CLASSES:** The Juilliard School; Ohio University; Western Texas A & M University; Masterworks Festival; Saginaw Bay Youth Orchestra; Suzuki Program of Amarillo, TX; Saratoga Springs, NY

## ADDITIONAL PUBLICATIONS AND EDITORSHIPS:

*Reaching Out: A Musician's Guide to Interactive Performance.* New York: the McGraw-Hill Companies, 2008.

Over a dozen articles published in *The Journal of the Violin Society of America*, *American String Teacher*, *The Juilliard Journal*, *the Journal of the American Viola Society*, *Chamber Music*. Subject of a *Strings Magazine* feature article (6/2005).

Editor, *The Eclectic Violist* column of *Journal of the American Viola Society*. (2008-present;)

Member, Editorial Committee, *American String Teacher*. (2009-2010).

Co-author, *The Juilliard Music Adventure Teacher's Guide*. (1995).

Writer and editor of liner notes for Sony Classical recording artist Mark O'Connor's re-release of *A Texas Jam Session: Four World Champion Fiddlers* (OMAC 1) (forthcoming).

Editor and author, *New York Philharmonic Special Editions for Teachers and Pathways to the Orchestra*, a three-year curriculum of its school partnership program.



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### ADDITIONAL AWARDS AND HONORS:

Robert F. Ryan and Qin C. Ryan Foundation Grant for Composition (2016).

Keynote Speaker, American String Teachers Association National Conference (2010).

McGraw-Hill Companies Robert Sherman Award for Music Education and Community Outreach (2002)

### EDUCATION:

**D. M. A.** in performance with the Richard French Prize, the Juilliard School, 1999

**Advanced Certificate** in performance, the Juilliard School, 1995

**M. M.** in performance with the Mannes College Performance Award, Mannes College of Music, 1994

**B. M.** in performance with membership in the Honors College, University of Houston, 1992. Valedictorian of the College of Humanities and Fine Arts.

**Viola Studies:** Karen Tuttle, Karen Ritscher, Lawrence Wheeler, and Toby Appel.

**Violin Studies:** Kenneth Goldsmith, Linda Cerone, Victor Danchenko, and Fredell Lack.

**Chamber Music Studies:** Felix Galimir, Julius Levine, Earl Carlyss, Isidore Cohen, Sylvia Rosenberg, Joel Sachs, Orion String Quartet, Muir String Quartet, American String Quartet.

**Arts in Education Training as a Teaching Artist:** Lincoln Center Institute, the New York Philharmonic, and Juilliard's Arts in Education Seminar with Eric Booth and Edward Bilous.

**Improvisation, Jazz, and Fiddle Studies:** Leroy Jenkins, Michael Weise, Daniel Carwile, Randy Elmore; classes with Darol Anger, Johnny Gimble, Mark O'Connor, Rob Thomas.

### References available upon request.

**Melissa T. Howe, Ph.D.**  
**Chief of Staff, Berklee College of Music**  
[mhowe@berklee.edu](mailto:mhowe@berklee.edu), 617-747-2572  
18 Oak St. Lexington, MA 02421 781-640-1019

## **EXPERIENCE**

### **Administration:** Berklee College of Music

- Chief of Staff, 2014 to present
- Chair, String Department, June 2009-2014
- Acting Chair, String Department, Spring 1998 and Spring 2008

### **Teaching:** Berklee College of Music

- Professor, String Department, 2003-2009
- Associate Professor, String Department, 1988-2002
- Adjunct faculty, Ear Training and Composition Departments 1988-2009
- Massachusetts Institute of Technology, Lecturer, 1979-1986
- University of Massachusetts-Boston, Instructor, 1978-1979
- Boston University, Teaching Fellow in Music Theory, 1976-1978
- University of Connecticut, Instructor, 1975-1976

### **Additional Leadership Roles:**

- Academic Leadership Council (ALC) agenda planning chair, 2011-2014
- Berklee Chamber Players, founder and director, 2007-2014
- Program Director, Mark O'Connor/Berklee Summer String Program, 2010-2013
- Berklee Contemporary Symphony Orchestra, Artistic Advisor, 2008-2014
- Curriculum Review Initiative (CRI) Steering Committee (2006-2007,) Executive Committee (2008)
- Faculty Learning Communities (FLC) Co-Facilitator, 2007-2009

### **Academic Conference Presentations:**

- Berklee Teachers on Teaching (BTOT) (sampler): “Reading Music: Can’t Live With It, Can’t Live Without It,” “Quick Before it Dries: Ideas for the First Day of Class,” “Your Mistakes are Interesting: Self Reflection in the Classroom”
- Scholarship of Teaching and Learning Academy (2009) “Exploring the Art and Craft of Teaching”
- Improving University Teaching (IUT,) Glasgow, Scotland, (2008) “Faculty Learning Communities”
- “Improvisation for the Classical String Player” Boston Conservatory (2006)
- International Alliance of Teacher Scholars, “Thanks for the 'A'! UNH (2002)

### **Performances: violin and viola**

- Boston Symphony Orchestra Pops and Boston Pops Esplanade Orchestra, Boston Lyric Opera, BMOP (Boston Modern Orchestra Project) Boston Ballet, ProArte Chamber Orchestra, Musica Viva, Landmarks Orchestra
- Berklee Chamber Players, (2007-,) The Food Opera, Ben Houge, [www.benhough.com](http://www.benhough.com) (2013,) [Timi Modern Music Ensemble](http://berklee.edu/timi-modern-music), [berklee.edu/timi-modern-music](http://berklee.edu/timi-modern-music) (2011) , The Berklee Video Game Quartet (2013,) Alcyon Chamber Players (2010-,) RESQ (Really Eclectic String Quartet) (1999-2005,) Womens’ Musicians’ Network, (2007-2008)

- Björk, Aerosmith, Branford Marsalis, Ben Folds, Amanda Palmer, Paul Oakenfold, Rascal Flatts, Pete Seeger, Paul Simon, Harry Connick Jr., LeAnn Rimes, Aretha Franklin, Rockapella, New York Voices, Tony Bennett

**CD's, Radio and TV:**

- TIMI Modern Music Ensemble, Berklee Productions (2011,) Strings Theory, Mimi Rabson (2012,) Tri-Polar Order, Juusula Productions (2010,) Yakov Gubanov, "Trio", Denouement Records LTD, (2009,) "To the RESQ," Meemz Music (2004,) RESQ Live, Northeastern U. Records (2002), The Cave Dogs, "Soul Martini,"Capitol Records (1999,) "Hangin' Tough," and "Christmas Album", New Kids on the Block CBS, (1995) WGBH theme music for "Frontline," "Victory Gardens," "The KKK," and "Williamstown" (1988,) "Yes Giorgio," starring Luviano Pavarotti, MGM Movies (1984)

**EDUCATION**

- Ph.D. Boston University, Graduate School of Arts and Sciences, Interdisciplinary Studies in Music, Psychology, and Education (1984)
- M.M. Boston University, School of Music, Viola Performance (1978)
- B.F.A. Oberlin College Conservatory of Music, Violin Performance (1975)

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### **Teaching and College Administration**

Berklee College of Music, Boston MA  
2008-present Chair, Ear Training department

New England Conservatory of Music, Boston MA

2005-2008 Chair, Contemporary Improvisation  
1994-2008 Faculty, Jazz Studies and Improvisation  
Conductor, NEC Jazz Orchestra (1996-2001) and small jazz and Contemporary Improvisation ensembles. Private lessons in jazz saxophone, improvisation, and composition. Graduate courses in jazz styles (a three-course sequence in history and analysis), jazz composition, seminars in jazz styles and analysis. Jazz ear training and theory courses, Music History department courses in jazz history, and Liberal Arts first-year seminar in cultural studies.  
2007-2008 Acting Chair, Liberal Arts department  
2001-2006 Dean of Faculty  
2000-2001 Assistant Provost  
1996-2001 Chair, Jazz Studies and Improvisation department

Tufts University, Medford MA

1993-1997 Lecturer in Music  
Taught courses in jazz theory, arranging, composition, and analysis. Directed jazz big band. Supervised small jazz ensembles. Taught special topics courses in jazz history.  
1990 Visiting Instructor, Experimental College.  
Taught topics in jazz history.  
1988-90 Graduate Teaching Assistant.  
Taught jazz improvisation ensemble. Assisted in jazz history and blues history courses.

Berklee College of Music, Boston MA

1981-90 Assistant Professor (1984-88, 1989-90), Instructor (1981-84)  
1983-88 Departmental Associate (faculty assistant to chair), Harmony and Core Music departments  
Taught courses in 18th- and 19th-century harmony, counterpoint, canon and invention, jazz and popular music harmony, jazz arranging, ear training, jazz ensembles, jazz composition, jazz improvisation, and listening and analysis. Developed curricula and materials for harmony and listening and analysis courses. Supervised testing of entering students.

Master classes and residencies

1992-2008 Guest artist and clinician at Conservatorio de Música de Puerto Rico (2009); Arizona State University (2004, 2008); four music schools in Sweden (2002); Tirano Jazz Master Class, Italy (1997, 1998); Wichita Jazz Festival (1994, 1995); Rotterdam Conservatory (1992, 1994); Royal Conservatory, Den Haag (1992).

### **Performance**

1975-present Saxophonist, jazz and contemporary improvised and composed music. Featured soloist on over forty released recordings. Six recordings, eleven European concert tours, radio, television, and U.S. and European festival performances with Your Neighborhood Saxophone Quartet. Recordings and performances with the Allan Chase Quartet, Gunther Schuller, Rashied Ali, William Parker, John Zorn, Philip Johnston, John McNeil, Bruno Råberg, Dominique Eade and Stanley Cowell, Marimolin, Joe Morris, Steve Lantner, and others. (See discography.)

Jazz performances with Lewis Nash, Mick Goodrick, Donald Brown, Alan Dawson, Fred Hersch, Teddy Kotick, D. Sharpe, Matt Wilson, Bill Mays, Uri

Caine, Andrew Cyrille, Julius Hemphill, Steve Lacy, Leroy Jenkins, Anthony Braxton, Muhal Richard Abrams, Harvie Swartz, the Microscopic Septet, Orange Then Blue, the Either/Orchestra, the New York Jazz Composers' Orchestra, the Jazz Composers' Alliance Orchestra (Boston), the Boston Jazz Repertory Orchestra, and others. Premieres of compositions by Gunther Schuller, Thomas Oboe Lee, Robert Aldridge and others. Chamber performances with Marimolin and Princeton Composers' Ensemble. Saxophone soloist and arranger in studio recordings for feature films, popular music records, television, and radio.

## **Composition**

1975-present Thirteen compositions recorded by Your Neighborhood Saxophone Quartet. Jazz compositions recorded by John McNeil and the Allan Chase Quartet. Chamber and jazz compositions commissioned by Marimolin, Orange then Blue, Southwest Regional Conference of the World Saxophone Congress, and dance companies.

## **Publications**

1998-99 Two book reviews published in the music librarians' journal *Notes*.

1992 Excerpts from M.A. thesis on Sun Ra published on Sun Ra research website.

## **Education**

1988-92 Tufts University, Medford, Massachusetts.  
M.A. in Ethnomusicology, with emphasis in African, African-American and Latin American music. Thesis: a book-length original study of the music of jazz composer Sun Ra including music transcription and analysis, oral histories, and archival research.

1980-81 New England Conservatory, Boston, Massachusetts.  
Graduate courses in jazz arranging, 20th-century music analysis, and jazz improvisation. Saxophone with Joe Allard. Jazz ensembles with George Russell and Jaki Byard.

1978, 1979 Creative Music Studio, Woodstock, New York.  
Summer workshops in jazz and new music composition and improvisation. Studied with Roscoe Mitchell, Karl Berger, Anthony Braxton, George Lewis, Leo Smith, Jerome Cooper, and others.

1974-78 Arizona State University, Tempe, Arizona.  
Bachelor of Music in Theory and Composition, *magna cum laude*. Studied composition with Ronald LoPresti, saxophone with Joseph Wytko, and jazz improvisation with Dan Haerle.

## **TERRI LYNN CARRINGTON**

Department of Percussion • Berklee College of Music  
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### **EDUCATION**

Percussion studies, Berklee College of Music.

### **PROFESSIONAL EXPERIENCE**

Professor, Percussion Department, Berklee College of Music, 2007 – present.  
Partner, Hebert-Carrington Media, 2007 – present.  
House Band Drummer, Vibe, 1997 – 1998.  
House Band Drummer, The Arsenio Hall Show, 1989 – 1994.  
Band Leader, 1989 – present.  
Recording Artist, 1983 – present.

### **HONORS/AWARDS/GRANTS**

Honorary Doctorate, Berklee College of Music, 2003.  
Grammy Nomination, 1989.  
NAACP Image Award Nomination, 1989.  
CMJ Nomination, 1989.  
Boston Music Award, 1989.  
Boston Music Award, 1988.  
Dr. Martin Luther King, Jr. Award, City of Boston  
Eubie Blake Award  
International Association for Jazz Education Award for Outstanding Service to Jazz Education  
National Association for Jazz Education Young Talent Award

### **PROFESSIONAL AND COMMUNITY SERVICE**

State Department Tour of India, 2009.

### **TEACHING EXPERIENCE**

Master classes and clinics at the following institutions:

- Alabama State University
- Albany State University
- Alcorn State University
- Berklee College of Music
- California State University, Monterey
- Central Michigan University
- Concordia College
- Governors State University, Chicago
- Guitar Center, Los Angeles
- Hampton University
- Howard University
- Los Angeles Public Schools
- Massachusetts Public Schools
- Miami-Dade Community College

- Michigan State University
- Musicians Institute, Los Angeles
- Notre Dame University
- Peabody Conservatory
- Purdue University
- Southwestern Illinois College
- The Juilliard School
- Tufts University
- University of Cincinnati
- University of Michigan
- University of Pittsburgh
- University of Massachusetts, Amherst
- University of North Carolina
- University of Southern Maine
- University of Washington
- Yamaha Drum Camp, Japan

## **DISCOGRAPHY**

### Solo Recordings

- The Mosaic Project, 2011.
- More To Say... Real Life Story: NextGen, 2009.
- Jazz Is a Spirit, 2002.
- Real Life Story, 1989.

### Sideperson

- Herbie Hancock, Gershwin's World
- Herbie Hancock, Essential Herbie Hancock
- Wayne Shorter, Joy Ryder
- Wayne Shorter, Alegria
- Wayne Shorter, High Life
- Wayne Shorter, Footprints: The Life and Music of Wayne Shorter
- Diana Krall, Girl in the Other Room
- Diana Krall, Temptation/I'll Never Be the Same
- Cassandra Wilson, Glamoured
- Cassandra Wilson, Blue Skies
- Cassandra Wilson, Sings Standards
- Cassandra Wilson, Songbook
- Dianne Reeves, That Day...
- Dianne Reeves, I Remember
- Dianne Reeves, Quiet After the Storm
- Dianne Reeves, Art & Survival
- Diane Schuur, Friends for Schuur
- Rita Coolidge, And So Is Love
- George Duke, In a Mellow Tone
- George Duke, Illusions
- Stan Getz, Final Concert Recording (Red Ink)
- John Scofield, Flat Out
- John Scofield, Slo Sco: The Best of Ballads
- John Scofield, Liquid Fire: The Best of John Scofield
- Mike Stern, Big Neighborhood
- James Moody, Moody Plays Mancini

- James Moody, *Moody's Party*
- Danilo Perez, *Panamonk*
- David Benoit, *Letter to Evan*
- Eric Marienthal, *Crossroads*
- John Patitucci, *Sketchbook*
- Mulgrew Miller, *Work*
- Mulgrew Miller, *Chapters 1 & 2: Keys to the City / Work*
- Greg Osby, *Greg Osby and Sound Theater*
- Greg Osby, *Invisible Hand*
- Gary Thomas, *Exile's Gate*
- Gary Thomas, *Till We Have Faces*
- Tineke Postma, *For The Rhythm*
- Tineke Postma, *Journey That Matters*
- Tineke Postma, *The Traveller*
- Grace Kelly, *Every Road I Walked*
- Grace Kelly, *Mood Changes*
- Paul Bollenback, *Double Vision*
- Paul Bollenback, *The Brightness of Being*
- Doky Brothers, *Doky Brothers, Vol. 2*
- Doky Brothers, *Doky Brothers*
- Niels Lan Doky, *Daybreak*
- Niels Lan Doky, *Truth: Live at Montmartre*
- Caecilie Norby, *My Corner of the Sky*
- Caecilie Norby, *Quenn of Bad Excuses*
- Nino Tempo, *Live at Cicada*
- Nino Tempo, *Nino*
- Ruth Naomi Floyd, *Paradigms for Desolate Times*
- Ruth Naomi Floyd, *With New Eyes*
- Marilyn Scott, *Walking With Strangers*
- Marilyn Scott, *Handpicked*
- Marilyn Scott, *I'm in Love Once Again*
- Rufus Reid, *Seven Minds*
- Nguyen Le, *Purple: Celebrating Jimi Hendrix*
- Rachel Z, *Room of One's Own*
- Hey Rim Jeon, *Mona Lisa Puzzle*
- Matthew Von Doran, *In This Present Moment*
- Devoted Spirits, *Devoted Spirits: A Tribute to Earth Wind and Fire*
- Lorraine Feather, *Such Sweet Thunder: Music of the Duke Ellington Orchestra*
- Ray Fuller, *Weeper*
- Robin Eubanks, *Different Perspectives*
- Vibe Tribe, *Foreign Affairs*
- Richard S., *Cool Shoes*
- John Beasley, *Change of Heart*
- Stig Rossen, *Letters of Love*
- Gabrielle Goodman, *Until We Love*
- Bunny Brunel, *For You to Play*
- Giovanni Tommaso, *Secondo Tempo*
- Tony Lakatos, *Different Moods*
- Nancy Harrow, *You're Nearer*
- Michael Wolff, *2 AM*
- Patsy Moore, *Regarding the Human Condition*



- Sekou Bunch, Sekou
- Michele Rosewoman, Quintessence
- Jan Shapiro, Back to Basics
- Various Artists, Mysterious Voyages: A Tribute to Weather Report
- Various Artists, Playin' with Carlos
- Various Artists, Blue Note Plays Sting
- Various Artists, We Get a Kick Out of Jazz
- Various Artists, Night Out With Verve
- Various Artists, New York City After Hours
- Various Artists, Jazz: Live From New York
- Various Artists, Latin on Impulse
- Various Artists, Night Out With Verve
- Various Artists, Woman's World (Metalimbo)
- Various Artists, Complete Irving Berlin Songbooks
- Various Artists, Complete Jerome Kern Songbooks
- Various Artists, Complete Rodgers & Hart Songbook
- Various Artists, Flashback on M-Base
- Various Artists, Best of the Monterey Jazz Festival, Vol. 1

#### Producer

- Terri Lyne Carrington, The Mosaic Project
- Terri Lyne Carrington, More To Say...Real Life Story: NextGen
- Terri Lyne Carrington, Jazz Is a Spirit
- Terri Lyne Carrington, Real Life Story
- Structure, Structure
- Dianne Reeves, That Day...
- Dianne Reeves, Art & Survival
- Robert Irving III, New Momentum
- Doky Brothers, Doky Brothers, Vol. 2
- Monique, The Woman For You
- Stig Rossen, Letters of Love
- Hey Rim Jeon, Mona Lisa Puzzle

**Peter Alhadeff, D.Phil.**

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palhadeff@berklee.edu

**EDUCATION:**  
**In Economics**

**UNIVERSITY OF OXFORD**

**Oxford, England**

D. Phil. 1983. Field: Latin America and the World Economy

Thesis title: *Finance and the Economic Management of the Argentine Government in the 1930s*

**UNIVERSITY OF EAST ANGLIA**

**Norwich, England**

BA Hons 1977. First Class: top 1-3 %

Economics and Quantitative Methods

**In Music**

**BERKLEE COLLEGE OF MUSIC**

**Boston, Massachusetts**

Music Production & Engineering/Film Scoring

Berklee Alumnus

**MUSICIANS' INSTITUTE**

**Hollywood, California**

Guitar Diploma Hons, 1990. Finalist, vocational exam:  
top 2%

**APPOINTMENTS:**  
**Economist, London**  
**& Buenos Aires**

**INSTITUTO DI TELLA, Buenos Aires**

**Fellow, 1985-88**

The Di Tella is one of the two best known research institutes in Latin America. It specializes in the Social Sciences, particularly Economics. The Inter American Development Bank paid my salary. Taught at MA level *Statistics for Economists*, and *Quantitative Methods in the Social Sciences*

**FUNDACION DE INVESTIGACIONES ECONOMICAS**

**LATINOAMERICANAS, Buenos Aires**

**Visiting Fellow, 1987-88**

Prepared the English version of *Public Expenditure in Argentina*, a report presented by FIEL to President Raul Alfonsin

**UNIVERSITY OF BUENOS AIRES**

**Professor, Faculty of Economics, 1986-87**

Taught *Política Económica Argentina* at a BA level

**APPOINTMENTS:  
Economist, London  
& Buenos Aires  
(cont.)**

**UNIVERSITY OF LONDON, England  
Latin American Research Fellow, 1984-85**

This was the first appointment in the UK in the field of Latin American Studies after more than five years. Competition for the post was fierce. Organized weekly seminar on Argentine public affairs, featuring prominent speakers and attracting a wide audience. Also lectured on *The Economic and Political History of Latin America, 1800 to the present*, MA program in Latin American Studies

**KING'S COLLEGE, UNIVERSITY OF LONDON  
Lecturer, Trinity 1985**

Taught the course *Latin American History*

**POLYTECHNIC OF CENTRAL LONDON  
Visiting Lecturer, 1984-1985**

Taught, for a year, the course *Economic Development of Latin America*

**UNIVERSITY OF BUENOS AIRES, 1974-75  
Assistant Lecturer, 1974-75.**

Taught two semesters of *Mathematics for Economists*, one semester of *Microeconomics*

**APPOINTMENTS:  
Music & Economics,  
Boston & Boulder**

**BERKLEE COLLEGE OF MUSIC, Boston, MA  
Professor of Music Business/Management (promoted 2005)  
Associate Professor 1992-2004 (full-time since 1996)**

Pioneered:

- MB 395 Business Finance
- MB 305 Music in the International Marketplace
- LMSC 251 Data Management and Statistics
- LSOC 225 International Economics and Finance
- MB 387 Information Technologies Online
- LMSC 230 Concepts of Mathematics

New at a Master's level:

- Performing Musicians in the Global Economy
- Economic Analysis
- Accounting & Finance

**APPOINTMENTS:**  
Music & Economics,  
Boston & Boulder

**MUSIC MAKER PUBLICATIONS INC., Boulder CO,**  
**Founder & Editor, since January 1996, of *Música Pro***  
**Honorary Associate Editor (in absentia) since 2000**

Monthly ad-based music trade selling in US, Latin America, and Spain; circulation, 50K. I started its predecessor *Recording en Español* in 1992. In addition to my editorial duties, I was responsible early on for dealing directly with our Latin American and Spanish representatives abroad

**BERKLEE COLLEGE OF MUSIC, BOSTON**  
**Founder & Executive Director, *The Music Business Journal*, since 2005**

This student publication serves as a forum for discussion and research into the various aspects of the music business. The goal is to inform and educate aspiring music professionals, connect them with the industry, and raise the academic level and interest inside and outside the Berklee community ([www.thembj.org](http://www.thembj.org)). Three issues in term, seven in a year

**HONORARY  
ENGAGEMENTS**

**KEYNOTE SPEAKER:** *Business & Economics Society International*, Annual Conference 2010, Athens, GREECE. Invited by the Fellows of the Society for my work in music and economics. B&ESI authors the prestigious *Global Business and Economics Review Journal*. The subject I chose to speak about was "The Music Trade in the New Millennium"

**CONFERENCE CHAIR:** *International Music and Entertainments Industry Educators' Association*, Annual Conference 2009, Boston. Prepared Berklee's proposal to the MEIEA Board of Trustees, and won approval for Boston as the conference venue. Managed most of the executive planning for the conference, including the speaker list and the schedule, accommodation, student and staff in-house support. Spearheaded Berklee's debut as national/international conference host and offered a congenial atmosphere that brought together entertainment analysts, recorded music sellers, music product luminaries, live music business practitioners, publishers, and members of the collection societies. As many as forty-four separate events took place on Friday March 27 and Saturday March 28, including two keynotes speeches, many distinguished panels, twenty-four academic papers on the business of music and its pedagogy, an impressive collection of music business and audio-pro clinics, and a handful of roundtables discussing "hot topics". The conference was the best attended in MEIEA's thirty-year history, with 400 registrants from other states and abroad

**HONORARY  
ENGAGEMENTS**

**MUSICAL COORDINATOR.** *The Latin Recording Academy of Arts and Sciences*. Special Awards Ceremony, Las Vegas, USA, Nov. 7, 2007. I was published in *Grammy Latino* and known as a “Friend of The Academy”. In particular, over the course of 2004-2007 I had cemented a strong bond between Berklee, *LARAS*, and our Latin students, including a Berklee visit by *LARAS* President Gabriel Abaroa, two student trips to the Grammys, and, finally, an invitation for a Berklee student band to perform in Las Vegas—a first ever for the Academy. I rallied my colleagues in Berklee’s Performance Division, and helped produce the event. In recognition, the Academy named me Musical Coordinator

## **PUBLICATIONS**

### **Refereed Academic Articles: Music & Economics**

- “Inflation and US Music Mechanicals, 1976-2010”, *Global Business and Economics Review*, Vol. 13, No.1, 2011, 1-15; Caz McChrystal co-author
- “Inflation and US Music Mechanicals, 1976-2010”, reprinted by The Berkman Center for Internet & Society at Harvard University in *Rethinking Music: A Briefing Book*, April 25-27, 2011, pp. 73-84
- “Keynote Address: The Music Trade in the New Millennium”, *Global Business and Economics Anthology*, Vol. II, Issue I, Dec. 2010; 1-6
- “US Music Industry Statistics: A Reappraisal”, *MEIEA Journal*, Vol. 8, No.1, 2008, 13-27
- “The Value of Music and the Trappings of the Marketplace, 1990-2005”, *MEIEA Journal*, Vol. 6, No.1, 2006, 13-28
- “The OECD Report on Digital Music" *MEIEA Journal*, Fall 2006, 13-28, 147-150; review article
- “Record Labels, Artists, and Finance: A Contribution to the Economic Analysis of Costs and the Equity of Recoupment Practices in the Music Industry”, *MEIEA Journal*, Vol. 5, No.1, 2005, 13-17

### **Refereed Academic Articles: Economics**

- "Social Welfare and the Slump: Argentina in the 1930s", in D.C.M. Platt, ed., *Social Welfare, 1850-1950: Australia, Argentina, and Canada Compared* (Macmillan, London, 1989), pp.169-79
- "The Economic Formulae of the 1930s: A Reassessment", in G. di Tella and D.C.M. Platt, eds., *The Political Economy of Argentina, 1880-1946* (Macmillan, London, 1986), pp. 95- 120
- "Dependencia, Historiografía, y Objeciones al Pacto Roca", in *Desarrollo Económico*, xxv, Oct/Dec 1985, no 99, pp. 457- 68
- "Dependency, Historiography, and Objections to the Roca Treaty", in C. Abel and C.M. Lewis, eds., *Latin America: Economic Imperialism and the State* (The Athlone Press, London, 1985), pp. 367-369

—"Public Finance and the Economy in Argentina, Australia, and Canada in the Depression of the 1930s", in D.M.Platt and G. di Tella, eds., *Argentina, Australia, Canada: Studies in Comparative Development, 1870-1965* (Macmillan, London, 1985), pp. 161- 79

### **Articles for The Recording Academy and The College Music Society**

—"Yo Quiero Internet: Latino Artists Have Only Just Begun To Spin The Web", National Academy of Recording Arts and Sciences: *GRAMMY 2000: The 42nd Grammy Awards - Official Guide*, Wed. Feb. 23, 2000, 142-144

—"Los Artistas Latinos y La Internet", feature article, NARAS: *Grammy Latino Magazine*, March 2000, 10-12

—"Sazonando el Mundo Musical: La Proyección del Mercado de la Música Latina en el Nuevo Milenio", leader article, NARAS: *Grammy Latino Magazine*, Nov. 1998, 26-28

—"Balancing Business and Academe: ARIA 2001", The College Music Society: *CMS Newsletter*, March 2001.

