



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 (See http://cihe.neasc.org/downloads/POLICIES/Pp72_Substantive_Change.pdf)	1) Introduction of a higher degree—masters level study: Masters of Music and Masters of Arts 2) Establishment of a new campus in Valencia, Spain, primarily for graduate study
Effective date of implementation	1) Fall 2012 and Fall 2013 2) Fall 2012
Date of institutional governing board approval	1) March 2009 2) March 2009
Is state approval required?	1) X No for Masters in Valencia, Spain 2) X No for establishment of new campus in Valencia
Contact Person:	Name: Camille Colatosti Title: Dean, Institutional Assessment and Graduate Studies Phone: 617/747-2421 Fax: 617/747-8044 e-mail: ccolatosti@berklee.edu
Please summarize the proposed change	(1) A graduate program, offering master's degrees, at a new campus in Valencia, Spain (2) A new campus in Valencia, Spain, which will offer primarily graduate programs (and some special short-term workshops and courses but no undergraduate degrees)
Signature of CEO:	
Date:	09/20/2011

NEASC Report 1: Berklee Valencia Masters Degree Programs

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Berklee college *of* music

September 26, 2011

Report on the Establishment of Two Related Substantive Changes
for implementation fall 2012 and fall 2013:

- (1) Opening a new campus in Valencia, Spain, which will offer graduate programs and special short-term workshops and courses but no undergraduate degrees
- (2) Implementing a graduate program, offering masters degrees at Berklee's new campus in Valencia, Spain

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Berklee URLs:

Berklee College of Music: <http://www.berklee.edu>
The Valencia Campus: <http://www.berklee.edu/valencia/>
Berkleemusic.com, Berklee's online extension school: <http://www.berkleemusic.com>

PROPOSAL SUMMARY

Berklee College of Music proposes two substantive changes for fall 2012, winter 2013, and fall 2013:

- (1) to open a new campus in Valencia, Spain, which will offer graduate programs and special short-term workshops and courses but no undergraduate degrees
- (2) to begin a graduate program, offering masters degrees, at the new campus in Valencia, Spain

This report describes the graduate program, the degrees that will be offered, the intended student body, and where and how the programs will be delivered.

This report also describes the new campus that will be opening in Valencia, Spain.

PLEASE NOTE: A subsequent report will be sent to NEASC following approval from the Massachusetts Board of Higher Education. This forthcoming report will seek NEASC approval for Berklee to offer Masters of Arts and Masters of Music programs at the college's Boston campus as well as approval to offer online students, studying through Berklee's continuing education division—Berkleemusic.com—the opportunity to complete a Baccalaureate in Professional Studies degree.

While this may appear to be a great deal of change to undertake at once, all initiatives have been well-planned and have been in development for at least two years, with some in planning stages since 2006.

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 of music and the music business. With more than a dozen performance and non-performance majors, a diverse and talented student body representing more than 80 countries, and a music industry “who’s who” of alumni, Berklee is the world’s premier learning lab for the music of today—and tomorrow. *Newsweek* recently ranked Berklee College of Music as third among all U.S. colleges that “offer an exceptional artistic atmosphere.”

Berklee’s student body of 4,300 students makes the college one of the largest among music and arts institutions. The student body is also among the most diverse in the United States, with 26 percent of the student body being international, 11 percent of the student body being African American and 10 percent being Hispanic. Enrollment is selective, with Berklee accepting approximately 26 percent of the students who apply. All students are musicians and all have a specific major in a musical subject. 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, 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 phenomenal educational offerings in contemporary music *and* in liberal arts and sciences. Berklee students receive a complete education.

Berklee’s graduates are prepared for success. College alumni have earned 205 Grammy Awards, 54 Latin Grammy Awards, 18 Emmy Awards, as well as 8 Oscar Awards. Some of the best known alumni are Paula Cole, Melissa Etheridge, Quincy Jones, Diana Krall, Branford Marsalis, John Mayer, Danilo Perez, Esperanza Spalding, Alf Clausen, and Howard Shore. Alumni also go 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 and Jazz Revelations. They also run FUSION, a literary magazine (in hard copy and online), and they run the Berklee International Radio Network, a commercial-free internet radio station that fills the airwaves with non-stop music, interviews, and commentary, covering just about every musical genre imaginable, from hip-hop to show tunes to salsa. Students also run the *Music Business Journal*, *The Groove*—a student newspaper—and Café 939, a coffee house and performance space.

Berklee’s vision for 2015 is to become the world’s leading institute of contemporary music. And Berklee has been working hard to achieve that vision. Attracting diverse and talented students passionate about careers in music, the college offers a relevant and distinctive curriculum in music and liberal arts. It engages 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 ONE: MISSION AND PURPOSES

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. New initiatives—to open a new campus in Valencia, Spain, which will offer only graduate and special programs, but no undergraduate degrees; and to begin a graduate program, offering masters degrees in Valencia, Spain—support that mission and expand the college's reach beyond undergraduate education and beyond the borders of Boston's Back Bay.

As stated in Berklee's mission and purpose statements:

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 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.

One of the guiding principles in the Vision statement for Berklee College of Music in 2015—to be the world's leading institute of contemporary music—is that the innovative ideas on which the college was founded must be applied to the new circumstances of the 21st century. This includes providing opportunities for the graduate study needed for success in today's marketplace; and an international campus that recognizes the global society in which we now live.

The strategic initiatives for Berklee from 2009–2012 include a category entitled "Inspiring the creation of new musical ideas." Key to this category is the initiative to "develop masters-level programs," and to "expand the vitality of the Berklee community by growing online, summer, and international programs, and paving the way for Berklee Valencia."

Planning for these changes has been thorough and ongoing for several years:

- **Graduate study:** a college wide Curriculum Review Initiative, begun in 2006 and completed in 2010, identified the need to offer graduate study as an important way to extend and support the college mission and to meet a need of graduating students and other potential students.
- **An International Campus:** Since 2005, Berklee's vision for 2015 has had an international focus: to be "the world's leading institute of contemporary music...provid[ing] state-of-the-art facilities for learning and living, and produc[ing] tomorrow's leaders of the global music community."

Graduate Program

Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for performers, who are involved in lifelong development of their musical skills. This is also true for those involved in writing and producing music, for those leading the business of music, for music educators, and for 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 success.

Already, many Berklee graduates gain a graduate education at other institutions, yet few other institutions offer the education that is most needed—an education in contemporary music that prepares students to lead today's music industry.

Berklee's graduate program—at its new international campus in Valencia, Spain—will advance contemporary music education by applying leading-edge music technology and international music business models, and promoting the diverse music traditions of a 21st century global society.

An International Campus in Valencia, Spain

Throughout Berklee's history, one of its primary goals has been to foster international understanding through the medium of contemporary music. Young musicians come to Berklee from every corner of the earth, and Berklee, even at its one existing campus in Boston, is a uniquely international college as a result. Berklee has one of the highest percentages of international undergraduates of any college in the United States—26 percent—with students representing more than 75 countries. With the establishment of its first international campus in Valencia, Spain, Berklee will more fully realize its mission by expanding the scope of its offerings to an international stage.

Valencia, Spain, is uniquely positioned geographically, as a place accessible throughout Europe, the Middle East, and Africa. Valencia is, in many ways, the quintessential Mediterranean city. Founded in 138 BCE, Valencia has been built upon multiculturalism, the lively exchange of ideas and values, and an enterprising attitude. That legacy has helped to make modern-day Valencia one of the most vibrant and exciting cities in Europe. It has especially strong roots in education, and is one of the three most requested European cities in the Erasmus Student Network, an interdisciplinary student association in Europe, representing 374 higher education institutions from 35 countries, and offering services to more than 150,000 students.

Valencia is the capital of the Valencia province, one of three provinces that comprise the autonomous region Comunitat Valenciana on the east coast of Spain. It is the fourth largest city in Spain, accessible from 24 airports in Europe, by a high-speed train and from a direct flight from Boston.

Valencia is also the European region with the highest number of musicians per capita. Thousands of Valencians of all ages are involved in music activities, playing in more than 500 symphonic bands throughout the region and working professionally in countless music styles including classical, flamenco, jazz, pop and rock. Yet, the region does not have an institution of higher education that offers graduate study in contemporary music.

Artistic culture enjoys special prominence in Valencia. The work of its artists, including musicians Joaquín Rodrigo, Carles Santos, Perico Sambeat and Miquel Gil; choreographer Nacho Duato; architect Santiago Calatrava; and visual artists Joaquín Sorolla and Manolo Valdés, has long transcended Valencia's borders. That art is publicly celebrated at events such as Festival Internacional de Benicassim music festival, Danza Valencia dance festival, ENSEMS contemporary music gathering, and in world class shows at Palau de la Música, Palau de les Arts, Centro Coreográfico de la Comunitat Valenciana, and Instituto Valenciano de Arte Moderno.

Berklee has leased 3,000 square meters, or 32,291 square feet, from the Palau de les Arts in Valencia, Spain. Berklee's President Roger Brown, as well as President of Valencia Province Camps and the mayor of the city of Rita Barbera in Valencia signed an agreement to rent the Annex South building of the Palau de les Arts complex, located in the City of Arts and Sciences of Valencia. Additionally, Berklee will use the Palau auditoriums for staging musical events. This is an ideal situation for Berklee as it creates an independent operation within the City of Arts and Sciences complex, while sharing resources with the Palau de les Arts. The campus will contribute to positioning the Palau de les Arts and the City of Valencia as a leading place for music and education, with a unique blend of classical and contemporary music.

As Berklee President Brown has stated, "We couldn't dream of a better place for launching our first international campus...We feel that the musical and social traditions of Valencia make it the ideal location for this campus. We wish to acknowledge the steadfast and enduring commitment of the Generalitat Valenciana and the City of Valencia to this project." The United States ambassador to Spain has said, "The embassy is proud to support this exciting project." Berklee College of Music has also entered into a collaboration with the Polytechnic University of Valencia, allowing for shared experiences in teaching, learning and research. With these agreements, Berklee has authority and approval to offer degree programs in Spain, as well as to assist students in attaining visas, as necessary, to study in Valencia. Berklee's Office of International Programs has been, for many years, supporting study abroad programs for undergraduate students, especially through Berklee semesters abroad programs in Athens and Freiburg, and has assisted students in obtaining visas. The Office of International Programs will work closely with the Division of Graduate Studies to ensure that graduate students who wish to study in Valencia have completed all the processes, attained visas, and received all the necessary documentation to do so.

See **Appendix 1** for Mission and Vision documents.

See **Appendix 2** for Strategic Plan documents.

See **Appendix 13** for documents showing agreements with Valencia and approvals to operate in Spain.

STANDARD TWO: 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 approved a ten-year vision for Berklee to "be the world's leading institute of contemporary music." To accomplish this, the college developed a series of multi-year plans, and is now implementing the plan for 2009-2012 that was 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 2009-12:

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*

Key to the strategic initiative to inspire "the creation of new musical ideas" is developing masters programs, and building an international campus in Valencia, Spain.

Both initiatives are related and institutional planning for both initiatives has been comprehensive. Planning has focused on the needs of Berklee's students and has been 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 are confident in Berklee's ability to exercise fiduciary responsibility and manage and implement the changes. Details in Standard Nine: Financial Resources indicate clearly that the college has the ability to manage the addition of graduate programming and the Valencia campus. Standard Nine affirms that both initiatives have been well-planned and will benefit the college overall as well as financially.

The planning has been thorough and has been ongoing since 2006. In 2006, the Monitor Group in Madrid, consultants for the Valencia campus, were engaged to assess the potential demand for Berklee studies in Valencia as well the impact on the Boston campus and on Berkleemusic.com of opening an international site. They assessed the financial viability of the project, explored the appropriate programs of study for the site, and evaluated the educational

and political culture in Valencia, Spain, and throughout Europe. They presented their positive findings to the Board in 2006, with discussion of the Valencia campus continuing at Board meetings and retreats in March 2007. At that time, the Board authorized the President to work with a Board subcommittee to explore the possibility further and report back to the full Board.

In May 2007, the Board of Trustees, after a thorough review of the risks and opportunities, affirmed the economic model and the opportunities for distinctive facilities and programming in Valencia. Special attention was given to the probability of the Valencia campus developing as a major center for artists and musicians in Europe. Discussion continued at the Board retreat in June 2007.

After additional and extension deliberation, in November 2007, the Board was assured and absolutely convinced of the benefits of opening a campus in Valencia and launching a graduate program. The board decided that the Valencia campus should offer graduate education, and exist as an international campus offering educational programming in English, for students from around the world.

In the January 2009 Board of Trustees meeting, the trustees engaged in additional discussion with key academic leaders of the college regarding offering degrees online as well as offering masters degrees in Valencia and Boston. Discussion continued at the March 2009 Board of Trustees meeting, when the Board voted unanimously to support the following motion:

The articles of organization of Berklee College of Music shall be amended to allow the offering of Masters Degree programs and awarding of the Masters Degree.

Academic planning has been led by Provost and Chief Academic Officer Lawrence Simpson, PhD; Vice President and Vice Provost Jay Kennedy, PhD; and Vice President of Curriculum and Program Innovation Jeanine Cowen. As chair of the College Curriculum Committee, Vice President Cowen has worked closely with appropriate deans, chairs, and faculty to design compelling and innovative curricula. Camille Colatosti, PhD, recently appointed as the founding dean of Institutional Assessment and Graduate Studies, and Dean of Continuing Education Deborah Cavalier have also worked closely with Vice President Cowen, as well as appropriate academic deans, chairs and faculty, to ensure the excellence of the new curricula.

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 to the college with a bachelor's degree in hand—approximately 10 percent of Berklee's undergraduate students arrive to the college to pursue a second bachelor's degree, having already completed a baccalaureate in a non-music field or at a conservatory—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.

The survey also showed that a small but solid percentage of Berklee undergraduates would be very interested in a campus in Valencia, Spain. They would likely seed that campus but their

decision to do so will not harm enrollment in the Boston campus, nor enrollment in Berkleemusic.com courses.

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

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 multi-level and multi-modal assessment. The college's strategic plan is assessed continuously with a thorough re-evaluation on a three-year cycle. The new initiatives—adding masters programs, and building an international campus in Valencia, Spain—will be evaluated as part of Berklee's comprehensive assessment process intrinsic to the strategic planning process. Each year, the Strategic Planning Steering Committee reviews the progress on and effectiveness of strategic initiatives. The Steering Committee reports its findings to President Roger Brown and the President's Council. If necessary, revisions and adjustments are made.

Additionally, the Chief Academic Officer, Provost Lawrence Simpson, PhD, who reports directly to the Chief Executive Officer, President Roger Brown, works closely with faculty and academic administrators to ensure the quality of all academic programs. The graduate programs offered in Valencia will be assessed, as are all of Berklee's academic programs, through the Program Review Process, overseen by the College Curriculum Committee, and directly reporting to Provost Simpson.

Every program in the college undergoes 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; graduate 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 Curriculum Committee, which oversees the Program Review and reports to Provost Simpson, consists of:

- Vice President for Curriculum and Program Innovation, Chair
- Dean, Institutional Assessment and Graduate Studies
- Dean, Continuing Education
- Dean, Professional Performance division
- Dean, Professional Writing and Music Technology division
- Dean, Professional Education division
- Dean, Valencia campus
- Chair representatives
- Faculty representatives

Additionally, students are asked to evaluate each and every course they take at Berklee College of Music. This will apply to the new graduate program as well. This evaluation monitors the student's perception of the course content, 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 **Appendix 2** for Strategic Plan documents.

See **Appendices 3 and 4** for additional information on the Program Review and the Curriculum Committee.

See **Appendix 5** for a sample student evaluation form.

STANDARD THREE: ORGANIZATION AND GOVERNANCE

The new graduate programs and the new international campus in Valencia, Spain, will be governed through Berklee's academic and operational structure.

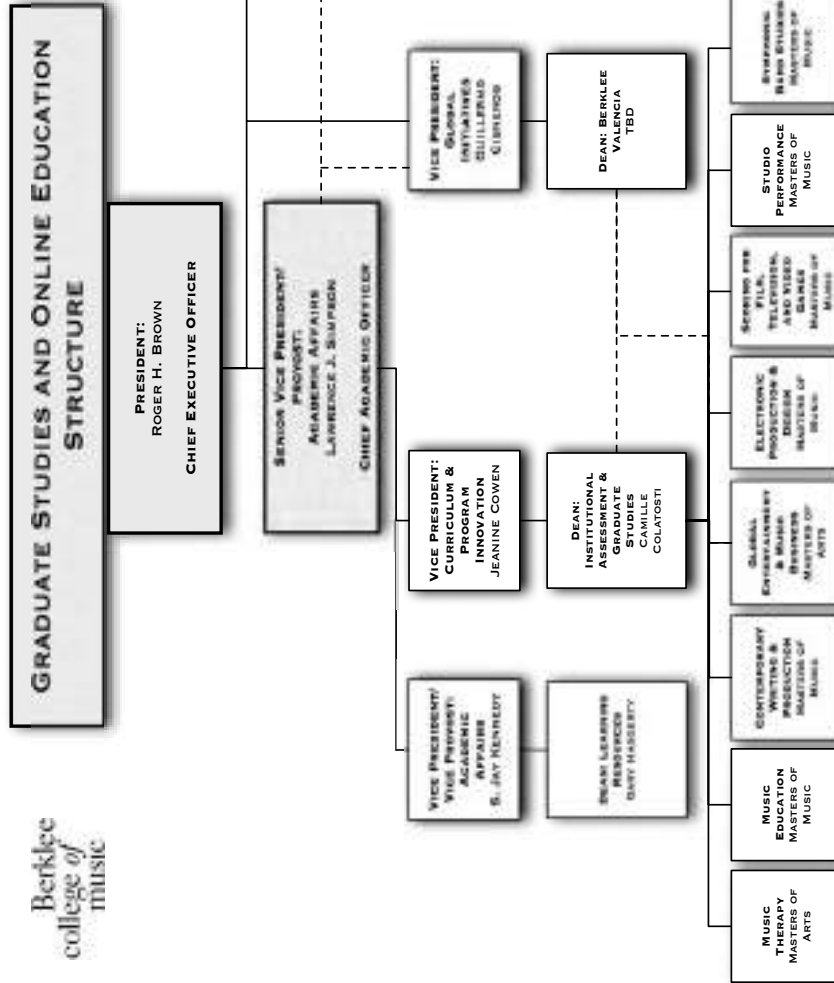
All programs are, ultimately, led by President Roger H. Brown, Chief Executive Officer, and Senior Vice President for Academic Affairs/Provost Lawrence J. Simpson, PhD, Chief Academic Officer. Provost Simpson reports directly to President Brown.

Vice President for Global Initiatives Guillermo Cisneros, who reports directly to President Brown and works collaboratively with Provost Simpson, supervises the Valencia campus. Final interviews are being conducted presently for a founding academic dean of the Berklee Valencia campus. The Valencia campus academic dean will oversee the academic programs run there and report to Vice President Cisneros and will be responsible to Chief Academic Officer and Provost Simpson. The Academic Dean of the Valencia campus will also work collaboratively with Dean of Institutional Assessment and Graduate Studies Colatosti, as well as the academic division deans and appropriate department chairs. The Valencia campus will be staffed by a Director of the International Career Center, who will assist students with internships and career development; a Director of Operations, who will oversee physical and technology resources; and a Director of Enrollment, who will oversee enrollment for all programs.

All graduate programs will be administered by Dean of Institutional Assessment and Graduate Studies Colatosti. Dean Colatosti reports to the Vice President for Curriculum and Program Innovation Cowen, who reports to Provost Simpson.

Direct supervision of each graduate program will be led by the appropriate academic department chair and/or academic dean, depending on program needs. The organizational chart below identifies these academic leaders. They will work with appropriate faculty in the leading of the respective academic program.

See the organizational chart below.



STANDARD FOUR: THE ACADEMIC PROGRAM

Berklee College of Music proposes to move to the higher degree by adding graduate programs at its Valencia campus.

As mentioned above, growing from the college's Curriculum Review Initiative and Strategic Planning Process, the college has been engaged in extensive planning for the Valencia campus, and for adding graduate programs.

Under the leadership of academic deans and chairs, faculty have been working to determine which programs of study best meet student needs and fill important demands. This exploration has resulted in the development of new Masters of Music and Masters of Arts programs.

At Valencia, Berklee plans to launch its masters program in fall 2012: three Masters of Music programs—in Electronic Production and Design; Scoring for Film, Television, and Video Games; and Contemporary Studio Performance—and one Masters of Arts program in Global Entertainment and Music Business. Two additional Masters of Music programs—in Contemporary Writing and Production and Symphonic Band Studies—will be added in fall 2013.

Recruitment for fall 2012 programs will begin in late fall 2011 or as soon as feasible; applications will be received in winter and spring 2012; and acceptance decisions will be made by April 2012, for programs to begin in September 2012.

In summary, the programs of study are:

- (1) Masters of Music
 - a. Contemporary Studio Performance (offered in Valencia, fall 2012)
 - b. Contemporary Writing and Production (offered in Valencia, fall 2013)
 - c. Electronic Production and Design (offered in Valencia, fall 2012)
 - d. Scoring for Film, Television, and Video Games (offered in Valencia, fall 2012)
 - e. Symphonic Band Studies (offered in Valencia, fall 2013)
- (2) Masters of Arts
 - a. Global Entertainment and Music Business (offered in Valencia, fall 2012)

In summary, the timeline for offering new programs is as follows:

- (1) Fall 2012
 - a. Valencia
 - i. Masters of Music
 - 1. Contemporary Studio Performance
 - 2. Electronic Production and Design
 - 3. Scoring for Film, Television, and Video Games
 - ii. Masters of Arts
 - 1. Global Entertainment and Music Business
- (2) Fall 2013
 - a. Valencia
 - i. Masters of Music
 - 1. Contemporary Writing and Production
 - 2. Symphonic Band Studies

The curriculum plan for each program follows.

CURRICULUM PLAN: MASTERS OF MUSIC—CONTEMPORARY STUDIO PERFORMANCE

Program Description:

The Masters of Music—Contemporary Studio Performance degree offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and desire to develop their performance career in any style. Through the program, advanced musicians will have the opportunity to develop their artistry in a wide array of performance projects, with a particular emphasis on studio recording sessions. This program is distinct from a Jazz Studies or Contemporary Performance degree in its approach: students are not limited to studying jazz or contemporary art music, but will work with master musicians in a variety of genres, such as salsa, rock, Afro-Cuban jazz, and bluegrass. Through applied lessons, small ensembles, master classes, and directed studies, students will deepen their understanding of the harmonic and stylistic practices associated with their chosen area of performance.

Students will also learn to master the unique demands performers face when working in a 21st century studio, as well as the technological and entrepreneurial skills that are essential for the contemporary performer. Through study of music business and production, students will develop strategies for producing and marketing their performance projects. Students will perform, record, and develop a digital promotional package of their own music. This project may take a variety of forms: a compact disc, a lecture/demonstration, a grant proposal, a website marketing plan, or another option of the student's devising.

This program is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time.

This graduate program will be offered in a traditional classroom setting, using full smart classroom technology.

Program Purposes and Learning Outcomes:

Upon completion of the program students will

1. Synthesize the harmonic and stylistic practices associated with their chosen area of performance
2. Synthesize the skills required of performers in a 21st-century studio
3. Perform in a contemporary musical style
4. Create and improvise music
5. Develop strategies for producing and marketing their performance projects
6. Apply technology to recording and distributing their music
7. Record and develop a digital promotional package of their own music
8. Write grant proposals

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. As the Masters of Music—Contemporary Studio Performance degree is performance- and practice-based, so are assessments, allowing students to create music as well as demonstrate their ability to shape their own careers. Each student will complete a Thesis: Music Performance Production Plan, which will be individualized to his/her unique learning goals and will

demonstrate achievement of the program's learning outcomes. Additionally, it will provide a marketing plan for a recording of the student's own music.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Outcomes and Goals:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for performers, who must continue to develop their professional skills, learn specific strategies to succeed in the 21st century music industry, and remain involved in lifelong learning.

This new degree, a Masters of Music in Contemporary Studio Performance, supports the college mission and expands the college's reach beyond undergraduate education.

The Masters of Music—Contemporary Studio Performance:

- recognizes that the term "contemporary music" can denote a wide variety of styles. Most graduate performance programs emphasize the classical or jazz traditions, while providing students few, if any, opportunities to explore other repertoires. The Berklee degree will allow students to immerse themselves in these and other forms of contemporary music – rock, funk, salsa, bluegrass – while offering the same high caliber of instruction associated with a traditional conservatory degree.
- fosters close collaboration between students and faculty. Students will work with their advisors to deepen their musicianship while developing a viable career plan. Additionally, students will participate in master classes and recording sessions with the college's best instrumental and vocal faculty.
- includes a substantial career development component. Students will be required to enroll in music business and production seminars, where they will develop the skills to record, re-master, and market their own music. In support of the program's practical goals, all students will be required to complete a thesis project consisting of a digital promotional package of their own music.

Program Admission Standards:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent (2 pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelor's degree in music from a regionally accredited institution
- Official Transcripts (from all colleges attended – or attending)
- Online video audition, consisting of three pieces demonstrating breadth and depth of performance skills in an ensemble setting
- On-campus audition and interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL

- o Minimum of 250 for the Computer-Based TOEFL
- o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Contemporary Studio Performance will admit 20 students per year in Valencia. The program is expected to be completed in one full year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:

Core Requirements

(9 credits—complete all courses below)

<i>PS-520 Production Concepts for the Contemporary Performer</i>	3 credits
<i>AR-511 Contemporary Arranging</i> OR	3 credits
<i>ET-511 Advanced Ear Training</i>	3 credits
<i>PS-530 Performing Musicians in the Global Economy</i>	3 credits

Private Instruction/Recording Projects

(9 credits—complete all courses)

<i>PIXX-550, 600, 650 Private Instruction/Recording Projects</i>	3 credits

Each semester, students engage in private instruction with master musicians in their preferred style and instrument or voice. Students are required to complete a studio recording project. The project should be designed in consultation with the student's advisor and should reflect the student's area of stylistic specialization (e.g. Afro-Cuban jazz, rock, pop).

Ensembles

(3 credits—complete all courses)

<i>ENDS-550 Contemporary Studio Ensemble</i>	1 credit

Each semester, students engage in at least one ensemble in their area of stylistic specialization or other area of interest.

Electives

(6 credits—choose two courses below, to total 6 credits)

<i>HR-511 Contemporary Harmony</i>	3 credits
<i>ME-558 Advanced Pedagogical Practices: Vocal Jazz Studies</i>	3 credits
<i>MB-615 Creative Promotion in New Media</i>	3 credits
<i>MB-564 E-Business for Entrepreneurs</i>	3 credits
<i>MT-511 Music Technology for the Writer</i>	3 credits
<i>PS-619 Masters Performance Forum</i>	3 credits
<i>PS-621 Topics in Improvisation</i>	3 credits
<i>PS-623 The Triadic Chromatic Approach for the Performer</i>	3 credits
<i>PS-625 Stage Performance Workshop</i>	3 credits

**PS-695 Thesis: Music Performance Production Plan
(4 credits)**

Working in close consultation with their advisor, students develop a marketing plan for a recording of their own music. The project may take several 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 recorded project to supplement the grant proposal application. The final package must be defended in front of a faculty committee chaired by the advisor.

Degree Total = 31 credits

CURRICULUM PLAN: MASTERS OF MUSIC—CONTEMPORARY WRITING AND PRODUCTION

Program Description: The Masters of Music—Contemporary Writing and Production is a unique program designed to provide students with the highest level of preparation for careers as composers, arrangers, and producers in the music industry. Combining contemporary technology and music production with a strong foundation in composition, arranging, and orchestration, this intensive program prepares students to write and produce music for live performance, studio recording, and a variety of contemporary media.

Program Purposes and Learning Outcomes:

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

1. Write professionally in the music industry
2. Synthesize the business, marketing, and financial aspects of working as a writer in the international music industry
3. Write music according to externally generated requirements in diverse styles and for a variety of ensembles
4. Operate a digital audio workstation to create professional-quality recordings of their work
5. Apply hybrid production techniques that combine work with live players in the recording studio with samples, loops, and sequences to create professional-quality master tracks
6. Collaborate with other musicians and professionals in typical industry production environments.

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a vital component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for the modern, working composer who must seek out avenues to continue to develop skills and knowledge, while gaining exposure to the ever-evolving new technologies used in the creation of collaborative media.

The Masters of Music—Contemporary Writing and Production provides students with the highest level of preparation for careers as composers, arrangers, and producers in the music industry. Combining contemporary technology and music production with a strong foundation in composition, arranging, and orchestration, this intensive program prepares students to write and produce music for live performance, studio recording, and a variety of contemporary media.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music Composition specializing in scoring for media (or equivalent) from an accredited institution
- Official Transcripts (from all colleges attended – or attending)

- A portfolio with at least 3 examples of writing and production work in a variety of styles and for diverse musical ensembles; experience in music technology and production also demonstrated by the production values in the portfolio.
- On-campus interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Contemporary Writing and Production program will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:

Bridge courses (3-9 credits, if necessary):

<i>HR-511 Contemporary Harmony</i>	3 credits
<i>MT-511 Music Technology for the Writer</i>	3 credits
<i>AR-511 Contemporary Arranging</i>	3 credits

Note: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (18 credits):

<i>CW-530 Advanced Writing Projects 1</i>	3 credits
<i>CW-531 Advanced Writing Projects 2</i>	3 credits
<i>CW-540 Advanced Studio Production 1</i>	3 credits
<i>CW-541 Advanced Studio Production 2</i>	3 credits
<i>CW-550 Contemporary Orchestration</i>	3 credits
<i>CW-560 Electronic Orchestration</i>	3 credits

Electives (9 credits—choose three courses):

<i>CW-601 Advanced Topics in Multimedia Production</i>	3 credits
<i>CW-603 History of Music Composition</i>	3 credits
<i>AR-607 Writing for Large Jazz Ensemble 1</i>	3 credits
<i>AR-608 Writing for Large Jazz Ensemble 2</i>	3 credits
<i>SYMP-510 Symphonic Band Arranging 1</i>	3 credits

SYMP-511 Symphonic Band Arranging 2

3 credits

Culminating Experience (4 credits):

CW-695 Culminating Experience in Contemporary Writing and Production

Degree Total: 31 credits
(34-40 credits, if bridge classes required)

CURRICULUM PLAN: MASTERS OF MUSIC—ELECTRONIC PRODUCTION AND DESIGN

Program Description: The Masters of Music—Electronic Production and Design program enables students to explore new artistic directions and modes of expression using advanced technologies. Students whose musical and creative ideas are most effectively realized through the use of electronic sound sources create, manipulate and mix sonic elements used in electronic music and sound design. Working in specialized lab, studio, and performance facilities, students learn in small group settings and apply a wide variety of advanced technical and musical concepts and techniques to a range of creative projects. Students are immersed in the study and application of synthesizer functions and sound/patch design, composition, interactive music and performance systems, and audio software programming. Likewise, they explore studio recording and mixing, post-production, expanded composition and performance topics, controller design, and cultural studies unique to electronic music. They also conceive and produce a significant body of work as they prepare for careers in sound design for video games/film/television/theatre, electronic music composition and production, interactive and mixed media, audio programming and software/hardware design, remixing, live performance in solo and ensemble settings, and education. Electronic Production and Design graduates are prepared for rapid changes in the music industry and adaptable to new creative directions.

Program Purposes and Learning Outcomes:

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

1. Analyze the properties of complex sound
2. Develop unique critical listening and assessment skills
3. Evaluate advanced synthesizer functions and signal flow
4. Master a variety of synthesizer programming paradigms including subtractive, additive, FM, sampling, granular, and others
5. Synthesize advanced studio technologies and techniques including signal flow, recording, editing, and mixing
6. Master MIDI and audio production technologies and techniques
7. Create innovative music using a palette of original synthesized timbres
8. Design and implement audio elements for visuals
9. Design and use interactive MIDI, audio, and visual performance and production environments
10. Perform electronic music live

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry, many of whom will be experts in electronic music. Offering graduate programs is a vital component of the effort to prepare students for success in the 21st century. For many professions within the music industry, a graduate education and preparation are essential. This is especially true for the contemporary sound designer, who must continually learn, apply, and even invent new and relevant music technologies. Electronic Production and Design represents a growth area in the music industry, and is a vital contributor to the College's goal of being the world's leading institute of contemporary music.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in music, specializing in an area of music technology, especially in electronic production and design; experience with some or all of the following preferred:
 - o synthesizer programming
 - o sound design/post-production
 - o performance
 - o software design
 - o hardware design
 - o mixed art forms
- Official Transcripts (from all colleges attended – or attending)
- A portfolio with at least three examples of high-level sound design/post-production work
- On-campus interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Electronic Production and Design program will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:

Bridge courses (2-8 credits, if necessary):

<i>EP-320 Digital Mix Techniques</i>	2 credits
<i>EP-322 Advanced Sound Design Techniques</i>	2 credits
<i>EP-337 Programming, Sound Design, and Composition in Csound</i>	2 credits
<i>EP-341 Programming Interactive Audio Software and Plugins in Max/MSP</i>	2 credits

Note: These are undergraduate courses in Berklee's Electronic Production Design program

Note 2: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (18 credits):

<i>EP-520 Electronic Composition 1</i>	3 credits
<i>EP-521 Electronic Composition</i>	3 credits
<i>EP-530 Interactive Systems 1</i>	3 credits
<i>EP-531 Interactive Systems 2</i>	3 credits
<i>EP-535 Audio Software Design 1</i>	3 credits
<i>EP-540 Synthesizer Programming and Sound Design</i>	3 credits

Electives (9 credits—choose three courses):

<i>EP-621 Electronic Post-Production</i>	3 credits
<i>EP-623 Sample Library Development</i>	3 credits
<i>EP-625 Electronic Music Culture</i>	3 credits
<i>EP-627 Controller Design</i>	3 credits
<i>EP-629 Composition for Hybrid Ensembles</i>	3 credits
<i>EP-631 Mixed-Media Performance Systems</i>	3 credits
<i>EP-636 Audio Software Design 2</i>	3 credits

Culminating Experience (4 credits):

<i>EP-695 Culminating Experience in Electronic Production and Design</i>	4 credits

**Degree Total: 31 credits (33-39
credits, if bridge classes required)**

CURRICULUM PLAN: MASTERS OF ARTS—GLOBAL ENTERTAINMENT AND MUSIC BUSINESS

Program Description: The Masters of Arts—Global Entertainment and Music Business program at Berklee provides advanced instruction to guide and prepare music industry professionals to lead today's global music industry as visionaries, executives and entrepreneurs. Global Entertainment and Music Business students will focus on the skills, concepts, and methodologies of global business models. They will learn to apply these models to the artistic management and entrepreneurial challenges of music and digital media in the international contemporary entertainment industry. Through a contemporary approach to Global Entertainment and Music Business, students will strengthen analytical and leadership skills, as well as written, oral and musical communication skills, as they excel as music business leaders. Students will not only enhance their professional skills and knowledge, they will also grow as leaders of the music industry.

Program Purposes and Learning Outcomes:

Upon completion of the program students will be able to:

1. Synthesize the language of the global music and entertainment industries
2. Evaluate and apply leadership models as tools for ethical and culturally-influenced decision-making
3. Apply effective promotion and marketing strategies to the global development of music and entertainment
4. Synthesize research techniques applicable to the global music and entertainment industries
5. Synthesize intellectual property laws, with particular attention to rights licensing
6. Assess markets for emerging business models
7. Assess financial considerations in the commerce of music and entertainment in a global economy
8. Forecast trends and gain expertise in the technology applications appearing in business environments

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The culminating experience requires students to work independently, while under the direction of a faculty advisor. The faculty/student relationship will require both independent work from the student and regular consultation with and submission to the faculty member for review and guidance.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for music business professionals, who must continue to develop their skills and knowledge, especially as the music industry becomes increasingly global and increasingly tied to new technologies.

In particular, this Masters of Arts program in Global Entertainment and Music Business focuses on an international approach to the music industry with specific emphasis on marketing,

intellectual property law, accounting and finance, organizational leadership, economics, and licensing and distribution.

Consistent with the Berklee mission, this program will be a catalyst for the personal growth of a leader in the music industry. The Masters of Arts—Global Entertainment and Music Business program focuses on musical and business content that is fresh, engaging, and relevant to the ever-changing music industry. This global approach to music business will benefit the profession and forge new directions for practice within and outside of the United States.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and in becoming a music business professional (two pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music or Business (or equivalent) from an accredited institution
- Official Transcripts (from all colleges attended – or attending)
- On-campus interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Arts—Global Entertainment and Music Business program will admit 20 students per year. The program is expected to be completed in one full year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:

Bridge Class (3 credits, if necessary)

MB-510 Survey of the International Music Industry 3 credits

Note: A placement exam and students' professional experience will determine the need for this course.

Core Requirements (18 credits—all courses required)

MB-550 International Entertainment Marketing 3 credits

<i>MB-551 Business and Intellectual Property Law</i>	3 credits
<i>MB-553 Accounting and Finance</i>	3 credits
<i>MB-555 Organizational Leadership and Ethics</i>	3 credits
<i>MB-557 Economic Analysis</i>	3 credits
<i>MB-559 International Licensing, Distribution, and Sales</i>	3 credits

Track Options (6 credits—select one track)

Management Track:

<i>MB-561 Entertainment Management in Process and Theory</i>	3 credits
<i>MB-563 Marketing Management</i>	3 credits

Entrepreneurial Track:

<i>MB-562 Entrepreneurship and Risk Calculation</i>	3 credits
<i>MB-564 E-Business for Entrepreneurs</i>	3 credits

Electives – Select one from the following (3 credits)

<i>MB-611 Operations in Emerging Entertainment Business Models</i>	3 credits
<i>MB-613 Agents and Managers</i>	3 credits
<i>MB-615 Creative Promotion in Media</i>	3 credits
<i>MB-617 Cross-Cultural Business Communication</i>	3 credits
<i>MB-619 Website Design and Management</i>	3 credits
<i>MB-621 Concert Promotion and Touring</i>	3 credits

Culminating Experience (4 credits)

Options:

Directed Study
Project
Internship

4 credits

**Degree Total: 31 credits;
34 credits, if bridge class
required**

CURRICULUM PLAN: MASTERS OF MUSIC—SCORING FOR FILM, TELEVISION, AND VIDEO

Program Description: The Masters of Music—Scoring for Film, Television, and Video Games degree offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games. The course of study is designed by the student in collaboration with his/her graduate advisor in a manner that best suits and speaks to that student's knowledge, skills, and goals. Graduates of this unique program will be qualified to begin work immediately in the film/television/video-game music industry in one or more of the following specialties: composing, orchestrating, conducting, music editing, music supervising, music copying, music programming or producing synthesized music mock-ups.

Program Purposes and Learning Outcomes:

Upon completion of the program students will be able to:

1. Synthesize the language of visual media
2. Evaluate and apply leadership models as tools for ethical and culturally-influenced decision-making
3. Interpret and apply musically artistic aesthetics to visual media projects in different styles
4. Analyze and research techniques of leading masters of music composition, orchestration, and arranging
5. Synthesize intellectual property laws, with particular attention to artistic contracts
6. Design project management plans for emerging new media scoring models
7. Assess financial considerations in the commerce of music within the entertainment economy
8. Exhibit expertise in the technology applications appearing in media scoring and sound environments

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a vital component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for the modern, working composer who must seek out avenues to continue to develop skills and knowledge, while gaining exposure to the ever-evolving new technologies used in the creation of collaborative visual media.

The Masters of Music—Scoring for Film, Television, and Video Games offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games.

Consistent with the Berklee mission, this program will offer additional training, exposure, and experience to the most talented and dedicated students seeking careers in this industry. With collaboration at its core, the Masters of Music—Scoring for Film, Television, and Video Games program focuses on developing the specific skills and aesthetics needed to integrate seamlessly with team-based, large-scale projects found in the visual arts.

Program Admission Requirements:

- Completed application for Graduate Study
- A biographical statement, two pages maximum, that addresses all of the following:
 - o educational and work-related experience
 - o familiarity with music technology as related to scoring for visual media
 - o specific interests in film/TV/video-game music
 - o career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music Composition specializing in scoring for media (or equivalent) from an accredited institution
- Official Transcripts (from all colleges attended – or attending)
- Three examples of original compositions, at least two of which must be scored to picture (i.e., QuickTime files or DVD) along with accompanying written score (a PDF file is acceptable). To the extent possible, the three examples should vary in dramatic genre.
- On-campus interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Scoring for Film, Television and Video Games will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:

Bridge Class (3-6 credits, if necessary)

AR-511 Contemporary Arranging 3 credits

MT-511 Music Technology for the Writer 3 credits

Note: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (15 credits)

<i>FS-510 Advanced Narrative Analysis</i>	3 credits
<i>FS-520 Genre Scoring</i>	3 credits
<i>FS-530 Directed Studies in Linear and Interactive Scoring 1</i>	3 credits
<i>FS-531 Directed Studies in Linear and Interactive Scoring 2</i>	3 credits
<i>FS-540 Business and Entrepreneurial Seminar</i>	3 credits

Electives – Select four courses from the following (12 credits)

<i>FS-615 Video Game Scoring Techniques</i>	3 credits
<i>FS-617 Conducting to Visuals</i>	3 credits
<i>FS-619 Master Film Composers</i>	3 credits
<i>FS-621 Advanced Dramatic Orchestration</i>	3 credits
<i>FS-623 Advanced Video Game Scoring</i>	3 credits
<i>FS-625 Music Supervision and Editing</i>	3 credits
<i>CW-540 Adv. Studio Production 1</i>	3 credits
<i>CW-541 Adv. Studio Production 2</i>	3 credits
<i>EP-520 Electronic Composition 1</i>	3 credits
<i>CW-603 History of Music Composition</i>	3 credits

FS-695 Culminating Experience (4 credits)

4 credits

Options:

Thesis
Project
Internship

**Degree Total: 31 credits; 34 - 37
credits, if bridge classes
required**

CURRICULUM PLAN: MASTERS OF MUSIC—SYMPHONIC BAND STUDIES

Program Description: The Masters of Music—Symphonic Band Studies degree enables students to develop a thorough knowledge of the symphonic band repertoire—the music and the history. The program of study asks students to explore the historical roots of symphonic band in the European concert tradition, as they also examine the unique symphonic band tradition in Valencia, Spain. Students learn to conduct amateur and professional symphonic bands. They arrange and compose pieces for symphonic band and learn strategies to tailor pieces to the skill level and instrumentation of a given ensemble. They learn the structure of symphonic band music, including its harmonies, melodies and rhythms. They also learn the history—as well as the cultural, social and musical context—of symphonic band music. Students will be asked to select a specialization in arranging, conducting, composition or history. Students' culminating projects will reflect their professional goals, whether they wish to write symphonic band music, conduct an ensemble, or teach at the secondary or college level.

Program Purposes and Learning Outcomes:

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

1. Conduct amateur and professional symphonic bands
2. Arrange music for symphonic bands, tailoring pieces to the skill level and instrumentation of a given ensemble
3. Compose music for symphonic bands
4. Analyze the harmonic, melodic, and rhythmic structures of symphonic band music
5. Synthesize the history of symphonic band music in its cultural, social, and musical context
6. Research the development and reception of the symphonic band repertoire

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. As the curriculum emphasizes the importance of practical skills, students will be asked to create music, as well as demonstrate their ability to lead an ensemble. At the same time, students will be given a variety of assignments to develop their understanding of the cultural context that has nurtured Spain's vibrant symphonic band tradition.

Each student will complete a final project that reflects his or her professional goals while demonstrating achievement of the program's learning outcomes. Examples of final projects include a performance of the student's original compositions and/or arrangements, a performance conducted by a student, or a research paper of publishable quality.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. Most assignments contain severe flaws.

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success.

This degree, Masters of Music—Symphonic Band Studies, supports the college mission and expands the college's reach beyond undergraduate education. Additionally, the degree supports Berklee's commitment to innovation, adapting Berklee's distinctive curriculum to support the needs of European professionals working with symphonic bands.

This program is distinctly contemporary in its content and approach, as evidenced by the curriculum's strong emphasis on the interplay between music and culture. Through field work and research projects, students will examine the history of Spain's symphonic band tradition while learning the practical skills necessary to be leaders in the field.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals (2 pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelor's degree with a major in music from a regionally accredited institution
- Official Transcripts (from all colleges attended – or attending)
- On-campus audition and interview
- Supporting materials reflecting student's desired area of specialization
 - o Arranging: Three scores (in PDF form) with audio recordings of arrangements, at least one of which should be for full symphonic band. Recordings of live instruments are preferable to MIDI recordings.
 - o Conducting: A video showing at least 10 minutes of a rehearsal or concert with a wind ensemble of 10+ musicians. The video must provide an unobstructed front view of the conductor.
 - o Composition: Three scores (in PDF form) with audio recordings of original compositions, at least one of which should be for full symphonic band. Recordings of live instruments are preferable to MIDI recordings.
 - o History and analysis: One research page (in PDF form) of at least 2000 words about analyzing a piece of concert music in any genre for large instrumentation ensemble (e.g. symphony, concerto).

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years: The Masters of Music—Symphonic Band Studies will admit 20 students per year. The program is expected to be completed in one full year, three semesters, of fulltime study.

	# of students Year 1 2012-13	# of students Year 2 2013-14	# of students Year 3 2014-15
New Full Time	20	20	20
Totals	20	20	20

Program Structure:**Core Requirements (20-21 credits, depending on selection of 2 or 3 Ensembles)**

SYMP-510 Symphonic Band Arranging 1

3 credits

<i>SYMP-511 Symphonic Band Arranging 2</i>	3 credits
<i>SYMP-520 Symphonic Band Conducting 1</i>	3 credits
<i>SYMP-521 Symphonic Band Conducting 2</i>	3 credits
<i>SYMP-530 Symphonic Band History and Analysis 1</i>	3 credits
<i>SYMP-540 Contemporary Techniques in Composition 1</i>	3 credits
<i>ENSB-510 Ensemble</i> 1 credit	
(students are required to complete 3 ensembles)	

Elective (3 credits—choose one course)

<i>SYMP-636 Symphonic Band Music of Spain</i>	3 credits
<i>SYMP-641 Contemporary Techniques in Composition 2</i>	3 credits
<i>MT-511 Music Technology for the Writer</i>	3 credits
<i>MB-510 Survey of the International Music Industry</i>	3 credits
<i>MB-550 International Entertainment Marketing</i>	3 credits

Track Options (7 credits—select one track)

Arranging Track:

<i>SYMP-612 Symphonic Band Arranging 3</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band Arranging</i>	

Conducting Track:

<i>SYMP-622 Symphonic Band Conducting 3</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band Conducting</i>	

History and Analysis Track:

<i>SYMP-631 Symphonic Band History and Analysis 2</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band History and Analysis</i>	

Composition Track:

<i>SYMP-660 Symphonic Band Composition</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band Composition</i>	

Degree Total: 31 credits

Curriculum plans are also included in **Appendix 7**.

See **Appendix 12** for course syllabi.

Evaluation

As mentioned under Standard Two, Berklee maintains a climate of multi-level and multi-modal assessment. All academic programs are evaluated regularly through the college. The graduate programs offered in Valencia will be assessed through the Program Review Process, overseen by the College Curriculum Committee. This process is designed to review and ensure academic quality.

Every program in the college undergoes 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; graduate 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 Curriculum Committee, which oversees the Program Review and reports to Provost Simpson, consists of:

- Vice President for Curriculum and Program Innovation, Chair
- Dean, Institutional Assessment and Graduate Studies
- Dean, Continuing Education
- Dean, Professional Performance division
- Dean, Professional Writing and Music Technology division
- Dean, Professional Education division
- Dean, Valencia campus
- Chair representatives
- Faculty representatives

See **Appendices 3 and 4** for additional information on the Program Review process and the Curriculum Committee.

Additionally, as mentioned in Standard Two, students are asked to evaluate each and every course they take at Berklee. The student evaluation monitors the student's perception of the course content, 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 on improvements to student learning and the student experience.

Likewise, Berklee is committed to ethical practice 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 conflict of interest between external activities and institutional responsibilities.
- As members of the community at large, enjoy the rights and obligations of any citizen, measured in light of responsibilities to the students, institution, and profession. When speaking as private citizens, avoid giving the impression of representing the college.
- Respect the right to privacy of students and colleagues. Share confidential information only in accordance with institutional policies.

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

Additionally, every syllabus for every course at the college includes the following statements regarding ethics and practices of academic integrity:

Academic Honesty

Berklee College of Music insists on academic honesty. All of the work in each class must be one's 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 a student attains get from any source other than his/her 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. Students who plagiarize may receive a failing grade for the assignment or course, and possible dismissal from the college. It is every student's responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice."

Below is the statement of "Honesty in Academic Work and in Scholarly and Professional Practice," that applies to all at Berklee:

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 classwork or homework; receiving a lowered or failing grade for the course; dismissal from the major; suspension or permanent dismissal from the college.

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

- Fraud is using identifiers (such as name, password, ID) of other persons as one's own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one's identity, impersonating another individual, falsifying information on such documents as one's resumé or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the college's name, logo, or symbol without prior written permission.
- Plagiarism is defined as misrepresenting work that has been done by another as one's own efforts whether such misrepresentation has been accomplished with or without the permission of the other individual.
- Cheating is the use of prohibited assistance (whether in the nature of a person or a resource) in the performance of assignments and examinations, and copying of another student's work or the giving or receiving of information or answers, whether verbally or in writing.

Berklee also offers opportunities for faculty, staff, and students to share their ideas in open settings. These opportunities will 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.

STANDARD FIVE: FACULTY

The Berklee College of Music faculty is at the heart of Berklee's graduate, undergraduate, and online extension school. Implementing graduate studies at Berklee is key to the college vision of being "the world's leading institute of contemporary music." The college 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 2011, Berklee's faculty consists of 563 members, 242 of whom are fulltime and 321 of whom are parttime. Forty-three percent of the faculty are fulltime.

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. Faculty are involved in extracurricular elements of the student experience as well, including student 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 will remain the case, even with the addition of a graduate program. The emphasis at Berklee is on the student experience. Faculty for each graduate program will be selected based on their qualifications as scholars, as experts in their discipline, and, especially, as educators. Hiring decisions will be made based on faculty credentials, experience and teaching excellence.

The faculty for the graduate program will come from existing Berklee faculty. As well, additional faculty will be hired for the programs in Valencia and Boston, as appropriate.

Careful consideration has been given to the ways that the implementation of new programs will affect the allocation of current faculty time, especially regarding reductions in 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 scholarship, nevertheless consideration has been given to the ways that the college will support the greater expectations for scholarship and creative practice associated with moving to the higher degree.

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, will have the opportunity to participate in existing programming.

Existing programming includes:

- New Faculty Orientation (two days)
- New Faculty Learning Community (a year-long, bi-weekly program focused on instructional development)
- Other Faculty Learning Communities on topics proposed by faculty. 2011-12 topics include:
 - o The "X" Factor – What makes a great teacher?
 - o Teaching with Digital Media
 - o Exploring Hip-Hop

- o Toward Global Models of Education
- o Toward Student Integration of Core Musicianship Skills
- Berklee Teachers on Teaching (BTOT) (a two day conference on teaching)
- ReBoot Institutes (a summer program to help faculty integrate technology into teaching)
- Forty or more professional development workshops annually
- Faculty International Exchange Opportunities

Additionally, the Office of Faculty Development is planning new programming specifically for faculty involved in graduate teaching. Programming will include a three-day orientation program for all faculty teaching in the graduate program, as well as seminars that explore the higher and different demands in teaching and learning required of graduate education. Additionally, there will be seminars and training on working with and supervising graduate assistants, a function that will be new to most Berklee faculty, and seminars on technology, working with a global student body, and other topics proposed by faculty.

Development for graduate faculty will include a faculty exchange between the Boston and Valencia campuses. Faculty, as appropriate, will have the opportunity to teach at both campuses, share best practices, and learn from each other.

Below are lists of key faculty for each program.

Masters of Music—Contemporary Studio Performance*

Alhadeff, Peter, DPhil, University of Oxford; BA, University of East Anglia
 Carrington, Terri Lyne, BM, Berklee College of Music
 Chase, Allan, MA, Tufts University, BM, Arizona State University
 Fiuczynski, David, MM, BM, New England Conservatory
 Garzone, George, BM, Berklee College of Music
 Howe, Melissa, PhD, MM, Boston University; BA, Oberlin College
 Osby, Greg, BM, Berklee College of Music
 Perez, Danilo, BM, Berklee College of Music

Masters of Music—Contemporary Writing and Production

Farquharson, Michael, MM, New England Conservatory; Diploma, ACA, Humber College
 Johnson, Michael, DMA, MA, University of Miami; BS, University of Colorado
 Nicholl, Matthew, MM, BM, University of North Texas
 Pejrolo, Andrea, PhD, New York University; MA, University of Bristol

Masters of Music—Electronic Production and Design

Baust, Jeffery, DMA, Boston University; MFA, University of California; BM, Boston University
 Boulanger, Richard, PhD, University of California; MM, Virginia Commonwealth University, BM, New England Conservatory
 Leonard, Neil, MM, BM, New England Conservatory

Masters of Arts—Global Entertainment and Music Business

Alhadeff, Peter, DPhil, University of Oxford; BA, University of East Anglia

* Note: For the Masters of Music—Contemporary Studio Performance, most faculty attain their expertise from their experience as performing musicians, rather than from university credentials.

Bargfrede, Allen, JD, University of Texas; MA, Northwestern University; BA, University of Texas
Blomquist, Ed, JD, Northwestern University; BA, Washington and Lee University
Fialkov, Jay, JD, Boston University; BA, Clark University
Gorder, Don, JD, University of Denver; MM, University of Miami; BM, University of Nebraska
Kellar, Stephanie, MS, Simmons; BA, University of Southern Maine
Kellogg, John, JD, Case Western Reserve University; BA, MS, Syracuse University
Lange, Maggie, JD, Northeastern University; BA, University of Michigan
Miglio, Joseph, EdD, National Louis University; MEd Boston University; BA, University of Albany

Masters of Music—Scoring for Film, Television, and Video Games

Carlin, Dan, PhD candidate, MA, University of Connecticut; BA, San Jose State University
Daring, Mason, JD, Suffolk University; BA, Amherst College
Houge, Ben, MM, University of Washington; BA, St. Olaf College
Smith, Joseph, MM, University of Miami; BMed, West Virginia University

Masters of Music—Symphonic Band Studies

Denisch, Beth, DMA, MM, Boston University; BM, North Texas State University
Fritze, Greg, MM, Indiana University; BM, Boston Conservatory
Jackson, Isaiah, DMA, MS, Julliard University; MA, Stanford; BA, Harvard
Sanz Espert, Rafael, UM, Rotterdam Conservatory; Diploma, Paris Conservatory; Diploma, Conservatory Superior of Valencia
Sotelo, Dario, MM, City University London; BM, Conservatorio de Tatui
Williams, Julius, Hon. DMA, Keene State College; MME, Hartt School of Music; BS, Herbert H. Lehman College

See **Appendix 11** for all faculty resumes and curriculum vitae.

STANDARD SIX: STUDENT SERVICES

Berklee College of Music proposes to serve very high-level students and musicians in its graduate programs in Valencia.

Graduate Program Students

Just as Berklee's undergraduate program is extremely selective, with 26 percent of applicants being admitted, Berklee's graduate program will be even more so. 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—Berklee's 4,300-member undergraduate student body is among the highest number of any music college—the graduate programs, by contrast, will be highly selective and small.

Programs will select approximately 20 students per year. Each program is designed to be three semesters long—fall, spring and summer—for fulltime study. Programs will enroll only fulltime students who study in cohort groups. Fulltime students will begin in the fall semester and will complete their studies at the end of summer semester.

Because of the planned highly selective nature of Berklee graduate admissions, the cohort model, the dominance of fulltime study, and the compactness of the curriculum, designed to be completed in three semesters, there is a high expectation for degree completion within one year. Berklee anticipates an 80-85 percent rate of graduation.

Graduate Recruitment Plan

Graduate students will be recruited widely, not only from among Berklee's undergraduate students and alumni, but also through Berklee's national and international networks. Berklee College of Music has a very successful strategy for recruiting undergraduates and will apply this model, as appropriate, to its selection of graduate students. Berklee has a presence at dozens of music festivals, academic music conferences, and college fairs across the country and around the world. Additionally, Berklee does extensive educator outreach, to high schools and community colleges.

Most importantly, Berklee organizes annual recruiting trips to 25 cities in the United States and Canada and to 30 cities around the world, in every continent but Antarctica. The recruiting trips involve three to four days in each city. Faculty and advisors audition and interview students. So successful is this strategy that, for the fall 2010 class, 6,149 students applied for the slightly over 1,600 first year student slots. Berklee will use a similar strategy to recruit for its graduate programs, reaching out through its networks, including outreach to other colleges and universities that offer music programs. Academic leaders of each graduate program will also work with the Dean of Institutional Assessment and Graduate Studies to engage in targeted recruitment, as appropriate. The Dean will likewise work in coordination with the Vice President for Enrollment, located on the Boston campus, and the Director of Enrollment in Valencia, located on the Valencia campus. All will coordinate efforts to outreach to a wide group of applicants.

Applications for all graduate programs will be reviewed by a Graduate Admissions Committee composed of academic leaders of each program, as appropriate. By required deadlines, candidates will submit materials, as defined below. For most programs, candidates will also visit campus for interviews and auditions.

Graduate Admissions Requirements and Processes

For all graduate programs, applicants are required to hold a baccalaureate degree in music (either a Bachelor of Music, Bachelor of Music Education, 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) or higher. To apply, all candidates must 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 (two pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- One official copy of transcripts from all institutions attended or currently attending

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

The following programs have additional admission requirements:

- Masters of Music
 - Contemporary Writing and Production
 - o Applicants must submit a portfolio of high-level composing, arranging and production work in a variety of styles
 - Contemporary Studio Performance
 - o Applicants must submit a video recording of at least three musical pieces demonstrating breadth and depth of the student's performance skills in an ensemble setting
 - o Applicants must complete an on-campus audition and interview
 - Electronic Production and Design
 - o Applicants must submit a portfolio of high-level work in electronic production and design
 - Scoring for Film, Television, and Video Games
 - o Applicants with an undergraduate major in film scoring and/or with previous professional experience in the film, television and/or video game industry are preferred
 - Symphonic Band Studies
 - o Conducting applicants must submit a video recording showing at least 10 minutes of a rehearsal or concert with a wind ensemble of at least 10 musicians. The video must show the front view of the conductor and be unedited.
 - o Composition applicants must submit three scores with audio recordings of original compositions. At least one of the compositions must be for full symphonic band.

- o History and Analysis applicants must submit one research paper, analyzing a piece of concert music in any genre.
- o Arranging applicants must submit three scores with audio recordings of arrangements, and at least one of the arrangements must be for full symphonic band.
- Masters of Arts
 - Global Entertainment and Music Business
 - o Applicants must have a bachelor degree with a major in music and/or in business
 - o Applicants must complete an on-campus interview

Impact of Graduate Students on Berklee

Careful consideration has been given to the positive impact of graduate students and the Valencia campus on the institution as a whole.

Berklee's Valencia campus will be composed primarily of graduate students, again with total numbers of approximately 125-150 students per year.¹

Despite the small numbers, graduate students will help Berklee's effort to advance excellence in musical practice and performance, as well as in scholarship. Additionally, many graduate students will likely serve as assistants in various capacities—in ensembles, in private lessons, in rehearsals to prepare for performances, as music librarians assisting orchestras and bands, as assistants with the musical theater performances, as tutors, as assistant teachers, and more.

Graduate students will also serve as role models, embodying a level of scholastic achievement, as well as a level of performance and professionalism, to which undergraduates aspire. In assisting faculty, they will also free up faculty time for more in-depth work with both graduate and undergraduate students.

The presence of the Valencia campus will also provide interesting exchange and sharing opportunities for both faculty and graduate students. It is anticipated that some faculty from the Boston campus will have an opportunity to teach in Valencia. It is also anticipated that some undergraduates from the Boston campus may, upon graduation, choose to earn a masters degree in Valencia. This will enhance the international atmosphere that is already so strong at Berklee, where 26 percent of the undergraduate student body is composed of international students. Providing U.S. students the opportunity to earn a masters degree not only on the Boston campus but also in Valencia will enrich their knowledge and understanding of the global world in which we live.

Graduate Student Support Services

Graduate students will be offered a comprehensive program of student support services. Berklee's Dean of Institutional Assessment and Graduate Studies will be working closely with the Academic Dean of Valencia, as well as with Berklee's Vice President for Student Affairs and the Vice President of Enrollment, both housed in Boston, and the Director of Enrollment for the

¹ In Valencia, there will be some special short term non-credit workshops, most of which will be held in the summer and will be less than five days in duration, i.e., Songwriters Workshop. There will also be a small number of undergraduate students taking courses as part of a semester abroad program. Additionally, the campus will house a Mediterranean Music Institute, where a small number of advanced performers and scholars will study.

Valencia campus, to design unique and additional services for graduate students. These student services include:

- **Academic Advising Services.** These will be led by the Graduate Studies Division and the appropriate academic department housing the masters program. Academic advisors will be chairs and faculty dedicated to each program. Each will receive comprehensive training and will be supervised and coordinated in this work through the Graduate Studies Division. Each graduate program will have a designated Program Director. The Program Director may be an academic department chair or may be a faculty member assigned to take on that role.
- **Campus Safety Services.** Each campus has dedicated campus safety personnel who are committed to creating a safe and supportive environment for the study of music.
- **Career Development Center and International Career Development Center.** The Career Development Center, located on the Boston campus, offers a comprehensive program of career planning services for undergraduate students. The Center will be working closely with the Graduate Division to add to its offerings career planning and development for graduate students, including application to doctoral programs, as appropriate. An **International Career Development Center** is being created on the Valencia campus. This Center will work closely with the Boston-based Career Development Center to design international internship and career opportunities for students in Valencia, as well as for students in Boston who may choose an international career opportunity.
- **Counseling and Advising Services.** Berklee offers a comprehensive array of counseling and advising services for undergraduates, including academic advising, first year advising, international advising, personal counseling services, and services for students for disabilities. Berklee's Counseling and Advising Services will work closely with the Graduate Division as well as with the Director of Enrollment in Valencia to offer to graduate students personal counseling services and services for students with disabilities.
- **Financial Aid Services.** Berklee's Financial Aid Services will work with the Graduate Studies Division to offer appropriate financial aid, tuition discounts and assistantships to graduate students in Boston and Valencia. The Graduate Studies Division will also design appropriate assistantships and fellowships for graduate students. Additionally, Financial Aid Services will advise graduate students to apply for personal education loans to assist with tuition expenses. Additional financing options also include employer tuition assistance programs and veterans benefits, where applicable.
- **Housing Services.** Berklee's Housing Services will work with the Graduate Division to assist students with both on-campus and off-campus living in Valencia. Housing Services, with the Director of Enrollment in Valencia, will assist students at the Valencia campus with dorm housing and off-campus housing. In Valencia, housing will be available for all Berklee students both off-campus in private residences and in special student dormitories available to students studying at any college or university in Valencia.
- **The Office of the Registrar.** The Berklee Registrar will work with the Graduate Division, as well as the Dean and Director of Enrollment in Valencia to maintain official transcripts, to evaluate transfer credits, as appropriate, and to provide graduation counseling for students in Valencia.
- **Orientation Programs.** The Graduate Division in Valencia campus will provide a comprehensive orientation for all graduate students, introducing them to the campus and the program, orienting them to Berklee College of Music.

STANDARD SEVEN: LIBRARY AND OTHER INFORMATION RESOURCES

Berklee College of Music supports student learning, offering library and information resources through the Stan Getz Library, Learning Center and Media Center. These services presently support all Berklee students, on the Boston campus and through Berkleemusic.com, the online extension school. Services will be expanded to support graduate students in Valencia.

Dedicated in 1998, the Stan Getz Library is committed to collecting and providing access to both electronic and print resources for music 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 curriculum at Berklee. The foundations of this print collection are 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 non-music 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 <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/media center web page is an assortment of music and non-music-related magazine indexes, many of which are fulltext; 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 web pages.

The existing Berklee library collection contains the following:

Collection Type	Size
Books	28,904
Ebooks	9,049
Scores	24,033
Escores	2,627 scores available via subscription 28,000+ available in digital format

Audio	34,935
Eaudio	28,248 streamed via subscription
Video	6,474
Periodical subscriptions	529
Online subscriptions	832 music periodicals
	16,000+ humanities and science journals
Electronic database subscriptions	45

Expansions for Graduate Study

The Dean of Learning Resources and the Director of Library Services are working closely with the Dean of Institutional Assessment and Graduate Studies to expand library and information resources in order to support graduate study. Key is providing access to all existing online resources to all students whether in Boston, in Valencia or online.

As strong as the collection is, plans are underway to expand it in order to provide additional support for the graduate curriculum and for graduate studies. Planned expansions to the collection include:

- historical indexes that support in-depth study of a variety of musical idioms
- additional Mediterranean music—scores, recording, videos, periodicals, and literature—especially to support study in Valencia
- materials on the musical and non-musical aspects of the film, television and gaming industries to support graduate study in film and new media scoring
- materials on software and hardware design to support graduate study in electronic production and design, and music production generally
- 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
- additional online subscriptions to applicable online databases such as Music Index, International Index of Music Periodicals, JSTOR, and LEXIS-NEXIS

The Valencia campus will design dedicated library space (approximately 1,500 square feet) and appropriate shelving space for print and non-print assets, as well as remote storage for lesser-used materials (approximately 3,000 square feet). Likewise, approximately 2,000 square feet of space will be designed for library staff, as well as study space for students, including a quiet study area or carrels, media viewing and listening area, and computer workstations. Appropriate staffing for the library in Berklee's Valencia campus will include the equivalent of two professional librarians, as well as appropriate support staff as well as graduate assistants to ensure sufficient student access to study space.

STANDARD EIGHT: 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 will graduate students in Valencia. 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 Valencia, Berklee is leasing 3,000 square meters or 32,291 square feet of space from the Palau de les Arts, a cultural center in Valencia, Spain. The college will also have use of the Palau auditoriums for staging musical events.

This is an ideal situation for Berklee as it creates an independent operation within Valencia's City of Arts and Sciences complex, while sharing resources with the Palau de les Arts. Berklee is renovating the space to create state-of-the-art classrooms, practice rooms, production studios, academic support services, computing services, and a library. As well, the renovated facilities will support the highest level of technology. Construction began June 2011 and should be complete by December 2011. Installation of specialized equipment, such as recording studio consoles, will occur in the early part of 2012.

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 tradition of excellence will continue with the development of the campus in Valencia and the graduate program.

The facility in Valencia will include two technology labs, a recording studio, four small project production suites, and a black box, which will support a variety of activities, including performances, recordings, experimental sound projects, and multimedia presentations.

Presently, every undergraduate in Berklee's bachelor of music program receives, during first semester orientation, a laptop and a portable two-octave keyboard that is configured, distributed, and supported by the college through the Student Computer Support Center. Graduate students will receive this as well. Students will have support for their laptops through orientation sessions and additional workshops offered through the Graduate Studies Division.

As well, every faculty member in the graduate program will have a laptop assigned to him or her, just as all undergraduate faculty do presently at the Boston campus. Faculty will receive training and support through the Office of Faculty Development and the Center for Technology in Music Instruction.

At Valencia, Berklee is also working in consortium with two existing Spanish institutions of higher education: the Universidad Politecnica de Valencia and the Instituto Superior de Enseñanzas Artísticas (ISEA-CV). Agreements with those institutions focus on allowing Berklee students access to facilities, including performance spaces and libraries. Additionally, Polytechnic University and Berklee College recently signed a partnership agreement that will create an affiliated center that will drive curriculum focused on music and new technologies.

STANDARD NINE: 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 fall 2008, has recovered well and stands in excess of \$240 million as of the most recent financial statements.

Berklee recently announced the successful completion of Giant Steps—its first-ever capital campaign. The college met and actually exceeded its goal to raise \$50 million in three years—from 2008 to May 31, 2011.

Berklee has already seen the impact of the Giant Steps capital campaign, which helped launch the American Roots Music program, the Berklee Global Jazz Institute, Newbury Comics Faculty Fellowships, millions of much-needed scholarship funds, and is providing some start-up funds for graduate programming in Valencia and in Boston.

As mentioned in Standard Two, the Board of Trustees and college executive leadership gave extensive consideration to planning, including financial planning for opening of a new campus in Valencia and the offering of graduate programs.