—"Music Business and Academe: ARIA 2000", The College Music Society: *ARIA Website*, [www.globalthinking.com/ARIA/2000/article.htm](http://www.globalthinking.com/ARIA/2000/article.htm) (link now defunct)

### **Letters to The Economist, The Boston Globe, and Billboard**

—"Download Depression", Letter to the Editor, *The Economist*, May 27, 2006, 16

—"Musicians Need Protection on the Internet", Letter to the Editor, *The Boston Globe*, May 19, 2000, A12

—"Currency Confusion", Letter to the Editor and Editor's Reply, July 30, 1994, 3

### **Articles in Berklee Today**

—"The Widening Gulf Between Art and Commerce", Keynote Address to the Business and Economics Society International, Annual Conference 2010, *Berklee Today*, Fall 2010, 34-37

—"Technology and Music Consumption", *Berklee Today*, Spring 2004, 17-18; Caz McChrystal, co-author

—"Taking On The Challenge of Free Music", *Berklee Today*, Fall 2002, 14-16; Caz McChrystal, co-author

- “The Current State of E-Commerce in Music”, *Berklee Today*, Fall 2000, 16-17
- “Winds of Change: New Demographics, Retail Outlets, and Pricing Signal Reorientation for the Record Biz”, *Berklee Today*, Summer 1996, 19-21

#### **Articles in Berklee’s Music Business Journal**

- “The Drama of the Recorded Industry in Numbers”, *The Music Business Journal*, Nov. 2009, 9
- “Music Meets Big Money in New York”, *MBJ*, April 2008, 7
- “The Billboard 200 Album Chart: No Longer as Relevant”, *MBJ*, March 2008, 9
- “Japan: Land of a Rising Recorded Music Market”, *MBJ*, cover, Dec.2007, 1-3
- “An Appreciation for the Tango of Astor Piazzolla”, *MBJ*, Dec. 2005, 9
- “Music Retail During the Holidays”, *MBJ*, Dec. 2005, 6; Eliot Weiss, co-author
- “Business Plans: A View From Inside and Outside the Music Business”, *MBJ*, Nov. 2005, 12

#### **Articles in Recording Magazine**

- “ARIA 2000: The Ivory Tower meets Tower Records”, *Recording Magazine*, guest editorial, June 2000, 112.
- “Learning The Ropes: An Interview with Peter Alhadeff” (by Alison Bay), *Recording Magazine*, August 1997, 52-54

#### **Articles in Recording en Español**

- “La Frontera del Audio Profesional en Latinoamérica”, *Recording En Español*, Feb /Marzo 96; 38.
- “La 99ª Reunión de la Audio Engineering Society (AES)”, *Recording En Español*, Feb /Marzo 96; 42-43, con Gonzalo Arjona
- “Editorial”, *Recording En Español*, Feb /Marzo 96; 3
- “Editorial”, *Recording En Español*, Nov 95/Enero 96; 3



- “El Año 2000 y el Mercado de la Música Latina”, *Recording En Español*, Nov 95/Enero 96, 47
- “Editorial”, *Recording En Español*, Oct/Nov 95; 3
- “Entrevista con Armando Manzanero”, *Recording En Español*, Junio/Julio 95; 22-23; con Gonzalo Arjona
- “Berklee College of Music”, *Recording En Español*, Abril/Mayo 95; 26-29.
- “Ventana Al Futuro”, *Recording En Español*, Febrero 1994, 35

### **Articles in Música Pro**

- “La 8va. Entrega Anual de los Latin Grammys”, *Música Pro*, Marzo 2008, 10-12; Javier Samayoa, co-author
- “Japón: Tierra Del Sol Poniente y Del Mercado de Música Menos Poniente”, *Música Pro*, Abril 2008, 10-12
- “Entrevista con Roger Brown, el Nuevo Presidente del Berklee College of Music”, *Música Pro*, Marzo 2005, 64-65
- “¿Cuán Legal es Samplear? El Hip-Hop y el Rap Enfrentan Nuevos Obstáculos”, *Música Pro*, Diciembre 2004, 60
- “¿Existirán las Disqueras en el Futuro?”, *Música Pro*, Noviembre 2004, 34
- “El Módulo MPX110 de Lexicon y su Efecto de Bienestar”, *Música Pro*, Agosto 2004, 68
- “La Tecnología y el Consumo de la Música (Parte Dos)”, *Música Pro*, Mayo 2004, 82-83
- “La Tecnología y el Consumo de la Música, I”, *Música Pro*, Marzo 2004, 62-63; Caz McChrystal, co-author
- “Una Devaluación Tipo Dominó en la Venta de Música Grabada”, *Música Pro*, Diciembre 2003, 54
- “Las Disqueras Abdican su Corto Reino en la Red”, *Música Pro*, Noviembre 2003, 28, with Caz McChrystal
- “Las Diez Predicciones de Gerd Leonhard”, *Música Pro*, Julio 2003, 14

- “Mis Dos Aniversarios”, *Músico Pro*, Junio 2003, 76
- “Coalición Acerca del Futuro de la Música, I,” *Músico Pro*, Abril 2003, 58
- “El Talento de Pat Metheny”, *Músico Pro*, Marzo 2003, 46
- “El Desafío de la Música Gratuita, II”, *Músico Pro*, Diciembre 2002, 34-37;  
Caz Mc Chrystal, co-author
- “El Desafío de la Música Gratuita, I”, *Músico Pro*, Noviembre 2002, 56-58;  
Caz Mc Chrystal, co-author
- “Treceava Conferencia/Premiación Annual de Música Latina Billboard, *Músico Pro*,  
Octubre 2002, 68-70
- “El Incierto Rumbo de la Industria del Disco”, *Músico Pro*, Agosto 2002, 66-67.
- “Mi Relación con la Guitarra”, *Músico Pro*, Julio 2002, 80-81
- “El Drama Argentino”, *Músico Pro*, Junio 2002, 60-61
- “La Crisis Actual”, *Músico Pro*, Abril 2002, 66
- “George Harrison, Q.E.D.”, *Músico Pro*, Marzo 2002, 72-73
- “La Música en el Entorno de Septiembre 11”, *Músico Pro*, Febrero 2002, 78-79
- “El Negocio Musical en la Última Década”, *Músico Pro*, Diciembre 2001, 74.
- “Berklee en LA y el Instituto de Latin Jazz”, *Músico Pro*, Marzo 2001, 72-73
- “Un Año en Tiempo de Internet”, *Músico Pro*, Noviembre 2001, 72-73
- “Magos y Músicos”, *Músico Pro*, Octubre 2001, 76
- “Napster, MP3.com, y la Revolución Truncada”, *Músico Pro*, Septiembre 2001, 55
- “Convención Billboard de Música Latina”, *Músico Pro*, Agosto 2001, 56-57
- “Nubarrones Estadísticos que no Hacen una Tormenta”, *Músico Pro*, Julio 2001, 72-  
73
- “Las Dos Lecciones De Mi Educación Musical”, *Músico Pro*, Junio 2001,  
56-57

- “La Curiosa Historia de las Disqueras Independientes”, *Músico Pro*, Mayo 2001, 56-57
- “El Avance de la Periferia”, *Músico Pro*, Abril 2001, 55-57
- “Otra Vez Los Beatles”, *Músico Pro*, Febrero 2001, 56-57
- “El Estado Actual del Comercio Electrónico y La Música: II”, *Músico Pro* Enero 2001, 48-49
- “El Estado Actual del Comercio Electrónico y La Música: I”, *Músico Pro*, Diciembre 2000, 36-37
- “El Impacto de la Globalización en la Comunidad Artística ”, *Músico Pro*, Noviembre 2000, 50-51
- “Dos Observaciones Acerca de la Globalización”, *Músico Pro* , Octubre 2000, 38-39
- “Los Artistas Americanos ante una Encrucijada: Artistas ¿Unidos?”, *Músico Pro* Agosto 2000, 36-37
- “Napster.com y la Música como un Bien Libre”, *Músico Pro* , Julio 2000, 50-51
- “La Academia y el Negocio de la Música—ARIA 2000”, *Músico Pro*, Junio 2000, 66-67
- “Lo Particular y lo General en la Música”, *Músico Pro*, Mayo 2000, 47
- “La Colonización Del Internet: Eventos Recientes”, *Músico Pro* Abril 2000, 36-37.
- “Qué Hace una Casa Editora?” *Músico Pro*, Marzo 2000, 47
- “Anatomía Íntima de una Disquera Multinacional: S2 de Sony Music”, *Músico Pro*, Febrero 2000, 38-40
- “La Internet y el Futuro de la Música Latina”, *Músico Pro*, Segunda de Dos, Enero 2000, 20
- “La Internet y el Futuro de la Música Latina”, *Músico Pro*, Primera de Dos, Diciembre 1999, 28
- “El Mundo de MP3, ASCAP y BMI”, *Músico Pro*, Segunda de Dos, Noviembre 1999, 55.

- “El Mundo de MP3, y las Iniciativas Piratas", *Músico Pro*, Primera de Dos", Octubre 1999, 53.
- “El Show de Midem Americas en Miami", *Músico Pro*, Octubre 1999, 10-12
- “Conferencia Billboard 1999 de Música Latina y Premios: Informe Especial", *Músico Pro*, Septiembre 1999, 10-12
- “Salud y Provecho!", *Músico Pro*, Julio/Agosto 1999, 47
- “La Música Siempre Estará Contigo", *Músico Pro*, Junio 1999, 63.
- “Caminando y Hablando", *Músico Pro*, Mayo 1999, 56.
- “La Vista Astronómica", *Músico Pro*, Marzo/Abril 1999, 56.
- “Reprise", Enero/Febrero 1999, *Músico Pro*, 56.
- “¡Estrategas de Marketing: El Consumidor Latino Viste Varias Camisetas!", *Músico Pro*, Nov./Dic. 1998, 47
- “Inconsistencias Estadísticas en la Venta de la Música Latina en los EE.UU", *Músico Pro*, Sept./Oct. 1998, 56
- “Conferencia Billboard 1998 de Música Latina y Premios: Informe Especial ", *Músico Pro*, Julio/Agosto 1998, 64
- “Correligionarios de la Música en la Cruzada de la Vida: Las Disqueras, la Academia, y la Escasez de Ejecutivos en el Mercado Latino", *Músico Pro*, Julio/Agosto 1998, 47
- “Correligionarios de la Música en la Cruzada de la Vida: El Mercado Mundial de la Música: Algunas Apreciaciones", *Músico Pro*, Mayo/Junio 1998, 20
- “Correligionarios de la Música en la Cruzada de la Vida: El Tango de Astor Piazzolla", *Músico Pro*, Marzo/Abril 1998, 26
- “Entrevista con Gary Burton", con Hugo Fernandez, *Músico Pro*, Marzo/Abril 1998 , 30-34
- “El Negocio Minorista Ahora Pasa Por El Internet", *Músico Pro*, Enero/Feb. 1998, 26
- “El Ingeniero de Grabación como Artista", *Músico Pro*, Sep./Oct. 1997 , 48
- “Conferencia Billboard de Música Latina 1997:II ", *Músico Pro*, Sept./Oct. 1997, 28

- “La Cuarta Exposición de Audio Profesional y Música en América Latina”, *Músico Pro*, Sept./Oct. 1997, 14-17
- “La Numerología del Mercado Latino”, *Músico Pro*, Julio/Agosto 1997, 48
- “Conferencia Billboard de Música Latina 1997:I ”, *Músico Pro*, Julio/Agosto 1997, 28.
- “La Música y tus Papás”, *Músico Pro*, Mayo/Junio 1997, 56
- “Amigos y Enemigos”, *Músico Pro*, Marzo/Abril. 1997, 48
- “La Industria del Entretenimiento y el Ingreso Discrecionario”, *Músico Pro*, Enero/Feb. 1997, 9
- “La Industria de Adentro para Afuera”, *Músico Pro*, Nov./Dic. 1996, 40
- “Correligionarios de la Música en la Cruzada de la Vida”, *Músico Pro*, Sept./Octubre 1996, 40
- “La Tercera Exposición Anual de Audio Profesional y Música en América Latina”, *Músico Pro*, Julio/Agosto 1996; 52-55
- “El Consumo y Precio de la Música en los EE.UU., 1990-1995”, *Músico Pro*, Julio/Agosto 1996; 44-47
- “La Séptima Convención Billboard de Música Latina en Miami”, *Músico Pro*, Mayo/Junio 1996; 49

**Book Commission: Inter-American Bank/Di Tella Institute**

*Algebra de Vectores y Matrices: Una Introducción a los Métodos Matemáticos en las Ciencias Sociales* (Editorial Tesis, Buenos Aires, 1989), 72 pp.

## PRESENTATIONS

- “The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 17, 2011
- “Inflation and US Music Mechanicals, 1976-2010”, *Rethink Music Conference*, Boston, April 26, 2011; with Caz McChrystal
- “The Music Trade in the New Millennium”, *Guest Speaker Series Carroll School of Management*, Boston College, Boston, January 18, 2011
- “The Music Trade in the New Millennium”, Keynote Address, *Business & Economics Society International Annual Conference 2010*, Athens, Greece, July 17, 2010
- “The Devaluation of US Mechanicals, 1976-2010”, *Business & Economics Society International Annual Conference 2010*, Athens, Greece, July 16, 2010
- “The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 18, 2010
- “The Devaluation of US Mechanicals, 1976-2010”, *Music & Entertainment Industry Educators’ Association Annual Conference 2010*, Miami, April 2, 2010
- “US Music Industry Statistics: A Reappraisal”, *BE&SI Annual Conference 2008*, Lugano, Switzerland, July 19, 2008
- “The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 19, 2009
- “The Value of Music and the Trappings of the Marketplace, 1990-2005”, *MEIEA Annual Conference 2007*, Los Angeles, March 24, 2007
- “The Value of Music and the Trappings of the Marketplace, 1990-2005”, *BE&SI Annual Conference 2006*, Florence, Italy, July 18, 2006
- “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Nashville, TN, Oct. 10 2008 (Skype)
- “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Dix Hills, NY, March 28, 2008
- “The Future of Music”, *Guest Speaker Series*, Longy School of Music, March 13, 2008
- “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Los Angeles, CA, March 24, 2007

- Video interviews, *ArtistsHouseMusic.org*, uploaded spring 2007. Web link: <http://www.artistshousemusic.org/videos/music+educator+profile+peter+alhadeff+of+berklee+college+of+music>
- “Music Business and E-Commerce”, Berklee’s *Music Business Summer Session*, Boston, June 15, 2007, 2006, and 2005
- “Record Labels, Artists, and Finance: A Contribution to the Economic Analysis of Costs and the Equity of Recoupment Practices in the Music Industry”, with Barry Sosnick, *MEIEA Annual Conference 2005*, Miami, April 2, 2005
- “Music Economics and Intellectual Property”, *School of Management (SMG), Boston University*, June 17, 2004
- “The Music Industry: Current Problems and Perspectives”, with Caz McChrystal, *SMG, Boston University*, October 28, 2003
- “Assessment Efforts at Berklee”, with Bob Myers, *Henderson House, Northeastern University*, October 12, 2001
- “The Recording Industry Trade”, with Ricardo Dopico, head of the Latin division of the RIAA; *Inaugural ARIA (The College Music Society)*, Miami, July 6, 2000
- “The Ebullient Future of the Latin Music Market”, *Faculty Artist Series, Berklee*, Boston, April 8 1998.
- “The Business of Music”, with Don Gorder, Berklee Family Weekend, Boston, October 6, 2004.
- Berklee Teachers On Teaching 2005, “Is There a Future for Record labels?”, Boston, January 2005, with Caz Mc Chrystal
- BTOT 2003 “Taking on the Challenge of Free Music”, Boston, January 2001, with Caz Mc Chrystal
- BTOT 1996 , “Technology, Learning, Curriculum, and the Library”, Boston, January 2001; with Gary Haggerty
- BTOT 1995, "Quantitative Reasoning at Berklee", Boston, January 1996

**PRESENTATIONS BEFORE 1992 CAN BE SUPPLIED ON REQUEST**

## PANELS

### Moderator

—“International Copyright: Research Presentations”, *Rethink Music Conference*, Boston, April 26, 2011. Papers: "Three Strikes And Other Trends In Copyright Law -A European Perspective"; Kaya Koeklue (Max Planck Institute); "Managing Online Music Rights in the EU Digital Single Market", Giuseppe Mazziotti (Columbia Univ.); and “Inflation and US Music Mechanicals, 1976-2010”; Peter Alhadeff & Caz McChrystal (Berklee)

—“The New Entertainment Economy”, Opening Panel, *MEIEA at Berklee 2009*, Boston, March 27, 2009. With Peter Gotcher (Topsin), Keyvan Peymani (Nettwerk Music Groip), Barry Sosnick (Earful.info), and Harold Vogel (Vogel Capital Management)

—“Risk & Prediction, Music Sales, & Price Discounting”, *BE&SI Annual Conference 2008*, Lugano, Switzerland, July 19, 2008. With Nathalie De Marcellis-Warin (École Polytechnique, Montreal, Canada); Leighton Vaughan Williams, (Nottingham Trent University, UK); Jane Hemsley-Brown (University Of Surrey, UK), and Christopher J. Longo (McMaster University, Canada)

— “Berklee Miami Alumni Meet & Greet”, *Billboard Latin Music Conference*, Miami, April 9, 2008. With celebrity Luis Fonsi, Porfirio Piña (BMI Latin), and other well known producers/songwriters

— “The Business of Latin Songwriting”, *Berklee*, Boston, Nov. 14, 2007. With Porfirio Piña (BMI), Yvonne Gomez (Peer Music), Daniel Freiberg (Latin Grammy winner), and others

—“The Latin Connection at Berklee”, *Berklee’s Latin Culture Week*, Boston Nov. 6, 2007. All Faculty panel, with Fernando Brandao, Bernardo Hernandez, Victor Mendoza, and Oscar Stagnaro

—“Latin Grammys Panel Discussion: The Ebullient State of the Latin Music Market: Challenges and Opportunities”, *The Latin Recording Academy at Berklee*, Boston, March 12, 2007. With Gabriel Abaroa (President, LARAS), Luis Dousdebés (CFO, LARAS) and two Latin Grammy winners

— “Shifting Sands, Business Plans: Making Your Ideas Work”, *Berklee*, Boston, Feb.16, 2006. With Dave Moulton (Bang&Olufsen), Chris Muratore (SoundScan), Michael Lawson (Dean, SMG BU), Nalin Kulatilaka (Professor, BU), Dave Kusek (BerkleeMusic)

—"The Internet and Music E-Commerce", *Inaugural ARIA*, Miami, July 6, 2000. With Don Gorder (Berklee), Gerd Leonhard (LicenseMusic.com), and Frank Creighton (RIAA)



—“Now What?: ARIA 2002, *Inaugural ARIA*, Miami, July 7, 2000. With Virginia Giglio (College music Society)

—“Contemporary Perspectives on Latin Music”, *Berklee’s Latin Culture Week*, Boston, Nov. 7, 2001. With artists Paquito de Rivera, Jorge Reyes, Lucho Hoyos, El Negro Ojeda, Antonio Tarnedo, and Teresa Ines

—“What Do Music Majors Need to Know”, *Inaugural ARIA*, Miami, July 6, 2000. With Judith Coe (College Music Society)

—“Berklee’s Organizational Culture: When is it Healthy? Unhealthy?”, *Berklee Teachers on Teaching*, Boston, January 1997. With George Eastman. Panelists: Melissa Howe, and Steve Prosser (faculty); Bob Myers, Jill Ritchie, and Bill Scheniman (administration)

### **Panelist**

—“Ranting and Raving: Music & Entertainment Journalism in the Brave New (Post-Internet) World”, *MEIEA 2011 Annual Conference*, Los Angeles, April 2, 2011

—“Understanding the Latin Music Market”, *Boston Music Conference 2011*, Plenary Panel, Boston, Sept. 26, 2011

—“Music Entrepreneurship Business Plan Forum”, *Global Entrepreneurship Week at Northeastern University*, Boston, Nov. 18, 2008

—“Marketing Panel”, *First Annual Boston Music Conference 2008*, Boston, Sept. 27, 2008

—“Berklee and the Future of Music”, *Presidential Pre-Installation Event*, Boston, Dec. 2, 2004. Don Gorder, moderator. With Richard Boulanger, Stephen Webber, Cecil Adderley, and Dave Kusek (all Berklee faculty)

—“Conflicts in Teaching”, *Berklee Teachers on Teaching* (BTOT), Boston, Jan. 2004. With Neil Olmstead and Steve Wilkes

—“Introducing the Academic and Recording Industry Alliances Summer Institute”, *College Music Society Annual Meeting*, Denver, Nov. 1999. Virginia Giglio (ARIA leader) moderating; with Janet Sturman (University of Arizona)

—“Reconfiguring Music Cultures: A View from the Recording Industry”, *CMS Annual Meeting*, Nov. 1998, San José, Puerto Rico. With Dan Storper (Putumayo World Music) and Janet Sturman (University of Arizona)

- "Students Outcome Assessment at Berklee? No Limits Please", *Berklee Teachers on Teaching* (BTOT), Boston, Jan. 1999. With Rob Jackso, Lucy Holstedt, and Matt Nichols
- "Where's the [Executive] Talento?", *Billboard Latin Music Conference*, Miami, April 7, 1998. John Lannert (Billboard), moderated. With Oscar Llord (Sony Discos), Jim Progriss (University of Miami) and others;
- "International Supermodels: Approaches to Higher Education around the World", BTOT, Boston, Jan. 1998. With Joe Coroniti and Colin Lee
- "Second Salute to the Latin American Marketplace", *Recording Magazine and Studio Sound International at the NAMM Show 1996*, Anaheim, Jan. 19 1996
- "First Annual Latin American Conference", organized by *Recording Magazine at the NAMM Show 1995*, Anaheim, Jan. 22 1995

## **BOOK AND ARTICLE REVIEWS**

OXFORD UNIVERSITY PRESS, since 2011  
 BUSINESS & ECONOMICS SOCIETY INTERNATIONAL, since 2006  
 THE AMERICAN ECONOMIST, since 2006  
 MEIEA JOURNAL, since 2005  
 THE MUSIC BUSINESS JOURNAL, since 2005

(Reviews are always submitted on condition of anonymity, so no more information can be provided here)

## **MEDIA AND AWARDS**

WGBH Greater Boston, Fox TV, Newsweek, Boston Globe, Boston Herald, New England Cable News, Christian Science Monitor, El Nuevo País (Puerto Rico), Sci-Tech Today, Grammy Latino, Recording Magazine, Músico Pro, Artist House, YouTube

Berklee's expert on Music Economics and Law

Board of Trustees, Award Recipient, March 25, 2003

Dean's Award, "Innovation in Curriculum and Instruction in the Professional Education Division", Boston, April 3, 1998

## ORGANIZATIONAL

Was in a leadership role as:

Chair, *International MEIEA Conference at Berklee 2009*. Wrote the *MEIEA at Berklee 2009 Report*, a brief for future MEIEA conference organizers; 17 pages

Founder & Executive Director of *The Music Business Journal*. Produced, with the music business majors, more than forty sixteen-page issues since 2005.

Founder & Editor of *Musico Pro* (1996-) and *Recording en Español* (1992-96), owned by Music Maker Publications, in Boulder, CO. Penned more than sixty original articles

Founder (2006) and Secretary (since 2006) of Berklee's *Association of Latin Faculty (ALF)*. Wrote ALF's mission statement, and steered it through its first election in 2011. Later, ALF music faculty produced the first minor in Latin Studies at Berklee

Founder & Facilitator of Berklee's *Research and Grant Learning Community*. Nine faculty members met for two hours, twelve times, between Sept. 2009 and April 2010. Wrote *The Research and Grant Learning Community Report*, which documented individual and group progress throughout the year; 91 pages

Served in the following committees at Berklee:

Curriculum Review Initiative Steering Committee, spring and summer 2008  
MB/M Strategic Planning Committee, spring 2007  
Opening Day Committee, spring and summer 2006  
BTOT Planning Committee 1996-2010  
Professional Education Division Committee 1996-2008  
Mission Review Steering Committee, 2001-2002  
Employee Survey Steering Committee, 2005  
Presidential Inauguration Committee, 2004  
Gender Equity Task Force, 2002-2004  
Self Study Steering Committee For NEASC Accreditation, 2003  
Student Outcomes Assessment Team, 1998-1999

And in these searches:

Mathematics Search Committee, spring and summer 2008, spring 2011  
VP AA-Curriculum and Program Innovation Search Committee, spring 2007  
MB/M Full-Time Searches, spring 2006 and spring 2007  
Faculty Provost Search Committee, spring 1997-1998

# Faculty Contract Agreement

**2013-  
2016**

**Berklee Faculty  
Union**  
of the American Federation of Teachers,  
Local 4412, AFT-MA, AFL-CIO

**Berklee**  
*college of*  
**music**

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#### PREAMBLE

This Agreement is entered into the 1<sup>st</sup> day of September, 2013 by and between Berklee College of Music (herein referred to as the “Employer” or “College”) and Berklee Faculty Union of the American Federation of Teachers, Local 4412, AFT-MA, AFL-CIO (herein referred to as the “Union”).

#### ARTICLE I

##### *RECOGNITION*

The Employer recognizes the Union as the exclusive bargaining representative of the units defined in the “Certification of Representative” issued by the National Labor Relations Board on the 26<sup>th</sup> of April, 1985 in Case No. 1-RC-18, 380, as modified below. These units consist of:

- A. Full-time Unit:  
All 9 month salaried teaching faculty employed by Berklee College of Music at its Boston, Massachusetts campus, but excluding all other employees, managerial employees, non-teaching professional employees, Senior Vice President for Academic Affairs, Vice Presidents, Associate Vice Presidents, Assistant Vice Presidents, Deans, Associate Deans, Assistant Deans, Chairs of Departments, Assistant Chairs of Departments, Academic Administrators, hourly teaching faculty, Visiting Professors, Artists in Residence, Endowed Chairs, clerical employees, guards and supervisors as defined in the Act.
- B. Part-Time Unit:  
All hourly teaching faculty employed during the academic year by the Berklee College of Music at its Boston, Massachusetts campus, but excluding all other employees, salaried teaching faculty, managerial employees, non-teaching professional employees, Senior Vice President for Academic Affairs, Vice Presidents, Associate Vice Presidents, Assistant Vice Presidents, Deans, Associate Deans, Assistant Deans, Chairs of Departments, Assistant Chairs of Departments, Academic Administrators, Visiting Professors, Artists in Residence, Endowed Chairs, clerical employees, guards and supervisors as defined in the Act.

## **ARTICLE II**

### **DEFINITIONS**

- A. Berklee Faculty Union of the American Federation of Teachers, Local 4412, AFT-MA, AFL-CIO shall hereinafter be referred to as the Union.
- B. Berklee College of Music shall hereinafter be referred to as the Employer or College.
- C. Position titles used herein are for identification purposes only.
- D. The term "Federation Representative" as used in this Agreement means an employee representative of the American Federation of Teachers Massachusetts authorized in writing by the President of the Union to assist the Union in the administration of this Agreement. Such written authorization will be provided to the Senior Vice President for Academic Affairs and can only be withdrawn in writing to the Senior Vice President for Academic Affairs.
- E. The faculty and the Union will be informed as to the term of the next academic year not later than May 10 of the current academic year. For example, the academic year 2014-2015 will be established and notification given not later than May 10, 2014. An academic year will be defined as a Fall Semester, beginning with the week before the start of classes for the Fall Semester and ending when the Fall Semester grades are due and the Spring Semester beginning with the week before the start of classes for the Spring Semester and ending when the Spring Semester grades are due. The Fall and Spring Semesters consist of no more than a total of fifteen (15) scheduled instructional weeks of classes.
- F. An academic day is defined as a day when classes are in session at the College. In this Agreement, a day is an academic day only if it is specifically referred to as such.
- G. Faculty Promotion Advisory Committee is a peer evaluation group which submits a recommendation on a promotion application by a full-time faculty member seeking promotion to Associate Professor or Professor. The Committee is composed of five (5) full-time Associate Professors or Professors appointed by the Union at the beginning of each academic year.
- H. In the event that a deadline occurs on a day when the College is closed for business, the deadline shall be moved to the next full day that the College is open for business.
- I. This Article applies to both full-time faculty and part-time faculty as described at Article I.

## **ARTICLE III**

### **UNION SECURITY AND DUES CHECKOFF**

- A. Each present faculty member who is a member of the Union in good standing, and each present faculty member who thereafter voluntarily becomes a member will, as a condition of employment, remain a member of the Union for the duration of this Agreement.
- B. Each faculty member hired after the effective date of this Agreement, as a condition of employment, will become a member of the Union after thirty-one (31) days of employment and remain a member of the Union for the duration of this Agreement.

- C. The Employer agrees that it will deduct Union membership dues in an amount established by the Union and certified in writing by the Union's Treasurer to the Employer from the wages of each faculty member who executes a written authorization to make such deduction. Deductions will be made bi-weekly beginning with the first full pay period commencing at least fourteen (14) calendar days following receipt by the Employer of the dues deduction authorization. The Employer may include a dues deduction authorization form and a membership application form in the package of materials which it provides to new full-time and new part-time faculty at the time of hire.
- D. Dues deducted will be remitted to the Union Treasurer by the fifteenth (15<sup>th</sup>) of the following month. Accompanying each remittance shall be a list of the faculty members from whose wages deductions were made and the amounts deducted.
- E. Any authorization to withhold Union dues from the wages of an employee shall terminate and such withholding shall cease upon the happening of any of the following events:
  - 1. termination of the employee's employment,
  - 2. written notice by the employee to the Employer of cancellation of the dues authorization, or
  - 3. the expiration of this Agreement.
- F. The Employer shall be under no obligation to make any deductions for dues if any faculty member's wages within any pay period, after deductions for withholding tax, retirement, insurance and other mandatory deductions as required by law or authorized by the faculty member, is less than the amount of authorized dues deductions. In such event, it will be the responsibility of the Union to collect its dues for that month directly from the faculty member.
- G. The Union shall provide a legally sufficient and properly executed dues authorization form to the Office of Human Resources to authorize dues deductions.
- H. The Union will indemnify the Employer and hold it harmless against any and all suits, claims, demands and liabilities for damages or penalties that may arise out of any action that might be taken by the Employer for the purpose of complying with the foregoing provisions of this Article, or in reliance on the correctness of any list or authorization furnished by the Union to the Employer, provided that the Employer has given timely notification to the Union upon the filing of any such suits, claims, demands or actions. The Employer will notify and may call upon the Union to defend any suits, proceedings or actions arising out of the foregoing indemnity provisions of this Article. If called upon to do so, the Union will defend such suits, proceedings or actions without cost to the Employer and in the event the Union fails to defend such suits, proceedings or actions, the Employer may undertake such defense and all costs thereof, including legal fees, shall be paid by the Union.
- I. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE IV**

##### ***DURATION OF CONTRACT***

- A. This Agreement shall be in full force and effect from September 1, 2013 through November 3, 2016 and shall continue from year to year thereafter unless written notice to terminate this Agreement is served by either party upon the other by certified mail, return receipt, and such notice is received at least sixty (60) calendar days prior to the date of expiration, in which event this Agreement shall terminate at midnight of November 3, 2016, unless renewed or extended by mutual written agreement signed by the parties.
- B. If notice of termination is given as provided in Section A above, negotiations for the new agreement shall begin within thirty (30) calendar days of the receipt of such notice but in no event earlier than ninety (90) calendar days prior to the expiration date of this Agreement. However, upon the written request of either party made prior to May 1, 2016, the parties agree to commence negotiations on or after June 1, 2016 and if a new agreement is reached by August 31, 2016, the negotiated wage increase, if any, for the first year of said new agreement will be effective on September 1, 2016.
- C. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE V**

##### ***CONSULTATION AND COMMUNICATION***

- A. The Employer and the Union may schedule meetings upon mutual agreement to discuss mutually agreed upon matters relating to wages, hours and working conditions.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE VI**

##### ***DISTRIBUTION OF CONTRACT***

- A. The Employer and the Union will arrange for the reproduction of 925 copies of this Agreement. The cost of said reproduction will be shared equally by the Employer and the Union.
- B. The Employer will distribute the 925 copies as follows:
  - 1. all part-time and full-time unit faculty employed as of the effective date of this Agreement;
  - 2. all applicants for employment as part-time or full-time unit faculty upon the Employer's written offer of employment to such applicant;
  - 3. the Union in the amount of 75 copies;
  - 4. the Employer the remaining copies.

- C. If additional copies are needed to satisfy the provisions set forth herein, the cost of said reproduction will be shared equally by the Employer and the Union.
- D. The Employer will also send a copy of this signed Agreement to the Union in pdf format via e-mail.
- E. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE VII**

##### ***SEPARABILITY***

- A. The provisions of this Agreement are deemed to be separable to the extent that if and when a court of last resort adjudges any provision of this Agreement in its application between the Union and the Employer to be in conflict with any law or regulation, such decision shall not affect the validity of the remaining provisions of this Agreement, but such remaining provisions shall continue in full force and effect; provided, further, that in the event any provision or provisions are so declared to be in conflict with a law or regulation, both parties shall meet for the purpose of negotiating an agreement on the provision or provisions so invalidated.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE VIII**

##### ***ANTI-DISCRIMINATION***

- A. All terms and conditions of employment included in this Agreement will be administered and applied without regard to race, color, creed, national or ethnic origin, age, gender, sexual preference, handicap, or status as a Vietnam Era Veteran.
- B. The Employer and the Union agree that no faculty member covered by this Agreement will be discriminated against because of membership in, or lack of membership in, or activities on behalf of or against the Union.
- C. In the event that a faculty member files a grievance pursuant to Article XI, Grievance Procedures, and a complaint(s) under either federal or state law in a court or agency, the grievance procedures will be stayed until the complaint(s) is resolved after which time the grievance procedure will resume.
- D. This Article applies to both full-time and part-time faculty as described at Article I.



## **ARTICLE IX**

### **MINIMUM TERMS**

- A. The Employer, in its discretion, may initially employ a faculty member(s) upon any terms or conditions of employment which the Employer determines appropriate so long as such terms or conditions of employment are not less favorable than those set forth in this Agreement.
- B. Wage Renegotiation
  - 1. The wages set out at Article XXXV of this Agreement for both part-time and full-time faculty members constitute minimum wages and the College may, at its discretion, employ faculty at rates above those stated minimums.
  - 2. Upon the written request of a part-time or full-time faculty member submitted to the Senior Vice President for Academic Affairs on or before March 15, the Senior Vice President for Academic Affairs or his/her designee shall meet with the faculty member to discuss a wage increase higher than the wage called for under this Agreement. If the Senior Vice President for Academic Affairs in his/her discretion decides to grant a wage increase higher than the wage increase called for under this Agreement, it will be effective as of the next academic year. The faculty member will be notified in writing on or before May 1 whether he/she has been granted a wage increase and of the amount of the wage increase if any. No part-time or full-time faculty member may request such an increase more than once in a three (3) year period of consecutive employment as a part-time or full-time faculty member, except upon being promoted. In the case of promotion, a written request to the Senior Vice President for Academic Affairs may be submitted not later than fifteen (15) calendar days after notification of promotion.
  - 3. The granting of any higher wage above those set forth in Article XXXV is at the discretion of the College, subject to any and all applicable state and federal statutes. Neither a faculty member nor the Union, on behalf of itself or any faculty member, shall grieve or arbitrate under this Agreement the College's granting or failure to grant any faculty member's request for a higher wage, or the amount of any wage increment which may be granted at the College's discretion, but the Union does reserve the right to grieve and arbitrate any refusal of the College to meet with a faculty member, pursuant to a timely written request, as set forth in Paragraph 2, above. The Union shall not be required nor requested to sign any release, waiver or other agreement pertaining to any individual faculty member who seeks to take advantage of the terms of this Section B.
  - 4. Due to past equity adjustments and longevity adjustments, an increase under this section will be granted under exceptional circumstances.
  - 5. The Union shall be notified of the outcomes of all faculty wage renegotiations including the amounts of all wage adjustments.
- C. In the event a faculty member receives a bona fide offer of employment from another institution or organization, the Employer, in its discretion, may increase the wage of the faculty member to any amount up to the wage set forth in the offer of employment, notwithstanding any provision of this Agreement. The effective date of the wage increase, if any, will be as of the first pay period of the next semester.

- D. A faculty member who receives a wage increase pursuant to Section C above shall agree to serve at the College for at least three (3) academic years after receipt of such increase and shall give a judgment note to the College for the amount of the increase over three (3) academic years, said judgment note to be canceled at the end of that period or at the death or permanent disability of the faculty member.
- E. This Article applies to both full-time and part-time faculty as described at Article I.
- F. This Article or any provision thereof, except as set forth at Section B.3, is not subject to the provisions of Article XI, Grievance Procedure.

## **ARTICLE X**

### **BARGAINING AGENT'S RIGHTS**

- A. The Union will be permitted to use services, supplies, equipment and facilities of the Employer when permitted by a specific term of this Agreement. The Union may employ any individual or agency or utilize the services of any individual employed by any entity, or utilize the services of any volunteer to perform services or duties on the Employer's property, provided that the Union provides the Employer with evidence of appropriate workers' compensation insurance coverage.
- B. The Employer agrees to permit the Union to post official Union materials on one bulletin board set aside for Union use located in an area designated as a "faculty lounge" at both 1140 Boylston Street and 150 Massachusetts Avenue buildings.
  - 1. The Union must be clearly identified on the face of any posted material and its authorization to post must be plainly in view. The Union is solely responsible for all costs associated with any posting. Posted material must clearly display the date of posting and must be removed no later than twenty-one (21) calendar days after posting unless the material is not timely in nature.
  - 2. A copy of the posted material will be provided to the Senior Vice President for Academic Affairs at the time of posting.
  - 3. Materials which are not posted in accordance with this Article may be removed by the Employer.
  - 4. The Union will indemnify the Employer and hold it harmless against any and all suits, claims, demands and liabilities for damages or penalties that may arise out of any posting on bulletin boards set aside for Union use. The Employer may call upon the Union to defend any suits, proceedings or actions arising out of the foregoing indemnity and the Union will defend such suits, proceedings or actions without cost to the Employer and in the event the Union fails to defend such suits, proceedings or actions, the Employer may undertake such defense and all costs thereof, including legal fees, shall be paid by the Union.
- C. The Employer agrees to provide the Union within twenty-one (21) calendar days after the beginning of classes each semester a list of all faculty of each unit, reflecting name, rank, salary, date of appointment to present rank, date of employment, duration of current contract, and the names of unit members on a leave status authorized by this Agreement.

- D. The Union and its officers, for the purpose of carrying out its business, shall have the right to hold meetings in the Employer's premises so long as such facilities are available and the Union complies with the rules and regulations relating to the use of such facilities.
- E. The Employer agrees that the President of the Union and the Secretary-Treasurer of the Union will be released from their responsibilities concerning "Service to the College" and "Service to the Profession," if applicable, as set forth at Article XXV in order that he/she may devote that time to the duties of being President of the Union and Secretary-Treasurer of the Union. In addition, during this Agreement, the President and the Secretary-Treasurer will receive one (1) course reduction in teaching load.
- F. It is agreed that the Union and Federation Representatives will not interrupt or interfere with the operations of the Employer.
- G. This Article applies to both full-time and part-time faculty as described at Article I.

## ARTICLE XI

### *GRIEVANCE PROCEDURES*

- A. For the purpose of this Agreement, the term "grievance" is defined as an allegation by the Union that there has been a breach or misapplication or misinterpretation of the expressed term(s) of this Agreement which are subject to the Grievance Procedure. The parties to the alleged grievance may attempt, in an informal manner, to discuss and resolve the alleged violation to this Agreement. If the parties are not successful in resolving the matter informally, then the formal procedures set forth below will apply.
  - 1. If the matter to be grieved originated from a particular Departmental action, the grievance must be filed with that Department Chair at Step 1.
  - 2. If the matter to be grieved originated from a particular Divisional action, the grievance must be filed with that Division Dean at Step 2.
  - 3. If the matter to be grieved originated from an action outside a particular Department or Division, the grievance must be filed with the Senior Vice President for Academic Affairs at Step 3.
- B. The steps of the grievance procedure are as follows:
  - 1. Step 1  
The Union or a unit faculty member(s), through the Union, will present in writing the grievance to the Department Chair involved within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within the fifteen (15) calendar day period will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of a timely grievance presentation, the Department Chair may meet with the grievant and a Union representative and will give his/her written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final settlement unless appealed within fifteen (15) calendar days from the date of the answer.
  - 2. Step 2  
If the grievance is appealed from Step 1, the Union must present the grievance in writing within fifteen (15) calendar days from the receipt of the Department Chair's answer to the Division Dean. If the grievance originates from an action in a Division, it must be presented in writing to the Division Dean within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within this fifteen (15) calendar day period will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of the timely receipt of the written grievance, the Division Dean may meet with the grievant and the Union President or designated elected official of the Union to discuss the grievance and will give his/her written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final resolution unless appealed within fifteen (15) calendar days from the date of the answer.

3. Step 3  
If the grievance is appealed from Step 2, the Union must present the grievance in writing within fifteen (15) calendar days from receipt of the Division Dean's answer to the Senior Vice President for Academic Affairs. If the grievance originates from an action outside a particular Department or Division, it must be presented in writing to the Senior Vice President for Academic Affairs within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within these fifteen (15) calendar day periods, as appropriate, will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of the timely receipt of the written grievance, the Senior Vice President for Academic Affairs or designee shall meet with the grievant and Union President or designated elected official of the Union to discuss the grievance. The Senior Vice President for Academic Affairs or designee shall give a written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final resolution unless the Union submits the written grievance to arbitration within thirty (30) calendar days from the date of the Step 3 answer.
4. Step 4  
The Union will submit the written grievance to the American Arbitration Association within thirty (30) calendar days of the date of the Step 3 answer. If the Union does not timely submit the grievance to arbitration, the decision of Step 3 will be final. A grievance may be submitted to arbitration unless this Agreement provides otherwise.
  - a. In the event a grievance involves the Employer's decision not to reappoint a full-time faculty member at the rank of Instructor, except as set forth at Article XIX, Section A, paragraph 1, or Assistant Professor, the arbitrator must accept the Employer's decision unless said decision was arbitrary or capricious.
  - b. In the event a grievance involves the Employer's decision not to reappoint a full-time faculty member at the rank of Associate Professor or Professor or not to issue a part-time three (3) academic year contract, the arbitrator must accept the Employer's decision unless said decision was without cause.
  - c. In the event a grievance involves the Employer's decision concerning the selection for layoff of a full-time faculty member or a part-time faculty member on a three (3) academic year contract, the arbitrator must accept the Employer's decision unless said decision was arbitrary or capricious.
- C. The Employer and the Union jointly acknowledge the right of any faculty member to discuss individual problems, not involving pending grievances, directly with the Senior Vice President for Academic Affairs and to work out the settlement of such problems so long as such settlements are not inconsistent with the terms of this Agreement.
- D. The written grievance must contain the following:
  1. The facts upon which the grievance is based;
  2. The provision of this Agreement allegedly violated; and
  3. The remedy sought.

- E. This Article will not apply to any grievance relating to a violation of the No Strike provisions of this Agreement.
- F. If the fifteenth (15<sup>th</sup>) day on which a grievance is due to be initially filed occurs on a day between the last day of examination week for the Fall Semester and the Friday before the first (1<sup>st</sup>) week of classes for the Spring Semester, the grievance must be filed no later than the Friday of the first week of classes for the Spring Semester. Failure to present such written grievance not later than Friday of the first (1<sup>st</sup>) week of classes for the Spring Semester will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed.
- G. Time limits designated in this Article for processing grievances and for bringing a matter to arbitration may only be extended by mutual written consent between the parties and cannot be extended by an arbitrator. Failure to comply with any time limitation will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed unless specific language in this Article provides otherwise.
- H. Multiple or related grievances will not be resolved in the same arbitration proceeding unless mutually agreed to by the Employer and the Union in writing.
- I. Arbitration proceedings will be conducted in accordance with the rules of the American Arbitration Association.
- J. Each party will pay any compensation and expenses, including time off from work, relating to its own witnesses and/or representatives. Faculty members who are to be witnesses on behalf of the Union/grievant at the scheduled arbitration proceeding will be permitted to attend, but are expected to make arrangements for their scheduled classes to be covered by another qualified faculty member at no expense to the Employer, and to inform their Department Chairs at least three (3) calendar days in advance of arrangements. The Department Chair may assist the faculty member in making such arrangements.
- K. The fee of the arbitrator and other administrative expenses of the arbitration, including room rental if applicable, shall be shared equally by the parties.
- L. The arbitrator's decision shall be final and binding as long as it is consistent with the terms of this Agreement.
- M. Either party may request that a stenographic record of the hearing be made and that party may provide a copy of that record to the arbitrator. The party requesting such a record will pay the cost; however, if the other party also requests a copy, the stenographic costs will be shared equally.
- N. In arriving at any settlement or decision under the provisions of this Article, neither party nor the arbitrator shall have the authority to alter this Agreement in whole or in part or to add to or delete any of its provisions or to render any award in conflict with its provisions. The award shall be based solely upon the evidence and arguments presented to the arbitrator in the presence of both parties and also may be based upon arguments presented in written briefs exchanged between the parties so long as such arguments are based upon the evidence presented at the arbitration hearing. The arbitrator may decide only whether the Employer violated this Agreement as alleged in the grievance and the appropriate remedy under this Agreement, if any.
- O. In the event an arbitrator fully sustains the grievance submitted by the Union, the Employer will modify its records concerning the particular faculty member accordingly.
- P. This Article applies to both full-time and part-time faculty as described at Article I.

## **ARTICLE XII**

### ***PERSONNEL FILES***

- A. The Employer will maintain an official personnel file for each faculty member who is subject to this Agreement. The contents of said personnel file will be determined by the Employer. Said official personnel file may be supplemented by other personnel files, as the Employer deems appropriate. However, no material contained in any supplemental personnel file may be used in any matter involving an action based upon performance unless such materials also are contained in the official personnel file.
- B. The official personnel file will include, but will not be limited to, personnel records, evaluation reports, including student evaluations, official College correspondence with the faculty member and other documents deemed appropriate by the Employer.
- C. The official personnel file will be available for examination by the faculty member upon written request or e-mail to the Senior Vice President for Academic Affairs. Said examination will be under the supervision of the Employer at a mutually agreed upon time within five (5) working days of the receipt of the written request.
- D. The faculty member may request a copy of materials placed in his/her official personnel file by the Employer. Such copies will be made by the Employer for the faculty member at a charge of 15 cents per page copied. A faculty member may request a copy of materials placed in his/her official personnel file pursuant to paragraph E of this Article. Such copies will be made by the Employer for the faculty member at a charge of 75 cents per page copied.
- E. The faculty member may comment in writing upon material contained in his/her official personnel file and those written comments will be included in said file. Additionally, a faculty member may forward documents to the Senior Vice President for Academic Affairs for inclusion in that faculty member's official personnel file.
- F. In the event that the Union deems it necessary to review an individual faculty member's official personnel file, it is agreed that the contents of the file will be treated in confidence and will not be disclosed except as is necessary to enforce the terms of this Agreement.
- G. This Article applies to both full-time and part-time faculty as described at Article I.
- H. This Article or any provision thereof is not subject to the arbitration provision of Article XI, Grievance Procedures.

## **ARTICLE XIII**

### ***FACULTY DRESS CODE***

- A. In keeping with the professional atmosphere and purpose of the College, it is agreed that faculty members will dress in clothing suitable for such a professional position.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

## **ARTICLE XIV**

### ***DISCIPLINE***

- A. The Employer agrees that it will not impose discipline, including discharge, during the term of this Agreement except for just cause.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

## **ARTICLE XV**

### ***RANKING***

- A. Full-Time Faculty  
The Employer initially may employ a full-time faculty member at any rank which the Employer deems appropriate. All full-time faculty will be employed in one of the following ranks:
  - 1. Instructor
    - a. All full-time faculty in this rank may be eligible for reappointment annually with one (1) year contracts for a maximum of six (6) academic years.
    - b. A full-time faculty member may be employed initially at the rank of Instructor with advanced standing credit for up to three (3) years which the Employer may grant at its discretion. Any advance standing credit will count towards the maximum of six (6) academic years.
    - c. An instructor must notify the Employer by not later than January 1 if he/she will not return for the next academic year.
  - 2. Assistant Professor
    - a. All full-time faculty in this rank initially will receive a three (3) year contract.
    - b. An Assistant Professor must notify the College by not later than December 1 if he/she will not return the next academic year.

3. Associate Professor
  - a. All full-time faculty in this rank initially will receive a four (4) year contract.
4. Professor
  - a. All full-time faculty in this rank initially will receive a five (5) year contract.

B. Part-Time Faculty

The Employer initially may employ a part-time faculty member at any rank which the Employer deems appropriate. All part-time faculty will be employed on an as-needed basis and will be placed by the Employer in one of the following ranks:

1. Instructor
2. Assistant Professor
3. Associate Professor
4. Professor

Part-time faculty are not guaranteed employment for any subsequent semester(s), except as provided for at Article XVIII, Reappointment – Part-time Faculty, Section B.

Part-time faculty shall be notified in writing of a full-time faculty vacancy at the time of placing notices of said vacancy with the Employer's advertising agency. Notification will be accomplished by placing a copy of said notice in each part-time faculty member's mailbox.

C. General Provisions

1. The Employer may appoint individuals as "Artist in Residence" or "Visiting Professor". The Employer agrees that the number of "Artists in Residence" or "Visiting Professors", who may be appointed, will not exceed four (4) in either the fall or spring semesters. A person may be reappointed to this position up to a total of two (2) years. An "Artist in Residence" or a "Visiting Professor" shall not be a member of the bargaining unit and their terms of employment shall not be governed by this Agreement; however, the monetary terms of their employment shall not be less favorable than those contained in this Agreement.
2. The Employer may appoint individuals as Endowed Chairs. The Employer agrees that the number of Endowed Chairs who may be appointed at any one time will not exceed ten (10) in either the Fall or Spring semesters. An individual may be appointed to this position for up to a total of three (3) years. Endowed Chairs shall not be members of the bargaining unit and their terms of employment shall not be governed by this Agreement.

- D. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

## ARTICLE XVI

### *EVALUATION PROCEDURES*

A. Full-Time Faculty

1. Full-time faculty will be evaluated based upon their performance in the following areas:
  - a. teaching, advising and related duties (reference Article XXV, Workload – Full-time Faculty);
  - b. service to the college (reference Article XXV, Workload – Full-time Faculty); and
  - c. service to the profession, Associate Professors and Professors only (reference Article XXV, Workload – Full-time Faculty).
2. Full-time faculty shall keep complete and accurate records of all their activities in each of the areas set forth in 1 above.
3. Evaluation in Reappointment Years – See Article XVII, Reappointment – Full-time Faculty
4. Performance Review In Non-Reappointment Years
  - a. Each faculty member's first academic year of employment will be evaluated during the Fall Semester of the faculty member's second academic year.
  - b. Other than in the year of reappointment eligibility, each faculty member, other than Instructors, (see Article XVII, Reappointment – Full-time Faculty) shall meet with his/her assigned Department Chair to discuss the faculty member's performance during the prior academic year, but the faculty member need not submit a faculty self-evaluation.
  - c. This meeting shall take place each year on or before December 1.
  - d. At the conclusion of the meeting, if the faculty member's performance has been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place, and that the faculty member's performance for the preceding academic year was satisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member's official personnel file. The Department Chair may include a short written narrative and the faculty member, within ten (10) academic days of the meeting, may present to the Department Chair a signed written response. This response, if any, will be attached to the review and become part of that form. This narrative and response are optional.
  - e. At the conclusion of the meeting, if the faculty member's performance has not been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place, that the Department Chair has found the faculty member's performance for the preceding academic year to be unsatisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member's official

personnel file. The Department Chair will include a short written narrative and the faculty member will, within ten (10) academic days of the meeting, present to the Department Chair a short signed written response. This response will be attached to the review and become part of that form.

- f. The Department Chair will forward the form referenced in paragraphs d. or e. above to the Division Dean, who will forward the materials to the Senior Vice President for Academic Affairs. Copies will be presented to the faculty member and placed in the faculty member's official personnel file at this time.

B. Part-Time Faculty

1. Each part-time faculty member will be evaluated based upon his/her performance (reference Article XXVI, Workload – Part-time Faculty) in teaching, advising and related duties based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.
2. Each part-time faculty member is responsible for keeping complete and accurate records of all of his/her activities in each of the areas set forth at Section B.1. directly above.
3. Evaluation/Performance Review
  - a. Each part-time faculty member shall meet with his/her Department Chair to discuss the faculty member's performance during the prior academic year or the current academic year if Article XVIII, Section B.4 applies.
  - b. This meeting shall take place each year on or before December 1 or March 1 if Article XVIII, Section B.4 applies.
  - c. At the conclusion of the meeting, if the faculty member's performance has been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place and that the faculty member's performance for the preceding academic year was satisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member's official personnel file. The Department Chair may include a short written narrative and the faculty member may, within ten (10) academic days of the meeting, present to the Department Chair a short signed, written response. This response, if any, will be attached to the review and become part of that form. This narrative and response are optional.
  - d. At the conclusion of the meeting, if the faculty member's performance has not been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place and that the Department Chair has found the faculty member's performance for the preceding academic year to be unsatisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting, and the form will become part of the faculty member's official personnel file. The Department Chair will include a short written narrative and the faculty member may, within ten (10) academic days of the meeting, present to the Department Chair a short signed written

response in the spaces provided on the form. This response will be attached to the review and become part of that form.

- e. The Department Chair will forward the form referenced in paragraphs c or d above to the Division Dean, who will forward the materials to the Senior Vice President for Academic Affairs. Copies will be presented to the faculty member and placed in the faculty member's official personnel file at this time.

C. Procedure for Student Ratings of Teaching Assignments

1. The Employer will administer the student rating process of teaching assignments using an on-line method.
  - a. The Office of Academic Affairs will notify students and faculty members when the rating period is open and where the on-line rating process can be found.
2. A faculty member will be rated for all teaching assignments taught during each Fall and Spring semester and 12-week summer session.
3. Results of the rating will be reported in a manner that is uniform for all faculty.
4. The Department Chair or faculty member may request a meeting to review the ratings. The meeting will be scheduled for an academic day.
5. The results of the ratings will become part of the faculty member's official personnel file.

- D. This Article or any provision thereof is not subject to the arbitration provision of Article XI, Grievance Procedures, unless specifically stated otherwise in this Article. The evaluations and performance reviews of a full-time faculty member are not subject to Article XI, Grievance Procedures, unless an evaluation and/or performance review of the faculty member is used to support a decision not to reappoint that faculty member and the reappointment decision is being arbitrated under the provisions of Article XI, Grievance Procedures, Step 4. The evaluations and/or performance reviews at issue will be reviewed under an arbitrary and capricious standard.

## **ARTICLE XVII**

### ***REAPPOINTMENT – FULL-TIME FACULTY***

- A. Evaluation in Reappointment Years
1. Each full-time faculty member shall, according to the schedule at paragraph 2 below, present a summary of their activities in the following areas in a Faculty Self-Evaluation in a format determined by the Employer. This self-evaluation shall be submitted to the Department Chair to whom the faculty member is assigned.
    - a. teaching, advising and related duties (reference Article XXV, Workload – Full-time Faculty);
    - b. service to the College (reference Article XXV, Workload – Full-time Faculty); and
    - c. Service to the profession, Associate Professors and Professors only (reference Article XXV, Workload – Full-time Faculty).
  2. Schedule for Full-time Faculty  
Self-Evaluations shall be submitted in accordance with the following schedule:
    - a. Instructors shall submit a Faculty Self-Evaluation on or before October 15 of each year for the prior academic year.
    - b. Assistant Professors, Associate Professors and Professors shall submit a Faculty Self-Evaluation on or before November 1 in the third (3<sup>rd</sup>) year of their contracts for the prior academic years since their most recent reappointment evaluation or promotion.
  3. The Department Chair will review the Faculty Self-Evaluation, student ratings for the prior academic years, evaluations and/or performance reviews for the prior academic years, and any other pertinent information, including personal observations.
  4. The Department Chair, pursuant to his/her review as set forth in paragraph 3 above, in cooperation with the Division Dean, will prepare a written evaluation of the faculty member and will rate the faculty member's performance as either satisfactory or unsatisfactory. Based upon the *Memorandum of Understanding Criteria for Promotion and Reappointment* issued in November, 2000, the Department Chair, in cooperation with the Division Dean, will decide whether the faculty member will be reappointed or will not be reappointed or will receive a notice of inadequate performance, as applicable. (Reference Article XVI)
  5. Each full-time faculty member will be given a copy of the Department Chair's written evaluation and reappointment in accordance with the following schedule:

| <u>Rank</u>             | <u>On Or Before</u> |
|-------------------------|---------------------|
| a. Instructors          | November 15         |
| b. Assistant Professors | March 1             |
| c. Associate Professors | March 1             |
| d. Professors           | March 1             |
  6. Within thirty (30) calendar days after receipt by the faculty member of the Department Chair's written evaluation and reappointment decision, a conference will be held at which the faculty member's evaluation will be discussed. The

- faculty member will sign the written evaluation at the meeting. This signature indicates only that the faculty member and the Department Chair met to discuss the evaluation and the reappointment decision, and that the faculty member received a copy of the evaluation.
7. After the above meeting, the faculty member shall have ten (10) academic days in which to make written comments concerning the evaluation, which will be attached to the evaluation and shall become part of the document.
  8. The Department Chair will forward the evaluation and the reappointment decision to the Division Dean who will forward the materials to the Senior Vice President for Academic Affairs.
  9. The Department Chair, the Division Dean and the Senior Vice President for Academic Affairs may make written comments responding to the faculty member's comments, if any, attached to the evaluation. Copies of such comments will be provided to the faculty member.
  10. If the faculty member wishes to renegotiate his/her salary, see Article IX Minimum Terms, Section B-Wage Renegotiation.
- B. The Senior Vice President for Academic Affairs will issue contracts to returning full-time faculty on or before May 1 of the academic year prior to the effective date of the contract. The faculty member must sign the contract and return the signed contract on or before May 15.
1. Instructor
    - a. All full-time faculty in this rank may be eligible for reappointment annually with one (1) year contracts for a maximum of six (6) academic years.
  2. Assistant Professor
    - a. An Assistant Professor will be considered in the third academic year of each contract for reappointment as Assistant Professor and may receive a new three (3) year contract if he/she is found to be qualified for reappointment. If the faculty member does not receive a new contract, the faculty member will be given a notice of non-reappointment.
  3. Associate Professor
    - a. An Associate Professor will be evaluated in his/her third (3<sup>rd</sup>) academic year in this rank by not later than March 1 of that academic year for reappointment as Associate Professor and will receive a new four (4) year contract, effective at the beginning of the next academic year, if the faculty member is found to be qualified for reappointment. If the faculty member does not receive a new contract, he/she will be given a notice of inadequate performance, and will be subject to the full "Evaluation In Reappointment Years" procedures, set out in Article XVII, Section A, in the following year (fourth) of the faculty member's contract.
    - b. If by March 1 of that final year (4<sup>th</sup> year), the faculty member is found to be qualified for reappointment as Associate Professor, he/she will receive a new four (4) year contract. However, if by March 1 of that final year (4<sup>th</sup> year), the faculty member continues to perform inadequately, he/she will be given a notice of non-reappointment.