The general revenues of the college support the launching of these initiatives. General revenues refer to undergraduate and summer workshop tuition and fees, and other income, including income from Berkleemusic.com programming, as well as a small draw from the endowment.

The table below notes expected revenue and expense projections for the graduate program in Valencia. Please note that all projections for revenue and expenses assume a 10:1 student/faculty ratio.

Graduate Program Revenue/Expense Projections: Years 1-3

Valencia Campus	2012-3	2013-4	2014-5
Tuition Revenue	\$5,144,897	\$6,420,832	\$6,677,665
Faculty Salary Expense	-\$1,977,564	-\$2,845,181	-\$2,845,181
Faculty Benefits Expense	-\$642,708	-\$924,684	-\$924,684
Sub-total	-\$2,620,272	-\$3,769,864	-\$3,769,864
Operating Costs	-\$2,767,424	-\$2,451,299	-\$2,472,241
Depreciation and Interest	-\$688,707	-\$521,837	-\$521,837
Total Valencia Graduate Program Expenses	-\$6,076,403	-\$6,743,000	-\$6,763,942
Valencia Graduate Program Revenue Less Expenses	-\$931,506	\$941,698	\$3,601,361
Notes:			
- Figures shown are in USD			
- The above gross revenue projections do not include factors for tuition discounts, scholarships, or teaching assistantships.			
- Tuition revenue projection based on rate of \$17,150 USD x 20 anticipated students per program, per year.			

STANDARD TEN: PUBLIC DISCLOSURE

Berklee is committed to providing prospective graduate students as well as online baccalaureate students, parents, and other members of the public with complete and accurate information about its policies, programs, and resources available throughout its web site, allowing them to make informed decisions. The college catalog clearly states policies and the responsibilities of both students and the institution, and 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.

This commitment will continue with the graduate programs in Valencia.

The college's website—Berklee.edu, for all graduate, undergraduate, summer and special programming—forms the center of college communications, streamlining the print publication program, and integrating email, electronic newsletters, and multimedia into its communications programs.

The college's online undergraduate catalog or bulletin currently provides a consistent presentation for all undergraduate programming and all online courses. An online graduate catalog or bulletin will follow the model of the undergraduate one, 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 will also be available on the college website.

STANDARD ELEVEN: INTEGRITY

Berklee College of Music values integrity and, as mentioned in Standard Four, is committed to ethical practice in all aspects of our work as well as to academic and intellectual integrity. All of the college's work is informed by the college's Ethics Guidelines, defined in Standard Four, and 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. 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.

Appendix 1

Mission and Philosophy, Vision, and Diversity Statements



Current Mission and Philosophy, Vision, and Diversity Statements

September 8, 2011

Mission and Philosophy

<http://www.berklee.edu/president/mission.html>

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career.

Developing the musicianship of 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 inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise; and that music is a powerful catalyst for personal growth, which is central to any collegiate experience.

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

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.

A Vision for Berklee College of Music in 2015

<http://www.berklee.edu/Berklee2015/default.html>

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.

The following principles will guide the development of strategies to achieve the college vision.

1. The student experience is rich and multi-dimensional and gives students the skills and competencies they need to succeed in careers in music and in life:
 - Berklee educates musicians to be creative, collaborative, passionate, and musically literate; to be strong communicators who are adaptable, tolerant, and open to new ideas; to be problem solvers and entrepreneurs who know how to use technology; to be good citizens of the world who possess a global view.
 - A unique Berklee approach to admissions is developed to balance motivation, musical and intellectual potential, accomplishment, and training with the ability to succeed at Berklee and after.

- Significant scholarship support is available to make Berklee affordable and accessible for exceptional students.
- All students have access to a wealth of programs designed to educate the whole person, such as experiential and community service learning; study abroad programs; enriched and integrated general education courses; a meaningful and relevant core music curriculum; focused concentrates and electives; online courses, resources, and services; physical fitness programs; and personal development, career advising, and counseling.

2. The scale of the college is determined by our ability to attract students who can benefit from the Berklee experience, and our capacity to support them with quality facilities and infrastructure:

- The acquisition of new facilities relieves overcrowding and strain on current classrooms, studios, ensemble rooms, and performance spaces.
- The learning environment is enhanced by new student life facilities, faculty offices, and space for student/faculty interaction, and by meeting the technology needs of the curriculum.
- The campus environment reinforces learning both within and outside of the classroom.
- Careful planning of new facilities enhances the sense of a Berklee campus community.
- The teaching, learning, living, and working needs of a 21st-century music education shape the design of facilities and supporting services.
- Additional quality housing is available to meet student needs.
- Any future growth of the on-campus student community is consciously planned and predicated on adequate facilities and infrastructure.

3. The innovative ideas on which the college was founded are applied to the new circumstances of the 21st century:

- Curriculum and teaching methods for emerging styles of music are continually developed, assessed, and redefined.
- Faculty at the cutting edge of contemporary music, technology, business, and production are recruited, supported, and retained.
- Cross-departmental interaction, teaching, and cooperation is encouraged.
- Artistic expression and practical training coexist and are mutually supportive.
- Students learn to more deeply understand the musical traditions and the cultural context of the music they study.
- Innovative online, community-based, and special programs enhance the learning experience and provide additional reach for a Berklee education.
- Berklee connects with the music industry via our research, networking, teaching, curriculum, and publishing initiatives.
- Bold ideas and initiatives to keep music education current with music practice are broadly supported.

4. The college is an inspirational place to learn, teach, and work:

- A diverse group of students, alumni, faculty, and staff from around the world form an open, dynamic, and supportive music community where lifelong friendships are formed.
- The community sets high standards for achievement and supports them with growth and development opportunities alongside honest appraisal and evaluation programs for all students, faculty, and staff.

- Diversity of opinion, openness to new ideas, commitment to excellence, and a willingness to challenge oneself define the community.
- Berklee is an open, welcoming, and inclusive culture for women and men, and people of different religious beliefs, races, ethnicities, genders, sexual orientation, abilities, cultures, learning styles, and musical preferences.
- Alumni have a strong sense of connection to their college through online services, networking, and career development programs.
- Mutually supportive relationships are continued and expanded with international and City Music partner schools to build a global Berklee community.
- The college mission is highly visible and well understood.
- All members of the community know they are valued and vital to the overall success of the college.

The Board Vision Committee

- Mike Dreese - chair
- Roger Brown
- Neil Diercks
- Dolores Johnson
- Allan McLean
- Phoebe Milligan
- Eli Newberger
- Watson Reid
- Tom Riley
- Don Rose
- Leanne Summers

We would like to thank all the members of the Berklee community who shared their ideas with us and participated in town meetings and the Berklee 2015 survey.

Diversity Statement

<http://www.berklee.edu/diversity/>

Welcome to the Office for Cultural Diversity

The Office for Cultural Diversity was established to provide support for Berklee's diverse community. Our responsibility is to integrate the variety of cultural values and perspectives at Berklee into what we do at all levels, through policy development, resources and education, and sponsorship of initiatives for staff, faculty, and students. These strategies are designed to nurture a spirit of respect, openness, and awareness of the spectrum of values and backgrounds that enrich our environment.

The Aim for Diversity

We approach diversity as a philosophy and as an objective. Central to our purpose is our commitment to attracting the widest array of musical innovators into the college community and providing an environment that supports their creative process. We also seek to integrate these

values into teaching and decision-making, which radiate to students through leadership as much as through curriculum.

Diversity Values Statement and Definition

Cultural diversity is integral to the mission of Berklee College of Music simply because cultural diversity is integral to music itself. Innovators from diverse backgrounds and cultures have created the music studied here. An essential part of a Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the music they study originates.

We must be a community in which every member's voice is valued and respected. A diverse, inclusive work and learning environment is essential to maintaining our role as a leader in contemporary music education. It is imperative that we take specific steps to attract and retain the widest array of talented musicians and provide an environment that supports and nurtures their creative process. The fulfillment of our mission—to educate, train, and develop students to excel in music as a career—will be demonstrated in their influence both on the future of music and on the larger culture.

We view diversity holistically, understanding that the definition is constantly evolving. Our definition of diversity includes race, color, gender identity, nationality, ethnicity, class, religion, ability, age, and sexual orientation. We also know that a diversity of ideas, approaches, disciplines, and learning and musical styles are essential to inclusion and equity. The integration of myriad cultural values and perspectives into what we do at all levels, from teaching to decision-making, is critical.

Many challenges lie ahead in all areas. We believe that increased diversity will support our strategic objective of attracting the highest-quality students, faculty, and staff to Berklee. To accomplish this, we must create a welcoming and supportive multicultural atmosphere for all members of our community. This focus is not the work of any one individual or office—it is the work of everyone. In this spirit, we will encourage a campus-wide climate of respect, openness, and awareness that celebrates and values our diversity.

Appendix 2

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.

Appendix 3

Program Review Template and Timeline



Date_____

Ongoing Program Review, Assessment, and Improvement Plan

Part 1: Program Learning Outcomes and Assessment Overview

1. Program Title:

2. Program Entrance Requirements or Pre-requisites:

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. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

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.

- 1.
- 2.
- 3.

Date_____

- 4.
- 5.
- 6.

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 departmental 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.

Date_____

Part 2: Course Learning Outcomes and Assessment Overview

(create a separate sheet for each course in the program)

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. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

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.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

6. 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?

Date_____

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

7. Revisions:

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

Date _____

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?

Date_____

**Part 4: Program Data for Past Three Years
(For New Programs, complete data for only the first year)**

Program Name _____

Today's Date _____

Is this a New Program? _____

If so, identify the academic year in which the program started. 20__ - 20__

Academic Years Reviewed:

Year 1 = 20__ - 20__

Year 2 = 20__ - 20__

Year 3 = 20__ - 20__

Enrollment

Year 1	Year 2	Year 3	% Change

4-year Graduation Rate

Year 1	Year 2	Year 3	% Change

6-year Graduation Rate

Year 1	Year 2	Year 3	% Change

Courses with 25% or higher D/F/W Rate

Year 1		Year 2		Year 3	
Course name	Rate	Course name	Rate	Course name	Rate

Courses with low or under enrollment

Course name	Year 1	Year 2	Year 3

Program Review and Assessment Timeline and Process

2010-12: Baseline Years – Develop Outcomes and Assessment Methods

1. November 5, 2010 Process Introduced
2. May 31, 2011 Part I: Program Learning Outcomes and Overview due from Chairs
3. May 31, 2012 Part II and III: Course Learning Outcomes and Overview and Aligning Program and Course Learning Outcomes due from Chairs
4. July 2012 Publish all completed templates

2012-15: Ongoing 3-year Program Review Cycle

2012-13 (YEAR 1)

Group 1:
Contemporary Writing and Production
Liberal Arts and minors
Music Business/Management
Music Education
Music Production & Engineering
Entering student block (ALL as program)
Artist's Diploma Program

2013-14 (YEAR 2)

Group 2:
Electronic Production & Design
Jazz Composition
Music Therapy
Ear Training required of all
Harmony required of all (include Arr-111)
Tonal Harmony, Counterpoint required of all
Conducting required of all, and minor
Performance Core required of all

2014-15 (YEAR 3)

Group 3:
Composition
Film Scoring and minor
Performance Major, 8 individual departments, and minor
Professional Music
Songwriting
Summer Programs

ONGOING DUE DATES

1. By March 30 of each year, Chairs complete documents and submit to Program Review Sub-committee
2. Chairs present program and course revisions, based on Program Review, through the normal Curriculum Committee process

NOTES FOR NEW PROGRAMS

1. New programs undergo a fast-track review, with data for the one year, to assess progress and make adjustments to improve student learning.
2. After completion of the fast-track review, new programs are incorporated into the 3-year review cycle.
3. New Bachelor of Professional Studies programs and new graduate programs will be incorporated into the cycle, after completing their one-year fast-track review.

Appendix 4

Curriculum Committee Mission and Membership



College Curriculum Committee

(revised September 2011)

Mission

The mission of the College Curriculum Committee is to ensure integrity in academic programs and curriculum.

In ensuring that programs and courses are academically sound, comprehensive, and responsive to serving the college mission, vision and the student experience, the College Curriculum Committee

- (a) provides guidance and advocacy in the development, implementation, and maintenance of academic programs and curricula in accordance with the philosophy, policies, and objectives of the college
- (b) encourages creativity and innovation in the development of academic programs and curricula

The College Curriculum Committee reviews and makes recommendations to the Senior Vice President for Academic Affairs regarding curricular matters.

Responsibilities

The College Curriculum Committee undertakes the following responsibilities:

- Review curricular and academic program proposals, including new courses; changes in existing courses; deletion of courses; changes in a degree or diploma program; new degree program; new minor, major, or principal instrument; discontinuation of a degree program, minor, major, or principal instrument; new curricular policies or changes to curricular policies
- Make recommendations to the Senior Vice President for Academic Affairs regarding the approval or non-approval of proposals
- Develop, review and revise the criteria and process for course and program, degree, major and minor proposal development, submission, review, and approval
- Ensure compliance of courses and programs with standards of excellence
- Review all academic programs in accordance with the Program Review cycle, to ensure academic quality and improve student learning
- Make recommendations for improvements in education to the appropriate academic department or division

- Serve as a resource for the presentation of academic program and curriculum information in the bulletin and registration manual
- Serve as a resource to the Curriculum Transfer Agreement Steering Committee (CTASC) regarding curriculum issues for the transfer and articulation of courses from current and prospective Berklee International Network institutions
- Serve as a resource regarding curricular issues for the college
- Complete a review of current practices related to academic standards including:
 - o Credit levels awarded in relation to hours required
 - o Course populations consistent among similar teaching methods and materials
 - o Repeatable courses clearly stating the educational experience gained with each repetition
 - o Distance learning courses, whether existing or proposed, delivered by Berklee College of Music shall be reviewed and approved according to the college's course approval procedures
- Develop curricular policies as needed

Membership

- Vice President for Curriculum and Program Innovation, Chair
- Dean, Institutional Assessment and Graduate Studies
- Dean, Continuing Education
- Dean, Professional Performance division
- Dean, Professional Writing and Music Technology division
- Dean, Professional Education division
- Chair representatives
- Faculty representatives

Advisory members to be invited as needed: Registrar (or designee), Graduation Coordinator, Director for Academic Scheduling, Counseling and Advising Center representative, Admissions representative, Accreditation Liaison, Director of Institutional Research and Assessment, and others where appropriate.

The Senior Vice President for Academic Affairs will appoint members for a term of service lasting two years. Appointments are renewable.

Meetings

The Committee shall convene at regularly scheduled meetings to conduct business.

The Chair may call special meetings when the volume of business before the Committee cannot be transacted in a reasonable period or when matters of unusual urgency come before the Committee.

Fifty percent of the voting membership will constitute a quorum.

Clerical Support

The Office of Academic Affairs will provide clerical support for the committee.

Appendix 5

Sample Student Course Evaluation Form



The Professor

1. My professor creates a classroom environment that supports student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

2. My professor is on time for class

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

3. My professor meets the course regularly as scheduled

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

4. My professor is organized

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

5. My professor clearly explains course expectations and grading methods

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

6. My professor is knowledgeable about the subject matter

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

7. My professor presents course material in a clear and interesting manner

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

8. My professor provides constructive comments that help student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

9. My professor returns assignments in a timely manner

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

10. My professor is available during scheduled office hours or is available as needed

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

11. My professor uses class time effectively to advance student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

12. My professor is professional and respects all students

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

Course Materials/Aids.

13. My professor uses technology (e.g., websites, campus cruiser) effectively to advance student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

14. Textbook(s) and/or required readings advance student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

15. Class discussions, demonstrations, and/or group performances advance student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

16. Course assignments and projects advance student learning

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

The Course.

17. Course content matches the objectives and course description

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

18. This course helped me expand my knowledge of the subject

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

19. This course helped me advance my ability to express myself creatively

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

20. This course helped me advance my ability to analyze information and think critically

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

21. This course helped me develop practical and professional skills

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree N/A

The Student.

22. I took this course seriously by putting forth my best effort to benefit from it.

Strongly Agree Agree Undecided/Neutral Disagree Strongly Disagree

PLEASE COMMENT: Please comment on: (a) course CONTENT; (b) INSTRUCTION (instructional delivery and resources that affect learning); (c) how this course contributes to your MAJOR; (d) the most USEFUL thing you learned; and (e) how your professor can IMPROVE this course.

Appendix 6

Student Survey re: Graduate Programs
December 1, 2010



Berklee Graduate School Survey
 Report Completed December 1, 2010
 By Susan Coia Gailey, Ph.D., Director of Institutional Research & Assessment

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EXECUTIVE SUMMARY

Berklee students have spoken, declaring, “It’s about time!” There is overwhelming support for Berklee to start a graduate school.

Results reflect the commitment of our students to their common roots in performance and their identity as musicians and artists/composers, with interests in the business and technology aspects of music. A good portion is committed to continuing their education in graduate school, and will do so whether or not Berklee offers graduate programs. A good portion of our undergraduates expresses commitment to enroll in graduate school within two years of graduating from Berklee, and to enroll in music-based/related programs. Students list preferred schools that have graduate programs in music and they name areas of graduate study that are music-based/related. Nearly all of our competitors offer graduate programs, including doctoral programs in music. It is likely that these results extrapolate to a larger prospect pool of *Best Fit for Berklee* graduate school students, a viable market that we have yet to serve by capitalizing on our infrastructure of expertise and online resources to assert our leadership in music education.

At least half of our respondents advise us to offer graduate programs in the areas of *Composition*, *Music Production and Engineering*, *Performance*, *Music Business/Management*, *Music Education*, and *Film Scoring*. Over half of the undergraduates in these majors evidence a propensity for graduate school insofar as they report that they will enroll in a graduate program within two years of graduating from Berklee. Moreover, *Composition*, *Music Education*, and *Film Scoring* undergraduates take the lead in commitment to music-based/related graduate study.

Performance is, by far, the most popular personal choice when we ask students to name three areas in which they would likely enroll at Berklee. The other aforementioned areas trail *Performance*, with **20% to 28%** of our students reporting that they might enroll in one of them. However, students clearly prefer to enroll in a graduate area extension of their undergraduate major, with *Composition*, *Music Therapy*, *Music Education*, and *Electronic Production and Design* in the lead for claiming their undergraduates. Supplementing students’ preferences for graduate study in their major is their support for technology: A graduate program in *Music Production and Engineering* is in the running for good portions of students in three other undergraduate majors plus the undeclared, and *Psycho-Acoustics/Sound Synthesis* is in the running for good portions of students in both of our technology majors. In support of business, a graduate program in *Music Business/Management* is in the running for students in two other undergraduate majors.

Importantly, the vast majority of our degree holders would have entered a graduate program at Berklee instead of an undergraduate program. A small, but solid, percentage of Berklee undergraduates will likely seed the Valencia campus, but Berklee Valencia will not cannibalize the Boston campus of its undergraduate and graduate degree programs, either Boston campus- or online-based.

Compared to later years, students in their first year of study at Berklee are most undecided about whether they will attend graduate school, although this is not the case for the *Valencia-inclined*. Students are ripe for education and career advising throughout the curriculum from day one at Berklee.

PROCEDURES

This report evaluates data that were collected in a survey that OIRA administered via the Berklee e-mail system to all Berklee undergraduates (Appendix A). It was launched on Monday, September 20, and closed on Wednesday, October 13, 2010. The second of two reminders announced the upcoming close date. The response rate is **30.5%** (1,300 of 4,269). Although a **70%** response rate is generally considered adequate for generalizing findings to the population, more confidence can be placed in these results insofar as the distributions of ratings were generally constant over the course of administration. Research suggests that late respondents might reflect the opinions of non-respondents. Nevertheless, one must be conservative in using self-reports to predict behavior. Research suggests that females are more likely than males to respond to surveys; and, students are more likely to respond to surveys on topics in which they are engaged. Compared to the official Fall 2009 Registrar census, the following segments are underrepresented in survey responses: (a) first year students (**29%** versus **33%**), (b) *Guitar* (**23%** versus **26.5%**), (c) *Music Business/Management* (**10%** versus **14.5%**), and (d) *Professional Music* (**11%** versus **15%**). The following segments are overrepresented: (a) students who are beyond four years at Berklee (**6%** versus **2%**), (b) *Performance* (**25%** versus **21.5%**), (c) international students (**28%** versus **24%**), and (d) females (**33%** versus **29%**). It appears that **42%** of the respondents are degree holders, which could be an overrepresentation. The differences in representation are not large enough to jeopardize the generalization of findings to the undergraduate student body.

RESULTS

Graduate School Programs.

From a list of areas for graduate school study in question #1, students advised us on what should be our top priorities for offerings, and in question #2 they specified the top three areas in which they would likely enroll if Berklee had a graduate school. Conceptually, question #1 might reflect our brand, while question #2 might be more predictive of actual behavior with implications for critical mass.

The table below shows that most of our students (**57%**) advise us to offer *Composition* as an area of graduate study. When students shift gears from recommending areas to noting their own inclinations for enrollment, priorities shift slightly with *Performance* (**41%**) taking the lead and *Music Production and Engineering* (**28%**) trailing as a distant second, followed by *Music Business/Management* (**26%**). Although most of our students advise us to offer *Composition* as an area of graduate study (**57%**), *Performance* (**41%**) is the graduate program in which most students say that they are likely to enroll.

The table below also shows that another shift in rank order emerges when we control for undergraduate major (question #12). Clearly, students are apt to report that they will enroll in a graduate program that is associated with their undergraduate major. Nearly all of our *Composition* students (**96%**) report that they would likely enroll at Berklee in a graduate program in *Composition*, followed by students in *Music Therapy* (**94%**) and *Music Education* (**90%**). Note that even though a minority of students advises us to offer *Music Therapy* (**33%**), and an even smaller minority will likely enroll (**11%**), the vast majority of *Music Therapy* students (**94%**) say they would likely enroll in a graduate program in *Music Therapy*.

Proposed Area of Graduate Study	Advised Q1	Likely to Enroll Q2	Likely to Enroll by Major Q2 x Q12
Composition	57%	24%	96%
Music Production and Engineering	55%	28%	85%
Performance	55%	41%	77%
Music Business/Management	54%	26%	81%
Music Education	53%	20%	90%
Film Scoring	50%	23%	86%
Electronic Production and Design	41%	18%	88%
Jazz Composition	41%	18%	83%
Contemporary Writing and Production	35%	17%	61%
Music Therapy	33%	11%	94%
Psycho Acoustics/sound Synthesis	27%	11%	N.A.
Songwriting	22%	14%	65%
Conducting	19%	9%	N.A.
Music Criticism	10%	3%	N.A.
Other	5%	3%	N.A.
None (i.e., Do not have grad school)	0%	2%	N.A.

Therefore, results suggest that a suite of graduate programs should correspond to our undergraduate programs. To a lesser extent, students will cross-pollinate. The table below shows the cross-pollination, i.e., areas of graduate study that are second in attracting students from other undergraduate majors. For example, *Composition* is second in popularity for *Film Scoring* and *Jazz Composition* students. Even though 86% of our *Film Scoring* students report above that they would likely enroll in a graduate program in *Film Scoring* at Berklee, *Composition* is second in popularity for *Film Scoring* (52%) and *Jazz Composition* (45%) students. *Music Production and Engineering* is second in popularity for students from three other undergraduate programs plus the undeclared.

Proposed Area of Graduate Study	Undergraduate Major	% of Major
Composition	Film Scoring	52%
	Jazz Composition	45%
Music Business/Management	Professional Music	37%
	Songwriting	26%
Music Production and Engineering	Contemporary Writing and Production	37%
	Songwriting	27%
	Music Business/Management	24%
	Undeclared	39%
Psycho-Acoustics/Sound Synthesis	Electronic Production and Design	55%
	Music Production and Engineering	44%

To further illustrate the sphere of our undergraduates' interests, the table below lists all of our undergraduate majors (column 1) and the graduate area of study (column 2) that had the second highest proportion of undergraduates (column 3) naming it as their likely area of enrollment at Berklee. For example, although a previous table illustrates that **96%** of *Composition* undergraduates report that they will likely enroll in a graduate program in *Composition*, **47%** of undergraduate *Composition* majors also name *Conducting*, and *Film Scoring* is very close at **45%**. Although a previous table illustrates that **65%** of *Songwriting* students might seek *Songwriting*, students report that they might disperse into *Music Production and Engineering* (**27%**) and *Music Business/Management* (**26%**). It is important that admissions' marketing conveys the array of options and their substance, and that education/career advising throughout the curriculum mentors students in exploring and discerning the best fit.

Undergraduate Major	Second Likely Area for Grad Study	% (of Undergrad Major)
Composition	Conducting	47%
	Film Scoring	45%
Contemporary Writing and Production	Music Production and Engineering	37%
Electronic Production and Design	Psycho-Acoustics/Sound Synthesis	55%
Film Scoring	Composition	52%
Jazz Composition	Composition	45%
Music Business/Management	Music Production and Engineering	24%
	Performance	23%
Music Education	Performance	35.5%
Music Production and Engineering	Psycho-Acoustics/Sound Synthesis	44%
Music Therapy	Music Education	27.5%
Performance	Jazz Composition	37%
Professional Music	Music Business/Management	37%
Songwriting	Music Production and Engineering	27%
	Music Business/Management	26%
Undeclared	Music Production and Engineering	39%

The sets of aforementioned patterns reflect the commitment of our students to their common roots in performance and their identity as musicians and artists/composers with interests in the business and technology aspects of music. This might mirror the interests and inclinations of a larger prospect pool of *Best Fit for Berklee* graduate school students.

As evidenced by the **0%** for *None* in question #1 (i.e., to offer no graduate programs), there is overwhelming quantitative support for a Berklee Graduate School. Enthusiasm is qualitatively manifested in the substance of students' comments (question #16) (See Appendix C). There are diverse suggestions among the small minority (<5%) who recommend areas of study outside this list (*Other* in question #1), areas that include: (a) the study of the field music (e.g., Music Cognition, Musicology/Ethnomusicology, Music History, Music Theory); (b) preparation for fields in which music is a subject (Journalism, Performing Arts Management); (c) Professional

Music; (d) arts and technology (e.g., Film acting, Acoustic Design/architecture, Audio Electronics); and, (e) niche areas of music specialization (e.g., Video Game Music Composition, Contemporary Harmony, Performance Ear Training). Only one student advised an area that is distinct from music (i.e., psychology).

Degree-Holders.

According to survey question #4, **41.5%** (539 of 1,300) of survey respondents entered Berklee with a degree; **35%** (458 of 1,300) of survey respondents have a degree and would have entered a graduate program instead. Restated, the vast majority of degree holders (458 of 539 → **85%**) report that they would have entered a graduate program at Berklee. It has been hypothesized that *degree holder* is one of two significant factors that oppress our graduation rate: Degree holders attend Berklee to study music at Berklee, not to earn another undergraduate degree. (The other hypothesized factor is ability to pay/finances.)

With regard to the demographic attribute of citizenship, **63%** (228 of 360) of the international respondents are degree holders, while **33%** (307 of 929) of domestic students are degree holders. International students constitute **42%** (228 of 539) of all degree holders; domestic students constitute **57%** (307 of 539) of all degree holders. With regard to gender, **44%** (188 of 429) of females are degree holders, and **40%** (348 of 862) of males are degree holders. Females constitute **35%** (188 of 539) of all degree holders, and males constitute **65%** (348 of 539) of all degree holders.

With regard to the student academic attribute of major, **30%** (161 of 539) of degree holders are *Performance* majors, with undeclared as a distant second (**15%**), while **22%** (162 of 755) of non-degreed students are *Performance* majors, and **22%** are undeclared. With regard to principal instrument, degreed students are largely *Guitar* at **22%** (115 of 539), *Piano* at **22%** (166 of 539), and *Voice* at **21%** (114 of 539). For non-degreed students principal instruments are largely *Guitar* at **24%** (183 of 755) and *Voice* at **22.5%** (170 of 755). The higher proportion of degreed *Piano* students suggests a classical performance background of a relatively larger portion of degreed students who may be pursuing music diversification at Berklee.

A substantial portion of degree holders (**53%**) wants to attend graduate school within two years of completing their undergraduate studies, and some are *Undecided* (**31%**). Committed to music, the vast majority (**84%**) reports more likely than not to enroll in a *music-based* or *music-related* program if they continue their education after graduating from Berklee. Their commitment is evidenced in their program and school choices. Clearly, degree holders are a viable market.

Of the small minority (**6%**) of degree holders who report that they would not have entered a graduate program instead, there is still strong support for opening a graduate school. Although a significant proportion of this smaller set of degree holders (**43%**) is *Undecided* about graduate school, another **41%** is poised to enroll within two years of completing their undergraduate studies. If they continue on to graduate study, it is *Very Likely* that **71%** will enter a *music-based* or *music-related* program. Their commitment to music is evidenced in their choice of schools and programs, as well.

Propensity for Graduate School.

Propensity for graduate school is measured by self-reports of timing, i.e., anticipated proximity of entrance to graduation from Berklee (question #5). *Within two years* suggests a more charted and determined course; **22%** report that they will begin graduate school *right after graduation*, and a

cumulative **46%** report that they will enter graduate school right after graduation or at least *within two years of graduation* from Berklee. There are no distinct variations by gender or citizenship.

There is an upward trend by semester at Berklee. Students in their first two semesters at Berklee, which is equivalent to year one, tell us that they are least likely to begin graduate school within two years of graduating from Berklee (**40%**) compared to second (**46.5%**) and third (**51%**) year students. More first year students report *Undecided* about graduate school (**48%**) than second (**43%**), third (**35%**), fourth (**26%**) and beyond (**20%**). It is likely that students think more about life after graduation as graduation approaches. Only **6%** say they will *Never* go to graduate school, but there is no pattern by semester. This suggests that Berklee has a scholarly-minded student body.

Students on the high end in propensity for graduate school (i.e., proportions > the **46%** average) are in the following majors:

<i>Composition</i>	65%
<i>Jazz Composition</i>	65%
<i>Music Education</i>	63%
<i>Music Business/Management</i>	59%
<i>Music Therapy</i>	59%
<i>Contemporary Writing and Production</i>	56%
<i>Film Scoring</i>	52%
<i>Performance</i>	48%

Particularly low is *Songwriting* (**34.5%**), and the undeclared (**37%**). A high proportion of first year students are likely to be undeclared.

Competitors.

Consistent with undergraduate co-app reports, our top competitor (question #7) is *New York University* (N=**186**); a close second is *New England Conservatory* (**178**). (See Appendix B.) Trailing them are *Juilliard* (**98**), *Manhattan School of Music* (**94**), and *University of Southern California* (**94**). Although *Harvard* stands at a lower number (**72**), some specify *Harvard Business School* (**6**) and *Harvard Law* (**5**), a reminder of the diverse paths taken by our alumni. Alumni studies suggest that in some form music remains a part of their lives, regardless of areas of continued education and careers.

A selective institution attracts undergraduates who major in subjects of high interest to them regardless of how distinct the career path. Such diversity in our student body creates an enriching undergraduate experience for everyone.

It is noteworthy that all of these schools have graduate programs in music to serve our alumni, as do nearly all of the 13 schools that we list as our peers in the Peer Comparison report. The exceptions are *Emerson* and *Rhode Island School of Design*, which do not have undergraduate programs in music. Of the remaining 11, all but *The Boston Conservatory* offer Masters and doctoral programs in music.

We must join our competitors to retain our distinguished position as a leader in music education. Our students expect us to have a graduate school. We will continue to lose market share if we do not capitalize on our resources.

Commitment to Music-Based/Music-Related Programs.

The vast majority of respondents (**83%**) report that they will more likely enter a music-based or music-related program if they continue their education after graduating from Berklee (question #8). There are no distinct variations in gender or citizenship. The proportion is highest for first year students (**88%**) and then it levels off (**81%**). However, from years one through four, there is a downward trend in the extreme rating, *Very Likely* (**73% → 66% → 68% → 63%**); the extreme rating of *Very Likely* implies decisiveness.

Students also vary by major in their self-reports that they will *Very Likely* enter a music-based or music-related program if they continue their education after Berklee. Compared to the total of all respondents (**68%**), the following majors are particularly high in wanting a music-based/related graduate program if they attend graduate school: *Music Education* (**85%**), *Composition* (**80%**), and *Film Scoring* (**79%**). Particularly low are *Music Therapy* (**58%**) and *Music Business/Management* (**41%**).

<i>Music Education</i>	85%
<i>Composition</i>	80%
<i>Film Scoring</i>	79%
<i>Performance</i>	75%
<i>Jazz Composition</i>	75%
<i>Electronic Production and Design</i>	73%
<i>Songwriting</i>	70%
<i>Professional Music</i>	68%
<i>Undeclared</i>	67%
<i>Contemporary Writing</i>	66%
<i>Music Production and Engineering</i>	62%
<i>Music Therapy</i>	58%
<i>Music Business/Management</i>	41%

With regard to principal instrument, at **82%**, *Brass* students are the highest in reporting that they will *Very Likely* enter a music-based/related program if they enter graduate school, with *Percussion* (**73%**) as a distant second; the lowest are *Bass* (**64%**) and *Voice* (**62%**).

Likely Area of Graduate Study.

For the most part, our students are grounded in music-based and music-related preferences for possible study in graduate school. Responses to the open-ended question (question #9), *If I were to attend graduate school, my program of study would be:* (space for three programs), are transformed into clusters in the table below:

Program	Count
Accounting	4
Acoustics	20
Acting / Performance	7
Arranging	4
Art	12
Business	62
Communications	5
Composition	265
Computer Music	10
Computer Science / Engineering	8
Conducting / Orchestration	69
Contemporary Writing & Production	20
Drama / Entertainment	9
Education	49
Electronic Production & Design	38
Engineering	12
English	14
Film Making / Production	13
Film Scoring	133
Finance	4
Instrument building	2
Jazz Composition	100
Jazz Performance	31
Jazz Studies	22
Journalism	8
Language / Linguistics	4
Law	43
Marketing/Media	12
MBA	23
Medicine	16
Music	54
Music / Entertainment Law	18
Music Business	118
Music Education	122
Music History	3
Music Production & Engineering	110
Music Therapy / Cognition	84
Musical instrument historian	1
Musical theater	12
Musicology	29
Performance	288
Physical / Speech Therapy	6
Physical Science	14
Psychology	37
Recording / Engineering	22

Social Science	38
Songwriting	40
Sound Design / Production	17
Studio Engineering	5
Synthesis	9
Theology	8
Theory (Music)	15
Visual Art	5
Writing	13

Results suggest that Berklee can offer graduate programs that build upon our undergraduate programs and achieve critical mass. The diversity of possible non-music related pursuits reflects the diversity of our student body that enriches everyone's undergraduate experience.

Likelihood of Attending Valencia

Size of the Pool.

On a five-point scale with extreme options labeled only, **12%** of student respondents report *Very Likely* (rating = 1) to enroll in graduate school at Berklee's new campus in Valencia; **34%** report *Not At All Likely* (rating = 5); a total of **24%** report more likely than not (ratings 1 and 2); and, a total of **54%** report more unlikely than likely (ratings 4 and 5). Considering the finances at stake, this analysis and evaluation is conservative in centering on the **12%** who reported *Very Likely* (question #3).

A small, but solid, percentage of Berklee undergraduates will likely seed the Valencia campus. Berklee Valencia will not cannibalize the Boston campus of its undergraduate and graduate degree programs, either Boston campus- or online-based. A larger group of Berklee undergraduates can be actively cultivated for Valencia; concurrent program development and domestic and international marketing will expand the pool of candidates for Berklee Valencia.

Propensity for Graduate School.

Although **12%** of our undergraduates report *Very Likely* to enroll in graduate school at Berklee's new campus in Valencia, **7%** of our undergraduates report they are *Very Likely* to go to Valencia and plan to start a graduate school *within two years of graduation*, which is a more charted course than three or more years out.

Commitment to Study Music.

Still, **6.5%** of our undergraduates report they are: (a) *Very Likely* to go to Valencia, (b) plan to start a graduate school *within two years of graduation*, and (c) will *Very Likely* enter a *music-based or music-related* program if they continue their education after graduating from Berklee. Neither their inclination to attend graduate school within two years of graduation nor their favoring of a music-based or music-related graduate program diminishes by semester at Berklee, though some first year students are *Undecided* about graduate school (**39%**).

Year of Study.

Compared to later years of study at Berklee, students in their first two years express that they are more likely to enroll in Valencia. It is likely that first and second year students figure that Berklee Valencia will open by the time they graduate, not that students will become disinterested as they progress through semesters of the Berklee experience.

Nevertheless, we will guide and mentor students from year one in exploring their life-long relationship with music via the array of career and education options, and Valencia will be packaged to highlight its competitive edge – the international experience it provides for domestic students.

Undergraduate Major.

Results show that the proportion of *Music Business/Management* majors who report *Very Likely* to attend Valencia is the greatest (**19%**), followed by *Professional Music* (**15%**), and then *Electronic Production and Design* and *Performance* (**14%** each). Relative to the **12%** average, these majors are on the high end in likelihood of attending Valencia.

Principal Instrument.

Although **12%** of all respondents report that they will *Very Likely* enroll in Valencia, there is some variation by principal instrument. Students are relatively more inclined to enroll whose principal instruments are *Bass* (**14.3%**), *Brass* (**14.3%**), *Percussion* (**13.4**), and *Voice* (**13.4%**). On the low end are *String* (**10.6%**) and *Guitar* (**10.5%**). *Piano* (**8.6%**) is particularly low. *Woodwind* (**12.7%**) is closest to the reference. If there is no reasonable explanation for this result, it could be descriptive of this set of respondents only, as opposed to principal instrument being a reliable predictor of enrollment.

Degree Holders.

Degree-holders constitute **50%** (76 of 152) of the students who report that they will *Most Likely* attend Valencia. Although **12%** of all respondents say that they will *Very Likely* enroll in Valencia, the proportions are **15%** of degree-holders (70 of 152) and **10%** of traditional students (76 of 752). Based on results, as high as **10%** of our non-degree holders could enroll in Valencia instead of Boston, and the undergraduate college could lose **15%** of degreed students (**6%** of the undergraduate student body) to Berklee Valencia who otherwise would have attended the undergraduate school in Boston.

Demographics.

International students are significantly more likely to attend Valencia than domestic students. Earlier in the survey the relationship was non-significant. The reports of later international respondents and their overrepresentation in the survey further suggest that this result is representative of the international student body. There is no significant correlation between genders in the likelihood of attending Valencia.

We can capitalize on our international presence and assimilate Berklee into the relationship-bound international network to open new international markets such as technology/business focused India.

In marketing and recruiting, we can offer Valencia as a five-year study abroad package to prospective students who do not have degrees. When we provide education and career advising throughout the curriculum, starting in year one, we can remind domestic students of the study abroad opportunity to enrich their graduate education. We also can package and market the opportunity for international students to attend Berklee Valencia and spend some time studying abroad in America.

IMPLICATIONS

For Program Selection & Content/Curriculum

Students favor graduate programs that correspond to their undergraduate majors. Preferences for graduate study are largely grounded in music, dispersing into a variety of music-based and music-related specializations beyond the list that we presented in the survey. A minority anticipates deviating from music-related graduate programs, or clearly departing from music-based/related fields. **A suite of graduate programs offerings must be thoughtfully selected** for which students have interest and in sufficient numbers to operate the programs, and to attract even more high caliber undergraduates who will be drawn to Berklee for undergraduate study in anticipation of graduate study.

That *Performance* takes the lead as both a suggestion and prospective choice reflects Berklee's brand recognition as the college for musicians. The Berklee brand permeates the identities of our students. Beyond their core interest in *Performance* is a sphere of interest in music-based/related technology and business. These three areas appear to be important areas of consideration in program planning, but they encompass specializations. **We can select a comprehensive and viable set of programs and provide latitude for specialization and customization.**

Curricula can be planned to offer flexibility for specialization. To enable specialization to suit students' interests and aptitudes, a dissertation and/or thesis can be presented as a capstone project with a subject matter expert as one's advisor/committee chair. The importance of marketing in the success of a graduate school is evidenced in the fact that some areas of interest that students supply in open-ended responses are substantively identical, or very similar, to the list that appear on the survey. **Marketing must convey curricula content and flexibility to draw Best Fit for Berklee students.**

Curricula will need to bridge knowledge and skills gaps between Berklee graduates and students who hold degrees from other institutions, given that the upper semester Berklee undergraduate curricula is considered to be on par in rigor with graduate school. Like undergraduate school, assessment upon matriculation might be warranted. There can be on-line delivery of prerequisites, and programmed instruction to plug holes in knowledge and skills or to brush up on past education.

Like research universities, undergraduates might be allowed to take graduate level courses with graduate students. They are sometimes graded on a different scale. This opportunity might be a draw to our undergraduate programs, and possibly a value proposition that offsets the cost of the undergraduate education.

Our unique core music curriculum may be a selling point to our incoming degree holders, and generalize to a larger target market of degree holding musicians. It might be packaged into a graduate school clinic for non-Berklee graduates, and be campus-based and/or on-line based. Perhaps delivery could be coordinated with Berkleemusic. To capitalize on the packaging for on-

line delivery to graduate students, it might be a Berkleemusic continuing education offering independent of the graduate school. This would deter students from matriculating into the graduate or undergraduate schools for the core music curriculum, and capitalize on the packaging as a revenue source.

Offering programs in the study of the field of music to non-musicians could dilute the Berklee brand. Any such offerings might best be under the umbrella of Berkleemusic, and possibly strengthen Berkleemusic as a center for musicians and “lay people” to enrich themselves professionally and personally with instruction by the experts. Like Harvard’s Extension School, it will not be mistaken for the prestigious Berklee College of Music or Berklee Graduate School.

In summary, our students want us to offer a graduate school, and we are capable of doing so. We can continue our legacy of unique music curricula that no other schools offer, and affirm our distinguished position as leader in music education. There is demand; we must supply!

Select links from the list below to directly access analytical tables and graphs, students’ ratings and the ratings of degree-holders, non-degree holders, international students, and domestic students, as well as comments, and students’ choices for graduate schools and for graduate study.

These also are accessible on the OIRA Reports web page

<http://www.berklee.net/oira/reports.html>

LINKS TO TABLES & GRAPHS

Written Report

[<http://www.berklee.net/oira/media/documents/Report%20Fall%202010%20Grad%20School%20Survey-final.pdf>]

Tables & Graphs

View the whole file [<http://www.berklee.net/oira/media/documents/Illustrations.pdf>]

01. Distributions for the College

[<http://www.berklee.net/oira/media/documents/Illustrations%20College.pdf>]

02. Distributions for Degree Holders

[<http://berklee.net/oira/media/documents/Illustrations%20Degreed.pdf>]

03. Distributions for Non-Degreed Undergraduates

[<http://berklee.net/oira/media/documents/Illustrations%20NonDegreed.pdf>]

04. Distributions for Domestic Students

[<http://berklee.net/oira/media/documents/Illustrations%20Domestic.pdf>]

05. Distributions for International Students

[<http://berklee.net/oira/media/documents/Illustrations%20International.pdf>]

06. Distributions for the Most Likely to Attend Valencia

[<http://berklee.net/oira/media/documents/Illustrations%20Valencia%20Most%20Likely.pdf>]

07. Q1. Students' Advice for Top Priority Graduate Programs at Berklee

[<http://berklee.net/oira/media/documents/Illustrations%201%20Q1.pdf>]

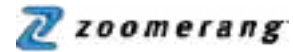
08. Q2. Graduate Program Areas in Which Students Will Likely Enroll

[<http://berklee.net/oira/media/documents/Illustrations%202%20Q2.pdf>]

- 09. Q2 by Q12. Students in Undergraduate Majors Who Will Likely Enter a Graduate Program in Their Major**
[<http://berklee.net/oira/media/documents/Illustrations%203%20Q2%20by%20Q12.pdf>]
- 10. Q12 by Q2. Graduate Program Preferences By Undergraduate Major**
[<http://berklee.net/oira/media/documents/Illustrations%20Q12xQ2%20Major%20x%20Likely%20Program.pdf>]
- 11. Q5 by Q10. Timing of Graduate School by Semester at Berklee**
[<http://berklee.net/oira/media/documents/Illustrations%20Q5xQ10%20Timing%20x%20Semester.pdf>]
- 12. Q8 by Q10. Music-Based/Music Related Graduate Program by Semester**
[<http://berklee.net/oira/media/documents/Illustrations%20Q8xQ10%20Music%20x%20Semester.pdf>]
- 13. Q5 by Q12. Timing for Graduate School by Major**
[<http://berklee.net/oira/media/documents/Illustrations%20Q5xQ12Timing%20x%20Major.pdf>]
- 14. Q12 by Q11. Major by Instrument**
[<http://berklee.net/oira/media/documents/Illustrations%20Q12xQ11%20Major%20by%20Instrument.pdf>]
- 15. Q3 by Q14 by Q15. Gender and International Demographics by Likelihood of Attending Valencia**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ14xQ15%20Val%20Citizen%20Gender.pdf>]
- 16. Q3 by Q11. Likelihood of Attending Valencia by Instrument**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ11%20Valencia%20x%20Instrument.pdf>]
- 17. Q3 by Q12. Likelihood of Attending Valencia by Major**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ12%20Valencia%20x%20Major.pdf>]
- 18. Q3 by Q4. Likelihood of Attending Valencia by Degree Holder**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ4%20Valencia%20x%20Degreed.pdf>]
- 19. Q3 by Q10. Likelihood of Attending Valencia by Semester**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ10%20Valencia%20x%20Semester.pdf>]
- 20. Q5 by Q3. Likelihood of Valencia & Timing of Graduate School**
[<http://berklee.net/oira/media/documents/Illustrations%20Q5xQ3%20TimingxValencia.pdf>]
- 21. Q3 by Q10. Music-Based/Music Related Graduate Program by Semester of the Valencia Most Likely's**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ10%20VL%20Music%20x%20Semester.pdf>]
- 22. Q5 by Q10. Timing of Graduate School by Semester at Berklee of the Valencia Most Likely's**
[<http://berklee.net/oira/media/documents/Illustrations%20Q5xQ10%20VL%20Timing%20x%20Semester.pdf>]
- 23. Q3 by Q5. Very Likely Valencia by Timing for Graduate School: All Respondents**
[<http://berklee.net/oira/media/documents/Illustrations%20Q3xQ5%20VL%20Music%20x%20Timing.pdf>]
- 24. Q16. Comments from the Valencia Most Likely's**
[<http://berklee.net/oira/media/documents/Illustrations%20%20Q16%20VL%20Comments.pdf>]
- 25. Q7. Top Choice Schools for Graduate Study Outside of Berklee**
[<http://berklee.net/oira/media/documents/Illustrations%203%20Q7%20Highest%20Choice%20Schools.pdf>]

26. Q7. More Schools Outside of Berklee That Students Might Attend for Graduate Study
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20More%20Choice%20Schools.pdf>]
27. Q7. Competitors for Our Students: All Respondents
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20All%20Choice%20Schools.pdf>]
28. Q7. Competitors for Our Students: The Valencia Most Likely's
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20Total%20Choices%20VL.pdf>]
29. Q7. Choice 1 Competitors for Our Students: All Respondents
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20Choice1.pdf>]
30. Q7. Choice 2 Competitors for Our Students: All Respondents
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20Choice2.pdf>]
31. Q7. Choice 3 Competitors for Our Students: All Respondents
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20Choice3.pdf>]
32. Q7. Competitors for Our Students by Choice: The Valencia Most Likely's
[<http://berklee.net/oira/media/documents/Illustrations%20Q7%20Choices%20VL.pdf>]
33. Q9. If I were to attend graduate school, my program of study would be: (Options 1, 2, 3)
[<http://berklee.net/oira/media/documents/Illustrations%20Q9%20Programs.pdf>]
34. Our Peer Schools That Offer Master's and Doctoral Degrees in Music
[<http://berklee.net/oira/media/documents/Illustrations%20Peers.pdf>]
35. Graduate Degrees Offered by Our Peers in 2009-2010
[<http://berklee.net/oira/media/documents/Illustrations%20Grad%20Degrees%20Peers%202009-10.pdf>]
36. Q16. Berklee Graduate School and your graduate school plans: Distribution of Comments by Theme
[<http://berklee.net/oira/media/documents/Illustrations%20Comments%20Summary.pdf>]
37. Q16. Comments about a Berklee Graduate School and your graduate school plans: Positive Comments by Theme
[<http://berklee.net/oira/media/documents/Illustrations%20Positive.pdf>]
38. Q16. Comments about a Berklee Graduate School and your graduate school plans: Negative Comments by Theme
[<http://berklee.net/oira/media/documents/Illustrations%20Negative.pdf>]
39. Q16. Comments about a Berklee Graduate School and your graduate school plans: Neutral, Undecided & Other
[<http://berklee.net/oira/media/documents/Illustrations%20Neutral.pdf>]

APPENDIX A
Questionnaire



Berklee Graduate School Program Planning & Your Graduate School Plans

Page 1 - Question 1 - Choice - Multiple Answers (Bullets)

Regardless of whether you would enroll, which of the following areas should be considered TOP priorities for graduate programs at Berklee?

- ☐ Composition
 - ☐ Conducting
 - ☐ Contemporary Writing and Production
 - ☐ Electronic Production and Design
 - ☐ Film Scoring
 - ☐ Jazz Composition
 - ☐ Music Business/Management
 - ☐ Music Criticism
 - ☐ Music Education
 - ☐ Music Production and Engineering
 - ☐ Music Therapy
 - ☐ Performance
 - ☐ Psycho-Acoustics/Sound Synthesis
 - ☐ Songwriting
 - ☐ None
 - ☐ Other, please specify
-

Page 1 - Question 2 - Choice - Multiple Answers (Bullets)

If Berklee had a graduate school, it is likely that I would enroll in one of the 3 areas below (Check no more than 3):

- ☐ Composition
- ☐ Conducting
- ☐ Contemporary Writing and Production
- ☐ Electronic Production and Design
- ☐ Film Scoring
- ☐ Jazz Composition
- ☐ Music Business/Management
- ☐ Music Criticism
- ☐ Music Education
- ☐ Music Production and Engineering
- ☐ Music Therapy
- ☐ Performance
- ☐ Psycho-Acoustics/Sound Synthesis
- ☐ Songwriting

- ☐ None
- ☐ Other, please specify

Page 1 - Question 3 - Rating Scale - One Answer (Horizontal)

Berklee is considering the opening of a campus in Valencia, Spain in the next 2-3 years that will include graduate degree programs. The following majors are being considered for graduate study: Contemporary Media Composition, Global Entertainment and Music Business, Mediterranean Music, Symphonic Band Studies (including Composition and Conducting), and Studio Performance. What is the likelihood that you would enroll in graduate school at Berklee's new campus in Valencia?

Very Likely	2	3	4	Not At All Likely
☐	☐	☐	☐	☐

Page 1 - Question 4 - Choice - One Answer (Bullets)

IF you entered Berklee with a Bachelors degree (or higher), would you have entered a graduate program at Berklee instead of an undergraduate degree program?

- ☐ Yes, I would have entered a graduate program instead
- ☐ No, I would not have entered a graduate program instead
- ☐ I did not enter Berklee with a degree

Page 1 - Question 5 - Choice - One Answer (Bullets)

After graduating from Berklee, I will start a graduate program (include law or medical school) at Berklee or elsewhere:

- ☐ Right after graduation
- ☐ Within 2 years of graduation
- ☐ 3-5 years after graduation
- ☐ More than 5 years after graduation
- ☐ Never
- ☐ Undecided

Page 1 - Question 6 - Choice - One Answer (Bullets)

Do you want to attend graduate school somewhere else regardless of whether Berklee has a graduate school?

- ☐ Yes
- ☐ Maybe
- ☐ No

Page 1 - Question 7 - Open Ended - One or More Lines with Prompt

If I were to attend another graduate school, the schools I would try to attend are:

	C h o i c e	#	
	C h o i c e	#	
	C h o i c e	#	

Page 1 - Question 8 - Rating Scale - One Answer (Horizontal)

If you continue your education after graduating from Berklee, how likely is it that the program will be music-based or music-related?

Very Likely	2	3	4	Not At All Likely
☐	☐	☐	☐	☐

Page 1 - Question 9 - Open Ended - One or More Lines with Prompt

If I were to attend graduate school, my program of study would be:

Option

Option

Option

Page 1 - Question 10 - Choice - One Answer (Bullets)

My current semester in school is:

- ☐ 1-2
- ☐ 3-4
- ☐ 5-6
- ☐ 7-8
- ☐ 9 or higher

Page 1 - Question 11 - Choice - Multiple Answers (Bullets)

My principal instrument is:

- ☐ Bass
- ☐ Brass
- ☐ Guitar
- ☐ Percussion
- ☐ Piano
- ☐ String
- ☐ Voice
- ☐ Woodwind

Page 1 - Question 12 - Choice - Multiple Answers (Bullets)

My current major(s) is (are):

- ☐ 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
- ☐ Songwriting
- ☐ None

Page 1 - Question 13 - Choice - One Answer (Bullets)

I expect to graduate from Berklee in:

- ☐ 2011
- ☐ 2012
- ☐ 2013
- ☐ 2014 or later

Page 1 - Question 14 - Choice - One Answer (Bullets)

I am considered:

- ☐ A domestic student
- ☐ An International student (green card or student visa)

Page 1 - Question 15 - Choice - One Answer (Bullets)

My gender is:

- ☐ Female
- ☐ Male

Page 1 - Question 16 - Open Ended - Comments Box

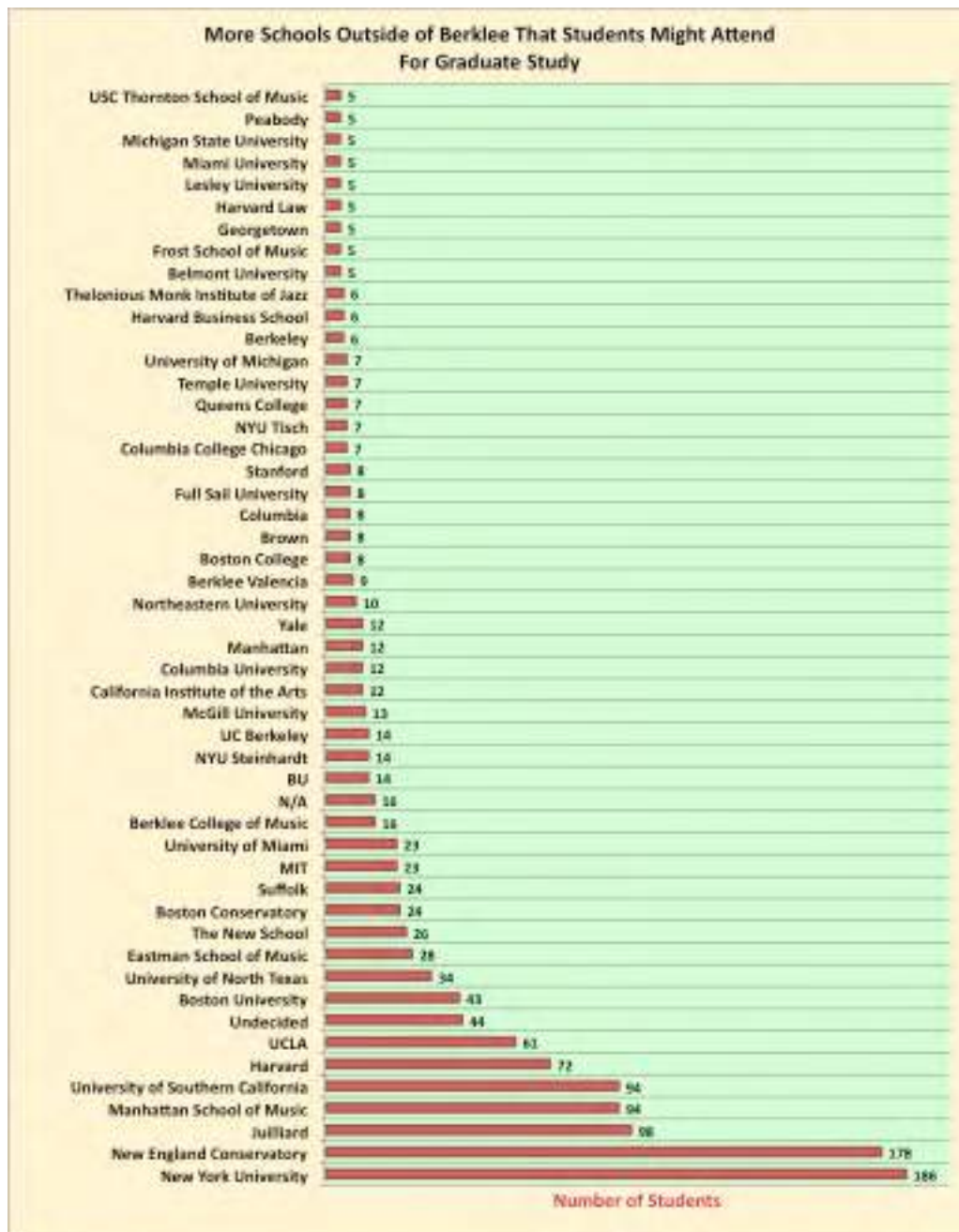
Comments about a Berklee Graduate School and your graduate school plans:

Thank You Page

Thank you for your valuable input.

APPENDIX B

Tallied Competitors (College Choices) from Open-Ended Question 7



APPENDIX C

Comment Themes

N=493 of 1,300 respondents provided comments to Q 16: Berklee Graduate School and your graduate school plans.

Of 493 comments, 81% are positive, 7% are negative, and 12% are neutral or other comments.

Positive		
Topic	N	%
General Enthusiasm.	193	48%
Must meet specific criteria (e.g., admission selectivity, quality programs/faculty).	11	3%
Reference to degree-holders and suggestions: Combined bachelor/master program, accelerated program, students who already have bachelor's degree can continue with master's degree instead of certificate program.	32	8%
Positive, but concerns expressed regarding faculty (e.g., quality of, student-faculty ratio).	4	1%
Support for a Berklee grad school, but not in Valencia.	33	8%
Positive view of Valencia grad school.	11	3%
References to graduate school majors.	78	20%
Concerns about tuition, financial aid.	35	9%
Multiple aspects addressed.	2	1%
<i>Total positive comments</i>	399	100%
Negative		
Topic	N	%
Graduate degree not necessary.	9	26%
Negative view of Valencia.	3	9%
Dissatisfaction with Berklee, focus on improving existing school.	10	29%
Focus on majors.	3	9%
Concern for cost.	9	26%
<i>Total negative comments</i>	34	100%

Appendix 7

Curriculum Plans for New Programs



CURRICULUM PLAN

Program Name and Degree: Masters of Music—Contemporary Studio Performance

Program Description:

The Masters of Music—Contemporary Studio Performance degree offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and desire to develop their performance career in any style. Through the program, advanced musicians will have the opportunity to develop their artistry in a wide array of performance projects, with a particular emphasis on studio recording sessions. This program is distinct from a Jazz Studies or Contemporary Performance degree in its approach: students are not limited to studying jazz or contemporary art music, but will work with master musicians in a variety of genres, such as salsa, rock, Afro-Cuban jazz, and bluegrass. Through applied lessons, small ensembles, master classes, and directed studies, students will deepen their understanding of the harmonic and stylistic practices associated with their chosen area of performance.

Students will also learn to master the unique demands performers face when working in a 21st century studio, as well as the technological and entrepreneurial skills that are essential for the contemporary performer. Through study of music business and production, students will develop strategies for producing and marketing their performance projects. Students will perform, record, and develop a digital promotional package of their own music. This project may take a variety of forms: a compact disc, a lecture/demonstration, a grant proposal, a website marketing plan, or another option of the student's devising.

This program is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time.

This graduate program will be offered in a traditional classroom setting, using full smart classroom technology.

Program Purposes and Learning Outcomes:

Upon completion of the program students will

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

2. Synthesize the skills required of performers in a 21st-century studio
3. Perform in a contemporary musical style
4. Create and improvise music
5. Develop strategies for producing and marketing their performance projects
6. Apply technology to recording and distributing their music
7. Record and develop a digital promotional package of their own music
8. Write grant proposals

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. As the Masters of Music—Contemporary Studio Performance degree is performance- and practice-based, so are assessments, allowing students to create music as well as demonstrate their ability to shape their own careers. Each student will complete a Thesis: Music Performance Production Plan which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes. Additionally, it will provide a marketing plan for a recording of the student's own music.

The following grading criteria will be employed:

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 responsibilities in course material. The student does not understand elementary classroom music and the methodology associated with each task. **Most** assignments contain severe flaws.

Program Link to Institutional Outcomes and Goals:

1. Mission. How does the proposed program align with the institution's mission priorities?

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music

industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for performers, who must continue to develop their professional skills, learn specific strategies to succeed in the 21st century music industry, and remain involved in lifelong learning.

This new degree, a Masters of Music in Contemporary Studio Performance, supports the college mission and expands the college's reach beyond undergraduate education.

This program offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and desire to develop their performance career in any style. Through the program, advanced musicians will have the opportunity to develop their artistry in a wide array of performance projects, with a particular emphasis on studio recording sessions. This program is distinct from a Jazz Studies or Contemporary Performance degree in its approach: students are not limited to studying jazz or contemporary art music, but will work with master musicians in a variety of genres, such as salsa, rock, Afro-Cuban jazz, and bluegrass. Through applied lessons, small ensembles, master classes, and directed studies, students will deepen their understanding of the harmonic and stylistic practices associated with their chosen area of performance.

Students will also learn to master the unique demands performers face when working in a 21st century studio, as well as the technological and entrepreneurial skills that are essential for the contemporary performer. Through study of music business and production, students will develop strategies for producing and marketing their performance projects. Students will perform, record, and develop a digital promotional package of their own music. This project may take a variety of forms: a compact disc, a lecture/demonstration, a grant proposal, a website marketing plan, or another option of the student's devising.

This program is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time.

The Masters of Music-- Contemporary Studio Performance:

- recognizes that the term “contemporary music” can denote a wide variety of styles. Most graduate performance programs emphasize the classical or jazz traditions, while providing students few, if any, opportunities to explore other repertoires. The Berklee degree will allow students to immerse themselves in these and other forms of contemporary music – rock, funk, salsa, bluegrass – while offering the same high caliber of instruction associated with a traditional conservatory degree.
- fosters close collaboration between students and faculty. Students will work with their advisors to deepen their musicianship while developing a viable career plan. Additionally, students will participate in master classes and recording sessions with the college’s best instrumental and vocal faculty.
- includes a substantial career development component. Students will be required to enroll in music business and production seminars, where they will develop the skills to record, re-master, and market their own music. In support of the program’s practical goals, all students will be required to complete a thesis project consisting of a digital promotional package of their own music.

Program Admission Standards:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant’s artistic vision and intent, as well as the applicant’s teaching philosophy (2 pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelor’s degree in music from a regionally accredited institution
- Official Transcripts (from all colleges attended – or attending)
- Online video audition, consisting of three pieces demonstrating breadth and depth of performance skills in an ensemble setting
- On-campus audition and interview

Applicants will not be not required to submit a GRE score.

Students for whom English is a second language must demonstrate their ability to

complete graduate-level coursework in English in one of two ways:

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Contemporary Studio Performance will admit 40 students per year—20 in Boston and 20 in Valencia. The program is expected to be completed in one full year, three semesters, of fulltime study.

Program Structure:

Core Requirements

(9 credits—complete all courses below)

- *PS-520 Production Concepts for the Contemporary Performer (3 credits)*
- *AR-511 Contemporary Arranging (3 credits) OR ET-511 Advanced Ear Training (3 credits)*
- *PS-530 Performing Musicians in the Global Economy (3 credits)*

Private Instruction/Recording Projects

(9 credits—complete all courses)

- *PIXX-550, 600, 650 Private Instruction/Recording Projects (3 credits each semester)*

Each semester, students engage in private instruction with master musicians in their preferred style and instrument or voice. Students are required to complete a studio recording project. The project should be designed in consultation with the student's advisor and should reflect the student's area of stylistic specialization (e.g. Afro-Cuban jazz, rock, pop).

Ensembles

(3 credits—complete all courses)

- *ENDS-550 Contemporary Studio Ensemble (1 credit each semester)*
Each semester, students engage in at least one ensemble in their area of stylistic specialization or other area of interest.

Electives

(6 credits—choose two courses below, to total 6 credits)

- *HR-511 Contemporary Harmony (3 credits)*
- *ME-558 Advanced Pedagogical Practices: Vocal Jazz Studies*
- *MB-615 Creative Promotion in New Media (3 credits)*
- *MB-564 E-Business for Entrepreneurs (3 credits)*
- *MT-511 Music Technology for the Writer (3 credits)*
- *PS-619 Masters Performance Forum (3 credits)*
- *PS-621 Topics in Improvisation (3 credits)*
- *PS-623 The Triadic Chromatic Approach for the Performer (3 credits)*
- *PS-625 Stage Performance Workshop (3 credits)*

PS-695 Thesis: Music Performance Production Plan

(4 credits)

Working in close consultation with their advisor, students develop a marketing plan for a recording of their own music. The project may take several 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 recorded project to supplement the grant proposal application. The final package must be defended in front of a faculty committee chaired by the advisor.

Total = 31 credits

Masters of Music—Contemporary Writing and Production

Program Name and Degree: Masters of Music—Contemporary Writing and Production.

Program Description: The Masters of Music—Contemporary Writing and Production is a unique program designed to provide students with the highest level of preparation for careers as composers, arrangers, and producers in the music industry. Combining contemporary technology and music production with a strong foundation in composition, arranging, and orchestration, this intensive program prepares students to write and produce music for live performance, studio recording, and a variety of contemporary media.

Program Purposes and Learning Outcomes:

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

1. Write professionally in the music industry
2. Synthesize the business, marketing, and financial aspects of working as a writer in the international music industry
3. Write music according to externally generated requirements in diverse styles and for a variety of ensembles
4. Operate a digital audio workstation to create professional-quality recordings of their work
5. Apply hybrid production techniques that combine work with live players in the recording studio with samples, loops, and sequences to create professional-quality master tracks
6. Collaborate with other musicians and professionals in typical industry production environments.

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

A (93-100)

Masters of Music—Contemporary Writing and Production

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.

Masters of Music—Contemporary Writing and Production

D (60-69)

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

F (0-59)

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

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a vital component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for the modern, working composer who must seek out avenues to continue to develop skills and knowledge, while gaining exposure to the ever-evolving new technologies used in the creation of collaborative media.

The Masters of Music—Contemporary Writing and Production provides students with the highest level of preparation for careers as composers, arrangers, and producers in the music industry. Combining contemporary technology and music production with a strong foundation in composition, arranging, and orchestration, this intensive program prepares students to write and produce music for live performance, studio recording, and a variety of contemporary media.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music Composition specializing in scoring for media (or equivalent) from an accredited institution

Masters of Music—Contemporary Writing and Production

- Official Transcripts (from all colleges attended – or attending)
- A portfolio with at least 3 examples of high-level writing and production work in a variety of styles and for diverse musical ensembles; experience in music technology and production also demonstrated by the production values in the portfolio.
- On-campus interview

Applicants will not be not required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Contemporary Writing and Production program will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

Program Structure:

Bridge courses (3-9 credits, if necessary):

<i>HR-511</i>	<i>Contemporary Harmony (3 credits)</i>
<i>MT-511</i>	<i>Music Technology for the Writer (3 credits)</i>
<i>AR-511</i>	<i>Contemporary Arranging (3 credits)</i>

Note: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (18 credits):

<i>CW-530</i>	<i>Advanced Writing Projects 1 (3 credits)</i>

Masters of Music—Contemporary Writing and Production

CW-531	<i>Advanced Writing Projects 2 (3 credits)</i>
CW-540	<i>Advanced Studio Production 1 (3 credits)</i>
CW-541	<i>Advanced Studio Production 2 (3 credits)</i>
CW-550	<i>Contemporary Orchestration (3 credits)</i>
CW-560	<i>Electronic Orchestration (3 credits)</i>

Electives (9 credits—choose three courses):

CW-601	<i>Advanced Topics in Multimedia Production (3 credits)</i>
CW-603	<i>History of Music Composition (3 credits)</i>
AR-607	<i>Writing for Large Jazz Ensemble 1 (3 credits)</i>
AR-608	<i>Writing for Large Jazz Ensemble 2 (3 credits)</i>
SYMP-510	<i>Symphonic Band Arranging 1 (3 credits)</i>
SYMP-511	<i>Symphonic Band Arranging 2 (3 credits)</i>

Culminating Experience (4 credits):

CW-695	<i>Culminating Experience in Contemporary Writing and Production</i>

Degree Total: 31 credits

Program Name and Degree: Masters of Music—Electronic Production and Design

Program Description: The Masters of Music—Electronic Production and Design program enables students to explore new artistic directions and modes of expression using advanced technologies. Students whose musical and creative ideas are most effectively realized through the use of electronic sound sources create, manipulate and mix sonic elements used in electronic music and sound design. Working in specialized lab, studio, and performance facilities, students learn in small group settings and apply a wide variety of advanced technical and musical concepts and techniques to a range of creative projects. Students are immersed in the study and application of synthesizer functions and sound/patch design, composition, interactive music and performance systems, and audio software programming. Likewise, they explore studio recording and mixing, post-production, expanded composition and performance topics, controller design, and cultural studies unique to electronic music. They also conceive and produce a significant body of work as they prepare for careers in sound design for video games/film/television/theatre, electronic music composition and production, interactive and mixed media, audio programming and software/hardware design, remixing, live performance in solo and ensemble settings, and education. Electronic Production and Design graduates are prepared for rapid changes in the music industry and adaptable to new creative directions.