4. Professor
  - a. The faculty member will be evaluated for reappointment as Professor by March 1 of his/her third (3<sup>rd</sup>) academic year of each contract period and the faculty member may receive a new five (5) year contract, effective at the beginning of the next academic year.
  - b. If at any contract renewal period the faculty member receives a notice of inadequate performance, he/she will be eligible to complete the final two (2) years of the five (5) year contract and will be subject to the full "Evaluation in Reappointment Years" procedures, set out in Article XVII, Section A, in each of the final two (2) years of the faculty member's contract, unless or until the faculty member receives a notice of reappointment and a new five (5) year contract during that two (2)-year period. If by March 1 of that final year the faculty member continues to perform inadequately, he/she will be given a notice of non-reappointment. However, the faculty member may receive a new five (5) year contract if he/she performs up to the level of the rank of Professor.
- C. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to full-time non-reappointment.

## ARTICLE XVIII

### *REAPPOINTMENT – PART-TIME FACULTY*

- A. All part-time faculty will be employed on an as-needed basis and will be placed by the Employer in one of the following ranks:
  1. Instructor
  2. Assistant Professor
  3. Associate Professor
  4. Professor
- B. Part-time faculty are not guaranteed employment for any subsequent semester(s), except as set forth below.
  1. A part-time faculty member who has been employed to teach 13.5 or more teaching units per week in each of the prior three (3) Fall Semesters will receive a contract for the subsequent Spring Semester following the third (3<sup>rd</sup>) Fall Semester for at least 60% of the teaching units which that faculty member taught during the prior Fall Semester. That faculty member may be assigned teaching or advising or Service to the College duties during the Spring Semester in order to fill the guaranteed teaching units.
  2. A part-time faculty member who has maintained a teaching schedule of 27 or more teaching units each academic year for three (3) consecutive academic years and has received a satisfactory evaluation/performance review for each academic year during that three academic year period will receive a contract to teach 27 or more teaching units during each academic year for the next three (3) consecutive academic years.
  3. In the event the part-time faculty member is not teaching at least 27 teaching units each academic year of the three (3) academic year contract, that faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed 27 teaching units. Said part-time faculty member is not guaranteed a subsequent three (3) academic year contract.
  4. An eligible part-time faculty member will be evaluated not later than March 1 of the third academic year of the three (3) academic year contract rather than according to the schedule set forth at Article XVI of the Agreement for that academic year.
  5. An eligible part-time faculty member will receive a subsequent three (3) academic year contract so long as the part-time faculty member has maintained a teaching schedule of 27 or more teaching units each academic year and has received a satisfactory evaluation/performance review each academic year during the three (3) academic year contract period.
  6. A part-time faculty member during the term of a three (3) academic year contract will be credited with a teaching schedule of 13.5 teaching units per week during the period of an authorized leave approved by the College.



- C. Schedule for Part-Time Faculty
- | <u>Event</u>                        | <u>On or Before</u> |
|-------------------------------------|---------------------|
| Annual Faculty Performance Review   | December 1/March 1  |
| As needed Contract Issued           | May 1               |
| Three Academic Year Contract Issued | May 1               |
| Signed Contracts Due                | May 15              |
- D. The Senior Vice President for Academic Affairs will issue contracts to returning part-time faculty on or before May 1 of each academic year if the faculty member's services are needed. The faculty member must return the signed contract on or before May 15.
- E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to issuance of a part-time three (3) academic year contract.

## **ARTICLE XIX**

### ***PROMOTION – FULL-TIME FACULTY***

- A. Promotion Schedule
1. Instructor
    - a. An Instructor must apply in his/her sixth (6<sup>th</sup>) academic year by not later than October 15 of that academic year for promotion to Assistant Professor effective for the next academic year. If the faculty member is not promoted, a notice of non-reappointment will be given. This non-reappointment action is not subject to the arbitration provisions of Article XI, Grievance Procedures.
  2. Assistant Professor
    - a. An Assistant Professor may apply in his/her sixth (6<sup>th</sup>) academic year in this rank by not later than October 15 of that academic year for promotion to Associate Professor, effective for the next academic year. If the faculty member is not promoted to Associate Professor, the faculty member will be given either another three (3) year contract as Assistant Professor, if the faculty member is found to be qualified for reappointment, or a notice of non-reappointment.
    - b. An Assistant Professor not promoted to Associate Professor may re-apply by October 15 of the third (3<sup>rd</sup>) year of his/her contract for promotion to Associate Professor, effective for the next academic year. If the faculty member is not promoted to Associate Professor, the faculty member will be given another three (3) year contract as Assistant Professor, if the faculty member is found to be qualified for reappointment, or a notice of non-reappointment.
  3. Associate Professor
    - a. An Associate Professor may apply in his/her eighth (8<sup>th</sup>) academic year in this rank by not later than October 15 of that academic year for promotion to Professor, effective for the next academic year. An Associate Professor not promoted to Professor may re-apply by October 15 of each third (3<sup>rd</sup>) year thereafter for promotion to Professor, effective the next academic year.
- B. Promotion Process
1. Each faculty member must meet the requirements of the rank to which he/she is applying based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000. Application for promotion will be made by the timely preparation and submission to the appropriate Department Chair by the faculty member of a Promotion Dossier. This Dossier will account for all time which the faculty member has spent in his or her current rank (reference schedule at Section C below).
  2. Each faculty member seeking promotion to the ranks of Associate Professor or Professor must demonstrate that he/she meets the requirements of Service to the Profession for the rank to which he/she is applying (reference Article XXV, Section D). Additionally, each faculty member seeking promotion to the rank of

- Associate Professor must complete a Department Chair approved program of professional development as set forth in the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.
3. The Department Chair will review the submitted Promotion Dossier and the evaluations and/or performance reviews of the faculty member while in his/her present rank, and any other pertinent materials, including personal observations. Based upon such information, the Department Chair will make a written recommendation for or against promotion and forward to the Division Dean such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
  4. The Division Dean will review the Promotion Dossier, the evaluations and/or performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendation made by the Department Chair. Based upon such information, the Division Dean will make a written recommendation for or against promotion and forward to the Senior Vice President for Academic Affairs such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
  5. If the application for promotion is to the rank of Associate Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair and the Division Dean to the Faculty Promotion Advisory Committee (FPAC) (reference Article II, Section G).
  6. If the application for promotion is to the rank of Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, and the recommendations of the Department Chair and Division Dean to the FPAC (reference Article II, Section G).
  7. The FPAC will review the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, the recommendations made by the Department Chair and Division Dean and any other materials forwarded by the Senior Vice President for Academic Affairs. The FPAC will submit a written recommendation for or against promotion to the Senior Vice President for Academic Affairs based upon a majority vote of the FPAC. Said written recommendation is due to the Senior Vice President for Academic Affairs by or on February 1 for promotion to Associate Professor and for promotion to Professor. The FPAC's deliberations and the basis for its recommendation will be confidential. In the event that the FPAC does not submit its recommendation to the Senior Vice President for Academic Affairs in accordance with the schedule set forth at Section C below, it will be deemed that the FPAC's recommendation is consistent with the recommendation made by the Division Dean.

8. The Senior Vice President for Academic Affairs will review the Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair, Division Dean, and, if applicable, the FPAC. Based upon such information, the Senior Vice President for Academic Affairs will decide whether or not to promote.
  9. The Senior Vice President for Academic Affairs will notify the faculty member in writing of the promotion decision (reference Section C below). If the faculty member wishes to renegotiate his/her wage or unit rate, see Article IX, Minimum Terms.
  10. A decision not to promote will be final and not subject to the arbitration provisions of Article XI, Grievance Procedures.
- C. Schedule For Full-time Faculty
- |                                                                                  |                     |
|----------------------------------------------------------------------------------|---------------------|
| <u>Instructor to Assistant Professor</u>                                         | <u>On or Before</u> |
| Promotion Dossier                                                                | October 15          |
| Promotion Notification                                                           | March 1             |
| Contract Issued                                                                  | May 1               |
| Signed Contract Due                                                              | May 15              |
| <u>Assistant Professor to Associate Professor</u>                                |                     |
| Promotion Dossier                                                                | October 15          |
| Promotion Dossier from Senior Vice President for Academic Affairs to FPAC        | January 2           |
| Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs | February 1          |
| Promotion Notification                                                           | March 1             |
| Contract Issued                                                                  | May 1               |
| Signed Contract Due                                                              | May 15              |
| <u>Associate Professor to Professor</u>                                          |                     |
| Promotion Dossier                                                                | October 15          |
| Promotion Dossier from Senior Vice President for Academic Affairs to FPAC        | January 2           |
| Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs | February 1          |
| Promotion Notification                                                           | March 1             |
| Contract Issued                                                                  | May 1               |
| Signed Contract Due                                                              | May 15              |
- D. Under special circumstances, the Employer may permit a faculty member to apply for promotion in advance of the schedules set forth in this Article.
  - E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

## **ARTICLE XX**

### ***PROMOTION – PART-TIME FACULTY***

#### **A. Promotion Schedule**

1. A part-time faculty member may apply for promotion to the next rank if he/she has completed the following time prerequisites in a part-time teaching capacity for the Employer. Based upon the *Memorandum of Understanding - Criteria For Promotion and Reappointment* issued in November, 2000, the Senior Vice President for Academic Affairs will determine if the part-time faculty member has achieved the minimum performance standards for promotion to the next rank.

| <u>Rank</u>         | <u>Semesters in Rank</u> |
|---------------------|--------------------------|
| Instructor          | 12                       |
| Assistant Professor | 12                       |
| Associate Professor | 16                       |

#### **B. Promotion Process**

1. Each faculty member must meet the requirements of the rank to which he/she is applying based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000. Application for promotion will be made by the timely preparation and submission to the appropriate Department Chair by the faculty member of a Promotion Dossier. This Dossier will account for all time which the faculty member has spent in his/her current rank (reference schedule at Section C below).
2. Each faculty member seeking promotion to the ranks of Associate Professor or Professor must demonstrate that he/she meets the requirements of Service to the Profession for the rank to which he/she is applying (reference Article XXV, Section D). Additionally, each faculty member seeking promotion to the rank of Associate Professor must complete a Department Chair approved program of professional development as set forth in the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.
3. The Department Chair will review the submitted Promotion Dossier and the evaluation and/or performance reviews of the faculty member while in his/her present rank, and any other pertinent materials, including personal observations. Based upon such information, the Department Chair will make a written recommendation for or against promotion and forward to the Division Dean such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
4. The Division Dean will review the Promotion Dossier, the evaluations and/or performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendation made by the Department Chair. Based upon such information, the Division Dean will make a written recommendation for or against promotion and forward to the Senior Vice President for Academic Affairs such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.

5. If the application for promotion is to the rank of Associate Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair and the Division Dean to the Faculty Promotion Advisory Committee (FPAC) (reference Article II, Section G).
6. If the application for promotion is to the rank of Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, and the recommendations of the Department Chair and Division Dean to the FPAC (reference Article II, Section G).
7. The FPAC will review the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, the recommendations made by the Department Chair and Division Dean and any other materials forwarded by the Senior Vice President for Academic Affairs. The FPAC will submit a written recommendation for or against promotion to the Senior Vice President for Academic Affairs based upon a majority vote of the FPAC. Said written recommendation is due to the Senior Vice President for Academic Affairs by or on February 1 for promotion to Associate Professor and for promotion to Professor. The FPAC's deliberations and the basis for its recommendation will be confidential. In the event that the FPAC does not submit its recommendation to the Senior Vice President for Academic Affairs in accordance with the schedule set forth at Section C below, it will be deemed that the FPAC's recommendation is consistent with the recommendation made by the Division Dean.
8. The Senior Vice President for Academic Affairs will review the Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair, Division Dean, and, if applicable, the FPAC. Based upon such information, the Senior Vice President for Academic Affairs will decide whether or not to promote.
9. The Senior Vice President for Academic Affairs will notify the faculty member in writing of the promotion decision (reference Section C, schedule below). If the faculty member wishes to renegotiate his/her wage or unit rate, see Article IX, Minimum Terms.
10. A decision not to promote will be final and not subject to the arbitration provisions of Article XI, Grievance Procedures.

C. Schedule For Part-Time Faculty

|                                                                                     |                     |
|-------------------------------------------------------------------------------------|---------------------|
| <u>Instructor to Assistant Professor</u>                                            | <u>On or Before</u> |
| Promotion Dossier                                                                   | October 15          |
| Promotion Notification                                                              | March 1             |
| Contract Issued                                                                     | May 1               |
| Signed Contract Due                                                                 | May 15              |
| <br><u>Assistant Professor to Associate Professor</u>                               |                     |
| Promotion Dossier                                                                   | October 15          |
| Promotion Dossier from Senior Vice President<br>for Academic Affairs to FPAC        | January 2           |
| Promotion Recommendation from FPAC<br>to Senior Vice President for Academic Affairs | February 1          |
| Promotion Notification                                                              | March 1             |
| Contract Issued                                                                     | May 1               |
| Signed Contract Due                                                                 | May 15              |
| <br><u>Associate Professor to Professor</u>                                         |                     |
| Promotion Dossier                                                                   | October 15          |
| Promotion Dossier from Senior Vice President<br>for Academic Affairs to FPAC        | January 2           |
| Promotion Recommendation from FPAC<br>to Senior Vice President for Academic Affairs | February 1          |
| Promotion Notification                                                              | March 1             |
| Contract Issued                                                                     | May 1               |
| Signed Contract Due                                                                 | May 15              |

D. Under special circumstances, the Employer may permit a faculty member to apply for promotion in advance of the schedules set forth in this Article.

E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

**ARTICLE XXI**

***SUPPORT FOR FACULTY PROFESSIONAL DEVELOPMENT***

- A. Professional Meetings, Workshops, Conventions, Seminars
  1. To receive any level of funding, a faculty member must demonstrate how the attendance or participation will be of benefit to the faculty member(s) in his/her position at the College and to the College.
  2. Request for support should be filed six (6) weeks before the date of the meeting, workshop, etc.
  3. All faculty members receiving funds must file a written report within two (2) weeks after returning from the meeting. The report should include a discussion of the meeting/participation and its resultant benefits to the faculty member in his/her position at the College.
  4. Applicants must have the endorsement of their appropriate Department Chairs and Division Deans.
  5. Three (3) levels of funding will be available (full, partial, and minimum funding). The funding level will be determined by the Senior Vice President for Academic Affairs.
- B. Off Campus Concerts
  1. To receive any level of funding, a faculty member must demonstrate how the College's support of a professional off campus concert will be of benefit to the faculty member in his/her position at the College and to the College.
  2. Request for support should be filed twelve (12) weeks before the date of the concert.
  3. A written report evaluating the effect, impact, and College and faculty benefit must be filed three weeks after the concert.
  4. Applicants must have the endorsement of their appropriate Department Chairs and Division Deans.
  5. Three (3) levels of funding will be available (full, partial, and minimum funding). The funding level will be determined by the Senior Vice President for Academic Affairs.
- C. Faculty Recording in Berklee College of Music Studios
  1. To receive support for a recording project, a faculty member must demonstrate how the recording project will:
    - a. Support the professional development of participating faculty;
    - b. Enhance the image and reputation of the College; and
    - c. Be used as a positive means of attracting students.
  2. Request for support must be filed one (1) semester before the proposed date(s) of the recording. Normally, a recording of a live Performance Center concert should be submitted to support the application. The support of appropriate Department Chairs and Division Deans will be given appropriate consideration. The Senior Vice President for Academic Affairs will make the final decision.
  3. For approved applications, the College will make available an agreed upon number of hours of studio time including engineers and appropriate support personnel. The creative performance direction of the project will be determined

- by the approved faculty leader. The College can choose up to twelve (12) minutes from the total recording project for possible inclusion on a faculty sampler. The College does have the right of refusal of any recorded material for sampler inclusion.
4. The College reserves the right to distribute its recordings (faculty sampler) at no charge for the sampler to various parties including: radio stations and other promotional sources; to alumni; friends, and others; and to sell copies to its own College Bookstore as College mementos. Liner note copy must be approved by the College and the respective faculty leader. The only expenses absorbed by the College are those related to direct studio recording, mixing, etc. All other expenses (performers, copyist, arrangers, etc.) are the responsibility of the faculty leader.
  5. The Master tape will be made available to the faculty leader(s) for his/her own use and/or possible placement with a recording company, distributor, producer, etc. Prior to the recording session, all participants in the recording session must sign an appropriate release relinquishing any claim to compensation unless and until recordings from the master tape are ever released professionally for resale to the general public. The release must specify the compensation which will then be paid and the source responsible for payment. The College itself must be held harmless from any liability or responsibility for any such payments and be permitted to retain the right to issue subsequent releases of the recordings for its own purposes as described above. Under these circumstances, a copy of the master tape will be released to the faculty leader. Any professional recording release must credit the Berklee Recording Studios.
- D. The College encourages faculty to seek educational programs which will enhance their ability as professional educators, musicians and scholars. The following guidelines are offered for the support of educational development.
1. Educational study grants for degrees from accredited graduate programs will be made available on a limited basis to faculty whose proposal for support best demonstrates how the study will benefit the College and faculty member. The Senior Vice President for Academic Affairs may also set educational objectives for full-time faculty.
    - a. The College may provide tuition assistance for some approved studies which are job related degree programs. The amount will be determined by the Senior Vice President for Academic Affairs.
    - b. In order to receive tuition reimbursement the faculty member must:
      - i. Seek and receive approval from the appropriate Department Chair and Division Dean.
      - ii. Be accepted in an accredited advanced degree program.
      - iii. Have his/her advanced degree study application submitted and approved by the announced dates.
      - iv. Have the application for tuition reimbursement approved by the Senior Vice President for Academic Affairs.
      - v. Have a minimum grade of B in all classes for which tuition reimbursement is requested.
      - vi. Supply the College with a copy of the final grade report.

- vii. Supply the College with proof of payment for courses successfully passed.
    - c. Support for advanced degree study will be offered if the Senior Vice President for Academic Affairs requires the faculty member to undertake such study for reappointment.
  2. Special Training Grants  
The College agrees to develop and implement programs that will help prepare some teaching faculty in fields and disciplines in which the College anticipates changing programmatic needs.
    - a. Participation in the programs shall be voluntary. The Senior Vice President for Academic Affairs will implement the program.
    - b. Faculty members must have their study/retraining program approved by the Senior Vice President for Academic Affairs eight (8) weeks before enrolling or undertaking said program.
    - c. Persons successfully completing said program or programs shall upon request be offered an interview for a specific position opening in the program field in which they have received the training.
  3. Research/Creative Grants may be awarded in accordance with the following procedures:
    - a. The grants are for training, study, research or creative activity which does not lead to an advanced degree but will be of benefit to the College and faculty member.
    - b. The grants will improve teaching.
    - c. Request for support should be filed sixteen (16) weeks before the beginning date of the research/creative activity. The support of the appropriate Department Chairs and Division Deans must be included.
    - d. Grant funds will be advanced or reimbursed as approved in grant proposal.
    - e. Faculty members must file a written report within four (4) weeks after completion of approved grants.
    - f. Support for project(s) for which outside matching funds have been secured may also be granted.
- E. This Article applies to both full-time and part-time faculty.
- F. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

## **ARTICLE XXII**

### ***NO-STRIKE/NO-LOCKOUT***

- A. During the life of this Agreement, the Union, its representatives, agents or members, will not cause, assist, encourage, participate in, condone, ratify or sanction, and faculty will not take part in any leafleting, hand billing, picketing, strike, work stoppage, sit-down, slow-down, curtailment of work, restriction of work or interference with work of the Employer for any reason. The Union will not cause, assist, encourage, condone, ratify or sanction the faculty to refuse, and no faculty shall refuse, to cross any picket line established by any labor organization, including the Union, or group of individuals at the Employer's premises or any premises where the Employer is doing business. The Employer has the right to discipline, suspend or discharge any and all faculty taking part in any violation of this Article. The Employer's decision to discipline, suspend or discharge faculty under this Article shall not be subject to Article XI, Grievance Procedures, except as to the question of whether or not the employee took part in such conduct.
- B. Notwithstanding the provision of Article XI, Grievance Procedures, the Employer shall be entitled to obtain immediate arbitration whenever a violation of Section A above shall be alleged. In this event, notice shall be made by telegram to the Union, and to the permanent arbitrators to be selected by the parties for such purposes, who shall serve as such for the duration of the Agreement. The arbitrator shall hold a prompt hearing within forty-eight (48) hours after receipt of the notice and shall render an award within twelve (12) hours after the hearing. In such case, the arbitrator shall make findings of fact concerning the alleged violation, and if a violation shall be found to have occurred, he/she shall prescribe appropriate relief including an order requiring any party or parties or employee or group of employees to desist from any violation of Section A above, and/or an award for damages, including liquidated damages, for a breach of this Article, after the same or a subsequent hearing, against the offending employee or employees, party or parties. In the event the arbitrator enters an order to desist from any violations of Section A above, it is agreed that he/she shall make as a part of his/her order a provision in his/her award to the effect that if he/she finds there is thereafter a continuing or future violation of this Article during the terms of this Agreement, it shall automatically be deemed to be subject to the desist order entered by the arbitrator in such proceeding. Upon receipt by the parties from the arbitrator of a finding that a continuing or future violation of Section A above has taken place, the offended party may proceed forthwith to secure a court order to confirm and enforce said desist order.
- C. It is intended and agreed that the procedure herein established for the adjustment of grievances and disputes shall be the exclusive means for the determination of all grievances and disputes based upon an alleged breach of this Article. Neither the Employer nor the Union shall institute any action or proceeding in a court of law or equity, state or federal, other than to compel arbitration or to correct, confirm, vacate, modify or secure enforcement of any award or decision of the permanent arbitrator. This provision shall be a complete defense to and also grounds for a stay of any action or proceeding instituted by any party contrary to this Agreement.

- D. Whenever a violation of Section A of this Article shall be alleged, notification by telephone shall be made by the party claiming a violation to each of the arbitrators on said panel in turn until one is found to be immediately available to hear and decide the case in accordance with the provisions of this Article of the Agreement. The parties have agreed upon the following panel of arbitrators:
1. Phillip Dunn
  2. Gary Wooters
  3. Lawrence Katz
- E. The costs of the arbitration shall be shared equally by the Employer and the Union.
- F. During the life of this Agreement, the Employer will not lock out faculty members.
- G. This Article applies to both full-time and part-time faculty as described at Article I.

## ARTICLE XXIII

### *LAY-OFF*

- A. Lay-off is defined as the termination of a full-time faculty member or a part-time faculty member on a three (3) academic year contract for lack of work during the term of the faculty member's contract.
- B. The Employer retains the exclusive right to determine the need for a lay-off, the number of full-time faculty members or part-time faculty members on a three (3) academic year contract to be laid off, programs to be affected and courses to be reduced.
- C. In the event that the Employer determines that a lay-off is appropriate, the Union and the full-time faculty member or the part-time faculty member on a three (3) academic year contract who is to be laid off shall be given the following notice of lay-off:
- | Rank                | Notice    |
|---------------------|-----------|
| Instructor          | 1 month   |
| Assistant Professor | 6 months  |
| Associate Professor | 12 months |
| Professor           | 12 months |
- D. In selecting full-time faculty members or part-time faculty members on a three (3) academic year contract to be laid off, the Employer will consider the following criteria in order of priority:
1. needs of the College;
  2. performance of faculty member;
  3. service to the College of faculty member;
  4. needs of the students;
  5. professional recognition;
  6. educational achievements; and
  7. seniority, if all else is equal.
- E. A laid-off full-time faculty member will be eligible to be recalled to his/her same position for two (2) academic years. A laid-off part-time faculty member on a three (3) academic year contract will be eligible to be recalled to his/her same position for two (2) academic years or until the end of the three (3) academic year contract whichever is earlier. A recall offer must be accepted within one (1) month of each recall offer. Failure to accept a recall offer will result in the removal of the laid-off full-time faculty member from recall eligibility.
- F. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to the selection of a full-time faculty member or a part-time faculty member on a three (3) academic year contract for lay-off.
- G. This Article does not apply to part-time faculty, except those on a three (3) academic year contract.

## ARTICLE XXIV

### *WORKING CONDITIONS*

- A. Scheduling  
Faculty will teach no more than four (4) consecutive hours. The Scheduling Office will try to avoid scheduling extensive non-teaching hours between scheduled classes. Scheduling preferences may be submitted to the Department Chair and will be considered in determining faculty schedules but it is not mandatory these preferences be granted.
- B. Teaching Hours  
Teaching hours will be from 8:00 a.m. to 10:00 p.m., Monday through Friday inclusive. Normal scheduled teaching hours commence at 9:00 a.m. and end at 6:00 p.m., Monday through Friday inclusive.
1. A faculty member who commenced employment prior to November 4, 1996 may be assigned teaching hours different from the normal scheduled teaching hours upon mutual written agreement between the Senior Vice President for Academic Affairs and the faculty member.
  2. A faculty member who commenced employment on or after November 4, 1996 may be assigned teaching hours from 8:00 a.m. to 10:00 p.m., Monday through Friday inclusive, unless mutual written agreement between the Senior Vice President for Academic Affairs and the faculty member calls for assigned teaching hours on Saturday or Sunday.
  3. A faculty member who commenced employment on or after September 1, 2002 may be assigned teaching hours from 8:00 a.m. to 10:00 p.m., Monday through Sunday inclusive.
- C. Class Size  
All classes will have a maximum size as determined by the Senior Vice President for Academic Affairs with input from Departmental faculty. No class may be assigned more than ten percent (10%) above the maximum size without the prior approval of the affected faculty member.
- D. Faculty Activities  
Full-time faculty and, if requested, part-time faculty will participate each Fall Semester in Opening Day activities for a period not to exceed one (1) day. Full-time faculty and, if requested, part-time faculty will participate in department, division and College activities for a period not to exceed three (3) days during the week before the start of classes for the Spring Semester up to a maximum of twelve (12) hours. If the Monday of the week before the start of classes of Spring semester is a holiday, then the Friday prior to the week before the start of classes of Spring semester may be used for department, division and College activities. By the end of the Spring Semester, the College will provide notice to the faculty that Opening Day activities will be held that next Fall and the date and time thereof. Full-time faculty will not receive additional compensation. A part-time faculty member will be paid at his/her unit rate.

- E. Diversity and Gender Training  
All full-time and part-time faculty will be encouraged to participate in the College-sponsored and administered Diversity and Gender Awareness Program as scheduled by the College. Attendance at sessions by full-time and part-time faculty will be without compensation.
- All full-time and part-time faculty, hired on or after September, 1995, for either the Fall or Spring Semester, as a condition of employment, must attend the Program for the first two (2) years of employment during new faculty orientation week. Attendance at sessions by full-time and part-time faculty will be without compensation.
- F. Recruitment and Retention  
The Employer and the Union agree that the recruitment and retention of students are important to the health of the College and the employment security of the faculty. Accordingly, full-time faculty are encouraged to participate in recruitment and retention efforts as approved by the Department Chair. Such participation will be without additional compensation. Activities may include, but are not limited to, the following:  
Berklee College of Music High School Jazz Festival  
Woodwind Day  
Bass Day  
Brass Day  
Percussion Day  
Song Writing Day  
College Fairs  
High School Visitations  
Berklee College of Music Scholarship Audition Tours  
Berklee College of Music-related Jazz Festivals (clinics, adjudications, etc.)  
Admission and Recruitment-related Attendance at Professional Meetings & Conferences  
Recruitment Clinics for On-campus Summer Workshops
- G. Pre-Semester Duties  
A full-time faculty member will be assigned during the week before the start of classes of the Fall semester or the Spring semester or both various duties up to a maximum of twelve (12) hours in a week. The faculty member will not receive additional compensation. A part-time faculty member may be requested to perform various duties during the week before the start of classes of the Fall semester or the Spring semester or both. If the part-time faculty member agrees, he/she will be paid at his/her unit rate.
- H. Secretarial Assistance  
Secretarial help will be available to faculty members for College-assigned responsibilities. All secretarial work must be approved by the Department Chair of the faculty member.
- I. Faculty Offices  
Office space will be provided each full-time faculty member.

- J. Faculty Lounges  
A faculty lounge area will be provided at the 150 Massachusetts Avenue building and at the 1140 Boylston Street building.
- K. Workroom  
A workroom with appropriate materials and equipment will be provided for faculty use.
- L. Course Materials  
Ownership of course materials will be in accordance with law, unless the faculty member and the College agree otherwise in writing. The College will not unreasonably deny a request by a faculty member to use course materials that the faculty member created.
- M. Department Chair  
Each faculty member will be assigned to a designated Department Chair and must be available for consultations with that Chair at a time specified by the Chair during an academic day.
- N. Technology Training  
The College and the Union agree to support the increased use of technology by faculty members in the classroom and recognize the need for faculty members to receive appropriate training in order to do so. Accordingly, a full-time faculty member may identify technology training as the project to support a request for a Sabbatical Leave, Professional Development, Research/Creative Grants and Release Time for Special College Projects; a part-time faculty member may identify technology training as the project to support a request for Professional Development and Research/Creative Grants.
- O. This Article applies to both full-time and part-time faculty as described at Article I.



## ARTICLE XXV

### ***WORKLOAD – FULL-TIME FACULTY***

- A. A full-time faculty member has a primary obligation to the College. A full-time faculty member is one who supports the mission of the department, the division and the College through participation in teaching, advising and related duties, Service to the College and (for Associate Professors and Professors) Service to the Profession. The Union and the Employer agree that the primary responsibility of every faculty member is teaching. The parties further recognize that effective teaching requires scholarly activity, or serious faculty inquiry into research on teaching and learning. As part of the evaluation process, faculty are to report their research activities on teaching and learning.
- B. Teaching, Advising, and Related Duties
1.
    - a. Full-time faculty shall teach up to eighteen (18) teaching units per week. 18 teaching units is the equivalent of 14 contact hours of lecture teaching; 15 contact hours of conducting, performance studies or ear training teaching; or 18 contact hours of ensemble, laboratory or private lesson teaching. One (1) contact hour equals 1.25 teaching units of lecture teaching; or 1.18 teaching units of conducting, performance studies or ear training teaching; or 1.00 teaching unit of ensemble, laboratory or private lesson teaching.
    - b. The Senior Vice President for Academic Affairs or his/her designee shall determine the number of teaching units in each type of teaching assignment for each faculty member.
    - c. Faculty teaching ensemble courses are responsible during mid-term and final examination weeks for auditions and project bands during regular assigned class hours.
    - d. A faculty member who is not teaching a full workload (eighteen (18) teaching units per week) will be required to reallocate the unused hours to perform additional Service to the College and/or additional advising to students and/or tutorials as determined by the Department Chair. These duties will be in addition to those required in other provisions of this Agreement.
  2. Faculty must meet each teaching assignment at the scheduled time and place as determined at the beginning of each semester by the Senior Vice President for Academic Affairs or designee. The time and/or place of each teaching assignment may not be changed without the prior approval of the Senior Vice President for Academic Affairs or designee.

3. Faculty shall abide by each of the following policies for each teaching assignment:
  - a. College policy regarding student homework, student projects and student assignments.
  - b. The Senior Vice President for Academic Affairs or designee may require a faculty member to prepare a course outline for his/her teaching assignment. The faculty member must submit the course outline to the Senior Vice President for Academic Affairs or designee for his/her approval by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course outline shall be submitted on a form provided by the Senior Vice President for Academic Affairs or designee.
  - c. A course syllabus prepared by the faculty member and approved by the Senior Vice President for Academic Affairs or designee must be on file in the Office of the Senior Vice President for Academic Affairs for each teaching assignment. A faculty member must prepare a course syllabus for his/her teaching assignment when an approved course syllabus does not exist for his/her teaching assignment or when the faculty member or the Senior Vice President for Academic Affairs or designee determines that an existing approved course syllabus should be revised. A faculty member must submit a course syllabus to the Senior Vice President for Academic Affairs or designee for approval on a form and by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course syllabus must be based upon the course outline and state the course of study, course objectives, student assignments and tests, criteria for grading, expected weekly hours of out-of-class student preparation, expectations for the students' educational attainment, the location and times of a faculty member's scheduled advising hours, and the opportunity for a student to schedule advising time by appointment with the faculty member. The faculty member will provide a copy of the course syllabus for his/her teaching assignments to each student at the student's first class meeting.
  - d. The faculty member will follow and carry out the course outline and course syllabus for each teaching assignment.
  - e. The faculty member will keep records of student attendance for each meeting of each teaching assignment and submit the record of attendance to the Senior Vice President for Academic Affairs or designee when requested.
  - f. Each student in each teaching assignment must be tested and awarded grades by the faculty member in accordance with College policy. Grades for each student in each teaching assignment must be submitted to the Registrar on a date to be determined by the Registrar. The faculty member's record of grades for each test, paper or project for each student in each teaching assignment must be provided to the Chair upon request of the Chair.

4. The following requirements apply to advising students:
  - a. Full-time faculty members must schedule at least two (2) hours per week and conspicuously post said schedule for student advising. Faculty members must be present at the scheduled locations, which must be on the College's campus, at all scheduled times. The time or place of scheduled advising hours may not be changed without the prior written approval of the Senior Vice President for Academic Affairs or designee. Faculty must also be available for student advising by appointment at other times and include such a reference in the course syllabus for each teaching assignment.
  - b. For this and related sections, the term "advising" means general academic advising of students whether or not such student is enrolled in a faculty member's teaching assignment.
5. Release Time For Special College Projects
  - a. Faculty may request a reduced teaching load for release time for special College projects. Such projects should, among other things, enhance classroom teaching, faculty development, curriculum development, program support and academic technology.
  - b. The request for release time must demonstrate how the project will:
    - i. enhance faculty effectiveness; or
    - ii. encourage faculty development; or
    - iii. increase departmental productivity; or
    - iv. contribute to overall quality of the College's educational effectiveness, institutional planning and student services.
  - c. The request must be filed in writing with the faculty member's Department Chair at least six (6) months before the proposed release time is to become effective.
  - d. The Division Dean will make the final decision. The support of appropriate Department Chairs will be given appropriate consideration.
  - e. The faculty member will be informed in writing of the Division Dean's decision not less than eight (8) weeks before the proposed release time is to become effective.
  - f. A Department Chair or Division Dean may assign a faculty member to a special College project and the faculty member will receive a reduced teaching load for release time to complete the project. The Department Chair or Division Dean and the faculty member will agree mutually upon the number of teaching units which will be allocated to the project.
  - g. A faculty member must submit a complete written report of the project's results upon completion of the project, if the project itself is not a written report.
  - h. The denial of a special project request is not subject to the provisions of Article XI, Grievance Procedures.
  - i. In the event the College disciplines a faculty member for not following the approved terms of a project and the Union grieves the discipline to arbitration, the only issue before the arbitrator is: Did the faculty member follow the approved terms of the project? The discipline imposed by the

- Employer will not be before the arbitrator or subject to the provisions of Article XI, Grievance Procedures.
6. Full-time faculty must attend each week at least one (1) Department or Division faculty meeting.
- C. Service to the College
1. Both the quantity and the quality of service contribution will be evaluated as significant factors in decisions relating to retention or promotion.
- The nature and timing of the contribution of the full-time faculty member for the next academic year will be discussed between the faculty member and his/her Department Chair and approved by the Department Chair by October 15. The request of the faculty member shall be considered by the Department Chair. However, the Department Chair is entitled to weigh the needs of the department, division and College as well as the qualifications and prior Service to the College assignments of the faculty member when the Department Chair determines the full-time faculty member's Service to the College assignment.
- If the full-time faculty member objects to the Department Chair's assignment, the faculty member may appeal the assignment by filing a written appeal to the Division Dean within five (5) calendar days of receiving the assignment. Said written appeal must set forth in detail the basis for the appeal. Within ten (10) calendar days after the written appeal is received by the Division Dean, a meeting will be held among the Department Chair, Division Dean, the full-time faculty member and, unless requested otherwise by the full-time faculty member, the Union President or designee. The decision of the Division Dean will be final.
2. Each full-time faculty member must perform one (1) or more of the duties listed in "a" through "k" below.
    - a. Service on College Committees
    - b. Advice to student groups
    - c. Curriculum development
    - d. Admissions recruitment, testing, and/or placement
    - e. Jurying, auditions, project bands, and/or student recitals
    - f. Faculty concerts, recitals, lectures, clinics, workshops, etc.
    - g. Application for, receipt of, and/or administration of grants and/or contracts
    - h. Departmental advising
    - i. Special College assignments as approved by the Senior Vice President for Academic Affairs or designee
    - j. Technology training
    - k. Training for teaching students with learning disabilities
  3. Full-time faculty may be requested to perform other related duties for the College which are in their area of expertise and promote the interests of the College, such as College meetings, College and non-college functions, educational programs, or other activities as requested by the Employer.

- D. Service to the Profession
1. This section applies to faculty who are being evaluated for promotion to Associate Professor or Professor and to faculty who are being evaluated for retention at the rank of Associate Professor or Professor. However, the Employer recommends that all faculty participate in Service to the Profession.
  2. Applicable faculty must participate in one (1) or more of the activities set forth below at "a" through "g" as determined by the Department Chair after consultation with the faculty member not later than May 31 of each year. The faculty member will request in writing not later than May 1 the undertaking which the faculty member proposes for approval. A service assignment must be completed during the period June 1 to May 31 unless approved for a period greater than one year but it cannot exceed the unexpired term of a faculty member's contract. Failure to secure timely approval of the service assignment will result in the undertaking not satisfying the requirements of this Section. A final report or a progress report, if the service assignment is approved for a period greater than one (1) year, regarding the assignment must be submitted to the Department Chair each year.
    - a. Creative musical performances
    - b. Creative musical compositions, which are performed or published
    - c. Creative musical arrangements, which are performed or published
    - d. Production or engineering
    - e. Research or publication in one's primary area of teaching responsibility
    - f. Leadership participation in scholarly, professional, or governmental organizations in one's primary area of teaching responsibility. This will not include Union or Union-related activities.
    - g. Other professional service in one's field to the local, national, and/or international community. This will not include Union or Union-related activities.
  3. Service to the profession must not interfere or conflict in any way with a faculty member's full-time obligation to the College or with any of the duties of a faculty member. In unusual circumstances, a faculty member may request that a leave from his/her full-time obligation to the College be granted by the Senior Vice President for Academic Affairs so that he/she may perform an extraordinary professional service, which has a clear and unmistakable benefit to the College. The Employer, in its discretion, may or may not grant the request.
  4. Any service to the profession in which a faculty member is involved must:
    - a. promote the best interests of the College.
    - b. contribute to the faculty member's effectiveness as a teacher.
    - c. not violate the College's patent or copyright policy.
    - d. not permit an outside agent to have a preferred position with respect to information emanating from the College.
    - e. not create or give the appearance of creating a conflict of interest.
- E. No full-time faculty member will be employed by any other educational institution without the prior written approval of the Senior Vice President for Academic Affairs.
- F. All new faculty and faculty assigned to new teaching responsibilities must attend the New Faculty Orientation program. Attendance will be without compensation.

- G. Faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.
- H. Faculty must at all times maintain high standards of integrity in the conduct of their duties as described in this Article and support the mission of the College, its Divisions, and Departments.
- I. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures. However, if the Employer requires a faculty member to perform more than that set forth in this Article, then the Union may process a grievance under Article XI, Grievance Procedures.

## **ARTICLE XXVI**

### ***WORKLOAD – PART-TIME FACULTY***

- A. Teaching, Advising, and Related Duties
1. a. During the term of this Agreement, part-time faculty may teach up to one (1) unit less per week than full-time faculty. (Reference Article XXV, Section B.1.a.)
  - b. The Senior Vice President for Academic Affairs or his/her designee shall determine the number of units in each type of teaching assignment for each faculty member.
  2. Faculty must meet each teaching assignment at the scheduled time and place as determined at the beginning of each semester by the Senior Vice President for Academic Affairs or designee. The time and/or place of each teaching assignment may not be changed without the prior approval of the Senior Vice President for Academic Affairs or designee.
  3. Faculty shall abide by each of the following policies for each teaching assignment:
    - a. College policy regarding student homework, student projects and student assignments.
    - b. The Senior Vice President for Academic Affairs or designee may require a faculty member to prepare a course outline for his/her teaching assignment. The faculty member must submit the course outline to the Senior Vice President for Academic Affairs or designee for his/her approval by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course outline shall be submitted on a form provided by the Senior Vice President for Academic Affairs or designee.
    - c. A course syllabus prepared by the faculty member and approved by the Senior Vice President for Academic Affairs or designee must be on file in the Office of the Senior Vice President for Academic Affairs for each teaching assignment. A faculty member must prepare a course syllabus for his/her teaching assignment when an approved course syllabus does not exist for his/her teaching assignment or when the faculty member or the Senior Vice President for Academic Affairs or designee determines that an existing approved course syllabus should be revised. A faculty member must submit a course syllabus to the Senior Vice President for Academic Affairs or designee for approval on a form and by a date to be determined by the Senior Vice President for Academic Affairs or designee.

Each course syllabus must be based upon the course outline and state the course of study, course objectives, student assignments and tests, criteria for grading, expected weekly hours of out-of-class student preparation, expectations for the students' educational attainment, the location and times of a faculty member's scheduled advising hours, the opportunity for

a student to schedule advising time by appointment with the faculty member, and other related matters as requested by the Senior Vice President for Academic Affairs or designee. The faculty member will provide a copy of the course syllabus for his/her teaching assignments to each student at the students' first class meeting.

- d. The faculty member must follow and carry out the course outline and course syllabus for each teaching assignment.
  - e. The faculty member must keep records of student attendance for each meeting of each teaching assignment and submit the record of attendance to the Senior Vice President for Academic Affairs or designee when required.
  - f. Each student in each teaching assignment must be tested and awarded grades by the faculty member in accordance with College policy. Grades for each student in each teaching assignment must be submitted to the Registrar on a date to be determined by the Registrar. The faculty member's record of grades for each test, paper or project for each student in each teaching assignment must be provided to the Chair upon request of the Chair.
4. The following requirements apply to advising students:
- a. Faculty, in accordance with the workload set forth below, must schedule each week an office hour(s) for student advising and include such a reference in the course syllabus for each teaching assignment. The hours will be with compensation at his/her unit rate. Additionally, a Department Chair may require in writing a faculty member to schedule an additional office hour(s) for student advising and such scheduled additional office hour(s) will be with compensation at his/her unit rate. Faculty members must be present at the scheduled time and location, which must be on the College's campus. The time and place of scheduled office hour(s) may not be changed without the prior written approval of the Chair.

#### **Weighted Teaching Units**

|                              |                |
|------------------------------|----------------|
| 5 or more but less than 13.5 | 1 office hour  |
| 13.5 or more                 | 2 office hours |

#### **Unweighted Teaching Units**

|           |               |
|-----------|---------------|
| 7 or more | 1 office hour |
|-----------|---------------|

- b. Faculty, when teaching less than 5 weighted teaching units or less than 7 unweighted teaching units, must be available for student advising by appointment and include such a reference in the course syllabus for each teaching assignment. Additionally, a Department Chair may require in writing a faculty member to schedule office hour(s) for student advising and such scheduled office hour(s) will be with compensation at his/her unit rate. Faculty members must be present at the scheduled time and location, which must be on the College's campus. The time and place of

scheduled advising hour(s) may not be changed without the prior written approval of the Chair.

- c. For this and related sections, the term “advising” means general academic advising of students whether or not such student is enrolled in a faculty member’s teaching assignment.
- 5. Faculty, when teaching less than 13.5 units, are required to attend four (4) Department or Division faculty meetings each Fall and Spring semester, as assigned by the faculty member’s Department Chair, and such attendance will be with compensation at the faculty member’s unit rate. In the event the Department Chair or Division Dean requires in writing a faculty member to attend more than four (4) Department or Division meetings in a semester, the faculty member will be compensated at his/her unit rate.
- 6. Faculty, when teaching 13.5 or more units, are required to attend all Department or Division faculty meetings each Fall and Spring semester and such attendance will be with compensation at the faculty member’s unit rate.
- 7. Faculty may be requested to perform Service to the College at the option of the Department Chair. Such service will be compensated at the faculty member’s unit rate.
- B. All new faculty and faculty assigned to new teaching responsibilities must attend the New Faculty Orientation program. Attendance will be without compensation.
- C. Faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.
- D. Faculty must at all times maintain high standards of integrity in the conduct of their duties as described in this Article and support the mission of the College, its Divisions, and Departments.
- E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures. However, if the Employer requires a faculty member to perform more than that set forth in this Article, then the Union may process a grievance under Article XI, Grievance Procedures.

## ARTICLE XXVII

### *TRANSITION CONTRACT APPOINTMENTS*

- A. A full-time faculty member may participate in a College-sponsored program to transition from full-time faculty status.
  - 1. A full-time faculty member is eligible for the Program if he/she has a combination of age and continuous years of service at the College as a full-time faculty member equal to 80 or more as of September 1 of the academic year in which the transition contract commences.
  - 2. The eligible full-time faculty member submits a written request to the Senior Vice President for Academic Affairs not later than February 1 prior to the academic year in which the transition contract is to commence.
  - 3. The Senior Vice President for Academic Affairs will notify in writing the eligible full-time faculty member not later than April 1 prior to the academic year in which the transition contract is to commence if he/she is accepted into the Program.
  - 4. If accepted into the Program, the full-time faculty member will receive a contract to teach 27 teaching units each academic year for three (3) consecutive academic years. The faculty member will not be required to do registration duties, Service to the College and Service to the Profession. The faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed teaching units of 27. The faculty member will receive his/her full-time wages and full-time benefits.
  - 5. A full-time faculty member, who has received a satisfactory evaluation/performance review each academic year for the three (3) academic years during which the faculty member was on a transition contract, will be converted to part-time status and receive a contract to teach 27 teaching units each academic year for the next three (3) academic years. The faculty member shall have the option of accepting or not accepting the three-year part-time contract. The faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed teaching units of 27. Said faculty member is not guaranteed a subsequent three (3) academic year part-time contract. The faculty member will be paid hourly at the same rate as he/she would be paid during the summer session (Article XXXV, Section B.3.), and will receive benefits as would a full-time faculty member.
  - 6. The College agrees to replace a full-time faculty member who enters the Program with a part-time faculty member; however, the part-time faculty members who are appointed to these full-time faculty positions will be credited as new full-time faculty under the *Memorandum of Understanding - New Full-Time Faculty, Positions*, paragraph 5.
  - 7. A faculty member participating in the Program will be evaluated each year not later than April 1 for that academic year pursuant to the procedures for part-time faculty set forth at Article XVI of the Agreement.

8. As of January 1, 2011, to the extent permitted by law, faculty members who have converted to part-time status pursuant to Section 5 above will have the right to elect to begin receiving retirement benefits under the defined benefit plan.
  9. Faculty members who continue at or return to Berklee after participating in the Program shall not be eligible for medical/dental insurance.
- B. This Article or any provisions thereof is not subject to the provisions of Article XI, Grievance Procedures, unless the subject to be grieved is grievable under Article XI, Grievance Procedures.

## **ARTICLE XXVIII**

### ***ACADEMIC FREEDOM***

- A. The teacher is entitled to full freedom in research and the publication of the results subject to the adequate performance of his/her other academic duties, but research for pecuniary return should be based upon an understanding with the authorities of the institution.

The teacher is entitled to freedom in the classroom in discussing his/her subject, but he/she should be careful not to introduce into the teaching controversial matter which has no relation to his/her subject. Limitations of academic freedom because of religious or other aims of the institution should be clearly stated in writing at the time of the appointment.

The college or university teacher is a citizen, a member of a learned profession, and an educator. When he/she speaks or writes as a citizen, he/she should be free from institutional censorship or discipline, but his/her special position in the community imposes special obligations. As an individual of learning and an educator, he/she should remember that the public may judge his/her profession and his/her institution by his/her utterances. Hence he/she should at all times be accurate, should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that he/she is not an institutional spokesperson.

- B. This Article applies to both full-time and part-time faculty as described at Article I.

## **ARTICLE XXIX**

### ***BENEFITS – LEAVES OF ABSENCE***

- A. Sabbatical Leave (Full-time Faculty)
1. Application for sabbatical leave shall include but not be limited to:
    - a. The presentation of a definite plan for a project which will make a significant professional and/or academic contribution. The following written form should be used:
      - i. Title
      - ii. Objective
      - iii. State the specific short and long-term goals associated with the sabbatical leave request.
      - iv. Rationale – Note how the project will result in academic or professional growth which will:
        - a) demonstrably advance the professional recognition, retraining, or professional development of the faculty member.
        - b) benefit the future of Berklee College through the faculty member's participation.
      - v. Methods and procedures:  
Give the specific details of the plan, including, but not limited to, a description of the artistic or performance activity, articles or books to be initiated or completed, research techniques, etc. Include a thorough statement of the expected outcome of the plan and the means by which the results of the work will be evaluated.
      - vi. Collaborative arrangement:  
If the plan requires the participation of other individuals or institutions, provide evidence that such arrangements have been made prior to beginning the sabbatical.
      - vii. Conditions:  
Each faculty member who is granted a sabbatical leave shall agree to serve at the College for at least one (1) academic year after the completion of the sabbatical and shall give a judgment note to the College for the amount of the sabbatical leave, said judgment note to be canceled at the end of the required year of service or at the death or permanent disability of the faculty member. Each faculty member who is granted a sabbatical leave shall inform the College of other salaries, grants, fellowships, or financial support which the faculty member anticipates receiving or does receive for the period of the leave.

2. Eligibility  
To be eligible a faculty member must:
  - a. Have a full-time faculty status with at least six (6) consecutive years of full-time service at the College.
  - b. Have a project involving academic or professional growth approved by the appropriate Department Chair and Division Dean which will demonstrably advance professional recognition to the benefit of the individual and the College. Final approval will be by the Senior Vice President for Academic Affairs.
3. Procedure
  - a. All applications for sabbatical leave shall be submitted to the appropriate Department Chair with a copy to the Senior Vice President for Academic Affairs by November 15 for sabbaticals beginning in the next academic year.
  - b. The Senior Vice President for Academic Affairs shall notify the faculty member by January 15, as to the decision regarding the sabbatical request.
4. Term  
Sabbatical leave shall be either one (1) academic term at full pay or two (2) academic terms at half (1/2) pay. If a faculty member receives a grant in connection with a sabbatical leave, the condition of the sabbatical may be adjusted by the Senior Vice President for Academic Affairs to coincide with the grant provisions.
5. Subsequent Leaves  
A faculty member may apply for a subsequent sabbatical after six (6) consecutive years of additional services as a full-time faculty member.
6. Obligations of sabbatical recipients  
The recipient of a sabbatical leave incurs these obligations:
  - a. To make every reasonable effort to fulfill the terms of the sabbatical;
  - b. To return to Berklee College for a minimum of one (1) year following the completion of the sabbatical;
  - c. To report on Sabbatical Leave by the end of the first (1<sup>st</sup>) academic term following return to the College from Sabbatical leave, the faculty member shall file a written account of sabbatical activities and accomplishments with the Department Chair and Senior Vice President for Academic Affairs; and
  - d. In the event a faculty member desires to change or encounters problems in accomplishing approved sabbatical objectives, he/she must notify the Senior Vice President for Academic Affairs and reach a mutually agreed upon adjustment of the sabbatical objectives.
7. Miscellaneous - Time spent by a faculty member on a sabbatical leave will be credited for the purpose of determining eligibility for promotion. A faculty member on sabbatical leave shall be continued in all College benefit programs.
8. In the event the Employer disciplines a faculty member for not following the approved terms of the sabbatical and the Union grieves the discipline to arbitration, the only issue before the arbitrator is: Did the faculty member follow the approved terms of the sabbatical? The discipline imposed by the Employer will not be before the arbitrator.

- B. Professional Leave (Full-time and Part-time Faculty)
1. Application will include:
    - a. The presentation of a definite plan for the scholarly or professional use of the leave which will demonstrably advance professional recognition of the faculty member and the College.
    - b. An indication of the specific term(s) for which the leave is requested.
    - c. Application must be endorsed by the Department Chair and Division Dean. Final approval will be at the discretion of the Senior Vice President for Academic Affairs.
    - d. Application will be submitted to the Department Chair with a copy to the Division Dean and Senior Vice President for Academic Affairs at least six (6) months prior to the requested date for commencement of the leave.
    - e. The Senior Vice President for Academic Affairs will notify the faculty member of the approval or disapproval of the leave not less than three (3) months prior to the requested date for commencement of the leave.
  2. Length of Service Qualifications
    - a. A full-time faculty member must have at least five (5) years of full-time service at the College.
    - b. A part-time faculty member must have at least ten (10) semesters of part-time service at the College.
  2. This leave will be without pay.
  3. Time spent by a faculty member on professional leave will not be credited for the determination of eligibility for promotion. Subject to the terms of the insurance carrier, the faculty member may be eligible to continue medical, life and disability insurance if the faculty member makes the required contributions at 100% of the applicable rate.
  4. A professional leave will not be longer than one (1) academic year.
  5. Within eight (8) weeks after return from a professional leave, the faculty member will submit a detailed report of the results of his/her leave.
- C. Military Leave (Full-time Faculty)
1. Military leave, in accordance with established procedures, is extended to all faculty members who are involuntarily inducted into the armed services or called to active duty with the assurance of re-employment within six (6) months of the date of their honorable discharge or release from active duty, said employment to commence at the beginning of the next semester or school year following sufficient notification by the faculty member in question of his or her desire to resume employment.
  2. Annual Training  
A faculty member who is a member of the Reserve Forces or the National Guard and who is ordered to duty during an academic period in which he/she is scheduled to work shall, upon request, be granted military leave of absence to engage in a temporary tour of duty, not to exceed fifteen (15) working days in any calendar year.

3. Continual Service  
Time granted for military leave shall be considered continual service. A faculty member on military leave shall be placed on the appropriate salary scale when returning to full-time service at the College.
  4. Benefits  
The leave at Section 2 directly above is with pay and benefits.
- D. Sick Leave (Full-time and Part-time Faculty)  
The College will continue its policies regarding absence from class and emergencies due to illness.
- E. Funeral Leave (Full-time and Part-time Faculty)
1. A faculty member who experiences the loss of a member of his/her immediate family or a member of his/her immediate household will be allowed time off with pay for up to a maximum of seven (7) consecutive calendar days. The leave is available at or near the time of death.
  2. Immediate family will mean parents (including in-laws), siblings, spouse or domestic partner, children, stepchildren, grandparents, and grandchildren. Immediate household will mean an individual of an intimate, family-like relationship to the faculty member who lives with the faculty member.
  3. The faculty member will notify the Employer of the loss of a member in the family and the absence as soon as possible.
- F. Court Leave (Full-time and Part-time Faculty)  
The Employer will grant court leave to a faculty member who is summoned to jury duty. Upon receipt of the summons, the faculty member will notify the Department Chair. The faculty member will be paid while on jury duty in accordance with current statutory provisions.
- G. Special Leave (Full-time and Part-time Faculty)  
Special leave, with or without pay, for faculty illness or other good and sufficient cause, may be granted at the discretion of the Senior Vice President for Academic Affairs.
- H. Paid Parental Leave (Full-time and Part-time Faculty)
1. a. The Parental Leave Provisions are intended to be consistent with the Family and Medical Leave Act, the Massachusetts Maternity Leave Act, and other related State and Federal statutes. Berklee College of Music provides up to twelve (12) weeks of Parental Leave paid at one-half (1/2) the faculty member's wage to a full-time or a part-time male or female faculty member, who qualifies for medical insurance under Section B of Article XXXIII and who is scheduled to teach during the leave and who qualifies for leave under the Family and Medical Leave Act. Parental leave is for the purposes of birth, adoption, or the placement of a child in foster care. The phrase "for the purposes of" giving birth or adopting refers to preparing for or anticipating in the birth or adoption of a child.
  - b. A faculty member may commence twelve (12) consecutive weeks of parental Leave at any time within one (1) year of the event so long as the twelve (12) week period falls within the same semester.
  - c. In the alternative, under the College's current disability insurance coverage, women faculty who are covered under the disability policy and who have a child pursuant to a normal birth are entitled to six (6) weeks



- leave at full pay, plus an additional six (6) weeks leave at half (1/2) pay. In the event of qualifying birth complications (e.g. caesarian), covered faculty women are entitled to eight (8) weeks leave at full pay plus an additional four (4) weeks leave at half (1/2) pay.
- d. If the twelve (12) weeks of Parental Leave end during the last half (1/2) of a semester, the faculty member will be assigned to a special project for the remainder of the semester.
2. In accordance with Massachusetts's law, a full-time female faculty member who does not qualify for leave under the Family and Medical Leave Act may be granted up to eight (8) weeks of unpaid Parental Leave.
  3. Procedure for Requesting Leave  
The process for requesting Parental Leave is as follows:
    - a. A faculty member is required to complete a Parental Leave request form available in the Office of Human Resources.
    - b. A faculty member is required to submit his/her request form at least two (2) months prior to the beginning of his/her anticipated leave. If the date of birth or placement or previously unknown factors require leave to begin in less than two (2) months, or at a later date, the faculty member shall provide such written notice as is practicable.
    - c. The request form should be submitted to the Chair of the Department.
    - d. The Human Resources Office will inform the faculty member of the determination of his/her leave request in writing.
    - e. The Human Resources Office will be available to discuss any relevant benefit information with the faculty member.
    - f. Upon request, the faculty member will cooperate with the College to plan coverage of his/her classes during the leave period.
  4. Extended Unpaid Parental Leave Requests  
A faculty member may request additional unpaid leave up to an additional 40 weeks. Requests for this additional 40 weeks can be made when he/she submits his/her initial request or during the leave period. When a situation occurs which requires additional unpaid leave beyond the initial paid twelve (12)-week period, the faculty member will submit a request in writing to his/her Department Chair. Requests for unpaid leave up to a total maximum period of 40 weeks will be granted. If leave is granted beyond the initial paid twelve (12)-week period, the College will retain the faculty member's position, or the equivalent thereof, for the additional period of time consistent with the approved extended leave period.
  5. Continuation of Benefits
    - a. The continuation of benefits is subject to the terms and conditions of the insurance carriers. Health, disability and life insurance may continue during the paid leave period, provided that the faculty member continues to make his/her contributions to the plans.
    - b. During the unpaid extended leave period, the faculty member must pay the full amount of the premium to the plans.
    - c. The Family and Medical Leave Act continues to apply in all respects, such as in a situation where an individual is disabled.