Program Purposes and Learning Outcomes:

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

1. Analyze the properties of complex sound
2. Develop unique critical listening and assessment skills
3. Evaluate advanced synthesizer functions and signal flow
4. Master a variety of synthesizer programming paradigms including subtractive, additive, FM, sampling, granular, and others
5. Synthesize advanced studio technologies and techniques including signal flow, recording, editing, and mixing
6. Master MIDI and audio production technologies and techniques
7. Create innovative music using a palette of original synthesized timbres
8. Design and implement audio elements for visuals
9. Design and use interactive MIDI, audio, and visual performance and production environments

10. Perform electronic music live

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

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.

Masters of Music—Electronic Production and Design

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry, many of whom will be experts in electronic music. Offering graduate programs is a vital component of the effort to prepare students for success in the 21st century. For many professions within the music industry, a graduate education and preparation are essential. This is especially true for the contemporary sound designer, who must continually learn, apply, and even invent new and relevant music technologies. Electronic Production and Design represents a growth area in the music industry, and is a vital contributor to the College's goal of being the world's leading institute of contemporary music.

Program Admission Requirements:

Masters of Music—Electronic Production and Design

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in music, specializing in an area of music technology, especially in electronic production and design; experience with some or all of the following preferred:
 - o synthesizer programming
 - o sound design/post-production
 - o performance
 - o software design
 - o hardware design
 - o mixed art forms
- Official Transcripts (from all colleges attended – or attending)
- A portfolio with at least 3 examples of high-level sound design/post-production work
- On-campus interview

Applicants will not be not required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

Masters of Music—Electronic Production and Design

The Masters of Music—Electronic Production and Design program will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

Program Structure:

Bridge courses (2-8 credits, if necessary):

EP-320 Digital Mix Techniques (2 credits)

EP-322 Advanced Sound Design Techniques (2 credits)

EP-337 Programming, Sound Design, and Composition in Csound (2 credits)

EP-341 Programming Interactive Audio Software and Plugins in Max/MSP (2 credits)

Note: These are undergraduate courses in Berklee's Electronic Production Design program

Note 2: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (18 credits):

EP-520 Electronic Composition 1 (3 credits)

EP-521 Electronic Composition 2 (3 credits)

EP-530 Interactive Systems 1 (3 credits)

EP-531 Interactive Systems 2 (3 credits)

EP-535 Audio Software Design 1 (3 credits)

EP-540 Synthesizer Programming and Sound Design (3 credits)

Electives (9 credits—choose three courses):

EP-621 Electronic Post-Production (3 credits)

EP-623 Sample Library Development (3 credits)

EP-625 Electronic Music Culture (3 credits)

EP-627 Controller Design (3 credits)

EP-629 Composition for Hybrid Ensembles (3 credits)

EP-631 Mixed-Media Performance Systems (3 credits)

EP-636 Audio Software Design 2 (3 credits)

Culminating Experience (4 credits):

Masters of Music—Electronic Production and Design

EP-695 Culminating Experience in Electronic Production and Design (4 credits)

Degree Total: 31 credits

CURRICULUM PLAN

Program Name and Degree: Masters of Arts—Global Entertainment and Music Business

Program Description: The Masters of Arts—Global Entertainment and Music Business program at Berklee provides advanced instruction to guide and prepare music industry professionals to lead today's global music industry as visionaries, executives and entrepreneurs. Global Entertainment and Music Business students will focus on the skills, concepts, and methodologies of global business models. They will learn to apply these models to the artistic management and entrepreneurial challenges of music and digital media in the international contemporary entertainment industry. Through a contemporary approach to Global Entertainment and Music Business, students will strengthen analytical and leadership skills, as well as written, oral and musical communication skills, as they excel as music business leaders. Students will not only enhance their professional skills and knowledge, they will also grow as leaders of the music industry.

Program Purposes and Learning Outcomes:

Upon completion of the program students will be able to:

1. Synthesize the language of the global music and entertainment industries
2. Evaluate and apply leadership models as tools for ethical and culturally-influenced decision-making
3. Apply effective promotion and marketing strategies to the global development of music and entertainment
4. Synthesize research techniques applicable to the global music and entertainment industries
5. Synthesize intellectual property laws, with particular attention to rights licensing
6. Assess markets for emerging business models
7. Assess financial considerations in the commerce of music and entertainment in a global economy
8. Forecast trends and gain expertise in the technology applications appearing in business environments

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each

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Masters of Arts—Global Entertainment and Music Business

student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The culminating experience requires students to work independently, while under the direction of a faculty advisor. The faculty/student relationship will require both independent work from the student and regular consultation with and submission to the faculty member for review and guidance.

The following grading criteria will be employed:

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)

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Masters of Arts—Global Entertainment and Music Business

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for music business professionals, who must continue to develop their skills and knowledge, especially as the music industry becomes increasingly global and increasingly tied to new technologies.

In particular, this Masters of Arts program in Global Entertainment and Music Business focuses on an international approach to the music industry with specific emphasis on marketing, intellectual property law, accounting and finance, organizational leadership, economics, and licensing and distribution.

Consistent with the Berklee mission, this program will be a catalyst for the personal growth of a leader in the music industry. The Masters of Arts—Global Entertainment and Music Business program focuses on musical and business content that is fresh, engaging, and relevant to the ever-changing music industry. This global approach to music business will benefit the profession and forge new directions for practice within and outside of the United States.

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Masters of Arts—Global Entertainment and Music Business

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and in becoming a music business professional (2 pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music or Business (or equivalent) from an accredited institution
- Official Transcripts (from all colleges attended – or attending)
- On-campus interview

Applicants will not be required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Arts—Global Entertainment and Music Business program will admit 40 students per year—20 in Boston, and 20 in Valencia. The program is expected to be completed in one full year, three semesters, of fulltime study.

Program Structure:

Bridge Class (3 credits, if necessary)

MB-510 Survey of the International Music Industry 3 credits

Note: A placement exam and students' professional experience will determine the need for this course.

Core Requirements (18 credits—all courses required)

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Masters of Arts—Global Entertainment and Music Business

<i>MB-550 International Entertainment Marketing</i>	3 credits
<i>MB-551 Business and Intellectual Property Law</i>	3 credits
<i>MB-553 Accounting and Finance</i>	3 credits
<i>MB-555 Organizational Leadership and Ethics</i>	3 credits
<i>MB-557 Economic Analysis</i>	3 credits
<i>MB-559 International Licensing, Distribution, and Sales</i>	3 credits

Track Options (6 credits—select one track)

Management Track:

<i>MB-561 Entertainment Management in Process and Theory</i>	3 credits
<i>MB-563 Marketing Management</i>	3 credits

Entrepreneurial Track:

<i>MB-562 Entrepreneurship and Risk Calculation</i>	3 credits
<i>MB-564 E-Business for Entrepreneurs</i>	3 credits

Electives – Select one from the following (3 credits)

<i>MB-611 Operations in Emerging Entertainment Business Models</i>	3 credits
<i>MB-613 Agents and Managers</i>	3 credits
<i>MB-615 Creative Promotion in Media</i>	3 credits
<i>MB-617 Cross-Cultural Business Communication</i>	3 credits
<i>MB-619 Website Design and Management</i>	3 credits
<i>MB-621 Concert Promotion and Touring</i>	3 credits

Culminating Experience (4 credits)

Options:

<i>MB-695 Culminating Experience</i>	4 credits
<i>Options</i>	
<i>Directed Study</i>	
<i>Project</i>	
<i>Internship</i>	

Degree Total: 31 credits
34 credits, if bridge class
required

CURRICULUM PLAN

Program Name and Degree: Masters of Music—Scoring for Film, Television, and Video Games

Program Description: The Masters of Music—Scoring for Film, Television, and Video Games degree offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games. The course of study is designed by the student in collaboration with his/her graduate advisor in a manner that best suits and speaks to that student's knowledge, skills, and goals. Graduates of this unique program will be qualified to begin work immediately in the film/television/video-game music industry in one or more of the following specialties: composing, orchestrating, conducting, music editing, music supervising, music copying, music programming or producing synthesized music mock-ups.

Program Purposes and Learning Outcomes:

Upon completion of the program students will be able to:

1. Synthesize the language of visual media
2. Evaluate and apply leadership models as tools for ethical and culturally-influenced decision-making
3. Interpret and apply musically artistic aesthetics to visual media projects in different styles
4. Analyze and research techniques of leading masters of music composition, orchestration and arranging
5. Synthesize intellectual property laws, with particular attention to artistic contracts
6. Design project management plans for emerging new media scoring models
7. Assess financial considerations in the commerce of music within the entertainment economy
8. Exhibit expertise in the technology applications appearing in media scoring and sound environments

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning

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Masters of Music—Scoring for Film, Television and Video Games

outcomes and provide students with opportunities to demonstrate their skills and knowledge in each class setting. Each student will complete a culminating experience, which will be individualized to his/her unique learning goals and will demonstrate achievement of the program's learning outcomes.

The following grading criteria will be employed:

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

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Masters of Music—Scoring for Film, Television and Video Games

each task. **Errors** appear in at least half all assigned material.

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a vital component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success. This is especially true for the modern, working composer who must seek out avenues to continue to develop skills and knowledge, while gaining exposure to the ever-evolving new technologies used in the creation of collaborative visual media.

The Masters of Music—Scoring for Film, Television, and Video Games offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games.

Consistent with the Berklee mission, this program will offer additional training, exposure, and experience to the most talented and dedicated students seeking careers in this industry. With collaboration at its core, the Masters of Music—Scoring for Film, Television, and Video Games program focuses on developing the specific skills and aesthetics needed to integrate seamlessly with team-based, large-scale projects found in the visual arts.

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Program Admission Requirements:

- Completed application for Graduate Study
- A biographical statement, two pages maximum, that addresses all of the following:
 - o educational and work-related experience
 - o familiarity with music technology as related to scoring for visual media
 - o specific interests in film/TV/video-game music
 - o career goals
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelors degree in Music Composition specializing in scoring for media (or equivalent) from an accredited institution
- Official Transcripts (from all colleges attended – or attending)
- 3 examples of original compositions, at least 2 of which must be scored to picture (i.e., QuickTime files or DVD) along with accompanying written score (a PDF file is acceptable). To the extent possible, the 3 examples should vary in dramatic genre.
- On-campus interview

Applicants will not be not required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Program Enrollment Numbers, for first three years:

The Masters of Music—Scoring for Film, Television and Video Games will admit 20 students per year. The program is expected to be completed in one year, three semesters, of fulltime study.

Masters of Music—Scoring for Film, Television and Video Games

Program Structure:

Bridge Class (3-6 credits, if necessary)

AR-511 Contemporary Arranging 3 credits

MT-511 Music Technology for the Writer 3 credits

Note: A placement exam and students' professional experience will determine the need for these courses.

Core Requirements (15 credits)

FS-510 Advanced Narrative Analysis 3 credits

FS-520 Genre Scoring 3 credits

FS-530 Directed Studies in Linear and Interactive Scoring 1 3 credits

FS-531 Directed Studies in Linear and Interactive Scoring 2 3 credits

FS-540 Business and Entrepreneurial Seminar 3 credits

Electives – Select four courses from the following (12 credits)

FS-615 Video Game Scoring Techniques 3 credits

FS-617 Conducting to Visuals 3 credits

FS-619 Master Film Composers 3 credits

FS-621 Advanced Dramatic Orchestration 3 credits

FS-623 Advanced Video Game Scoring 3 credits

FS-625 Music Supervision and Editing 3 credits

CW-540 Adv. Studio Production 1 3 credits

CW-541 Adv. Studio Production 2 3 credits

EP-520 Electronic Composition 1 3 credits

CW-603 History of Music Composition 3 credits

FS-695 Culminating Experience (4 credits)

Options:

Thesis 4 credits

Project 4 credits

Internship 4 credits

Degree Total: 31 credits
34 - 37 credits, if bridge
classes required

CURRICULUM PLAN

Program Name and Degree: Masters of Music—Symphonic Band Studies

Program Description: The Master of Music—Symphonic Band Studies degree enables students to develop a thorough knowledge of the symphonic band repertory—the music and the history. The program of study asks students to explore the historical roots of symphonic band in the European concert tradition, as they also examine the unique symphonic band tradition in Valencia, Spain. Students learn to conduct amateur and professional symphonic bands. They arrange and compose pieces for symphonic band and learn strategies to tailor pieces to the skill level and instrumentation of a given ensemble. They learn the structure of symphonic band music, including its harmonies, melodies and rhythms. They also learn the history—as well as the cultural, social and musical context—of symphonic band music. Students will be asked to select a specialization in arranging, conducting, composition or history. Students' culminating projects will reflect their professional goals, whether they wish to write symphonic band music, conduct an ensemble, or teach at the secondary or college level.

Program Purposes and Learning Outcomes:

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

- Conduct amateur and professional symphonic bands
- Arrange music for symphonic bands, tailoring pieces to the skill level and instrumentation of a given ensemble
- Compose music for symphonic bands
- Analyze the harmonic, melodic, and rhythmic structures of symphonic band music
- Synthesize the history of symphonic band music in its cultural, social, and musical context
- Research the development and reception of the symphonic band repertory

Assessment of Student Learning:

A grading rubric will be used in all courses to assign grades based on student performance. As the curriculum emphasizes the importance of practical skills, students will be asked to create music, as well as demonstrate their ability to lead an ensemble. At the same time, students will be given a variety of assignments to develop their

Masters of Music—Symphonic Band Studies

understanding of the cultural context that has nurtured Spain's vibrant symphonic band tradition.

Each student will complete a final project that reflects his or her professional goals while demonstrating achievement of the program's learning outcomes. Examples of final projects include a performance of the student's original compositions and/or arrangements, a performance conducted by a student, or a research paper of publishable quality.

The following grading criteria will be employed:

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

Masters of Music—Symphonic Band Studies

each task. **Errors** appear to be of a larger magnitude in select assignments.

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Program Link to Institutional Mission:

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, a graduate education and preparation are essential to success.

This degree, Masters of Music—Symphonic Band Studies, supports the college mission and expands the college's reach beyond undergraduate education. Additionally, the degree supports Berklee's commitment to innovation, adapting Berklee's distinctive curriculum to support the needs of European professionals working with symphonic bands.

This program is distinctly contemporary in its content and approach, as evidenced by the curriculum's strong emphasis on the interplay between music and culture. Through field work and research projects, students will examine the history of Spain's symphonic band tradition while learning the practical skills necessary to be leaders in the field.

Program Admission Requirements:

- Completed application for Graduate Study
- Statement of purpose outlining experience and interest in this program and discussing the applicant's artistic vision and intent, as well as the applicant's career goals (2 pages maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Completion of a bachelor's degree with a major in music from a regionally accredited institution
- Official Transcripts (from all colleges attended – or attending)
- On-campus audition and interview
- Supporting materials reflecting student's desired area of specialization
 - o Arranging: Three scores (in PDF form) with audio recordings of arrangements, at least one of which should be for full symphonic band. Recordings of live instruments are preferable to MIDI recordings.
 - o Conducting: A video showing at least 10 minutes of a rehearsal or concert with a wind ensemble of 10+ musicians. The video must provide an unobstructed front view of the conductor.
 - o Composition: Three scores (in PDF form) with audio recordings of original compositions, at least one of which should be for full symphonic band. Recordings of live instruments are preferable to MIDI recordings.
 - o History and analysis: One research page (in PDF form) of at least 2000 words about analyzing a piece of concert music in any genre for large instrumentation ensemble (e.g. symphony, concerto).

Applicants will not be not required to submit a GRE score.

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

- Submitting a score on the Test of English as a Foreign Language at the following level:
 - o Minimum of 100 for the Internet-Based TOEFL
 - o Minimum of 250 for the Computer-Based TOEFL
 - o Minimum of 600 on the Paper-Based TOEFL; or
- Submitting an undergraduate transcript from a college, conservatory, or university in which the primary language of instruction is English.

Masters of Music—Symphonic Band Studies

Program Enrollment Numbers, for first three years: The Masters of Music—Symphonic Band Studies will admit 20 students per year. The program is expected to be completed in one full year, three semesters, of fulltime study.

Program Structure:

Core Requirements (20-21 credits, depending on selection of 2 or 3 Ensembles)

<i>SYMP-510 Symphonic Band Arranging 1</i>	3 credits
<i>SYMP-511 Symphonic Band Arranging 2</i>	3 credits
<i>SYMP-520 Symphonic Band Conducting 1</i>	3 credits
<i>SYMP-521 Symphonic Band Conducting 2</i>	3 credits
<i>SYMP-530 Symphonic Band History and Analysis 1</i>	3 credits
<i>SYMP-540 Contemporary Techniques in Composition 1</i>	3 credits
<i>ENSB-510 Ensemble</i>	1 credit (students are required to complete 2 Ensembles and may complete 3 = 2-3 credits)

Elective (3 credits—choose one course)

<i>SYMP-636 Symphonic Band Music of Spain</i>	3 credits
<i>SYMP-641 Contemporary Techniques in Composition 2</i>	3 credits
<i>MT-511 Music Technology for the Writer</i>	3 credits
<i>MB-510 Survey of the International Music Industry</i>	3 credits
<i>MB-550 International Entertainment Marketing</i>	3 credits

Track Options (7 credits—select one track)

Arranging Track:

<i>SYMP-612 Symphonic Band Arranging 3</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band Arranging</i>	

Conducting Track:

<i>SYMP-622 Symphonic Band Conducting 3</i>	3 credits
Culminating Experience	4 credits
<i>SYMP-695 Culminating Experience: Option: Symphonic Band Conducting</i>	

Masters of Music—Symphonic Band Studies

History and Analysis Track:

SYMP-631 Symphonic Band History and Analysis 2 3 credits

Culminating Experience 4 credits

SYMP-695 Culminating Experience: Option: Symphonic Band History and Analysis

Composition Track:

SYMP-660 Symphonic Band Composition 3 credits

Culminating Experience 4 credits

SYMP-695 Culminating Experience: Option: Symphonic Band Composition

**Degree Total: 30-31 credits,
depending on whether student completes 2 or 3 Ensembles**

Appendix 8

IPEDS 2010-11



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Human Resources 2010-11

Institution: Berklee College of Music (164748)

User ID: P1647481

Overview

Human Resources Overview

Welcome to the IPEDS Human Resources (HR) survey component. This survey collects important information about your institution's staff.

Data Reporting Reminders

You must enter data on each displayed screen. If a screen is not applicable, you must enter at least one zero in a field on the screen.

Resources:

To download the survey materials for this component: [Survey Materials](#)

To access your prior year data submission for this component: [Reported Data](#)

If you have questions about completing this survey, please contact the **IPEDS Help Desk at 1-877-225-2568**.

Institution: Berklee College of Music (164748)

User ID: P1647481

Human Resources Screening Questions

Does your institution have any **part-time** staff?

If you answer **Yes** to this question, you will be provided the screens to report part-time staff.



Yes



No

Do ALL of the instructional staff at your institution fall into any of the following categories?

If you answer **Yes** to any of the questions below, the **Salaries** section is **NOT** applicable to your institution and you will **NOT** be required to report data for the **Salaries** section.

☒ No ☐ Yes Are ALL of the instructional staff military personnel?

☒ No ☐ Yes Do ALL of the instructional staff contribute their services (e.g., members of a religious order)?

☒ No ☐ Yes Do ALL of the instructional staff teach pre-clinical or clinical medicine?

The completion of the Fall Staff section is optional this year as it is in even-numbered years.

Do you wish to complete the **Fall Staff** section this year?

If you answer **No**, screens to report **Fall Staff** data will not be displayed.

If you answer **Yes**, screens to report **Fall Staff** data will be displayed and you must complete ALL applicable **Fall Staff** screens.

☒ No, I will not complete the Fall Staff section this year

☐ Yes, I will complete the Fall Staff section this year

You may use the space below to provide context for the data you've reported above.



Institution: Berklee College of Music (164748)

User ID: P1647481

Part A - Employees by Assigned Position - Full-time staffNumber of full-time staff by faculty status and primary function/occupational activity

As of November 1, 2010

Primary function/ occupational activity (mutually exclusive categories)	Faculty status				Total
	<u>Tenured</u>	<u>On tenure track</u>	Not on tenure track/ no tenure system	Without faculty status	
<u>Primarily instruction</u>			239		239
<u>Instruction/research/public service</u>					0
Primarily instruction + Instruction/research/public service	0	0	239	0	239
<u>Primarily research</u>					0
<u>Primarily public service</u>					0
Primarily instruction + Instruction/research/public service + Primarily research + Primarily public service	0	0	239	0	239
<u>Executive/administrative/managerial</u>				152	152
<u>Other professionals (support/service)</u>				266	266
<u>Technical and paraprofessionals</u>				3	3
<u>Clerical and secretarial</u>				85	85
<u>Skilled crafts</u>				0	0
<u>Service/Maintenance</u>				5	5
Total full time	0	0	239	511	750
Total from prior year			234	496	730

Institution: Berklee College of Music (164748)

User ID: P1647481

Part B - Employees by Assigned Position - Part-time staffNumber of part-time staff by faculty status and primary function/occupational activity

As of November 1, 2010

Primary function/ occupational activity (mutually exclusive categories)	Faculty status				Total	<u>Graduate assistants</u>
	<u>Tenured</u>	<u>On tenure track</u>	Not on tenure track/ no tenure	Without faculty status		

	system					
<u>Primarily instruction</u>			302		302	
<u>Instruction/research/public service</u>					0	
Primarily instruction + Instruction/research/public service	0	0	302	0	302	0
<u>Primarily research</u>					0	
<u>Primarily public service</u>					0	
Primarily instruction + Instruction/research/public service + Primarily research + Primarily public service	0	0	302	0	302	0
<u>Executive/administrative/managerial</u>				0	0	
<u>Other professionals (support/service)</u>				10	10	
<u>Technical and paraprofessionals</u>				2	2	
<u>Clerical and secretarial</u>				7	7	
<u>Skilled crafts</u>				9	9	
<u>Service/Maintenance</u>				1	1	
Total part time	0	0	302	29	331	0
Total from prior year			295	28	323	

Institution: Berklee College of Music (164748)

User ID: P1647481

Part C - Employees by Assigned Position - Total number of staff**Total number of staff by employment status and primary function/occupational activity****As of November 1, 2010**

Primary function/occupational activity	Full-time	Full-time from prior year	Part-time	Part-time from prior year	Graduate assistants	Graduate assistants from prior year	Total including Graduate assistants
<u>Primarily instruction</u>	239	234	302	295	0		541
<u>Instruction/research/public service</u>	0		0		0		0
Primarily instruction + Instruction/research/public service	239	234	302	295	0	0	541
<u>Primarily research</u>	0		0		0		0
<u>Primarily public service</u>	0		0		0		0
Primarily instruction + Instruction/research/public service + Primarily research + Primarily public service	239	234	302	295	0	0	541
<u>Executive/administrative/managerial</u>	152	139	0	2	0		152
<u>Other professionals (support/service)</u>	266	252	10	10	0		276
<u>Technical and paraprofessionals</u>	3	15	2	1	0		5
<u>Clerical and secretarial</u>	85	86	7	4	0		92
<u>Skilled crafts</u>	0		9	10	0		9
<u>Service/Maintenance</u>	5	4	1	1	0		6
Grand total	750	730	331	323	0		1,081

Institution: Berklee College of Music (164748)

User ID: P1647481

Part D - Salaries - Full-time instructional staff by contract length/teaching period - Headcount**Number of full-time instructional staff by contract length/teaching period, gender, and academic rank****As of November 1, 2010**

Gender and academic rank	Less-than-9-month	9/10-month	11/12-month	Total
Men				
Professors		108		108
Associate professors		55		55
Assistant professors		22		22
Instructors		0		0
Lecturers		0		0
No academic rank		1		1
Total men	0	186	0	186
Total men from prior year		185		
Women				
Professors		21		21
Associate professors		26		26
Assistant professors		6		6
Instructors		0		0
Lecturers		0		0
No academic rank		0		0
Total women	0	53	0	53
Total women from prior year		49		
Total (men + women)	0	239	0	239
Total from EAP, full-time non-medical section (Primarily instruction + Instruction/research/public service lines)				239
Total from prior year (Salaries section)		234		234

Institution: Berklee College of Music (164748)

User ID: P1647481

Part D - Salaries - Full-time instructional staff on 9/10-month contracts/teaching periods - Faculty status****** Applicable to 4-year degree-granting institutions and above only ********Number of full-time instructional staff on 9/10-month contracts/teaching periods by faculty status, gender, and academic rank****As of November 1, 2010**

Gender and academic rank	Faculty status				Total from Part D (Headcount screen)
	<u>Tenured</u>	<u>On tenure track</u>	Not on tenure track/ no tenure system	Without faculty status	
Men					
Professors			108		108
Associate Professors			55		55
Assistant Professors			22		22
Instructors			0		0
Lecturers			0		0
No academic rank			1		1
Total men	0	0	186	0	186
Total men prior year	0	0	185	0	185
Women					
Professors			21		21
Associate Professors			26		26
Assistant Professors			6		6
Instructors			0		0
Lecturers			0		0
No academic rank			0		0
Total women	0	0	53	0	53
Total women prior year	0	0	49	0	49
Total (men + women)	0	0	239	0	239

Institution: Berklee College of Music (164748)

User ID: P1647481

Part E - Salaries - Full-time instructional staff on 9/10-month contracts/teaching periods - Salary outlays

Salaries of full-time instructional staff on 9/10-month contracts/teaching periods by gender and academic rank

Gender and academic rank	As of November 1, 2010			
	Total from Part D (Headcount screen)	Salary outlays	Average salary	Prior year Average salary
Men				
Professors	108	9,368,800	86,748	84,889
Associate professors	55	3,967,900	72,144	70,236
Assistant professors	22	1,374,286	62,468	61,480
Instructors	0			
Lecturers	0			
No academic rank	1	100,438	100,438	97,464
Total men	186	14,811,424	79,631	77,485

Women

Professors	21	1,784,459	84,974	80,901
Associate professors	26	1,779,578	68,445	65,220
Assistant professors	6	355,619	59,270	61,177
Instructors	0			
Lecturers	0			
No academic rank	0			0
Total women	53	3,919,656	73,956	70,083
Total (men + women)	239	18,731,080	78,373	75,935

Institution: Berklee College of Music (164748)

User ID: P1647481

Part F - Salaries - Full-time instructional staff on 9/10-month contracts/teaching periods - Fringe benefits**Fringe benefits of full-time instructional staff on 9/10-month contracts/teaching periods****As of November 1, 2010**

Fringe benefits	Number covered	Expenditures	Average expenditures	Prior year Average expenditures
<u>Retirement plans (other than Social Security) - Vested within 5-years</u>	212	676,857	3,193	2,660
Retirement plans (other than Social Security) - Vested after 5-years	239	1,123,865	4,702	4,556
Medical/dental plans	229	1,829,567	7,989	7,595
Group life insurance	239	35,964	150	210
<u>Other insurance benefits (cafeteria plan, etc.)</u>				
Guaranteed disability income protection	239	478,939	2,004	1,912
Tuition plan (dependents only)				
Unrestricted				
<u>Restricted</u>	22	499,425	22,701	22,005
Housing plan				
Unrestricted	0			
<u>Restricted</u>	0			
Social Security taxes	239	1,432,726	5,995	5,809
Unemployment compensation taxes	239	31,401	⚠ 131	260
Worker's compensation taxes	239	60,940	255	244
Other benefits in kind with cash options				
Total expenditures		6,169,684		

Institution: Berklee College of Music (164748)

User ID: P1647481

Human Resources Survey Evaluation

Were any staff members difficult to categorize? If so, please explain in the box below.

n/a

Institution: Berklee College of Music (164748)

User ID: P1647481

Summary

Human Resources Component Summary (Applicable to Degree-granting institutions and Related Administrative Offices)

IPEDS collects important information regarding your institution. All data reported in IPEDS survey components become available in the IPEDS Data Center and appear as aggregated data in various Department of Education reports. Additionally, some of the reported data appears specifically for your institution through the College Navigator website and is included in your institution's Data Feedback Report (DFR). The purpose of this summary is to provide you an opportunity to view some of the data that, when accepted through the IPEDS quality control process, will appear on the College Navigator website and/or your DFR. College Navigator is updated approximately three months after the data collection period closes and Data Feedback Reports will be available through the ExPT and sent to your institution's CEO in November 2011.

Please review your data for accuracy. If you have questions about the data displayed below after reviewing the data reported on the survey screens, please contact the IPEDS Help Desk at: 1-877-225-2568 or ipedshelp@rti.org.

Number of staff by employment status and primary function/occupational activity: Fall 2010

Primary function/occupational activity	Reported values		FTE staff
	Number of full-time staff	Number of part-time staff	
Total number of staff	750	331	860
Professional staff	657	312	761
Staff whose primary responsibility is instruction, research, and/or public service	239	302	340
Primary instruction	239	302	340
Instruction/research/public service	0	0	0
Primarily research	0	0	0
Primarily public service	0	0	0
Executive/administrative/managerial	152	0	152
Other professionals (support/service)	266	10	269
Non-professional staff	93	19	99
Technical and paraprofessional	3	2	4

Clerical/secretarial	85	7	87
Skilled crafts	0	9	3
Service/Maintenance	5	1	5

NOTE: Full-time-equivalent (FTE) staff is calculated by summing the total number of full-time staff from the Employees by Assigned Position (EAP) section of the IPEDS HR component and adding one-third of the total number of part-time staff from the EAP section. Graduate assistants are not included in the above figures. Many of the FTE figures are included in the DFR.

**Salaries of full-time instructional staff by contract length and academic rank:
Academic year 2010-11**

Academic rank	Reported values				Equated 9-month	
	Full-time instructional staff on 9/10-month contracts		Full-time instructional staff on 11/12-month contracts			
	Number of staff	Salary outlays	Number of staff	Salary outlays	Number of staff	Average salaries
All Ranks	239	\$18,731,080			239	\$78,373
Professor	129	\$11,153,260			129	\$86,459
Associate professor	81	\$5,747,478			81	\$70,957
Assistant professor	28	\$1,729,905			28	\$61,782
Instructor						
Lecturer						
No academic rank	1	\$100,438			1	\$100,438

NOTE: The above data are based on the Salaries section of the IPEDS HR component. The number of equated 9-month full-time instructional staff is the sum of staff on 9/10-month and 11/12-month contracts. The equated 9-month average salaries of full-time instructional staff (by rank) are calculated by multiplying the salary outlays (by rank) for staff on 11/12-month contracts by 0.8182 then adding the salary outlays (by rank) for staff on 9/10-month contracts. The resulting sum is then divided by the number of equated 9-month full-time instructional staff (by rank) to determine an average salary for each rank. Salaries of full-time instructional staff on less-than-9-month contracts are not collected. Also, salaries of medical school staff are not collected. The equated 9-month average salaries are included in the DFR.

Institution: Berklee College of Music (164748)

User ID: P1647481

Explanation Report

Number	Source	Location	Description	Severity	Accepted
Global Edits					
1		Perform Edits	The total number of employees in EAP for part-time executive/administrative/managerial entered, 0, has an expected range of between 1 and 30. Please explain this difference.	Explanation	Yes
Reason:	We have previously reported two people in this category. No one matched these criteria this year.				
Screen: Benefits 9/10 mo					
2	Row 16 Column 5	Screen Entry	The average expenditure for one of the benefits in 9/10-month contracts, 131, is not within the expected range of between 182 and 338. Please fix or explain.	Explanation	Yes
Reason:	Berklee is self-funded for unemployment claims. Our total claims decreased last year resulting in a lower cost.				

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Appendix 9

Minutes of March 2009 Board Meeting
Resolution to Approve Graduate Programs



A meeting of the Board of Trustees of Berklee College of Music was held on the premises of the Harvard Club of Boston, 374 Boylston Street, Boston, Massachusetts on March 26, 2009.

Present were: Jeff Shames, Chairman; Pat Casale, Vice Chairman; Roger Brown, President; David Abrams, Luis Alvarez, Eduardo Bautista Garcia, Vivian Beard, Michael Dreese, Michael Eisenson, Peter Gotcher, Lisa Hearn, Elliott Hillback, Charles Hirschhorn, William Holodnak, Steven Holtzman, Ann Kreis, Sara Lawrence-Lightfoot, William Lynch, John MacWilliams, Allan McLean, Eli Newberger, Phil Ramone, Alan Reese, Carmichael Roberts Jr., Rhoda Sapers, Paul Simon, Janet Marie Smith, Bill Whelan, and Marc Willis, trustees; Debbie Bieri and Lawrence Simpson, Senior Vice Presidents; Amelia Koch, Treasurer; and Joanne Whitaker, Board Secretary.

Trustees not present were: Ernie Boch Jr., David Clem, John Connaughton, Ronald A. Crutcher, Christopher Guest, Susan Whitehead and Lewis “Rusty” Williams.

Presenters were: David Kusek, VP for Berklee Media; Debbie Cavalier, Dean of Continuing Education/Chief Academic Officer; Amelia Koch, VP for Finance; Mark Campbell, Associate VP for Enrollment; Thaddeus Hogarth and Loudon Stearns, faculty.

Jeff Shames, Chairman, called the meeting to order at 3:05 p.m. William Holodnak, Chairman of the Trustee Committee on Membership, recommended Luis Alvarez and Ann Marie Wilkins for trusteeship, the appointment of trustees David Abrams, Eduardo “Teddy” Bautista and Carmichael Roberts Jr. for their second term of service, and appointments of Overseers and Trustee Emeriti.

Master’s Degrees at Berklee: Roger Brown and Larry Simpson

As the world’s leading institute of music education, the question of whether Berklee should offer master’s degrees was a topic of discussion. This has been suggested during curriculum review discussions and by students. 10% of our students are entering with a bachelor’s degree. Many of our courses are already master’s degree level. How do we create a healthy “ecosystem” of master’s degrees? Berklee is considering a small elite performance and a composition master’s degree for on-campus. In Valencia, master’s degrees are proposed for writing for integrated media, electronic production and design, global music and entertainment business, Mediterranean music, and symphonic band studies. For the online school, production and business master’s are a possibility. Master’s level online degrees already exist. A music education master’s degree could be a combination of online and on-campus. There would be an online component during the year and on-campus during the summer. There are 14 traditional music education master’s degree programs in the state. Berklee would offer a master’s in contemporary music education. A public school educator is required to have a master’s after a few years.

Dr. Simpson stated that it would take 14 months to get permission from the state board of higher education to change our charter before we can begin the program. Information will need to be provided to the Board stating that Berklee has appropriate facilities and faculty members. Currently, 13% of the faculty have doctorate degrees and 46% have masters or higher degrees. In the music education department, 5 out of our 11 faculty have their doctorate. After receiving state approval, an application would be made to NEASC. If the board approves to amend our charter, we can offer a variety of programs. Eli Newberger suggested a performance master’s degree. Rhoda Sapers asked if there is anything to lose. President Brown stated that there is a \$4,000 fee to apply. We have limited space and resources and will need to hire qualified faculty and increase the library facilities. The Executive Committee asked us to be thoughtful at how the programs intersect so we won’t compete with ourselves. Dr. Lawrence-Lightfoot felt we were offering an innovative approach. Good ideas are already emerging that are different from other institutions.

Mr. Holodnak asked if any market research had been done. Is there a demand or are we trying to create a richer environment? President Brown stated that there was a study done around production and business. Music education was in demand online. Darla Hanley, Dean of Professional Education Division, developed the master's program in music at Shenandoah University. In the application process, we need to prove there is a demand. This would be a Berklee college masters, not an extension school master's.

Mr. Dreese was concerned about not having a robust program and possibly damaging the brand. He felt it was important to have 4 or 5 high profile educators. Dr. Lawrence-Lightfoot added that the program must be interesting and bold. Dr. Simpson stated that Darla Hanley is a dynamic leader, energizing the team and thinking creatively. She wants to invest in great faculty. Eduardo "Teddy" Bautista felt that a music education master's degree should be in Valencia as well. The Bologna agreement requires every school to have teachers with master's degrees so there will be a demand. Ann Kreis stated that music education is not our strongest area. Our strongest cutting edge is in Valencia. The strategic thrust will be in Europe. President Brown stated that on-campus is limited by space. We may decide to expand on-campus down the road but Valencia will be where most of the masters will be.

Upon motion made and seconded, it is unanimously

VOTED: 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.

Appendix 10

Minutes of September 2011 Board Meeting
Resolution to Approve Online Bachelor Programs



A special meeting of the Board of Trustees of Berklee College of Music was held on Monday, September 12, 2011 by conference telephone.

Present were: Jeff Shames, Chairman; Patricia Casale, Vice Chairman; Roger Brown, President; Luis Alvarez, Frances Bermanzohn, Ronald A. Crutcher, Michael Dreese, David Dysart, Michael Eisenson, Dean Goodermote, Peter Gotcher, Kristine Moyer Higgins, Elliott Hillback, Charles Hirschhorn, Ann Kreis, Sara Lawrence-Lightfoot, William Lynch III, John MacWilliams, Marc Mayer, Carmichael Roberts Jr., Jeffrey Walker, Susan Whitehead, Ann Marie Wilkins, Lewis “Rusty” Williams and Marc Willis, Trustees; Joanne Whitaker, Board Secretary and Camille Colatosti, Dean of Institutional Assessment/Graduate Studies.

Trustees not present were: David Abrams, Eduardo Bautista Garcia, Ernie Boch Jr., David Clem, John Connaughton, Christopher Guest, Steven Holtzman, James Pallotta, Phil Ramone, Howard Shore, Paul Simon, Gary Slaight, Janet Marie Smith and Bill Whelan.

President Brown stated that a vote was required by the Board of Trustees to submit an application to the Commonwealth of Massachusetts in anticipation of the application deadline of October 3, 2011 to NEASC (New England Association of Schools and Colleges) for the accreditation of additional degree offerings at Berklee. The Board had approved the offering of master’s programs. This vote was to approve the offering of a Bachelor of Professional Studies degree through Berklee’s online school Berkleemusic.com.

It was decided to differentiate the online school from the on-campus school. All students applying to the on-campus school are required to take an audition and interview while the online school is an open admission program. Most of the online students are older and are unable to come to the campus to seek a degree. Some are transferring credits to other colleges to earn a degree. Offering the Bachelor of Professional Studies online will prevent the dilution of the Bachelor of Music degree offered on-campus.

There was a question on whether the online school would continue with an open admission policy for the degree program. President Brown stated that it would be a modified open admission. There would be no audition but other criteria would have to be met. Music Production and Music Business would be the areas of concentration for the Bachelor of Professional Studies degree program.

Marc Mayer asked if there would be incremental costs and positive revenue associated with the offering of degrees online. President Brown responded that there would be costs in the development of a large array of courses to complete the degree program. 100 courses have already been developed. Liberal Arts courses will be added. It costs approximately \$30,000 to \$50,000 to create a new course. There is a greater charge for courses for credit, which will increase revenue. Last year, \$12 million was generated online with a \$1.4 million surplus to the college. That could accelerate with the offering of an online degree. This will also provide an opportunity for Berklee alumni who were not able to finish their degree on-campus to fulfill the requirements for a degree.

There was a question on the quality of the courses. Many on-campus faculty teach online courses and they feel the quality is high and the students are learning. For six years in a row, Berkleemusic won the best online course of the year. There is a synergy between the online and on-campus courses. Courses created for on-campus are being used online and vice versa.

Sara Lawrence-Lightfoot asked if the programs have been evaluated. President Brown stated that two courses were being piloted on campus. They were hybrid courses, combining on campus and online instruction. This will aid in understanding the differences and improve all three models: online, on-campus and the hybrid course. Post testing on the online school will be needed.

Fran Bermanzohn asked about possible cannibalization of the on-campus school. President Brown responded that students prefer to come to campus and this is not a big concern. The online school attracts those that can't get to Boston or don't have the financial capacity to come to Berklee. There may also be an increased demand for students entering the master's programs. There will not be a substantial discounting model for the online program. Limited scholarships will be offered.

There is a possibility that there will be more visibility from the offering of degrees online, which may encourage students to come on campus. Students on tour can continue their education online. Elliott Hillback added that it may connect us with students over a longer period of time and assist in alumni engagement. President Brown felt the online school, City Music and visibility in the press spreads the good news about Berklee and will ultimately increase demand.

Ann Marie Wilkins asked about confusion between online and on-campus degrees. President Brown explained that this is why we want to differentiate them though it is likely to be still somewhat of an issue. A problem may be that a Berklee online graduate will say they received a degree from Berklee, which may dilute the brand. Ronald Crutcher stated that Wellesley College offers a continuing education degree that is the same degree offered on-campus. Berklee is offering a different degree, making a distinction between the on-campus and online school.

Sara Lawrence-Lightfoot asked that there be more discussion about the content of the program at a future Board meeting. President Brown added that a future agenda item will take another look at master's programs as well as the online degree program.

Upon motion made and seconded, it is unanimously

VOTED: To amend the articles of organization of Berklee College of Music to allow the offering of Bachelor of Professional Studies Degree programs and awarding of the Bachelor of Professional Studies Degree online through Berkleemusic.com.

Submitted by: Joanne Whitaker, Board Secretary

Appendix 11

Faculty Resumes and Curriculum Vitae
Alphabetical by Last Name



Peter Alhadeff, D.Phil.

93 Toxteth St., Brookline, MA 02146, USA
Work : (617) 747-8102/ Mobile (617) 519-1585
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). 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 (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 Dousdebis (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

CHARLES ALLEN BARGFREDE

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Email: allen@cabatty.com

EDUCATION

The Graduate School at Northwestern University
M.A., December 2007.

Evanston, IL

Concentration, New Media in Society

The University of Texas School of Law
J.D., December 1998.

Austin, TX

Co-Founder and Co-Editor, *Texas Review of Entertainment and Sports Law*

The University of Texas at Austin

Austin, TX

B.A., Economics, May 1996. Minors in Business and Spanish
Dean's Honor List

TEACHING EXPERIENCE

Berklee College Of Music, 2007 - Present

Boston, MA

Executive Director, Rethink Music Initiative

Assistant Professor, Music Business/Management

- Developed curricula and taught Copyright Law and Introduction to Music Business.
- Designed and authored a class on Copyright Law for Berklee's online extension school.
- Created the Music Law Group as an outlet for students pursuing a career in law, served as faculty advisor, and facilitated the members' participation as advisors to the Recording Artist Project, a clinic at Harvard Law School providing no or low cost legal services to musicians.
- Hosted and moderated a number of panels on copyright and 21st century music business issues.
- Researched copyright reform and blanket licensing overseas to understand international best practices.
- Co-authored a book entitled Music Law in the Digital Age.
- Created and hosted a conference on intellectual property and creativity entitled "Rethink Music: Creativity, Commerce, and Policy in the 21 Century" in conjunction with the Berkman Center for Internet and Society at Harvard University. Served as the executive director of the event, and procured a joint venture with MIDEM, the world's largest international music conference, to produce their first event in North America.

Columbia College, 2006 - 2007

Chicago, IL

Adjunct Faculty, "Music Publishing"

- Developed curriculum and taught a class on Music Publishing and Copyright.
- Created handouts, tests, and other course materials and arranged guest speakers.

Middle Tennessee State University, 2001

Nashville, TN

Adjunct Faculty, "Copyright Law"

- Developed curriculum and taught a class on Copyright Law for students in the Recording Industry Program.
- Created handouts, tests, and other course materials.
- Analyzed the Digital Millennium Copyright Act and issues related to the then-current Napster litigation.

OTHER WORK EXPERIENCE

Independent Attorney

Boston, MA/Chicago, IL/San Francisco, CA

2000 – Present

- Drafted and negotiated music recording, licensing, publishing, artist management, synchronization, online content, advertising, game developer, joint venture, software license, and networking agreements. Agreements included a multi-million dollar offshore outsourcing deal, a multi-million dollar Yahoo! Publisher agreement, Sony and Universal Music distribution agreements, and a multi-million dollar services agreement with Verizon.
- Provided general management of legal affairs for startup and early stage companies.
- Drafted provisional patent applications and created terms of service and privacy policies for internet-based businesses.

- Formed corporate entities and negotiated strategic investment and ownership agreements.
- Served in a business development role for one client, closing deals which continue to generate over \$1M annually in revenue.
- Researched the DMCA implications of opening a user-generated music sharing site.

Orbitz Worldwide/Travelport
Sr. Counsel, 2005 – 2007

Chicago, IL

- Drafted and negotiated online content, advertising, e-marketing, software license, strategic alliance, offshore outsourcing, and various other agreements.
- Managed a staff of two and had primary responsibility for Orbitz IP assets and the corporate travel offerings.
- Developed a patent review and open source approval process.
- Presented e-business and intellectual property training to the sales and research and development groups.
- Participated in the sale of a \$5B company to a private equity firm.

Remedy, a BMC Software company
Legal Counsel, 2002 – 2004

San Francisco, CA

- Served as lead counsel for Remedy business unit (\$300M in annual revenue) of BMC Software (S&P 500).
- Managed the Remedy legal department and a team of five people, including three contract negotiators and an UK-based attorney, and dealt with all general legal matters affecting Remedy worldwide.
- Drafted and negotiated software license, marketing, strategic alliance, outsourcing, professional services, and various other agreements with domestic and international clients.
- Worked closely with finance and business development on M&A activity, including several acquisitions.
- Regularly spoke at sales and management meetings, and advised senior management on risk issues.
- Supervised outside counsel on infringement, employment, and litigation matters.

WebMD Corporation
Attorney, 2001 – 2002

Nashville, TN

- Negotiated online content, technology service and license, strategic alliance, and other various agreements.
- Worked to successfully integrate five companies into the WebMD Transaction Services business unit.
- Reviewed and approved company marketing materials and press releases.
- Worked to ensure company compliance with HIPAA and other federal privacy regulations.
- Managed a portfolio of intellectual property assets including patents and trademarks.
- Conducted, in a concerted effort with corporate strategy, a company-wide review of third party distributors.

Law Office of Derek Crowover, P.C. (now Crowover Tisinger P.C.)
Associate, 2000 – 2001

Nashville, TN

- Negotiated music recording, music publishing, television production, and sponsorship contracts.
- Registered copyrights and filed trademark applications for entertainment-related clients.
- Formed corporations and limited liability entities for music artists and other ventures.
- Researched the video game industry and wrote a business plan for an online gaming venture.
- Negotiated a variety of technology-related agreements, including software licenses and strategic alliances, for clients such as WebMD.

Firelight Artist Management
Owner and President, 1998 – 2000

Nashville, TN

- Managed recording artists ranging from new talent to a platinum-selling Arista recording artist.
- Collaborated with agents and record label on touring, publicity, marketing, and promotion strategy.
- Valued a publishing catalog for sale on the open market.

LICENSED TO PRACTICE LAW IN CALIFORNIA, MASSACHUSETTS, TENNESSEE, AND TEXAS

ACTIVITIES AND PROFESSIONAL DEVELOPMENT

Member, National Academy of Recording Arts and Sciences
Young Professionals Board, Big Sister of Boston
Board Member, Arts and Business Council of Boston
Board of Trustees, Volunteer Lawyers for the Arts, Boston
Proficient in Spanish

GRANTS AWARDED

Berklee Faculty Research Grant, 2009, International Copyright Best Practices

PUBLICATIONS

“Technological Innovation v. Copyright Law” TexasBarCLE, 2010

“The State of Digital Law” Berklee Today, 2010

Co-Author, **“Music Law in the Digital Age”** (Book) Berklee Press, 2010

“Copyright and Music – a Moving Target” Berklee Music Business Journal, 2009

SPEAKING ENGAGEMENTS

Rethink Music, Boston, April 2011

South by Southwest, Austin, March 2011

Entertainment Law Symposium, Harvard Law School, November 2010

“Technological Innovation v. Copyright Law”, Texas Entertainment Law Institute CLE Program, October 2010

“Copyright and Digital Delivery”, Music 2.0, May 2010

Guest Lecture “Digital Media Law”, University of California Hastings Law School, February 2010

“Promotion via New Media”, Boston Music Festival, October 2009

“International Best Practices in Copyright”, Berklee, 2009

“Contract Negotiations” Music and Entertainment Industry Educator’s Association Conference, March 2009

“Changing Times, Changing Deals” Berklee Panel, 2009

“Envisioning 21st Century Business Models: New Licensing” Moderator, Berklee 2008

Guest Lecture “The New Music Industry”, Columbia College, 2007

“New Deal Making—Partnerships, Joint Ventures, LLCs and Corporate Issues Related to the New and Creative Music Ventures of Today and Tomorrow” Tennessee CLE Program, 2006

SIGNIFICANT RESEARCH INTO THE IMPACT OF THE SOCIAL SHAPING OF TECHNOLOGY ON THE MUSIC INDUSTRY AS A MASTER’S CANDIDATE AT NORTHWESTERN UNIVERSITY, 2007

Dr. Jeffrey P. Baust

22 Rice Road
Hingham, MA 02043
781.556.5140
jeffbaust@mac.com

Education

Doctor of Musical Arts in Composition, **Boston University** (2002)
Master of Arts in Music Composition, **University of California, Davis** (1992)
Bachelor of Music Composition, **Boston University** (1986)
Additional Coursework, C Programming, **University of California, Berkeley** (1992)

Course work

Graduate

Composition, Advanced Computer Music (CSound), Electronic Music, Serial Composition, Schenkerian Analysis, Advanced Contemporary Analysis, Advanced Tonal Analysis, MAX programming, Orchestration, Film/Video Composition, the music of Schoenberg, the music of Bach, the music of Brahms, Research & Bibliography, Music Criticism, related Graduate seminars

Undergraduate

Composition, Electronic Music, Orchestration, Contemporary Analysis, Music Theory, Jazz/Pop Arranging, Classical Guitar Performance, Lute Performance

Teaching Experience

Associate Professor, Electronic Production and Design/Music Production & Engineering

Berklee College of Music; Boston, MA (1998-present)

Teach classes and lab sections for 15-75 students, covering a wide range of topics in Music Technology, Music Composition and Music Production. Responsibilities include overseeing student projects & lab assignments, ongoing involvement with curriculum development, and implementation of technology in the labs and studios. Hold ongoing tutorials for students in digital audio production and electronic music composition. Authored six classes, as noted below.

Classes include:

EP491	Advanced Projects in Synthesis
EP401	Music Synthesis Advanced Seminar
EP414	Digital Signal Processing for Post Production (authored)
EP413	Desktop DSP for Music Synthesis
EP381	Advanced Projects for Synthesis
EP339	Synthesis for Comp/Orch in Commercial Production (authored)
EP320	Digital Mix Techniques (authored)
EP225	MIDI Systems for Music Production
EP220	Studio Technologies (authored)
EP140	Composition & Orchestration for Synthesis
MP381	Advanced Mixing Techniques (Mix II)
MP385	Advanced Recording Techniques
MP340	Multitrack Recording Techniques
MP320	Music Production for Records
MTEC420	Advanced Digital Mastering, Editing, and Delivery (authored)
MTEC381	Non-Linear Audio Production
MTEC311	Principles of Synchronization
MTEC224	Digital Audio Basics/Digital Systems (authored)
MTEC241	Mixing Techniques I
MTEC222	Programmable Synthesis

MTEC221	MIDI Systems for Music Production
MTEC211	Principles of Audio Technology I
MTEC212	Principles of Audio Technology II
MTEC111	Introduction to Music Technology

Instructor, *Berkleemusic.com* (2004-present)

Authored and teach classes for online sections of 20 students each. Authored 3 classes, *Mixing and Mastering in Pro Tools*, *Advanced Mixing and Mastering in Pro Tools*, and *Producing Music in Logic Pro*. Classes include mixing concepts, Pro Tools skills, LogicPro skills, MIDI sequencing and composition skills, music production, and CD mastering. Responsibilities include grading weekly student projects, holding weekly online office hours, and working with students one-on-one in an online environment.

Lecturer, Recording Arts, Mass. Communications College, Boston, MA (2000 ~ present)

Teach classes in audio post production (Non-Linear Audio) and audio recording technology (Audio II), in a combination lecture/hands-on format. Topics covered include basic audio principles, signal flow and console topography, analog and digital recording technologies, Synchronization and Automation, and client-engineer relationships. Ongoing involvement in curriculum development, student career counseling, and facility upgrades.

Instructor, Electronic Music Composition Boston University, Boston, MA (1993 ~ 1997)

Taught Intermediate & Advanced Electronic Music classes (**MU412/MU413/**) for up to 30 university students, including graduate students. Topics covered include electronic music composition, MIDI sequencing, synthesizer sound design, multitrack recording techniques, digital audio recording and editing, and multimedia audio production. Responsible for designing class curriculum, overseeing student composition projects, organizing and presenting concerts of student composed electronic works, overseeing independent study students, and maintaining and upgrading facilities for Boston University's Studio A, including installation of multitrack digital audio capabilities, hard disk digital recording/editing, and software upgrades.

Lecturer, Computer Literacy for Musicians Northeastern University, Boston MA (1995)

Taught classes & lab sections for up to 24 university students. Topics covered include the history of music and machines, electronic music composition, Windows basics, computer based music notation, MIDI sequencing, and digital audio recording/editing.

Instructor, Electronic Music Boston University Academy, Boston, MA (1994)

Taught introductory class in electronic music for 24 high school students, many of whom were non-musicians. Topics covered include an introduction to MIDI & MIDI sequencing, an introduction to various approaches in electronic music, and techniques of multitrack audio recording and mixing.

Teaching Fellow University of California, Davis, CA (1988-1991)

Conducted weekly lectures for up to 110 students, and music theory/ear training labs for up to 30 students. Provided one-on-one composition and music theory lessons. Assisted professor in weekly lesson planning. Classes taught include

Music 3A & 3B - Music Theory and Composition I & II

Music 2 - Ear Training and Sight Singing I

Music 1 - Music History & Appreciation for Non-majors

Music 5 - The Music of Beethoven, The Music of Mozart, The Music of Stravinsky

Publications

Producing Music with Logic, *Berkleemusic.com* online class; Winter 2009-present

Advanced Mixing and Mastering in Pro Tools, *Berkleemusic.com* online class; Summer 2006-present

Mixing and Mastering in Pro Tools, *Berkleemusic.com* online class; Spring 2004-present

Voices, Channels & Tracks, *Electronic Musician* magazine; May 2001

Good Connections; A Look at Cables, *Electronic Musician* magazine; January 2001

Phase One: Polarity and Phase, *Electronic Musician* magazine; October 2000
Spare Interchange; Digital Audio Interfaces, *Electronic Musician* magazine; April 2000
DVD: A Look Along the Digital Data Frontier, *Berklee Today*; Fall 1999

Awards & Recognitions

Outstanding Excellence in Teaching - Music Technology Division; *Berklee College of Music* (2004)
Outstanding Excellence in Teaching - Music Technology Division; *Berklee College of Music* (1999)
Teaching Fellowship - *Boston University* (1993-1997)
Teaching Fellowship and **Tuition Scholarship** - *University of California, Davis* (1988-1990)
Boulez Fellow - *UCLA/LA Philharmonic Boulez Festival*; *University of California* (1989)

Studio Work Experience

Composer/ Audio Engineer Coral Sea Music *Boston (1994-present)*

Own and operate electronic music studio equipped with full MIDI and digital audio capabilities. Compose and realize electronic and electro-acoustic music compositions, as well as music for hire, commercial music composition, mastering and multimedia audio production. Client services include custom music compose packages, sound effect design and audio editing & mastering.

Chief Editor/ Audio Engineer Soundmirror, Inc., Jamaica Plain, MA (1994- 2000)

Work as music editor, recording and/or mastering engineer for CD releases, specializing in classical, jazz and acoustic music production. Responsibilities include music, dialog & SFX editing, post-production, CD mastering, multitrack music editing & mixing, location recording, and forensic audio, in an all digital facility. Technologies utilized include high resolution and high sample rate formats, HDCD mastering, DSD audio, surround sound formats and Sonic Solutions NoNoise audio restoration tools.

Freelance Composer *National Boston Video Center, Boston MA (1995-2001)*

Work as music composer for client projects for broadcast and industrial/sales videos. Recent client projects include seven complete music packages for the New England Sports Network (NESN), including music for all Red Sox, Bruins, AHL and college sports games, broadcast spots for Filene's, Reebok, Continental Cablevision, and the Boston Group (Brinks), as well as scoring industrial videos for Avid, Polaroid, Sony, Sharp, Lotus Inc., Analog Devices, PC Week Magazine, Lowell Shoe, MIT/Lincoln Labs, Carolina Boots, and Raytheon.

Audio Engineering Assistant *National Boston Video Center, Boston MA (1994 -1995)*

Worked as audio-post engineer and SFX editor for client projects, including broadcast videos, commercials, and industrial/sales videos. Responsibilities included digital audio editing, voice-over recording/editing, music editing, sound FX design and Foley recording. Client projects included spots for McDonald's, Spaulding, Lotus, WSPA, Filenes, the Ecology Channel, Chevrolet/GEO, Shawmut and Bank of Boston.

Assistant Engineer *Phil Edwards Recording, Hayward, CA (1990-1991)*

Assistant Engineer for 24-track remote location recording projects at various Bay Area venues, including Slim's & the Concord Pavilion. Projects included live recordings of performances by Irma Thomas, Pato Banton and the Concord Jazz Festival, and projects for Rounder Records, Shanachie Records, and the Concord Jazz label.

Composer/ Audio Engineer Ry Productions , San Francisco (1990-1993)

Co-owner operator of 16 track production facility specializing in custom music compose and sound design, client recording services and artist development. Responsibilities include recording/mixing services, as well as instrumental arranging and performance. Clients include Maxine Jones (En Vogue), DJ Fuze (Digital Underground), Papa's Culture, Al Eaton, Too Short, Steve Schwab and others.

Freelance Composer *San Francisco (1990-1992)*

Projects include music composition for the Save the Bay Project video, Final Cut Video, KFOG, Bay Area Rapid Transit and *Special Assignment* spots for KCRA-TV (NBC) Sacramento.

Sales/Technical Consultant *Leo's Professional Audio* San Francisco, CA (1990-3)

Worked as sales and technical consultant to various production facilities and artists in the San Francisco Bay Area. Services include complete studio system design, studio equipment sales and consultations, on-site training and system support. Clients include Narada-Michael Walden (Tarpan Studios), MC Hammer (Bust-it! Productions), Sheila E., Conscious Sound Productions, Russian Hill, Fantasy Studios, Different Fur, Skywalker Sound, Rom Rosenblum (Soundscape Productions), Michael Manring, Crystal Sound Productions, University of California, Cogswell College and others.

Selected Compositions

Water (2011) ~ electronic music composition
Haunted (2010) ~ electronic music composition
Blips (2010) ~ electronic music composition
Sirens (2007) ~ electronic music composition
Meet Me Now (2007) ~ electronic music composition
Texture (2007) ~ electronic music composition
Belly (2009) ~ electronic music composition
Dub (2009) ~ electronic music composition
What Does Water Look Like? (2008) - electronic music composition
Seventeen (2006) ~ electronic music composition
Piano (2006) ~ electronic music composition
Texture (2006) ~ electronic music composition
Galapagos (2003) ~ CD of electronic instrumental compositions
Pie Plate Technology (2001) ~ CD of electronic instrumental compositions
Deep in Stone (2000) ~ for flute and tape (CSound composition)
Rain in a Dead Man's Footsteps (2001) ~ for orchestra, chorus & mezzo
Fluid Mechanics (1997) ~ for 6-string electric bass and tape (CSound composition)
Feeling Falling Forward (1998) ~ CD of electronic instrumental compositions
Java Wind (1997) ~ electronic music composition
African Tropes (1996) ~ electronic music composition
Nightnoise (1996) ~ electronic music composition
The Hallowe'en Tree (1996-7/under revision) ~ for chamber ensemble
Drowned (1995) ~ electronic music composition
String Game (1995) ~ for soprano, guitar and tape
Ghost of a Voice (1994) ~ CD of electronic instrumental compositions
Nautilus (1994) ~ MIDI based composition
October Life (1993) ~ CD of electronic instrumental compositions
The Starraft (1992) ~ for strings, winds, percussion and chorus
Geod (1991) ~ electronic music composition
Seven Generations (1990/ rev. 1994) ~ CSound composition
TidePools (1990) ~ for MIDI instruments or piano

Spy vs. Spy (1989) ~ CSound composition
String 4tet #3 (1989) ~ for string quartet
Alea (1989) ~ for piano
Five Preludes (1989) ~ for piano
Sea Chanty (1988) ~ for solo electric bass
A Cradle of Swans (1988) ~ for guitar & flute
Summer Dances (1986) ~ for string 5tet
A Passage at Night (1986) ~ for tape, electric guitar, clarinet & dancer
Dublin Light (1986) ~ folksong for countertenor and ensemble
Fear of the Dark (1984) ~ for small ensemble
Sutton Bank (1984) ~ for doublebass
Five Easy Pieces (1984) ~ for 'cello

Selected Composition Credits & Projects

ESPN
 World Cup Skiing music package
 International Volleyball music package
 NESN (New England Sports Network)
 Bruins game package
 Red Sox game package
 Front Row show package
 SportsDesk show package
 Hockey East game package
 College Sports game package
 Sony
 DCS Surround Sound Processor video
 DVD/Surround Sound point-of-sale demo disk
 Lotus
 Lotus R5 Release video
 Lotus Notes V4 video
 Lotus PPWT video
 Filene's
 One Day Sale spots (:30/:60/:10 package)
 Big Fall Sale spots (:30/:60/:10 package)
 Men's Suit Sale spots (:30/:60/:10 package)
 Women's Lingerie Sale spots (:30/:60/:10 package)
 Polaroid
 VX-70 Camera sales video
 Reebok
 DMX Golf Shoe spot (:30/:60/:10 package)
 Avid
 COMDEX 98 show open and incidental music
 PC Week Magazine
 COMDEX 97 show open
 Analog Devices
 High Definition Video Chip demo
 Sharp
 Mobilon sales video and COMDEX show open

Nextel
i1000/i600 instructional video

Brinks
Home Alarm System spots (:30/:60/:10 package)

America's Most Wanted
local promo spots for America's Most Wanted (:30)

Fidelity
Data Center promotional Video

Selected Audio Engineering Credits & Projects

Apostolos Pareskevas Laments for Solo Guitar

Itzhak Perlman/Martha Argerich Beethoven & Franck Sonatas; EMI (** Grammy Nominee - 2000)

Berklee College of Music Music Technology CD, 2001-2005

Greg Fritz An American in Valencia; Mark Recording Service

Steve Wilkes Six Drumsets Project

Mel Torme Too Darn Hot; Concord Jazz

Ernestine Anderson Live at the Concord Jazz Festival; Concord Jazz

Jessye Norman/Michele Legrande I Was Born in Love With You; Phillips

Saratoga Music Festival Ensemble Prokofiev, Bartok, etc.; EMI

BSO/Ozawa/Dutilleux The Shadows of Time; Erato

Paquito d'Rivera and the United Nations Orchestra Live at the MCG; Jazz MCG
(** Grammy Nominee, 1999)

Irma Thomas Live! Simply the Best; Rounder (** Grammy Nominee 1992)

Jessye Norman/ Atlanta Symphony Olympic Hymn (1996 Atlanta Summer Games); Phillips

John Adams/San Francisco Symphony Harmonium; Nonesuch

Dawn Upshaw & Orchestra of St. Luke's The World so Wide; Nonesuch

Max Levinson Out of Doors - the piano music of Bela Bartok; N2K

Max Levinson Piano music of Brahms, Schumann, Schöenberg & Kirchner; N2K

Sequentia Edda; BMG/DHM

Sequentia Ordo Virtutum; BMG/DHM

Sequentia Saints; BMG/DHM

Sequentia Shining Light; BMG/DHM

Sequentia Aquitania; BMG/DHM

Sequentia Visions from the Book; BMG/DHM

ABC TV Live from the Kennedy Ctr.- Nissan Celebrates America's Jazz; Seligman Productions

Titan A.E. Matt Damon voice-over editing; Fox Animation

LA Philharmonic/ Viktoria Mullova Stravinsky & Bartok Violin Concertos; Philips

Montreal Symphony/ Josefowicz Mendelssohn/Tchaikovsky/Glazunov Violin Concertos; Philips

Philip Tomasic Figure; Sachimay

Hot Club of Norway Best of the Hot Club of Norway; Norway Music

George Walker Piano Music of George Walker; Albany

Bhob Rainey ink; Sachimay records

Bhob Rainey NPerignm 44'38"; Twisted Village

Bhob Rainey NPerignm 2nd - Tour '99; Twisted Village

Edwin Renken Blomquist, Jr.

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South Hamilton, MA 01982
T: 978-468-7927
M: 978-473-1359
E: eblomquist@berklee.edu

TEACHING EXPERIENCE

Berklee College of Music, Boston, MA 1994 to Present

Assistant Professor, Music Business/Management Department

Prepare and teach upper-level courses: “International Industry Operations: Music Publishing,” “Music Technology and the Marketplace” and “Legal Aspects of the Music Business.” Taught Music Publishing session in summer “Business of Music Seminar” in 2001 and 2011.

Burlington College, Burlington, VT 1983 to 1984

Instructor

Developed and taught music courses: “Explorations in Contemporary Music” and “Musical Improvisation.”

LEGAL/PUBLISHING EXPERIENCE

The Christian Science Publishing Society, Boston, MA 2000 to Present

Copyright Administrator in Office of General Counsel for publisher of a wide range of publications including the Pulitzer Prize-winning international newspaper *The Christian Science Monitor* in print and online, as well as numerous periodicals, books, broadcast programs and other audio-visual and multimedia products and publications. Primary responsibilities include: (i) evaluation, negotiation and drafting of licenses for reuse of Publishing Society content and for obtaining rights to reuse third party content; (ii) advising internal clients regarding structuring business relationships and transactions, and intellectual property and product development issues; (iii) oversight of copyright registrations and relationships with the Library of Congress, U.S. Copyright Office, and foreign national deposit libraries; and (iv) management of relationships with external licensees and content providers.

X Libris Design and Development, South Hamilton, MA 1997 to 2000

Co-Principal of educational product development company engaged in development, design, and production of books, games, and kits for a wide range of private- and public-sector clients, including: Museum of Science, Boston; The Discovery Channel; WGBH: ZOOM/NOVA; DaMert Company; Maison Battat; Gibbs Smith Publishers; Eastern Mountain Sports; Scholastic; The Nature Company; Reebok, and others. Responsibilities included: legal oversight of licensing and intellectual property; contract drafting and negotiation; co-management of all phases of development and production from concept development to delivery, including creative and editorial direction, research and writing, field testing, marketing, sourcing, and manufacturing.

Carroll Associates, Counsel for the Arts, Boston, MA 1996 to 1997

Associate Attorney in general practice law firm engaged in corporate, entertainment, intellectual property, general business, and real estate law. Primary responsibilities included evaluation, negotiation and drafting of a broad range of commercial, corporate and entertainment contracts,

including intellectual property and entertainment licensing agreements, commercial leases, recording, publishing, management and merchandising agreements involving major and independent record labels, music publishers, merchandising companies, book publishers and motion picture companies, among others. Advised clients regarding structuring business relationships and transactions, and trademark and copyright issues.

Lewin & Rosenthal P.C., Boston, MA

1991 to 1995

Associate Attorney in general practice law firm engaged in administrative, civil litigation, corporate, entertainment, family, general business, municipal and real estate law. Primary responsibilities included commercial, corporate and entertainment licensing; financing; and structuring business relationships and transactions. Negotiated and drafted numerous agreements, including partnership and employment, intellectual property licensing, recording, publishing, management and merchandising agreements, involving major and independent record labels, music publishers, merchandising companies, book publishers and motion picture companies, among others. Served as general counsel to several independent companies. Advised clients regarding formation and dissolution of businesses; assisted in preparing corporate offering documents and litigation preparation; negotiated mortgage restructuring; performed legal research and writing.