6. Miscellaneous  
In the event that any federal, state and/or local law, regulation, executive order, judicial/agency decision, or other requirement provides payment to an individual who takes parental leave, the gross amount of such payment shall be deducted from any gross amount due for payment under this policy or any other leave policy or practice.
- I. Provisions relating to Sabbatical, Professional, or Special Leaves are not subject to arbitration under Article XI, Grievance Procedures.

## **ARTICLE XXX**

### ***BENEFITS – TUITION REDUCTION FOR BERKLEE COURSES***

- A. Tuition Reduction For Berklee Courses For Full-time and Part-time Faculty Commencing Employment Prior To Or On September 1, 1992.
1. Any full-time faculty member and any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall Semesters, is eligible for a tuition reduction of one hundred percent (100%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
  2. Any part-time faculty member is eligible for a tuition reduction of fifty percent (50%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
  3. A spouse or child, who has been accepted to the College, of any full-time faculty member and any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters, will be eligible for a 100% tuition reduction (excluding fees) per semester, excluding graduate courses.
  4. A spouse or child, who has been accepted to the College, of any part-time faculty member, will be eligible for a 50% tuition reduction (excluding fees) per semester, excluding graduate courses.
- B. Tuition Reduction For Berklee Courses For Full-time and Part-time Faculty Commencing Employment After September 1, 1992.
1. Any full-time faculty member is eligible for a tuition reduction of one hundred percent (100%) after five (5) years of full-time service for a maximum of two courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. Tuition will be prorated at the rate of 20% discount per each full year of service during the first four (4) years of employment. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
  2. Any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters within the past five (5) years, is eligible for a tuition reduction of one hundred percent (100%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
  3. Any part-time faculty member is eligible for a tuition reduction of fifty percent (50%) after five (5) years of service for a maximum of two (2) courses per term for any and all classroom or ensemble courses including graduate courses, audited for noncredit. Tuition will be prorated at the rate of 10% discount per each full

year of service during the first four (4) years of employment. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.

4. A spouse or child of any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters within the past five (5) years, will be eligible for a 100% tuition reduction (excluding fees) per semester, excluding graduate courses.
5. A spouse or child, who has been accepted to the College, of any full-time faculty member will be eligible for a 100% tuition reduction (excluding fees) per semester after five (5) years of full-time service by the faculty member, excluding graduate courses. Tuition will be prorated at the rate of 10% discount per each full year of service during the first four (4) years of employment.
6. A spouse or child, who has been accepted to the College, of any part-time faculty member will be eligible for a tuition reduction of 50% (excluding fees) per semester after five (5) years of service by the faculty member, excluding graduate courses. Tuition will be prorated at the rate of 10% discount per each full year of service during the first four (4) years of employment.

## **ARTICLE XXXI**

### ***BENEFITS – RETIREMENT PLANS***

The Employer will cover eligible full-time faculty and eligible part-time faculty under its retirement plans as follows:

- A. Defined Benefit Plan
  - 1. The Employer offers a defined benefit retirement plan funded entirely by the Employer which guarantees an annuity for qualifying full-time faculty when they retire or if they choose to leave the employ of the Employer prior to retirement age. Employees are fully vested in the plan after seven (7) years. The normal amount of the annuity for each individual is based on a formula involving salary, years of service, marital status and age at time of retirement. In addition, as of January 1, 2002, Plan Amendment THREE to the January 1999 Plan Restatement provided a supplemental benefit to certain individuals for service prior to that date. Eligibility is based on full-time service.
  - 2. Eligibility  
“Full-time faculty member” for purposes of the Plan means an employee who is a member of the faculty and is designated as full-time in his/her contract and either: (1) was a full-time faculty member on or before December 31, 2011; (2) was a part-time faculty member on or before October 1, 2010, and is converted or promoted to full-time status after December 31, 2011 and before September 2, 2016; or (3) was a non-faculty College employee participating in the Plan at the time the employee became a full-time faculty member.
  - 3. The Plan will be closed to new entrants as of December 31, 2011, except for part-time faculty members as of October 1, 2010 who are converted or promoted to full-time status after December 31, 2011 and before September 2, 2016. The Plan will be closed to all new entrants as of September 2, 2016.
- B. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members
  - 1. The Employer offers participation in its 403(b) Retirement Savings Plan for eligible full-time faculty in accordance with plan terms. Among other things, the plan provides for a College match as of January, 2003 to certain employee contributions for all eligible full-time faculty as set forth below. The match for calendar year 2003 is modified to reflect a September 1, 2002 start date.
  - 2. Eligibility  
The Berklee College of Music, Inc. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members applies as follows:
    - a. “Full-time faculty member” for purposes of the Plan means an employee who is a member of the faculty and is designated as full-time in his/her contract and either: (1) was a full-time faculty member on or before December 31, 2011; (2) was a part-time faculty member on or before October 1, 2010, and is converted or promoted to full-time status after December 31, 2011 and before September 2, 2016; or (3) was a non-faculty College employee participating in the Plan at the time the employee became a full-time faculty member.

- 3. College Contributions
  - a. The College will contribute from the full-time faculty member’s first year of full-time service after commencement of this plan on January 1, 2003, one hundred percent (100%) of that portion of the full-time faculty member’s voluntary contribution, which does not exceed three percent (3%) of the full-time faculty member’s compensation.
- C. 403(b) Retirement Savings Plan – For Non-Defined Benefit Plan Members
  - 1. Eligibility  
The Employer will provide retirement benefits to full-time faculty members and part-time faculty members who do not participate in the defined benefit retirement plan.
  - 2. The Employer will offer participation in the 403(b) Retirement Savings Plan – For Non-Defined Benefit Plan Members for full-time faculty members and part-time faculty members in accordance with plan terms.
    - a. Among other things, the plan will provide for full-time faculty members an automatic 3% contribution by the College, and a College match to certain employee contributions as set forth below, from the full-time faculty member’s first year of full-time service. The College will contribute one hundred percent (100%) of that portion of the full-time faculty member’s voluntary contribution, which does not exceed six percent (6%) of the full-time faculty member’s compensation.
    - b. For part-time faculty members who are eligible for medical/dental insurance benefits under Section B of Article XXXIII, the College will contribute an amount equal to fifty percent (50%) of that portion of the eligible part-time faculty member’s voluntary contribution which does not exceed ten percent (10%) of the eligible part-time faculty member’s compensation.
- D. General Provisions  
It is understood that full-time faculty will be eligible either for (a) the defined benefit plan and the Berklee College of Music, Inc. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members, or (b) 403(b) Retirement Savings Plan - For Non-Defined Benefit Plan Members, but not both.

### **ARTICLE XXXII**

#### ***BENEFITS – LIFE AND DISABILITY INSURANCE PLANS***

- A. Life Insurance
  - 1. The Employer provides full-time faculty with employer paid basic life insurance payable to designated beneficiaries upon the employee's death. The amount of the insurance is equal to one year's base salary rounded to the next thousand-dollar level. Eligible employees may also purchase an optional supplemental policy or additional dependent coverage for their eligible spouse and eligible children.
  - 2. The Employer provides part-time faculty who satisfy the eligibility requirements of Section B of Article XXXIII (i.e., satisfy eligibility requirements for medical insurance), with employer paid basic life insurance in the amount of \$25,000, payable to designated beneficiaries upon the employee's death. Eligible employees may also purchase an optional supplemental policy or additional dependent coverage for their eligible spouse and eligible children.
- B. Disability Insurance
  - 1. The Employer provides short-term and long-term disability insurance for full-time faculty commencing after the completion of one year of employment as a full-time faculty member. The short-term disability insurance plan provides 100 percent salary replacement for up to 90 days during absences due to qualifying sickness or accident. If an eligible faculty member is disabled for 90 days or longer, the long-term disability insurance plan becomes an option. The insurance provider determines eligibility for both plans.
  - 2. The Employer provides short-term and long-term disability insurance for part-time faculty who satisfy the eligibility requirements of Section B.1.a. of Article XXXIII. The short-term disability insurance plan provides 100 percent wage replacement for Berklee wages for up to 90 days during absences due to qualifying sickness or accident. If an eligible part-time faculty member is disabled for 90 days or longer, the long-term disability insurance plan becomes an option. The insurance provider determines eligibility for both plans.
- C. Coverage under the group insurance programs is subject to the employee's acceptance by the insurance carrier. Reasonable rules and regulations may be promulgated by the Employer to make effective the intent and the purpose of this Article. It is understood that the above plans are insured plans, and hence, are subject to all terms, requirements and restrictions that may be imposed by the insurance carriers or by the laws and regulations governing insurance carriers which are now or hereafter applicable. It is understood that the rights of the employees are governed by the terms of the policies and not by this Agreement, and that any right of an employee under any policy shall be enforced under said policy by an employee and not under this Agreement nor under the provisions of Article XI - Grievance Procedures.

### **ARTICLE XXXIII**

#### ***BENEFITS – MEDICAL AND DENTAL INSURANCE PLANS***

- A. The Employer offers participation to full-time faculty in medical and dental insurance plans as set forth below.
  - 1.
    - a. The Employer and the Union agree that an eligible faculty member may elect the Tufts Health Plan HMO or PPO plans.
    - b. The Employer agrees to make available a three (3)-tier rate structure, which will provide options for one (1) person, for two (2) person families and three (3) or more person families so long as the carrier continues to allow this option.
    - c. The Employer and the Union agree that contributions toward the Tufts Health Plan HMO or PPO plans will be 65% by the Employer and 35% by the full-time faculty member of the monthly premium.
  - 2. The Employer will make available to full-time faculty a three (3)-tier benefit structure with Delta Dental Premier or a comparable plan with an annual maximum benefit payment of \$2,000. The Employer will contribute 65% and the full-time faculty member will contribute 35% of the monthly premium.
  - 3. The annual full-time faculty member contributions to the selected medical and dental insurance coverage will be withheld from the faculty member's wages in a manner that coincides with his/her elected payment schedule (i.e., over 9 calendar months or 12 calendar months).
  - 4. The Employer and the Union agree that the Employer, at its discretion, may change insurance carriers, designation of the primary plan, or structure of the plan. The Employer agrees to notify the Union and discuss with the Union and consider the input of the Union prior to making such changes, together with the effective date of the change. The Employer and the Union agree that a change of primary plan may require the phasing out of other plans.
- B. The Employer offers participation to eligible part-time faculty in the medical and dental insurance plans applicable to full-time faculty members as set forth below.
  - 1.
    - a. the part-time faculty member was hired as a part-time faculty member and has taught not less than 500 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after September 1, 2000; or
    - b. the part-time faculty member was one of the part-time faculty members initially included in the full-time faculty medical insurance plan as set forth in the Memorandum of Understanding between the Employer and the Union, dated August 21, 1986; or
    - c. the part-time faculty member is employed under a three (3) academic year contract as set forth at Article XVIII.
  - 2. Eligibility under Section B.1.a. above will be determined as of September 1 of each academic year. Once eligible, a part-time faculty member will remain eligible for the term of this Agreement so long as the part-time faculty member teaches at least 45 teaching units during each of the Fall and Spring semesters of each academic year of the Agreement.

3. A part-time faculty member, who is eligible to participate in the medical insurance, is eligible to participate in the Employer's dental protection plan.
4. Eligible part-time faculty may elect individual, double, or family coverage in any of the medical insurance plans so long as the carrier continues to allow this option.
5.
  - a. The Employer and the Union agree that the Employer will contribute sixty-five percent (65%) of the premium of individual coverage for the medical and dental plans and the part-time faculty member will contribute the balance of the premium for the elected individual, double, or family coverage. However, if the part-time faculty member was hired as a part-time faculty member and has taught as a part-time faculty member not less than 1020 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after September 1, 2000, or the part-time faculty member is employed under a three (3) academic year contract (Article XVIII), the employer will contribute to the offered medical insurance and dental insurance plans in the same percentage amounts as it does for a full-time faculty member for the elected individual, double or family coverage and the part-time faculty member will contribute the balance of the premium for the selected coverage.
  - b. As of January 1, 2011, if the part-time faculty member was hired as a part-time faculty member and has taught as a part-time faculty member not less than 810 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after January 1, 2009, or the part-time faculty member is employed under a three (3) academic year contract (Article XVIII), the employer will contribute to the offered medical insurance and dental insurance plans in the same percentage amounts as it does for a full-time faculty member for the elected individual, double or family coverage and the part-time faculty member will contribute the balance of the premium for the selected coverage.
  - c. The annual faculty member contributions to the selected medical and dental insurance coverage will be withheld from the Fall and Spring semester payroll.
6. The Employer will determine the eligibility of a part-time faculty member to participate in the medical and dental insurance programs and its determination is subject to the provisions of Article XI - Grievance Procedures.
7. The Employer and the Union agree that the Employer, at its discretion, may change insurance carriers, designation of the primary plan, or structure of the plan. The Employer agrees to notify the Union, discuss with the Union and consider the input of the Union prior to making such changes, together with the effective date of the change. The Employer and the Union agree that a change of primary plan may require the phasing out of other plans.

- C. Section 125  
The Employer offers participation in a Section 125 plan to full-time and part-time faculty members. Under this plan, faculty members may contribute pre-tax dollars to either a medical reimbursement plan and/or a dependent care plan.
- D. Coverage under the group insurance programs is subject to the employee's acceptance by the insurance carrier. Reasonable rules and regulations may be promulgated by the Employer to make effective the intent and the purpose of this Article. It is understood that the above plans are insured plans, and hence, are subject to all terms, requirements and restrictions that may be imposed by the insurance carriers or by the laws and regulations governing insurance carriers which are now or hereafter applicable. It is understood that the rights of the employees are governed by the terms of the policies and not by this Agreement, and that any right of an employee under any policy shall be enforced under said policy by an employee and not under this Agreement nor under the provisions of Article XI - Grievance Procedures.

#### **ARTICLE XXXIV**

##### ***MANAGEMENT RIGHTS***

- A. All management rights, powers, authority and functions, whether heretofore or hereafter exercised, and regardless of the frequency or infrequency of their exercise, shall remain vested exclusively in the Employer. It is expressly recognized that such rights, powers, authority and functions include, but are by no means whatever limited to, the full and exclusive control, management and operation of its business and its affairs, including the determination of the extent of its activities, business to be transacted, work to be performed, the location of its offices and places of business and equipment to be utilized. The Employer and the Union agree that the above statement of management rights is for illustrative purpose only and is not to be construed or interpreted so as to exclude those prerogatives not mentioned which are inherent to management, except insofar as expressly and specifically limited by the provisions of this Agreement.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

## **ARTICLE XXXV**

### ***WAGES***

- A. It is mutually understood and agreed that wages will be paid in accordance with the following provisions.

1. Full-time Faculty - Minimum Wages

|                     |               |
|---------------------|---------------|
|                     | <u>9/1/13</u> |
| Instructor          | \$45,541      |
| Assistant Professor | \$50,991      |
| Associate Professor | \$59,980      |
| Professor           | \$75,975      |

2. Part-time Faculty - Minimum Rates Per Teaching Unit

|                     |               |
|---------------------|---------------|
|                     | <u>9/1/13</u> |
| Instructor          | \$50.94       |
| Assistant Professor | \$58.70       |
| Associate Professor | \$73.82       |
| Professor           | \$85.64       |

3. Faculty will receive increases as follows:

|               |               |               |
|---------------|---------------|---------------|
| <u>9/1/13</u> | <u>9/1/14</u> | <u>9/1/15</u> |
| 3.00%         | 2.50%         | 2.50%         |

4. In the event said increase does not bring a faculty member to the minimum for his/her rank, the faculty member's wage will be increased to the minimum for the rank.

B. Summer Session

1. In the event the Employer needs full-time faculty during the summer semester, the Employer agrees to attempt to satisfy its staffing needs by requesting full-time faculty to volunteer for summer assignment. In the event the Employer is not able to satisfy its summer session needs from full-time faculty volunteers, the Employer may require full-time faculty to work.
2. Full-time and part-time faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.
3. Full-time faculty who teach during the summer session will be paid at an hourly rate which will be at the same percentage above the minimum hourly rate for the faculty member's rank as the faculty member is above the full-time minimum for the rank. For example:

An Assistant Professor who earns \$56,090 (10% above rank minimum: \$50,991 v. \$56,090) will receive 10% above minimum hourly rate for rank, which is \$64.57 (\$58.70 + 10% (5.87) = \$64.57).

4. Promoted full-time faculty, and part-time faculty converted to full-time positions, will be paid at an hourly rate that shall not be less than their hourly rate prior to their full-time promotion, or their conversion from part-time to full-time status.

C. Promotion Increase

1. A full-time faculty member upon promotion to the next rank will receive an increase in his/her base wage as follows:

|                                            |         |
|--------------------------------------------|---------|
| Instructor to Assistant Professor          | \$4,000 |
| Assistant Professor to Associate Professor | \$4,500 |
| Associate Professor to Professor           | \$5,000 |

2. A part-time faculty member upon promotion to the next rank will receive an increase in his/her hourly rate as follows:

|                                            |        |
|--------------------------------------------|--------|
| Instructor to Assistant Professor          | \$4.00 |
| Assistant Professor to Associate Professor | \$4.50 |
| Associate Professor to Professor           | \$5.00 |

If this increase does not bring the faculty member to the minimum for the rank, the faculty member's wage will be increased to the minimum for the rank.

- D. In the unusual event a full-time faculty member is required to teach a load greater than that provided for at Article XXV, Workload – Full-time Faculty, the faculty member will be paid at the hourly rate for his/her rank as set forth at A.2. of this Article.
- E. A faculty member may submit a written request for a wage increase greater than the amount set forth in this Article in accordance with the provisions of Article IX, Section B.
- F. A full-time faculty member is eligible upon retirement for a one-time payment of \$500.00 per year of continuous service at the College as a full-time faculty member if s/he has a combination of age and continuous years of service at the College as a full-time faculty member equal to 80 or more.
- G. Full-time and part-time faculty members will be paid bi-weekly and will receive wages due for the bi-weekly period on Thursday of the following week. However, a full-time faculty member may elect in writing not later than July 1 of each year to receive his/her annual wage over nine (9) calendar months rather than twelve (12) calendar months.
- H. This Article applies to both full-time and part-time faculty as described at Article I.
- I. New full-time and part-time faculty hired for any academic year will not receive the wage increase effective as of September 1 of that year.

#### **ARTICLE XXXVI**

##### ***NUMBER OF FULL-TIME FACULTY***

- A. The number of full-time faculty employed by the College will be at least 175 so long as the number of tuition students is not less than 3,000.
- B. Tuition students are defined as full-time and part-time students, but excludes spouse/dependents of faculty, Pro Arts, faculty members and staff members.

#### **ARTICLE XXXVII**

##### ***WAIVER OF RIGHT***

- A. The failure by either party to insist in any one situation upon performance of any of the terms or provisions of this Agreement shall not be considered as a waiver or relinquishment of the right of the Employer or the Union to future performance of any such terms or provisions, and the obligation of the parties to such future performance shall continue. It is understood that neither party gives up the right to argue to prove the assistance of a past practice or lack thereof.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

#### **ARTICLE XXXVIII**

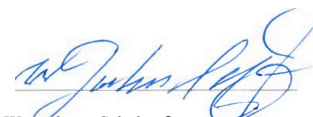
##### ***PRE-EXISTING RIGHTS, PRIVILEGES OR BENEFITS***

- A. The parties acknowledge that during the negotiations which resulted in this Agreement, each had the unlimited right and opportunity to make demands and proposals with respect to any subject or matter not removed by law from the area of collective bargaining, and that the understandings and agreements arrived at by the parties after the exercise of that right and opportunity are fully and exclusively set forth in this Agreement. Therefore, the Employer and the Union, for the life of this Agreement, each voluntarily and unqualifiedly waives the right, and each agrees that the other shall not be obligated to bargain collectively with respect to any subject or matter referred to or covered in this Agreement, or with respect to any subject or matter not specifically referred to or covered in this Agreement. All rights and duties of both parties are specifically expressed in this Agreement and such expression is all-inclusive. This Agreement constitutes the entire agreement between the parties and concludes collective bargaining for its terms, subject only to a mutual agreement to amend or supplement this Agreement.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

This Agreement becomes effective on the 1<sup>st</sup> day of September 2013.



Roger H. Brown  
President, Berklee College of Music  
Date: 12/17/13



W. Jackson Schultz, Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 12/17/13

## **MEMORANDUM OF UNDERSTANDING**

### ***WORKPLACE DISCRIMINATION AND SEXUAL HARASSMENT POLICY – FACULTY***

#### **POLICY**

The College and Union agree that it is the policy of the Berklee College of Music to maintain a working and learning environment that is safe, respectful, productive and free from sexual harassment and any other unlawful discrimination. Furthermore, the College and the collective bargaining agreement specifically prohibit any form of unlawful discrimination or harassment, based on race, color, religion, sex or gender, national or ethnic origin, age, physical or mental disability, Vietnam era or disabled veteran status, sexual orientation, genetic information or any other characteristic protected by applicable law.

The College, as well as state and federal laws, prohibits retaliation against any person who, in good faith, reports, assists in reporting or participates in an investigation of possible discrimination or sexual harassment. Any person who retaliates against such an individual will be subject to the College disciplinary procedures up to and including termination of employment by the College.

This document describes the process by which faculty can report prohibited conduct and how complaints will be addressed by the College.

#### **DEFINITIONS**

##### **Sexual Harassment**

Sexual harassment is a form of sex discrimination that violates federal and state laws as well as College policy. Faculty and administrators shall be held responsible for their acts of discrimination and sexual harassment and are subject to disciplinary action.

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

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

Sexual harassment can involve:

- Faculty and student
- Faculty and faculty
- Faculty and staff
- Faculty and Administrators
- Service providers and vendors of the College

##### **The following behavior may constitute sexual harassment:**

As stated by the Massachusetts Commission Against Discrimination (MCAD):

“While it is not possible to list all those additional circumstances that outline sexual harassment, the following are some examples of conduct which, if unwelcome, may constitute sexual harassment depending upon the totality of the circumstances including the severity of the conduct and its pervasiveness”:

- Lewd remarks, whistles, or personal reference to one's anatomy
- Unwanted physical contact such as patting, pinching, or constant brushing against a person's body
- Subtle or overt pressure for sexual favors
- Persistent and offensive sexual jokes and comments
- Persistent and unwanted requests for dates
- E-mail messages of an offensive sexual nature
- Displaying sexually suggestive objects, pictures or cartoons

##### **Other Unlawful Harassment and Discrimination**

The law also prohibits a hostile educational or work environment based on any legally-protected class, which includes race, color, religion, national or ethnic origin, ancestry, sex or gender, age, physical or mental disability, sexual orientation, genetic information, Vietnam era or disabled veteran's status and any other characteristic protected by state or federal law. In its effort to prevent unlawful harassment or discrimination, the College prohibits negative or stereotyping jokes and demeaning or derogatory comments about any of these protected groups in any manner that may affect the work and educational environment.

#### **PROCEDURES**

There are two different processes for resolving harassment and discrimination complaints. They are the informal resolution, and formal resolution processes:

##### **Informal Resolution**

Any member of the Berklee community who believes that he/she has been harassed may first attempt to resolve the problem through discussion with the other party. When discussing the problem with that person would present particular stress or difficulties, the complainant has the right to consult with a College workplace discrimination and sexual harassment resource person listed in this policy. Conclusion of an informal proceeding ordinarily should be sought within three weeks of the beginning of informal proceedings. However, the complainant has the right to institute formal proceedings at anytime during this process.



#### Formal Resolution

If the problem has not been resolved to the satisfaction of the complainant through the informal process, she or he has the right to file a formal complaint in accordance with the following procedure, or, if appropriate, file a grievance pursuant to Article XI of the collective bargaining agreement.

A complainant has the right to institute formal proceedings without first availing him or herself of the informal procedure.

#### **Where to file a complaint:**

If the person alleged to be responsible for the harassment or discrimination is:

1. A student - file with the Student Judicial Officer (SJO) in the Office of the Vice President for Student Affairs.
2. A staff member or an administrator - file with the Associate Vice President for Human Resources.
3. A faculty member - file with the Senior Vice President for Academic Affairs or his/her designee.

#### **What to include in a formal complaint:**

The complaint should be reduced to writing by the complainant and should set forth the facts upon which the harassment complained of is based, the person alleged to be responsible, the names of the witnesses and the resolution sought.

#### **When to file a complaint:**

The complaint should normally be filed within 14 calendar days of the incident(s) giving rise to the complaint. The College may extend this period if it finds there are extenuating circumstances.

#### **How a complaint will be processed:**

If the charged party is a faculty member, the written complaint should be filed with the Senior Vice President for Academic Affairs (SVPAA).

1. The SVPAA (or his/her designee), upon receiving the complaint, will immediately (within one business day) notify and provide a copy of the written complaint to the charged party and request that he or she submit a written response to the charges normally within ten (10) working days. Response to a complaint is required and will be pursued to see that it is obtained in timely fashion. Also, the SVPAA or his/her designee will immediately notify in writing the Title IX Coordinator that a complaint has been filed.
2. Upon receiving the written response from the charged party, the SVPAA (or his/her designee) will attempt to resolve the situation through discussion, investigation or other steps that he or she feels is necessary. A faculty member has the right to be represented by the Union during an investigative interview. The complainant and the charged party will be informed in writing by the SVPAA (or his/her designee) of the results of the investigation and any action to be taken.
3. The SVPAA (or his/her designee) will send a summary report to the Title IX Coordinator.

4. The SVPAA's (or his/her designee) determination and penalty and/or remedy, if any, will be final. However, such discipline will be subject to the provision of Article XI, Grievance Procedure, of the collective bargaining agreement, except that only the discipline of termination during the term of the faculty member's contract will be subject to Step 4, arbitration.

Within the constraints of the academic schedule, the SVPAA (or his/her designee) will strive to conclude the investigation within thirty (30) working days from the date the original formal complaint was filed or as soon as practical depending upon schedules and availability.

*\*Note: the time limits mentioned in this policy are intended as reasonable amounts of time for specific activities to occur. The appropriate College officials may adjust the time lines at their option, while attempting to ensure a fair and equitable process for all parties.*

#### **Confidentiality**

The College recognizes that all individuals involved in processing the complaint may want their identity to remain confidential. However, issues of confidentiality must be balanced against the College's need to process the complaint and to resolve the problem.

#### **Central reporting and coordination**

Title IX regulations of the Education Amendments of 1972 require all college personnel to report any case of sexual harassment whether resolved informally or formally to the College's Title IX coordinator. (The role and responsibilities of the Title IX coordinator are assigned to the Vice President for Student Affairs, as noted under the following section entitled "Where to find Help.")

Such reports should not include the names or identities of the persons involved. They should include, however, a description of the complaint and the divisions or administrative units with which the participants are affiliated. Reports from decentralized areas will allow the Title IX coordinator to identify patterns of frequency in a particular area or location within the College and report these findings to the President, as necessary.

Berklee College of Music encourages anyone who believes he or she has been subjected to harassment or discrimination to use the procedures described above or, if appropriate, to file a grievance pursuant to Article XI of the collective bargaining agreement. In addition or instead, they may also file a formal complaint with the appropriate government agencies.

Complaints of discrimination or sexual harassment may be directed to:

#### **Equal Employment Opportunity Commission**

JFK Building  
Room 475  
15 New Sudbury Street  
Boston, MA 02203  
617-565-3200  
(Statute of Limitations 300 days)

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

**Where to find help:**

The following is a list of the Workplace Discrimination and Sexual Harassment Resource Persons available to the College community:

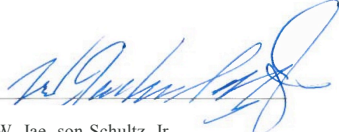
**Title IX Coordinator**  
Toni Blackwell, Associate Dean of Students/Student  
617 747-2462, tblackwell@berklee.edu

**Human Resources Office**  
Christine Connors Vice President for Human Resources, Diversity and Inclusion  
617-747-2089, cconnors@berklee.edu

**Student Judicial Officer (SJO)**  
Angela F.F. Davis, Associate Dean of Students  
617 747-2268, adavis@berklee.edu

**Union President**  
Jackson Schultz  
617-747-8344, jschultz@berklee.edu

  
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Roger H. Brown  
President, Berklee College of Music  
Date: 11/11/13

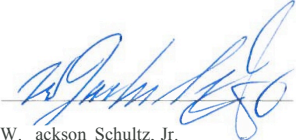
  
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W. Jackson Schultz, Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 12/10/11

**MEMORANDUM OF UNDERSTANDING**

***NEW FULL-TIME FACULTY POSITIONS***

1. The College will offer full-time faculty positions to twelve (12) part-time faculty members selected by the College in its discretion, as follows: four (4) part-time faculty members by September 1, 2014, four (4) part-time faculty members by September 1, 2015, and four (4) part-time faculty members by September 1, 2016.
2. The selected faculty members will be employed at a salary determined by the College in its discretion.
3. The selected faculty members will be employed at a rank determined by the College in its discretion, but such rank will not be less than the part-time rank enjoyed by the faculty member so long as the full-time position is in the same department as the faculty member's part-time position.
4. The selected faculty members will receive credit toward promotion of one-half (1/2) his/her years of continuous service as a part-time faculty member so long as the full-time position is in the same department as the faculty member's part-time position.
5. The full-time faculty positions which become available as a result of full-time faculty participation in the transition contract program will be credited toward these twelve (12) full-time faculty positions. See Article XXVII, Section A.6.

  
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Roger H. Brown  
President, Berklee College of Music  
Date: 11/11/11

  
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W. Jackson Schultz, Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 12/10/11

## **MEMORANDUM OF UNDERSTANDING**

### ***FRATERNIZATION POLICY FOR FACULTY***

#### **POLICY**

A faculty member shall not fraternize with a student over whom that faculty member has or may be expected to have direct supervision.

A faculty member shall not have direct supervision over a student with whom that faculty member participated in a personal relationship of a sexual nature.

#### **DEFINITIONS**

The term “fraternization” used in this policy means consensual and nonconsensual participation in a personal relationship of a sexual nature.

The term “direct supervision” used in this policy includes the following activities (on or off campus):

- course teaching
- examining
- auditioning
- grading
- leading a performing Berklee ensemble
- advising
- recommending/deciding the selection for employment, internships, awards, and so forth.

The term “student” used in this policy means those individuals enrolled in any and all educational and training programs at Berklee.

The term “faculty member” includes full-time faculty, part-time faculty as well as any one who teaches students at Berklee, including administrators and staff personnel.

#### **PURPOSE FOR POLICY**

This policy is designed to maintain an environment that is free of actual or perceived sexual harassment, favoritism and conflicts of interest. The integrity of the faculty-student relationship is the foundation of Berklee’s educational mission for it is the faculty member who represents and implements authority and who is accountable as mentor, educator and evaluator. It is the faculty member’s responsibility to avoid any relationship with a student which compromises the faculty member’s ability to discharge these obligations of trust and power.

#### **DISCIPLINE**

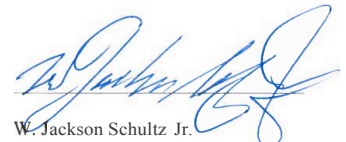
A faculty member who violates this policy will be subject to disciplinary action up to and including termination from employment with Berklee. Such discipline will be subject to the provisions of Article XI, Grievance Procedures, except that only the discipline of termination during the term of the faculty member’s contract will be subject to Step 4, arbitration.

#### **QUESTIONS**

A faculty member who has questions about this policy is advised to consult with his/her Department Chair, Division Dean the Office of Human Resources or the Union President.



Roger H. Brown  
President, Berklee College of Music  
Date: 17-11-13



W. Jackson Schultz Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 12/11/13

## MEMORANDUM OF UNDERSTANDING

### *ONLINE COURSES/BERKLEE ONLINE*

The College plans to introduce into the curriculum on-line courses for credit which current students may enroll in. The College intends to implement these on-line courses in the following manner.

1. The normal College academic process must review and approve the on-line course prior to it being introduced into the curriculum.
2. Full-time and part-time faculty will be assigned to teach an on-line course only if the faculty member agrees to do so.
3. The on-line course will be part of a faculty member's teaching workload consistent with Article XXV if full-time faculty or Article XXVI if part-time faculty of the Agreement.
4. The on-line course's class size will be consistent with Article XXIV, Section C of the Agreement.
5. A part-time faculty member assigned to teach an on-line course will be paid his/her hourly rate consistent with Article XXXV of the Agreement.

In addition, the College plans to accept Berkleeonline.com on-line courses for credit for entering students consistent with the terms of a Curriculum Transfer Agreement. The College also plans to accept Berkleeonline.com on-line courses for credit for former Berklee students in order to make it possible for the student to complete certain Berklee degree requirements. The College's existing residence requirements will apply.



Roger H. Brown  
President, Berklee College of Music  
Date: 1/16/13



W. Jackson Schultz, Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 2/16/13

## MEMORANDUM OF UNDERSTANDING

### *GRADE SUBMISSION DEADLINE GRADUATION ACTIVITIES*

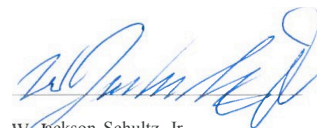
The College will consult with the Union about the deadline for submitting grades for fall semester, spring semester, and summer session.

The Union agrees to support the College in its effort to obtain faculty compliance with the grade submission deadlines. Toward this end, the Union agrees to communicate in writing (which may be via e-mail) with all faculty members in the strongest possible language to encourage them to comply with the deadlines for submitting grades.

The Union agrees to communicate in writing (which may be via e-mail) to all faculty members urging them to participate in graduation activities in the spring semester.



Roger H. Brown  
President, Berklee College of Music  
Date: 2/16/13



W. Jackson Schultz, Jr.  
President, Local 4412, AFT-MA, AFL-CIO  
Date: 2/16/13

## MEMORANDUM OF UNDERSTANDING

### STUDY GROUPS

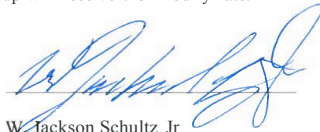
The parties agree to discuss at the next academic year meeting of the College and Faculty Union Executive Committee the creation of study groups to explore issues of concern, such as:

- faculty health and ways to contain faculty health care costs;
- graduate programs on the Boston campus;
- ways to enhance education of faculty and administration of the Workplace Discrimination and Sexual Harassment Policy for Faculty, Fraternization Policy for Faculty, and College's Code of Conduct;
- ways to enhance education of the Berklee community in regard to, and administration and application of the EthicsPoint hotline; and
- issues relevant to on-line teaching of undergraduate and graduate studies at Berklee.

The discussion will include study group structure, composition, mandate, scope, duration, and timelines. Full-time faculty who serve on a group will receive appropriate credit for service to the college, and part-time faculty who serve on a group will receive their hourly rate.



Robert H. Brown  
President, Berklee College of Music  
Date: 12/11/15



W. Jackson Schultz, Jr.  
President Local 4412, AFT-MA AFL-CIO  
Date: 12/11/15

| Valencia/Boston Faculty Exchange Trips FY2014 |                    |                                                     |                                     |                |             |
|-----------------------------------------------|--------------------|-----------------------------------------------------|-------------------------------------|----------------|-------------|
| Month                                         | Faculty Name       | Title                                               | Purpose                             | Departure Date | Return Date |
| <b>JUNE</b>                                   |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Libby Allison      | Associate Professor, Music Education                | Faculty development sessions        | 6/28/2013      | 7/3/2013    |
| BOS to VLC                                    | Cecil Adderley     | Chair, Music Education                              | Faculty development sessions        | 6/30/2013      | 7/4/2013    |
| BOS to VLC                                    | William Banfield   | Professor, Liberal Arts                             | Faculty development sessions        | 6/30/2013      | 7/3/2013    |
| BOS to VLC                                    | Ben Hogue          | Assistant Professor, Electronic Production & Design | Visiting faculty for two years      | 6/27/2013      | 7/8/2013    |
| BOS to VLC                                    | Ron Jaczko         | Chair, Music Production & Engineering               | Master classes                      | 7/1/2013       | 7/11/2013   |
| BOS to VLC                                    | Dan Thompson       | Assistant Chair, Music Production & Engineering     | Master classes                      | 7/1/2013       | 7/11/2013   |
| <b>JANUARY</b>                                |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Joseph Mulholland  | Professor, Harmony                                  | Master classes                      | 1/10/2014      | 1/17/2014   |
| <b>FEBRUARY</b>                               |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Pat Pattison       | Professor, Liberal Arts                             | Master classes                      | 2/13/2014      | 2/18/2014   |
| BOS to VLC                                    | Clare McLeod       | Associate Professor, Voice                          | Master classes and private lessons  | 2/13/2014      | 2/18/2014   |
| BOS to VLC                                    | Kenneth Lee Brass  | Professor, Professional Music                       | Master classes                      | 2/28/2014      | 3/5/2014    |
| <b>MARCH</b>                                  |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Christiane Karam   | Associate Professor, Voice                          | Master classes and private lessons  | 3/7/2014       | 3/15/2014   |
| BOS to VLC                                    | Pat Pattison       | Professor, Liberal Arts                             | Master classes                      | 3/16/2014      | 3/30/2014   |
| BOS to VLC                                    | Clare McLeod       | Associate Professor, Voice                          | Master classes and private lessons  | 3/25/2014      | 3/30/2014   |
| <b>APRIL</b>                                  |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Kevin Mason Daring | Professor, Film Scoring                             | Visiting professor for one semester | 4/7/2014       | 4/15/2014   |
| <b>MAY</b>                                    |                    |                                                     |                                     |                |             |
| BOS to VLC                                    | Andrea Johnson     | Associate Professor, Music Business                 | Master classes                      | 5/28/2014      | 6/7/2014    |
| BOS to VLC                                    | George Clinton     | Chair, Film Scoring                                 | Master classes                      | 5/31/2014      | 6/8/2014    |
| BOS to VLC                                    | Alison Plante      | Assistant Chair, Film Scoring                       | Master classes                      | 5/31/2014      | 6/8/2014    |

| Valencia/Boston Faculty Exchange Trips FY2015 |                      |                                                           |                                                      |                |             |
|-----------------------------------------------|----------------------|-----------------------------------------------------------|------------------------------------------------------|----------------|-------------|
| Month                                         | Faculty Name         | Title                                                     | Purpose                                              | Departure Date | Return Date |
| <b>SEPTEMBER</b>                              |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Susan Rogers         | Associate Professor, Music Production & Engineering       | Keynote address and master classes                   | 9/4/2014       | 9/15/2014   |
| BOS to VLC                                    | Thomas Plsek         | Chair Emeritus, Brass                                     | Private lessons and master classes                   | 9/24/2014      | 9/27/2014   |
| BOS to VLC                                    | Anne Peckham         | Chair, Voice                                              | Private lessons and master classes                   | 9/30/2014      | 10/5/2015   |
| <b>OCTOBER</b>                                |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Eric Reasoner        | Professor, Film Scoring                                   | Master classes and directed studies                  | 10/13/2014     | 10/17/2014  |
| BOS to VLC                                    | Bonnie Hayes         | Chair, Songwriting                                        | Master classes and directed studies                  | 10/26/2014     | 10/14/2014  |
| <b>NOVEMBER</b>                               |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Livingston Taylor    | Professor, Voice                                          | Private lessons and master classes                   | 11/2/2014      | 11/8/2014   |
| BOS to VLC                                    | Nona Hendryx         | Ambassador for Artistry in Education                      | Recording sessions and master classes                | 11/8/2014      | 11/14/2014  |
| BOS to VLC                                    | Don Gorder           | Chair, Music Business Management                          | Master classes                                       | 11/10/2014     | 11/16/2014  |
| BOS to VLC                                    | Panos Panay          | Managing Director, Institute for Creative Entrepreneurshi | Keynote address and advising sessions                | 11/30/2024     | 12/6/2014   |
| <b>DECEMBER</b>                               |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Brian "Raydar" Ellis | Assistant Professor, Songwriting                          | Master classes and directed studies                  | 12/8/2014      | 12/13/2014  |
| <b>JANUARY</b>                                |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Patrice Rushen       | Ambassador for Artistry in Education                      | Keynote address, master classes, recording s         | 1/13/2015      | 1/21/2015   |
| BOS to VLC                                    | Jonathan Feist       | Editor in Chief, Berklee Online                           | Keynote address, master classes                      | 1/10/2015      | 1/23/2015   |
| BOS to VLC                                    | Sheldon Mirowitz     | Professor, Film Scoring                                   | Master classes and directed studies                  | 1/25/2015      | 1/31/2015   |
| BOS to VLC                                    | Mark Wessel          | Associate Professor, MPE                                  | Recording sessions, master classes, directed studies | 1/31/2015      | 2/7/2015    |
| <b>FEBRUARY</b>                               |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | George Howard        | Associate Professor, Music Business/ Management           | Master classes and advising sessions                 | 2/1/2015       | 2/6/2015    |
| BOS to VLC                                    | Neil Leonard         | Professor, Electronic Production and Design               | Recording sessions, master classes                   | 2/8/2015       | 2/16/2015   |
| BOS to VLC                                    | Kimberley Perlak     | Assistant Chair, Guitar                                   | Private lessons and master classes                   | 2/15/2015      | 2/23/2015   |
| BOS to VLC                                    | Pat Pattison         | Professor. Liberal Arts                                   | Master classes and directed studies                  | 2/27/2015      | 3/2/2015    |
| BOS to VLC                                    | Clare McLeod         | Assistant Professor, Voice                                | Master classes, private lessons                      | 2/27/2015      | 3/2/2015    |
| <b>MARCH</b>                                  |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Rob Jaczko           | Chair, Music Production and Engineering                   | Recording sessions, master classes                   | 3/20/2015      | 3/28/2015   |
| <b>APRIL</b>                                  |                      |                                                           |                                                      |                |             |
| BOS to VLC                                    | Kathleen Howland     | Professor, Music Therapy                                  | TedX presentation, Advising sessions                 | 4/23/2015      | 4/26/2015   |
| BOS to VLC                                    | Danny Morris         | Professor, Bass                                           | Private lessons and master classes                   | 4/20/2015      | 4/28/2015   |

| Valencia/Boston Faculty Exchange Trips FY2016 |                      |                                                            |                                    |                |             |
|-----------------------------------------------|----------------------|------------------------------------------------------------|------------------------------------|----------------|-------------|
| Month                                         | Faculty Name         | Title                                                      | Purpose                            | Departure Date | Return Date |
| <b>JUNE</b>                                   |                      |                                                            |                                    |                |             |
| BOS to VLC                                    | Clare McLeod         | Assistant Professor, Voice                                 | Private lessons and master classes | 6/1/2015       | 6/11/2015   |
| BOS to VLC                                    | Pat Pattison         | Professor, Liberal Arts                                    | Master classes                     | 6/1/2015       | 6/11/2015   |
| BOS to VLC                                    | Claudio Regazzio     | Associate Professor, Film Scoring                          | Visiting faculty                   | 6/9/2015       | 7/20/2015   |
| <b>SEPTEMBER</b>                              |                      |                                                            |                                    |                |             |
| VLC to BOS                                    | Ben Constantini      | Instructor, Valencia, Spain Campus                         | Meetings with faculty and students | 9/29/2016      | 10/2/2016   |
| <b>OCTOBER</b>                                |                      |                                                            |                                    |                |             |
| VLC to BOS                                    | Sergio Martinez Diaz | Instructor, Valencia, Spain Campus                         | Private lessons and master classes | 9/30/2015      | 10/7/2015   |
| VLC to BOS                                    | Gary Willis          | Instructor, Valencia, Spain Campus                         | Private lessons and master classes | 10/5/2015      | 10/9/2015   |
| <b>NOVEMBER</b>                               |                      |                                                            |                                    |                |             |
| VLC to BOS                                    | Enric Alberich Artal | Professor, Contemporary Performance                        | Meetings with faculty and students | 11/2/2015      | 11/6/2015   |
| BOS to VLC                                    | Richard Davis        | Professor, Film Scoring                                    | Master classes                     | 11/4/2015      | 11/14/2015  |
| BOS to VLC                                    | James Ross Ramsay    | Associate Professor, Piano Department                      | Private lessons and master classes | 11/7/2015      | 11/14/2015  |
| <b>DECEMBER</b>                               |                      |                                                            |                                    |                |             |
| BOS to VLC                                    | Brian "Raydar" Ellis | Assistant Professor, Songwriting Department                | Private lessons and master classes | 12/3/2015      | 12/13/2015  |
| BOS to VLC                                    | Panos Panay          | Managing Director, Institute for Creative Entrepreneurship | Master classes                     | 12/7/2015      | 12/12/2015  |
| <b>JANUARY</b>                                |                      |                                                            |                                    |                |             |
| VLC to BOS                                    | Alex Perrin          | Associate Professor, Global Entertainment                  | Faculty presentation, meetings     | 1/10/2016      | 1/16/2016   |
| BOS to VLC                                    | Susan Rogers         | Associate Professor, Music Production & Engineering        | Keynote presentation, seminars     | 1/11/2016      | 1/15/2016   |
| BOS to VLC                                    | Patrice Rushen       | Ambassador for Artistry in Education, Academic Affairs     | Private lessons and master classes | 1/26/2016      | 2/3/2016    |
| <b>FEBRUARY</b>                               |                      |                                                            |                                    |                |             |
| BOS to VLC                                    | Leanne Ungar         | Professor, Music Production & Engineering                  | Private lessons and master classes | 2/11/2016      | 2/20/2016   |
| BOS to VLC                                    | Pat Pattison         | Professor, Liberal Arts                                    | Master classes                     | 2/11/2016      | 2/15/2016   |
| BOS to VLC                                    | Clare McLeod         | Assistant Professor, Voice Department                      | Private lessons and master classes | 2/11/2016      | 2/16/2016   |
| BOS to VLC                                    | Jeff Dorenfeld       | Professor, Music Business/Management                       | Master classes                     | 2/12/2016      | 2/20/2016   |
| BOS to VLC                                    | Michael Sweet        | Associate Professor, Film Scoring                          | Master classes                     | 2/16/2016      | 2/20/2016   |
| <b>MARCH</b>                                  |                      |                                                            |                                    |                |             |
| BOS to VLC                                    | Anthony Scibilia     | Assistant Professor, Liberal Arts                          | Master classes                     | 3/13/2016      | 3/16/2016   |
| BOS to VLC                                    | Steve Bailey         | Chair, Bass                                                | Private lessons and master classes | 3/27/2016      | 3/30/2016   |
| <b>APRIL</b>                                  |                      |                                                            |                                    |                |             |
| BOS to VLC                                    | George Massenburg    | Visiting Professor, Engineering                            | Master classes                     | 4/11/2016      | 4/15/2016   |



## **Graduate Faculty Development**

**June 9, 2015, 10:00am-3:30pm**

160 Mass Ave., 3rd Floor/Eisenson Room

### **Graduate Programs launching Fall 2015**

MA-Music Therapy (plus Post-baccalaureate Music Therapy Equivalency Program)

MM-Contemporary Performance--Global Jazz

#### **10:00-10:30 Welcome and introductions**

#### **10:30-11:30 Graduate Studies**

Mission, design, curriculum, selectivity, advising and more

Camille Colatosti, Dean, Institutional Assessment and Graduate Studies

#### **11:45-12:30 Program Directors Share**

Suzanne Hanser, MA-Music Therapy

Matt Marvuglio/Marco Pignataro, MM-Contemporary Performance--Global Jazz

#### **12:30-2:00 Lunch, small group discussion and report back**

What are the different expectations of graduate and undergraduate students?

#### **2:00-3:15 Library and other resources**

Heather Reid, Dean, Library & Learning Resources

Robert C. Lagueux, Dean for Faculty Development

#### **3:15 Next steps**

Finalize syllabus (including book selection) by July 15

Send to Camille Colatosti ([ccolatosti@berklee.edu](mailto:ccolatosti@berklee.edu))

ol.berklee.edu available after July 22 for loading syllabi

Participate in orientation as requested, September 1-4

#### **Other**

#### **3:30-4:30 Public Safety Faculty Focus group**

## **Teaching Online/Blended Courses: Expectations and Best Practices**

Wednesday, June 10, 10:00 a.m. to 3:30 p.m.

### **AGENDA**

10-10:15 Welcome from Camille Colatosti and Rob Lagueux

10:15-11 Teaching: Best Practices (Sue Lindsay) – Best Practices

11-12 Preparing Your Course for the Start of the Semester – (Hands on – Sue)

- When will I get my course/when do students get the course
  - What is provisioning
- Instructor Responsibilities and Expectations (handout)
- Welcome announcements – what makes a good one?
  - Establishing a tone for the semester
  - Add a video or image to an announcement
  - Content suggestions
- Customizing your profile

12-1 LUNCH

1-2 Managing Your Course: (Hands on)

Adam Gojanovich, Faculty Technology Development Specialist, Faculty Technology Services

- Grade assignments, forums and quizzes
- Take attendance and allow students to see their records
- Discover faster and alternative workflows for performing common actions
- Using Kaltura

2-2:30 Running Your Course (Sue and Rob)

- How to Give Good Feedback
  - Sending feedback (Sue)
    - Assignments and Rubrics
  - How to moderate a live online webinar (Rob)
- Timesavers and Troubleshoots - Sue
  - How much can I customize?
  - What if I see a mistake?
  - Command-Click

2:30-3:30 Q&A and Sharing Session with Experienced Faculty – 60 min (Rob/Sue with faculty)

With: Ross Ramsay, Suzanna Sifter, Enrique Gonzalez Müller

# Standard 6 Appendix



## Appendix 6.1

<http://www.berklee.edu/student-affairs>

Students can access a number of different departments by starting here at the main Student Affairs page:

| STUDENT AFFAIRS                                    |
|----------------------------------------------------|
| Departments                                        |
| Office of the Vice President of Student Affairs    |
| Office of Community Standards                      |
| Student Code of Community Standards                |
| Policy Handbook for Students                       |
| Parent Office                                      |
| Student Travel                                     |
| Housing and Auxilliary Services                    |
| Student Activities                                 |
| Career Development Center                          |
| LiveWell                                           |
| Counseling and Advising Center                     |
| .....                                              |
| <u>Equity and Title IX</u>                         |
| .....                                              |
| CARES                                              |
| .....                                              |
| Operations                                         |
| Online Meetings in Student Affairs: Resource Guide |
| The Loft: Reservation form                         |
| Berklee Call Issue Log                             |
| Communication Submission Form                      |
| Student News   Submission Form                     |
| Technology Requests                                |
| .....                                              |

<https://www.berklee.edu/registrar>

The Registrar page on berklee.edu guides students to important registration and curriculum information:

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*Student Life / Student Services*

## OFFICE OF THE REGISTRAR

Important Dates and Deadlines

Spring 2016 Online Registration Manual

Search for Courses

Online and Blended Courses

Current Schedule of Courses

Current Registration Manual PDF

Major Grids

Check-in Information

Returning Student Information

Graduation Planning

Transfer Credit Services

Request Transcripts

Enrollment Verification

Alumni Degree Completion

Withdrawals and Refunds

Registration Forms

Office of the Registrar Appeals Form

ProArts Cross-Registration

Student Privacy Rights (FERPA)

Policy Handbook for Students

Past Registration Manuals

Registrar Content Training Manual

Staff

Announcements

**Welcome to Berklee College of Music, Graduate Studies**  
**Boston Campus**  
**Tuesday, September 1**  
Fall 2015 Orientation Schedule

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|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>10:00-10:30am</b>  | <b>Welcome and introduction</b><br><b>1260 Boylston Street, Room 201</b> <ul style="list-style-type: none"><li>• Welcome<br/><i>President Roger Brown</i></li><li>• Meet the program directors<br/><i>Suzanne Hanser, Chair, Music Therapy</i><br/><i>Matt Marvuglio, Dean, Performance Division</i><br/><i>Danilo Perez, Berklee Global Jazz Institute, Artistic Director</i><br/><i>Marco Pignataro, Berklee Global Jazz Institute, Managing Director</i></li><li>• Meet college academic officers, deans, program directors, faculty, staff, fellows</li><li>• Overview of the week's activities</li><li>• "Who is here?" -- Student introductions</li></ul>            |
| <b>10:30-11am</b>     | <b>Berklee Boston Overview</b><br><b>1260 Boylston Street, Room 201</b><br><i>Jeanine Cowen, VP for Curriculum and Program Innovation</i> <ul style="list-style-type: none"><li>• Academic programs</li><li>• Institutes</li><li>• Services</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>11-11:30am</b>     | <b>Graduate Studies Curriculum Overview</b><br><b>1260 Boylston Street, Room 201</b><br><i>Camille Colatosti, Dean, Institutional Assessment and Graduate Studies</i> <ul style="list-style-type: none"><li>• Learn more about graduate studies philosophy, program requirements, curriculum, advising, culminating experience/thesis projects</li><li>• Review of the year's calendar</li></ul>                                                                                                                                                                                                                                                                           |
| <b>11:30am-3:15pm</b> | <b>Program Meetings (includes lunch)</b><br><br><b>MA-Music Therapy</b><br><b>142 Massachusetts Avenue, William Davis Room</b><br><i>Suzanne Hanser, Chair, Music Therapy</i><br><i>Kathleen Howland, Professor, Music Therapy</i><br><i>Additional Music Therapy faculty</i> <ul style="list-style-type: none"><li>• Meetings with faculty and advisors</li></ul><br><b>Equivalency Program-Music Therapy</b><br><b>7 Haviland Street, Room 117</b><br><i>Camille Colatosti, Dean, Institutional Assessment and Graduate Studies</i><br><i>Karen Wacks, Professor, Music Therapy</i> <ul style="list-style-type: none"><li>• Meetings with faculty and advisors</li></ul> |

**MM-Contemporary Performance-Global Jazz**

**1260 Boylston Street, Room 201**

*Danilo Perez, Global Jazz Institute, Artistic Director*

*Marco Pignataro, Global Jazz Institute, Managing Director*

- Meetings with faculty and advisors
- Ensemble auditions

**3:30-4pm**

**Stan Getz Library and Learning Center**

**150 Massachusetts Avenue, meet by the Library reference table**

- Orientation, overview, and tour  
*Heather Reid, Dean of Learning Resources*
- Learning Center Resources  
*Pablo Vargas, Director of Learning Support Services*
- Overview of archives  
*Heather Reid, Dean of Learning Resources*  
*Sofia Becerra-Licha, Archivist*

**4:00-5:00pm**

**Program Specific Library Meetings**

**Stan Getz Library and Learning Center**

**150 Massachusetts Avenue**

**Music Therapy**

- Resources for MA-Music Therapy and EQ-Music Therapy students  
*Zoe Rath, Reference Librarian*

**Contemporary Performance - Global Jazz**

- Resources for MM-Contemporary Performance Students  
*Paul Engle, Director of Library Services*

**5:00pm**

**Individual advising sessions**

**OPTIONAL**

**7:30pm**

**Movie Night at the Prudential Center**

**South Garden, Prudential Center**

**Welcome to Berklee College of Music, Graduate Studies**  
**Boston Campus**  
**Wednesday, September 2**  
Fall 2015 Orientation Schedule

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**8:00am-3:30pm Program Meetings**

**Music Therapy**

**8:00am**

**Travel to Spaulding Rehabilitation Network**

**Meet in front of 7 Haviland, travel by van to 300 1st Ave., Charlestown**

*Suzanne Hanser, Chair, Music Therapy*

*Kathleen Howland, Professor, Music Therapy*

- Introduction to MTH-515 Advances in Neuroscience

**1:30-2:30pm**

**Lunch/advising--MA-Music Therapy**

**142 Massachusetts Avenue, William Davis Room**

*Suzanne Hanser, Chair, Music Therapy*

*Kathleen Howland, Professor, Music Therapy*

*Additional Music Therapy faculty*

**1:30-2:30pm**

**Lunch--EQ-Music Therapy**

**160 Massachusetts Avenue, Cafeteria**

*Return to William Davis Room, 142 Massachusetts Avenue, by 2:30pm*

**2:30-3:30pm**

**Campus Tour for All Music Therapy Students (MA and EQ)**

**Meet at 142 Massachusetts Avenue, William Davis Room**

*Cynthia Bethune, Director of Special Events and Stewardship*

**Contemporary Performance - Global Jazz -- 1260 Boylston Street, room 201**

**9:45am**

**Welcome back/questions**

*Marco Pignataro, Global Jazz Institute, Managing Director*

**10am-12pm**

**Music for Social Change**

*Danilo Perez, Artistic Director, Berklee Global Jazz Institute*

*Patricia Zarate, Executive Director, Panama Jazz Festival*

**12:00-1:30pm**

**Campus Tour for Contemporary Performance - Global Jazz students**

*Steven Riggs, Director, Facility Planning*

**1:30-2:30pm**

**Lunch session (Required for International Students)**

**160 Massachusetts Avenue, Eisenson Room**

*Andrea Tikofsky, Director of International Student Services*

**1:30-2:30pm**

**Lunch for domestic students**

**160 Massachusetts Avenue, Cafeteria**



**3:30-4pm**

**Technology**

**160 Massachusetts Avenue, Eisenson Room**

- Overview of the technology services and resources available to students, as well as the computer requirements for students.
- Overview of ol.berklee.edu and how to use it for courses.