AUDIO TECHNOLOGY EXPERIENCE

Guitar Center, Danvers, MA

1997 to 1998

Keyboard and Electronic Musical Instrument Specialist

Adirondack Audio-Video, New Haven, CT

1985 to 1987

Audio-Video and Record Store Manager

Stereo Exchange, Burlington, VT

1984 to 1985

Audio-Video Store Assistant Manager

EDUCATION

Northeastern University School of Law, Boston, MA

1991

J.D.

Legal Internships (Northeastern Law Co-op Program)

Lewin & Rosenthal, Boston, MA

1990 to 1991 (Fall/Spring)

Massachusetts Teachers Association, Boston, MA

1990 (Spring)

Law Offices of Robert Hernandez, Malden, MA

1989 to 1990 (Fall/Winter)

Wesleyan University, Middletown, CT

1985 to 1986

Graduate studies: Experimental Music Composition and Electronic Music Studio

Washington and Lee University, Lexington, VA

1981

B.A., Cum Laude, East Asian Studies; Minor: Music Theory, Composition and History

Honors: Dean's List, Honor Roll

Edwin R. Blomquist, Jr.

BAR ADMISSIONS

1991: Massachusetts

1992: New York; U.S. District Court, District of Massachusetts

CONTINUING EDUCATION

Copyright Clearance Center, Danvers, MA

Solutions for a Changing World, with International Federation of
Reproduction Rights Organisations

October 2010

OnCopyright 2010, invitational conference

March 2010

Massachusetts Continuing Legal Education, Inc., Boston, MA

Lawyering for the Arts

April 1996

Entertainment and Sports Law

March 1994

Lawyering for the Arts

May 1991

Legal/Business Aspects of the Entertainment and Media Industries

May 1990

College Media Journal Seminar, New York, NY 1993, 1994

South By Southwest Music Seminar, Austin, TX 1992, 1993, 1994, 1995

New Music Seminar, New York, NY 1992, 1994

Law Journal Seminar Press, New York, NY

Negotiating Contracts in the Entertainment Industry

October 1991

SPEAKING ENGAGEMENTS

Boston College Law School, Boston, MA

April 1996

Arts and Entertainment Law Society

Panelist: "Practicing Sports and Entertainment Law"

Berklee College of Music, Boston, MA

April 1995; April 1997

Panelist: "Legal Potholes in the Musical Road"

South By Southwest Music Seminar, Austin, TX

March 1995

Panelist: "Rock Demo Listening Session"

Northeastern University School of Law, Boston, MA

February 1995

Arts and Entertainment Law Society

Guest Lecturer: "Practicing Entertainment Law"

Boston University Law School, Boston, MA

April 1994

Entertainment Law Forum

Guest Lecturer: "Practicing Entertainment Law"

ASCAP/Boston Phoenix/WFNX, Boston, MA

May 1995

Best Music Poll Seminar

Panelist: "Getting Out Of The Garage And Getting Signed"

Edwin R. Blomquist, Jr.

PUBLICATIONS

Record Releases

<i>The Eye of God</i> by mr.eee – iTunes	2006
<i>Rivers and Skies</i> by Rivers and Skies – CD and iTunes	2005

Record Reviews

<i>The Christian Science Monitor</i> , Boston, MA	2010 to Present
<i>Sound Choice Magazine</i> , Ojai, CA	1985 to 1991

AWARDS AND GRANTS

Berklee College of Music Faculty Recording Grant “Underwater Airport”	2011
Berklee College of Music Faculty Recording Grant “Free Range Experiment”	2003

SELECTED MUSICAL EXPERIENCE

Notable Performances (with Underwater Airport)	
JazzBoston Jazz Week 2010, East Boston, MA	May 2010
Berklee Performance Center, Boston, MA	October 2009
Gloucester New Arts Festival, Gloucester, MA	September 2009

MUSICAL SKILLS

Composer, singer, programmer, recording engineer, and performer on a number of instruments, including electric and acoustic guitars, bass guitar, laptop, flute, synthesizers, and hand percussion.

Dr. Richard Boulanger

Professor

Electronic Production and Design

Berklee College of Music

1140 Boylston Street

Boston, Massachusetts 02215

Email rboulanger@berklee.edu

Cell (774) 488-9166 Office (617) 747-2485

URL: <http://csounds.com/boulanger>

Education

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Ph.D. *Computer Music* 6/85

Computer Music with F. Richard Moore

Composition with Roger Reynolds, Joji Yuasa, Bernard Rands

Dissertation: *The Transformation of Speech into Music: A Musical Exploration and Interpretation of Two Recent Digital Filtering Techniques*

VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND

M.M. *Composition* 11/80

Electronic Music with Loran Carrier

Composition with Jack Jarrett and Alan Blank

Thesis: *"As Freedom is a Breakfastfood" A Setting of Three Poems by e.e. cummings for Chorus with Soloists, Orchestra, Tape, and Synthesizer*

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON

B.M. *Composition* 5/78

Electronic Music with Robert Ceely

Composition with Malcolm Peyton

Thesis: *"Three Soundscapes" for Two Arp 2600 Synthesizers and Orchestra Commissioned by the Newton Symphony, Michel Sassoon – Conductor*

Certificates

MASSACHUSETTS STATE CERTIFIED TEACHER

Special Subject: *Music* #0232972 12/78

Private Study

THEORY & COMPOSITION

Hugo Norden - Boston University

COMPUTER MUSIC

Max Mathews – Bell Labs

Barry Vercoe – Massachusetts Institute of Technology

Hal Chamberlin – Kurzweil Music Systems

Dexter Morrill & Bruce Pennycook – Colgate University

GUITAR

Robert Paul Sullivan – New England Conservatory of Music

Joseph Raposo – Boston Conservatory of Music

Patrick Cordero – Berklee College of Music

Trumpet

Dr. Robert Perry & Buddy Reis

Teaching Experience

- 6/86 - present **PROFESSOR OF MUSIC**
Berklee College of Music, Boston
Music Synthesis Department
Classroom and Private Instruction in Music Synthesis
Musical Application of Synthesizers, Computers, Multi-Media and MIDI
- spring 1991 **ADJUNCT PROFESSOR OF MUSIC**
Brown University, Providence
Department of Music - Gerald Shapiro, Chairman
Classroom Instruction in Computer Music Composition
- summer 1989 **ADJUNCT PROFESSOR OF MUSIC**
Northeastern University, Boston
Department of Music - Joshua Jacobson, Chairman
Classroom Instruction in Undergraduate Theory
- 6/81 - 7/83 **RESEARCH ASSISTANT**
University of California, San Diego
Center for Music Experiment Computer Audio Research Lab
Concert Production, Promotion, and Coordination
Lecture/Demonstration and Tutorial Instruction
Assistant to Pauline Oliveros, Charles Wuorinen, and Joji Yuasa
- 9/80 - 6/81 **TEACHING ASSISTANT**
University of California, San Diego
Department of Music
Classroom Instruction in Music Theory & Ear Training
- 8/79 **COMPUTER MUSIC TUTOR**
Colgate University Computer Music Studio
Dexter Morrill, Director
Lab Monitor for Summer Course in Computer Music
- 8/78 - 5/79 **TEACHING ASSISTANT**
Virginia Commonwealth University, Richmond
Electronic Music Laboratory
Tutorial Instruction in Music Synthesis Techniques
Electronic Music Concert Coordinator & Lab Monitor
- 11/76 - 6/78 **HIGH SCHOOL TEACHER**
Governor Dummer Academy, Byfield Massachusetts
Jack Ragle - Headmaster
Classroom Instruction in Electronic Music
Private Instruction on Guitar, Trumpet, Drums

Music Research & Production Experience

RESEARCH ASSOCIATE

5/86 - present **Massachusetts Institute of Technology Media Lab**
Music and Cognition Group, under Barry Vercoe
Independent Computer Music Research and Music Production
Lecture/Demonstration and Tutorial Instruction

SOFTWARE DESIGNER

5/89 - present **Northeastern University Department of Music**
Dr. D. Miller and Dr. K. Ayoub - Grant Coordinators
Designed HyperCard Drills & Courseware for Music Theory I

COMMERCIAL SYNTHESIZER/SOFTWARE CONSULTANT

4/89 - present **Intelligent Music** - Albany, New York
Joel Chadabe, President

6/89 - 12/92 **Micro Technology Unlimited** - Raleigh, North Carolina
David Cox, President

12/76 - 12/81 **ARP Synthesizer Company** - Lexington, Massachusetts
Consulting on **Avatar** Guitar Synthesizer Project
Contributing Editor on "Music Synthesizer Laboratory Project"

MUSICAL ASSISTANT

9/85 - 2/86 **Massachusetts Institute of Technology Media Lab**
Assistant to **Anthony Davis** "*Song Sounds Sweeter Even So*" project
Computer Music Research, Production, and Sound Design

7/83 - 3/84 **University of California Computer Audio Research Lab**
Assistant to **Roger Reynolds** "*Transfigured Wind*" project
Computer Music Research, Production, and Sound Design

4/83 - 7/83 **University of California Computer Audio Research Lab**
Assistant to **Pauline Oliveros** "*Wheel of Time*" project
Computer Music Sound Design and Production

AD HOC REVIEWER

9/83 - 1/85 **Music Perception** Diana Deutsch, editor
University of California Press

RECORDING ENGINEER

1983 San Diego, California
Michel Redolfi's ***Sonic Waters***
Hat Hut Records, Therwil, Switzerland: **hatART2002** (side 4)

LABORATORY ASSISTANT

7/82 - 1/85 **University of California, San Diego**
Department of Psychology and Linguistics
Assistant to Psychoacoustician **Diana Deutsch**
Running Subjects in Experiments and Collecting Data
Synthesizing Digital Audio Source Material for Experiments

Awards & Honors

- 1995 **EARLY PROMOTION**
From Associate Professor to Professor
- 1990 **PRESIDENT'S AWARD**
Berklee College of Music, Boston
For Outstanding Contribution to Berklee's International Stature
- 1989 **FULBRIGHT**
Senior Fulbright Lecturer in Electronic & Computer Music
Academy of Music, Krakow, Poland: Jan-June 1990
Included Lectures and Solo Concerts Throughout Eastern & Western Europe
- 1988 **EARLY PROMOTION**
From Assistant to Associate Professor
- 1987 **SPECIAL FACULTY AWARD**
Berklee College of Music, Boston
- 1986 **NEWCOMP INTERNATIONAL COMPUTER MUSIC COMPETITION**
First Prize: *"Three Chapters from the Book of Dreams"*
- 1985 - 86 **VISITING ARTIST**
The McColl Electronic Music Studio - Brown University
- 1984 **SPECIAL MUSIC DEPARTMENT AWARD**
University of California, San Diego
- 1983 **DISSERTATION FELLOWSHIP**
Office of Graduate Studies and Research, UCSD
- NATIONAL STRING QUARTET COMPETITION**
Ives Center - Danbury, Connecticut
- 1979 **COMPUTER MUSIC SCHOLARSHIP**
Massachusetts Institute of Technology
- 1975 **ASPEN STUDENT COMPOSER SCHOLARSHIP**
Aspen School of Music - Aspen, Colorado

Grants

- 1987 **MEET THE COMPOSER GRANT**
Hamilton College - Hamilton, New York
To Premiere *"From Temporal Silence"*
- 1984 **CHANCELLOR'S ASSOCIATE GRANT**
Office of Graduate Studies and Research, UCSD
- 1979 **MEET THE COMPOSER GRANT**
Newton Symphony Orchestra
To Premiere *"Three Soundscapes for Synthesizer and Orchestra"*

Record Label

- 1991 **NEUMA - Electro Acoustic Music 1**
With Paul Lansky, Charles Dodge, Jean-Claude Risset, & Kaija Saariaho
Recording of *"from Temporal Silence"* for Processed Clarinet & MIDI

Selected Invited Lectures in the United States

- 11/91 **ACOUSTIC SOCIETY - Houston, Texas**
 "Electroacoustic Instruments in Jazz: A Compositional Perspective"
- 10/91 **SOCIETY FOR ELECTROACOUSTIC MUSIC IN THE U.S.**
 National Conference - University of Illinois, Champaign
 "Approaching *Open Forms* via the Mathews *Conductor* Program"
- 3/91 **ELECTRONIC CAFE - Santa Monica, California**
 "Conducting the MIDI Orchestra with the Mathews Radio Baton"
- 2/91 **HEIDELBERG COLLEGE - Heidelberg, Ohio**
Featured Composer – Contemporary Music Festival
 "New Instruments for New Music"
- 11/90 **ACOUSTIC SOCIETY - San Diego, California**
 "Integrating Electronic Instruments into the Acoustic Ensemble"
- 6/89 **BROOKLYN COLLEGE - Center for Computer Music**
Guest Lecturer: Summer Course in Computer Music
 "from Mainframe to MIDI: Musical Solutions to some Common Concerns"
- 6/89 **BOSTON COMPUTER MUSEUM**
 Conference on Creativity in the Arts sponsored by **NEWCOMP**
 "Research at Home: The Impact of MIDI on the Serious Composer"
- 5/89 **UNIVERSITY OF NEW HAMPSHIRE - Durham**
 Conference on the Macintosh in Education sponsored by Apple
 "Developing HyperCard-based Courseware for Music"
- 5/89 **BROOKDALE COMMUNITY COLLEGE - Lincroft, New Jersey**
Keynote Speaker: Statewide Electronic Music Conference
 "Current Trends and Future Directions in Electronic Music"
- 11/88 **SOCIETY FOR ELECTROACOUSTIC MUSIC IN THE U.S.**
 National Conference - Seattle, Washington
 "From Organized Notes to Organized Sound: The Emerging Roles of
 Personal Workstations for the Composer, Producer, and Arranger"
- 10/88 **SMALL COMPUTERS IN THE ARTS NETWORK - SCAN**
 National Conference - Philadelphia, Pennsylvania
 "Developing an Innovative Music Curriculum with Commercial Software"
- 9/88 **BROOKDALE COMMUNITY COLLEGE - Lincroft, New Jersey**
 "From MIDI to Music: Composing for the Electronic Orchestra"
- 8/88 **MACWORLD EXPO - BOSTON**
 Seminar on the Musical Use of the Macintosh Computer
 "The Macintosh in Music Education and Performance"
- 6/88 **GETTYSBURG COLLEGE - Gettysburg, Pennsylvania**
 Practicum on Computing in the Undergraduate Fine Arts
 "Developing a Computer-based Course in Composition and Orchestration"
- 5/86 **MASSACHUSETTS INSTITUTE OF TECHNOLOGY**
 "Designing a MIDI-based Workstation for Composition and Performance"
- 2/86 **PEABODY CONSERVATORY - Baltimore, Maryland**
 Graduate Computer Music Seminar
 "Composing with Computers: Looking Back and Looking Ahead"
- 11/85 **BROWN UNIVERSITY - Providence, Rhode Island**
 "Integrating Man, Machine, and Music"
- 9/85 **GLOBECOM '83 - San Diego, California**
 IEEE International Communications Conference - Banquet Speaker
 "Computer Music: A Compositional Perspective"

Publications

- 2010 **The Audio Programming Book – MIT Press**
“A Textbook Focusing on Learning to Program Music Applications and Plug-Ins in C and C++”
- 2000 **The Csound Book – MIT Press**
“A Textbook Focusing on Instrument Design and Signal Processing Aspects of Csound”
- 1990 **COMPUTER MUSIC JOURNAL V14#2**
MIT Press, S. Pope, editor
“An Interview with Max Mathews, Barry Vercoe, and Roger Dannenberg”
- Electronic Musician - January 1990**
C. Anderton, editor - with Prof. D. Miller, Northeastern University
“The Return of Software Synthesis”
- 1989 **The Music Machine**
MIT Press, C. Roads, editor
“An Interview with Charles Wuorinen, Joji Yuasa, and Roger Reynolds”
- 1988 **Making Music with Csound**
Micro Technology Unlimited, David Cox, publisher
“A Tutorial Workbook on Instrument Design and Synthesis Techniques”
- 1987 **TRANSONIQ HACKER V4#7**
J. Talisman, editor
“Inside Indian Valley Manufacturing: An Interview with Dave Zimbicki”
- 1986 **PERSPECTIVES OF NEW MUSIC V24#2**
University of Washington, J. Rahn, editor
“Toward a New Age of Performance”
- EX TEMPORE V4#1**
University of Alberta, J. MacKay, editor
“New Tools for the Digital Transformation of Speech into Musical Sound”
- CONNECTICUT COLLEGE JOURNAL**
Connecticut College, N. Zahler, editor
“The Amplified and Electronic Violins as Performance Instruments”
- 1984 **COMPUTER MUSIC JOURNAL V8#4**
MIT Press, C. Roads, editor
“An Interview with Charles Wuorinen, Joji Yuasa, and Roger Reynolds”
- MUSIC PERCEPTION V2#1**
UC Press, Diana Deutsch, editor - co-authored with Deutsch
“Octave Equivalence and the Immediate Recall of Pitch Sequences”

Societies

American Society of Composers, Authors, and Publishers
International Computer Music Association
Society for Electroacoustic Music in the United States

Curriculum Vitae

Daniel A. Carlin

8 Hickory Road
Southborough, MA 01772
Home: 508-281-0153
Office: 617-747-2440
dancarlin4@yahoo.com
dcarlin@berklee.edu

Education

1976	Ph.D. Candidate (Examinations passed) University of Connecticut Anthropology (Political Economy, China) Storrs, Connecticut
1976	Master of Arts University of Connecticut Anthropology (Political Economy, China) Storrs, Connecticut
1973	Bachelor of Arts (with Great Distinction) San Jose State University Anthropology (Minor: Linguistics) San Jose, California

Professional Experience

2007 – Current	Chair, Film Scoring Department Berklee College of Music Boston, Massachusetts
2004 – 2007	Executive Director Henry Mancini Institute Culver City, California
2007	Adjunct Lecturer Belmont University

Daniel A. Carlin

Professional Experience (cont'd)

2006 – 2007	Adjunct Lecturer UCLA
2003 – 2007	Musicology Consultant Walt Disney Theatrical Productions
1982 – 2003	Chairman/CEO Segue Music West Hollywood, California Music Supervisor, Music Director, Conductor, Music Editor, Soundtrack Producer
1995 - 2003	Vice President, Film-Music Zomba Recording Enterprises, Inc. West Hollywood, CA 90069
1979 – 1982	President La Da Productions (Became Segue Music) Burbank, California Music Supervisor, Music Director, Conductor, Music Editor, Soundtrack Producer
1976 – 1979	Music Editor, Supervisor, Conductor, Soundtrack Producer La Da Productions (Became Segue Music) Burbank, CA 91505
1973 – 1976	Lecturer University of Connecticut Department of Anthropology Storrs, Connecticut
1965 – 1969	Intelligence Analyst US Air Force Security Service

Industry Credits

2002	<i>Unconditional Love</i> (Production Music Editor) <i>Like Mike</i> (Supervising Music Editor)

Daniel A. Carlin

Industry Credits (cont'd)

2001	<i>Crossroads</i> (Music Supervisor) <i>The Wedding Planner</i> (Supervising Music Editor)
2000	<i>Geppetto</i> (Music Supervisor)
1998	<i>A Civil Action</i> (Conductor) <i>The Temptations</i> (Music Director/Supervisor/Conductor) <i>Living Out Loud</i> (Production Music Supervisor) <i>Jane Austen's Mafia!</i> (Music Supervisor)
1998	<i>Quest For Camelot</i> (Music Production Supervisor, Soundtrack Producer)
1994	<i>Cobb</i> (Supervising Music Editor) <i>I Love Trouble</i> (Music Editor)
1993	<i>Sister Act 2: Back in the Habit</i> (Prod. Music Supervisor) <i>What's Love Got to Do with It</i> (Music Supervisor)
1992	<i>Leap of Faith</i> (Production Music Supervisor) <i>The Last of the Mohicans</i> (Music Supervisor/Conductor) <i>Man Trouble</i> (Music Consultant) <i>Sister Act</i> (Music Consultant) <i>CrissCross</i> (Music Editor) <i>On Human Destiny</i> (Music Supervisor) <i>To Be an Astronaut</i> (Music Supervisor)
1991	<i>Curly Sue</i> (Supervising Music Editor) <i>Problem Child 2</i> (Music Supervisor) <i>True Colors</i> (Conductor, Supervising Music Editor) <i>Without Warning: The James Brady Story</i> (Music Editor)
1990	<i>Cadence</i> (Supervising Music Editor) <i>Love Hurts</i> (Supervising Music Editor) <i>My Blue Heaven</i> (Supervising Music Editor) <i>A Show of Force</i> (Supervising Music Editor)

Daniel A. Carlin

Industry Credits (cont'd)

1988	<i>Punchline</i> (Supervising Music Editor) <i>Coming to America</i> (Music Editor)
1987	<i>Fatal Beauty</i> (Music Editor) <i>The Secret of My Success</i> (Supervising Music Editor)
1986	<i>No Mercy</i> (Supervising Music Editor) <i>Moonlighting</i> (Supervising Music Editor) <i>Apology</i> (Music Editor) <i>Club Paradise</i> (Music Editor) <i>Violets Are Blue</i> (Music Editor)
1985	<i>Behind Enemy Lines</i> <i>Copacabana</i> (Music Editor) <i>Teen Wolf</i> (Music Supervisor) <i>The Mean Season</i> (Supervising Music Editor)
1984	<i>The Three Wishes of Billy Grier</i> (Music Editor) <i>Impulse</i> (Supervising Music Editor) <i>Windy City</i> (Conductor) <i>Conan The Destroyer</i> (Supervising Music Editor) <i>Crackers</i> (Music Editor)
1983	<i>An Uncommon Love</i> (Music Editor) <i>Amityville 3-D</i> (Music Editor) <i>The Survivors</i> (Music Editor) <i>In Defense of Kinds</i> (Music Editor) <i>Man, Woman and Child</i> (Music Editor) <i>The Black Stallion Returns</i> (Music Producer) <i>Breathless</i> (Music Editor) <i>Without A Trace</i> (Conductor)
1982	<i>St. Elsewhere</i> (Music Editor) <i>Jinxed!</i> (Music Editor) <i>Not Just Another Affair</i> (Music Editor) <i>White Dog</i> (Music Editor) <i>The Escape Artist</i> (Music Producer; Soundtrack Producer) <i>A Little Sex</i> (Music Editor) <i>The End of August</i> (Music Supervisor)

Daniel A. Carlin

Industry Credits (cont'd)

1981	<i>Tarzan, the Ape Man</i> (Music Consultant) <i>Separate Ways</i> (Music Editor) <i>Caveman</i> (Music Editor) <i>Thornwell</i> (Music Editor) <i>The Bunker</i> (Supervising Music Editor)
1980	<i>Rodeo Girl</i> (Music Editor) <i>Heart Beat</i> (Music Editor) <i>How to Beat the High Co\$t of Living</i> (Music Editor) <i>Heart Beat</i> (Music Editor)
1977 – 1980	<i>Lou Grant</i> (Conductor, Music Editor of multiple episodes)
1979	<i>The Black Stallion</i> (Music Producer; Conductor; Soundtrack Producer) <i>Wanda Nevada</i> (Music Editor) <i>Hot Stuff</i> (Music Editor) <i>I Know Why the Caged Bird Sings</i> (Music Editor) <i>When You Comin' Back, Red Ryder?</i> (Music Editor)
1978	<i>Days of Heaven</i> (Music Editor) <i>Who'll Save Our Children</i> (Music Editor) <i>First You Cry</i> (Music Editor) <i>Sextet</i> (Assistant Music Editor)
1977	<i>The Chicken Chronicles</i> (Music Editor)

Professional Honors

1999	Emmy Nomination: Outstanding Achievement in Music Direction, Mini Series or Special (<i>The Temptations</i>)
1994	MPSE Golden Reel Nomination: Outstanding Achievement in Music Editing, Feature (<i>Cobb</i>)
1986	Emmy Award: Outstanding Achievement in Music Editing, Mini Series or Special (<i>Under Siege</i>)

Daniel A. Carlin

Professional Affiliations

National Academy of Recording Arts & Sciences

2005 – 2007	Chair Emeritus, Board of Trustees
2003 – 2005	Chairman, Board of Trustees
2002 – 2003	National Secretary/Treasurer
2001 – 2003	President, Los Angeles Chapter
2000 – 2007	Member, Board of Trustees
1996 – 2000	Member, Board of Governors, LA Chapter
1995 – Present	Voting Member

Academy of Motion Picture Arts & Sciences

1983 – 2007	Music Branch Executive Committee
1981 – Present	Voting Member

Academy of Television Arts & Sciences – Voting Member (since 1978)

American Federation of Musicians, Local 47 (since 1977)

American Society of Composers and Publishers, Inc. (since 1982)

Broadcast Music, Inc. (since 1977)

Motion Picture and Videotape Editors Guild (IATSE, Local 700; since 1977)

Other Affiliated Organizations and Institutions

UCLA

1980 – 1994	Regular Guest Lecturer, Post-Production
1980s	Charter Member of Advisory Board, Film-Music Scoring Program

Berklee College of Music

1990s – 2006	Board of Visitors
1994	Co-founded Georges Delerue Memorial Scholarship
1988 – 2001	Established and sponsored Berklee's first Internship Program; Annual Guest Lecturer

Daniel A. Carlin

Other Affiliated Organizations and Institutions (cont'd)

Sundance Institute 1980s	Co-designer, co-creator of Composer Program
SoundArt 2003 – 2005	Advisory Board; Founding Member
Phi Kappa Phi 1973 – Present	Member

Major Concerts

2010	Co-produced, hosted, guest conducted Film Scoring Department Concert @ Boston Symphony Hall
2007	Conducted film-score concert and screening of the film <i>August Rush</i> @ Sheraton Ballroom (Boston)
2006	Co-produced (with Wynton Marsalis) First Anniversary Katrina Concert starring Marsalis, Stevie Wonder, Dr. John, and others @ Superdome (New Orleans)
2006	Co-produced Mancini Institute 10 th Anniversary Concert starring Tony Bennett @ Kodak Theatre (Los Angeles)
2005 – 2006	Co-produced and co-hosted multiple summer concerts (film-music, jazz, pop, contemporary symphonic) with Henry Mancini Orchestra @ Royce Hall (Los Angeles)
2003 – 2007	Officer of NARAS Television Committee overseeing production of annual GRAMMY Awards Television Broadcast (New York and Los Angeles)

Daniel A. Carlin

Presentations, Seminars, Panels

Various Topics, including Music Supervision, Music Editing, Music Licensing, Career Development, Music Business, Anthropology, and Racism
@ UCONN, USC, UCLA, Berklee, MIT, Loyola (New Orleans), Belmont, Boston U, Cal State U Northridge, Sundance, Jazz & Heritage Foundation (Shreveport, Lafayette LA), Screen Training Ireland (Dublin), KM Music Conservatory (Chennai, India), Film & Television Institute (Chennai, India)

References (listed alphabetically)

Kurt Elling, Vocalist, Songwriter
ke@kurtelling.com

Kari Juusela, Ph.D., Dean of Professional Writing Division,
Berklee College of Music
kjuusela@berklee.edu; 617-747-2968

Joel Katz, Esq.; Chair, Global Entertainment Practice, Greenberg Traurig
katzj@gtlaw.com; 404-395-9600

Chris Montan, President, Walt Disney Music
c/o Jill.Iverson@Disney.com; 818-560-7495

Neil Portnow, President, The Recording Academy
c/o Claudine@Grammy.com; 310-392-3777

Phil Ramone, Independent Producer
Phil@philramone.com; 914-234-6661

Al Schmitt, Independent Producer/Engineer
Grammys7@aol.com; 818-598-8598

Michael Vittes, Independent Television Writer, Producer, Director, Editor
mivit@earthlink.net; 310-275-8419

TERRI LYNN CARRINGTON

Department of Percussion • Berklee College of Music
1140 Boylston Street • Boston, MA 02215
617-747-3034 • tcarrington@berklee.edu

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

Allan S. Chase
40 Freeman Street
Newton, MA 02466
(617) 964-0823
aschase@berklee.edu

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.

Mark Cross Selected Discography

Randy Newman "CARS" (film / album)

Pixar / Disney

Producer: Randy Newman

Engineering / Pro Tools: Mark Cross

Oscar Nomination 2007

**Grammy Winner 2007: "Our Town" Best Song Written
For Motion Picture or Television or other Visual Medium
Platinum Status**

Randy Newman "Meet The Parents" (film / album)

Oscar Nomination 2001

Universal / Dreamworks

Producer: Randy Newman

Engineering / Pro Tools: Mark Cross

Randy Newman "Meet The Fockers" (film / album)

Universal / Dreamworks

Producer: Randy Newman

Engineering / Pro Tools: Mark Cross

Randy Newman "SEABISQUIT" (film / album)

Grammy Nomination 2004

Universal

Producer: Randy Newman

Engineering / Pro Tools: Mark Cross

Shelby Lynne "I Am Shelby Lynne" (album)

Grammy Winner 2001 "Best New Artist"

Island Def Jam / Mercury (Universal Music Group)

Producer: Bill Bottrell

Engineer / Mixer: Mark Cross

Kenny Loggins (album)

"More Songs From Pooh Corner"

Grammy Nomination 2001

Sony Wonder / Columbia

Producer: Kenny Loggins / Peter Asher / Mark Mancina

Additional Engineering: Mark Cross

Jennifer Warnes "The Well" (album)

Engineering / Mixing: Mark Cross

Producer: Jennifer Warnes & Martin Davich

Music Force / SDR

Kelly Joe Phelps & Edge (from U2)

"Deep Down In This Connection"

Windmill-Lane Productions

Producer: Charlie Whisker

Engineer / Mixer: Mark Cross

Linda Perry "In Flight" (album)

Interscope Records

Producer: Bill Bottrell

Engineer: Mark Cross

Bridget Jones's Diary (film / album)

"Music from the Motion Picture"

Grammy Nomination 2002

Island Def Jam Music Group (UMG)

Producer: Bill Bottrell Mixer: Mark Cross

Jon B "Cool Relax" (album)

Platinum Status

Yab Yum Records / 550 Music

Producer: Jon B. & Davis Foster

Engineer: Mark Cross / Various

ALIEN RESURRECTION

"Music from the Motion Picture"

RCA Victor / BMG

Producer: Mark Cross and John Frizzell

Mark Cross Selected Film & Television Credits

Last Comic Standing

NBC Prime Time Television Series
Composed Original Music

Curb Your Enthusiasm

HBO Season 6
Produced & Arranged John Legend's Music Performance on Curb Your Enthusiasm Emmy Nominated Season 6 Finale

Kodak / DGA "Moments To Forget"

Kodak / DGA
Composed Original Music for 4 Short Films as well as Main Title and End Credits

Seinfeld Series 8 DVD (DVD series Release)

Sony Pictures Home Entertainment
Composed Jerry Super Hero Theme

Wow Wow Wubbzy (Animated Series)

Nick Jr. / Film Roman
Composed Original Music and Created Character Themes

Hollywood Uncensored (Episodes for Internet)

Celebrities.com
Composed Original Music

Mad Money (film / album)

Overture Films
Music Mixer

CARS (film / album)

Pixar / Disney
Music Consultant / Pro Tools / Engineering

Meet The Parents (film / album)

Universal / Dreamworks
Music Consultant / Pro Tools / Engineering

Meet The Fockers (film / album)

Universal / Dreamworks
Music Consultant / Pro Tools / Engineering

SEABISQUIT (film / album)

Universal
Music Consultant / Pro Tools / Engineering

Bridget Jones's Diary (film / album)

Miramax Films
Mixer / Songs

Alien Resurrection (film / album)

20th Century Fox
Co-Producer (Music / Score)

ER (television)

John Wells Productions / NBC
Scoring Mixer

CURRICULUM VITAE

Mason Daring

10 Mariners Lane, Marblehead MA 01945 781-990-3789

mdaring@berklee.edu

EDUCATION

1973-1976	Juris Doctor, Suffolk University School of Law
1975	Special Student, Copyright and Intellectual Property Law, Harvard University School of Law
1967-1971	BA, Cum Laude, Independent Scholar, Amherst College

PROFESSIONAL EXPERIENCE

2008-present	Professor/Visiting Professor, Berklee College of Music, Film Scoring Department
1978-present	Film Composer (40 features, 30 cable/network films and mini-series)
1975-present	Record Producer (25 titles)
1977-1981	Entertainment Attorney, Sole Practitioner, specializing in film, television, and music law, Boston, MA
1981-1984	Television Commercial director and producer, Aydelott Associates, Marblehead, MA

HONORS/AWARDS/GRANTS

2001	Primetime Emmy Nominee
1988	Naird Winner: Best Soundtrack
1988	Chicago Critics Award: Best Score
1984	New England Emmy Winner

CREATIVE WORK (Film and Television Scores)

- 2010 [**A Journey to Golf's Past: Creating Old Macdonald**](#) (documentary)
- 2010 [**Dolley Madison**](#) (TV series)
- 2000-2010 [**The American Experience**](#) (TV series documentary, 4 episodes)
- 1992-2008 [**Frontline**](#) (TV series documentary, 8 episodes)
- 2008 [**Radical Jesters**](#) (documentary)
- 2007 [**Honeydripper**](#)
- 2007 [**State of Mind**](#) (TV series, 8 episodes)
- 2007 [**The Hidden Epidemic: Heart Disease in America**](#) (TV documentary)
- 2006 [**Walker Payne**](#)
- 2004 [**Silver City**](#)
- 2004 [**The Forgetting: A Portrait of Alzheimer's**](#) (TV documentary)
- 2003 [**Casa de los babys**](#)
- 2003 [**Eddie's Million Dollar Cook-Off**](#) (TV movie)
- 2003 [**New York to Malibu**](#) (short)
- 1998-2003 [**Nova**](#) (TV series documentary, 5 episodes)
- 2003 [**America's Prince: The John F. Kennedy Jr. Story**](#) (TV movie)
- 2002 [**The Pennsylvania Miners' Story**](#) (TV movie)
- 2002 [**Sunshine State**](#)
- 2002 [**Tru Confessions**](#) (TV movie)
- 2001 [**Ruby's Bucket of Blood**](#) (TV movie)
- 2001 [**Bailey's Mistake**](#) (TV movie)
- 2001 [**Say It Isn't So**](#)
- 2001 [**Private Lies**](#) (TV movie)
- 2000 [**Expired**](#) (short)

- 2000 [**Where the Heart Is**](#)
- 2000 [**George Wallace: Settin' the Woods on Fire**](#) (documentary)
- 1999 [**Music of the Heart**](#)
- 1999 [**Limbo**](#)
- 1999 [**A Walk on the Moon**](#)
- 1998 [**From the Earth to the Moon**](#) (TV mini-series)
– [Galileo Was Right](#) (1998)
– [That's All There Is](#) (1998)
– [Spider](#) (1998)
- 1998 [**Evidence of Blood**](#) (TV movie)
- 1998 [**The Opposite of Sex**](#)
- 1997 [**The Ripper**](#) (TV movie)
- 1997 [**Dead by Midnight**](#) (TV movie)
- 1997 [**Cold Around the Heart**](#)
- 1997/II [**Men with Guns**](#)
- 1997 [**Hitchhiking Vietnam: Letters from the Trail**](#) (TV documentary)
- 1997 [**Prefontaine**](#)
- 1996 [**Hidden in America**](#) (TV movie)
- 1996 [**The Great War and the Shaping of the 20th Century**](#) (TV series, 8 episodes)
- 1996 [**Lone Star**](#)
- 1995 [**Letter to My Killer**](#) (TV movie)
- 1995 [**She Lives to Ride**](#) (documentary)
- 1995 [**The Old Curiosity Shop**](#) (TV movie)
- 1994-1995 [**Something Wilder**](#) (TV series)
– [Hanging with Mr. Cooper](#) (1995)
– [Gotta Dance](#) (1994)

- 1995 [**Young at Heart**](#) (TV movie)
- 1994 [**The Secret of Roan Inish**](#)
- 1994 [**Getting Out**](#) (TV movie)
- 1994 [**On Promised Land**](#) (TV movie)
- 1993 [**Ed and His Dead Mother**](#)
- 1993 [**The Last Outlaw**](#) (TV movie)
- 1993 [**Stolen Babies**](#) (TV movie)
- 1993 [**The Ernest Green Story**](#) (TV movie)
- 1992 [**Passion Fish**](#)
- 1992 [**Fathers & Sons**](#)
- 1991 [**City of Hope**](#)
- 1991 [**Dogfight**](#)
- 1991 [**Wild Hearts Can't Be Broken**](#)
- 1990 [**Little Vegas**](#)
- 1990 [**Murder in Mississippi**](#) (TV movie)
- 1989 [**CBS Summer Playhouse**](#) (TV series)
– [**Curse of the Corn People**](#) (1989)
- 1989 [**Day One**](#) (TV movie)
- 1988 [**Eight Men Out**](#)
- 1988 [**Jenny's Song**](#) (TV movie)
- 1987 [**Matewan**](#)
- 1987 [**Adventure**](#) (TV series documentary)
– [**Ring of Fire: Dance of the Warriors**](#)
– [**Ring of Fire: Dream Wanderers of Borneo**](#)
– [**Ring of Fire: East of Krakatoa**](#)
– [**Ring of Fire: Spice Island Saga**](#)

1987 [**Shallow Grave**](#)

1986 [**Osa**](#)

1986 [**Alfred Hitchcock Presents**](#) (TV series)

– [**Enough Rope for Two**](#) (1986)

1985 [**Key Exchange**](#)

1984 [**The Brother from Another Planet**](#)

1983 [**Lianna**](#)

1979 [**Return of the Secaucus Seven**](#)

Beth Denisch, D.M.A.
bdenisch@berklee.edu
Berklee College of Music
1140 Boylston Street, FB-106
Boston, MA 02215
617.747-2809

Academic Positions

2011 - Berklee College of Music, Professor of Music, Composition
2010 - Berkleemusic.com, Online Instructor
2005 - Berklee College of Music, Associate Professor of Music, Composition
2001-05 **Berklee College of Music**, Assistant Professor of Music, Composition
2001-05 **Northeastern University**, faculty, Composition Department
1998-2001 **University of Massachusetts Dartmouth**, Guest Lecturer in Theory and Composition, Music Department
1984-1993 **Boston University**, teaching fellow and instructor, Music Department

Grants, Commissions, Performances, and Awards

2011 **University of Missouri at St. Louis**, composer in residence position, November 10-12

2010 *New Directions Chamber Music for Bassoon and Percussion* – “Star II,” Christin Schilinger, bsn. and Andrew Heglund, perc., in a touring lecture-recital including Miami University, March-April, 2010.

Berklee College of Music, *The Suite of Five Seasons* for woodwind quintet performed by Berklee faculty

MIT Wind Ensemble Special Concert – “Trilights,” for flute choir, Killian Hall, April 2010

Concord Women’s 50th Anniversary Concert premiered Two Songs from *OBG* arr. for women’s chorus: *Facial* and *Oh, Strange and Lucid Moment*, May 8

2009 *From Baroque to the Present!* – “Sunnyside Swing,” MIT Wind Ensemble, Kresge Auditorium, December 2009

Composers Guild Certificate of Excellence for Best Short Composition **and** Award of Excellence in the Keyboard Category **for** *Motherwell Lorca’s Bagpipe Lament* (solo piano version) and 1st Prize in the Vocal Solo Category for *Star Goddess Song*.

Equinox Chamber Players premiered *Suite of Fiver Seasons* for woodwind quintet in St. Louis, March 22.

Music by Women of the Americas from Three Centuries – “Phantasmagoria,”
Lydian String Quartet, Brandeis Women’s Study Research Center, Waltham,
MA, March 2009

Treble Singers performers *Facial* and *Oh, Strange and Lucid Moment*, in
NYC in February and May

2008 **Chamber Music America** commission for the Equinox Chamber Players, for
woodwind quintet: *Suite of Five Seasons*. Performance 5/09 St. Louis, MO.

Scott Woolweaver, violist, commission for viola, percussion and celeste:
Night Forest Fantasia. Performance 3-5-08 at Williams College,
Williamstown, MA.

Margaret Phillips, commissions for bassoon quartet: *Drivin’ Rain Blues* and
Lorca’s Lament. Blues Performance Fall 2008, Berklee College of Music and
University of New Hampshire.

17th Women’s History Network Conference, University of Glasgow, Scotland,
“One Blazing Glance,” Kathryn Wright, soprano, Wendy Rolfe, flute, Sharron
Griffiths, harp, Jacqui Penfold, viola, Heather Corbett, marimba, September
2008

Berklee Woodwind Department Concert’s “Fall Flutes” – student choir
performed *Sunnyside Swing*, November

2007 **American Center CAP Grant** for song cycle *One Blazing Glance*

Chamber Orchestra Kremlin (Moscow, Russia) commission to arrange
original solo piano piece, *Night Train*, for string orchestra. Performance with
Fire Mountain Intermezzo in Moscow in June.

One Blazing Glance, original song cycle for soprano, flute, harp, viola and
marimba, performed by Berklee faculty at Simmons College

Open Meadows Foundation PatsyLu Fund grant for song cycle *One Blazing
Glance*

2006 **Chamber Orchestra Kremlin** (Moscow, Russia) Homage to Mozart
Competition, finalist, *Fire Mountain Intermezzo* performed in Moscow,
Russia; Worcester, Massachusetts; and Weill’s Recital Hall at **Carnegie Hall**,
NYC

Berklee 60th Anniversary Composers Series Concert, *Suite for Israel* for oboe,

cello, and piano, DFRH, June 2006
 Voices of Eve: Celebrating Women Composers at Berklee – Triple Helix ensemble performed arrangement of Rebecca Clarke's *Down By the Salley Garden* (composer contributed one variation as did other Berklee colleagues)

- 2005** **PianOVO Trio** (Weimar, Germany) commission for *Suite for Israel* in three movements for oboe, cello, and piano
- 2004** *Southern Lament* for solo guitar commissioned by **Apostolos Paraskevas** as part of the *Lament Project (Clear Note Publications)*, performed internationally
- Dvorak Symphony Orchestra** (Prague, Czech Republic) recorded *Golden Fanfare*, **Julius Williams** conductor, on the CD *The New American Romanticism* (Albany Records)
- 2003** **Berklee College of Music** recording grant for CD of original chamber works *Jordan and the Dog Woman* (Juxtab Records)
- New Jersey City University** and Sigma Alpha Iota's national *Women Composers Showcase* performed the *Forth Project* for solo piano, inspired by the works of visual artist Mark Forth in November 2003
- Equinox Chamber Players** commissioned *Women, Power, and the Journey* for woodwind quintet and percussion inspired by women with significant ties to St. Louis for multiple performances in St. Louis and Boston in March 2003
- 2001** **Handel & Haydn Society** composer residency and for *Sorrow and Tenderness* for classical orchestra and SATB chorus; text: Henry James
- Margaret Fairbank Jory Copying Assistance Program** grant from the American Music Center for *Sorrow and Tenderness*
- Meet the Composer** Grant with the Philadelphia Classical Symphony for *Goblins Night Out!*, a composition for orchestra and narrator for Halloween concert, commissioned by PCS
- 1999** prize award from the **Philadelphia Classical Symphony** for *The Singing Tree*
- Margaret Fairbank Jory Copying Assistance Program** grant from the American Music Center for *Golden Fanfare*
- 1998** grant from the **Dr. Scholl Foundation** for the Composers in Red Sneakers' (in collaboration with the Longy School of Music) New Music Youth Collaborative Project for two concerts, including *Fire Mountain*

- 1997** Plymouth Music Series in collaboration with the **American Composers Forum Orchestral Reading Project** award/reading for *Andare*
- 1994 -** **ASCAP PLUS** awards from the Special Awards Program
- 1993** **Very Special Arts Massachusetts** grant for Uncommon Senses' 1994 international tour of the multimedia project *She's Learning How to Speak*
Awarded **Crosscurrent's** Guest Composer position for 1993 concert
- 1998-9** **June in Buffalo:** Chosen to participate in the Composition and Performance Festivals sponsored by the **SUNY at Buffalo**
- 1988** Received recommendation to the **American Academy of Arts and Letters**
- 1987-90** **Boston University's Directors Award**
- 1986** **American Society of Composers, Authors and Publishers** Foundation Young Composers Grant for *The Hermit*
- 1984-6** Boston University's Directors Award

Education

Doctor of Musical Arts	Boston University	1993
- studied with Bernard Rands, John Harbison, and Earl Kim		
Master of Music in Composition	Boston University	1987
- studied with Fred Lerdahl, Betsy Jolas, and Bernard Rands		
Bachelor of Music in Composition	North Texas State University	1982
- studied with Larry Austin and Tom Clarke		

Recordings

<i>Nothing Works as Planned</i>	various composers and performers, Interval Records , Tel Aviv, Israel; original composition: <i>Fire Mountain Intermezzo</i> , for string orchestra
<i>Dark Winds Rising</i>	various composers, performed by the Equinox Chamber Players, Albany Records , New York; original composition: <i>Jordan and the Dog Woman</i> , for woodwind quintet and percussion
<i>Laments for Solo Guitar</i>	Apostolos Paraskevas, guitar, Clear Note Records , Ohio

original composition: *Southern Lament*

Jordan and the Dog Woman various performers, all works by Beth Denisch, Juxtap Records, Boston

The New Romanticism conductor: Julius Williams, various orchestral composers, original composition: *Golden Fanfare*, for orchestra, **Albany Records**, New York

Conferences, Presentations, Professional Organizations

2011 Feminist Theory and Music 11 – *Looking Backward, Forward and Sideways*, Arizona State University September 21-25. As International Co-Chair will lead Gender Research in Music Education's BiAnnual meeting. Designed and facilitated the development of the GRIME Panel session: *Gendering Band*

2010 **Society for American Music**, 37th Annual Conference in Cincinnati, Ohio on March 9-13, 2011. Attended the conference and brought back information and resources regarding popular music topics presented, expert references, contacts and source materials; to integrate these new resources in the music theory courses and gender and music courses at Berklee.

Interviewed Janis Ian as part of the Liberal Arts Symposium, April 2010\\

Berklee: member of (The President's) Berklee Diversity and Inclusion Council (2010 -)

2009 Feminist Theory and Music 10 - *2009 Improvising and Galvanizing*, University of North Carolina at Greensboro, May 26-31. Attended various workshops and presentations on music education and the feminist perspective. ***One Blazing Glance***, a 40 minute original song cycle for mixed chamber ensemble was performed on May 30th at the conference.

Hosted Berkleemusic's *Women in Music Panel* including visiting artist Cris Williamson, April 2009

Berklee: member of Gender Issues Group (2009)

2008 Received approval for a Liberal Arts Music and Society **Minor in Gender Studies** effective Fall 2010.

Berklee: member of Diversity Initiative Task Force, story telling, and faculty education sub-committees (2007-2008)

Berklee: member of Gender Strategy Initiative Workgroup (2009-2010)

Berklee: member of the CRI Liberal Arts Work Group in 2008, Camille Colatosti, Chair; Wrote and submitted *Gender Studies in Music Minor* to the Liberal Arts Group

Berklee: member of CRI New Programs Work Group, Bob Myers, Chair

2007 Feminist Theory and Music 9 -2007 *Speaking Out of Place*, McGill University, Montreal: attended various workshops and presentations on music education and the feminist perspective. June

2006 “Music, Gender and Society” syllabus was published by American Sociology Association’s “The Sociology of Gender: Syllabi & Other Instructional Materials” (Sixth Edition) in October 2006.

Berklee Women’s Network Committee – presented: “One Head, Many Hats!” in January

2005 **Feminist Theory and Music 8** -2005: City University of New York, Graduate Center & New York University: presented a paper as part of the Gender Research in Music, International’s panel on Non-Sexist Teaching Strategies and attended various workshops and presentations on music education and the feminist perspective.

2005 “Gendered Identity in Music Education” College-wide presentation, at Berklee in March

Publications

- “Music, Gender and Society” syllabus was published by American Sociology Association’s “The Sociology of Gender: Syllabi & Other Instructional Materials” (Sixth Edition) in October 2006.
- “First Person: Composer Beth Denisch.” *The Advocate*, April 2007
- “Berklee Today, Faculty Notes” – Spring 2009 and Fall 2007 for “Five Seasons” commission and Moscow performances respectively
- “Southern Lament” – Clear Note Publications, 2007
- *Action, Theory and Criticism for Music Education*, MayDay Group, e-column: response to Regelski’s “Correcting the MayDay History: A Response to Roberta Lamb.” As co-chair of Gender Research in Music Education, May 2010
- “Star II” – TrevCo Publications, 2011

Radio Play

WOMR – Provincetown, MA

- “Jordan and the Dog Woman” on October 25, 2007
- “Southern Lament” on October 25, 2007
- "Goblins Night Out" on December 18, 2007
- “Golden Fanfare” on December 18, 2007

WPRB – Princeton, NJ

- “Golden Fanfare” - October 10, 2006
- “Women: the Power and the Journey” – March 16, 2005

Exhibits

- Phenomenal Women Display – Displayed original scores, Berklee, November 2005

Adjudications

- VIII International Composition Competition of the Corfu Guitar Festival, 2005

Service to the Field

2009-2011	Board member Chameleon Arts Ensemble
2010 -	Board member Women’s Philharmonic Advocacy project
2007 - 2009	Board Member La Donna Musicale
2005 -	Board Member American Composers Forum New England presenter at the Feminist Theory and Music 9 conference , New York
2004 -	member, Gender Research in Music Education
2003-2005	Board member Cambridge Madrigal Singers
1995-2005	Founder and Director of the American Composers Forum New England
1995-99	Board Member Brockton Symphony Orchestra
1998 -	member, International Alliance of Women in Music
1993-	member, College Music Society
1987 -	member, American Society of Composers, Authors, and Publishers

Recent Courses taught at Berklee:

- Berkleemusic Counterpoint
- CM-211 Tonal Harmony and Composition I
- CM-212 Tonal Harmony and Composition II
- CP-211 Tonal Counterpoint I
- CP-212 Tonal Two-Part Canon and Invention
- CM-221 Techniques of Tonal Writing
- CM-311 Contemporary Techniques in Composition
- CM-398 Directed Study in the Composition of Small Forms

- WP-110 Writing Skills
- LSOC 220 Music, Gender and Society

Review Excerpts

- ... *fierce rhythmic patterns* ... Bernard Holland, New York Times
- ... *absolutely first-rate stuff ... purposeful drive ... wonderfully evocative ... simply splendid.* David Cleary, New Music Connoisseur
- ... *colorful ... pictorial ..* Ellen Pfeifer, Boston Herald
- ... *brimmed with personality and drive* ... Anthony Tommasini, The Boston

Globe

- ... *great simplicity and terseness* ... Susan Larson, The Boston Globe
- ...*highly entertaining and imaginative work.* Peter Burwasser, New Music

Connoisseur

CURRICULUM VITAE

MICHAEL FARQUHARSON, M. Mus, Dipl.ACA

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(Home Address: 212 Greenwood St., Newton Center, MA 02459)

EDUCATION

Master of Music, New England Conservatory (1992)	Jazz Studies, Honours
Dipl. ACA Humber College, Toronto, Canada (1978)	Music, Honours

PROFESSIONAL EXPERIENCE

BERKLEE COLLEGE OF MUSIC (1996-present)

Professor, Contemporary Writing and Production

As a senior faculty member in Contemporary Writing and Production, I am responsible for teaching senior/graduating students in the major, primarily in the areas of writing and production. Additionally, I am called upon to develop, evaluate, and revise curriculum within our major. I am responsible to participate in a variety of committees at the College, including the development of new curriculum through the College wide Curriculum Review Process.

Courses I teach include:

1. Advanced Production for Writers
2. Intro to Writing and Production for the Recording Studio
3. Sound Processing Applications (a mix course)
4. Contemporary Arranging for Strings
5. Music Production Techniques for Writers
6. Arranging for Songwriters
7. Large Ensemble II (Studio Orchestra writing and production)

Included in my duties is the position of team leader in the Audition and Interview process. This necessitates that I travel worldwide on behalf of the College giving clinics, lectures, performances, as well as audition potential students.

HUMBER COLLEGE (1986-1996)
Toronto, Ontario, Canada
Professor, Music

As a professor in the music department, I was amongst several other full time professional musicians in the Toronto area who were hired to teach on an as available basis in their music program. My duties included teaching ensembles, upper level theory and composition classes.

FULL TIME FREELANCE PROFESSIONAL MUSICIAN/WRITER/ENGINEER (1974-1996)
Toronto, Ontario, Canada

1. Joined the Toronto Musician's Association in 1973 (17 years old)
2. At the beginning of my career performed in venues ranging from early studio sessions, to theatre, to jazz/pop/blues clubs, etc.
3. Worked as a bassist through my college years, developing my studio and live craft
4. After leaving College, started working regularly in recording studios, and live in a variety of different situations
5. Toured with such diverse pop groups/artists as Blood Sweat and Tears, Brian Auger and Eric Burden, Marc Jordan, Shirley Eikhardt, Allanah Myles, David Bendeth, Romano Mussolini, and countless other Canadian acts
6. Starting in 1980 worked extensively in the jingle business as a player/writer/producer for some of the biggest jingle houses in Canada
7. Worked on a variety of Canadian films as bassist, as well as the "cult" classics, Porky's and Police Academy.
8. Worked extensively in the Toronto jazz scene. Also played with many well known Canadian jazz artists at festivals in Canada and worldwide such as Montreal Jazz Festival, Montreux Jazz Festival, North Sea Jazz Festival, Bracknell Jazz Festival, etc.
9. Worked regularly as a Writer/Producer/Bassist for the Canadian Broadcasting Corporation in a multitude of shows and recordings
10. Started recording studio "My Studio" in 1987, going on to record numerous sessions in all fields of contemporary music

RECORDING MUSICIAN/WRITER/ENGINEER (1974-present)

1. Signed contract in 1991 as solo artist for Jazz Inspiration Records/MCA, Arne Schwisberg, President
2. Engineered over 45 albums for a variety of artists in all fields of music of contemporary music
3. Played/wrote/engineered approximately 600 jingles over a 25 year span
4. Played on over 100 albums ranging from jazz, to orchestral, to "muzak", etc.
5. Wrote music for a variety of settings ranging from industrials, short films, etc.
6. Released 5 solo albums (2 collaboratively with Matthew Nicholl, and one with Ben Schwendener of original material

HONORS/AWARDS/GRANTS

2002 Curriculum Development Award - Professional Writing, Berklee College of Music
1998 Curriculum Development Award - Professional Writing, Berklee College of Music
1994 Nominated for Juno Award, Best Contemporary Jazz Album
1993 Canada Council Award for Composition
1989 Canada Council for the Arts, Composition excellence
1986 Ontario Arts Council, Award
1984 Nominated as Best Bassist, Toronto Music Awards

BOOKS/PUBLICATIONS

Writer/Producer/Engineer. Berklee Press/Hal Leonard, Boston, MA 2006
1987-1990 Regular Contributor, Canadian Musician Magazine

NON MUSIC ACTIVITIES

FAA Airline Transport Pilot Rating, Part Time Eclipse Jet Charter Pilot – Linear Air,
Boston, MA (2006 – present)

Certified FAA Flight Instructor, Part Time Flight Instruction East Coast Aero Club,
Hanscom Air Force base (2004 – present)

JAY M. FIALKOV

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EDUCATION

Boston University School of Law

Boston, MA

J.D., 1981

Editor, *Boston University Law Review*

Clark University

Worcester, MA

B.A., Government, 1977, *cum laude*

TEACHING EXPERIENCE

Berklee College Of Music

1989 - Present

Boston, MA

Professor, Music Business/Management

- Developed curricula for and teach two courses: Legal Aspects of the Music Business and Advanced Legal Issues/Contract Negotiations.
- First teacher in Music Business/Management department to be promoted to full Professor (2002).

PROFESSIONAL EXPERIENCE

WGBH Educational Foundation

Boston, MA

1995 – Present

Deputy General Counsel

- In-house counsel for Boston's public broadcaster, the leading producer of national public television and online content.
- Manage legal and business affairs for a wide range of WGBH's productions and activities, including national and local television/radio programs and services, internet and new media projects, educational non-broadcast services, copyright and other intellectual property matters, music rights and licensing.
- WGBH projects for which I directed legal and business affairs have been recognized with numerous honors, including Emmys, Peabodys, and DuPont-Columbia Journalism Awards. Notable projects include: ongoing national television series such as *Frontline* and *American Experience*; ongoing national radio series such as *The World*; the 2000 *Today Millennium Day Broadcast*, a 25-hour broadcast with more than seventy international partners that reached 2.5 billion viewers and is considered the most ambitious live television event in history; and *The Blues*, a seven-part film series executive produced by Martin Scorsese.
- Leader of ongoing Music Rights Clearance Initiative to update the copyright law and develop a voluntary collective licensing system to facilitate the use of music in public media - involves meetings with representatives of the U.S. Copyright Office and negotiations with senior executives of the major record companies, music publishers, and collective rights organizations (including RIAA, SoundExchange, A2IM, and The Harry Fox Agency); report on "Music Rights Clearances and Public Media" published in Rethinking Music: A Briefing Book, compiled and presented by The Berkman Center for Internet & Society at Harvard University (http://cyber.law.harvard.edu/publications/2011/Rethinking_Music).

Wolf, Greenfield & Sacks, P.C.

1990 - 1994

Boston, MA

Of Counsel

Law Office Of Jay M. Fialkov, Esq,

Boston, MA

1986 - 1990

- Law practice concentrating in the areas of intellectual property and entertainment law, with a special emphasis on music industry matters.
- Clients included nationally known artists (ranging from Phish to Maurice Starr, manager/producer of New Kids on the Block), record companies (including Rounder Records and Rykodisc), music publishers, managers, recording studios, media personalities, and authors.

Giant Records, Inc.

Boston, MA

1987 - 1991

Co-Owner

- Co-founded and managed "Rockville Records," a label affiliated with Dutch East India Trading Co., a record distribution company with gross annual sales of approximately \$5 million.
- Responsible for signing and releasing albums by the critically acclaimed music group Uncle Tupelo, whose offshoots include Wilco and Son Volt, among other artists.

Widett, Slater & Goldman, P.C.

Boston, MA

1982 - 1986

Associate

- Provided legal counsel in various corporate/business areas, including securities laws (private and public financings), and asset/stock purchase and sale agreements.
- Developed firm's practice focusing on intellectual property and entertainment law.

Massachusetts Appeals Court

Boston, MA

1981 - 1982

Law Clerk for the Honorable David A. Rose, Associate Justice**OTHER EXPERIENCE****Youth and High School Basketball Coach**

1991 - Present

- Head Coach of the Northeast 9th/10th Grade Boys Basketball Team that won the gold medal in the 2005 Bay State Games (the Massachusetts "Olympics").

RECENT SPEAKING ENGAGEMENTS**Rethink Music** - Boston, April 2011

Panel on "Music Licensing"

Northeastern University School of Law - Boston, April 2011

Guest Lecture on "Entertainment Lawyering"

Realscreen Summit - Washington, D.C., February 2011

Panel on "The New Fair Use Battleground: Resetting the Ground Rules"

Harvard Law School Entertainment Law Symposium - Boston, November 2010

Panel on "Film and Television"

AMIA/IASA Annual Conference - Philadelphia, November 2010

Panel on "Opening the Archives for Access: Understanding Copyright Barriers"

Emerson College - Boston, November 2010

Guest Lecture on "Legal Issues for Film Producers"

A2IM Licensing Day - Los Angeles, October 2010

Panel on "Music Licensing"

PBS/CPB Producers Workshop - Boston, June 2010

Guest Lecture on "Producing for Television: Legal Considerations"

Berklee College of Music - Boston, April 2009

Panel on "Changing Industry, Changing Deals"

DAVID FIUCYZNSKI
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EDUCATION

Masters of Music, New England Conservatory.
Bachelor of Music, New England Conservatory.

PROFESSIONAL EXPERIENCE

Professor, Berklee College of Music.
Instructor, The New School for Jazz and Contemporary Music, 1996 – 2000.
Owner, FuzeLicious Morsels Records, 2001 – present.
Band Leader and Principle Composer, Screaming Headless Torsos, 1994 – 2001.
Performing and Recording Artist, 1987 – present.
Touring Clinician, Ibanez Guitars.

HONORS/AWARDS/GRANTS

Guggenheim Fellow, 2011
Massachusetts Arts Council Fellow, 2009
Nominee, Herb Alpert/Cal Arts Genius Award for Outstanding Musical Achievement, 1999

DISCOGRAPHY

Hasidic New Wave, From the Belly of Abraham (2001)
Fiucyznski's Headless Torsos, Amandala (2001)
David Fiucyznski, JazzPunk (2000)
Scritti Politti, Anomie and Bonhomie (1999)
Mark Shim, Mind Over Matter (1998)
Hasidic New Wave, Kabalogy (1999)
Vic Stevens' Mistaken Identities, No Curb Ahead (1998)
Billy Hart, Arabesque (1998)
Hasidic New Wave, Psycho Semitic (1998)
Hasidic New Wave, Jews and the Abstract Truth (1997)
Screaming Headless Torsos, Live! (1996)
Me'Shell NdegeOcello, Peace Beyond Passion (1996)
Billy Hart, Oceans of Time (1996)
Bop City, Hip Strut (1996)
Chartbusters, Mating Call (1996)
Various Artists, Come Together—A Guitar Tribute to The Beatles (1995)
Various Artists, Alternate Currents (1995)
Various Artists, Free Funk (1995)
David Fiucyznski/John Medeski, Lunar Crush (1994)
Various Artists, New York Funk (1993)
The Mandala Octet, The Last Elephant (1993)
Me'Shell NdegeOcello, Plantation Lullabies (1993)
Jazz Passenger, Live at The Knitting Factory (1991)
George Russell's Living Time Orchestra, The London Concert (1989)
Bob Moses, Mozamba (1987)

PERFORMANCE

Performances with Me'Shell NdegeOcello, Branford Marsalis, George Russell's Living Time Orchestra, Greg Osby, John Zorn, Geri Allen, Victor Bailey, Vernon Reid, Ronald Shannon Jackson, Kenny Kirkland

Appearances at the following music festivals:

- Along Came Jazz in Tivoli
- Banlieues Bleues Festival
- Edinburg Jazz Festival
- Jazz a Vienne
- JVC Jazz Festival
- Montreaux Jazz Festival
- Montreal Jazz Festival
- Newport Jazz Festival
- New York Jazz Festival
- Nice Jazz Festival
- North Sea Jazz Festival
- Quebec City Jazz Festival
- Saalfelden Jazz Festival
- Umbria Jazz Festival
- Vancouver Jazz Festival
- Victoriaville Jazz Festival
- Wien Jazz Festival

Gregory Fritze
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Education

Doctoral Studies in Composition, Indiana University
Master of Music in Composition with Distinction, Indiana University
Bachelor of Music in Composition, Boston Conservatory of Music

Current Positions

Chair of Composition - Berklee College of Music 2001 -
Principal Tubist - Rhode Island Philharmonic Orchestra 1983-
Principal Conductor - Boston Brass Ensemble 2001-

Past Positions

Assistant Chair of Composition - Berklee College of Music 1991-2000
Acting Chair of Composition - Berklee College of Music 1992-93, 2000-01
Faculty of Berklee College of Music 1979-1991
Instructor (part-time) Rhode Island College 1984-92
Instructor (part-time) Boston Conservatory of Music 1989
Instructor (part-time) Massachusetts Institute of Technology 1989
Instructor (part-time) Brown University 1982-86

Honors and Awards

Received more than twenty (20) awards for compositions including Renée B. Fisher Composer Award 2007, Concurso Biental de Composición de Musica para Banda, Ciudad de Santa Cruz de Tenerife (Spain) 2006, Awards from Standard Awards Panel of ASCAP, and others
Selected at Academico Correspondiente of the Academia de la Música Valencia, Spain 2003
J. William Fulbright Award 1996 - Senior Research Grant for residence in Valencia, Spain in 1997 for study of Spanish Composers

Publications and Recordings

Two Compact Discs of original compositions – Tuba Safari (Albany Records) An American in Valencia (Mark Records)
Several recordings of original compositions on MSR Classics, Crystal Records, Clear Note, Mark Records and others.
Compositions published by Kalmus Music Masters, Piles, See-saw, Minuteman, Tuba Press, Music Nova and others.

Other

Music Specialist Peer Review Committee for selection of Fulbright Scholars 2004-2006
Guest Lectures at international conferences, workshops and universities including Concurso de Magallon (Spain) 2011; ASCAP Young Composers Workshop (Milton, MA); Universidad de Villa Maria (Argentina), 2011; University of Wisconsin River Falls 2011, National Conservatory of Brazil (Tatui) 2010, University of St. Thomas (Minnesota) 2010, University of Minnesota – Duluth 2010, Valencia (Spain) Composition Workshop 2010,

GEORGE GARZONE

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EDUCATION

Bachelor of Music, Berklee College of Music.

PROFESSIONAL EXPERIENCE

Professor, Berklee College of Music.

Faculty, New England Conservatory.

Faculty, Longy School of Music.

Faculty, New York University.

Faculty, The New School for Jazz and Contemporary Music.

PUBLICATIONS

The Music of George Garzone: The Triadic Chromatic Approach. JodyJazz. 2006.

DISCOGRAPHY

Lead Artist

- Alone, NYC Records (1995); with Lucian Souza, voice; Chuck Loeb, guitar; David Kikoski, piano; Eddie Gomez, bass; Lenny White, drums.
- Four's and Two's, NYC Records (1996); with Joe Lovano, saxophones; Joey Calderazzo, piano; John Lockwood, bass; Bill Stewart, drums.
- Demetrio's Dream, Music by Gianni Pezzano, NL Records (1997)
- Moodiology, NYC Records (1999); with Kenny Werner, piano; John Lockwood, bass; Bob Gullotti, drums; Claire Daly, baritone saxophone; Douglas Yates, alto saxophone, bass clarinet; Mike Mainieri, vibraphone.
- The Fringe in New York, NYC Records (2000); with the Fringe and Mike Mainieri, vibraphone.
- One Two Three Four, Stunt Records (2007); with Chris Crocco, guitar; Dennis Irwin, bass; Pete Zimmer, drums

With The Fringe

- The Fringe, Ap-Gu-Ga Records (1978)
- Live! Ap-Gu-Ga Records (1980)
- Hey Open Up (with special guest Ran Blake), Ap-Gu-Ga Records (1982)
- The Raging Bulls, Ap-Gu-Ga Records (1986)
- Return of the Neanderthal Man, Northeastern Records (1989)
- It's Time for the Fringe, Soul Note Records (1992)
- Live in Israel, Soul Note Records (1997)
- Live in Iseo, Soul Note Records (2002)
- The Fringe Live at the Zeitgeist (with special guest, Joe Lovano), Resolution Recordings (2005)

As Sideman

- George Russell and the In Living Time Orchestra: The African Game, Blue Note Records, (1983)

- Mordy Ferber: Mr. X, Half Note Records (1985)
- Bob Moses/Tisziji Munoz: Love Everlasting, Amulet Records (1987)
- The Schulldogs: Tenor Tantrums, GM Recordings (1988)
- Gunther Schuller/Orange Then Blue: Jumpin. in the Future, GM Recordings (1989)
- Orange Then Blue: Where Were You? GM Recordings, (1989)
- George Schuller: Looking Up from Down Below, GM Recordings (1990)
- Wolfgang Muthspiel: Black and Blue, Amadeo Records (1992)
- Danilo Perez: The Journey, Novus Records (1993)
- Alex Deutsch (with Jamaaladeen Tacuma): Pink, Inc, DIW Records (1991)
- Ingrid Jensen: Vernal Fields, Enja Records (1994)
- Rachel Z: Room of One's Own, NYC Records (1996)
- David White: Double Double, CIMP (1998)
- Dave Bryant: The Eternal Hang, Accurate Records (1999)
- Mike Mainieri: An American Diary Vol. 2: The Dreamings, NYC Records (1999)
- Claire Daly: Swing Low, Koch Records (1999)
- Luciana Souza: The Answer to Your Silence, NYC Records (1999)
- Frank Tiberi: Tiberian Mode, NY Jam Records (1999)
- Johnny Johansson: Boston Tea Party, BIBA Records (1999)
- Various Artists: As Long as You're Living Yours: The Music of Keith Jarrett, Victor/RCA Records (2000)
- Joe Lovano Nonet: 52nd Street Themes, Blue Note Records (2000)
- Martin Taylor: Kiss and Tell, Sony Records (2000)
- Jerry Steinhilber: Chicago Trio/New York Tenor, Soul Note Records (2001)
- Barry Wedgle: Paradise, Exit Records (2001)
- Dino Govoni: Breakin' Out, Whaling City Sound (2001)
- Joe Lovano Nonet: On This Day: At the Vanguard (Live), Blue Note Records (2002)
- Abby and Norm Group: Melodic Miner's Daughter, A to Z Music (2003)
- Ayn Inserto Jazz Orchestra with Bob Brookmeyer and George Garzone: Clairvoyance, Self-published (2006)
- Chris Crocco Fluid Trio: Fluid Trio, Self-published (2007)
- Lello Molinari: Multiple Personalities, No More Mr. Nice Guy, On A Boston Night
- Leah Gough-Cooper's Human Equivalent: Future Pop, FTR Records (2009)

PERFORMANCES

Performances with The Fringe, Kenny Barron, Harvie Swartz, Dan Gottlieb, John Pattitucci, Bill Stewart, Jamaaladeen Tacuma, Tom Harrell, Don Alias, Danilo Perez, Lenny White, Joe Lovano, Marvin "Smitty" Smith, Gary Peacock, Dennis Chambers, Anton Fig, Cecil McBee, Dave Holland, Stanley Cowell, Bob Moses, and Dave Liebman

CURRICULUM VITAE

Donald C. Gorder

EDUCATION

Management Development Program, Graduate School of Education, Harvard University, 2011.