*Bill D'Agostino, Senior Director of Performance Technology*

*Bruce Bennett, Director - Student Technology Services*

*Jimmy Thrasher, Student Technology Consultant*

**4:00-5:00pm Program Specific Technology Meetings**

**Music Therapy**

**160 Massachusetts Avenue, Eisenson Room**

- More about ol.berklee.edu and webex for virtual courses, tips for online learning,  
*Susan Lindsay, Director for Instructional Design*

**Contemporary Performance - Global Jazz**

**160 Massachusetts Avenue, Shames Studio**

- Studio/lab orientation  
*Jerry Smith, Senior Director, Professional Writing and Music Technology*  
*Scott Mabuchi, Director, Studio Operations*  
*Joe James, Scheduling Manager, Professional Writing and Music Technology*

**5:00pm**

**Individual advising sessions**

**OPTIONAL**

**7:00pm**

**Jams and Open Mic**

**921 Boylston, David Friend Recital Hall; 939 Boylston, Red Room; 939 Boylston, The Loft**

**Welcome to Berklee College of Music, Graduate Studies**  
**Boston Campus**  
**Thursday, September 3**  
Fall 2015 Orientation Schedule

---

**8:00am-1:00pm Program Meetings**

**Music Therapy**

**8:00am**

**Travel to Boston Medical Center**

**Meet in front of 7 Haviland, travel by van to One Boston Medical Center Place, Boston**

*Suzanne Hanser, Chair, Music Therapy*

*Kathleen Howland, Professor, Music Therapy*

**Introduction to MTH-510 Essential Research Methods**

**Contemporary Performance - Global Jazz -- 1260 Boylston Street, room 201**

**9:45am**

**Welcome back/questions**

*Danilo Perez, Global Jazz Institute, Artistic Director*

*Marco Pignataro, Global Jazz Institute, Managing Director*

**10:00am-1:00pm**

**Program meeting/advising sessions**

**Meetings with instrumental chairs about private lessons**

*Danilo Perez, Global Jazz Institute, Artistic Director*

*Marco Pignataro, Global Jazz Institute, Managing Director*

**1:00-2:30pm Lunch**

**160 Massachusetts Avenue, Cafeteria**

**2:30pm-3:00pm**

**Student Affairs in Boston**

**160 Massachusetts Avenue, Eisenson Room**

- Get to know the Student Affairs team and the services available  
*Betsy Newman, Vice President for Student Affairs, Dean of Students*  
*Chris Kandus-Fisher, Associate Vice President/Chief Equity Officer*  
*Tamia Jordan, Director, Student Activities*

**3:00-4:15pm Building an Inclusive Education Environment**

**160 Massachusetts Avenue, Eisenson Room**

*Toni Blackwell, Associate Dean, Student Health and Wellness*

*Kevin Johnson, Director for the Office of Diversity and Inclusion*

**4:15pm**

**Check-in**

**160 Massachusetts Avenue, Eisenson Room**

**Individual advising appointments**

**OPTIONAL**

**7:00pm**

**Multicultural Welcome Concert featuring BIGYUKI**

**136 Mass. Ave., Berklee Performance Center**

**Welcome to Berklee College of Music, Graduate Studies  
Boston Campus  
Friday, September 4  
Fall 2015 Orientation Schedule**

---

**8:00am-4:00pm Program Meetings**

**Music Therapy**

**8:00am**

**Travel to Children's Hospital**

**Meet in front of 7 Haviland, travel by van to 300 Longwood Ave., Boston**

*Brian Jantz, Assistant Professor, Music Therapy*

Introduction to MTH-510 Essential Research Methods

Introduction to MTH-515 Advances in Neuroscience

**1:00-2:00pm Lunch on site**

**2:00-4:00pm Dana-Farber Cancer Institute**

**450 Brookline Avenue**

*Brian Jantz, Assistant Professor, Music Therapy*

Introduction to MTH-510 Essential Research Methods

Introduction to MTH-515 Advances in Neuroscience

**4:00pm All advising appointments complete and student schedules finalized**

**Contemporary Performance - Global Jazz -- 1260 Boylston Street, room 201**

**9:45am-12:00pm**

**Open practice time**

**12:00-2:00pm Barbecue at the Fens**

**2:00-4:00pm All advising appointments complete and student schedules finalized**

*Marco Pignataro, Global Jazz Institute, Managing Director*

**4:30-5:00pm Meeting with all graduate assistants and fellows**

**Red Room @ Cafe 939**

**939 Boylston Street**

*Camille Colatosti, Dean, Institutional Assessment and Graduate Studies*

**5:00-7:30pm Orientation Week Concert and Reception**

**Red Room @ Cafe 939**

**939 Boylston Street**

- Student performances with faculty guests
- Final thank you to all and send off

**END OF ORIENTATION**

# Standard 7 Appendix



## Appendix 7.1 Culminating Experience (Thesis) Project Samples

| [MM-MTI] Alexander Arnold |                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title             | The Performance and Creation of Flex Sleeves: A Study and Execution of Wearable Technology                                                                                                                                                                                                                                                                      |
| Project Link              | <a href="https://archives.berklee.edu/alexander-arnold-aarnold/aarnold-ce-submission">https://archives.berklee.edu/alexander-arnold-aarnold/aarnold-ce-submission</a>                                                                                                                                                                                           |
| Project Abstract          | This project utilizes motion-tracking sensors for the vocalist to control vocal effects through gestures. It includes the development and prototyping of a new type of MIDI controller that uses electromyography to sense electrical activity in the muscles. Combining these two technologies resulted in the creation of a live electronic vocal controller. |
| Project Category          | Music Technology (MIDI Gesture Detection)                                                                                                                                                                                                                                                                                                                       |
| Project Type              | A prototype based on MyoBand, EMG, Xbee (Arduino Based), and Max/MSP Programming; Live Performance                                                                                                                                                                                                                                                              |

| [MA-GEMB] Megan Himel |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title         | Crowdfunding and the Music-Making Paradigm: A Case on Pledge Music                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Project Link          | <a href="https://archives.berklee.edu/megan-himel-mhimel/mhimel-ce-submission">https://archives.berklee.edu/megan-himel-mhimel/mhimel-ce-submission</a>                                                                                                                                                                                                                                                                                                                                        |
| Project Abstract      | This is a case study on Pledge Music, designed for an undergraduate or master's class in music business. It explores business models, especially in the realm of blue ocean strategies using value proposition and revenue streams. It is ideal for considering ethical and transparent business practices. It introduces students to business development tools such as SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis, while helping them understand institutional logic. |
| Project Category      | Music Business (Industry Case Study)                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Project Type          | Paper; Presentation                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

| [MM-MTI] Misty Jones |                                                                                                                                                                                                                       |
|----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title        | Technology in Live Performance: Redefining the Role of the MIDI Controller                                                                                                                                            |
| Project Link         | <a href="https://archives.berklee.edu/misty-jones-mjones7/mjones7-ce-submission">https://archives.berklee.edu/misty-jones-mjones7/mjones7-ce-submission</a>                                                           |
| Project Abstract     | This project involves researching the history of MIDI controllers, as well as building an instrument from four controller devices. The new instrument demonstrates how to use technology in a new and innovative way. |
| Project Category     | Music Technology (MIDI Controller)                                                                                                                                                                                    |
| Project Type         | Paper; Live Performance                                                                                                                                                                                               |

| [MM-SFTV] David Faleris |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title           | Establishing a Modern Day Sports Hero: A Film Soundtrack & Score Analysis of Rudy (1993)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Project Link            | <a href="https://archives.berklee.edu/david-faleris-dfaleris1/dfaleris1-ce-submission">https://archives.berklee.edu/david-faleris-dfaleris1/dfaleris1-ce-submission</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Project Abstract        | This analysis of Jerry Goldsmith's score to David Anspaugh's film, <i>Rudy</i> (1993), provides additional insight into the essential elements of establishing a modern day sports hero. The construction and implementation of Goldsmith's thematic material evokes an immediate emotional reaction from the audience, drawing on tried and tested aural building blocks to prompt and guide us alongside the motion picture. After learning more of the potentially powerful impact of a sports drama and its music, I hope to elicit a similar emotional response through an original two-minute orchestral composition, "Til the Echoes Ring Again." This work, written and recorded in 2014, will be used by Boston College Athletics, in promotion for and during the university's athletic events. |
| Project Category        | Musical Analysis (Film Soundtrack)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Project Type            | Original Composition; Score and Audio; Soundtrack (requires Adobe Reader 9 or higher)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

| [MM-CP] Aditya Srinivasan (MT) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|--------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title                  | Several Miles to Ramanujam                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Project Link                   | <a href="https://archives.berklee.edu/aditya-srinivasan-maruthuvakudi-thiagarajan-athiagarajan/athiagarajan-ce-submission">https://archives.berklee.edu/aditya-srinivasan-maruthuvakudi-thiagarajan-athiagarajan/athiagarajan-ce-submission</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Project Abstract               | The primary objective of the study is to develop a syllabus and material for Indian rhythmic ideas to be taught as a structured course to students at music universities. This study incorporates notation of not just the mathematical and structural ideas, but also the poetry of Indian rhythm, which has never been done to a high level of detail. This project lays the foundation for future research into how Indian rhythmic ideas can be transcribed into standardized notation without compromising their integrity, which has far reaching implications into not just musical dissemination but also in technological music identification and many other areas. To this day, Indian classical music remains a largely unwritten form of music, where true learning can take place only by traveling to India and dedicating many years to rigorous practice of the art. There are, however, many musicians from other musical traditions who seek to understand various aspects of Indian classical music to incorporate into their own music, who are unable to undergo such dedicated learning of the art. This project aims to bridge that gap. |
| Project Category               | Music Education (New Course Development)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Project Type                   | Recordings; Syllabus; Reflective Paper; and Proposal for Future Work                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

| [MM-CP] Ricardo Curto |                                                                                                                                                                                                                                                                                                                                                                                                           |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Title         | ElectroJazz                                                                                                                                                                                                                                                                                                                                                                                               |
| Project Link          | <a href="https://archives.berklee.edu/ricardo-curto-garc%C3%ADa-rcurtogarcia/rcurtogarcia-ce-submission">https://archives.berklee.edu/ricardo-curto-garc%C3%ADa-rcurtogarcia/rcurtogarcia-ce-submission</a>                                                                                                                                                                                               |
| Project Abstract      | This project introduces the genre “ElectroJazz” by analyzing its components from the author’s original ElectroJazz EP (Extended Play) recording. The recording demonstrates a mix of musical and production elements from jazz and electronic music traditions. It also suggests how to compose and perform such music effectively in order to minimize some of the possible mistakes musicians may make. |
| Project Category      | Musical Analysis (Niche Genre)                                                                                                                                                                                                                                                                                                                                                                            |
| Project Type          | Composition; EP Recording; Presentation; and Paper                                                                                                                                                                                                                                                                                                                                                        |

# Standard 8 Appendix





## Appendix 8.1

<https://www.berklee.edu/facilities>

This page, which is also linked to department pages, provides detailed information about Berklee's academic and performance spaces. The page is managed and kept up-to-date by the Real Estate and Planning Department. These are the menu links from this page:

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### FACILITIES

160 Massachusetts Avenue

Berklee Performance Center

 *Bicycle Pavilion*

Red Room at Cafe 939

Classrooms

Electric Piano Rooms

Electronic Production and Design  
Labs

Ensemble Rooms

Facilities Announcements

Film Scoring Labs

Library/Media Center

Learning Center

 *Lockers*

Professional Performance Lab

Professional Writing Lab

Practice Rooms

Recital Halls

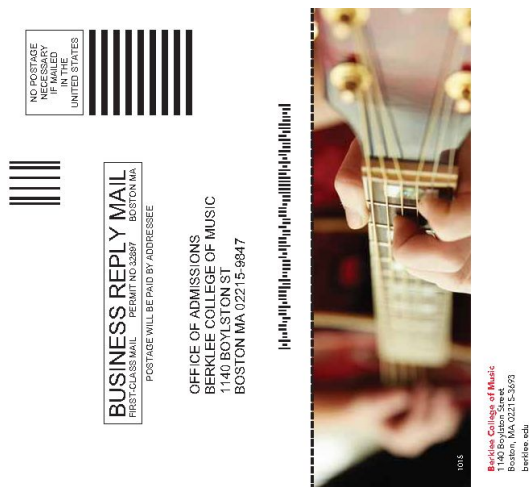
Recording Studios

 *Secure Storage Facilities*

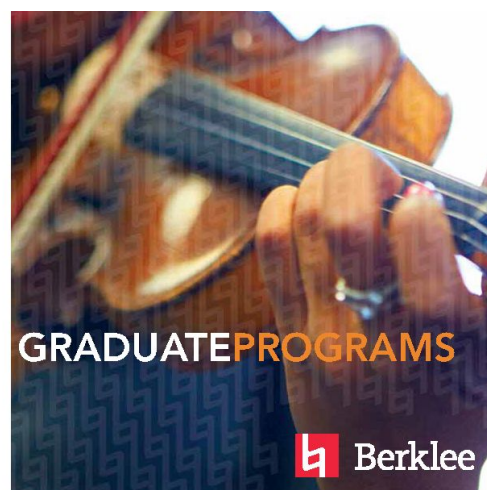
# Standard 10 Appendix



## Appendix 10.1 Grad Search Piece



Take a free Berklee Online class through a massive open online course (MOOC) at [www.berklee.edu/online/berkleeonline](https://www.berklee.edu/online/berkleeonline)



**BE Ambitious**

Continuously expand your potential by taking the next step in your education. Berklee drives students to reach beyond their comfort zone to achieve new levels of knowledge and skill. **At Berklee, we hone your ambition and give you the tools you need to excel as a leader in the global music community.**

**BE Berklee**

|                                                                                                                                                                                          |                                                                                                                                                                                         |                                                                                                                                                                                             |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Vocalist and Pianist</b><br/>Winner of Slovenia's Got Talent (2014)</p> <p><b>Jana Sustersic</b><br/>'14, M.M. '15<br/>Contemporary Performance<br/>(Production Concentration)</p> | <p><b>Composer, Producer, and Engineer</b><br/>Performed with George Duke, Regina Carter</p> <p><b>Gerami Groover</b><br/>'12, M.A. '14<br/>Global Entertainment and Music Business</p> | <p><b>Trombonist, Composer, and Bandleader</b><br/>Toured with Alejandro Sanz in 2015</p> <p><b>Freddy Gonzalez</b><br/>'09, M.M. '15<br/>Scoring for Film, Television, and Video Games</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**IN THE HEART OF BOSTON**

The innovation, determination, and creativity that defines Boston is evident at Berklee and in the local music scene. As a **hub of inspiration**, the Boston campus provides opportunities to work in cutting-edge music facilities on an urban campus that promotes student interaction and collaboration. As the world's pre-eminent college of contemporary music, Berklee is a vital player in Boston's role as the global nexus of higher education.

**BOSTON**

**VALENCIA**

**A GLOBAL PRESENCE**

Our campus in Valencia, Spain, blends the **eclectic spirit of Berklee's heritage with the culture and beauty of coastal Spain**. Students and faculty from across all programs frequently collaborate in a close-knit community of international musicians and industry professionals, creating a dynamic and multifaceted experience. This Mediterranean city also offers abundant performance opportunities; students played more than 100 off-campus concerts in 2014–2015.



# MASTER OF MUSIC

## CONTEMPORARY PERFORMANCE (Global Jazz Concentration)

**Location:** Boston Campus  
**Duration:** One Year

This highly selective program provides advanced studies to instrumentalists and vocalists who demonstrate high-level musical proficiency and a desire to develop their artistry through creative performance projects. Immersed in the diverse musical community of Berklee's Boston campus, you'll work directly with well-known jazz artists to advance the power of music as a tool for the betterment of society.

## CONTEMPORARY PERFORMANCE (Production Concentration)

**Location:** Valencia, Spain Campus  
**Duration:** One Year

In this advanced performance program, instrumentalists and vocalists in all genres become adept at preproduction, recording, and mixing processes through ample firsthand experience in state-of-the-art studios, emerging ready to meet the unique demands facing the artist of tomorrow. You'll focus on professional-level production of performance projects in a variety of media and on concert performance in a variety of styles.

## MUSIC PRODUCTION, TECHNOLOGY, AND INNOVATION

**Location:** Valencia, Spain Campus  
**Duration:** One Year

Explore cutting-edge developments and forward-thinking techniques in music and beyond in our stunning Valencia technology facilities. You'll be challenged to disrupt the status quo while inventing the future of music and strengthening sophisticated skills on the most current digital tools. Through an accelerated study of hybrid recording, music video production, sound design, musical app development, electronic production, and live performance, you'll develop in-demand skills as an artist, technologist, producer, DJ, electronic composer, educator, and software and/or hardware designer.

## SCORING FOR FILM, TELEVISION, AND VIDEO GAMES

**Location:** Valencia, Spain Campus  
**Duration:** One Year

This master of music degree advances the art and craft of composing, orchestrating, editing, and producing music for the screen using the latest technology. You'll lead recording sessions in incredible facilities with professional session musicians and receive in-depth instruction in narrative analysis, orchestration, and the use of dramatic effects to support the story. Visual media is everywhere, from full-length feature films and television to web series and immersive video games. You'll be prepared to bring any visual to life with your music.

# MASTER OF ARTS

## GLOBAL ENTERTAINMENT AND MUSIC BUSINESS

**Location:** Valencia, Spain Campus  
**Duration:** One Year

This program is ideal if you have a passion for both music and business and want to gain a competitive edge. The business of music is changing and expanding faster than ever. From crowdsourcing to music streaming, doing business in the music industry is under constant reinvention. You'll gain the skills to meet the artistic management and entrepreneurial challenges of the ever-changing entertainment industry.

## MUSIC THERAPY

**Location:** Low-Residency/Boston Campus  
**Duration:** Two Years

This program provides advanced instruction for practicing music therapists. With specialties in both conventional and integrative medicine and research, you'll focus on contemporary music in clinical settings, improvisation, applied music technology, and global perspectives. You'll deepen your knowledge of practicing music therapy within different cultural contexts and with diverse populations, and become a leader of the music therapy profession.

## ONLINE GRADUATE PROGRAM

### Master of Business Administration in Music Business\*

Offered by Berklee Online in partnership with Southern New Hampshire University

**Location:** Online

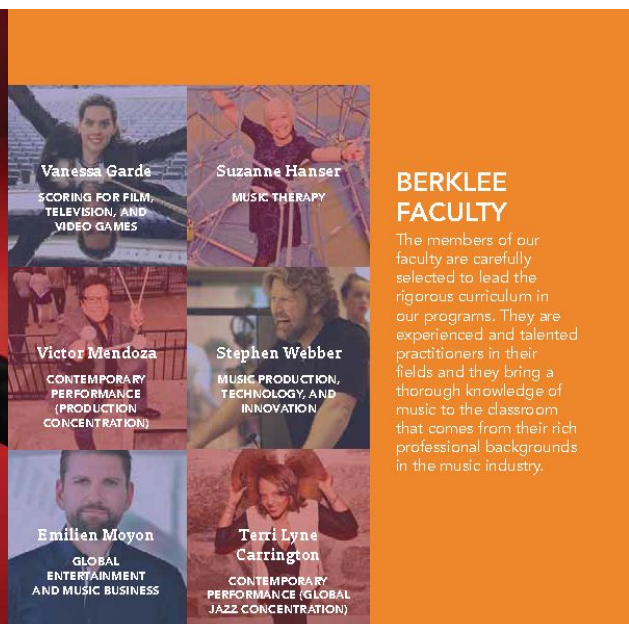
**Duration:** At Your Own Pace; as Few as 15 Months

This online MBA in music business is the first and only one of its kind in the U.S. Students take nine core business courses online with Southern New Hampshire University, and complete four music industry courses with Berklee Online, Berklee's award-winning online school. Designed to provide students with the expertise to advance their career in the music industry, this program is also one of the most affordable MBAs in the nation and can be completed in just over a year.

\*Degree granted by SNHU.



**Danilo Pérez**  
CONTEMPORARY  
PERFORMANCE (GLOBAL  
JAZZ CONCENTRATION)



## BERKLEE FACULTY

The members of our faculty are carefully selected to lead the rigorous curriculum in our programs. They are experienced and talented practitioners in their fields and they bring a thorough knowledge of music to the classroom that comes from their rich professional backgrounds in the music industry.

**Vanessa Garde**  
SCORING FOR FILM,  
TELEVISION, AND  
VIDEO GAMES

**Suzanne Hanser**  
MUSIC THERAPY

**Victor Mendoza**  
CONTEMPORARY  
PERFORMANCE  
(PRODUCTION  
CONCENTRATION)

**Stephen Webber**  
MUSIC PRODUCTION,  
TECHNOLOGY, AND  
INNOVATION

**Emilien Moyon**  
GLOBAL  
ENTERTAINMENT  
AND MUSIC BUSINESS

**Terri Lyne  
Carrington**  
CONTEMPORARY  
PERFORMANCE (GLOBAL  
JAZZ CONCENTRATION)

## APPLYING TO BERKLEE

The future opportunity at Berklee is just a call or click away. Discover how Berklee can inspire you to explore the extraordinary possibilities of contemporary music.

Contact admissions and learn more about our programs:  
[berklee.edu/graduate](http://berklee.edu/graduate)

### Graduate Admissions, Boston Programs

800 BERKLEE (237-5533)  
or 617-747-2222  
[graduateadmissions@berklee.edu](mailto:graduateadmissions@berklee.edu)  
[berklee.edu/admissions/graduate](http://berklee.edu/admissions/graduate)

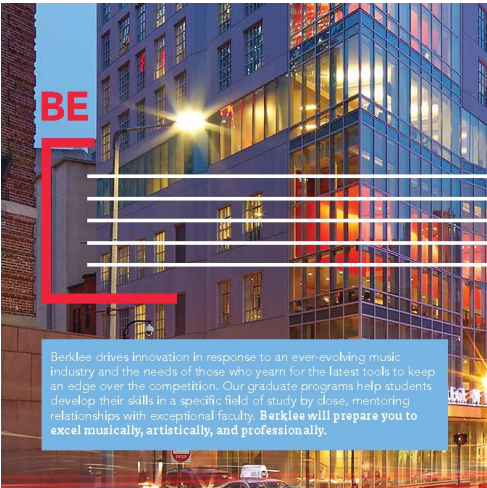
### Graduate Admissions, Valencia Programs

+34 96 333 2802  
[admissionsvalencia@berklee.edu](mailto:admissionsvalencia@berklee.edu)  
[valencia.berklee.edu](http://valencia.berklee.edu)

### Berklee Online

866-BERKLEE (237-5533)  
or +1 617-747-2146  
[advisors@online.berklee.edu](mailto:advisors@online.berklee.edu)  
[online.berklee.edu](http://online.berklee.edu)

Ready to apply? Get started at  
[apply.berklee.edu](http://apply.berklee.edu).



**BE**

Berklee drives innovation in response to an ever-evolving music industry and the needs of those who yearn for the latest tools to keep an edge over the competition. Our graduate programs help students develop their skills in a specific field of study by close, mentoring relationships with exceptional faculty. **Berklee will prepare you to excel musically, artistically, and professionally.**

### START YOUR MUSIC CAREER

Berklee offers a host of ways for you to access a Berklee education at various stages of your musical journey.

**BOSTON CAMPUS**

Undergraduate  
Graduate  
Summer  
City Music

**VALENCIA CAMPUS**

Graduate  
Summer  
Study Abroad

**BERKLEE ONLINE**

Undergraduate  
Certificate  
Courses  
MBA with SHU  
Berklee Press



**BERKLEE INTERNATIONAL NETWORK**

19 members in 18 countries serving 16,000 students

**CITY MUSIC NETWORK®**

Serving 28,000 students in 41 cities  
PULSE®  
Amp Up NYC®

**MOOCS**

Serving more than 1.5 million students since 2014

**ON THE ROAD®**

Short programs worldwide, including in Argentina, China, Colombia, Italy, Mexico, and Puerto Rico

**SUMMER PROGRAMS**

Short programs at the Boston and Valencia campuses designed for middle and high school students

For more information about Berklee's graduate programs, and other programs we offer, please visit [berklee.edu/graduate](http://berklee.edu/graduate) or fill out the attached card.

Please print clearly.

|                                        |       |                |          |
|----------------------------------------|-------|----------------|----------|
| Name                                   | First | Middle initial | Last     |
| Address                                |       |                |          |
| City                                   |       | State          | Zip code |
| Country                                |       |                |          |
| Telephone (include area code)          |       |                |          |
| Email                                  |       |                |          |
| Date of Birth                          | Month | Day            | Year     |
| Gender                                 |       |                |          |
| Ethnicity (optional)                   |       |                |          |
| High School Name                       |       |                |          |
| City                                   |       | State          |          |
| Year of High School Graduation         |       |                |          |
| Principal Instrument (including voice) |       |                |          |







# MASTER OF ARTS IN MUSIC THERAPY



Berklee

## BE *Berklee*

Berklee has driven innovation in response to an ever-evolving industry and the needs of musicians who want the tools to stay ahead of the competition and forge successful careers. We're dedicated to helping students develop their skills in a specific field of study through close mentoring relationships with exceptional faculty. Berklee will prepare you to excel musically, artistically, and professionally.

### **The Master of Arts in Music Therapy at Berklee**

As a music therapist, you already understand music's power to help people heal and transform their lives. Berklee's master of arts in music therapy program will broaden your skill set as you learn the latest techniques and technology in contemporary music therapy. Berklee prepares the next music therapy leaders for innovative work in clinical, research, educational, or community-based programs.

### **We offer specialties in:**

- > Integrative/conventional medicine
- > Research

### **Berklee's master of arts in music therapy curriculum includes:**

- > Global music therapy
- > Contemporary music
- > Clinical musical improvisation
- > Neuroscience
- > Music therapy in conventional and integrative medicine
- > Research methods and applications

In this program, course work is completed primarily online over two years (five semesters). Students will attend one on-campus symposium in each fall and spring semester on our Boston campus.

For more information, email [graduateadmissions@berklee.edu](mailto:graduateadmissions@berklee.edu) or visit [berklee.edu/graduate](http://berklee.edu/graduate).



Berklee





**MASTER OF MUSIC IN  
CONTEMPORARY PERFORMANCE**

**GLOBAL JAZZ CONCENTRATION**

**Berklee**

**Berklee GLOBAL JAZZ INSTITUTE**

# BE *Global*

The Berklee Global Jazz Institute graduate program in contemporary performance mentors students to find their voice and master tools that will lead to sustainable careers in music. Musicians develop their artistry and realize their vision through participation in a wide array of performance projects.

## **Master of Music in Contemporary Performance (Global Jazz Concentration)**

**Location:** Boston Campus

**Duration:** One Year

Advanced instrumentalists and vocalists selected for the program will be integrated as part of the Berklee Global Jazz Institute. Students will have the opportunity to be mentored by some of the world's foremost jazz musicians, including:

- Danilo Pérez, *artistic director*
- Terri Lyne Carrington
- Joe Lovano
- George Garzone
- John Patitucci

Students will also travel and perform together, creating music, serving local communities, and developing a sense of global citizenship. They will learn the skills needed to become role models for a new generation of musicians and to inspire leadership in others.

This graduate performance program provides an interdisciplinary experience, where students will study aspects of music business and production.

***"This program is changing the way I see music. It's giving me the opportunity to dig into my own identity."***

—student violinist **Layth Al-Rubaye**

Beginning with the fall 2016 class, students accepted into this program will be awarded full-tuition grants valued at \$46,000.

For more information, email [graduateadmissions@berklee.edu](mailto:graduateadmissions@berklee.edu) or visit [berklee.edu/graduate](http://berklee.edu/graduate).



**Berklee**

# Standard 11 Appendix



## Appendix 11.1 Equity and Title IX Resources on [berklee.edu](https://www.berklee.edu)

The following letter and menu links are found at <https://www.berklee.edu/equity>.

Dear Berklee Community,

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. The college's [Equity Policy and Process](#) and the [Student Code of Community Standards](#) prohibit discrimination and harassment.

Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as "protected characteristics").

This prohibition includes all forms of sex discrimination, including sexual harassment, sexual assault, and relationship violence, which are also prohibited by Title IX of the Education Amendments of 1972:

*"No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance."*

Berklee is committed not only to compliance with this and other federal mandates, but also to promoting a culture that is in line with the values our civil rights laws envision. The Equity Policy and Process was designed to further Berklee's goal of inclusion, respect, and equality for all community members, and affirms Berklee's commitment to promote fairness and equity in all aspects of the institution.

It is important that all members of our community know where to turn if they have a concern, need assistance or support, or would like to file a complaint. I hope this information is a helpful compilation that assists students, faculty, staff, and other members of the Berklee College of Music community.

Best,

Christopher M. Kandus-Fisher

Associate Vice President of Student Affairs and Chief Equity Officer

## EQUITY AND TITLE IX

[Get Help Now](#)

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[Equity Policy and Process](#)

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[Definitions](#)

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[Reporting Options](#)

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[Equity Leadership Team](#)

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[Equity Leadership Team  
Valencia](#)

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[Responsible Employee](#)

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[Resources](#)