Juris Doctor, University of Denver College of Law, 1980.

Master of Music (Jazz Pedagogy), University of Miami, FL, 1975.

Bachelor of Music (Trumpet Performance), University of Nebraska, Lincoln, 1973.

PROFESSIONAL EXPERIENCE

8/91-Present: **Chair and Founder, Music Business/Management Department**, Berklee College of Music, Boston, MA.

9/89-7/91: **Chair, Music Management/Business, Assistant to the Dean, Associate Professor**, Conservatory of Music, University of the Pacific, Stockton, CA.

9/85-8/89: **Assistant Professor of Music**, College of Music, University of Colorado at Denver, Denver, CO.

9/83-8/85: **Instructor of Music**, College of Music, University of Colorado at Denver, Denver, CO.

2/83-8/83: **Associate Attorney**, Law Firm of David Weinstein (Intellectual Property), Denver, CO.

9/81-1/83: **Associate Attorney**, Law Firm of Carl E.K. Johnson (Intellectual Property, Child Dependency and Neglect), Denver, CO.

6/79-8/79: **Intern**, Law Firm of Brylawski and Cleary (Copyright and Trademark), Washington, D.C.

8/78-6/79: **Director of Jazz Studies**, Lamont School of Music, University of Denver, Denver, CO.

Summers, '75 and '76: **Stage Manager**, Grand Traverse Center for the Performing Arts, Interlochen, MI.

PUBLICATIONS

Online Course, **Legal Aspects of the Music Industry**, Berklee Media, offered continuously since Spring, 2005.

Article, **Sound Recordings as Works for Hire**, Jazz Educators Journal (refereed), September, 2000.

Article, **Founders Day at Berklee**, NAMBI News, December, 1995.

Article, **Legal Guidelines for Arrangers**, Jazz Educators Journal (refereed), November, 1995.

Article, **Music Technology and the Law**, MEIEA Notes, Spring, 1994.

As staff writer for the New England Performer, I contributed the following articles:

1. **Financing Your Record Project**, May 1993.
2. **What's In A Name?**, April 1993.
3. **Majors, Indies, and Production Companies**, March 1993.
4. **Demystifying Music Publishing**, February 1993.
5. **The Audio Home Recording Act**, January 1993.
6. **Managers and their Contracts, Part 2**, November 1992.
7. **Managers and their Contracts, Part 1**, October 1992.
8. **Do You Need a Lawyer?**, September 1992.
9. **Music Copublishing**, August 1992.
10. **Music Publishing Income**, July 1992.
11. **Controlled Compositions**, May 1992.
12. **Recording Contracts, Part 2: Royalties**, April 1992.
13. **Recording Contracts, Part 1: Advances--Recoupment and Cross-Collateralization**, March 1992.
14. **Who Needs a Contract?**, January 1992.
15. **Who Owns That Song?**, November 1991.

Article, **The NAMM Management Institute**, NAMBI News, Spring, 1993.

Article, **A Primer On Music Publishing**, Berklee Today, Fall, 1992.

Article, **Teaching the Business of Music**, Berklee Today, Spring, 1992.

Article, **Copyright Ownership of Music: Clarifications from the Supreme Court**, Ars Musica Denver, Spring, 1990.

PRESENTATIONS, PAPERS, PANELS

Small Orchestras' High Wire Act Before the High Court, Panelist, Callie Crossley Show, WGBH radio, Boston, July, 2011.

Business Models—Access & "in the Cloud", Panel Moderator, Rethink Music Conference, Boston, April, 2011.

Learn By Doing: Best Practices in Experiential Learning in Music Industries Programs, Panelist, Annual Conference of the Music & Entertainment Industry Educators' Association, Los Angeles, April, 2011.

The Business of Music—Changes & Updates, Master Class, Seoul Jazz Academy, Seoul, Korea, November, 2010.

Getting a Recording or Publishing Deal vs. DIY, Panel Moderator, Annual Conference of the Music & Entertainment Industry Educators' Association, University of Miami, March, 2010.

Music: It's Your Business, Master Class, SGAE Arteria Series—Valencia, Barcelona, Santiago de Compostela, and Madrid, Spain, December, 2009.

Changes & Directions in the Music Industry, Lecture, Columbia College, Chicago, November, 2009.

Evolving Into Digital, Keynote Address, Boston Music Conference, September, 2009.

Music Industry Education in Europe: A Representative Analysis, paper, Annual Conference of the Music & Entertainment Industry Educators' Association, Boston, March, 2009.

The International Expansion of Entertainment Curriculum, Panel Moderator, Annual Conference of the Music & Entertainment Industry Educators' Association, Boston, March, 2009.

The Future of Sports & Entertainment Law: Challenges & Opportunities in Digital Technology, Panelist, University of Denver Sturm College of Law Alumni Event, Santa Monica, CA, March, 2009.

Digital Rights Management, Panelist, MIT Enterprise Forum Advanced Computing/Software Entrepreneurship SIG (special interest group), Cambridge, MA, June, 2007.

Learn By Doing: Real Learning in Real Life Settings, Panel Moderator, Annual Conference of the Music & Entertainment Industry Educators' Association, Pomona, CA, March, 2007.

Viral Marketing, Panel Moderator, NEMO Music Festival & Conference, Boston, September, 2006.

Entertainment Law Careers, Panelist, Annual Conference of the Music and Entertainment Industry Educators' Association, Stockton, CA, March, 2006.

Jazz Education: The Leadership Perspective, Panel Organizer and Moderator, Conference of the International Association for Jazz Education, New York, January, 2006. (Panelists included: Roger Brown, President, Berklee College of Music; William Hipp, Dean, Frost School of Music, University of Miami; Robert Sirota, President, Manhattan School of Music; and Jim Scott, Dean, College of Music, University of North Texas.)

Entrepreneurship Education in Music Industry Programs, Panelist and Moderator, Annual Conference of the Music and Entertainment Industry Educators' Association, Miami, April, 2005.

Ask The Experts Summit, Panelist, Conference of the International Association for Jazz Education, Long Beach, January, 2005.

The Curriculum: Adapting to Changing Times, Panelist, Annual Conference of the Music and Entertainment Industry Educators' Association, New York, April, 2004.

Incorporating Ethics into Courses and Curricula, Panelist, Annual Conference of the Music and Entertainment Industry Educators' Association, New York, April, 2004.

The Business of Jazz: Education and Inroads, Panel Organizer and Moderator, Conference of the International Association for Jazz Education, New York, January, 2004.

Working Together (Jazz Radio Consortium), Panelist, Conference of the International Association for Jazz Education, Toronto, January, 2003.

Recent Grads Share Work Experiences, Panel Organizer and Moderator, Annual Conference of NAMM-Affiliated Music Business Institutions, Anaheim, January, 2002.

Jazziz Presents--Selling Real Jazz in Unreal Times, Panelist, Conference of the International Association for Jazz Education, Long Beach, January, 2002.

Copyright in the Digital Age, Panel Moderator, Access to Amsterdam Music and Media Conference, Amsterdam, October, 2001.

New Media Deals and Contracts, Panelist, Access to Amsterdam Music and Media Conference, Amsterdam, October, 2001.

Popular Music Goes to School, Panelist, Access to Amsterdam Music and Media Conference, Amsterdam, October, 2001.

Music Industry Programs--Problems/Ideas. Panelist, Annual Conference of the NAMM-Affiliated Music Business Institutions (NAMBI), Anaheim, January, 2001.

Artists and Labels--Quid Pro Quo. Panel Organizer and Moderator, Conference of the International Association for Jazz Education, New York, January, 2001.

The Music Business: Relationships and Rapport. Presenter, Academic and Recording Industry Alliances (ARIA) Institute, Miami, July, 2000.

The Internet and Music E-Commerce. Panelist, ARIA Institute, Miami, July, 2000.

Collaborative Initiatives. Panelist, ARIA Institute, Miami, July, 2000.

The Business of Jazz: Careers for the 21st Century. Panelist, music industry series sponsored by ASCAP, New York, February, 2000.

Dollars and Sense. Panelist, Conference of the International Association for Jazz Education, New Orleans, January, 2000.

Music on the Net: Freedom of Speech...At a Price! Panelist, Conference of the International Association of Jazz Educators, New Orleans, January, 2000.

We Mean Business: In the Legal Trenches with the Right Ammo. Panelist, Conference of the International Association of Jazz Educators, Anaheim, January, 1999.

Breaking Spanish-Language Artists in the U.S. Market. Presenter, Fundacio L'Aula de Musica, Barcelona, Spain, March, 1998.

The Ownership and Exploitation of Recorded Jazz Solos. Panel Organizer and Moderator, Conference of the International Association of Jazz Educators, New York, January, 1998.

Music Career Mentoring. (Available for private career counseling with attendees.) NEMO Music Conference, Boston, October, 1996.

The Business of Breaking In. Presenter, Pop and Jazz Conservatory, Helsinki, Finland, April, 1996.

How to Build a Study Plan for Music Production and Business Studies. Presenter, Pop and Jazz Conservatory, Helsinki, Finland, April, 1996.

Music Business Education and the Recording Industry. Panelist, National Convention of the National Association of Recording Merchandisers, Washington, D.C., March, 1996.

International Marketing of Recorded Music. Panel Moderator, National Conference of the Music and Entertainment Industry Educators Association, Miami, FL, March, 1996.

Music Career Mentoring. Consultant, South by Southwest Music and Media Conference, Austin, TX, March, 1995.

CD Pricing Strategies. Panelist, regional meeting of Audio Engineering Society, Cambridge, MA, February, 1995.

Penetration Strategies in the North American Independent Market. Presenter, Berceles Acci'o Musical, Barcelona, Spain, September, 1994.

Guiding A Career Toward Success. Panel Moderator, National Conference of the Music and Entertainment Industry Educators Association, Costa Mesa, CA, March, 1994. Panel included attorney/author Donald Passman, attorney Jay Cooper, author Diane Rapaport, and Guns 'N Roses manager Doug Goldstein.

Music Business: Industry Reality vs. Classroom Theory. Panelist, National Conference of the Commercial Music Educators Association, Boston, February, 1994.

Archival Jazz--Opportunity or Obituary? Panel Organizer and Moderator, Conference of the International Association of Jazz Educators, Boston, January, 1994.

The U.S. Recording Industry: Functions and Marketing Strategies. Presenter, Mercat de Musica, Vic, Spain, October, 1993.

Getting Published. Panelist, National Conference of the Music and Entertainment Industry Educators' Association, Nashville, March, 1993.

Get A Job! Workshop Leader, South By Southwest Music and Media Conference, Austin, TX, March, 1993.

Careers in the Music Business. Panel Moderator, NARAS Grammy in the Schools, in conjunction with Berklee Jazz Festival, Boston, February, 1993.

The Administration of Music Industry Programs. Panelist, National Conference of the Music and Entertainment Industry Educators' Association, Boston, April, 1992.

Career Opportunities in the Music Business. Workshop Leader, South By Southwest Music and Media Conference, Austin, TX, March, 1992.

Music Industry Education. Panelist, National Conference of the College Music Society, Chicago, October, 1991.

Internships: From All Perspectives. Panelist, National Conference of the Music and Entertainment Industry Educators' Association, Chicago, March, 1991.

Music Business Studies Within Traditional Music Programs: Changing Perceptions and Credibility. Panel Moderator, National Conference of the Music and Entertainment Industry Educators' Association, Denver, April, 1990.

Looking to the Future of Music Business and Technology: Philosophical Issues. Panelist, National Conference of the Music and Entertainment Industry Educators' Association, Denver, April, 1990.

Employee Education: What Can We Expect and What Must We Provide? Panelist, National Conference of the Society of Professional Audio Recording Services, New York, September, 1988.

Music Publishing. Panel Moderator, Rocky Mountain Music Association Annual MusicFest, Denver, April, 1988.

Legal Considerations in the Music Business and Self-Promotion. Presenter, Keystone National Brass Institute, Keystone, CO, June, 1987.

Music Business Pedagogy; Guidelines for Implementing Music Business Studies into an Existing Music Curriculum. Presenter, Annual Conference, Rocky Mountain Chapter, College Music Society, Denver, April, 1987.

Aspects of U.S. Copyright Law Affecting Music Educators, Librarians, and Researchers. Presenter, Annual Conference, Rocky Mountain Chapter, College Music Society, Denver, April, 1986.

Legal Issues in Stereo TV and Video. Panelist, National Conference on Stereo TV/Video, Audio Engineering Society, Denver, September, 1985.

PARTICIPATION BY INVITATION

ASCAP-sponsored lobbying coalition in support of the Audio Home Recording Act, Washington, D.C., October, 1991.

AWARDS

Outstanding New Leader, Berklee College of Music, 1993.

GRANTS

Secured \$10,000 grant from Collins Management to establish an endowed Scholarship for a Music Business/Management major, in the name of the band Aerosmith.

RECORDINGS

Performer, Soloist, and Assistant Conductor, **Kendor Publishing Co.** annual demo recordings of new jazz compositions, Volumes 1 through 16, 1986 through 1993, and Volumes 19 through 33, 1995 through 2009, Denver, CO.

PERFORMANCES

Performer with Jeff Benedict Quintet, **International Association of Jazz Educators** National Conference, Chicago, January 9, 1997.

Performer and Soloist with **Julie Budd** and the Bobby Layne Orchestra, **Lincoln Center Concert Series**, New York, July 21, 1993.

Performer with **Aretha Franklin** and the Winiker Orchestra, **President Clinton's Inaugural Ball Northeast**, Washington, D.C., January 20, 1993.

OFFICES HELD

2010-Present, **Alumni Advisory Council**, Sturm College of Law, University of Denver.

2008-2010, **Board of Trustees**, Arts & Business Council of Greater Boston.

2006, **President**, NAMM-Affiliated Music Business Institutions (NAMBI). [Note: NAMBI was disbanded by NAMM shortly after I took office as President.]

2004-2006, **Vice President and Member of Executive Board**, NAMM-Affiliated Music Business Institutions (NAMBI).

2000-2004, **Secretary and Member of Executive Board**, NAMM-Affiliated Music Business Institutions (NAMBI).

1997-2008, **Board of Trustees**, Massachusetts Volunteer Lawyers for the Arts, Boston, MA.

1994-2008, **Resource Team Representative for Music Business/Management**, International Association of Jazz Educators. [Note: IAJE was disbanded in 2008.]

[In this capacity, I presided over numerous events at IAJE National Conventions, 1995-2007.]

1991-1995, **Executive Board of Directors**, Music and Entertainment Industry Educators' Association.

1989-1991, **Vice President**, Music and Entertainment Industry Educators' Association.

1984-1991, **Executive Vice President**, MST Entertainment, Inc., Denver. (Multi-entertainment services)

1988-1989, **Board of Directors**, Rocky Mountain Music Association, Denver.

1981-1985, **Board of Directors**, Denver Musicians' Association, Local 20, American Federation of Musicians.

PROFESSIONAL ORGANIZATIONS

Colorado Bar Association

American Federation of Musicians

Music and Entertainment Industry Educators' Association

Ben Houge

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ben@benhouge.com
www.benhouge.com

EDUCATION:

- 2002-2004 University of Washington, Seattle, WA, USA. Master of Music in composition. Focused on digital sound synthesis and algorithmic procedures, involving programming in Max/MSP, Csound, and Common LISP Music.
- 1992-1996 St. Olaf College, Northfield, MN, USA. Bachelor of Arts, cum laude, in music with an emphasis in theory and composition.
- 1995 Université Catholique de l'Ouest, Angers, France. Diploma in French language and culture.

PROFESSIONAL EXPERIENCE:

- 2011 Boston University Center for Digital Imaging Arts, Waltham, MA, USA. Adjunct Instructor. Teaching the principles of videogame audio to students in the Audio Production program. Developing new curriculum.
- 2004-2008 Ubisoft, Shanghai, China. Senior Audio Designer. Responsible for the creative direction of audio in AAA console titles, primarily *Tom Clancy's EndWar* (Xbox 360/PS3), designing audio systems, directing audio content providers, leading a team of audio designers and integrators, establishing pipelines, scheduling, and ensuring quality of end user experience.
- 2003-2004 Microsoft, Redmond, WA, USA. Senior Audio Designer. Designed and documented audio deployment mechanisms, coordinated the efforts of other content creators, and devised integration pipelines as Audio Lead on the cancelled *Mythica* MMORPG.
- 1996-2003 Sierra On-line, Bellevue, WA, USA. Sound Designer/Composer (Senior from 2002). Composed music and designed sound for several high-profile games. Designed and documented audio deployment mechanisms. Crafted audio for promotional trailers and prototypes. Contributed to the design of studio facilities and audio tools. Trained other audio designers in proprietary tools and techniques.
- 1994-1996 WCAL 89.3 FM, Northfield, MN, USA. Sound Engineer/Recordist. Engineered sound for live presentations, performances, and services, broadcast on National Public Radio to the greater Minneapolis/St. Paul area. Recorded concerts and recitals.

SKILLS AND ACCOMPLISHMENTS:

Experience in a range of professional audio environments. Knowledge of sound design, microphones, mixers, MIDI protocol, sound synthesis, digital audio editing, signal processing, algorithmic techniques, and batch converting. Conversant with a wide array of synthesizers and audio equipment. Proficient in piano and voice (baritone).

Familiarity with music- and sound-related software, including Max/MSP/Jitter, Cubase, Sound Forge, Vegas, Pro Tools, Finale, and Csound, plus some C++, C#, LISP, and HTML. Experience with game development and integration tools such as Epic's Unreal Editor, Audio Kinetic's Wwise, Microsoft's XACT and DirectMusic Producer, and Ubisoft's internal audio tools.

Served as contributing music editor to *That's Shanghai* magazine (January 2007-September 2008), writing a monthly live music column and feature interviews with such artists as Linkin Park, Tan Dun 谭盾, Kronos Quartet, Wu Man 吴蛮, and Uzodinma Iweala.

Native English speaker, fluent in French, proficient in Chinese (spoken and written Mandarin).

SELECTED VIDEOGAMES:

- 2005-2008 *Tom Clancy's EndWar* (Xbox 360/PS3, Ubisoft). Served as Audio Director, generating audio vision for the project and overseeing every aspect of audio production, audio system design, and integration, in order to ensure an excellent aural experience for the end user.
- 2004-2005 *Brothers in Arms: Road to Hill 30* (PS2, Gearbox/Ubisoft). Served as Audio Lead, which involved drafting audio system requirements, coordinating the efforts of other audio content creators, creating sound effects, and overseeing integration. Made several enhancements over lead Xbox platform, such as real-time signal processing and an integrated soundtrack.
- 2003-2004 *Mythica* (PC, Microsoft Game Studios, unreleased). Served as Audio Lead, which involved designing audio deployment mechanisms, coordinating the efforts of other content creators, developing the musical direction, and creating sound effects.
- 2001 *Half-Life PS2* (PS2, Gearbox Software/Sierra Entertainment). Composed music and designed sound effects for main menu screen. Recorded and edited additional dialog. Composed music for promotional trailer.
- 1999-2001 *Jonny Drama* (Xbox, Sierra Entertainment, unreleased). Developed highly interactive soundtrack using Microsoft's DirectMusic technology. Designed audio playback system and created sound effects.
- 1999-2001 *Arcanum: Of Steamworks & Magick Obscura* (PC, Troika/Sierra). Composed over 45 minutes of music for string quartet. Contracted members of the Seattle Symphony, booked studio time, and conducted sessions. Designed sound effects.
- 1999 *Half-Life: Opposing Force* (PC, Gearbox/Sierra). Designed sound effects. Recorded and edited dialog.
- 1999 *Gabriel Knight 3: Blood of the Sacred, Blood of the Damned* (PC, Sierra Entertainment). Designed and implemented supplemental sound effects.
- 1997-1998 *King's Quest: Mask of Eternity* (PC, Sierra). Designed and implemented sound effects. Composed about half of the music. Recorded and edited dialog (in English, French, German, Italian, and Spanish). Lip-synced dialog.
- 1996 *Leisure Suit Larry 7: Love for Sail!* (PC, Sierra). Designed sound effects. Composed supplemental music. Lip-synced and edited dialog.

SELECTED RECORDINGS:

- 2010 *Chingachgook(s)* (One-sided)
- 2009 *Radiospace 040823* (One-sided)
- 2008 *3 Heart-Shaped Cookies* (One-sided)
- 2001 *Arcanum: Of Steamworks & Magick Obscura* OST (Sierra)

SOLO EXHIBITIONS:

- 2010 The Point of Departure, True Color Museum, Suzhou, China
- 2009 29 Giraffes, [the studio], Shanghai, China

GROUP EXHIBITIONS:

- 2011 *Shanghai Traces*, e4c, Seattle, WA, USA (upcoming)
- Boston Cyberarts Festival, Boston, MA, USA
- Collision 16, Axiom Center for New and Experimental Media, Jamaica Plain, MA, USA
- 2010 YouTube Play: A Biennial of Creative Video (shortlist), Guggenheim, New York City, NY, USA

- Shanghai Traces* permanent installation, Glamour Bar, Shanghai, China
 Expanding Horizons: Manufacturing New Landscapes, Art+Shanghai Gallery, Shanghai, China
 Re-Visioning History, OV Gallery, Shanghai, China
 Make Over, OV Gallery, Shanghai, China
 2009 Wu Wei 无为: Being and Nothing, Art+Shanghai Gallery, Shanghai, China
 Fat Art: Music to My Eyes, Today Art Museum, Beijing, China
 Under Construction, The Nut, Shanghai, China
 2008 Shanghai International Creative Industry Week, Shanghai, China

SELECTED PERFORMANCES:

- 2011 Ben Houge & Yan Jun, Outpost, Cambridge, MA, USA
 Opensound, Third Life Studio, Somerville, MA, USA
 2010 Chingachgook(s) Live in Germany, Düsseldorf, Berlin, Germany
 Mini Midi Festival, Shanghai, Zhujiyajiao, Quanzhou, Xiamen, Fuzhou, China
 2009 International Electroacoustic Music Week, Shanghai Conservatory, Shanghai, China
 Antidote Electronic Music Festival, Wang Chang Memorial Hall, Zhujiyajiao, China
 Waterland Kwanyin, 2 Kolegas, Beijing, China
 Brainwave Communication, Yu Yin Tang, Shanghai, China
 2008 Shanghai eArts Festival, Shanghai, China
 2006 2Pi Festival, Hangzhou, China
 Lovely Shanghai Music, Zendai Museum, Shanghai, China
 Symphonic Game Music Concert, Gewandhaus, Leipzig, Germany
 2005 Sound Currents, Harley's, Shanghai, China
 2004 Ensemble Sorelle, Seattle Art Museum, Seattle, WA, USA
 Seattle School's Hung, Consolidated Works, Seattle, WA, USA
 Muziko Nova, Southern Theater, Minneapolis, MN, USA
 Seattle School's Empty Orchestra, On the Boards, Seattle, WA, USA
 2003 Seattle School's FKDP, Polestar Music Gallery, Seattle, WA, USA
 Sound Currents, Town Hall, Seattle, WA, USA

LECTURES:

- 2011 "Kaleidoscope Music," Massachusetts Institute of Technology, Cambridge, MA, USA
 "Videogames and Digital Art," Middlebury College, Middlebury, VT, USA
 "Videogames and Digital Art," Concordia College, Bronxville, NY, USA
 "Music Deployment in *Tom Clancy's EndWar*," Berklee College of Music, Boston, MA, USA
 "Audio Systems in *Tom Clancy's EndWar*," Harmonix Music Systems, Cambridge, MA, USA
 "Audio Systems in *Tom Clancy's EndWar*," Boston Post-Mortem, Boston, MA, USA
 2010 "Game Audio and Digital Art," McNally Smith, Minneapolis, MN, USA
 "Anatomy of Recent Works," Kuona Trust, Nairobi, Kenya
 2009 "Algorithms and Art," University of Hong Kong, Faculty of Architecture, Shanghai, China
 "Musical Acoustics," SMIC Private School, Shanghai, China
 2008 "On Sound Art," Raffles Design Institute, Shanghai, China
 "*Tom Clancy's EndWar* Audio Post-Mortem," Ubisoft, Paris, France
 2005 "Parallel Games," Ubisoft, Shanghai, China

AWARDS AND RESIDENCIES:

- 2010 Artist Residency, True Color Museum, Suzhou, China
 YouTube Play: A Biennial of Creative Video (shortlist), Guggenheim, New York City, NY, USA
- 2005 Experimental Music Award (Seattle School), *Seattle Weekly*
- 2004 Meet the Composer (*Laudate Dominum*)
 Genius Award (Seattle School), *The Stranger*
- 2003 Most Tasteful After-Concert Reception (Sound Currents), *Seattle Weekly*
 Meet the Composer (*Musica arcana*)

ORGANIZATIONS AND AFFILIATIONS:

- 2003-present Founder, Sound Currents concert series, Seattle, WA, USA
- 2003-present Founding member, Seattle School composers' collective, Seattle, WA, USA
- 2000-present BMI
- 2000-2004 Board member and erstwhile vice-president, Seattle Composers Alliance, Seattle, WA, USA

MELISSA HOWE

String Department, Berklee College of Music
1140 Boylston Street • Boston, MA • 02215
(617) 747-2572 • mhowe@berklee.edu

EDUCATION

Doctorate, Boston University, 1984.
Masters of Music, Boston University, 1978.
Bachelors of Fine Arts, Oberline College. 1975.

PROFESSIONAL EXPERIENCE

Chair, String Department. Berklee College of Music, 2009 – present.
Professor, String Department. Berklee College of Music, 1986 – 2009.
Lecturer, Massachusetts Institute of Technology, 1979 – 1986.
Instructor, University of Massachusetts-Boston, 1978 – 1979.
Instructor, Walnut Hill School, 1976 – 1977.
Instructor, University of Connecticut, 1975 – 1976.

PROFESSIONAL AND COMMUNITY SERVICE

Board of Directors, Composers in Red Sneakers

PROFESSIONAL ASSOCIATIONS

Boston Musicians' Association, American Federation of Musicians Local 9-535
College Music Society
Society for Music Theory
Society for Research in Music Education

CREATIVE WORK

Classical Performance

- Violinist for the Boston Pops Esplanade Orchestra and Boston Ballet
- Violist, RESQ (Really Eclectic String Quartet), Northeastern Records
- Performed under conductors Seiji Ozawa, Leonard Bernstein, Keith Lockhart, and John Williams
- Performances with Beth Soll Dance Company, Composers in Red Sneakers, Dinosaur Annex Chamber Players, Emmanuel Music, Harvard Chamber Orchestra, John Oliver Chorale, New Hampshire Symphony, New Orchestra of Boston, Opera Company of Boston, Opera New England, Springfield Symphony

Commercial and Popular Music Performance

- Recorded for Aerosmith, New Kids on the Block, and numerous television shows on WGBH
- Performed on soundtrack for 1981 MGM film Yes, Giorgio
- Played back-up strings for Bjork, George Benson, Sammy Davis, Jr., Guster, Doc Severinsen, Frank Sinatra, Steven Tyler, and Livingston Taylor

Isaiah Jackson
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PROFILE

Internationally recognized leader in the arts. Experienced in all aspects of leading a major artistic organization, including: goal setting, fundraising, public relations and media relations, hiring, program development, community engagement. In-depth knowledge of training and educating, from university courses to individual lessons, coaching, advising, and mentoring. Special strengths:

- Influential presenter in person or in writing to a wide variety of audiences.
- Thoughtful listener, able to understand and relate to different points of view. Comfortable in any social situation.
- Analytic leader who pays careful attention to the component parts while keeping the primary goal foremost in people's minds.
- Quick study and hard worker, committed to learning and high standards of performance while balancing multiple commitments.

EXPERIENCE

Based in Boston, Massachusetts, 2002 – Present

Primary Commitments:

Berklee College of Music

Associate Professor, 2007 – present

- Over 100 conducting students each semester
- Developed new course, *Towards a Vision of Music's Future*, offered annually
- Co-facilitator, *Exploring Hip Hop Faculty Learning Community*
- Teaching LHUM-100, Artistry, Creativity and Inquiry Seminar, required of all first-year students
- Invited to develop syllabus for projected graduate course, *Urban Music Education*

Longy School of Music

Faculty, 2010 – present

Visiting Faculty, 2002 – 2010

- Developed new course, *The Future of Classical Music*, offered annually
- Conducted orchestral concerts
- Taught and lectured on a variety of subjects to post-graduates, graduate students, and undergraduates

Rhythm, Rhyme, Results, LLC

President, 2008 – present

- Developed innovative hip-hop tracks to teach math, science, language arts, and social studies concepts to middle school students
- Songs currently being marketed independently as well as through iTunes and Amazon MP3

Belvedere Productions, Inc.

President and Creative Director, 1988 – present

- Music production company specializing in education through, with, and about music

Pro Arte Chamber Orchestra of Boston

Music Director, 2000 – 2006

Chosen by its musicians to be the third Music Director in their 25-year history.

- Conducted 5 classical subscription concerts per season
- Central role in raising over \$900,000 towards the orchestra's first endowment
- Through public appearances, speaking engagements, and positions on prestigious Boards, substantially raised the profile of the orchestra through the greater Boston region
- Fostered greater community awareness through collaborations with area community colleges, churches, and grass-roots organizations
- Pivotal role planning and conducting the opening of the orchestra's 25th Season at the Strand Theater, Dorchester
- Pivotal role planning and conducting the orchestra's first appearance on the Fleet (now Bank of America) Celebrity Series
- Raised level of musicianship of orchestra players and caliber of guest artists

Guest Conducting:

Greensboro Symphony; Smetana Festival—Czech Republic; New Jersey Symphony Orchestra

Other Academic Appointments and Courses:

Harvard University:

The Memorial Church, Musician in Residence, 2003 – Present

W.E.B. Du Bois Institute, Non-Resident Fellow, 2002 – 2009

Lowell House Senior Common Room, Member, 2002 – 2007

Zozzum! (A showcase of young artists and performers), Creative Director, 2006

Harvard School of Continuing Education, Faculty. Course: *The Future of Music*. 2006, 2008.

Lowell House, Visiting Resident Scholar, 2002 – 2004

Youngstown State University

Scholar in Residence, 2002 – 2006

Weekend Honors Experience, 2001 – 2005: Aspects of Brahms; Three Masterpieces and a Master; Radio Days; Berlioz's *Symphonie Fantastique*

English Festival (held annually for area Junior and Senior High School students). Regular Presenter since 2003.

Philosophy of Art (with Stephanie Dost-Barnheizer). 2003.

University of Dayton

Business and the Arts (with Dr. Marilyn Fischer). College of Arts and Sciences Mini-Course. Projected.

Speculum Mundi: Inquiry into Movement of Populations, Transnational Identities, Creation of Cultures. Projected.

Community Commitments:

North Bennet Street School, since 2003

Boston Athenæum, since 2002

Boston City Singers, 2007 – 2009

Boston Children's Chorus, Honorary Committee, 2006

Dana-Farber Cancer Institute, Lank Center Visiting Committee, 2003 – 2010

Emmanuel Music, 2002 – 2011

Based in Dayton, Ohio, 1991 – 2002

Primary Commitments:

Youngstown Symphony, Youngstown, Ohio

Music Director, 1996 – 2006

- Conducted 6 classical subscription, 4 pops, 1 summer, and 4 educational concerts per season
- Recorded orchestra's first commercial CD
- Inaugurated Cafaro Field, summer home of the Youngstown Symphony
- Numerous public and media appearances promoting the Youngstown Symphony throughout the city and region
- Responsible for growth and subsequent sold-out seasons of Educational and Pops Concerts
- Raised level of musicianship of orchestra players and caliber of guest artists

Dayton Philharmonic, Dayton, Ohio

Music Director, 1987 – 1995

- Conducted 6 classical subscription, 3 daytime, 3 pops, 6 educational concerts per season
- Inaugurated Victoria Theatre (live telecast)
- Inaugurated Frazee Pavilion, summer home of the Dayton Philharmonic
- Inaugurated Magic Carpet Series (preschoolers); Coffee & Casual Classics Concerts (daytime series)
- Collaborated with a variety of local arts organizations: Dayton Bach Society; Dayton Contemporary Dance Company; The Human Race Theatre Company; Muse Machine
- Raised level of musicianship of orchestra players and caliber of guest artists

Canberra Symphony—Australia

Principal Guest Conductor

Queensland Symphony—Australia

Principal Guest Conductor

Guest Conducting:

Regular Guest Conductor, **Orchestras of the Australian Broadcasting Corporation (ABC):**
Adelaide, Hobart, Melbourne, Perth, Sydney, Tasmania; live nationwide radio and television broadcasts

Regular Guest Conductor, **Berlin Symphony;** 7-city Brazilian tour

Also: **Cape Town Philharmonic; Czech Symphonic Orchestra; National Symphony—Taiwan; Prague Radio Symphony Orchestra; Prague Symphony Orchestra; Ra'anana Symphonette—Israel; Stockholm Wind Symphony; Uppsala Chamber Orchestra; Louisville Orchestra; Grant Park Symphony; Grand Rapids Symphony; Boston Pops; Boston Pops Esplanade Orchestra**

Academic Appointments and Courses:

University of Dayton

Artist in Residence, 1996 – 2002

Philosophy of Music (with Dr. Marilyn Fischer). Required of Music Majors. 1995 – 2002.

Ethnic Catalysts of American Musical Art Forms (with Dr. Fischer).

Humanities Mini-Course. 2001.

Inter-Departmental Summer Study Abroad Program: Morocco (with Drs. Fischer, Fleischmann, and Shereen). 2000.

Romeo and Juliet. Humanities Mini-Course. 1999.

Rent and La Boheme (with Br. Alex Tuss). CORE Curriculum Presentation. 1998.

Revolution in Art, Music, and Literature: Andrea Chénier, Dialogues of the Carmelites, Les Misérables (with Br. Alex Tuss). CORE Curriculum Presentation. 1997.

Twenty-fifth Baker Philosophy Colloquium—*Music and Cross-cultural Understanding*. Convener (with Dr. Fischer). 1997.

Youngstown State University

Mahler's Resurrection Symphony. Weekend Honors Experience. 1999.
Mendelssohn's Elijah. Weekend Honors Experience. 1998.
Beethoven's Choral Symphony. Weekend Honors Experience. 1997

Hochschule der Künste, Berlin, Professor of Conducting, 1996

Tennessee Arts Academy, Teacher training (Secondary), 1997

The Muse Machine, Dayton, Teacher training (Secondary), Frequent Guest Presentor

Based in London, UK, 1987 – 1991

Primary Commitment:

The Royal Ballet, Covent Garden, London

Music Director, 1987 – 1991

Principal Guest Conductor, 1986 – 1987

- Conducted over 30 performances per season
- First American to hold a Music Directorship at the Royal Opera House
- First person of color to hold a Music Directorship at the Royal Opera House
- Subject of features on *Essence-TV* and *Ebony* magazine
- Featured articles in *Harvard* and *Stanford Magazines*
- Conducted for Nureyev and Baryshnikov
- National and international tours, including Russia, Japan, Germany, Australia, and USA

Principal Guest Conductor, **Asian Youth Orchestra**—Hong Kong
 (Sir Yehudi Menuhin, Music Director)

Regular Guest Conductor, **Berlin Symphony Orchestra**

Regular Guest Conductor, **Gävleborg Symphony**—Sweden; live nationwide broadcast

Guest Conducting:

BBC Concert Orchestra, BBC Proms; live nationwide radio broadcast and telecast; **Gosfilm Orchestra**—Moscow; **Helsinki Philharmonic**; **Malmö Symphony**; **Moravian Philharmonic**—Czech Republic; **Orchestra of the Kirov (now Mariinsky) Theater**—St. Petersburg; **South Westphalian Philharmonic**—Germany

Based in Rochester, NY, 1973 – 1987

Primary Commitments:

Rochester Philharmonic, David Zinman, Music Director

Associate Conductor, 1973 – 1987

- Conducted over 80 concerts per season, on all the orchestra's series
- Numerous tours—regional, state, and national
- Orchestra's most visible representative in the community, participating directly in several major fund drives
- Inaugurated and led the orchestra's highly successful and profitable Pops series
- Inaugurated Summer Series in Canandaigua, NY
- Inaugurated *Tiny Tots* and *RPO in the Community* series
- Inaugurated orchestra's Under-30 volunteer group

Flint Symphony Flint, Michigan

Music Director, 1982 – 1987

University of Rochester Symphony

Music Director, 1977 – 1980

Guest Conducting:

Orchestra London—Canada; **Orchestre de la Suisse Romande**—Geneva; **Radiotelevisione**

Italiana Orchestra—Rome; **Toronto Symphony**; **New York Philharmonic**;

Los Angeles Philharmonic; **Hollywood Bowl**; **Berkshire Choral Festival**; Numerous International, Regional, and State Youth Orchestras

Academic Appointments and Courses:

University of Michigan-Flint, Adjunct Professor, 1983 – 1987

Lincoln Center Institute, Teacher training (Secondary), 1978

Based in New York, NY, 1968 – 1973

Primary Commitments:

Music Director, **Festival of Three Cities**, Vienna, Austria, 1972 – 1973

(Leonard Bernstein, Honorary Chairman)

Assistant Conductor, **Baltimore Symphony**, Baltimore, 1971 – 1973

(Sergiu Comissiona, Music Director)

Assistant Conductor, **American Symphony Orchestra**, New York, 1970 – 1971

(Leopold Stokowski, Music Director)

Founding Conductor, **Juilliard String Ensemble**, New York, 1970 – 1971

Music Director, **New York Youth Symphony**, New York, 1969 – 1973

Music Director, **Juilliard Pre-College Orchestra**, New York, 1969 – 1971

Founding Conductor, **New Amsterdam Chamber Music Society**, New York, 1968 – 1970

Guest Conducting:

Festival of Two Worlds—Spoleto; **Taiwan Television Orchestra**; **Vienna Symphony**; **Dallas**

Symphony; **National Symphony**—Washington, DC

Academic Appointments and Courses:

The Juilliard School, Teaching Fellow

EDUCATION

The Juilliard School, Doctor of Musical Arts, 1973

Graduate Assistant, Music

The Juilliard School, Master of Science, 1969

Graduate Assistant, Music

Stanford University, Master of Arts, 1967

Graduate Assistant, Music

Harvard University, Bachelor of Arts, *cum laude*, 1966

AWARDS & HONORS

Reynolds Society Achievement Award, Massachusetts Eye & Ear Infirmary, 2005
 Doctor of Music, *honoris causa*, University of Dayton, 1999
 The National Conference (of Christians and Jews), 1994
 National Black Music Caucus, Music Educators National Conference, 1994
 Doctor of Humane Letters, *honoris causa*, Keuka College, 1993
 Signet Society Medal for Achievement in the Arts, Harvard, 1991
 First Governor's Award for Achievement in the Arts, Virginia, 1979

PROFESSIONAL ASSOCIATIONS

National Endowment for the Arts, numerous Music Panels since 1991
 The Fund for US Artists at International Festivals and Exhibitions, Music Panel, 1997
 American Symphony Orchestra League, National Task Force, 1993
 New York State Council on the Arts, numerous Music Panels

SELECTED ADDRESSES, PRESENTATIONS, AND PAPERS

Regular speaker, Morning Prayers. The Memorial Church, Harvard. 2002 – 2006.
 “The Influence of Commedia dell’arte on Opera” (with Dr. Iole Checcone). Illustrated lecture. Italian Club. Youngstown State U (YSU). 2006.
 “From the Tsars to the Soviets” (with Dr. Brian Bonhomme). Illustrated lecture. YSU. 2006.
 “Music in Soviet Russia.” Illustrated lecture. YSU. 2005.
 “Music in the Imperial Russian Court.” Illustrated lecture. YSU. 2005.
 “A History of Italian Opera” (with assisting artists). Illustrated lecture. Italian Club. YSU. 2005
 “Concerning Beauty.” Address. Phi Kappa Phi Convocation. YSU. 2004.
 “The Influence of Jazz on the Beat Poets.” Illustrated lecture. YSU. 2004.
 “Acoustics and Music.” Lectures. YSU. 2003 – 2006.
 “As We Forgive Those.” *Boston Athenæum Occasional Papers* 3. Boston: The Boston Athenæum, 2003.
 “Restoration and 18th-century English Music.” Illustrated lectures. YSU. 2003 – 2006.
 “Spirituals” (with Dr. Victor Wan-Tatah). Address. Black History Month Celebration. YSU. 2003.
 “Subversion in Music.” Address. Italian Club. YSU. 2003.
 “Jazz on Fat Tuesday” (with Joe Augustine). Illustrated lecture. Dean’s Seminar Series. YSU. 2003.
 “Notes on an African American Presence in Western Art Music. Address. Africana Open House. YSU. 2002.
 “Meet the Mozarts.” Illustrated lecture. The Somerset Club. Boston. 2002.
 “A Tree Grows in Rochester.” The John Washburn Memorial Lecture. Aesthetic Education Inst. Rochester, NY. 2000.
 “A Ticket to the Good Life.” Keynote Address. Johnson City, TN, Area Arts Council. 2000.
 “Towards a Topology of Music” (with Dr. Nate Ritchey). Paper. Bridges: Conference on Mathematical Connections in Art, Music, and Science. Southwestern College, Kansas. 1999.
 “Does Cape Town Need a Professional Symphony Orchestra?” *Keeping Score*, The Newsletter of the Cape Town Philharmonic Orchestra. 1999.

- “Laser Red to Ultra Violet: Music at the Dawn of the New Millennium.” Keynote Address. Quest 99. YSU. 1999.
- “A Conductor Looks at Time.” Lecture. Harvard Club of Dayton. 1999.
- “Orchestrating the Future.” Address. Queensland Symphony Orchestra and Queensland Conservatorium of Music—Major Donors Function. Brisbane, Australia. 1998.
- “Universals in Music” (with Dr. Tim Kloth). Paper. Fifth Annual Humanities Symposium—Crisis in Criteria: Reconstructing Common Human Ideals of the True, the Good, and the Beautiful. U of Dayton (UD). 1998.
- “Multiculturalism in Western Art Music” (with Lorin Hollander). Keynote Address. Twenty-fifth Baker Philosophy Colloquium—*Music and Cross-cultural Understanding*. UD. 1997.
- “Music and Cross-cultural Understanding.” Address and Live National Telecast. National Press Club. Canberra, Australia. 1997.
- “Towards a Vision of Mutual Responsiveness: Remythologizing the Symphony Orchestra” (with Dr. Marilyn Fischer). *Harmony* 4 (1997): 70 – 83.
- “Truth and the Lyre of Orpheus.” Opening Session. The Twenty-fourth Baker Philosophy Colloquium—*The Epistemic Subject*. UD. 1997.
- “Music: Its Place in Human Development.” Paper. Concannon Oration 8. Toowoomba, QLD: U of Southern Queensland, Australia, 1995.
- “Augustine, Music and Human Goodness: A Commentary.” *U of Dayton Review* 22 (1994): 233 – 35.

SELECTED RECORDINGS

- Gospel at the Symphony*. Louisville Orchestra (Koch)
- Home for the Holidays*. Joe Augustine, Youngstown Symphony (YSO)
- Music of Nigel Butterley*. Melbourne Symphony (ABC Classics)
- Music of William Grant Still*. Berlin Symphony (Koch)
- My First Concert*. Rochester Philharmonic Orchestra (RPO)
- New Year's Eve Concert*. Berlin Symphony (Sony)
- Piano Quintets of Schumann & Dohnányi*. Earl Wild, American String Orchestra (Ivory Classics)
- Romeo and Juliet*. Vyskvorkina, Dutton, Kaasch, Prague Radio Symphony (Prague Autumn International Music Festival)
- Twentieth-century Harp Concertos*. Ann Pilot, English Chamber Orchestra (Koch)
- Twentieth-century String Music*. Berlin Symphony (Koch)

MICHAEL J. JOHNSON, D.M.A.

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PROFESSIONAL HIGHLIGHTS

- *Entertainment industry professional and educator, with twenty years success in teaching music technology, theory, composition, arranging and improvisation, music history, ensembles, and private lessons.*
- *Associate Professor, Berklee College of Music, Contemporary Writing and Production program.*
- *Director of Commercial Music program at Greenville College. Over the course of seven years, presided over steadily increasing numbers, improved retention, and growing international recognition. Mentored and instructed a number of students who have since been signed to major record labels, including Paper Route (Universal Motown), Augustana (SONY/BMG), Stephanie Smith (Sparrow/EMI), and Better Days Ahead (Creative Trust Agency)*
- *More than twenty years professional performance experience as a vocalist/guitarist/bassist/keyboardist. Performed with Jon Secada, Bob Dorough, Lari White, and Dawnn Lewis, Take Six and Kevin Nealon. Local and regional commercial jingles for Royal Caribbean Cruise Lines shows, Orange Bowl half-time shows, CPP Belwin choral demos, and backing vocals for album projects at Criteria Studios, Miami, Florida.*
- *Twenty years experience as a recording engineer. Various projects at South Beach Studios, Miami, Florida, New River Studios, Ft. Lauderdale, Florida, University of Miami and Greenville College.*
- *Songwriter, performer, engineer and producer, “Manifesto, Vol. 1” by Michael J Johnson, MonoMyth Media, 2010: <http://www.gimmesound.com/MichaelJJJohnson/>*
- *Composer, engineer and producer, “Odyssey” by Michael J Johnson, MonoMyth Media, 2010: <http://michaeljjohnson.bandcamp.com/album/odyssey?permalink>*
- *Published Songwriter on Summit Records with national distribution. “His Song”, Moment’s Notice, (DCD 184) <http://www.summitrecords.com/product.tmpl?SKU=316>*
- *Songwriter, performer, engineer and producer, “Flat Broke” by The Flat Broke Band, HBG Records, international distribution through CDBaby (<http://cdbaby.com/cd/flatbrokeband>) and iTunes (<http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewAlbum?playlistId=167737478>)*
- *Scored an independent film entitled “Night Becomes Day,” recently screened at the San Francisco Film Festival and the San Marino Film Festival.*
- *ASCAP member*
- *A&R Scout, Major Label Scout agency (www.majorlabelscout.com)*
- *Examples of recent work: <http://www.reverbNation.com/michaeljjohnson>*

MICHAEL J. JOHNSON, D.M.A.

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EDUCATION

December, 1999 D.M.A. (Studio Music and Jazz Performance)

University of Miami - Coral Gables, Florida

Doctoral Essay: "An Instructional Approach for a University Jazz Vocal Improvisation Course Sequence Incorporating Jazz Theory, Ear-Training, and Keyboard."

Doctoral Essay Supervisor: Larry Lapin

May, 1992 M.M. (Studio Music and Jazz Performance)

University of Miami - Coral Gables, Florida

June, 1989 B.S. (Performance) University of Colorado - Denver, Colorado

TEACHING EXPERIENCE

2008-present Associate Professor, Berklee College of Music, Boston, Massachusetts

- Writing Skills
- Music Application and Theory
- Arranging 1
- Harmony 1
- Intro to Music Technology
- Jazz and Rock Ensembles
- 5-Week Summer Program: Musicianship, Music Synthesis, R&B and Rock Ensembles

2007-2009 Instructor, The Rivers School, Weston, Massachusetts

- jazz choir
- GarageBand

2000-2007 Assistant Professor, Director of Commercial Music, Greenville College, Greenville, Illinois

- pop theory/songwriting
- applied composition, electric bass, guitar, jazz piano, and voice (classical and commercial)
- jazz improvisation
- studio recording
- sound reinforcement
- supervision, maintenance and repair of recording and sound reinforcement facilities and equipment
- supervision of senior recitals and senior recording projects, academic advising, recruitment
- ensembles: chorale, jazz vocal ensemble, jazz band, rock ensembles, studio recording ensemble
- rock performance class, studio singing class
- committee work: Assessment Committee, IT Pedagogy Committee
- World Music

1996 - 2000 Instructor, Miami-Dade Community College, Dade County, Florida.

1992 - 1995 Homestead, Kendall, North and Wolfson Campuses. Classes Taught:

- applied voice (classical and jazz) and guitar
- ensembles: college choir, jazz vocal ensemble
- history of jazz and popular music
- MIDI
- music appreciation
- music history

1997 - 1999 1990 - 1992	Graduate Assistant, University of Miami Studio Music and Jazz Vocal Program, Coral Gables, Florida. Classes taught: • jazz vocal I, II, and III ensemble • improvisation (vocal and instrumental) • rock/pop vocal styles • applied jazz voice • demo class • jazz piano class • Jazz Vocal I Spring tour (administration) • Jazz Vocal I CD releases (co-producer)
1999 - 2000 1992 - 1997	Instructor, University of Miami Studio Music and Jazz Vocal Program, Coral Gables, Florida. Classes taught: • applied jazz voice • rock/pop vocal styles • vocal improvisation • sight reading (instrumental) • rock ensemble.
1995-1996	Choral Director, Arlington Public Schools, Arlington, Virginia. Classes Taught: Yorktown High School: • Madrigals • Jazz/Pop Vocal Ensemble • Advanced Choir • Chorus Kenmore Middle School: • Chorus • General Music Class Additional duties: • orchestra conductor and vocal director for the Yorktown spring musical • hosted the Virginia District XII Choral Festival at Yorktown High School • MIDI system administrator for Kenmore Middle School.
1994 - 1995	Assistant Conductor, NARAS Grammy in the Schools All-Star Jazz Choir, University of Miami, Coral Gables, Florida.

GUEST ARTIST/CLINICIAN/LECTURER

2010	“Do You Twitter? Building Your Brand through Social Networking” presentation, Berklee Teachers On Teaching, Berklee College of Music, Boston, MA.
2009	“Do You Twitter? Building Your Brand through Social Networking” presentation, MEIEA Conference, Boston, MA
2008	Instructor, GarageBand Basics, Malden Access Television, Malden, MA
June-July 2005	Faculty, Cannon Music Camp, Appalachian State University, Boone, North Carolina. Directed the vocal jazz ensemble, taught jazz improvisation.
October 2004	Guest Lecturer, Bradford Bank, Greenville, Illinois; Jazz History presentation
June 2004	Visiting Lecturer, Asbury College, Wilmore, Kentucky. Taught “Advanced Audio Techniques.”
November 2002	Judge/Clinician, Riverside Vocal Jazz Festival, Riverside Community College, Riverside, California. Served as judge and clinician for high school and college vocal jazz ensembles.
January 2001	Guest Artist/Clinician/Judge, Purdue Jazz Festival, Purdue University, Lafayette, Indiana. Judged jazz bands and jazz vocal ensembles, and performed at the evening concert with PMO Express and Sunny

Wilkinson.

- July 1999 Guest Artist/Clinician (as a member of VocalWorks), Boone Summer Music Camp, Boone, North Carolina.
- November 1998 Guest Artist (as a member of VocalWorks), University of Miami.
- June 1993 Visiting conductor, University of Miami Choral Camp, University of Miami, Coral Gables, Florida. Conducted jazz/pop section of large ensemble, small jazz/pop ensemble, and taught commercial jingle singing class.

CONSULTING/FREELANCE WORK

- January 2010 Synthesizer programming, Concord Academy, Concord, MA. Programmed synthesizers for the stage musical "Bat Boy."
- 2005-2008 Scout for the Major Label Scout agency (www.majorlabelscout.com), an independent A&R consulting firm. Duties include submitting bands and artists to major record labels, as well as reviewing the music of artists submitted by other scouts.

AUDIO ENGINEERING AND PRODUCTION

- 2006-present Independent projects recorded and produced in my home studio or with my mobile ProTools rig.
- 2000-2007 Various independent projects recorded and produced at Greenville College Studios. Includes projects for the school record label "Black Room Records" as well as independent projects.
- 2000 Engineer/Producer, New River Studios, Ft. Lauderdale, Florida, studio "B". Specializing in Pro Tools hard disk recording on the Macintosh.
- 1998 - 1999 Recording engineer, South Beach Studios, Miami Beach, Florida, studio "B". Specializing in Pro Tools hard disk recording on the Macintosh, Mackie Digital 8 bus.
- Recording/live sound engineering and production credits include: New River Studios, Ft. Lauderdale, Florida, and South Beach Studios, Miami Beach, Florida, various recording projects, including Palm Pictures "Tribute to Chris Blackwell." Producer and Engineer "Sonic Cinema," 2002. Producer and Engineer "Gravity Well," 2002. Assistant Producer and engineer, UM Jazz Vocal I CD's: "Moment's Notice," 2002; "Con Alma", 1998. UM Jazz Vocal I and II, MDCC Jazz Vocal Ensemble, "Fish This Big," "Public Sanctum," "The Volunteers," various recording projects in home digital 8-track/MIDI studio.

ROCK/POP/JAZZ PERFORMANCE

- 2010-Present Lead guitar, backing vocals, "Gambiza" (<http://www.gambiza.com>)
- 2009-2010 Lead guitar, lead and backing vocals, "Downtown Rhythm", R&B, Classic Rock, Boston, MA
- 2004-2007 Lead guitar, lead and backing vocals, "The Flat Broke Band", Classic Rock, Blues and Country, Highland, Illinois.
- 2003-2007 Guitar, Bass, Vocals "Jazzworks", Jazz and Blues, Greenville, Illinois.
- 2002 Electric bass, "Sky West Quartet", jazz and jazz fusion, St. Louis, Missouri.
- 2000-Present "Sonic Cinema" ongoing original rock project. All songs written and performed by Michael and Chad Johnson, recordings engineered and produced by Michael Johnson.
- 1998-2000 Electric Bassist, Guitarist, Vocalist, Musical Director "Cutting Edge," Miami, Florida. R&B, disco, rock and pop covers.

1990 - 2000	Vocalist, Guitarist, Electric Bassist, various rock bands and club date agencies, Miami, Florida, including Larry Lapin, Peter Graves, Ted Martin, New World, and "Dorsey Then and Now" Orchestras.
1990 - 2000	Session vocalist, Miami, Florida. Recording projects include vocal tracks for Royal Caribbean Cruise Lines shows, Orange Bowl Half-time show and parade, CPP Belwin Choral Demos, various jingles, including "Health Care Oklahoma", "Homes For Young America" and "Save The Manatee", and background vocals for numerous independent recording projects, including the country hit "Give Me A Little Break, Uncle Sam".
1997-1998	Lead Vocalist, Lead Guitarist, "The Swinging Johnsons," house band, The Caribbean Club, Key Largo, Florida. Rock covers and originals.
1996	Lead Vocalist/Guitarist/Songwriter, "Hoozier Mama," original alternative rock band, Washington, D.C.
1994-1995	Lead Vocalist/Lead Guitarist/Songwriter, "Fish This Big." Various original rock venues in Miami, Florida. Opened for Kevin Nealon on Saturday Night Live on the University of Miami campus in 1994. Featured on the 1995 "Churchill's Live" CD.
1991 – 1994	Vocalist/Lead Guitarist/Songwriter, "Public Sanctum", house band at the Airliner Hotel, Miami Florida. Released self-titled album of original music.

STUDIO PERFORMANCE

Orange Bowl Half-time show and parade, Lead and backing vocals on tracks heard on national television (1994-98.)
Royal Caribbean Cruise Lines, Backing vocals on tracks heard on cruise shows (1992-3, 1997.)
"Save The Manatee" radio spot, Chorus vocal and voice-over (1997.)
"Health Care Oklahoma" radio spot, Lead and backing vocals (1995.)
"Give Me A Little Break, Uncle Sam," country music single, Backing vocals (1994.)
CPP Belwin choral demos, vocals (1992-3.)
"Homes For Young America" radio spot, Lead vocals (1993.)

ADDITIONAL PERFORMANCE EXPERIENCE

1990 - 2000	Baritone, "VocalWorks" sextet, directed by Larry Lapin. A professional jazz vocal ensemble.
1988 - 1990	Baritone and leader of "Ayregin" Jazz Vocal Quartet, Denver, Colorado. Opened for "Take Six" at the University of Northern Colorado Jazz Festival, Greeley, CO, April, 1989. Performed regularly at "The Jazz Works", Denver, CO, as well as other engagements in the Denver area.

CHURCH POSITIONS

2008 – present	Director of Music, Theodore Parker Unitarian Universalist Church, West Roxbury, Massachusetts. Direct the choir, compose and arrange music for services.
2003 - 2005	Director of Music, First Baptist Church, Greenville, Illinois.
1997 - 2000, 1991 -1993	Soloist and Section Leader, St. Phillips Episcopal Church, Coral Gables, Florida.
1996	Director of Music, Westover Baptist Church, Arlington, Virginia. Directed the adult choir, accompanied and lead hymns during worship services.
1993 - 1995	Director of Music, Christ Congregational Church, Miami, Florida. Directed the adult choir, children's choir and bell choir, administered concert series. Composed and performed original Easter cantata "Tis He".
1990 -1991	Soloist and Section Leader, Westminster Presbyterian Church, Miami, Florida.

ADDITIONAL WORK EXPERIENCE

2007-2008 Mac Specialist, The Apple Store, Salem, New Hampshire

COLLEGE SERVICE AND COMMITTEES

2010-2011 Faculty co-sponsor, BUGLE student organization, Berklee College of Music
2010 Music Application and Theory Work Group, Berklee College of Music
2004-2007 IT Committee, Greenville College
2001-2004 Assessment Committee, Greenville College

ADDITIONAL TRAINING

June-July 2002 Digidesign Pro Tools 201, 210M training, Audio One, Nashville, Tennessee

2003-present Film Scoring course, Music For The Media, Los Angeles, California

CURRICULUM/NEW COURSE DEVELOPMENT

University of Miami

- Redesigned the vocal improvisation curriculum
- Wrote a text for use in the classes.

Greenville College

- Revised the recording emphasis of the commercial music degree.
- Shifted the focus of the composition emphasis from traditional composition to songwriting and media composition.
- Incorporated Digidesign Pro Tools certification training into the studio recording track.
- Instituted the following new courses: Rock Ensemble (a performance master class,) Studio Recording Ensemble, Studio Singing class, Singer/Songwriter Workshop, Commercial Voice Class.
- Instituted a weekly extracurricular classic rock album listening and discussion group.
- Designed new recording studios and a live performance facility

MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS

Music and Entertainment Industries Educators Association (MEIEA) - Current
American Society of Composers, Authors, and Publishers (ASCAP) - Current
International Association for the Study of Popular Music (IASPM) – Current
Society for Ethnomusicology (SEM) - Current
International Association of Jazz Educators – 1991-2002
College Music Society – 2000-2002
Music Educators National Conference - 1982 - 1986, 1995 - 1996
National Association of Teachers of Singing - 1986 - 1990

AWARDS AND HONORS

2007 – Who’s Who Among America’s Teachers 2006/2007
1999 – University of Miami Award for Academic Merit
1999 - Pi Kappa Lambda Music Honor Society, Beta Beta Chapter
1991, 1992, 1995, 1997, 1998, 1999 - Winner, Downbeat Magazine student music awards as a member of University of Miami Jazz Vocal I. Co-producer of the recordings, and “Corner Pocket” and “Straight, No Chaser” arrangements were recorded and entered.
1990 - 1st Place Winner, Colorado/Wyoming N.A.T.S. auditions, Graduate division, Classical and Musical Theater categories.
1989 - 1st Place Winner, Colorado/Wyoming N.A.T.S. auditions, Division 9/10, Musical Theater category.

PRINT PUBLICATION

“Pop Music Theory – Harmony, Form, Composition and Arranging” (MonoMyth Media, 2009)
“Sauerkraut and Rock and Roll” article, Greenville College Papyrus, March, 2006.
“A Method for Jazz Vocal Improvisation Incorporating Jazz Theory, Ear-Training, and Keyboard,”
University of Miami Publishing, utilized in the jazz vocal improvisation curriculum.

FILM WORK

- "Night Becomes Day,"** written and directed by Jacob Hinmon, music written and produced by Michael Johnson. (2007)
Featured at the San Francisco Independent Film Festival
- "Greenville College CCM Department Promo,"** (2003)
Music and narration written and produced by Michael Johnson
- "Tribute to Chris Blackwell,"** Palm Pictures, (1999)

STUDIO RECORDINGS (All music produced, engineered, mixed and mastered by Michael Johnson)

- "Manifesto, Vol. 1," Michael J Johnson** (MonoMyth Media, 2009, <http://www.gimmesound.com/MichaelJJohnson>)
- "Bay of Pigs" EP, Michael J Johnson** (MonoMyth Media, 2008)
- "His Hands" EP, Pilot,** (hard-core punk band) (2007)
- "Baroque Folk II," Baroque Folk,** (Baroque Recorder Ensemble) (2007)
- "Fix Things" EP, Ryan Love** (2007)
- "Greenville Blood-Water Mission Compilation," Various Artists** (2007) (mastering engineer)
- "Patiently Waiting," Yung Shellz/6-8** (Brandon Tripp/Terrence Poe) (2006)
- "Flat Broke," The Flat Broke Band, HBG Records** (2006)
Includes "20/20", "Dream", and "Soap Opera Girl", original compositions and guitar/vocal/keyboard performances
- "Greenville College Comprehensive Capital Campaign," Various Artists, Blackroom Records** (2006)
Includes "20/20" original composition by Michael Johnson.
- "Odyssey," Michael Johnson, Abbey West Music Group (2006)** (Experimental electro-acoustic music)
Includes all original compositions for the grand opening of the Greenville College Art Center
- "City of Greenville Municipal Band,"** (2006)
- Greenville College Nashville Music Center Singer/Songwriter Demos** (2006)
- "Grown Man" EP, by 6-8 (Terrence Poe)** (Rap) (2005)
- "Blues Covers for Blues Lovers," Big Jeff and the Smokers, HBG Records,** Blues (2005)
- "Poe", 6-8 (Terrence Poe),** (Rap) (2005) cowritten by Michael Johnson
- "Sonic Cinema," Sonic Cinema, Abbey West Music Group,** (Rock) (2005)
- Greenville College Nashville Music Center Singer/Songwriter Demos** (2007)
- "Kulture Shock," Urban Derivatives, Blackroom Records** (Rap) (2004)
- "BRR, It's Christmas," Various Artists, Blackroom Records,** (Rock) (2003)
- "Flint," Flint,** (Power Pop) (2003)
- "Thirstborne," Thirstborne** (rock) (2003) (producer)
- Greenville College Radio Commercials,** (2003)
- "Gravity Well", Gravity Well,** (Industrial) (July 2002)
- "Fireproof," Fireproof** (Rock) (2001)
Featuring Jared Palomar of Augustana
- "Moment's Notice," University of Miami Jazz Vocal I, Summit Records,** (Jazz) (2001)
Engineer, co-producer; Includes original compositions, arrangements, and performances by Michael Johnson
- "University of Miami School of Music Sampler," Various Artists, Summit Records** (2001)
Includes "His Song," original composition by Michael and Andrea Johnson
- "Con Alma," University of Miami Jazz Vocal I., Cane Records,** (Jazz) (1998) (engineer, co-producer)

INTERNET ACTIVITIES

Staff Writer for "Rabid Doll" (<http://www.rabiddoll.com>)

"Frequencies" (blog) <http://michaeljohnson0664.blogspot.com>
<http://www.reverbnation.com/michaeljjohnson>
<http://www.facebook.com/pages/Michael-J-Johnson/57634653044> - Facebook fan page
<http://twitter.com/mikejjohnson>
<http://www.myspace.com/michaeljohnson0664>
<http://www.youtube.com/user/michaeljjohnson>

"The Vocal Jazz Resource," at www.jazzvocal.com. An Internet resource for jazz vocalists and vocal jazz educators. 1997-2001.

SPECIAL COMPETENCIES

Digital and analog recording, hard disk recording and editing, MIDI sequencing, notation, and general computer programming and applications - Macintosh and DOS/Windows. Applications: ProTools, Logic, Sound Designer, Soundedit, Peak, SAW, Vision and Studio Vision, Cakewalk, Cubase, Master Tracks, Finale, Encore, Galaxy, Csound, Basic and C programming languages, HTML, Alesis ADAT, Akai DR4d.

Synthesizer programming - digital and analog

Web design - webmaster and creator of The Vocal Jazz Resource (<http://www.jazzvocal.com>), an Internet resource for jazz vocalists and vocal jazz educators.

Arranging/Composing - Arrangements, transcriptions and original compositions performed by Theodore Parker Singers, Greenville College Jazz Ensemble and Jazz Vocal Band, University of Miami Jazz Vocal I, II and III, and Miami-Dade Community College Jazz Vocal Ensemble, Yorktown High School, Kenmore Middle School and "Ayregin", Metropolitan State College "Metrosingers", East High School "Angelaires", Denver, Colorado; "Aurora Singers", Aurora, Colorado. (Corner Pocket, Hey Jude, Hodja, God Save The Queen, I L-O-V-E You, Let It Be, Love Came On Stealthy Fingers, Me and My Girl (Medley), Mighty Love, New Power Generation, St. Pepper Medley, Silly Love Songs, Straight, No Chaser, Up The Ladder To The Roof, We Be Doin' It, Were Thine That Special Face, You Don't Know What Love Is, and original compositions His Song, Oh The Places You'll Go.) Christ Congregational Church Choir, Miami, Florida and Westover Baptist Church Choirs, Arlington, Virginia; (Oh Come, Oh Come, Emmanuel, Easter Song, Let All Mortal Flesh Keep Silent, original compositions "'Tis He" Easter Cantata, The Journey.)

MUSICAL TRAINING

18 years private voice instruction; Teachers include Joseph Himmel and Dr. Carl Gerbrandt, University of Northern Colorado, Al Motter, University of Colorado at Denver, and Dr. Rachel Lebon, University of Miami.

22 years Guitar; Teachers include Paul Musso, University of Colorado at Denver, and Kynch O'Kaine, University of Miami.

12 years Piano

10 years Electric Bass

10 years tenor and bass trombone; Teachers include Jack Robinson, University of Northern Colorado, and Dante Luciani, University of Miami.

Arranging, composition, electronic music, MIDI; Teachers include Larry Lapin, Gary Lindsay, Ron Miller, Dr. Raul Murciano, and Dr. Don Wilson, University of Miami, Dr. Robert Ehle, University of Northern Colorado.

Audio Engineering; Teachers include Dr. Roy Pritts and Bill Porter, University of Colorado at Denver, Dr. Robert Ehle, University of Northern Colorado, Gary Lindsay and Dr. Raul Murciano, University of Miami, Joe Galdo, South Beach Studio.

REFERENCES

Robert Doezeema
Professor
Contemporary Writing and Production
Berklee College of Music
1140 Boylston Street
Boston, MA 02215
617-747-8449
rdoezema@berklee.edu

David Howard
Associate Professor
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1140 Boylston Street
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Mr. Lawrence Lapin
Program Director, Studio Music and Jazz Vocal
University of Miami School of Music
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Coral Gables, Florida 33124
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(305) 284-2161 Ext. 7920

Mr. Jim Progris
Program Director
Music Business and Entertainment Industries
University of Miami School of Music
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Dr. Rachel Lebon
Associate Professor
Studio Music and Jazz Vocal
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Phillippe Crettien
Department Chair
Jazz Program
The Rivers School
333 Winter St.
Weston, MA 02493
(339)686-2472
p.crettien@rivers.org

Dr. Yeeseon Kwon
Associate Editor
Clavier Magazine
yeeseon.kwon@gmail.com
(847)679-1232
(Former Associate Professor of Music
at Greenville College)

Mr. Warren Pettit
Director, Contemporary Music Center
Council for Christian Colleges & Universities
Rural Route 1, Box 459-C
Vineyard Haven, MA 02568
wpettit@cmcmv.com
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Dr. L. Tom Stampfli
Department Chair
Music Department
Greenville College
315 E. College Avenue
Greenville, Illinois 62246
Tom.stampfli@greenville.edu
(618)664-6562

Dr. David Greennagel
Director of Music Education
Dept. Of Music
Virginia Commonwealth University
922 Park Ave., P.O. Box 842004
Richmond, VA 23284-2004
djgreennagel@vcu.edu
804.828.8523

SUMMARY

Mission-based strategic branding expert and integrated marketing communication practitioner. Comprehensive research, communication, management, and finance skills. Extensive experience in high tech, consumer electronics, academia and the music industry. Proven ability to collect, analyze and synthesize complex data, as well as apply theory to best business practices. Entre/intrapreneurial thinker and doer.

CORE COMPETENCIES

Customer-centric Integrated Marketing Communication [IMC] • Branding and Brand Management • Product, Service and Business Development • Qualitative and Quantitative Research • Forecasting • E-Commerce and Social Media • Project and Account Management

ACADEMIC EXPERIENCE

Assistant Professor

Berklee College of Music | Music Business Department

Boston 9/07 – present

- Currently teaching Principles of Marketing, Business Communication, and Music Product Development. Developing hybrid [in-class and online mix] Advanced Music Marketing course. Previously taught Business Leadership and Ethics, and Creative Promotion in New Media
- Secure industry guest speakers and visiting artists including Peter Buffett, musician, philanthropist, and author; Elliot D. Hillback, Berklee Trustee and SVP Genzyme; Jim D’Addario, CEO D’Addario & Sons; Sam Ash, COO Sam Ash Music; Paul Resnikoff, Editor *Digital Music News*; among many others
- Member of Music Business Department Strategic Planning Committee. Past member Curriculum Review Committee and First Year Advising Program
- Faculty Advisor to NAMM—the International Music Products Association and Student Marketing Group. Past advisor to Students for AIDS Education.

Adjunct Professor

Emerson College | Integrated Marketing Communication Department

Boston 1/07 – 8/07

- Taught undergraduate courses in Sales Promotion and Special Events
- Taught graduate courses in Marketing Management and the IMC Capstone

PROFESSIONAL EXPERIENCE

Department Manager

Berklee College of Music | Music Business Department

Boston 11/05 – 8/07

- Assisted Chair managing department operations including student, faculty, staff, and administration relations
- Managed department budget, student major declarations and career counseling, guest lecturers and special events
- Received college-wide 2007 Employee of the Year award

Program Manager

Catapult Thinking LLC

Boston 5/04 – 5/05

- Created strategic branding and marketing programs for clients including Comdata, Polaroid, Sabian, D'Addario, Gretag Macbeth, P&G, IBM, and many others
- Delivered research-based market, channel and customer analysis, naming, positioning, language architecture, line logic, corporate identity, internal and external communication, packaging, merchandising and collateral
- Provided superior client service by managing interdisciplinary teams including partners, researchers, writers, graphic artists, industrial designers and production staff

Branding | Marcom Consultant

CMGI [NASDAQ:CMGI]

Charlestown 9/01 – 3/04

- Re-launched holding company seeking to transform into an operating company
- Generated new analyst and editorial coverage by realigned with Electronics Manufacturing Services [EMS] sector
- Ran internal and external marcom programs for two lines of business concerned with supply chain management in high tech and marketing distribution services for mutual funds

Branding | Marcom Consultant

Intel Corporation [NASDAQ:INTC]

Bedford 5/00 – 7/01

- Rebranded all existing hardware and software products from an acquisition to Intel standards without benefit of historic files or established vendors
- Supervised global cross-functional development and launch teams, trained product, marketing and brand managers
- Launched five new networking product families

Branding | Marcom Consultant
TeleTech Holdings [NASDAQ:TTEC]

Boston 11/99 – 4/00

- Renamed subsidiary and planned strategic marketing programs in the Customer Relationship Management industry
- Researched prospective acquisitions and named industry alliance

Management Consultant
Berklee Press | Berklee College of Music

Boston 11/98 – 10/99

- Managed business affairs for relaunch of Berklee's publishing division, now Berklee Media, including execution of author contracts, royalty accounting, and departmental budget
- Created business plan for expanding collegiate trademark merchandising
- Provided strategy for Institutional Advancement to enhance alumni relations

President
Key Beauté Inc

Brighton 5/95 – present

- Patented, manufactured and marketed Lashpro lash curlers—the first significant upgrade to the metal cage design since the 1920s
- Conducted extensive market research of cosmetics industry by brand, channel and product segments including 1:1 meetings with mass and specialty brands, plus national beauty editors
- Launched in 2002 for premium retail price [\$19] in prestige channel, including Nordstrom and Henri Bendel, received rave editorial including the Sunday New York Times, InStyle, et al
- Licensed the Lashpro patent in 2004 to Topline Products—a leading manufacturer of the conventional metal lash curler with factories in China. Topline delivered under private label to Mally Beauty, a new prestige brand that achieved a sell-out launch on QVC in March 2005
- Patented a novel mascara container with a button-activated wiper to solve the long-standing problem of dispensing too much product on the brush

Marketing Services Manager
Boston Acoustics [NASDAQ:BOSA]

Peabody 10/93 – 10/98

- Provided full marcom services for in-house and outside sales, domestic dealers, international distributors, corporate and OEM partners
- Managed advertising, media planning and buying, public relations, merchandising, product reviews, promotions, collateral and trade events including CES
- Developed annual marketing plan with \$2.5-million budget, executed all programs and opened direct e-commerce channel for computer-related product
- Supervised in-house staff and over 75 vendors, managed worldwide intellectual property rights

IR | PR Account Manager**Miller Shandwick | Rourke & Company***Boston 8/92 – 9/93*

- Managed public and investor relations programs for two Boston-based high tech IR|PR agencies on a project basis while completing graduate thesis
- Conducted market research and editorial perception audits, wrote press releases
- Booked and attended press and analyst tours for high tech clients, supervised trade events

Marketing Director**The McCourt Company***Boston 10/88 – 8/91*

- Created, executed and tracked marketing programs for \$10-million, 156-unit mixed-use property including 50-slip marina
- Closed \$3.6-million in sales and generated \$750K in annual lease revenue
- Supervised and trained sales staff in product benefits, financial instruments and closing skills

Project Manager**Longstaff Lewis | Verrier Construction Group***Portland 8/86 – 9/88*

- Marketed \$2.5-million in residential multi-unit inventory, managed build-out and sale of \$10-million planned unit development and assisted in securing over \$20-million in construction financing for client
- Approved contracts, set delivery dates, sold options and prepared closing documents
- Processed change orders, reconciled contractor's requisitions, closed as seller's agent and accounted for all proceeds and legal filings

Junior Account Executive**The Marketing Group***Portland 1/85 – 7/86*

- Managed Liberty Group account, a diversified commercial real estate developer, focused on the first residential mixed-use property on Portland Harbor and Class A commercial office space
- Created and executed marketing programs including budgets and schedules, managed in-house and outside creative resources, supported corporate public relations campaign

TECHNICAL SKILLS

Microsoft Office Suite; Apple Pages, Numbers, and Keynote; Photoshop; Illustrator
InDesign; Filemaker Pro; GarageBand, et al

EDUCATION

Bachelor of Arts in Communication, music minor, University of Southern Maine, Portland

Master of Science in Communication Management, Simmons College, Boston

VITA

John P. Kellogg, Esq.
Licensed to practice in the states of New York and Ohio

As of July, 2011

Education

Case Western Reserve University Franklin Backus School of Law, Cleveland, Ohio Juris Doctor	1980
Syracuse University, Syracuse, New York Master of Science, Television and Radio	1975
Syracuse University, Syracuse, New York Bachelor of Arts, Political Science	1973

Professional Experience

Assistant Chair of Music Business/Management Department, Berklee College of Music, Boston, MA. Served as Interim Chair in Spring of 2008.

Assistant Professor Music Business, University of Colorado at Denver & Health Sciences Center

Attorney and Counselor at Law, of counsel to The McMillan Firm, New York, New York

Attorney and Counselor at Law, The Law Offices of John P. Kellogg, New York, New York and Cleveland, Ohio

Director of Legal and Business Affairs for Trevel Production Co., Inc./Trycep Music Publishing Co., Cleveland, Ohio

Associate Attorney, The Law Offices of Timothy Reid, Cleveland, Ohio

Vocalist/Performer with the recording group Cameo

Published Articles

Free the Music! An Examination of the Section 115 Music Reform Act of 2006
Music and Entertainment Industry Educators Association Journal, Fall, 2007
Remembering Gerald Levert, Billboard magazine, February 13, 2007
Do Recording Artists Deserve a Greater Share of Revenue in the Emerging Digital Age? Music and Entertainment Industry Educators Association Journal, Fall, 2005
Royalty Audit Takes Effect in California, LJM Entertainment Law & Finance, January, 2005

An Awakened Sleeping Giant Supports Legislative Initiatives to Reform the Exclusive Recording Artist Agreement, Black Entertainment & Sports Lawyers Association (BESLA) 24th Annual conference Journal, October 2004
Adult R&B: Keep It Real, Billboard magazine, September 18, 2004
Adult R&B: Just the Same Old Oldies, Airplay Monitor, September 17, 2004
Living the Singles Life, LNJ Entertainment Law & Finance, December 2003
Contractual Concerns for Rhythm & Rap Music Artists in the Ever Expanding "Hood", Chapter Two of Texas Bar Associations' 12th Annual Entertainment Law Initiative Journal, October 2002
Bankruptcy And the Exclusive Recording Agreement, Entertainment Law News & Information, 1998
Recording Artist Remember...Your Talent Is the Power, Entertainment Law News & Information, 1994
Rap Artist Managers Beware: Sampling Can Be Hazardous to Your Financial Health, Agent and Manager magazine, 1992
Rappers Beware! Sampling Can Be Hazardous to Your Financial Health, Entertainment Law Information, 1991
Copyrights: A Most Valuable Asset, Purpose magazine, January 2000
Lawmakers of the 20th Century, Purpose magazine, February 2000
Bankruptcy: A System of Justice Designed to Renew and Restore, Purpose magazine, April 2000
Pursuing Justice for All, Purpose magazine, June 2000
Family Business Is Strictly Business, Purpose magazine, July/August 2000

Books

Take Care of Your Music Business, *The Legal and Business Aspects You Need to Know to Grow in the Music Industry*, PJ's Publishing, 228pp

Publications in Preparation

Take Care of Your Music Business, *The Legal and Business Aspects You Need to Know to Grow in the Music Industry*, 2nd Edition by John P. Kellogg

Courses Taught

LSOC-P270 R&B/Soul Business-The Roots of Hip Hop, 2010 and 2011
 MB-101 Introduction to the Music Business, 2006- 2011
 MB-405 Advanced Contract Negotiations, 2006- 2011
 MB-211 Legal Aspects of the Music Industry, Summer 2007 and 2008
 MUS 2700 Music Business I, Fall 2002, 2003, 2004; Spring 2003, 2004, 2005
 MUS 2710 Music Business II, Fall 2002, 2003; Spring 2003, 2004, 2005
 MUS 4720 Music Management, Spring 2003, 2004, 2005
 MUS 4730 Music Production, Fall 2004
 MUS 4735 CAM Record Label Operations, Fall 2004, 2005

Accredited Seminars Taught

Take Care of Your Music Production Company's Business
 Cleveland, Ohio, 1996, Detroit, Michigan, 1997

Service

Service at Berklee College of Music

- Co-organizer of Rethink Music-Creativity, Commerce & Policy Conference 2011
- Co-organizer of Music Business Management Department Business of Hip Hop/Urban Music Symposiums
- Co-organizer of Music Business Management Department and Liberal Arts Department Business of Gospel Music Symposium
- Member of Music Business Management Department's Faculty Search Committees
- Participant in Audition and Interview Sessions
- Faculty Advisor to Berklee Hip Hop Alliance
- Member of Academic Affairs/Student Affairs Action Team (ACT)
- Member of Berklee in L.A. Committee
- Presented or co-presented sessions for the Berklee Teachers on Teaching (BTOT) titled: *Attention Recording Artists! Now's the Time to get your Masters Back*, 2008; *A Primer on Copyright Law*, 2009 and; *DIY: Reality or Myth*, 2011
- Conducted interview of Zafris Lecturer, renowned music industry executive, Richard Blackstone, 2008
- Conducted interview of renowned music producer, Michael Powell, 2009
- Conducted interview of renowned songwriters, producers and businessmen, Kenneth Gamble & Leon Huff, 2010
- Served on Internal Review Board evaluating Visiting Professor Wendy McGhee's project titled: *Music Tech in the Therapeutic and Health Settings*, 2010
- Moderated panel session titled: *One Career: Multiple Questions about the Music Business with renowned musician, Patrice Rushen*, 2011

Service at University of Colorado at Denver & Health Sciences Center

- Participant in preparing National Association of Schools of Music (NASM) accreditation narrative
- Member of Music Business Curricula Revision committee
- Co-Faculty Adviser for the Music and Entertainment Industry Students Association (MEISA), re-instituting the school's affiliated chapter

College of Arts & Media (CAM) Service

- Member of Search Committees Theater/Film and Audio Recording
- Member of Committee evaluating possible merger of CAM with the school of Engineering
- Member of Scholarship Committee
- Member of Faculty Assembly Educational Policy & Planning Committee
- Member of Faculty Assembly Committee on Curriculum Oversight

Community Service

- Talent judge on the New England Regional Emmy-Award winning *Community Auditions* television program, 2009-2011
- Provide radio commentaries on the music business broadcast on Clear Channel-owned radio station, Power 106.9 in Syracuse, New York, 2008-2011
- Appeared on Berklee sponsored, Second Hip Hop Empowerment Summit, panel titled: *Demo Derby/Deconstructing Classic Hip Hop Song*, 2007

- Denver Hip Hop Festival and Summit 2004
- The African-American Leadership Institute Conference 'Expanding the Visions' 2003, 2004
- Abyssinian Baptist Church Youth Choir Legal Counsel, 2001-2002

Industry Service

- Conducted Interview with renowned music industry executive, David Renzer, at 2011 MEIEA International Conference
- Participated on the Sports and Entertainment Law panel at the Northeast Black Law Students Association (NEBLSA) Regional Conference 2011
- Moderated panels at the Black Entertainment and Sports Lawyers Association (BESLA) Annual Conferences titled: *I Write the Songs that Make the Whole World Sing: But Do I Get Paid for It*, 2007 and *Marketing and Licensing...The Road Ahead in the Music Industry*, 2009
- Participated on a panel at the National Bar Association's (NBA) 83rd Annual Convention titled: *New Developments in Music Law*, 2009
- Organized and conducted National Academy of Recording Arts and Sciences (NARAS) Entertainment Law Initiative (ELI) workshops for Boston area law school students desiring to participate in the ELI writing competition 2008, 2009
- Invited guest lecturer at the Soyars Leadership Lecture Series at the Bandier Program at Syracuse University, 2008
- Participated on panels at Future of Music Coalition Policy Summit titled: *Performance Right: Who Gets Paid When Songs are Played on the Radio?* and *The New Deal: Major Label Contracts Revisited*, 2007

Professional Organizations

American Bar Association
 Ohio State Bar Association
 New York Bar Association
 Norman S. Minor Bar Association
 Black Entertainment and Sports Lawyer's Association (BESLA),
 (Former Board Member)
 Music & Entertainment Industry Educators Association (MEIEA), (Former President
 and current Board Member)

Honors

Inducted into the Black Entertainment and Sports Lawyer's Association Hall of Fame,
 November, 2005
 Awarded plaque of merit for serving as President MEIEA for 2009-2011 term

MAGGIE A. LANGE

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TEACHING EXPERIENCE:

Berklee College of Music

Associate Professor, Music Business and Management Department (part-time)

1995 – present

Class: *Legal Aspects of the Music Business*

Various

Guest lecturer for entertainment legal and music business issues:

Faculty	1995, 1996 - MCLE - "Multimedia Licensing"
	1996, 1997 - Boston Bar Association "Computer and Telecommunications Law"
	1996 - "Promoting and Marketing Music Toward the Year 2000"
	1998 - MCLE - "Lawyering for the Media and Entertainment Industries"
	1999 - Boston Bar Association "Negotiating Entertainment Industry Contracts"
	2000, 2001 - PLI - "Counseling Clients In the Entertainment Industry"
	2000 - National Business Institute - "Law of the Internet"
	2000 - Suffolk University - "Licensing in a Network Environment"
	2000 - MCLE - "Representing Working Artists in the New Millennium"

LEGAL EXPERIENCE

Member of the Massachusetts and New York Bars

Solo Practitioner 2005 - present

Legal Services for high profile international entertainment and musician clients.

Perkins, Smith & Cohen, LLP, Boston, Massachusetts, January, 1995-2004 (Partner)

Entertainment, Copyright and Trademark Law, Transactional and Litigation.

Transactional: Entertainment clients: musicians, record labels, on-line businesses, producers, authors, graphic artists and internet content providers. Drafting and negotiation of all entertainment related agreements, including licensing agreements of intellectual property (e.g., recording, publishing and merchandising agreements), management agreements, promotional touring agreements, funding agreements.

Copyright and Trademark: Registration and enforcement of copyrights. Prosecution of trademarks in the United States Patent and Trademark Office, before the Trademark Trial and Appeal Board and direction of agents prosecuting marks in foreign territories. Management of firm's trademark docket including paralegals and staff. Clients included corporations and entertainment entities and individuals.

Litigation: Litigation of intellectual property, entertainment and commercial disputes. Oral argument before the United States Court of Appeals for the First Circuit, The Serpa Corporation v. McWane, Inc. et al., 199 F.3d 6 (1st Cir. 1999) (antitrust issues); two jury trials (commercial disputes); multiple product liability defense cases (asbestos); trial before the AAA (entertainment contract); and participation in mediation of litigated disputes.

EDUCATION

NORTHEASTERN UNIVERSITY SCHOOL OF LAW Boston, Massachusetts
J. D., May, 1994

UNIVERSITY OF MICHIGAN Ann Arbor, Michigan
Bachelor of General Studies, 1991

BERKLEE COLLEGE OF MUSIC Boston, Massachusetts
1978-1981

PUBLICATION:

2001 - Boston Bar Journal - March issue - "Copyright Law in the Digital Age - RIAA v. MP3.com, and RIAA v. Napster"

OTHER ACTIVITIES

1999-2000 - Co-Chair Boston Bar Association Arts and Entertainment Law Section

Board of Directors - The Theatre Offensive

Volunteer Lawyer for the Arts

Neil Leonard

Composer/Saxophonist

76 Clark Road

Brookline MA 02446

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nleonard@berklee.edu

Biographical Overview

Neil Leonard works as a sound artist, electronic musician, composer and saxophonist. His ensemble featured AfroCuba, Marshall Allen (Director of the Sun Ra Arkestra), David Bryant, Bruce Barth, Don Byron, Uri Caine, Kenwood Dennard, Robin Eubanks, Frank Lacy, Oriente Lopez, Badal Roy, Jamaaladeen Tacuma. He premiered co-composed works with for musicians and live electronics with Vijay Iyer and Rudresh Mahanthappa.

Leonard's *Dreaming of an Island* (for orchestra, electronics and live-video), was premiered by Kirk Trevor and the Indianapolis Chamber Orchestra. Leonard's composition *Totems* was premiered at Carnegie Hall. His *Echoes and Footsteps* was featured by the Tel Aviv Biennial for New Music, Issue Project Room (NYC) and the Auditorium di Roma.

Leonard's collaborative work with visual artist Maria Magdalena Campos-Pons was featured by the 49th Venice Biennial, Museum of Modern Art (NYC); purchased by the National Gallery of Canada; and presented by the U.S. State Department at Dakar Biennial. Leonard composed the music for *Relatives*, by Tony Oursler and Constance DeJong featured by the Whitney Biennial. Leonard organized festivals of time-based art in Rome, Venice, La Spezia, Siena, Tel Aviv, Haifa, New York and Boston. Leonard is co-owner of Gallery Artist Studio Project (GASP) in Boston.

Leonard is a professor of Electronic Production and Design department at Berklee College of Music, Boston, where he was honored with the Distinguished Faculty Award (2011) and the Most Valuable Contribution to the Music Technology Division Award (1995). He taught sound installation at the University of Padova and the C. Pollini Conservatory, Italy. He taught courses in electronic music and multimedia at Northeastern University, Massachusetts College of Art and the School of the Museum of Fine Arts.

Educational Background

- 1998-2000 **New England Conservatory of Music**, Master of Music, Jazz Composition studies with Bob Brookmeyer, Michael Gandolfi, George Russell
- 1980-84 **New England Conservatory of Music**, Bachelor of Music, Jazz Performance saxophone/clarinet with Joe Allard; composition/theory with Jaki Byard, George Russell, Ran Blake, Joe Maneri
- 1978-80 **Berklee College of Music**, Jazz Performance, saxophone w/ Bill Pierce
- 1976-84 Private saxophone studies with **Odean Pope**, Rayburn Wright

Professional Experience

- 2007-pres **Berklee College of Music**, Professor, Electronic Production and Design, Composition and Education Departments, Boston, MA
- 2000-2007 **Berklee College of Music**, Associate Professor, Music Synthesis, Composition and Education Departments, Boston, MA
- 1993-2000 **Berklee College of Music**, Assistant Professor, Music Synthesis, Boston, MA
- 2004-pres. **Gallery Artists Studio Projects (GASP)**, co-owner Brookline, MA
- 2001-2002 **Northeastern University**, Visiting Professor, Boston, MA
- 1994-97 **The School of the Museum of Fine Arts**, Visiting Faculty, Boston, MA
- 1986-94 **Massachusetts College of Art**, Assistant Director/Instructor, Computer Arts Center, Boston, MA
- 1984-85 **Massachusetts College of Art**, Staff Assistant, Visual Technology Center, Boston, MA

Featured Composer/Performer

- Weill Recital Hall at Carnegie Hall, NYC, NY
- Whitney Biennial of American Art, NYC, NY
- Musicacoustica Festival, Beijing, China
- Cubadisco Feria, Santiago de Cuba, Cuba
- Museo de Bellas Artes, Cuba
- Auditorium Parco Della Musica, Roma, Italy
- La Marrana di Montemarcello, La Spezia, Italy
- Teatro Toledo, Napoli, Italy
- Tel Aviv Museum of Art, Israel
- Centro de Arte Reina Sofía, Madrid, Spain, Madrid
- Folkwang Hochschule, Essen, Germany
- Panama Jazz Festival, Panama
- Banff Festival for the Arts, Alberta Canada
- International Computer Music Convention, Montreal
- International Guitar Congress-Festival, Corfu Greece
- Guitar Festival, Monterrey, Mexico
- Muestra Musical de Siglo XX University of Puerto Rico, San Juan
- Moscow Autumn, Russia
- Alternative '97 Moscow
- Russia; Festiwal Audio Art, Krakow, Poland
- Royce Hall, UCLA, CA
- Salvador Dali Museum, Petersburg, FL
- Philadelphia Art Museum, PA
- Knitting Factory, NYC, NY
- Roulette, NYC, NY
- Issue Project Room, NY
- Experimental Intermedia Foundation, NYC, NY
- Dartmouth College, Hanover, NH
- University of Illinois Champaign Urbana IL
- University of Missouri Kansas City, MO
- Acoustical Society of America San Diego, California
- Indiana University, Bloomington, IN
- Wesleyan University, Middletown, CT

- Birmingham-Southern College, Birmingham, AL
- Capital University Conservatory of Music, Columbus, OH
- Middlebury College, VT

Installations

- 49th and 51st Venice Biennale, Venice, Italy
- Boston Museum of Fine Arts
- Echigo Tiennial, Japan
- Sonia Heine Museum, Norway
- Imagepassage, Annecy, France
- Museum of Modern Art, NYC, NY
- Indianapolis Museum of Art, Indianapolis, IN
- Giornata dell' Ascolto, Padova, Italy
- Cheisa San Galgano, Siena, Italy
- W.E.B. Du Bois Institute for African and African American Research, MA

Interpretations

Leonard led ensembles featuring: Afrocuba, Marshall Allen (Director of the Sun Ra Arkestra), David Bryant, Bruce Barth, Don Byron, Uri Caine, Kenwood Dennard, Robin Eubanks, Frank Lacy, Oriente Lopez, Badal Roy, Jamaaladeen Tacuma. He premiered co-composed works with Vijay Iyer, Rudresh Mahanthappa.

Leonard performed and recorded with Afrocuba, Victor Bailey, Guillermo Barretto, Boston Ballet, Bruce Barth, Joanne Brackeen, Hiram Bullock, Don Byron, Tyrone Brown, Uri Caine, Bakida Carrol, Vic Chesnutt, Dominique Eade, Kevin Eubanks, Robin Eubanks Bill Frisell, Gene Jackson, Leroy Jenkins, Vijay Iyer, Howard Johnson, Billy Kilson, Victor Lewis, Orlando 'Cachaito' Lopez (Buena Vista Social Club), Joe Maneri, John Medeski, Butch Morris, Joe Morris, Phill Niblock, Don Patterson, Giuliano Perin, Odean Pope, Todd Rundgren, Dave Samuels, Marvin "Smitty" Smith, Lew Soloff, Steve Swallow, Jamaaladeen Tacuma, David Thomas (Pere Ubu), Mark Whitfield, Phil Wilson, Evan Ziporyn.

Selected Recordings

- *Marcel's Window*, Neil Leonard Quartet, Gasp Records
- *Turn up the Volume: Live in Rome* with Kim Cascone and Scanner.
- *Sonic Memories In/Site*, (forthcoming) saxophone, composition, leader
- *Passion & Reason* Caligola Records, Italy (Giuliano Perin), saxophones
- *Nothing Works As Planned*, Interval Recodings, Israel (compilation), saxophone and composition
- *Dr. Clash & His Assistant*, Pipewire Records, (Landon Rose), bass clarinet
- *Equitorial Rhythms*, Stenersen Museum, Norway (compilation), saxophone and composition
- *Timaeus*, Cedar Hill Records, debut solo CD, liner notes by jazz innovator George Russell
- *I Can't Stand Another Night Alone* (Steve Weisberg), ECM Records, Leonard with jazz luminaries Carla Bley, Steve Swallow, Victor Lewis, Hiram Bullock, Lew Soloff
- *Lost in the Stars*, A&M Records also featuring Sting, Marianne Faithfull, John Zorn, Lou Reed, Carla Bley, Phil Woods, Tom Waits, Aaron Neville, Todd Rundgren, Charlie Haden

- *2001 Boston Cyberarts Festival CD-ROM*
- *2003 Boston Cyberarts Festival CD-ROM*
- *Computer Music of Latin America*, Computer Music Journal (MIT Press), Leonard playing commissioned work by Juan Blanco and Carlos Vazquez

Commissions

- *Dreaming of an Island*, (for orchestra, electronics and live-video) commissioned by Kirk Trevor and the Indianapolis Chamber Orchestra.
- *Sonic Memories In/Site* (for jazz quartet) commissioned Philigrafika and the Paul Robeson House.
- *Echoes and Footsteps* (5.1 surround installation) commissioned by Sguadi Sonori Festival of Time-Based Art/Discoteca di Stato, Italy
- *Mr. President*, arrangement for singers (including David Hidalgo, Howard Tate and Rip Torn) and 20-piece orchestra (including Pete Thomas, Bill Frisell and Steve Berlin) commissioned by Hal Willner for the closing number of *Shock and Awe: the Music of Randy Newman*, at Royce Hall, UCLA.
- *Totems*, commissioned by Don Byron, premiered at Carnegie Hall, NY
- *Vitrales*, commissioned by Victor Pellegrini, premiered at Sonic Circuits X, Boston, MA
- *Luna Sulla Collina*, commissioned by La Marrana di Montemarcello, Italy
- *Spoken Softly With Mama, Mil Maneras Para Decir Adios, Baño Sagrado*, commissioned by Maria Magdalena Campos-Pons for exhibit at the Museum of Modern Art, NY; Venice Biennial
- *Relatives*, commissioned by Tony Oursler and Constance DeJong for the Whitney Biennial, NY
- *Deluge* commissioned by BBC Television, Channel 4, London
- *Ways of Seeing, Elvis and Marilyn*, commissioned by the Institute of Contemporary Art, Boston

Broadcasts

Leonard gave a concert at UNEAC, in Havana, Cuba that was the subject of a 2.5 minute piece for national prime-time news. Leonard and Campos-Pons were the subject of a seven minute piece for Greater Boston Arts, WGBH-TV that was broadcast 20 times and more recently a documentary on RAI television Italy. Other mass media screenings include an interview for the nationally syndicated 'Scientia', Channel GNT, Sao Paulo, Brazil, and interview for Russian national prime-time Russian news (2x2) , and radio features on Russia's nationally syndicated Orpheus and Radio-1.

Print Media

Leonard's tours of Cuba with students of Berklee College of Music were covered by Downbeat, National Public Radio, The Boston Phoenix, Granma and all Cuban national and international television channels. The New York Times Sunday Edition article 'Taking Over the Joystick of Natural Selection' is one example of a dozen articles that examine his work with new technologies. Leonardo Music Journal (MIT Press) also featured an article on his work in this area. The Concord Journal printed 'Library to Host Jazz Innovator' discussing his use of computers. In 1995, his composition, performance and curatorial work was the subject of a cover article for Computer Music Journal (MIT Press).

Workshops and Residencies

Leonard has been a visiting lecturer at Centro para la Difusion de la Musica Contemporanea, Centro de Arte Reina Sofía, Madrid, Spain; Conservatoria Nacional de Musica, Republica Dominicana; University of Puerto Rico, San Juan, PR; Theremin Center at the Tchaikovsky Conservatory, Moscow, Russia; Folkwang Hochschule, Essen, Germany; Steffani' di Castelfranco Veneto, Italy; University of Padova, Italy; Center for American Studies, Rome; Panama Jazz Festival; Wesleyan University; University of Wyoming.

He has given over a dozen workshops at colleges nationally combined with concerts listed above.

Curator/Producer Work

- Organized and Managed tours of Cuba by Berklee students with concerts in Museo Nacional de Bellas Artes, Casa de las Americas, Feria Cubadisco, Universidad de las Artes (ISA), Teatro Nacional with Danza Contemporanea.
- Co-Founder of GASP Gallery and director of Sonic Arts @ GASP, Brookline, MA
- Head of the first Boston Cyberarts Festival Music Committee.
- Curator/Producer, American Composers Forum's Sonic Circuit Music Festival at the Institute of Contemporary Art, Boston.
- Curator/Producer, American Composers Forum's US/Israel Exchange, (Tel Aviv, Haifa, New York and Boston)
- Music Director, Sguardi Sonori Festival of Time-Based Art (Rome, Venice, La Spezia, Siena, Benevento)

Publications

Leonard was a contributing author for the History Channel's documentary on the Smithsonian's Center for Folklife and Cultural Heritage, in addition to the Library of Congress *Save Our Sounds* project. He authored a lesson plan that is included in the Teacher Manual for Grades 5-12.

Leonard has authored 34 articles and 43 record reviews for:

- Smithsonian Institute/History Channel
- Electronic Musician
- Computer Music Journal (MIT Press)
- Leonardo Music Journal (MIT Press)
- MusicTexte, Germany
- Journal of the Acoustical Society of America, American National Biography (Oxford University Press)
- Rhythm Music Magazine
- Green Linnet Records
- Elektra/Sire Records
- Creativity and Cognition Conference Proceedings
- Acoustical Society of America conference Proceedings

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EDUCATION

DOCTOR OF EDUCATION, 2003

National Louis University
Chicago, IL

Learning Organization
Perspective Transformation

Toward a Process of Mythocognition: Reflexive Engagement Method and Self Knowledge Construction (Dissertation)

MASTER OF EDUCATION, 1980

Boston University
Boston, MA

Workforce Development
Learning Assessment

BACHELOR OF ARTS, 1974

University of Albany
Albany, NY
Development

Social Psychology
Community

QUALIFICATIONS

Extensive background in Higher Education administration, undergraduate and graduate instruction, community education programs, public information campaigns and organizational consulting.

Excellent interpersonal and communication skills, adept at developing trust and rapport with many diverse internal and external constituencies, designing multi leveled public information, community relations, and marketing strategies.

Significant accomplishments in organizational analysis, team building, problem solving and conflict resolution, budget analysis, and performance management evaluation systems.

Leadership in program design and development, creating workforce development and training programs, including grant development and program assessment, administration, and evaluation.

Designed constructivist based educational programs, integrating regional accreditation and regulatory standards with learner centered outcomes, utilizing alternative educational delivery systems and learning modes.

Developed corporate, government, and community based collaborations in support of management and staff development, strategic direction, financial efficiency, quality assurance, and identity building.

Committed to excellence, innovation, accessibility and sensitivity to multicultural diversity issues

HIGHER EDUCATION EXPERIENCE

TEACHING AND COURSE DEVELOPMENT

Courses in Education (1991 to Present)

Strategies for Teaching Critical Thinking Skills Across the Curriculum
Creativity and Critical Thinking
Teachers as Leaders
Using Multiple Intelligences Strategies in the Classroom
Education, Spirituality, and Personal Growth
Motivation and Teaching
The Examined Life
Ethical Dilemmas for the Twenty-First Century
Creative Learning Strategies for the Working Adult
Integrative Learning and Learning Styles
Developing Social Responsibility in Learners
Personal Teaching Style: Freeing the Creative Self
Theories of Leadership for Educators and Administrators
The Teacher as Change Agent
Literature as Values Clarification
Theory and Practice of the Learning Community
The Language of Life: Helping Students Find Their Voice
Teaching Ethics through the Humanities
Teaching Values from a Multicultural/Diversity Perspective
Introduction to Systems Theory

Courses in Management (1990 to Present)

Principles of Business Management
Models of Leadership
Business Leadership and Ethics
Management Training and Development
Research Methods for Managerial Effectiveness
Communication Strategies for Organizational Effectiveness
Organizational Development
Human Relations Laboratory
Advanced Management Techniques: Project Management
Organizational Theory and Behavior
Managing a Diverse Workforce
Organizational Development and Change Management
Self-Diagnosis and Professional Development
The Manager as Team Developer and Leader
Continuous Improvement, Lifelong Learning, and Employability
Decision Techniques for Managers
Human Resources Management
Effective Group Management and Team Building
Total Quality Management and Process Improvement Models
Conflict Resolution in Multicultural Settings
Consulting Skills for Managers
Strategic Management
Training for Trainer

CURRICULUM ASSESSMENT AND CONSULTATION

Program Knowledge Outcomes and Curriculum Design: Ed.D. in Leadership (1996 to 1998)

- Orientation Planning Seminar
- Action Research and Ways of Knowing
- Motivating Human Learning and Development
- Systems Thinking and Development
- Designing, Implementing and Evaluation Curriculum
- Organizational Theories
- Lifelong Learning and Motivation
- Management and Leadership
- Reconceptualizing Schools and Learning
- Creativity and Problem Solving
- Theory and Practice of Accelerated Learning
- Communication and Interpersonal Skills

TRAINING AND CONSULTING EXPERIENCE

Seminars and Workshops (2005 to Present)

- Improving Managerial Skills
- New Supervisors Workshop
- Executive Management Training
- Developing Effective Presentation Skills
- Management of the Manager
- Motivating Others
- Strategic Management
- Communication Strategies
- Time and Territory Management
- Coaching for Outstanding Job Performance
- Critical Thinking: A New Paradigm for Peak Performance
- Conflict Resolution Strategies
- Leadership Skills
- Organizational Dynamics and Change Management
- Instructional Training Design
- Emotional Intelligence and Leadership Development
- Educational Empowerment
- Project Management
- Training the Trainer
- Teaching for Understanding
- Learner Centered Creativity
- Assessing Learning Outcomes
- Organizational Learning Communities
- The Manager as Reflective Practitioner
- Facilitation Skills
- Learning about Learning
- Teaching to Learning Styles
- Organizational Identity and Brand Marketing
- Process Analysis and Systems Management

COMMUNITY OUTREACH and PUBLIC SERVICE

Presentations (2006 to Present)

- “Assessment Strategies and Curriculum Design”
- “The Impact of Teaching and Learning on the Millennial Student”
- : “The Ethics of Leadership: Identity, Integrity and Integration”
- “Making Sense of Your Senses”
- “Your IQ about EQ”
- “Business as Unusual-Looking at Business Ethics in a Post Modern Maan”
- “Show Up, Shut Up, Push Up and Pull Up –The Art of Being Present in Work Performance”
- “All the World is a Stage: Creative Techniques to Act Like a Leader”
- “Motivation: What’s at the Other End of the Carrot?”
- “The Hidden Agenda of Agenda Setting”
- “Is it Safe In There? -- Workplace Violence and Preventative Management”
- “Are You a Good Witch or A Bad Witch? -- Power and Politics within Organizations”
- “Critical Success Factors for Student Achievement”
- “Constructing Commitment”
- “Good, Better, and Best Practices in Higher Education”
- “Managing in Times of Chaos, Complexity and Uncertainty”
- “Finding the New Path to Leadership”
- “You’re Taking This Far Too Personally, It’s Just Business: Professional Identity and Integrity”
- “Developing the Co-Curricular Transcript and Other Models of Learning Mastery
- Demonstration”
- “Portfolio Development Equals Professional Development-Building of Your Academic Brand”
- “Drive: New Findings on Motivational Criteria for Staff Training and Development;”
- “It’s Not How Smart You Are, It’s How You Are Smart: Personal and Adaptive Learning”
- “Say What You Mean, Mean What You Say: Effective and Efficient Message Strategies”
- “The Problem In-Front of Us is Not Greater than the Power Behind Us: Collaborative Success”

PUBLICATIONS

Handbooks, Manuals and Articles (2001 to Present)

Assisted in the Authorship of numerous Higher Education Program Handbooks and Reports

- Educational Administration Certification
- Special Education Certification
- Doctor of Education Collaboration Educational Leadership and Change
- National Institute of Teaching Excellence
- National AdaptNet Faculty Institute
- Center for Adaptive Learning and Programs
- Assessment and Curriculum Design: Management Programs in China
- Assessment and Curriculum Design: Online/Blended Learning Model for Masters of
- Management
- Assessment and Curriculum Design: Master of Management in Health Care/Nursing Leadership
- The Professional Seminar Guide for Faculty and Students
- The Independent Learning Project Handbook
- Institutional Self Study for the New England Association of Schools & Colleges
- L.E.A.D.: A Manual for Student Leaders and Community Builders
- Where Are You Going? A Self Directed Learning Guide to Career Planning
- Analysis of the Marketing/Positioning Study of Boston University
- Steps to Synchrony - A Guide for Organizational Effectiveness

WORK HISTORY

Berklee College of Music: Boston, MA (2006 to Present)

Associate Professor, Music Business Management

Teaching responsibilities include introductory and advanced courses within my area of specialization; in organization theory, organizational behavior, systems thinking, strategic planning, and research methods at the undergraduate level. Demonstrated committed to interdisciplinary teaching within a liberal arts tradition. Also serve on department –wide Strategic Planning Committee, looking at projected analysis of course enrollment, admissions criteria, curriculum integration and course outcomes, and faculty instructional support and pedagogy development. Member of the division wide committee on career development strategies.

Cambridge College: Cambridge, MA (1990 to 2006)

Program Manager, Instructional Design and Faculty Development

Provide academic leadership and strategic oversight for blended instructional delivery program and related student support services. Facilitate collaborative leadership and team support in the overall planning, management and execution of strategic divisional and institutional goals for the Center for Adaptive Learning and Programs, and responsible for coordinating Center participation in all facets related to the recruitment and retention of program’s students. Supervise and direct the activities of faculty, including hiring, training, scheduling and evaluation. Support leadership for the Center in determining services and design and development of quantitative and qualitative evaluation methods to measure program effectiveness and student success.

Visiting Faculty, Associate Professor, Business Management

Taught 24 credits per academic year, in areas of business management practices and organizational leadership. Working closely with colleagues in various academic and administrative departments to advance the institution’s mission and educational purpose and maintain a commitment to academic excellence and quality of service. Demonstrated expertise in a student-centric practice, able to adjust to changing work environment and to respond to changing institutional needs, possessing accurate, focused, and professional communication skills.

Associate Dean, School of Management

Chief academic officer for School of Management. Founding dean and member of the President’s senior administration. Providing leadership in program administration, academic and curricular planning, faculty training and development, budget assessment and development, student support services and retention efforts. Driving force behind the creation of the institutional identity for the school of management including: brand recognition, Liaison to NEASC and other accreditation agencies to ensure relevancy of program offerings and standards

Director, Springfield Center

Chief academic and administrative officer for regional campus serving 350 adult learners in graduate programs of management, counseling psychology and education. Recruitment, selection, and evaluation of faculty. Creating community partnerships and academic outreach opportunities. Marketing and public information campaign development. Acted as primary spokesperson and institutional liaison for all community based activities in Western Massachusetts. Responsible for financial management of \$2 million dollar budget.

Assistant Dean of Education

Oversaw the redesign and operation of the National Institute for Teaching Excellence, a five-week residential college program for teachers utilizing integrative/accelerated learning methods. Provided assistance to the Dean, in program administration, academic planning, faculty training and development, fiscal planning, student support services and retention efforts. Represented the Dean and the institution at external relations and development programs.

Assistant to the Dean of Education

Coordinated academic program development, maintained liaison relationships with local schools, business and community organizations, and accreditation agencies to ensure relevancy of program offerings and standards. Assisted in marketing and admissions efforts, worked collaboratively with other college departments to assist student affairs activities.

Senior Faculty

Designed and implemented graduate level courses in creativity and critical thinking, teaching methods, learning styles assessment, leadership and management, and communication effectiveness. Served as faculty mentor and orientation training coordinator for new faculty and workshop/seminar leaders. Member of Academic Excellence and Leadership Task Force, created to examine the mission of the college, roles of the administrative and the faculty, and organizational governance.

Admissions Representative

Developed and implemented recruitment strategies to attract graduate students, including public information sessions, academic advising seminars, and career development workshops. Management and achievement of enrollment goals utilizing alumni and faculty collaboration efforts, as well as direct mail, target audience promotional strategies, and public and community relations activity.

Excelerated Learning Systems, Consultant, Lynnfield, MA (1980 to Present)

Provided wide range of a management and educational consulting services to private agencies and corporations, public institutions, and community organizations. These services included training and development models, facilitation of total quality practices, integrative learning methods, and competence-based assessment, communication and marketing strategies, and fund raising.

Fielding Institute: Ed. Leadership & Change Program, Santa Barbara, CA (1996 to 1999)

Cohort Administrator/Marketing Consultant

Coordinated the academic and administrative responsibilities of the Doctorate of Education program for the New England Region, as well as ancillary sites in Detroit, Cleveland and Chicago, including enrollment marketing and recruitment, as well as student support services and retention efforts. Collaborated with faculty and staff on the design; development; and administration of regional and national academic conferences; assessment of program goals and implementation strategies; articulation of performance standards criteria; design of a faculty search process, as well as the national recruitment process for newly created senior level administrator. Designed and presented Orientation and Planning Seminars, as well as academic workshops in areas including: Adult Education and Learning, Discussion Leadership Teaching; Participation Program Evaluation; Integrative Learning and Leadership Styles; and Critical Creative Thinking Strategies. Represented the institution at various community and professional organizations and conferences.

The Commonwealth of MA, Office of Energy Resources, Boston, MA (1988 to 1990)

Undersecretary of Energy Resources

Chief operations officer responsible for overall management of cabinet-level agency. Duties included policy development, program implementation and evaluation, planning and evaluation of fiscal systems, development and implementation of public information campaign, office communications systems, professional and support staff training and supervision. Represented the Secretary of Energy Resources at public hearings, media related activities, and Executive Committee.

Boston University, Division of Student Affairs, Boston, MA (1978 to 1985)

Student Development Officer

Designed, implemented, and managed a comprehensive leadership education center to assess and develop academic/career skills of student population. Developed market research to identify a consumer profile and determine the success of student life services. Coordinated program initiatives to enhance student retention and social/academic/development efforts.

Assistant to the Dean of Students

A senior management member of the Division of Student Affairs, provided assistance/direction to a team that included Residence Life, Student Activities, Counseling Services, International Students, and Orientation Programs. Produced leadership development series, freshmen support programs, campus safety and drug/alcohol awareness campaigns, and an innovative “future tuition” finance model in conjunction with the President’s office. Wrote a weekly information column titled “Ask Joe” for the University newspaper. Advisor to the Student Union government.

Director, South Campus

Provided leadership in all aspects of residence life and housing operations in the creation and administration of a 1500 student, forty-five building, four-city block campus in the Fenway Park area of Boston, Massachusetts. Responsibilities included management of facilities, selection, training, supervision and evaluation of 25 staff members, educational programming with a sensitivity to the neighborhood and the diversity of its residents, acting as the administrative liaison to local and city officials, general student counseling, advisor to campus government, and working with college and community based judicial systems. Developed PRIDE (Personal Responsibility in Determining Excellence) a project with campus wide initiative to increase student/local resident communication and unity.

Residence Director

Managed housing facility for 500 students, supervised training, and evaluation of Resident Assistant staff, acted as student counselor, advisor for program development, and judicial board chairperson. Coordinated Faculty in Residence program. Facilitated residential improvement program, a student-focus group created to identify and remedy “quality of life” issues.

Community Alternatives Inc., Springfield, MA (1976 to 1978)

Education Program Director

Directed Massachusetts Chapter 766 Education Program, providing alternative education opportunities for “at-risk” student population in Springfield, Massachusetts. This included development of learning contracts, course design, instructor selection and training, student assessment and academic record keeping. Implemented community-based career exploration programs as part of student curriculums to enhance school and business partnership. Developed success skill seminars and counseling services to assist returning students.

Neighborhood Resources Center, Albany, NY (1974 to 1976)

Director of Community Programs

Provided social and educational programs to community organizations, business and public institutions as part of urban revitalization and citizen participation program in Greater Albany, New York region. Positions included the recruitment, promotion, and management of events, performers and exhibits, as well as grantsmanship, fund raising, state and local government liaison, and program evaluation. Established peer tutorial, job mentorship, and community newspaper programs as part of a “Take back our streets” campaign.

MEMBERSHIPS

American College Personnel Association
American Evaluation Association
American Management Association
American Society for Training and Development
Association for Supervision and Curriculum Development
Council for Adult and Experiential Learning
Council for Advancement and Support of Education

Curriculum Vitae

Matthew Nicholl, M.M.

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Boston, MA 02215-3693
617/747-8456
mnicholl@berklee.edu

Composer, Arranger, Keyboardist, Educator

EDUCATION

Master of Music in Theory (Piano Minor), August 1982. University of North Texas. Studies in Theory and Composition with Tom Clark and Larry Austin. Studies in arranging with Paris Rutherford.
Bachelor of Music in Theory (Piano Minor), December 1978. Cum Laude. University of North Texas.

TEACHING AND ADMINISTRATIVE EXPERIENCE

Berklee College of Music (2002–present) Chair, Contemporary Writing and Production Department.
Berklee College of Music (2000–2002) Associate Professor, Harmony Department.
Berklee College of Music (1996–2000) Assistant Professor, Harmony Department.
Western Carolina University (1990–1996) Assistant Professor, member of the Graduate Faculty.
University of North Texas (1982–1984) Teaching Assistant, jazz arranging.

PROFESSIONAL EXPERIENCE (1980–1990)

DCA Music, Washington, DC (1986–90), Staff composer, arranger, synthesist, audio engineer.
Buffalo Sound Productions, Ft. Worth, TX (1983–86), Staff composer, arranger, synthesist.
TM Productions, Dallas, TX (1982–83), Staff keyboardist/synthesist.
Stephen Arnold Productions, Dallas, TX (1980–83), Staff composer, arranger, synthesist.

SELECTED RECORDINGS AND PUBLISHED COMPOSITIONS

Without a Paddle, Empty Rooms Bare Walls, and Komla's Saudade, recorded by the New World Jazz Composers Octet and released on **Transitions**, Big and Phat Jazz Productions, June, 2009. Reviewed in *Downbeat*, November 2010.
Kenny's Lullaby, rhythm section and soprano sax, used in the soundtrack of the TV program **The Game**, 9/15/08, and **One Life to Live**, 7/25/00 and 11/27/01.
Remembrance, recorded by the New World Jazz Composers Octet and released on **No Place To Hide**, Big and Phat Jazz Productions, June 2007.
Silent Picture, Farquharson and Nicholl. Pianist, co-producer, composer. Released Spring 2007.
As I Roved Out, Butterfly, The Walrus, and The Wind That Shakes the Barley/The Reel and the Beryle, recorded by the Aureole Trio (harp, viola, and flute) and released on **Celtic Grace**, Koch Records, Spring 2007.
Tapestry: New Music from the Americas, Pablo Ortiz, Yehuda Yannay, Patricia Repar, Leonardo Valaquea, and Matthew Nicholl. Including *Diasporan Dances*, a 20-minute suite for violin, clarinet, double bass, with slide projection. Innova Recordings, 2000.
Journey to Inland, Wayne Naus. Co-producer and keyboardist. Composer of: *Neither Here Nor There*, *Lazarus*, and *Light Year*. Summer 1999.
From Here to There, Nicholl & Wadopian. Keyboardist, composer, and co-producer. Released September 1995.
Windborne, featuring the Dallas Brass, Windborne. Keyboardist, co-producer, and composer. Moulin D'Or Records. Released June 1994.
Concerto for Trumpet, Orchestra, and Jazz Quartet, Donald Byrd's doctoral dissertation for Columbia University. Pianist. Recorded April 1983.
Quest, recording of fusion jazz/rock band with Dan Haerle. Keyboardist, composer and co-producer. Released 1981.

SELECTED COMMISSIONS, PREMIERS, AND PRODUCTIONS

- Musical director, conductor, and string arranger for *Jorge Drexler Meets Berklee*, featured concert of Latin Music Culture Celebration, BPC, 1/18/11.
- Pastorio: for the love of Jaco*, written by Café de Silva, arranged for percussion, piano, bass, and string orchestra. Premiered by the Berklee String Orchestra, Eugene Freisen, director, with Café de Silva, guest artist, BPC, 12/14/10.
- Musical director of the *Larry Harlow Meets Berklee* concert, featured concert of Latin Music Culture Celebration, BPC, 11/18/10.
- Co-producer (with Oscar Stagnaro) of the Paco de Lucia portion of the Commencement Concert, May 8, 2010.
- Drink the Tea*, soundtrack to video trailer for the author's website promoting the book *Drink the Tea* by Thomas Kaufman (St. Martins Press, 2010), February 2010.
- Musical director, conductor, and string arranger for the Isaac Delgado concert, featured concert of Latin Music Culture Celebration, BPC, 11/12/09.
- Arranger/conductor for the Eva Ayllón concert, part of the Sovereign Bank Concert Series, Berklee Performance Center, 11/6/08.
- Musical director for the ground breaking ceremony of the Berklee/Valencia project, Valencia, Spain, 10/13–10/18/08.
- Conductor for the Rosa Passos portion of the Berklee Commencement Concert, 5/9/08.
- Arranger/conductor for the Rosa Passos concert, part of the Sovereign Bank Concert Series, Berklee Performance Center, 11/8/07.
- Open Source Theme*, producer of theme song for Christopher Lydon's nationally syndicated radio program, 5/27/05.
- Three Coins*, for saxophone and string chamber ensemble, premiered by Joe Lovano and the Berklee String Orchestra, directed by Eugene Freisen, Berklee Performance Center, 12/13/04.
- Diasporan Dances*, for violin, clarinet, double bass, and slide projection. Commissioned by Western Carolina University and clarinetist Dr. Frankie Kelly. Premiered at WCU, Cullowhee, NC, on 9/5/96.
- The Chancellor's Concord*, for trumpet and piano. Commissioned by WCU and premiered at the Investiture of John C. Bardo, Chancellor of Western Carolina University, Cullowhee, NC, 5/8/96.
- Avenue Brazil* and *Seabreeze*, for brass quintet, synthesizer, and percussion. Commissioned by the Dallas Brass. Premiered at the Kennedy Center, Washington, DC, 11/10/93.
- April Sunrise*, for brass quintet, synthesizer, and orchestra. Commissioned by the Dallas Brass. Premiered with the Milwaukee Symphony, 6/3/93.
- Slow Movement* and *Three Impromptus*, for French horn and synthesizer. *Early Reflections*, for double horn quartet and synthesizer. Commissioned for and premiered at the Southeast Horn Workshop Annual Conference, Cullowhee, NC, 3/27/92.

PERFORMING EXPERIENCE

- Umbria Jazz Festival, with Berklee Faculty Ensemble, Perugia, Italy, 7/12/10.
- Heineken Jazz Festival, with the Berklee Big Band, San Juan, Puerto Rico, 6/04/06.
- Umbria Jazz Festival, with the Donna McElroy/Larry Munroe Berklee Band, Perugia, Italy, 7/8–7/16/05.
- Regular performances in concerts, festivals, and clubs in the Boston, MA, area (1996–present); the Asheville, NC, area (1990–1996); the Washington, DC, area (1986–90); and the Dallas/Ft. Worth area (1976–86), as jazz pianist.
- Performances with the Nicholl/Wadopian trio, The Otherguys, the Latin jazz group Con Clave, and performers and clinicians Komla Amoaku, Buddy Baker, Nnenna Freelon, Dan Haerle, Steve Houghton, Rich Matteson, Nelson Riddle, Jack Peterson, and the Paul Winter Consort (1980–present).

PROFESSIONAL HIGHLIGHTS AS COMPOSER/ARRANGER/KEYBOARDIST (1984–95)

National Advertising Campaigns:

- I'll Be There*, United Way, 1989 Theme Song.
- News and Current Affairs*, PBS, 1988.
- Everybody Loves Subway*, Subway Sub Shops, 1988. Addy Winner.
- United*, United Way, 1987 Theme Song. Premiered at the Kennedy Center, Washington, DC, 4/27/87.
- Symbols of Excellence*, US Armed Forces, 1987.
- Shoah*, PBS, 1986.
- Christmas Package '85* (13 TV spots), Radio Shack, 1985.
- Image Package '85* (5 TV spots), Tandy Corporation, 1985.

I'm At My Best, Maybelline, 1984.

Film Soundtracks:

Star-Spangled Banner: Our Nation's Flag, National Geographic Society, 1995.

See What I'm Saying, Southpaw Productions, 1993. Emmy winner.

Marriott Style, Marriott Corporation, 1989.

The Cosmic Background Explorer, NASA, 1989.

The Hubble Space Telescope, NASA, 1989. National winner, CINE Golden Eagle.

The Future's On the Line, Blue Cross/Blue Shield, 1988.

Shop Steward, U.S. Postal Service, 1987.

Network/Station ID-Promo Packages:

America Shows Its Colors, PBS National, 1989.

This is PBS, National Legal ID, 1989.

Independent Like Me, WNUV-TV (Baltimore), 1988.

Keep Your Eyes On Us, PBS National, 1988.

TV Worth Watching, PBS National, 1987.

Share the Spirit, KHOU-TV/Radio (Houston), 1985.

The Team To Watch, KXAS-TV/Radio (Dallas), 1984.

Political Campaigns:

Tough and Roller Skate, Ravitch for Mayor (New York), 1989.

Bush Biography, Bush (G.H.W.) for President, 1988.

Dole Biography, Dole for President, 1988.

Strongman and One Of Us, Dole For President, 1988.

The Question Is, Dukakis for President, 1988.

Citizens for the President, Ronald Reagan, 1986.

CLINICS, PRESENTATIONS, PANELS and ADJUDICATION

Berklee Summer School at Umbria Jazz Clinics, Perugia, Italy, July 2010.

"Writing for Strings." Berklee Teachers on Teaching (BTOT), BCM, January 2010.

Berklee Summer School at Umbria Jazz Clinics, Perugia, Italy, July 2009.

"Hosting and Presenting Workshops." Berklee International Network (BIN) Faculty Development presentation, BCM, June 2009.

"Multicultural Contemplative Practice and the Arts, Teaching, and Social Change." Presenter, with Sheila Katz and Liz Bailey, BTOT, BCM, January 2009.

Berklee Summer School at Umbria Jazz Clinics, Perugia, Italy, July 2008.

"The First Year Experience." Facilitator, BTOT, BCM, January 2008.

Berklee Summer School at Umbria Jazz Clinics, Perugia, Italy, July 2007.

"The Curriculum Review Initiative." Panel member, BTOT, BCM, January 2007.

Berklee in Puerto Rico jazz camp, San Juan, Puerto Rico, June 2006.

Interviewed for an article in "The Public Eye," a web-based publication by CBS News, about the use of music in the evening news programs by the three major networks, April 2006.

Berklee Summer School at Umbria Jazz Clinics, Perugia, Italy, July 2005.

Guest on NECN's "NewsLine," discussing the use of music in political campaigns, September 2004.

"Antonio Carlos Jobim's Harmonic Genius." Clinic/performance with Scott Free. IAJE 27th Annual Conference, New Orleans, LA, January 2000.

"Student Assessment at Berklee." Panel member, BTOT, BCM, 1/11/99.

"Tai Chi and Relaxation." BTOT, BCM, January 1998.

"The Early History of Music Synthesis." American Association for the Advancement of Science, National Conference, Atlanta, GA. February 1995.

"The American Popular Song." Faculty member at North Carolina Center for the Advancement of Teaching (NCCAT) seminar. February 1995.

"Getting Started with Music Technology." North Carolina Music Educators Association (NCMEA) Annual Conference, Winston-Salem, NC. November 1994.

Guest, with Dr. Robert Moog, on WCQS radio program, "The Bryan Concerts." Discussion of electronic music, performances of tape pieces, October 1990.

Berklee High School Jazz Festival, adjudicator, annually from 2006–present.

BOOKS AND ARTICLES

- The Art and Craft of Writing Music*. Big Empty Music, April, 2011.
- Study Supplement for PW-111 Music Application and Theory*, contributing author and editor, Berklee workbook, January 2011.
- Essential Grooves for Writing, Playing, and Producing Contemporary Music*, with Dan Moretti and Oscar Stagnaro. Sher Music, 2011.
- Musicians and Composers of the 20th Century*, Salem Press, 2009. Articles on Chick Corea, Erroll Garner, Gilberto Gil, Antonio Carlos Jobim, Milton Nascimento, Bud Powell.
- "Discovering the I Ching." *The Empty Vessel*, Summer 2007.
- Music Notation: Preparing Scores and Parts*, with Richard Grudzinski, Boston, MA: Berklee Press, 2007.
- Bossa Nova Standard Songs*, Tokyo, Japan: Rittor Music, Inc., 2007.
- "Thinking Outside the Box: Generating New Harmonic Ideas." *Berklee Today*, Spring 2006.
- "Privacy On the Line." *Western*, Spring 1994.
- "Music Technology: Empowerment or Entrapment." *Journal of the Society for Electro-Acoustic Music in the United States*, Volume VIII, Number 2, October 1993.
- Introduction to MIDI/Synthesis*, Miami. FL: CPP/Belwin, 1993.
- "Good Vibrations." *American Heritage's Invention and Technology*, Spring 1993.
- "Reevaluating the Study of Acoustics." *The North Carolina Music Educator*, November 1991.

CURRICULUM DESIGN AND CONSULTATION

- Consultant for the Rimmon School of Music, Tel Aviv, Israel, in the design of the music production and songwriting curriculum, Fall 2010–present.
- Member of the curriculum team for the Berklee/Valencia Project, Fall 2007–present.
- Member of the Steering Committee of the Curriculum Review Initiative, Berklee College of Music, 2006–09.
- Supervisor of concentrate curriculum for the Contemporary Writing and Production Department, and the arranging component of the college's core music requirement, Berklee College of Music, 6/1/02–present.
- Consultant for the Department of Music of the University of North Carolina–Chapel Hill in the integration of music technology with its core curriculum, and the development of facilities and curriculum for its electronic music program. February 1994.
- Consultant for the Department of Music of the University of North Dakota in the development of facilities and curriculum for its electronic music program. June 1991.
- Created the curriculum for applied synthesis and designed the integration of music technology with the core curriculum for the Department of Music of Western Carolina University, Cullowhee, NC. 1990–91.

RESEARCH AND AWARDS

- Chair recording grant, BCM, March 2009.
- Faculty recording grant, BCM, March 2002.
- BCM Faculty Development Grant to study Brazilian Portuguese, Summer 1999.
- Award for the most valuable contribution to the Professional Writing Division curriculum (co-recipient with Michael Farquharson), BCM, February 1998.
- BCM Faculty Development Grant to create materials and curriculum for a new course, Arranging for Songwriters, Fall 1996.
- College of Arts and Sciences Award for Teaching Excellence, WCU, Spring 1995.
- WCU Faculty Research Grant to develop a multimedia workstation, July 1993.

AUDITION AND INTERVIEW

- Berklee International Network (BIN) trip to Tel Aviv, Israel, November 2010.
- BIN/SGAE audition trip to Buenos Aires, Argentina, April 2010.
- SGAE Audition trip, Madrid, Spain, February 2010.
- BIN trip to Japan (Nagoya, Kobe, and Tokyo), August 2009.
- Audition & Interview trip, Denver and Las Vegas, January 2007.
- BIN trip to São Paulo, Brazil, trip leader, October 2006.
- BIN trip to Dublin, Ireland, April 2006.
- North American Scholarship Tour (Baltimore and NYC), December 2005.
- BIN trip to São Paulo, Brazil, trip leader, October 2005.
- BIN trip to Kuala Lumpur, Malaysia, December 2004.
- BIN trip to Paris, France, March 2004.

BIN trip to Kuala Lumpur, Malaysia, Devember 2003.

ACADEMIC/EDUCATIONAL DEVELOPMENT

Member of the Teaching Rhythm learning community, led by Roberta Radley and Darcel Wilson, BCM, Fall 2009—Spring 2010.

“Rhythm Institute: Rhythm Around the World” with Joe Galeota and Jerry Leake, BCM, June 2009.

“Challenging Conversations: Managing Performance” with Sharon Grady, BCM, October 2006.

“Authentic Leadership Retreat” with Brian Bacon, Otto Scharmer, and ,Arawana Hayashi, Shambhala Institute for Authentic Leadership, Halifax, Nova Scotia, June 2006.

“Radical Leadership” with Margaret Wheatly and Geoff Crinean, Shambhala Institute for Authentic Leadership, Halifax, Nova Scotia, June 2004.

“Models of Transformation” Graduate course taken on-line for credit towards a Master of Arts in Psychology, University of Philosophical Research, Fall 2003.

“Type at Work: Resolving Differences Creatively,” BCM, November 2003.

“An Introduction to Personality Type,” BCM, October 2003.

Performance Discussion Workshop, Human Resources, BCM, October 2003.

Facilitation Workshop, Human Resources, BCM, August 2003.

“Connecting the Mind, Brain and Education,” Harvard Graduate School of Education, June 2003.

PROFESSIONAL AFFILIATIONS

American Society of Composers, Authors, and Publishers (ASCAP)

GREG OSBY

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EDUCATION

Jazz Composition Studies, Berklee College of Music, 1980 – 1983.
Jazz Studies, Howard University, 1978 – 1980.

PROFESSIONAL EXPERIENCE

Professor, Woodwind Department, Berklee College of Music.
Private Instructor and Consultant, The New School for Jazz and Contemporary Music, 2004 – 2007.
Faculty, Peabody Institute of the Johns Hopkins University, 2000 – 2003.
Faculty, University of the Arts, 1996 – 1998.
Private Instructor in Improvisation, Composition, and Computer Applications, 1987 – present.
Performing and Recording Artist, 1983 – present.

HONORS/AWARDS/GRANTS

Awards

- Artist of the Year, Playboy Magazine, 2004.
- Critics' Choice Award, Best Alto Saxophone, 2000 – 2003.

Grants

- Chamber Music America
- Doris Duke Charitable Foundation.
- PEW Charitable Trusts.
- National Endowment for the Arts.

PROFESSIONAL ASSOCIATIONS

American Mechanical Rights Society
Chamber Music America
New York Musician's Union
Philadelphia Music Project
Society of European Stage Authors and Composers

ARTICLES

March 2008, "Personal Farewell to Andrew Hill." Jazz Times Magazine.
May 2007, "Interview with Ornette Coleman at the IAJE Convention." Down Beat.
November 2003, "Interview with Jack DeJohnette." Down Beat.
June 2002, "Interview with Andrew Hill and Jason Moran." Down Beat.
July 2011, "Interview with Jim Hall." Down Beat.

DISCOGRAPHY

Recording Artist, Inner Circle Music, 2006 – present.
Recording Artist, Blue Note Records, 1989 – 2006.
Recording Artist, JMT/Polygram, 1986 – 1989.

Select discography:

- 9 Levels, Inner Circle Music, 2008.
- Channel Three, Blue Note Records, 2005.
- Public, Blue Note Records, 2004.
- St. Louis Shoes, Blue Note Records, 2003.
- Inner Circle, Blue Note Records, 2002.
- Symbols of Light: A Solution, Blue Note Records, 2001.
- The Invisible Hand, Blue Note Records, 2000.
- Friendly Fire, Blue Note Records, 1999.
- Banned in New York, Blue Note Records, 1998.
- Zero, Blue Note Records, 1998.
- Further Ado, Blue Note Records, 1997.
- Art Forum, Blue Note Records, 1996.

CREATIVE WORK

Performances with Dizzy Gillespie, Herbie Hancock, Freddie Hubbard, Pat Metheny, Jack DeJohnette, Jim Hall, Woody Shaw, Joe Lovano, Wynton Marsalis, Kenny Barron, Cassandra Wilson, The Dead, Dianne Reeves, Dave Holland, Betty Carter, Geri Allen, James Williams, Joanne Brackeen, Sam Rivers, Andrew Cyrille



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

PROFILE

- **Music and Music Technology Educator**
- **MIDI Programmer and Sound Designer**
- **Composer and Arranger for acoustic and electronic ensembles, Film, TV and Multimedia**
- **Acoustic and Electric Bassist**

EDUCATION

2001 **Ph.D. Composition and Performance - New York University**

Dr. Tom Boras and Dr. Robert Rowe, supervisors

Dissertation Title: "The Origins of Modal Jazz in the Music of Miles Davis: A Complete Transcription and a Linear/Harmonic Analysis of Ascenseur pour l'échafaud (Lift to the Scaffold) - 1957"

Studies with: Jim McNeely, Mike Richmond, and Dr. Tom Boras

1997 **Master in Composition for Film, TV and Multimedia - University of Bristol - UK**

Studies with: Martin Kistko and Jonathan Scott

1996 **Undergraduate Diploma in Jazz Acoustic Bass - Manhattan School of Music - New York**

Studies with: Harvie Swartz, Richard De Rosa, Harold Danko and Roy Eaton

TEACHING AND ADMINISTRATIVE EXPERIENCE

2008/Present **Berklee College of Music** – Boston – Assistant Chair of the Contemporary Writing and Production Department

2004/2008 **Berklee College of Music** – Boston – Part Time Assistant Professor in the Contemporary Writing and Production Department, Film Scoring Department and Music Synthesis Department

2004/2008 **New England Institute of Arts** - Boston, Associate Professor

2004: **University of Hartford (CT) – Ward College**, Part-Time Faculty

2001/ 2003 **Institute of Audio Research (Manhattan - NY)**

Chairman of the MIDI and Digital Audio Department

2001/2002 **Audio Recording Technology Institute** (Long Island - NY) Faculty

2001/2002 **Hudson County Community College** (Jersey City, NJ) Adjunct Faculty

2001 **Licensed Private School Teacher** State of New York



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

PRODUCTION, SOUND DESIGN AND COMPOSITION

- **Extensive experience in MIDI technology, production, computer sequencing, sound design and audio recording/editing/mixing.**
- **Well experienced in composition for jazz, acoustic and electronic ensembles, Film, TV, and Multimedia.**
- **Professional production/recording studio** equipped with Digital Performer, Pro Tools, Logic Pro, Cubase, Sibelius, Finale and several software and hardware synthesizers.

2010/2011 Arranging for the **City of Prague Philharmonic Orchestra**

2009 **iDrum Library Rock Edition** for iPhone and iPad - **Izotope**

2009 Audio engineering, mixing and production for CD/DVD **“US An’t hem”** featuring Garry Dial, Terre Roche, Romero Lubambo, Susan McKeown, Samir Chatterjee, Jay Anderson, Jeff Hirschfield, Joey Baron, Vic Juris

2009 Arranging and production for singer **“Joice”** – Beirut, Lebanon

2009 **iAcoustica Studio** Drum Sound Library for **Kontakt, EXS-24, Reason** – Distributed by Sonic Emulation

2008 **iAcoustica** Drum Sound Library for iDrum – **Izotope** – Distributed by Bandmateloops.com

2007 Original Music for **Theater show “Out of Service”** – **Munich, Germany**

2006 Online tutorial for **IK Multimedia** for their advanced Orchestral Workstation **Philharmonic**

2005 Original Music for **Musical “Shuttle Box”** – **Munich, Germany**

2005 **Instructional Pro Tools 6.7** for SWAVideo (www.SWAVideo.com)

2005 Scoring, recording and mixing for **ABC “All My Children”** - New York

2005 Demo for Izotope Inc. - Ozone

2005 Demo for IK Multimedia – SampleTank2

2004 Scoring for movie **“Lover Boy”** – directed by **Kevin Bacon**, with **Sandra Bullock, Marisa Tomei and Matt Dillon**

2004 **“A GPCRs Groove”**, an original music project based on the sequence of amino acids of Rhodopsin

2003 Production of **“Liberty”** song for **The Statue of Liberty, NY**

2003 Production/Arranging of **Commercial for Canon USA** digital camera



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

- 2003 Scoring, recording and mixing for **ABC “All My Children”** - New York
- 2002 Scoring for **Lincoln Center “Silent Film Festival”** - New York
- 2002 Scoring for **ABC “All My Children”** - New York
- 2001 Producer/Engineering for **Don Sebesky, Cy Coleman** - “Grace” - Amsterdam, NL
- 2001 Scoring for **Lincoln Center “Silent Film Festival”** - New York
- 2001 Scoring for **ABC “All My Children”** - New York
- 2000 Composer for “Burning Petals Music Production” - London, UK
- 2000 MIDI Programming/Sound Engineering for the documentary “The Brady Bunch” - MSNBC
- 2000 Composer/Sound Designer for **Care2 Web Site**- www.care2.com
- 1999 MIDI Programming/Engineering for **Broadway Show “Swing”** - St. James Theater - NY
- 1999 Orchestration/Composition for **Robbie Kondor Music** (HSS, CNN, CVS, Sheraton)
- 1999 Scoring for **Lincoln Center “Silent Film Festival”** - New York
- 1999 “La Vie Offensee” - String Quartet Commissioned by Accademia Torino Arte (Italy) and **Le Conservatoire de Strasbourg (France)**
- 1998 “Interesting Times” - Commissioned by **The Contemporary American Theater Festival**, Shepherdstown, West Virginia
- 1998 Scoring for **Lincoln Center “Silent Film Festival”** - New York
- 1997 In site composer for United Nations Radio - New York

BOOKS

- 2010 “**Creative Sequencing Techniques for Music Production**: A practical guide to Pro Tools, Logic, Digital Performer, and Cubase” - **2nd Edition**, Focal Press – Elsevier, UK – ISBN 978-0240522166
- 2007 “**Acoustic and MIDI Orchestration for the Contemporary Composer**” - Focal Press – Elsevier, UK – ISBN 978-0240520216
- 2005 “**Creative Sequencing Techniques for Music Production**: A practical guide to arranging and orchestration with Pro Tools, Digital Performer, Cubase and Logic Audio”, Focal Press – Elsevier, UK – ISBN 0-240-51960-4



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

ARTICLES

- 2009 **"Sequencing: The Point Beyond the Pattern"** Producer's Edge Magazine – Issue 4, Winter 2009
- 2007 **"Miles Davis, a European Jazz Artists from Illinois: A Historical and Musical Analysis of Davis' European Collaborations and Interplays that Shaped Jazz Styles from 1940 to 1991"** – Travelling Sounds: Music, Migration, and Identity in the U.S. and Beyond - Herausgegeben von Raussert, Wilfried / Jones, John Miller – ISBN 978-3-8258-1328-4
- 2006 **Transatlantic Interplays - The origins of Miles Davis's modal jazz in Ascenseur Pour l'E'chafaud (Lift to the Scaffold) 1957** - Atlantic Studies, Vol. 3, No. 1, April 2006 ISSN 1478-8810
- 2006 **"Remixing Techniques in Logic Pro"** - Article - "Sound On Sound Magazine" U.K., Volume 21, Number 11 September 2006
- 2005 **"Practical Groove Quantization in Digital Performer"** - Article - "Sound On Sound Magazine" U.K., Volume 20, Number 10 August 2005
- 2003 **"The Evolution of Electronic Music in Dance Music Production"** - Article - "All Night Stands" - Muralann and Boheme Press
- 2003 **"The Origins of Modal Jazz in the Music of Miles Davis, a bass Perspective"** - Article - "Bass World Magazine", February 2003

PRESENTATIONS

- 2010 Master class **"Electronic Orchestration for the DAW"** Metropolia University, Helsinki, Finland
- 2010 Panelist and invited guest at **"Is the MIDI Dead? A panel discussion with Paul Lehrman, Andrea Pejrolo and Dave Roberts"** – Boston University
- 2010 Master class **"Electronic Orchestration for the DAW"** Jazz and Roch Shulen, Fribourg, Germany
- 2010 BTOT: **"iPad in the Classroom: Is the Learning and Technology Revolution Here?"** Berklee College of Music



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

- 2005 BTOT: “**Advanced Sequencing Techniques**” – Berklee College of Music
- 2005/2009 Learning Center Presentations: “Creative Sound Design in Logic”, “MIDI Orchestration”, “Creative Sequencing Techniques” Berklee College of Music
- 2005 “**Miles Davis, a European jazz musician from Illinois**” – International Symposium: Sea Changes: bodies, practices and discourses around the Atlantic”. Dipartimento di L.L. Anglo – Germaniche, Università’ di Padova, Italy
- 2005 “**Transatlantic Interplays: the origins of modal jazz in the music of Miles Davis**” – International Colloquium: Transatlantic Studies: Jazz and other music”. Dipartimento di L.L. Anglo – Germaniche, Università’ di Padova, Italy
- 2004 “**A GPCRs Groove**”, an original music project based on the sequence of amino acid present in the protein of Rhodopsin. Invited speaker at the 227th National Symposium of the American Chemical Society - Anaheim, CA

COMMITTEES

2008/Present

- Co-chair of the **Learning Management System Evaluation Group** – Berklee College of Music
- Co-chair of the **CRI Core Technology Competencies Workgroup** – Berklee College of Music
- Member of the **ALC Planning Committee** - Berklee College of Music
- Member of the **Portal Selection Committee** - Berklee College of Music
- Member of the **Portal Implementation Committee** - Berklee College of Music
- Member of the **Search Committee** for Learning Systems Specialists – I.T. - Berklee College of Music
- Member of the **Search Committee** for full-time faculty in CWP - Berklee College of Music
- Member of the **Musical Theater Steering Committee**- Berklee College of Music
- Member of the **Opening Day Committee** - Berklee College of Music
- Member of the **Search Committee** for the position of Assistant Chair of Liberal Arts - Berklee College of Music
- Member of the **Music Ed Committee** for the Professional Writing Division - Berklee College of Music



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

GRANTS & AWARDS

2010 **Chair Recording Grant**, Berklee College of Music

2005 Grant awarded by the Faculty Development Committee, New England Institute of Art for the project "**A GPCR's Groove**"

2005 Grant awarded by the Faculty Development Committee, Berklee College of Music for the research project "**Transatlantic Interplays: the origins of modal jazz in the music of Miles Davis**" –

DISCOGRAPHY

2001 "**Links**" - Andrea Pejrolo Quartet - Splasc(H) Records

1999 "**La Vie Offensee**" - String Quartet Commissioned by Accademia Torino Arte (Italy) and Le Conservatoire de Strasbourg (France)

1998 "**Interesting Times**" - Commissioned by The Contemporary American Theater Festival, West Virginia

1997 "**Moods of Manhattan**" - A. Pejrolo, bass; JJ Sache, piano; B. Woodruff, drums

1995 "**Three for Chet**" - Phylology W 226.2; **Harold Danko**, piano; Andrea Pejrolo, bass; Felice Reggio, trumpet

PERFORMING EXPERIENCE

- Collaborations with: **George Arvanitas, Tony Scott, Lee Konitz Big Band, Tal Farlow, Bernie Kessel, Garry Dial, Richard De Rosa, Harold Danko, Terre Roche (The Roches), Robert Bonfiglio, Gordon Gottlieb**
- 1998 through 2002 **Lincoln Center - New York**
- Extensive performing in Jazz Clubs in Manhattan including **Birdland (weekly concerts), The Five Spot, Knitting Factory, The Bottom Line, Augies**
- Weekly concert at Columbia University with the "Foreign Jazz Quartet"
- 1998 - 2001 **Grand Canyon Music Festival (AZ)**
- 1995-96 "Three for Chet" Europe Tour (France, Italy, Switzerland)



Andrea Pejrolo, Ph.D.

Composer, sound designer, music educator

REFERENCES

Matthew Nicholl

**Chair of the Contemporary Writing and Production Department
Berklee College of Music**

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Richard De Rosa, Associate Professor, arranging and composition

University of Northern Texas

Division of Jazz Studies

Music Building 339

1155 Union Circle #305040

Denton, TX 76203-5017

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Scott Metcalfe

**Director of Recording Arts and Sciences at the Peabody Conservatory of The Johns
Hopkins University**

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DANILO PEREZ

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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

Rafael Sanz Espert

Conductor

Urbanització Sant Antoni
C/ Proyecto P, 1
46195 Llombai (Valencia) Spain
tel/fax 011 34 96 278 2325
tel (cellular) 011 34 907 111 232
E-mail rafaelsanz@bilbaomusika.net

Education:

U. M. in Conducting - Rotterdam Conservatory 1991-92
Conducting studies with Aria van Beek, Jan Copos
and Jos van der Syde
Studies at the Paris Conservatory in Saxophone 1981-84
Saxophone studies with Daniel Deffayet
Conservatory Superior of Valencia 1977 - 81
Graduated with honors of "Professor Class"

Current Positions:

Principal Conductor of Banda Municipal de Musica de Bilbao (Spain) 2002-
Principal Guest Conductor of the National Orchestra of Paraguay
Elected member of the WASBE (World Association of Symphonic Bands and Ensembles) Board
of Directors
Spanish representative and Artistic Director of the Ibero-American Conference of Wind Band
Composers, Conductors and Arrangers

Past Conducting Positions:

Music Director of Music Society of Alcudia, Valencia 1997- 2010
Music Director of Lira Carcaixentina Music Society, Valencia 1987 - 2004
Music Director of Unión Music Society of Liria, Valencia 1993 - 1997
Music Director of Music Society of Carlet, Valencia 1992
Music Director of Music Society of Sueca, Valencia 1985-89
Music Director of Music Society of Alberic, Valencia 1982-85
Music Director of Music Society of Rafelguaraf, Valencia 1979-86
Music Director of Music Society of Xàbia, Alicante 1978

Current information:

Sanz-Espert has established himself in the wind band world by conducting and serving as artistic director and principal conductor for more than a dozen prestigious wind bands around the area of Valencia (Spain). He has teaching for over thirty years and has received numerous awards for his work, including the highest honor presented at the International Wind Band Contest held in Valencia, as well as the award for best direction given at the same event. His musical career has roots in Valencia, Paris and Rotterdam. He has taught over one-hundred conducting clinics and master classes throughout Spain, South America and North America.

Guest Conducting Appearances:

Sanz-Espert has been guest conductor of many professional bands and orchestras throughout Spain (Madrid, Barcelona, Valencia, Tenerife, Bilbao, and others) and South America (Banda Sinfônica do Estado de Sao Paulo, Orquestra de Sopros Brasileira, Banda Sinfónica de la Provincia de Córdoba, etc), as well as The United States Army Band and Orchestra, the University of Minnesota-Duluth Symphonic Wind Orchestra, The Intercollegiate Honor Band of the CBDNA of the Minnesota Music Educators Association Mid-Winter Clinic, Twin Ports Wind Orchestra, and The Grand Symphonic Winds.

Other Information:

Former position as saxophonist in the Valencia Municipal Band 1985 - 2002

Recordings as Saxophone Soloist

Various Prizes for directing Bands and Orchestras

Various CD recordings as conductor of winning bands in competition

Various TV appearances and radio broadcasts society orchestras and bands

Very active as a consultant for many musical activities in the Valencia, Spain area such as the Certamen de Valencia, musical coaching of competing symphonic bands, adjudicator for international band competitions, selections for conducting positions for area symphonic band societies, etc.

References:

- Gregory Fritze, Chair of Composition

Berklee College of Music

1140 Boylston Street

Boston, MA 02215

617 747-2452

gfritze@berklee.edu

- Dario Sotelo, Professor of Conducting, Artistic Director and Conductor of the Brazilian Wind Orchestra – the Symphonic Band

Conservatoire of Tatui

Tatui, Brazil

Rua Joaquim Moreira 120 18271-430 – Tatui, SP – Brazil

dsotelo@uol.com.br

August 2011

84 Northumberland Road
Pittsfield, MA 01201
413-443-0377
jsmith2@berklee.edu

TEACHING

PROFESSIONAL EXPERIENCE

Composer

Film

Secret Games	Film
The Other Woman	Film
Pamela Principle	Film
Animal Instinct	Film

Orchestrater & Sound Consultant

Bull Durham	Film
Missing In Action II	Film
Maniac Cop	Film
Maniac Cop I	Film
Red Scorpion	Film
Relentless	Film
Jakharta	Film
Star Trek: The Next Generation	Television
Star Trek: Deep Space Nine	Television
Cousteau Society Episodes	Television
National Geographic Episodes	Television
ABC Kane	Television

Ghost Writer & Additional Music

Maniac Cop II	Film
Rich Girl	Film
National Geographic Episodes	Television
Cousteau Moments	Television
Space Age (PBS Series)	Television

Arranger

Various singers and performers including Kenny Loggins and Ben Vereen.
 Various jazz and rock bands.
 Collaboration on various records and shows including Comic Relief.
 Various publishing projects with Jimmy Haslip, bassist for the Yellowjackets.

Bassist

Far Out Man	Film
Wide variety of jazz, rock, blues, r&b, casual bands.	

1985 to 1987

Contractor

Michaels, Rubin & Associates, casual and planning agency.
 Contracted music and non-music talent. Coordinated functions.

1980 to 1984

Miami, FL.

Arranger

Arranger and musical director for musical reviews in Miami Beach.

Arranger for various singers, performers, large and small jazz ensembles, large and small commercial ensembles, halftime shows for football games at the Orange Bowl.

Copying and layouts for Jazz Piano Series for Hansen Publications.

Performer

French horn: various classical and jazz ensembles, including Rob McConnell. Various shows and recordings, including Ronnie Milsap.

Electric Bass: various club bands, casuals and shows, including Ednita Nasario.

1973 to 1980

Boston, MA

Arranger

Big Band arrangements for William Allen Publishing.

Jazz arrangements and compositions for large and small ensembles.

Performer

French horn in various classical and jazz ensembles, including my own ensembles.

1973 to 1980

Honolulu, HI.

Arranger

Shows and revues.

Various large and small jazz and jazz fusion ensembles.

Various top 40 groups.

Arrangements for wind ensemble, Air Force Band, Hickam Air Force Base.

Performer

French horn: Honolulu Symphony Orchestra.

Shows and revues, including Don Ho, Sonny & Cher.

Various large and small jazz ensembles.

1969 to 1973

Performer

U.S. Air Force Bands, Hamilton Air Force Base, CA, and Hickam Air Force Base, HI.

EDUCATION

1988

UCLA Extension, Los Angeles, CA. Film Scoring.

1983 to 1984	Private studies: counterpoint and composition with William Banks. Electric bass with various teachers.
1980 to 1982	University of Miami , Coral Gables, FL. Master of Music in Media Writing and Production. (Degree awarded in 1998)
1978 to 1980	Private studies: counterpoint with Hugo Norden, Boston, MA. French horn with Carmine Caruso, New York, NY, and Dr. Reinhardt, Philadelphia, PA.
1973 to 1975	Berklee College of Music , Boston, MA. Diploma in Arranging and Composition.
1964 to 1968	West Virginia University , Morgantown, WV. Bachelor degree in Music Education.

PROFESSIONAL AFFILIATIONS

American Federation of Musicians, Local 47, Los Angeles, CA

American Federation of Teachers, Massachusetts, Berklee College of Music

American Society of Composers, Authors, and Publishers

Society of Composers and Lyricists

Dario Sotelo
Curriculum Vitae

Address: Rua Joaquim Moreira 120 18271-430 – Tatui, SP - Brazil Home: +55-15-32516527
Mobile: +55-15-97551676 Email: dsotelo@uol.com.br

Education

Master's Degree in Orchestral Conducting – City University London, UK – 1993 Bachelor of Music Degree in Viola – Conservatorio de Tatui City of Tatui, Brazil – 1986

Bachelor's Degree in Fine Arts – Faculdade de Filosofia, Ciencias e Letras de Tatui City of Tatui, Brazil - 1984 Bachelor of Music Degree in Violin – Conservatorio de Tatui City of Tatui, Brazil – 1984

Bachelor's Degree in Accounting – Escola de Contabilidade de Sao Jose do Rio Preto City of São Jose do Rio Preto, Brazil - 1977 Bachelor of Music Degree in Piano – Conservatorio Etelvina Ramos Viana City of São Jose do Rio Preto, Brazil – 1977

Current Positions

Artistic Director and Conductor of the Brazilian Wind Orchestra – the Symphonic Band of the Conservatoire of Tatui, 18 years as Conductor and 15 years as Artistic Director. Head and Teacher of the Instrumental Conducting Area. Member of the WASBE Artistic Committee for the Conference of Chiayi, Taiwan – 2011.

Consultant and Pedagogical Adviser of Ensembles for the Project Guri – City of São Paulo, Brazil. Consultant and Pedagogical Adviser of Conducting for the Project Guri of the State of São Paulo, Interior of the State, Brazil.

Administrative and Pedagogical Positions

➤ Director of the Conservatoire of Tatui, Brazil – February to July 2003. Revised the content of all instrumental, vocal and drama programs with the department heads; Integrated all the teaching activities of the departments with clear artistic direction and proposals for each year; Established practical actions of the artistic proposals into the community; Started and organized music exchange programs with national and international important institutions such as music schools, universities, cultural institutions, both government and private, and with cultural departments of foreign Embassies in Brazil and Brazilian Embassies in several countries, also working with fund-raising programs; Reformulated the teachers' career and methods of professional evaluation; Made a new proposal for the budgets, adequate it to the artistic proposals of the year, considering the basic needs for this matter, also renewing the Conservatoire's music instruments and rehearsal facilities.

➤ Head of the Instrumental Conducting Teaching Area – 1994 up to date. Established the Instrumental Conducting Course of the Conservatoire of Tatui in 1994, a four-year program; Assembled the content of the conducting program in accordance with the Brazilian reality, needs and demand: string orchestra, symphonic orchestra and symphonic band, and all pedagogic smaller groups related to the international grading system, connected to the pertinent repertoire; Introduced in Brazil the concept of the grading international system for the wind band; Integrated the conducting program with the several existing ensembles of the Conservatoire of Tatui.

JULIUS P. WILLIAMS
CONDUCTOR AND COMPOSER
35-31 Talcottville RD
Suite 293
Vernon, CT 06066
WWW.JULIUSPWILLIAMS.COM

CONDUCTING EXPERIENCE (Orchestra) (partial list)

Moscow Conservatory Symphony Orchestra-Guest Conductor, Moscow Russia, May 2010

Longar Ebony Orchestra-Principal Conductor- Alice Tully Hall 2009- present

Trilogy Opera Company, Conductor premiere Three New American Operas 2010

Trilogy Opera Company, Longar Orchestra-oratorio Emmitt Till Premiere June 8, 2007

Trilogy Opera Company, Longar Orchestra-Opera Harriett Tubman September 15,16, 2006

Trilogy Opera Company, Orchestra-Opera

Washington Symphony Orchestra~Conductor Laureate (Music Director)2002-2008

Washington Symphony Orchestra-Music Director 99- 2002

Washington Symphony Orchestra-Acting Music Director Artistic Advisor 1998-99

Prague Radio Orchestra-Guest Conductor Recording Orchestra, Czech Republic November 1997-2011

Paducah Symphony Orchestra (Kentucky)-Guest Conductor, Pops Concert -May 2009

Akron Symphony Orchestra~Guest conductor

January 2005, January 2006

Norwalk Symphony Orchestra-Guest Conductor Young Peoples Concerts-February 11, 1998

Washington Symphony Orchestra-Guest Conductor Symphony With the Divas Concert-September 9, 1997

Sacramento Symphony - Guest Conductor

January 15, 16, 1995 / January 14, 1996

Hartford Symphony - Guest Conductor

June 4, 1994

Bohuslav Martinu Philharmonic - Guest Conductor

June 1993 (recording for Albany Records) Czech Republic

Tulsa Philharmonic Orchestra - Guest Conductor

December 1991

Brno State Philharmonic - Guest Conductor

Czechoslovakia, July 1991

Knoxville Chamber Symphony - Guest Conductor

October 1990

Vojvodanska Philharmonic - Guest Conductor Tour
Serbia, Croatia, April 1990- May

Wooster Symphony - Guest Conductor
Wooster Ohio, February 1990

Dubrovnik Symphony - Guest Conductor
Yugoslavia, August 16, 1989

Vermont Philharmonic - Guest Conductor
Barre, Vermont, February 1990

Vermont Symphony - Guest Conductor
Burlington, Vermont, May 6, 1989

Brooklyn Philharmonic - Assistant Conductor
Beethoven Ninth, Carnegie Hall, New York, Lukas Foss Conductor, March 1989

Symphony Saint Paulia - Principal Orchestral Conductor Carnegie Hall, Brooklyn Academy, New York, January 1989

Oklahoma City Philharmonic - Guest Conductor
Langston University Chorus, December 1989

American Symphony Orchestra - Assistant Conductor
"Missa Solemnis", Lukas Foss conductor, Carnegie Hall, New York, May 1988

New Haven Symphony - Guest Conductor
May 1987

Amor Artist Chamber Orchestra - Guest Conductor
Alice Tully New York, May 1987

Savannah Symphony Orchestra - Guest Conductor
January 1987

Nutmeg Ballet - Conductor/Composer in Residence
Torrington, Connecticut, 1986 to 1988

Connecticut Opera Association - Guest Conductor
June to August 1984

PRESENT POSITION

Professor (full time)- Berklee College of Music, Boston, MA Fall 1998- adjunct faculty Ensemble department, Composition ,Conducting, Theory, Coordinator of the Berklee International Composers Institute, Audition and Interview staff, Conductor of the Great American Songbook Orchestra

ADMINISTRATIVE/ARTISTIC

Laureate Music Director- Washington Symphony Orchestra 2002-2008
Music Director- Washington Symphony Orchestra, DC 1999-2002
Acting Music Director/ Artistic Advisor- Washington Symphony Orchestra, DC 1998-99
Artistic Advisory Committee- Queens Symphony Orchestra, New York 1997-2001
Education Consultant- Norwalk Symphony Orchestra, 1997-1998
National Endowment For The Arts (N.E.A) - Advisory Panel On-Site Reporter (Opera,Music/Theatre)
Artistic Director - School of Choral Studies, 1988 - 1995 New York State Summer School of the Arts,
Saratoga Performing Arts Center

TEACHING EXPERIENCE

PROFESSOR (FULL TIME)-BERKLEE COLLEGE OF MUSIC 1998-PRESENT
Conductor Great American Songbook Orchestra, Composition, Conducting, Theory,Orchestration

ASSOCIATE PROFESSOR -Berklee College of Music, Boston, MA 1995- 1998

AFFILIATE ARTIST TEACHER (COMPOSITION) - PURCHASE COLLEGE, STATE UNIVERSITY OF
NEW YORK 1995-2000

VISITING CONDUCTOR OF ORCHESTRA - Skidmore College, Saratoga, New York ,January - May 1995

VISITING ASSOCIATE PROFESSOR - January to May 1993 Shenandoah University and Conservatory in
Virginian"Jessie Ball Dupont Visiting Scholar" Awarded to a Distinguished Eminent Scholar

ASSOCIATE PROFESSOR/ARTIST IN RESIDENCE (Visiting) - May 1988 to July 1990
University of Vermont: Acting Music Director University of Vermont Orchestra, Composition, Arranging,
Conducting, MusicListening, and Theory

VISITING PROFESSOR/ARTIST IN RESIDENCE- January 1988 to May 1988 University of Vermont:
Composition, Improvisation, Music Listening, Lectures, Orchestral Conducting

LECTURER- Summer 1989
Central Connecticut State University, Connecticut: Composition

ARTIST IN RESIDENCE - February 1986
Hicksville Public Schools, Hicksville, New York: Composition, Theory, History, Conductor,
Performance,Lectures

ASSOCIATE (Teaching) - 1980 to 1985
Hartt School of Music, University of Hartford, Connecticut: Composition, Piano Conducting,
Theory and Conductor of the Repertory Community Orchestra, (1982 - 1984)

ARTIST IN RESIDENCE - 1980 to 1986
Artist Collective, Hartford, Connecticut: Vocal Music, Piano, and Ensembles

VISITING FELLOW - 1980 to 1982
Wesleyan University, Middletown, Connecticut: Vocal Music, Piano, and Ensembles

LECTURER -Summer faculty - July 1982
Peabody Conservatory of Music "Black Music as an Educational Aid in the Classroom", Baltimore, MD

PROFESSIONAL ACTIVITIES AND RESIDENCIES

November 2010-African American Composers, Shorter College, GA
September 2010-Keynote Speaker, Herbert H. Lehman College(CUNY) ,Convocation, 2010
August 2007, 2008, 2009,2010 Panelist /Reader Challenge America Fast Track National Endowment for the Arts
February 2007 Panelist Black Music and Culture Conference IX: Philosophy and Practice: Black Composers
January 2007 Panelist Connecticut Commission on the Arts Directory of Performing Artist
December 2007 Panelist/Adjudicator Artist Fellowship Program in Music
April 2006 Guest Composer Eastern Carolina University
May 2005 Jurist/panelist Connecticut Commission on the Arts Organization Support
July 2004 Clinician Conducting-National Association of Negro Musicians- detroit
January 2003/04- Adjudicator- (Composition) Music Teachers National Association SEPT 2003
April 2003 Jurist, *CIS Fulbright Scholar Specialist Review Committee*
Adjudicator 2001(Clinician)- Heritage Festivals, orchestral, bands, instrumental (Boston)
March 1999 Clinician, - workshop on African American Composers and Conductor,
National Association for the Study and Performance of African American Music,Washington DC
Feb. 1999 "Guest Composer conductor - American Choral Directors National Conference
African American choral traditions ,new works for choir, orchestra, soloist, chicago
June 1998 Panelist American Symphony Orchestra League National Conference "Commissioning Youth Orchestras" Minn.
March 1998 Jurist, Music Assistance Trust Fund, American Symphony Orchestra LeagueBoston Symphony Orchestra and the New York Philharmonic
March 1996 Lecture IClinician William Grant Still Symposia, New England Conservatory of Music 1 Boston Symphony Orchestra
March 1996 Jurist, Music Assistance Trust Fund, American Symphony Orchestra LeagueManhattan School of Music
October 1995 Lecture, Indiana University School of Music, African American Institute
Feb./Mar. 1995: Jurist, Music Assistance Trust Fund, American Symphony Orchestra League Julliard School
December 1994: Guest Composer (Seminar Students) Cleveland Institute of Music
March 20, 1993: Virginia Regional Prince George County Adjudication Festival
November 1992: Indiana Arts Council- Panelist General Operating Panel

EDUCATIONAL CONCERTS (MUSIC FESTIVALS)

CONDUCTOR- January 1997 All-Connecticut Regional Festival Orchestra
CONDUCTOR - January 11, 1992 New York Area All-County - Nassau County
CONDUCTOR - November 10, 1990 New York Area All-State - Region 10
CONDUCTOR - November 18, 1990 New York Area All-State - Region 1
CONDUCTOR - April 1989 Delaware All-State
CONDUCTOR - February 1989 Vermont Green Mountain District Festival
CONDUCTOR - February 1985 Connecticut Southern Regional Festival
CONDUCTOR - 1984 Connecticut Northwest Central Festival

GRANTS AND AWARDS

2008 Grand Marshall Faculty, Berklee College of Music
2006 Honorary Doctorate of Arts Degree, Keene State College, NH Awarded May 7, 2006
2005 Connecticut Commission on the Arts Tourism Artist Grant
2004 Proclamation Town of Ellington Connecticut Distinguished service to the Arts Council
2003 "Gracie Allen National Award" for the score to Fighting for our Future, Lifetime /Principal Pictures
2002 "Emerging African American Composer" , Detroit Symphony Orchestra
2001 "Medal of Artistic Merit" awarded from the Embassy of Ecuador and the Youth Symphony Orchestra
1992 "Jessie Ball Dupont Visiting Scholar" by the Virginia Foundation for Independent Colleges
1992 "National Culture through the Arts Award" , New York State Association of Foreign Language Teachers
1989 "Recipient Honorary Distinguished Alumnus Award" Langston University
1986 "Astral Foundation Award" Music Composition
1985 "Astral Foundation Award" for Music Composition Conducting and to Record Compositions
1985, 1986, 1987 Aspen Music Festival Professional Studies Fellowship in Composition, Conducting, and
1983 and 1982 Recipient Outstanding Young Men of America Award
1981 Connecticut Commission on the Arts - Individual Artist Composition (Chorus and Orchestra)
1987 thru 2011 AS.CAP. Standard Award Grants for Music Composition
1981 thru 1992 AS.CAP. Popular Award Grant for Music Composition

PUBLICATIONS

"Art Songs" by American Composers (Composition featured) Southern Illinois University, Press 2004
"Hall Johnson Anthology"- Co-Editor and Arranger Carl Fischer Publishers 2003
"Conductor for a Conductor" Emerge Magazine, BET 1999
"He's My Strength and Power", Augsburg Fortress Publishers, Minnesota, 1996
"Sunshine in the Morning", Augsburg Fortress Publishers, Minnesota, 1993
"Norman Overture" Toccata for Strings" Allison's Dream"". Meditation for Orchestra, Midnight Tolls Published by Lauren Kaiser Music, M.M.B. Music, S1. Louis, MI, 1986, 1988, 1994,2004
"The Conductor and Composer Dilemma"AC.C. Newsletter Article Winter 1984
"Rise Up Shepherd and Follow" Published by Augsburg Publishers, Minnesota, 1984
"In Commendation of Music" "Sympathy" "The Fall" "Summers Good Feeling" for Chorus
Published by Lawson-Gould, New York "Gospel Mass" AC.D.A. Journal, Choral Review, March 1982

DISCOGRAPHY

"Heart on the Wall", Dvorak Symphony,Albany Records (CD) release Summer 2011
"This is the Sound of Harmony" composition "Dreams" Boston Children's Choir 2010
"Somewhere far Away, Dvorak Symphony ,Albany Records (CD) 2008 Troy 1072
"Place in Time",Dvorak Symphony, Albany Records (CD) 2007, Troy 979
"Midnight Tolls",Dvorak Symphony, Albany Records (CD) 2006
"The New American Romanticism"- Dvorak Symphony ,Albany Records (CD) 2004,Troy 704
The American Soloist" (Dvorak Symphony)Albany Records (CD) 2004 TROY 687
"Shades of Blue" Visionary/Albany (CD) Records Troy 431 February 2001
"Symphonic Brotherhood" The Music of African American Composers ,Albany Records (CD)Troy104
"Fare Ye Well" Visionary Records 2003
The Great American Songbook-Berklee recording the music of Burt Bacharach, ,Berklee recording 2008
The Great American Songbook-Berklee recording the music of Duke Ellington, Berklee recording 2007
The Great American Songbook- the Music of Stevie Wonder, Berklee recording 2007
Love Stories - Julius Williams Conductor track "Violins"-Independent Gordon Chambers 2007

EDUCATION

May, 7, 2006

Hon. Doctorate of Arts. Keene State College, New Hampshire

Earned Degrees

1980 **MME.**, emphasis on Orchestral Conducting (piano major instrument),
Hartt School, University of Hartford, West Hartford, Connecticut

1977 **BS**, Music Education and Music Composition Herbert R Lehman College, Bronx, New York

New York and Connecticut Teacher Certification and New York City Teaching License

Professional Fellowship in Composition, and Orchestral Conducting, Aspen Music School

Summer 1984 Scholarship in Orchestral Conducting, Aspen Music School Summers 1985, 1986, and 1987

EDUCATION RELATED ACTIVITIES

Orchestra and Choral conducting with Vytautas Marijosius" Coleridge Taylor Perkinson, Charles Bruck,
Hugh Ross, John Motley, Gerald Mack, Murray Sidlin, Kurt Klippstatter

Piano with Ann Gelfand, Dr. Watson Morrison; Jazz piano with Jaki Byard - 1979 to 1980

Schillinger Jazz Arranging at New School for Social Research, New York, with Richard Brenda -

Composition with Ulysses Kay, John Corigliano, Charles Bell, and Coleridge Taylor Perkinson -

Orchestration with Fred Norman - 1973 to 1971

LISTING (PARTIAL UST)

"LANDSCAPES IN COLOR: CONVERSATIONS WITH BLACK COMPOSERS" UNIVERSITY PRESS
OF AMERICA, 2003

"BLACK CONDUCTORS" UNIVERSITY PRESS OF AMERICA, 1995

"BLACK .AMERICAN MUSIC" KRIEGE, PUBLICATION, 1993

"EMERGING LEADERS IN AMERICA" CAMBRIDGE, ENGLAND, 1991

"MEN OF ACHIEVEMENT" CAMBRIDGE, ENGLAND, 1991

"INTERNATIONAL WHO'S WHO OF MUSICIANS" CAMBRIDGE, ENGLAND, 1986

"AMERICAN ORATORIOS AND CANTATAS: A CATALOG OF WORKS WRITTEN" SCARECROW
PRESS 1986

"CHORAL MUSIC OF AFRO AMERICAN COMPOSERS" SCARECROW PRESS, 1981

"ULYSSES KAY", COMPILATION OF WORKS, GREENWOOD PRESS, 1999

DISSERTATION TOPIC ON JULIUS WILLIAMS

LIONETA CORNWALL THOMPSON 2007 COLUMBIA UNIVERSITY ED DOCTORATE- JULIUS P.
WILLIAMS ART SONG ENTITLED "A SONG" TOPIC THE ART SONGS OF AFRICAN AMERICAN
COMPOSERS.

APPEARANCES

ALABAMA PUBLIC TELEVISION "Harmonica Concerto" featured -Educational Documentary 1997
CPR (RADIO): Interview - "What's New" - June 1994
WQXR RADIO: New York with Robert Sherman. "The Listening Room" - June 7, 1989
WQXR RADIO: New York with June Labell. "Symphony Saint Paulia" - January 1989
SCTV - PBS: National Teleconference. South Carolina - February 1989
WCBS TV: "Sunday Morning" with Charles Kuralt - Nationally Broadcast - Broadcast Fall 1988
WQXR RADIO: New York with Robert Sherman. Panelist on Composition at the Aspen Music Festival
VPR (RADIO): Interview - March 1989
CPTV: Guest Conductor for televised performance of "Purlie" segment with Connecticut Opera Association for Connecticut Arts Awards - July 1983
WFSB - TV: Hartford, Connecticut - "Up Front" - October 1982

PARTIAL SPECIAL SELECTED LIST OF COMPOSITIONS AND PERFORMANCES

January 2009
"Dreams" for Commissioned by Boston Children Choir, on national Television, Jordan Hall, Boston
June 2007
Lift Every Voice and Sing Boston Symphony project steps gala 25th Anniversary performance, chorus, orchestra, soloist, Symphony Hall, Boston
January 2007
Myths of History for Soprano Soloist and Orchestra premiered Petersburg Virginia June 2, 2007
April 2006
Africa -Song for voice and piano Premiered Carnegie Hall New York (Louise Toppin)
March 2003
A Journey To Freedom for soloist chorus and Orchestra-Premiered
March 19, 2003
Reston Chorale and Orchestra, Schlesinger Concert Hall, Virginia
March 2002
Midnight Tolls, In Memoriam September 11, 2001
Reading by the Detroit Symphony Orchestra, Detroit Michigan
January 2001
March of the Giant Pandas- for the Celebration of the Arrival of the Pandas at the National Zoo Performed at the Chinese Embassy in Washington, DC
November 1996
Concerto For Harmonica and Orchestra- Commissioned by the Etowah Youth Orchestra for the City of Gadsden Alabama Sequin centennial, Also Performed at Alice Tully Hall, Lincoln Center New York
June 1991
November 1996
He's is my Strength and Power - Commissioned by the Council of Churches and Synagogues of Stamford Connecticut for the Annual Choir festival
December 1994
"Meditation" - For symphony orchestra performed by The Cleveland Symphony Orchestra, Jahja Ling, Conductor, Published by MMB. Music. Nationally Broadcast "Cleveland Orchestra"
January 1994
"It Is True", and "Meditation" - Recorded Albany Record (CD) Troy 104
Symphonic Brotherhood: The Music of African-American Composers
April 11, 1993
"Easter Celebration" - for chorus, orchestra, soloist and Dance Premiered Shenandoah Conservator, Virginia

February 1993
 "In The Mystery" - Premiered Kennedy Center, Washington, D.C. 1992
 Musical Score
 March 1991
 Film "Yeah, My Heart Beats Loud" Distributed by: Juniper Pictures (Ltd.)
 October 1991
 "Heartbeat" - Orchestra (pop) from the film score "Yeah, My Heart Beats Loud" Premiered by the
 Orchestra Virginia Beach
 May 1981
 "Cinderella" - full-length ballet for orchestra commissioned by the Nutmeg Ballet, Co., Connecticut.
 April 8, 1985
 "A Norman Overture" - for symphony orchestra. Premiered by the New York Philharmonic, Zubin Mehta,
 and Conductor Lauren Kaiser Published by MMB. Music.
 1985
 "Guinevere" - One-Act Opera Commissioned by and performed at Aspen Music Festival. Also performed at
 Alice Tully Hall, Lincoln Center, New York, 1987 And the Dubrovnik Yugoslavia, 1989
 April 10, 1983 -
 "The Seasons" For chorus, commissioned by the Hampton University Chorus, Virginia
 Premiered at the Kennedy Center Concert Hall, Washington. D.C. 1982 Published by Lawson-Gould,
 "In Commendation of Music" - for Chorus. Premiered at Avery Fisher Hall. All-City High School Chorus.
 Published by Lawson-Gould (1984), New York.
 November 14, 1981
 "Sympathy for Women's Chorus" - Premiered at the American Society for University Composers.
 Regional Conference at Mount Holyoke College, MA 1Published by Lawson-Gould
 October I, 1981
 "Times of Troubles" - for flute and piano. Premiered at the Connecticut Composers Inaugural Gala Concert
 at the University of Connecticut. Also performed at the National Conference at the
 American Society of University Composers Conference at Louisiana State University, Baton Rouge,
 Louisiana February 1983

MUSICAL THEATRE (COMPOSITIONS)

June 1999 Musical Score "Indahomey" New Federal Theater, New York, NY
 November 1995 Musical Score for "The Paradise" Huntington Theater, Boston Mass
 March 1991 Musical score for "Balm Yard". (Off Broadway)
 Premiered Riverside Church Theatre produced by the New Federal Theatre, New York.
 February 1981 Musical score for "Dreams Deferred" (Woodie King, Producer)
 Premiered at the New Federal Theatre, New York, NY
 February 10, 1979 Musical score for "Princess Too Tall" (Book by Karl Friedman)
 Premiered at the Henry Street Settlement Arts for Living Center, New York, NY
 November 17, 1978 Musical score for 'Mio' (Book for Shauneille Perry)
 Premiered at the New Federal Theatre, New York, NY March thru May 1988
 January 28, 1978 Musical score and lyrics for "The In Crowd" - (Book by: J. E. Franklin) (Off Broadway)
 Premiered at the Henry Street Settlement Arts for Living Center, New York, NY

Film and Video

October 2002- Fighting for Our Future
 Principal Pictures/ lifetime TV October 10, 2002
 2003 Gracie Award winner
 Yeah, My heart Beats loud
 Juniper Pictures(independent) 1993

Appendix 12

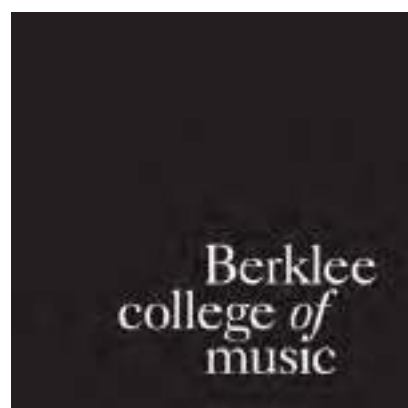
Course Syllabi
Arranged by Program

The logo for Berklee College of Music, featuring the text "Berklee college of music" in a serif font, with "college of" in a smaller, italicized font, all set against a dark square background.

Berklee
college *of*
music

Appendix 12.a

Masters of Music—Contemporary Studio Performance



Berklee College of Music
Masters of Music – Contemporary Studio Performance
ENDS-550
Contemporary Studio Ensemble

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

This course enables students to enhance their ensemble-playing skills, deepen their knowledge of a particular style and its associated repertory, and develop their individual performance identities. Students develop their ability to create and perform music in a particular style. 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 a particular repertory.

The stylistic direction of the ensemble will be decided by mutual agreement between the faculty member and students.

Learning Outcomes

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

1. Apply knowledge of a style's history and defining musical characteristics to their own performance
2. Read and improvise music at a professional level
3. Perform complex repertory by ear
4. Perform complex repertory from memory
5. Evaluate their own playing in an ensemble context
6. Lead a concert from the planning stages to the performance
7. Produce recordings of their own performances

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
- 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)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Attendance	Mandatory
Transcribe/Arrange songs	20% of final grade
Organize/promote/perform an off-campus performance	40% of final grade
Note: The faculty and the Ensemble Department Chair will approve the program and the venue prior to the performance.	
Complete one 30-minute recording	40% of final grade
Note: At week eight, students will submit a written plan for completing the assignment. Students will be expected to outline the program, list the steps necessary to complete the project (e.g. arranging songs, preparing lead sheets), and assign responsibility for each task. The instructor will provide written feedback on the plan, helping the ensemble revise	

the plan in a timely fashion. The finished recording must be submitted by the final week of the semester, and will be evaluated by the instructor.

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

The instructor will work with the ensemble to determine a program of study that best supports each member's learning goals. Course work focuses on developing ensemble performance, and improvisation skills.

Ensemble Performance. Students will complete a variety of exercises that will enhance their ability to:

- Understand the role of each instrument in the ensemble (e.g. harmonic support, time-keeping)
- Play expressively in time
- Shape melodic lines through dynamics, articulation, and rubato
- Play different musical styles and genres
- Memorize complex music
- Develop a group sound

Improvisation. Students will focus on the following areas:

- Common song forms
- Phrase structure
- Harmonic vocabulary (soloing, accompanying, comping)
- Rhythmic development (soloing, accompanying, comping)
- Motif development
- Vamps, riffs, and grooves
- Style (i.e. improvising within the context of a particular tradition)

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PIXX-550, 600, 650
Private Instruction/Recording Projects

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

The private lesson fosters close collaboration between student and instructor. Together, the student and private teacher develop a plan for enhancing the student's musical vocabulary and deepening his/her understanding of a particular repertory of music (e.g. Afro-Cuban jazz, salsa, bluegrass). Under the guidance of his/her private teacher, the student will complete a variety of assignments that will hone his/her interpretative skills. Students will be asked to:

- Play standard repertoire for his/her instrument or voice
- Transcribe and analyze recordings by acknowledged masters of the style
- Memorize and perform complex melodic and rhythmic patterns
- Improvise over a variety of style-specific chord progressions
- Arrange songs for small ensembles
- Experiment with tuning systems

Assignments are tailored to the needs of the contemporary musician, with particular emphasis on interpretation in the recording studio.

Additionally, with guidance from their private instructor, students will complete a recording project.

Learning Outcomes

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

1. Synthesize the harmonic and stylistic practices associated with their chosen area of performance
2. Synthesize the skills required of performers in a 21st-century studio
3. Improvise music in a variety of contemporary styles
4. Arrange music
5. Perform music
6. Record their own music

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)

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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. The student does not understand course material 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

Final recording project, developed in consultation with the instructor:

- PIXX-550: A ten-minute studio recording of the student playing solo or with accompaniment (piano, guitar, or rhythm section). At week eight, students will submit a written plan listing the repertory that will be featured on the recording, identifying additional performers (if needed), and listing the steps necessary to complete the project, e.g. arranging songs, preparing lead sheets, booking adequate studio time. The instructor will provide written feedback on the plan, helping the student revise it in a timely fashion. The finished recording must be submitted by the final week of the semester, and will be evaluated by the private instructor.
- PIXX-600: A twenty-minute studio recording of the student playing solo or with a small ensemble. At week eight, students will submit a written plan listing the repertory that will be featured on the recording, identifying additional performers (if needed), and listing the steps necessary to complete the project, e.g. arranging songs, preparing lead sheets, booking adequate studio time. The instructor will provide written feedback on the plan, helping the student revise it in a timely fashion. The finished recording must be submitted by the final week of the semester, and will be evaluated by the private instructor.
- PIXX-650: In the final semester, students will focus on their thesis projects. In consultation with their private teachers, students will develop the performance aspect of their thesis. Students should choose repertory that best demonstrates their facility with improvisation and ensemble performance.

Students will be assessed on the quality of their improvisation, with particular emphasis on phrase structure, melodic and rhythmic development, and stylistic vocabulary. Students will also be evaluated on the development of their own personal style.

Recording project plan	15% of final
grade	
Final recording project	50% of final
grade	

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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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 College Bulletin 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:

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
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Course Outline

Students meet with their instructors weekly. They work on improvisation, as well as the skills that support successful studio performance: transcription, harmonic and stylistic analysis, arranging and transposing music. Instructors and students will plan an individual course of study each semester to best reach the student's learning outcomes. During week 8, the instructor will review, revise and approve the student's planned work on his/her studio project. Much of the rest of the semester will be devoted to helping students master the skills necessary for success there.

In the final semester, students will continue meeting with their private instructors weekly, with the goal of rehearsing the material which will be featured on the student's thesis project.

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-520
Production Concepts for the Contemporary Performer

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

This course explores the studio recording and production process. Through readings, audio/visual examples, and hands-on exercises, students learn the terms, concepts, protocols, and procedures that lead to successful productions. Students will explore the differences between the home and professional studio, as they learn to make informed decisions for success in both settings. Students will also explore the ways that recording process can best serve their own professional and artistic goals.

Learning Outcomes

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

1. Define basic studio terminology
2. Assess the role of the engineer and the producer in the professional recording studio
3. Develop a method for planning and recording music
4. Make stylistic appropriate decisions in the recording studio
5. Budget a recording project from start to finish
6. Establish correct timelines for studio usage
7. Edit recordings
8. Determine the production values for a variety of recording projects

Course Materials

- Course Instructional DVD (Audio, Video, Interactive)
- Periodicals: *Mix*, *EQ*, *Home Recording*, etc

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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F (0-59)

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

Course Requirements and Grade Determination

Attendance	Mandatory
Written Homework Assignments	15% of final grade
Forum Discussion/Participation	15% of final grade
Recording Assignments	15% of final grade
Midterm	20% of final grade
Final - <i>Examination of recording process and choices</i>	25% of final grade
Final - <i>Examination of Final Recording</i>	10% of final grade

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www.wisc.edu/writing/Handbook/Documentation.html

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

Health

- Students are expected to maintain a state of health that allows them to participate in the instruction.
- For this class, a healthy singing voice is required.

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

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Course Outline

Week 1 - Basic Considerations for Recording

Understanding the space and how it relates to the music:

- Type of music and acoustical space
- Overdubs
- Use of reference recordings
- Headphones
- Professional vs. home studio

Week 2 - Basic Standards, Compatibility and Delivery

Understanding human hearing (Fletcher Munson curves; left vs. right ear anomalies)

Understanding basic standards for data storage and delivery

- Types and strategy file types (e.g. BWAV, WAV)
- Bit depth sample rate
- Codecs file
- Transfer file sharing services
- Internet delivery; online file formats and transfers
- Compatibility: Mac OS, Windows, future standards
- Archiving

Week 3 - Preparation for a Recording

Prepping music for musicians, engineers, and producers

Renting and working with rental equipment

Visiting and prepping the studio for a session

- Setup
- Sight lines
- Headphones
- Isolation/Separation
- Length of tunes
- Piano tuning
- Checklists: songs, instruments, and equipment

Week 4 -The Recording Session I

Pacing the recording session

Working with engineers and artists: how to capture musical intent

Understanding union rules for musicians and technicians

Using playback to assess the quality of the set-up

Choosing a music selection to help the engineer set levels

Checking tuning frequently

Keeping the groove between edits

Monitoring the session

- Headphone mixes and what to ask for

- Overdubbing
- Pre-roll and post-roll
- Mix roughs for listening

Week 5 - The Recording Session II

Choosing microphones

Recording with or without effects

Reviewing and saving takes

- Slating takes for reference
- Referencing rough mixes to the master audio file timeline

Anticipating overtime for musicians and production staff

Week 6 - Producing Your Project I: The Producer

Understanding the role and responsibilities of the producer

Creating promotional material during recording session

Week 7 - Producing Your Project II The Budget

Creating a recording spreadsheet

Mapping all costs from beginning through completion of the project

- Musicians Fees
- Arrangements
- Orchestrations
- Royalties
- Mechanicals
- Rental Equipment
- Studio Cost Mastering
- Artwork Replication

Week 8 – MIDTERM and Project Proposal

Week 9 - Playback

Analyzing playback

Week 10 - Editing

Understanding editing: multitrack vs. master editing

Week 11 - Mixing

Considerations for mixing

- Ambience
- Spatial considerations
- Mono considerations
- Individual song vs. entire recording

The basics of EQ compression, limiting, expansion special effects, masking combinatory or unique

Week 12 - Mastering

Understanding the difference between mastering and recording

Archiving media

Sequencing: A historical overview from the LP to the iPhone

Week 13 - Recording in your Home Studio: Considerations

Week 14 - Combining the Pro and Home Studio

Equipment considerations

- Outboards and consoles
- Preamps
- Microphones
- Placement
- Interfaces, cables, recording platforms
- Headphones
- Reference monitors
- Multiple location recording and services
- Files sharing options

Week 15 - FINAL - Project Evaluation / Review

Examination of strategies and decision-making process for a recording produced by student.
Evaluation of the recorded project.

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-530
Performing Musicians in the Global Economy

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

This course prepares musicians for a career in the global marketplace. Students explore three stages of engagement: before, during and after the music is played and performed. Students will learn to form music companies, procure intellectual property rights, promote concerts, and gauge long-term collections. Students will also explore diverse readings and case studies regarding the role and function of performing musicians in the 21st century global economy. By the end of the course, students will have developed a proposal for their thesis project.

Learning Outcomes

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

1. Assess the operations and dimensions of the music business in a variety of contexts and national settings
2. Assess the type of music business startup that best suits their need
3. Evaluate the intellectual property rights, both domestic and international, that protect their creativity and livelihood
4. Apply social media and other diffusion technologies to place their music
5. Synthesize the fundamentals of concert booking and promotion, both domestic and international
6. Synthesize the fundamentals of branding
7. Assess sponsorship opportunities
8. Synthesize the fundamentals of taxation, visas, and immigration
9. Analyze recording and publishing agreements
10. Analyze international licensing issues and their management
11. Develop a proposal for their thesis project

Course Materials

- Krasilovsky, W; Shemel; S.; Gross, J.; and Feinstein, J; *This Business of Music* (New York, 10th Ed., 2009)
- Emerson; R.W; *Business Law: Barron's Business Review Series* (New York, 5th Ed., 2009)
- Waddell, R.; *This Business of Concert Promotion and Touring* (New York, 2010)

Students will also be assigned periodical readings from *Billboard*, *Music & Copyright*, *The Music Business Journal*, *The Economist*, and other sources.

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)

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B (83-86)

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B- (80-82)

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C+ (77-79)

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C (73-76)

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C- (70-72)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

Attendance	Mandatory
Written Homework Assignments	15% of final grade
Forum Discussion/Participation	15% of final grade
Exams (3)	45% of final grade
Proposal for thesis project	25% of final grade

Policy for Submitting Late Assignments

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Health

- Students are expected to maintain a state of health that allows them to participate in the instruction.
- For this class, a healthy singing voice is required.

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
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Course Outline

Unit One: Ex-Ante Considerations		
Week 1	Music in the Global Economy - Recorded Music, Live Music, Music Publishing, and Music Products - Revenue, Collections, and Business Considerations - Periodical Country Data: Sources and Analyses - Course Description	Examples from IFPI, Annual Reports; <i>Billboard</i> , <i>Music & Copyright</i> , <i>Pollstar</i> , and <i>Music Trades</i>
Week 2	The Business Model of Choice: A Legal Primer - The Band as a Corporate Entity - Ownership Issues, Capital Formation, and Liability - Dispute Resolution and Dissolution	Barron's, pp.305-61 Barron's, pp.362-87
Week 3	Trademarking - Trademark Rights and Infringement - Trademark Registration - International Trademark Law	KSGF, pp.305-15 KSGF, pp.317-30
Week 4	Music Rights - Establishing Copyrights in New Music - Performance, Mechanical, and Synchronizational Rights - Works Made For Hire, Fair Use, and Orphan Works - International Copyright Protection - Copyright Infringement	KSGF, pp.90-141 KSGF, pp.142-71 KSGF, pp.197-215
Week 5	TEST ONE	
Unit Two: Your Music In The Global Economy		
Week 6	Modern Production Tools and Social Media - The Digital Music Marketplace - Transnational Production and Marketing - Media Tracking Projects & Mining Data	IFPI, DMR 2011 Alhadeff-McChrystal TBA; KSGF pp.414-60 Example: <i>Topsin</i> and similar platforms

Week 7	Branding & Sponsorships • Leveraging Your Name • Branding Agencies and eMarketing • Sponsorship Types and Agreements	KSGF, pp.327-31 Alhadeff-McChrystal TBA
Week 8	Concert Booking and Promotion I • Live Entertainment Financials • The People and the Process • Domestic and International Bookings	Waddell, R, pp. xx-x (to be updated) KSGF, 332-342 Alhadeff -McChrystal TBA
Week 9	Concert Booking and Promotion II • Contracts for Live Entertainment • Concert Promotion and Touring • Touring in US, Europe, and Emerging Markets	Waddell, R, pp. xx-x (to be updated) Alhadeff -McChrystal TBA
Week 10	Taxation, Travel, and Immigration • Basics of US Tax Code • Personal and Business Taxes • International: Location of Earned Income and Due • Taxes Immigration and Travel Visas for Musicians • Customs: Imports and Exports	KSGF, pp.343-60 KSGF, pp. 391-99 Waddell, R, pp. xx-x (to be updated)
Week 11	TEST TWO	Declare Thesis Topic
Unit Three: Long-Term Collections		
Week 12	Music Publishers • Songwriter Contracts and Royalty Statements • Works of Joint-Authorship in US and Abroad • Foreign Publishing and Sub-Publishing • Movies, Film, TV, and Videogames • The Writer as Publisher	KSGF, pp.172-95 KSGF, pp.217-64 KSGF, pp.414-60
Week 13	Recording Agreements & Merchandising • Changing Role of the Record Label • 360 Deals • Key Recording Agreement Provisions • Merchandising Rights and Opportunities • Foreign Distribution Agreements	Alhadeff-McChrystal TBA KSGF, pp.13-32 KSGF, pp.33-62 KSGF, pp.77-87
Week 14	Management Issues in Intellectual Property • Master Use Rights, Domestic and International • Public Performance Rights: Domestic and International • Synch Rights: Domestic and International • Current Issues in Copyright	KSGF, pp.63-75 KSGF, pp.414-60 Alhadeff-McChrystal TBA
Week 15	TEST THREE	Submit Thesis Proposal

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-619
Masters Performance Forum

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

This is a performance workshop in which students learn interdisciplinary approaches to music-making. Students also explore various concepts of aesthetics, with a focus on developing their own aesthetic philosophy. Students will learn to critique each other, as they present their own musical projects to the class for feedback and advice. Joining this discussion with students will be guest lecturers and artists-in-residence from a variety of diverse backgrounds: performers, composers, scholars in liberal arts, music educators, music therapists, artists working with Berklee's Global Jazz Institute, American Roots Music Program, Africana Studies Program and more.

Learning Outcomes

Upon completing this course, students will:

1. Synthesize interdisciplinary approaches to music-making
2. Evaluate various concepts of aesthetics
3. Develop an aesthetic philosophy
4. Perform and analyze original music projects
5. Assess their own and their classmates' music projects
6. Evaluate musical performances in a variety of styles
7. Collaborate with classmates, guest lecturers and artists-in-residence
8. Synthesize rhythmic, melodic, and harmonic vocabulary from a variety of musical styles in their playing and composition

Course Materials

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)

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F (0-59)

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Course Requirements and Grade Determination

Attendance and participation	Mandatory
Weekly assignments and peer critique	35% of final grade
Presentation of original music to the class	35% of final grade
Performance in master classes	30% of final grade

Policy for Submitting Late Assignments

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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.

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-621
Topics in Improvisation (Jazz)

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

Topics in Improvisation is a course that can be tailored to various musical styles. This syllabus focuses on Jazz. Other "Topics in Improvisation" will focus on rock, pop, blues and more.

In Topics in Improvisation (Jazz), students explore the melodic styles and content of improvised solos through jazz history, listening, ear training, shared student transcriptions and analyses, practice assignments, and creative performance projects. Students explore:

- (1) early jazz and blues language and the jazz styles of the late 1920s
- (2) the Swing Era (with a focus on Lester Young's style of improvisation)
- (3) "vertical" chord-based playing in bebop and modern jazz of the late 1940s and 1950s
- (4) free jazz in the style of the Ornette Coleman Quartet
- (5) "outside" playing: dissonance in modal 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 will improve their musical ear and the connections among their musical imagination (inner hearing), aural perception, musical notation, and instrumental performance. They will 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 will 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:

1. Synthesize the musical choices, issues, and possibilities they face as jazz improvisers
2. Analyze the historical context of their original work
3. Listen, practice, transcribe, analyze, and perform jazz music
4. Compose jazz music
5. Improvise jazz music
6. Assess the melodic structure and the melodic, harmonic, rhythmic, timbral, and structural characteristics of the styles of jazz improvisers from various eras
7. Connect their musical ear, musical imagination (inner hearing), aural perception, musical notation, and instrumental performance
8. Apply the work of improvisers in the past to inspire their own contemporary creative work

Course Materials

Jazz listening materials

Music manuscript paper, pencil, eraser

Students' instruments

There is no required textbook for the class. However, handouts and online materials will be supplied during the course.

Grading Criteria

A (93-100)

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Course Requirements and Grade Determination

Course grades will be determined as follows:

Assignments #1 -5		15% each (75% total)
Listening Quiz (CDs 1-2)	3%	
Midterm Listening Test (CDs 1-3)	7%	
Final Listening Test (CDs 4-6)	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 in advance.

Grading criteria:

Transcription: basic right notes, rhythms, and chords (root and basic quality)	30%
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	15%
Quality and accuracy of recorded performance, including accompaniment	15%

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Course Outline

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. (Remedial work may be required or recommended based on the results.)

Blues and jazz melodic improvisation 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: *CD 1: Early Blues, Pre-Jazz, and 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). 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.

Do: If you didn't do this in advance, fill out the survey and return it at the beginning of the second class meeting.

Assignment 1:

Transcribe one of the solos on the class listening materials on CDs 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 and wait for approval** before starting your transcription.
- 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, 6th chords, and 7th 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).
- **Record yourself playing the transcribed solo, then your written solo, then your own improvised solo** (at least one more chorus; 2 if blues or 16-bar form) in the same style and language, all with stylistically appropriate rhythm section accompaniment (a duo is OK). This 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 or CD-R recording of your performance.
- All files submitted electronically must be named with course number, assignment number, and YOUR name: jsmithPFET511-Asst1.pdf for example (not "chaseproject.pdf").

Due for presentation in class in **two weeks, Week 3.**

Week 2 (bring instruments): Playing in class using horizontal blues melodic language.

Listen: *CD 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.

Week 3: Present Assignment 1, first 20 minutes 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.

Week 4: Bring instruments. *Listening quiz: CDs 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 CD 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: CD 3: Lester Young and other Swing Era Soloists

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.

Week 6: (bring instruments): Presentation of Swing Era transcriptions and projects in class. Improvisation on Swing Era repertoire using Lester Young's language.

Week 7: Midterm Exam: First 45 minutes: Listening identification of tracks from CDs 1-3 plus theoretical and historical questions on the material covered in class; 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: *CD 4: Bebop: Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Bud Powell; and compare multiple versions of "Ladybird"/"Half Nelson"*

Unit 3: Vertical improvisation

Week 8 (bring instruments): Vertical improvisation ear training, exercises, and solos using bebop language.

Assignment 3:

Choose one of the solos on CD 4 Bebop: Parker, Gillespie, Monk, Powell or one of the versions of "Ladybird"/"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** (not presented in class, but copies of transcriptions will be shared in class).

Week 9 (bring instruments): Vertical improvisation ear training, exercises, and solos using bebop language, continued.

Listen: *CD5: 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.

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 a CD-R or 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**.

Week 11 (bring instruments): Free jazz improvisation and ear training using Ornette Coleman’s techniques and repertoire.

Last chance to turn in late homework: 5:00 PM today

Listen: *CD 6: “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.

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 a CD-R or mp3 sound recording.

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 a CD-R or mp3 sound recording.

Due in **one week, week 13**.

Week 13: Bring instruments. Outside modal ear training and improvisation.

Week 14 (if schedule allows): Further listening. Long-term applications of what we’ve covered so far to practicing, band-leading, and teaching jazz.

Week 15: Final exam. Listening identification of tracks from CDs 4-6, plus theoretical and historical questions on the material covered in class; may include dictation based on material covered in class.

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-623
The Triadic Chromatic Approach for the Performer

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

In this hands-on seminar, students will enrich their musical vocabulary by exploring alternatives to traditional improvisational techniques (i.e. playing inside the changes). Through analysis and performance exercises, students learn how to improvise a free melodic line over structured harmonic continuity. Instruction will focus on the triad—major, minor, augmented, and diminished—as the building block for fluid, non-repetitive chromatic lines. Students will also learn to transcribe improvisations in an extended tonal context.

Learning Outcomes

Upon completing this course, students will:

1. Improvise rhythmically and structurally sophisticated melodic lines in an extended tonal context
2. Incorporate triadic harmonic concepts into their personal musical vocabulary
3. Transcribe improvisations in an extended tonal context
4. 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)

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)

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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 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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Students are expected to prepare for each class session, incorporating class concepts into their regular practicing routines. Since class meetings will include a variety of improvisational exercises—e.g. call and response with the instructor, improvisation over a simple chord progression—as well as performance critique, students must bring their instrument to each class meeting.

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

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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.

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

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- College Writing Center ext. 8306, 8510
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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.

Course Outline

In weeks one through four, students will learn the basics of the triadic harmonic approach, focusing on each of the four principal categories of triads. Beginning in week five, students will begin exploring the use of chromaticism, using it to create melodic and rhythmic momentum in their improvisations. Students will 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.

Weeks 1 & 2: Introduction to the triadic chromatic approach. Major triads.

Week 3: Minor triads.

Week 4 : Augmented and diminished triads.

Week 5 : Combining triads with non-repetitive half-step motion.

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. Testing on all four triad groups and combinations.

Week 8: Combining major triads with chromatic motion.

Week 9: Combining minor triads with chromatic motion.

Week 10 : Combining augmented triads with chromatic motion.

Week 11: Combining diminished triads with chromatic motion.

Week 12: Combining all four triadic groupings with chromatic motion. Improvisation over chord changes from jazz standards.

Weeks 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 standard jazz repertory. (Repertory list to be announced.)

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-625
Stage Performance Workshop

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

In this workshop, vocalists and instrumentalists develop and perfect the skills necessary for live performance. They explore the concept that good performances involve not only excellent musicianship but also a high-level of stage presence and audience interaction. Students explore the different kinds of stage performance techniques that are appropriate in different settings. They investigate concepts of musical and artistic interaction with the audience, and explore different kinds of audiences. They also explore performance as communication. They evaluate strategies to communicate musically through their music and their body. Additionally, students synthesize concepts of acting and persona creation that are part of every performance. In-class performances will be recorded and critiqued for effectiveness in movement, presentation, and overall performance. Students learn skills and strategies for microphone and rehearsal techniques, lead sheet preparation, stage presence, programming, audience interaction, persona development and more. Students also learn strategies for effective auditioning. Students will give special consideration to the technical aspects of performance (e.g. acoustics, achieving an appropriate mix for the venue, recording live performance). At the end of the semester, the class will hold a recital.

Learning Outcomes

Upon completing this course, students will:

1. Communicate their musical ideas in live performance
2. Develop rapport with audiences
3. Evaluate strategies to connect with different audiences
4. Develop stage persona
5. Program a varied, musically engaging concert
6. Prepare their own music for use in rehearsals and live performance
7. Lead successful rehearsals
8. Synthesize audition strategies
9. Record their own performances in a concert venue

Course Materials

Taylor, Livingston. *Stage Performance, Revised Edition*. Createspace 2011.

Additional course materials will be determined by the composition of the class. Materials may include recorded performances, readings on performance technique, audio recordings, lead

sheets, and transcriptions. The instructor will choose repertory that reflects the students' professional and artistic goals.

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)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Students are required to bring their instruments to every class. All members of the class are expected to participate in peer critique, as well as to perform regularly in the class.

All members of the class are required to perform in class on a regular basis. Additionally, all members of the class will participate in a final recital in which each member of the class is required to lead one of the compositions on the program.

Grade Determination

Given the nature of the class, regular participation in class discussions and performances constitute 60% of the overall grade. The final grade will be calculated as followed:

25% Class discussion

35% In-class performances and demonstrations

40% Final concert

Policy for Submitting Late Assignments

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www.wisc.edu/writing/Handbook/Documentation.html

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Important Dates

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- Deadline for add/drop, etc.

Support Services

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Course Outline

Note: This class is an advanced workshop. Students participate and perform frequently throughout the semester.

Weeks 1-3

What is performance?

Week 4

Presenting yourself on stage—developing your persona. Considering costuming, make-up, personality. How to become you the performer and remain your authentic, artistic self.

Week 5

Analyzing the audience—who are the many different audiences performances encounter and what are strategies to reach each.

Week 6

The performance as communication—how to communicate with the audience.

Week 7

Tailor the performance to the place, time, media—performing on large and small stages, in clubs, on television, on radio, in the studio and more

Week 8

The technical aspects—analyzing the room, the equipment, the acoustics and more.

Week 9

Working with others—developing the people and management skills to work with the other performers on stage.

Rehearsing—how to get the most out of rehearsal time.

Week 10

The audition—before the performance comes the audition. What are judges, producers, directors looking for. How can you best prepare and be successful.

Week 11

Movement—how to move your body to enhance your performance and your communication.

Week 12

Putting it all together—creating the performance

Week 13-15

Final performances

Berklee College of Music
Masters of Music – Contemporary Studio Performance
PS-695
Thesis: Music Performance Production Plan

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matt Marvuglio

Course Description

Working in close consultation with their advisor, students develop a music performance, production and marketing plan for a recording of their own music. They also complete a promotional package, to consist of a recording of their recording and 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 package must be defended before a faculty committee, chaired by the student's advisor.

Learning Outcomes

Upon completing this course, students will:

1. Complete and defend a music performance, production and marketing plan for a recording of their own music
2. Synthesize marketing strategies and techniques
3. Synthesize recording strategies and technique
4. Synthesize performance skills
5. Produce commercial quality CDs and digital music files
6. Secure the intellectual property rights for their music, domestically and abroad
7. Write grant proposals in support of their performance, composition, and recording projects
8. Create a website to promote a recording
9. Market their own recordings and promote their own performances

Course Materials

Course materials will be determined through consultation between student and instructor, based on the nature of the student's project and the student's learning goals.

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)

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C (73-76)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Assessments

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.

To ensure timely completion of the thesis, all students are required to submit the following documents to their advisor:

- A revised thesis proposal. In Performing Musicians in the Global Economy, students created a thesis proposal that was submitted to their instructor and their advisor. This proposal is realized in this final Thesis class. Early in the semester, students review this proposal with their advisor and revise if appropriate. The revised proposal must be 8-10

pages in length and address the following issues:

- o Nature and rationale of the project
 - o Personnel for recording
 - o Steps and resources necessary to complete the project
 - o Timeline for completion
 - o Thesis committee membership
- A midterm progress report. The progress report must be 4-6 pages in length, and describe the following:
 - o Work to date
 - o Outstanding tasks
 - o Deviations from the original proposal, as well as the rationale for those deviations
 - o Timeline for completion
- Thesis. In the fourteenth week of the semester, students submit their thesis project to their committee. The Thesis project must include a recording of 45-60 minutes in which the student is a featured performer. Students must also submit materials indicating how the recording will be used and, if the intent is to sell the recording, how it will be marketed and delivered to consumers. Some examples of a complete promotional package include, but are not limited to,
 - o An e-commerce site featuring digital downloads of the student's music
 - o A grant proposal requesting funding for a specific project (e.g. concert/lecture series)
 - o A digital promotional package consisting of a professional biography and a representative sample of the student's performance
 - o A business plan for a recording studio

Grading Criteria

Students must receive a grade of B+ or higher to pass this course.

Policy for Submitting Late Assignments

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Attendance

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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 College Bulletin 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:

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Course Outline

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pages in length and address the following issues:

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 - o A digital promotional package consisting of a professional biography and a representative sample of the student's performance
 - o A business plan for a recording studio

Week 1

In Performing Musicians in the Global Economy, students created a thesis proposal that was submitted to their instructor and their advisor. This proposal is realized in this final Thesis class.

In the first week of the semester, students review this proposal with their advisor and revise if appropriate.

Weeks 2-8

Students continue to complete their thesis and work closely with their advisor for advice, guidance, feedback and problem-solving.

During week eight, students submit a progress report to their advisor.

Week 14

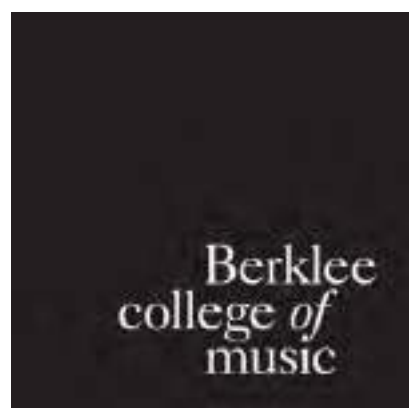
Student submit the finished project to their advisor and their entire thesis committee.

Week 15

Students meet with their entire committee for an oral defense of the project. Students will be expected to give a presentation describing their project, then answer questions from the committee.

Appendix 12.b

Masters of Music—Contemporary Writing and Production



Berklee College of Music
Masters of Music—Contemporary Writing and Production
AR-511
Contemporary Arranging

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students explore the musical concepts of melody, rhythm, harmony and form as applied to the principles and techniques of writing and arranging for the rhythm section (drums, bass, guitar, keyboards, basic percussion) and a lead-line in a solo instrument, two horns (trumpet, alto or tenor sax) or voice. Students learn about the conceptualization process of combining individual components to create a musically satisfying arrangement. Students also learn various contemporary musical styles and the musical concepts that comprise them, including writing from the "bottom up" (groove-driven) and "top down" (working with a melody in a lead instrument or voice). Students will complete writing assignments that incorporate combinations of acoustic, electronic and/or MIDI instruments.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create an arrangement for rhythm sections and melody instrument or voice in a contemporary musical style
2. Create a professional-quality score and parts for all instruments in the ensemble
3. Write idiomatically for each instrument in the rhythm section, especially demonstrating and understanding of how to notate "playing time" and "comping"
4. Integrate the instruments in the rhythm section to support the melody instrument or voice
5. Manipulate musical materials over time to create an arrangement with a balanced and controlled dramatic structure

Course Materials

Bob Doezenia and Matthew Nicholl, *Writing and Arranging for Rhythm Section*. (Currently in development.)

Richard Grudzinski and Matthew Nicholl, *Music Notation: Preparing Scores and Parts*. Berklee Press, 2007.

Supplemental materials supplied by instructor.

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)

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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)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Students will demonstrate mastery of course materials through midterm and final projects, regular class assignments, and production of assignments and projects in live performance and in the recording studio.

1. Class participation: 10%
2. Midterm exam and project: 30%
3. Final exam and project: 60%

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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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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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.

Course Outline

1. Introduction; expectations, requirements, incorporation of technology, score analysis
2. Overview of the Arranging Process
3. The Rhythm Section
 - Drums
 - Bass
 - Guitar
 - Keyboards
4. Introduction to styles – Drums and Bass
 - Straight (even) 8th note grooves
 - Straight (even) 16th note grooves
 - Shuffled (uneven) 8th note grooves
 - Shuffled (uneven) 16th note grooves
 - Use of Anticipations/Hesitations (Delayed attacks) in styles
5. Form
 - Song Form – verse, chorus, bridge, and variations
 - Blues
 - Binary – simple vs. complex
 - Arrangement Form
6. Score Layout, Part 1
 - Open vs. closed score
 - Instrument Order
 - Rehearsal Letters and Numbers; measure numbers
7. Melody
 - Basic Structure; Melodic Phrase; Motion of the melody leaps)
 - Adapting a melody to fit different styles - Anticipations/Hesitations
8. More on styles - Rock/Pop, Swing, Bossa, Samba, Funk: Groove Writing
9. Guitar and Keyboard: Approaches to styles
 - Getting the guitar and keyboard parts to work together
 - Notation options
10. The Arranging Process: Starting considerations and decisions to be made
 - Choosing the key (range; who will play or sing the melody?)
 - Determining style

- Tempo (using metronome markings for tempo)
 - What is the Form? (How long? Is an intro needed? How will it end?)
 - Instrumentation
 - The Melody
11. Score Layout II: Common symbols, terminology, & notation
12. Beginning to write the chart
- Starting with guitar or keyboard vs. drums and bass
 - Working with the melody - adapting to style (anticipations, hesitations)
 - Working with the harmony - Adapting to fit different styles
13. Arranging choices
- Writing drum
 - Constructing bass parts - approaches to style
 - Guitar
 - Keyboard (Piano, synthesizers)

Berklee College of Music
Masters of Music—Contemporary Writing and Production
AR-607
Writing for Large Jazz Ensemble 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this orchestration/arranging course, students learn techniques and concepts of writing for large jazz ensemble. Students also learn the arranging process and how to adapt and modify the musical elements of a composition into an effective arrangement. Additionally, students explore notation, voicings and combinations of the various sections comprising the large ensemble: trumpets, trombones, saxophones, selected woodwinds and rhythm section. Students will apply recorded examples and extracts from scores.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Write a transposed score for a large jazz ensemble, including saxophones, trumpets, trombones, and rhythm section
2. Create professional quality parts for all instruments in the ensemble
3. Adapt and arrange existing thematic material for a large ensemble in various jazz idioms
4. "Routine" an arrangement, demonstrating a sense of balance, variety, and continuity
5. Create introductions, interludes, backgrounds, and cadential materials appropriate to the style and content of the arrangement
6. Voice chords and harmonize melodies in the various jazz idioms
7. Balance between background and foreground elements within the arrangement
8. Conduct a large jazz ensemble in rehearsal and performance

Course Materials

Ted Pease and Ken Pullig, *Modern Jazz Voicings*. Berklee Press, 2001.

Dick Lowell and Ken Pullig, *Arranging for Large Jazz Ensemble*. Berklee Press, 2003.

Richard Grudzinski and Matthew Nicholl, *Music Notation: Preparing Scores and Parts*. Berklee Press, 2007.

Supplemental materials supplied by instructor.

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)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Students will demonstrate mastery of course materials through midterm and final projects, regular class assignments, and production of assignments and projects in live performance and in the recording studio.

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

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

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Attendance

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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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.

Course Outline

1. Basic concepts

- Instrumental transpositions and ranges
- Low-interval limits
- Approach note harmonization
- Chord scale applications
- Score layout and preparation
- Overview of an arrangement

2. Octave and unison writing

- Basic procedures and processes
- Low-, medium-, and high-timbre unisons
- Melodic subdivision and fragmentation

3. Concerted writing

- Basic procedures and processes
- Sax/brass couplings
- Ranges for lead instruments
- Concerted writing for 4 saxes and 4 brass
- Concerted writing for 8 brass and 5 saxes

4. Spread voicings

- Basic procedures and processes
- Spreads for brass/sax combinations
- Tutti writing using spreads

5. Soli writing

- Basic procedures and processes
- Saxophone soli writing
- Brass soli writing
- Tutti solis

6. Background writing

- Riff and motivic backgrounds
- Background guide tone lines
- Compositional approaches to creating backgrounds

7. Rehearsal and conducting techniques

- Rehearsal planning and psychology
- Basic conducting techniques: count-offs, cues, cut-offs, and releases
- Directing the ensemble in performance

Berklee College of Music
Masters of Music—Contemporary Writing and Production
AR-608
Writing for Large Jazz Ensemble 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this advanced orchestration/arranging course, students strengthen their knowledge of the techniques and concepts of writing for large jazz ensemble. This course builds on learning achieved in Writing for Large Jazz Ensemble 1. Students write in extended forms. They also learn compositional techniques, development and transformation of material, writing for woodwind doubles, as well as advanced scoring devices. Students apply recorded examples and extracts from scores.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Write extended original works and arrangements for large jazz ensemble.
2. Synthesize the development and transformation of materials
3. Write idiomatically for the instruments of the ensemble
4. Voice chords and harmonize melodies using contemporary, non-mechanical voicing techniques
5. Apply carefully weighted instrumentation, including the use of doubles, mutes, and cross-section scoring
6. Write effectively for a rhythm section in a wide variety of jazz-based styles
7. Balance background, middle ground, and foreground elements within the arrangement
8. Conduct a large jazz ensemble in rehearsal, performance, and recording

Course Materials

Ted Pease and Ken Pullig, *Modern Jazz Voicings*. Berklee Press, 2001.

Dick Lowell and Ken Pullig, *Arranging for Large Jazz Ensemble*. Berklee Press, 2003.

Richard Grudzinski and Matthew Nicholl, *Music Notation: Preparing Scores and Parts*. Berklee Press, 2007.

Supplemental materials supplied by instructor.

Grading Criteria

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A- (90-92)

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B- (80-82)

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C+ (77-79)

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C (73-76)

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C- (70-72)

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Course Requirements and Grade Determination

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2. Homework assignments: 30%
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Important Dates

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- Deadline for add/drop, etc.

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Course Outline

1. Extended formal structures
 - Multi-section forms
 - Multi-movement forms
 - Use and re-use of material
2. Compositional strategies
 - Sketches and schematics
 - Development and transformation
 - Variation techniques
 - Developing backgrounds, introductions, interludes and endings
3. Writing for rhythm section
 - Overview of jazz-based styles
 - Harmonic reinforcement
 - Rhythmic reinforcement
 - Rhythm sections solo and soli writing
4. Quartal voicings
 - Basic procedures and processes
 - Five-note voicings
 - Saxophone/brass combinations
5. Cluster voicings
 - Basic procedures and processes
 - Voicings for saxophone and brass
 - Instrumental combinations
6. Upper-structure triad voicings
 - Basic procedures and processes
 - Chord scale applications
 - Voicings for brass
 - Voicings for saxophones and brass
7. Woodwind doubles and muted brass
 - Woodwind ranges and transpositions, common doubles
 - Brass mutes
 - Woodwind and brass combinations
8. Rehearsal and conducting techniques
 - Rehearsal planning and psychology

- Advanced conducting techniques: tempos changes, rubato passages, aleatoric passages
- Directing the ensemble in recording

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-530
Advanced Writing Projects 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students engage in composition, orchestration, and arranging with a private instructor. The emphasis is on developing works in the student's area of study. The student, working under the supervision of the instructor, composes several major works. The length, orchestration, and style of each work are determined by the student in consultation with the instructor, and represent areas of the student's professional interest.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create and execute a production plan meeting specific requirements and deadlines
2. Write creatively within a set of external requirements
3. Orchestrate and arrange original music to professional standards
4. Direct and produce rehearsals, recordings, and performances of original music at a high level of effectiveness
5. Apply technology in both pre- and post-production to enhance audio recordings of live players

Course Materials

Supplemental materials supplied by instructor, based on student's area of interest and specialization.

Grading Criteria

A (93-100)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

1. Private lesson attendance and participation: 10%
2. Seminar attendance and participation: 20%
3. Midterm project: 35%
4. Final project: 35%

Policy for Submitting Late Assignments

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Important Dates

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Disclosure of Disability

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Course Outline

1. The composition process
 - Generating ideas

- Sketch and schematic
 - From sketch to score
 - Creating the final score and parts
2. The production process
 - Creating a realistic demo
 - Pre-production: creating stems and rehearsal tracks
 - Replacing MIDI with live audio
 - Post-production: electronic sweetening of live audio
 - Mixing and mastering
 3. Orchestration and arranging of the specific projects
 - Instrumentation and style
 - Orchestration considerations
 4. Directing and conducting rehearsal, recordings, and performances
 - Creating a rehearsal plan
 - Working with musicians in the studio
 - Working with the audio engineer
 - Directing a live performance

Berklee College of Music
Masters of Music—Contemporary Arranging and Production
CW-531
Advanced Writing Projects 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

Building on learning achieved in Advanced Writing Projects 1, students work with a private instructor to develop composition, orchestration, and arranging projects in their area of study. The student, working under the supervision of the instructor, composes several major works. The length, orchestration, and style of each work are determined by the student in consultation with the instructor, and represent areas of the student's professional interest. Extended works and works for large ensembles will be emphasized. The student will explore complex compositional and orchestrational techniques and multi-element projects. Likewise, students will apply multimedia and will be encouraged to engage in collaborative projects.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create and execute a production plan meeting specific requirements and deadlines
2. Write creatively within a set of external requirements
3. Orchestrate and arrange original music to professional standards
4. Direct and produce rehearsals, recordings, and performances of original music at a high level of effectiveness
5. Apply technology in both pre- and post-production to enhance audio recordings of live players

Course Materials

Supplemental materials supplied by instructor, developed to facilitate the student's specialization

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Private lesson attendance and participation: 10%
2. Seminar attendance and participation: 20%
3. Midterm project: 35%
4. Final project: 35%

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

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Attendance

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

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Course Outline

1. The composition process
 - Working in large formats
 - Extended compositional techniques
 - Planning a multi-element project
2. The production process
 - Creating a professional-quality mockups
 - Pre-production: sequences, loops, and samples
 - Post-production: digital editing of audio; advance MIDI editing techniques
 - Mixing, mastering, and editing the multi-element project
3. Orchestration and arranging of the specific projects
 - Instrumentation and style
 - Orchestration considerations
 - Creating and managing multi-element scores and parts
4. Directing and conducting rehearsal, recordings, and performances
 - Creating a rehearsal plan
 - Working with musicians in the studio
 - Directing a live performance
 - Working with the audio engineer
5. Business and industry concerns
 - Creating a budget
 - Creating a production schedule
 - Working with clients
 - Collaborating with other producers (video, dance, artistic, etc.)

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-540
Advanced Studio Production 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students explore advanced production techniques for writers. Through extended and in-depth work in the both the recording and project studios, students develop the skills and understanding necessary to record and mix their projects to industry standards. Students also learn hybrid production techniques.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Synthesize pre-production techniques used in project preparation
2. Apply recording studio technology effectively and appropriately to realize producing and writing projects
3. Direct the audio engineer and musicians during recording sessions
4. Apply hybrid production techniques to create a desired aural effect
5. Perform digital editing, cutting and pasting, pitch correction, cross-fades and other digital techniques to create a high-quality final mix
6. Apply hardware and software devices to enhance program material in the mastering process and production of a final mix

Course Materials

Michael Farquharson, *Writer, Producer, Engineer: A Handbook for Creating Contemporary Commercial Music*. Berklee Press, 2007.

Andrea Pejrolo, *Creative Sequencing Techniques for Music Production: A Practical Guide to Logic, Digital Performer, Cubase, and ProTools*. Berklee Press, 2005.

Supplemental materials supplied by instructor.

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F (0-59)

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Course Requirements and Grade Determination

Students will demonstrate these abilities through the composition of midterm and final projects and the production of these projects in live performance and in the recording studio. simulation of course material.

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

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Important Dates

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Course Outline

1. Pre-production

- Sequencing, sampling, and pre-production
- Creating stems, sub-mixes, and rough mixes
- File formats and management
- Cross-platform project formatting and exchange

2. In the recording studio

- Microphones and input signal processing
- Monitor mixing
- Directing musicians in the studio
- Conducting with click track
- Replacing sequenced material
- Tuning and signal processing issues
- Session log and track/take management

3. Hybrid orchestration

- Equalization concerns for both live and sampled instruments
- Doubling and layering
- Middle and background scoring
- Rhythmic loop and layers
- Sound design

4. Basic elements of mixing

- Creating ambience
- Creating a 3-dimensional sound space: gain structure and panning
- Equalization and signal processing
- Compression and limiting

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-541
Advanced Studio Production 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students build on knowledge learned in Advanced Studio Production I. Through extended and in-depth work in both the recording and project studios, students develop the skills and understanding necessary to record and mix their projects to industry standards. Students explore contemporary multimedia production techniques. Additionally, students apply production techniques, including mixing in Surround Sound 5.1, mastering, and other advanced topics.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Synthesize pre-production techniques used in project preparation
2. Write and produce in the recording studio, using technology efficiently and as appropriate
3. Direct the audio engineer and musicians during recording sessions
4. Apply hybrid production techniques to create a desired aural effect
5. Perform digital editing, cutting and pasting, pitch correction, cross-fades and other digital techniques to create a high-quality final mix
6. Apply hardware and software devices to enhance program material in the mastering process and production of a final mix

Course Materials

Michael Farquharson, *Writer, Producer, Engineer: A Handbook for Creating Contemporary Commercial Music*. Berklee Press, 2007.

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F (0-59)

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Course Requirements and Assessments

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2. Homework assignments: 30%
3. Midterm project: 30%
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Important Dates

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- Deadline for add/drop, etc.

Support Services

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Course Outline

1. Pre-production

- Hybrid production techniques
- Multimedia production
- Media-specific production techniques (television, film, web-based, etc.)

2. Working in the recording studio

- MIDI-to-audio conversion
- Working with submixes and stems
- Addressing the needs of the artists and players
- Confronting problematic situations
- Working with multiple takes and overdubs

3. Editing and post-production

- Pitch correction
- Digital editing and comping
- Automation
- Cross-fade techniques
- Data management
- Long distance collaborations in the digital domain
- Real-time long distance tracking

4. Advanced mixing and mastering concepts

- Using reverb, delay, and multiple ambiences
- 5.1 Surround issues
- Compression
- Equalization
- Limiting
- Analog sound simulators
- Track Sequencing

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-550
Contemporary Orchestration

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students engage in an advanced study of the techniques and concepts of writing and arranging for orchestra. Students learn techniques of writing for each orchestral instrument and combinations of instruments, including unusual orchestral instruments and special effects many instruments can create. Students examine the principle of combining and balancing instruments. Students compare the live orchestral situation and the recording studio environment. They also learn to apply orchestral instruments to contemporary settings and styles. Students learn about the modern symphonic orchestra and the full orchestra as used in film scores. Students use scores and recordings. They also complete projects with advanced pre- and post-production techniques.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Write a transposed score for a full studio orchestra, including woodwinds and/or saxophones, brass, percussion, rhythm section, harp, and strings, both with and without rhythm section
2. Apply sequences, samples, and electronic textures as appropriate to the musical style
3. Create convincing digital demos of assignments and projects
4. Adapt existing thematic material appropriately to a variety of musical styles
5. Balance melody and accompaniment with the studio orchestra
6. "Routine" an arrangement, demonstrating a sense of balance, variety, and continuity
7. Balance a vocalist and an accompanying studio orchestra
8. Create a professional quality final mix of midterm and final projects

Course Materials

Samuel Adler, *The Study of Orchestration*. W.W. Norton, 2002. (3rd ed.)
Supplemental materials supplied by instructor.

Grading Criteria

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3. Midterm project: 30%
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Course Outline

1. History of the Orchestra

- Chronological development of individual instruments, including voice
- Scientific understanding of sound, acoustic properties, overtone series, frequency, transposition

2. The development of the contemporary symphonic orchestra and studio orchestra

- Representative works ranging from Palestrina to Bartok, Mennin, Bernstein, etc.
- Different periods and schools, including repertoire, general harmonic content, form, instrumentation, and score layout

3. The woodwind family

- History and styles
- Advanced performance techniques
- Piccolo, flute, alto flute, bass flute; oboe, English horn; clarinet (Bb and Eb), bass clarinet, contrabass clarinet; bassoon, contrabassoon.
- Special effects: examples of double and triple tonguing in combinations, flutter tonguing, glissando, portamento, bells up, harmonics, echo tone, slap tongue, vibrato

4. The brass family

- History and styles
- Advanced performance techniques
- Trumpet (Bb and C), French horn, trombone (tenor and bass), tuba; other instruments including euphonium, flugelhorn, piccolo trumpet, cornet, Wagner tuba, mellophone
- Examples of effects characteristic to each brass instrument

5. Combining the woodwinds and brass

- Weight and color
- Melodic and linear doubling
- Mixed chord voicings

6. The string family

- History and styles
- Techniques, including double, triple, and quadruple stops, harmonics, special effects
- Different approaches and considerations when writing for strings, including quartet to full section

7. Combining strings, woodwinds, and brass.

- Weight and color
- Melodic and linear doubling
- Mixed chord voicings

8. The percussion family

- History and style

- Indefinite pitch and definite pitch
 - Special effects, including cymbal on timpani, bending notes on vibes, bowing vibre bars, etc.
 - Special percussion instruments, including boom boms, bass marimba, etc.; piano, celeste, and harp
9. Ethnic/world music instruments and their incorporation into orchestration
- Middle Eastern instruments, including mijwiz, rebab, etc.
 - Percussion, including udu, taiko, djembe, dumbek, berimbau, didgeridoo, waterphone, wind wands, unklunks, log drums, etc.; bagpipes; banjo, ukulele; shakuhachi
10. Orchestral recording studio sessions
- Sweetening techniques and tricks
 - Writing on a limited budget
 - How to get the most out of less players
 - Use of the synthesizer sounds
11. Pre- and post-production techniques
- Orchestral mockups and demos
 - Mixing sequences, samples, and orchestral instruments
 - Digital mix techniques
12. Application and appropriateness of orchestral instruments to contemporary styles
- Stylistic characteristics and analysis
 - Principles of combining and balancing instruments
 - Comparison between live orchestral situation vs. the studio environment

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-560
Electronic Orchestration

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students engage in an advanced study of the techniques and concepts of electronic orchestration. Students use DAWs, software synthesizers, and sample libraries to create mockups of acoustic instrumental ensembles. Students also learn techniques for writing and arranging for electronic textures. Likewise, students examine hybrid production techniques combining acoustic and electronic instruments. Students work extensively in the media lab to write and arrange projects and assignments. Students learn about the development of electronic instruments and applications. Students also learn advanced editing and programming techniques as those techniques relate to orchestration and arranging.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create a professional-quality electronic mockup of a piece for acoustic ensemble
2. Compose, orchestrate, and arrange original electronic music
3. Combine electronic and acoustic textures and instruments in a balanced, dynamic musical composition
4. Articulate the aesthetic value of electronic textures in contemporary music
5. Select the appropriate texture—acoustic or electronic—for a particular musical gesture, idea, or effect
6. Manipulate and edit software instruments to control envelopes, filters, performance controllers, harmonic content, and other aspects of synthesis engines to achieve a desired musical effect

Course Materials

Andrea Pejrolo and Richard DeRosa, *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra*. Berklee Press, 2007.

Supplemental materials supplied by instructor.

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)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

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

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Attendance

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Important Dates

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- Deadline for add/drop, etc.

Support Services

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Course Outline

Introduction: History of the electronic music

- Analog synthesis
- Sound manipulation and tape
- FM synthesis
- The advent of MIDI
- From hardware to software synthesis

Part I: The electronic mockup

1. Recreating orchestral instruments and choirs

- Basic concepts
- Writing and sequencing for the string orchestra
- The woodwind section
- The brass section
- Percussion instruments
- Scoring for mixed choirs
- Doubling and layers; weight and texture

2. Sequencing and using samples for the rhythm section

- Piano and keyboards
- Bass
- Drums and percussion
- Guitar

3. Mixing, ambience, and perspective

- Gain structure and panning
- EQ and signal processing
- Recreating the space: reverb, delay, reflection

Part II. Electronic scoring

1. Foreground, middleground, and background layers

- Melody and accompaniment
- Background scoring
- Countermelodic materials
- Rhythm and motion

2. Pads and the harmonic layer

- Pads in the background
- Minimalist techniques: creating a mosaic
- Scoring the harmony

3. Pace, activity, tempo, and rhythmic density

- Composite rhythm
- Rhythmic reinforcement

- Scoring with and without rhythm section

4. Editing

- Envelopes, filters, controllers, harmonic content, and analog musical expression
- Non-analog synthesis concepts and expression
- Ambience and equalization

5. Large-scale form and orchestration

- Creating the ensemble
- Scoring the form
- Orchestrating across the double bar

6. Mixing

- Gain structure and panning
- EQ and signal processing
- Creating a virtual space: reverb, delay, reflection

Part III. Hybrid production

1. Pre-production

- Advanced sequencing concepts
- Creating and manipulating samples
- Aesthetic choices: acoustic vs. samples vs. electronic

2. Combining textures

- Balance
- Equalization
- Signal processing
- Special concerns

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-601
Advanced Topics in Multimedia Production

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students explore higher level concepts and problems in multimedia production. These include the production process in professional media creation; legal, financial, and creative issues for the music producer; technical concerns in working within the multimedia production process; and issues of music composition that arise when integrated with specific media. Students learn to collaborate with others to produce music and audio. They also learn strategies to be creative as they meet an externally-driven production schedule. Additionally, they develop strategies to create music appropriate to a project's specific media platform.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Collaborate with others to produce music and audio for film, television, games, and interactive media
2. Create within an externally-driven production schedule, meeting deadlines and managing materials
3. Evaluate the legal and financial issues surrounding production of music for multimedia
4. Create, work with, and manage file types appropriate to the project and production process
5. Create music appropriate to a project's specific media platform, using compositional methods and materials designed to meet a specific project's artistic and technical requirements

Course Materials

Supplemental materials supplied by instructor.

Grading Criteria

A (93-100)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

1. Private lesson attendance and participation: 10%
2. Seminar attendance and participation: 20%
3. Midterm project: 35%
4. Final project: 35%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Important Dates

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Course Outline

1. The production process

- Collaboration and the music production team
 - Music for film and television
 - Music for games
- Music production within the media production schedule
 - Pre- and post-production scheduling for film and television
 - Game and multimedia design processes
- Project management
 - The production schedule
 - Meeting deadlines
 - Managing materials and versions

2. Legal and financial issues

- Copyright
- Licensing
- Music for hire
- The freelance music producer

3. Technical concerns

- Design platforms
- File formats for audio
- FTP and file exchanges, version tracking

4. Compositional concerns

- Linear vs. non-linear composition
- Use, re-use, development, and adaptation
- Multi-element production and mixing

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-603
History of Music Composition

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

This course provides an historical survey of the methods and materials of composition, tracing the development of ideas and techniques as they grew and changed through the various periods of music history. Students explore such topics as counterpoint, homophony, melody and accompaniment, variation and development, sequence and repetition, and improvisation. Students also study the historical development of the role and identity of the composer, as they compare the role of the composer in various cultures over time.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Synthesize both historical and practical knowledge of a range of compositional methods and techniques
2. Apply the variety of compositional devices surveyed in the class
3. Evaluate the changing role of the composer over time
4. Assess and articulate the nature of their own work in the larger context of contemporary society

Course Materials

Course materials determined by instructor.

Grading Criteria

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F (0-59)

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Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 20%
3. Midterm and final research assignments: 30%
4. Midterm and final projects: 40%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Important Dates

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Course Outline

1. The composer's identity
 - Early anonymity

- The emergence of the historical composer
- Classical vs. Romantic ideals of the composer
- Composer/performer
- Jazz composers
- Pop composers

2. Counterpoint

- Origins, descant
- Imitative counterpoint and Renaissance practices
- Harmonic dimension in the late Baroque
- Contrapuntal development in the Classical period
- Chromatic harmony and linear developments of the 19th Century
- 20th Century practices
- Counterpoint in jazz

3. Homophony

- The development of melody and accompaniment
- The rise of homophony during the Classical period
- Homophony and popular song
- Homophony in Rock and Roll and jazz

4. Variation and development

- Imitation in 16th Century counterpoint
- Invention, fugue, and cannon during the Baroque period
- Imitative counterpoint during the Classical and Romantic periods
- Variation and serial development
- Motivic development in jazz

5. Repetition and sequence

- Sequence in 16th Century counterpoint
- Sequence in the Baroque period
- Sequence and repetition in the Classical and Romantic periods
- Minimalism
- Rhythmic layers in African music
- The contemporary rhythm section

6. Improvisation

- Figured bass and the Baroque period
- The cadenza
- Aleatory and chance in 20th century music
- Jazz and the rise of improvisational theory

Berklee College of Music
Masters of Music—Contemporary Writing and Production
CW-695
Culminating Experience in Contemporary Writing and Production

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

Masters of Music—Contemporary Writing and Production students will complete a culminating experience: the creation of a substantial musical work in their particular area of interest. Collaborative works are strongly encouraged. Students will work in consultation with their faculty advisor and/or the Contemporary Writing Department Chair to develop their project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and two other faculty will evaluate the final project that results from the culminating experience. The three-person faculty team will serve as the examining committee.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create a major musical work representative of their, skills, abilities, and interest, either alone or in collaboration with other artists
2. Prepare a score and audio recording to professional standards
3. Synthesize knowledge
4. Evaluate best approaches to current issues
5. Design an original project

Course Materials

Students will work with their advisor to develop an original reading and materials list.

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

CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term

NP = (No Progress) If a student has made minimal or no progress on the proposal during the term

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. The student has identified and proposed a culminating experience.
2. After necessary approvals have been received, the student will complete the experience, and defend and/or present it for final approval.
3. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.
4. The student should enroll in the course each term to complete the 4 credits of their Culminating Experience until the project is successfully completed.

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Berklee College of Music
Masters of Music—Contemporary Writing and Production
MT-511
Music Technology for the Writer

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Matthew Nicholl

Course Description

In this course, students learn to utilize digital technology and MIDI to create musical arrangements of either original or existing thematic material using a Digital Audio Workstation (DAW). Students focus on the musical use of technology and production aspects of a project, including the MIDI standard, signal flow of a MIDI and recording workstation, utilizing sound processing equipment, choosing appropriate sounds and combining elements from software synthesizers, and alternate approaches to quantizing and refining rhythmic grooves. Students learn aspects of mixing and production through practical applications of tools and techniques such as equalizers, reverbs, delays, flangers, and choruses, and dynamic processing units—compressors, noise gates, and limiters. Students learn ways to enhance writing in recording and mixing through the effective use of sound processing equipment.

In addition to class meetings, students will be expected to schedule individual hands-on time for practice and assignments in the lab.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Operate a digital/audio workstation at a level sufficient to create recordings of multi-timbral, multi-part compositions and/or arrangements
2. Analyze the components of a professional-quality MIDI/Digital Audio Workstation and how their use is integrated in various musical applications
3. Apply DAW to compose original music or create arrangements of existing material at a professional level
4. Plan and execute the post-production sound processing and mixing necessary to produce a high quality digital recording
5. Synthesize knowledge about the ways that sound processing equipment functions and when and where it is effectively used
6. Apply effects and plug-ins such as compressor, noise gate, equalization, reverb, chorus, delay, flanging, harmonizer, and vocoder to achieve both musical and technical goals necessary in the production of music and spoken word
7. Communicate effectively to a recording engineer during the recording and mix processes to accomplish the intended and desired sounding product

Course Materials

Required: Andrea Pejrolo, *Creative Sequencing Techniques for Music Production: a Practical Guide to Logic, Digital Performer, Cubase and ProTools*. Berklee Press, 2005.

Recommended: David Gibson, *The Art of Mixing: A Visual Guide to Recording, Engineering and Production*. Artistpro, 2005. (2nd ed.)

Supplemental materials supplied by instructor.

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)

Course Requirements and Grade Determination

1. Weekly Projects: 50%
2. Mid-term Project: 15%
3. Final Project: 15%

4. Proficiency Exam: 20%

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

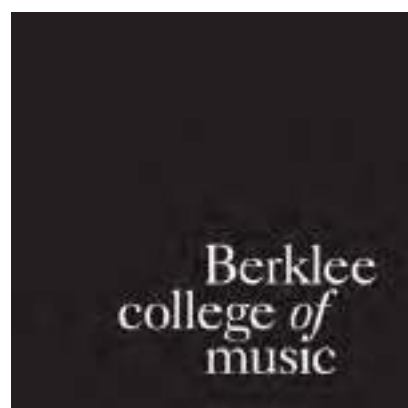
Course Outline

1. Introduction; expectations, requirements, technology setups and requirements
2. The MIDI standard: ports, setups, messages, practical applications
3. DAW: Sequencing, recording and production techniques – Part 1
 - Setup
 - Project and file management
 - Shortcuts
 - Configuration and templates
4. DAW: Sequencing, recording and production techniques – Part 2
 - Metronome and conductor track: tempo, key and meter changes
 - Quantization: basic and advanced
5. DAW: Sequencing, recording and production techniques – Part 3
 - MIDI Editors: graphic, list, sequence, notation
 - MIDI editing functions: transpose, change velocity, split notes, MIDI effects, change CC, snip, splice, shift, MIDI layering
6. Software synthesizers
 - Multi setup
 - Basic patch editing
 - Use of multiple outputs
 - Rendering of MIDI tracks as audio
7. Audio tracks: Record and edit audio
 - Record and edit audio
 - Destructive and non- destructive audio editing
 - Fades and cross-fades
 - Time-compression expansion
 - Normalize
 - Pitch and time quantization
8. Audio routing: effects – Part 1
 - Insert: Equalizer, dynamics (compression, limiter, noise gate, expander)

- Aux tracks
 - Busses
 - Master fader
9. Audio routing: effects – Part 2
 - Aux tracks: reverb, delay and other tie based effects
 - Busses
 - Master fader
 10. MIDI automation
 - Advanced MIDI CC
 - Real-time automation
 - Graphic automation
 11. Audio automation:
 - Real-time automation
 - Graphic automation
 12. Working with loops
 - Time compression/expansion for loops
 - Smart loops: REX2 and Apple loops
 13. Writing to picture: Working with QuickTime movies
 - 14-15. Final mix
 - Bounce to disk
 - Bussing audio tracks to Stereo Audio track
 - Export audio regions

Appendix 12.c

Masters of Music—Electronic Production and Design



Berklee College of Music
Masters of Music—Electronic Production and Design
EP-520
Electronic Composition 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description:

Electronic Composition I provides a setting for students to excel in creating/producing music in a variety of electronic genres, ranging from mainstream to underground and avant-garde. Students learn the fundamental components of electronic music. They also explore compositional objectives, themes, form, development, electronic orchestration, and timbre design. They learn about influential artists and evaluate important electronic composition works of music. In doing so, they also develop their own aesthetic sense and create original audio art.

Learning Outcomes:

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

1. Analyze electronic music
2. Create electronic music
3. Compare electronic genres, including mainstream, underground and avant-garde
4. Design original audio art
5. Perform electronic works
6. Notate, describe, present, and stage original electronic works

Course Pre-requisites

Technological mastery of several electronic music production and compositional tools such as: Reason, Live, Logic, Performer, Cubase, Max/MSP/Jitter, PD, Audacity, Peak, ProTools, Csound, SuperCollider, Sibelius, and Finale.

Course Materials

Chadabe, J. (1997) *Electric Sound: The Past and Promise of Electronic Music*, New Jersey: Prentice-Hall.

Cope, D. (2000). *New Directions in Music*, 7th ed. Illinois: Waveland Press.

Cope, D. (1997) *Techniques of the Contemporary Composer*. New York, New York: Schirmer Books.

Cox, C. & Warner, D., (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum Int.

Grading Criteria

A (93-100)

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A- (90-92)

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B+ (87-89)

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B (83-86)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Active participation in class discussions based on weekly readings
2. Completion of weekly composition etudes and projects to professional standards
3. Submission of both an online and hardcopy portfolio of original works
4. Write and present a "formal" analysis of significant historical and popular works
5. Creativity, originality, and artistic integrity

The grade is calculated as follows:

- Class attendance and participation: 15%
- Class Projects: 50%
- Written Assignments: 20%

- Final Project: 15%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

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- Deadline for add/drop, etc.

Support Services

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Disclosure of Disability

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Course Outline

- The Basics: Compositional Etudes Based Upon the Elements of Music
- Contrapuntal Practices. Song Form. Sonata Form. Historical Musical Forms.
- A New Understanding and Application of "Serial" Composition
- Musical Time. Music in Time. Music of Time.
- To Beat or not to Beat?
- Minimalism and Music as Process.
- Commercial Styles and Music as Product
- Remix Artistry
- Organized Sound and the Composed Sound Collage
- Composing Program Music and Composing Music for Clients
- Switched-On and Orchestral Mock-up
- Ambient Music
- ChipTunes
- Glitch
- The Timeline and Graphical Scores
- Notating time. Notating timbre. Notating then and now.
- Analytical Listening. Analytical Writing.
- The Portfolio – Representing Oneself Through the Work

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-521
Electronic Composition 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description:

The successor to Electronic Composition 1, Electronic Composition 2 continues to develop the student's skills and musical vocabulary as applied to original electronic composition and production. Working within various stylistic genres, compositional goals and technological practices, students reach high levels of sophistication, originality, and expression as they create electronic music. In this course, students learn to harmonize sound, compose algorithmically and generatively, as well write dramatically and non-narratively. Students also develop their own sense of themselves as artists, as they develop as electronic music composers.

Learning Outcomes:

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

1. Analyze the world as a musical composition
2. Evaluate the nature of music
3. Harmonize sound
4. Compose algorithmically
5. Compose generatively
6. Write dramatically and non-narratively
7. Communicate artistic ideas
8. Compose with sound in ways that make musical sense
9. Create, notate, describe, present, stage and perform electronic works

Course Pre-requisites:

Electronic Composition I

Technological mastery of several electronic music production and compositional tools such as: Junxion, Osculator, Junxion, Reason, Live, Logic, Performer, Cubase, Max/MSP/Jitter, PD, Audacity, Peak, ProTools, Csound, SuperCollider, Sibelius, and Finale

Course Materials:

- Cage, J. (1973) *Silence*. Wesleyan University Press.
- Collins, N. & d'Escriván, J. (2007) *The Cambridge Companion to Electronic Music*. Cambridge University Press.
- Gibbs, T. (2007) *The Fundamentals of Sonic Art & Sound Design*, AVA Publishing.
- Hemenway, P. (2005) *Divine Proportion: Phi in Art, Nature, and Science*, Sterling.
- Landy, L. (2007) *Understanding the Art of Sound Organization*, MIT.

- Licht, A. (2007) *Sound Art: Beyond Music, Between Categories*, Rizzoli.
- Madden, C. (2007) *Fractals in Music: Introductory Mathematics for Musical Analysis*, Utah: Inmusic.
- Madden, C. (2005) *Fib and Phi in Music: The Golden Proportion in Musical Form*, Utah: High Art Press.
- Miller, P. ed. (2008) *Sound Unbound: Sampling Digital Music and Culture*, Boston: MIT.
- Nyman, M. (1999) *Experimental Music: Cage and Beyond*, Cambridge University Press.
- Young, R., ed. (2002) *Undercurrents: The Hidden Wiring of Modern Music*, London: Continuum.

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.

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B+ (87-89)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Active participation in class discussions based on weekly readings
2. Sensitive and helpful public critique of other student works in class
3. Completion and presentation of weekly projects to professional standards
4. Submission of an online portfolio of original Audio Art works
5. A formal analysis and public presentation of a work by a living audio artist
6. Ability to define, develop, sustain, and realize longer and more richly layered works

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

Policy for Submitting Late Assignments

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Course Outline

- Creating Audio Art
- Form: The Silent Language
- Mind Models and other Abstract Thought Forms
- BioMusic
- Form in Painting, Sculpture, Film, Poetry, Literature, and Nature Applied to Music
- Visual Music
- The Primitives: Compositional Etudes Based Upon the Elements of Sound
- Mapping in Music; Mapping as Music.
- The Soundscape and Transcribing the World
- Environmental Sound
- Network Music
- Algorithmic and Generative Composition
- Spectral Composition
- Acousmatic Music and Musique Concrete
- Chance Composition and Game Theory
- Installations and Happenings
- Sound Sculptures and Sculpting Sounds
- Drone and Sound Mass
- Noise Music.
- MicroSound

- The Sound of Silence

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-530
Interactive Systems 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

In Interactive Systems 1, students explore artist-designed MIDI and audio processing environments used in composition, performance, and installations. Students learn how these environments might be generative and/or reactive to live musician input. Students also explore traditional and alternate controllers used as input devices to these systems. Students design, prototype and implement software. They apply algorithmic approaches to composition and performance with audio and video. They also apply programming concepts and tools. Additionally, students gain facility in these environments and learn to apply techniques to accomplish artistic goals.

Learning Outcomes

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

1. Create, present and document a work featuring the use of artist-made software for music composition, audio/visual performance and/or media installation
2. Design, prototype and implement software
3. Apply algorithmic approaches to composition/performance with audio/video
4. Apply essential programming concepts/tools
5. Apply traditional and alternate controllers with interactive systems
6. Analyze seminal works for specific artistic/technical solutions

Course Materials

Cipriani, Alessandro and Giri, Maurizio, *Electronic Music and Sound Design: Theory and Practice with Max/MSP Volume 1*, Contemponet, Rome, 2010

Petzold, Charles, *Code: The Hidden Language of Computer Hardware and Software*, Microsoft Press, 2000

Software requirement includes Max/MSP/Jitter, Max for Live, Ableton Live and others.

Grading Criteria

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F (0-59)

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

Course Requirements and Assessments

1. Active participation in class
2. Completion of weekly software design projects to professional standards
3. Present midterm and final software design/performance projects along with professional quality documentation of capstone work
4. Prepare oral and multimedia analysis of specific artistic/technical solutions of historic importance

The grade is calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

Policy for Submitting Late Assignments

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Work may be submitted electronically at the discretion of the instructor.

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Academic Honesty

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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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.

Course Outline

- Approaches to artist-designed software for composition, performance and installation
- Design, prototyping and implementation of original artist made software for MIDI, audio and video applications
- Interactivity and real-time performance with artist made software including the integration of traditional, alternate and DIY controllers and sensors with interactive systems
- Analysis of seminal artist made software for specific artistic/technical solutions
- Programming essentials as implemented in Max/MSP: iteration, branching, data operations, control flow, data types, data structures, code modules
- Modular programming and creating reusable code
- Event scheduling for audio/video applications
- Encoding and decoding/parsing data streams and performance input
- Recording, playback and transformation of gestural information
- Core synthesis/sampling algorithms with artist-made software: additive, subtractive, FM and wavetable synthesis; sampling, audio file manipulation
- Core DSP algorithms in artist-made software: FFT, delay lines, flanging, chorus, filters, compression
- Algorithmic approaches to remixing audio/video
- Artistic application of network communications protocols for device interface (eg. Open Sound Control)
- Effective graphic user interface design
- Input, output, analysis and processing of video data
- Generative graphics using graphics libraries, Graphics Processing Unit capabilities, OpenGL
- Interaction of audio and visual media
- Integrating artist made software plug-ins in DAW (Ableton Live)
- Creating, presenting and documenting a capstone work using artist-made software

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-531
Interactive Systems 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

A continuation of Interactive Systems 1, Interactive Systems 2 explores advanced creative possibilities for composition and performance through MIDI and audio generating/processing systems designed by the musician. Students explore the concept of interactivity. Students work in synchronized environments among a group of musicians with common compositional interests. Students also work collaboratively in performance settings. They design and prototype software, presenting and documenting original work created with software they developed.

Learning Outcomes

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

1. Create, present and document work featuring the use of artist-made software for music composition, audio/visual performance and/or media installation
2. Design, prototype and implement advanced software
3. Apply algorithmic approaches to composition/performance with audio/video
4. Apply advanced programming concepts/tools and integration of scripting languages with GUI programming environments
5. Analyze seminal works for specific artistic/technical solutions

Course Materials

Cipriani, Alessandro and Giri, Maurizio, *Electronic Music and Sound Design: Theory and Practice with Max/MSP Volume 1*, Contemponet, Rome, 2010

Petzold, Charles, *Code: The Hidden Language of Computer Hardware and Software*, Microsoft Press, 2000

Software requirement includes Max/MSP/Jitter, Max for Live, Ableton Live and others.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Active participation in class
2. Completion of weekly software design projects to professional standards
3. Midterm and final software design/performance of capstone projects
4. Assessment and analysis of specific artistic/technical solutions of historic importance

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Course Outline

- Approaches to artist-designed software for composition, performance and installation
- Design, prototyping and implementation of original artist made software for MIDI, audio and video applications
- Interactivity and real-time performance with artist made software including the integration of traditional, alternate and DIY controllers and sensors with interactive systems
- Analysis of seminal artist made software for specific artistic/technical solutions
- Understand the role of selected seminal work in the evolving dialog concerning interactive/media arts
- Advanced strategies for event scheduling for audio/video applications
- Advanced application of synthesis/sampling algorithms with artist-made software: additive, subtractive, FM and wavetable synthesis; sampling, audio file manipulation
- Advanced application of DSP algorithms in artist-made software: FFT, delay lines, flanging, chorus, filters, compression
- Artistic application of multi-system network communications protocols (eg. Open Sound Control)
- Effective graphic user interface design and links to data structures
- Input, output, analysis and processing of video data
- Generative graphics using graphics libraries, advanced Graphics Processing Unit capabilities and OpenGL: shaders, offline rendering
- Interaction of audio and visual media
- Integrating artist made software plug-ins in DAW (Ableton Live)
- Extending Max/MSP/Jitter via scripting languages
- Creating, presenting and documenting a capstone work using artist-made software

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-535
Audio Software Design I

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description:

Audio Software Design 1 introduces the student to software design using common computer programming languages and the audio theory necessary to understand, design, and construct software effectively. Students learn applications, including audio processors, filters, dynamics processors, and time-based processors, such as reverb, delays, and chorusing. Students learn to “speak” the language of the computer, especially the MIDI audio and music dialects. They learn to work in C and C++. They work with the GCC compiler and debugger; they work with UNIX; they apply the mechanics of sound synthesis and signal processing. Most significantly, students learn to use these languages to create audio and visual music.

Learning Outcomes:

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

1. Speak the language of the computer – especially the MIDI audio & music dialects
2. Write, analyze and debug computer source code in C and C++
3. Create with the GCC compiler and debugger
4. Create with UNIX
5. Synthesize the mechanics of sound synthesis and signal processing—the algorithms
6. Create programs in C and C++ that allow for music synthesis, music composition, and music and audio processing
7. Design and code “cross-platform” graphical user interfaces in C and C++ using Qt.
8. Design and program an interactive visual music system using Processing

Course Materials

- Blanchette, J., & Summerfield, M. (2008) *C++ GUI Programming with Qt 4*, Prentice Hall.
- Boulanger, R. & Lazzarini, V. (2010) *The Audio Programming Book*, Boston: MIT Press.
- Boulanger, R. (2000) *The Csound Book*, Boston: MIT Press.
- Casey, R., & Fry, B. (2010) *Getting Started with Processing*, CA: O'Reilly.
- Casey, R., & Fry, B. (2007) *Processing: A Programming Handbook for Visual Designers and Artists*, Boston: MIT Press.
- Fry, B. (2008) *Visualizing Data*, CA: O'Reilly.
- Shiffman, D. (2008) *Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction*, Morgan Kaufmann.

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)

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B- (80-82)

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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)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination:

Through a focused set of weekly programming assignments, students will be assessed on the clarity, the elegance, the comprehensibility, the utility, and the functionality of their code. Does the application work? Are the programs sufficiently commented? Does the application demonstrate a working knowledge of the specific keywords, functions, libraries, algorithms, and concepts being discussed in the readings and presented in the lectures? In class, each student will be expected to present and clearly explain selected code from one of the readings. In class,

each student will be expected to present and clearly explain one of their own “original” programs. Students will be assessed based upon the “musicality” of the programs that they write. Furthermore, students will be expected to write code that does “algorithmic and generative composition” and they will be assessed according to the degree that these programs write “music.” They will also be expected to “perform” with one of their programs – it will either accompany them on an instrument, they will interact with it and co-create, or they will play an instrument or sing into it and have it transform the performance. They will be assessed on the effectiveness and musicality of these “interactions.” At the end of the semester, the source code and executable versions of the complete set of working and fully commented programs would be turned in for a final grade.

Students will be graded on the following:

- Weekly reading assignments, assessed through quizzes and code
- Weekly coding assignments, assessed through live demonstration that it runs
- Submission of fully commented code written to professional standards
- Code that demonstrates creativity, originality, clarity, simplicity, and elegance
- Writing an algorithmic and generative music program that is clearly musical
- Writing a program that one could play along with; and that is assessed by how well the student and the computer “play together”

The student’s grade will be calculated as follows:

- 15% Class attendance and participation
- 50% Class Projects
- 20% Written Assignments
- 15% Final Project

Policy for Submitting Late Assignments

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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 College Bulletin 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:

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Course Outline

- Computer Architecture, Structures, and Languages
- Working with Unix and the Command-Line
- The GCC Compiler and the GNU Debugger
- Audio Programming in C and C++
- Visual Programming with Processing
- GUI Programming in C++ with Qt
- Introduction to Program Design
- Compiled and interpreted languages
- The structure and anatomy of a program
- Data types
- Operators

- Standard I/O
- Variables and scope
- Controlling the flow
- Logical Expressions and Conditional Execution
- If/else
- Switch
- For and while loops
- Functions
- Arrays
- Pointers
- Structures
- File I/O
- Dynamic Memory Allocation
- Objects
- Data Abstraction
- Function Overloading
- Data Hiding
- Encapsulation
- Inheritance
- Libraries
- Soundfiles and Soundfile Formats
- Real-Time Audio I/O with PortAudio
- Working with Audio Streams
- Time Domain Audio Programming
- MIDI Programming with PortMIDI
- Mathematical Expressions for the Audio Pro

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-540
Synthesizer Programming and Sound Design

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

Synthesizer Programming and Sound Design provides a comprehensive and immersive experience in original patch design using a wide variety of synthesis technologies. Students learn to apply these technologies as they explore their implications. Students also create effective and versatile instruments in a variety of languages, including Reaktor, MAX, and Csound. For students, emphasis is placed on originality, dynamic qualities, development of critical and analytical aural skills, modular signal characteristics and intentional sound design. Students learn to use the technologies to create their own artistic vision.

Course Learning Outcomes

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

1. Analyze sound synthesis technologies and their implementations
2. Create effective and versatile instruments in Reaktor, MAX, CSound, and others
3. Design expressive, performance-driven synthesizer patches
4. Emulate the characteristics of acoustic instruments with sound synthesis
5. Identify by ear the elements of sound synthesis in music and sound productions
6. Evaluate the underlying synthesis technologies in commercial instruments, both hardware and software
7. Produce music using custom-created synthesizer instruments and patches

Course Text and Materials

Textbook to be determined by the instructor.

Required software includes MAX/MSP, CSound, LogicStudio, and Native Instruments Reaktor

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)

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)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

1. Class attendance and participation: 10%
2. Completion of weekly assignments: 15%
3. Class projects including creative and original patch design in MAX/MSP, Reaktor, LogicStudio, and Csound: 50%
4. Midterm Project: 10%
5. Final Project: 15%

Policy for Submitting Late Assignments

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Course Outline

Modules and signals; modular synthesis concepts

Connections & signal flow; signal types - audio, control, timing

Synthesis I; Additive and Subtractive synthesis; sample-based subtractive synthesis; Modulation and control I; LFOs, envelopes, ramps; implementations in commercial products

Introduction to Reaktor; creating additive and subtractive synthesis instruments

Ear Training 1 - Additive and Subtractive Synthesis

Performance and Gesture 1; Creating expressive instruments; Creative patch design with Additive and Subtractive synthesis

Synthesis II; Wavetable synthesis; Distortion synthesis methods (FM, Waveshaping);

Modulation and Control II; multi-breakpoint envelopes; implementations in commercial products

Doing more with Reaktor; additional modules for wavetable and distortion

Ear Training II - Wavetable and Distortion synthesis

Creative patch design with Wavetable and Distortion synthesis

Classic synthesis techniques; implementations in commercial products; recreating classic synthesis techniques in Reaktor

Granular synthesis; Physical Modeling/Digital Waveguide synthesis

Sound Design in Reaktor; additive, subtractive, granular, FM synthesis and Physical Modeling

Creative Patch Design with Granular Synthesis and Physical Modeling; modeling acoustic instrument characteristics

Additional processing in patch design; Filtering; Waveshaping & Distortion; Ring Modulators and Frequency Shifters; Arpeggiators and Step-Sequencers; Time-domain processing

Embedded Scripting & Logical patch design; creating instruments in MAX/MSP

Ear Training III - advanced sound design

Hardware implementations - Buchla 200e

Musical Expression and Live Performance; realtime control in patch design

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-621
Electronic Post-Production

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

Electronic Post-Production provides an opportunity to study sound design, synthesis, DSP, recording, mixing, and mastering techniques as applied to visual content such as games, television, film, and internet applications. Students develop aesthetic, creative, and technical skills. They also explore the concept of post-production, mastering strategies to meet delivery requirements for all audio elements not associated with the preparation of the musical score.

Course Learning Outcomes

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

1. Create effective sound design for visuals, including film, television, games and interactive media
2. Apply creative recording, editing and manipulation of sound effects, including Foley sound elements, to bring visual images to life
3. Apply complex DSP tools to create sound design elements
4. Create effective audio-for-visual mixes in stereo and surround-sound formats
5. Plan and execute interactive sound design environments for games and internet applications
6. Prepare audio delivery masters to professional standards and practices

Course Materials

Textbook to be determined

Software requirement includes Pro Tools, Peak, Kontakt and others

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

Students are graded on the following:

1. Active participation in class
2. Completion of audio-for-video projects to professional standards
3. Three major audio-for-video projects, at least one presented in surround-sound as well as stereo
4. Assessment and analysis of sound design examples from a wide variety of professional projects

The grade is calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 10%
4. Final Project: 15%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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Course Outline

Sound design for visuals; overview of possibilities

5 disciplines of post; SFX, Foley, BGs, ADR, Music editing

Sound supervisors and audio leads; spotting sessions; large and small sound departments

SFX for post-production; SFX recording and editorial; SFX recording versus SFX libraries

Sound design techniques; time- and pitch-domain processing

Foley sound; Foley recording and the Foley pit; creative Foley techniques; Foley editing

Production roll and ADR; looping; vocalizing techniques; noise reduction and removal

Music editing; temp tracks and score stems

Audio Tools 1: SFX recording and editing in Pro Tools

Creative sound design techniques; creative sound manipulation; convolution, granular processing, FFT processing techniques; more

Audio Tools; sound design in Pro Tools, Peak, Reaktor & Kontakt, Max/MSP, others; sample triggering versus spotting SFX;

Session management and organization; strategies for workflow

Stems and the mix; common considerations for mixing

Re-recording; the final mix; stems mixing; mix automation

Mixing for film; film and television delivery formats

Surround sound (5.1 & 7.1) for film & TV

Delivery mastering; stereo, 5.1 and 7.1 mastering and master preparation standards

Game sound - interactivity and middleware (Fmod, Wwise, etc)

Non-linear sound design and interactive feedback systems

Surround sound (5.1 & 7.1) for game audio

Mixing and delivery considerations for game consoles and mobile devices

Berklee College of Music
Masters of Music--Electronic Production and Design
EP-623
Sample Library Development

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

Sample Library Development examines all stages of creating an advanced professional sample library. Students learn all stages of development, from the initial concept through planning, recording, editing, sampler programming/scripting, and release phases. Students also learn recording and implementation of impulse responses. Additionally, students explore specific strategies for capturing and mimicking expressive performances in the library.

Course Learning Outcomes

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

1. Conceptualize and plan the development of a sample library
2. Choose a platform for sample library development
3. Plan, organize and execute a sample library recording session
4. Edit and format sample-based instruments for playability and flexibility
5. Create multi-microphone sample library instruments
6. Capture acoustic impulse responses and use them in a sample library instrument
7. Package a sample library instrument for commercial release

Course Materials

Textbook to be determined

Software requirement includes Pro Tools, Peak, Kontakt and others

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)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Active participation in class
2. Completion of sample library projects to professional standards
3. Three major sample library projects
4. Assessment and analysis of existing commercial sample libraries

The grade is calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

Policy for Submitting Late Assignments

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Important Dates

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- Deadline for add/drop, etc.

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Course Outline

- Initial library concept; library purpose and focus; identifying industry opportunity and need
- Product planning; creating a vision for the product; instrument libraries versus SFX libraries
- Platform choice (Kontakt Player; Alchemy; East/West PLAY, etc); platform licensing versus custom platform development

- Recording venues and equipment; finding the right sound; vintage versus modern equipment, hiring players
- Sample recording; microphone placement; multi-microphone sampling
- Samples - notes and phrases; recording and organizing articulations
- Idiomatic samples; finger squeaks, breaths, slides
- Velocity layering; velocity layer recording and organization
- Ensemble recording; recording sections and sectional variations, recording notes and articulations, recording gestures (rips, glissandi), chord clusters, etc
- Session management; recording; session organization; organizing takes; maintaining continuity of sound; documentation and repeatability of sound recording
- Ambience; sampled versus processed; recording ambience versus recording dry samples
- Impulse response recording; convolution reverb implementations in sample libraries
- Sample editing and organization
- Multi-microphone layering and grouping in a sampler instrument
- Sound design; beyond instrument libraries; sound design tools and techniques; sample manipulation
- Advanced sound design concepts; time and pitch stretching; granulation, FFT processing; convolution
- Sampler Programming; file formats; sample root keys; sample groups; velocity switching, key switching
- Round robin sample organization and deployment
- Expression and control; developing playability in the instruments
- Sampler Scripting; sample layer management; scripted MIDI gestures; simulating idiomatic elements
- Effective GUI development; user interface design; form versus function; layout issues; patch naming and organization; search tags
- Product Release; marketing and sales strategies; copyright protection; customer support

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-625
Electronic Music Culture

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

Electronic Music Culture examines the influence that culture and society have on electronic music production. Students explore localized pockets of electronic genres and examine how they evolved and spread. Students also explore mainstream versus underground electronic movements, club culture, the influence of specific artists, globalized sound and hybrid practices enabled by technologies that defy geographical, historical, and methodological conventions. Students compare and contrast different elements of electronic music culture and analyze the interaction between the music and the society in which it was created.

Learning Outcomes

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

1. Assess cultural issues in contemporary electronic and experimental music
2. Evaluate specific electronic music artists for the ways their output has affected and been effected by society and culture
3. Synthesize key elements of electronic music culture
4. Compare and contrast different element of electronic music culture
5. Relate the study of electronic music culture to the student's own artistic production

Course Materials

Cipriani, Alessandro and Giri, Maurizio, *Electronic Music and Sound Design: Theory and Practice with Max/MSP Volume 1*, Contemponet, Rome, 2010

Petzold, Charles, *Code: The Hidden Language of Computer Hardware and Software*, Microsoft Press, 2000

Software requirement includes Max/MSP/Jitter, Max for Live, Ableton Live and others.

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- (80-82)

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C- (70-72)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

1. Active participation in class
2. Completion of reading/research assignments professional standards
3. Midterm and final research papers
4. Oral presentations of specific cultural phenomena related electronic music culture

The grade is calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

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Course Outline

- The emergence of media culture and critical writing on electronic music
- Critical genres of academic, experimental, underground and mainstream electronic music
- The significance of personal and mass media technologies to music culture
- Local cultures and their impact on seminal electronic music artists
- Politics, economy, intellectual property and models for the production, ownership, distribution, of electronic music.
- How broadcast media, entertainment values and online technologies shaping musical production
- The evolution and acceptance of synthetic sound
- Remix, collage and sampling aesthetics
- Society's acceptance of and resistance to continued developments in electronic music
- Developments in electronic music that transcend local culture and conventions
- How electronic artists synthesize influences in the formation of key works
- Post-digital, post-global, hybrid forms
- Electronic music, sound art, and their relationship to compositional strategy across different forms of contemporary art and digital media

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-627
Controller Design

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description:

Controller Design exposes students to the ascendant trend in alternate controller design and implementation. Students explore ways to modify existing electronics (circuit bending), as well as ways to build original designs, computer interfaces (USB, etc.), and software integration. The class is hands-on. Students solder, read a schematic, use an oscilloscope and a digital multi-meter, and apply the basics of electricity and electronics. Students learn to use controllers creatively in composition and live performances as they create battery-powered toys, pedals, synthesizers, and other prototypes.

Learning Outcomes:

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

1. Solder, both through-hole and surface mount
2. Read a schematic
3. Apply an oscilloscope and a digital multi-meter
4. Synthesize the basics of electricity and electronics
5. Create electronic kits
6. Create circuit-bend battery-powered toys, effects pedals and synthesizers
7. Build a synthesizer and a controller
8. Transfer breadboard prototypes to permanent protoboards and enclosures
9. Program the Arduino microcontroller
10. Apply sensors
11. Synthesize the fundamentals of wired and wireless networks
12. Program custom controllers, as well as the Netduino Plus microcontroller
13. Apply TCP/IP to program devices as HTTP clients and servers
14. Compose and perform with a custom handmade controller

Course Pre-requisites:

Audio Software Design I

Working knowledge of Max/MSP/Jitter, PD, Csound, OSC, Osculator, Junxion

Course Materials:

- Banzi, M. (2008) *Getting Started with Arduion*, CA: O'Reilly.
- Boulanger, R. (2000) *The Csound Book*, Boston: MIT Press.
- Boulanger, R., & Lazzarini, V. (2010) *The Audio Programming Book*, Boston: MIT Press.

- Casey, R., & Fry, B. (2010) *Getting Started with Processing*, CA: O'Reilly.
- Casey, R., & Fry, B. (2007) *Processing: A Programming Handbook for Visual Designers and Artists*, Boston: MIT Press.
- Collins, N. (2006) *Handmade Electronic Music: The Art of Hardware Hacking*, New York: Routledge.
- McRoberts, M. (2010) *Beginning Arduino*, Apress.
- Mims, F., (1986) *Timer, Op Amp & Optoelectronic Circuits & Projects*, Illinois: Master Publishing.
- Nobel, J. (2009) *Programming Interactivity: A Designer's Guide to Processing, Arduino, and OpenFrameworks*, CA: O'Reilly.
- Ozer, J., & Blemings, H. (2009) *Practical Arduino: Cool Projects for Open Source Hardware*, Apress.
- Pfister, C. (2011) *Getting Started with the Internet of Things*, CA: O'Reilly.
- Platt, C. (2009) *Electronics: Learning by Discovery*, CA: O'Reilly.

Required Electronic Supplies:

- Make: Ultimate Microcontroller Pack
<http://www.makershed.com/ProductDetails.asp?ProductCode=MSUMP>
- Make: Electronics Deluxe Toolkit
<http://www.makershed.com/ProductDetails.asp?ProductCode=MKEE1>
- Elenco: Practical Soldering Project Kit – SP-1A
- Elenco: Resistor Substitution Box – K-37
- Elenco: Capacitor Substitution Box – K-38
- Elenco: Basic Electronic Experiments Kit – PK-101B

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)

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)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination:

1. Passing the written “basic electronics” exam – based upon reading assignments
2. Completion of “working” breadboard designs as assigned in class
3. Demonstration of “expert-level” soldering skills through class projects
4. Completion of several “working” synthesizer and signal-processing circuits (kits)
5. Successful “circuit-bending” of several battery-powered music “toys”
6. Creating a musical composition and performance using kits and circuit-bent “toys”
7. Passing the Physical Computing written exam – based upon the reading assignments and practical experiments and designs using the Arduino microcontroller and the Processing language
8. Prototyping several controllers using the Arduino, Processing and Max/MSP
9. Submission of a series of online “screencast” video tutorials showcasing the design and the operation of each project from the class – with and emphasis on “musical” use
10. Successful presentation of a lecture-demo and a performance featuring an original custom controller built during the semester

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 40%
3. Exams: 15%
4. Written Assignments: 15%
5. Final Project: 15%

Policy for Submitting Late Assignments

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Academic Honesty

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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Course Outline

- Putting Together A Basic Electronic Toolkit
- The Rules of Hardware Hacking
- How to Solder – Through-Hole and Surface Mount
- Making Contact Mics and Piezo Music
- The Beginnings of Circuit Bending: Becoming Part of the Circuit
- Bending Electronic Toys: Overriding and Hacking the Clock
- Practical Electronics for Hackers and Software Developers
- Introduction to Electronic Components: Resistors, Capacitors, Transistors, Diodes, LEDs, Pots, Switches, Buttons, and ICs (Integrated Circuits)
- Understanding Ohm's Law
- Prototyping a 555 Synth
- From Breadboard to Circuit Board
- Modulation, Amplification, Filter, and Distortion Circuits
- Understanding PhotoResistors: Building a Light Theremin
- Using a Digital MultiMeter and Oscilloscope
- Getting Started with the Arduino and Processing
- Building an Arduino Synth
- Building an Arduino Theremin or Light Harp
- Building an Arduino Oscilloscope
- Building an Arduino Tune Player and VU meter
- Communicating Over the Internet with an Arduino and a Netduino Plus
- Interactive Design and Interacting with Physical Objects
- Programming Basics and Programming in the Processing Language
- Audio in Processing and Using the sndObj Library in OpenFrameworks
- Using OSC with the Arduino
- Using the Nintendo Nunchuck controller with the Arduino
- Using the Arduino and Netduino Plus with Max/MSP & Jitter

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-629
Composition for Hybrid Ensembles

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

In Composition for Hybrid Ensembles, students learn strategies to compose for ensembles, writing music that incorporates acoustic and electronic instruments. Under close faculty supervision, students write music for various ensemble settings and sizes. Students complete research about their creations and share them with the class, for feedback and critique. Students' compositions will be featured in a concert at the end of the semester.

Learning Outcomes

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

1. Create and present original music utilizing both acoustic and electronic instruments
2. Produce a professionally bound score (including parts and supporting media) for each piece composed during the semester
3. Analyze, document and present research on composed works for hybrid ensembles
4. Integrate algorithmic composition, interactive technologies and sound design in combination with acoustic instruments
5. Perform original compositions

Course Materials:

David Cope, *Techniques of the Contemporary Composer*, New York, Schirmer Books, An Imprint of Simon & Schuster Macmillan, 1997.

Software requirement includes Max/MSP/Jitter, Max for Live, Ableton Live, professional notation, sequencing and recording software among others.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Active participation in class
2. Completion of music research projects to professional standards including both written analysis and multimedia presentation in the classroom.
3. Design, implement and performance original work for hybrid ensemble including score and documentation.

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

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

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Attendance

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Important Dates

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- Deadline for add/drop, etc.

Support Services

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Course Outline

- Aesthetic considerations for hybrid ensemble composition
- Technical considerations for hybrid ensemble composition
- Conceptualization and design of a complete work for hybrid ensemble
- Technological approaches for hybrid ensembles
- Selected contemporary chamber music repertoire with an emphasis on experimentalism
- Integrating composition and improvisation in a work for hybrid ensemble
- Software design for hybrid ensemble performance
- Generative/algorithmic composition in hybrid ensemble performance
- Real-time DSP of acoustic instruments in performance
- Real-time synthesis in the hybrid ensemble
- Extended instrumental techniques
- Notation of electroacoustic and experimental composition
- Composer/performer collaboration
- Application of off-the-shelf software for use with hybrid ensemble
- Preparing for high level performance in venues with limited set-up/rehearsal time
- Strategies for continued performance/promotion of hybrid work
- Documenting compositions, and performances including critical writing on your own work

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-631
Mixed Media Performance Systems

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

In Mixed-Media Performance Systems, students integrate interactive music with other art forms, live or prepared, in pursuit of new expressions of creativity. Students create work that combines music with a genre outside of music. Students explore music, visual arts, architecture, dance, poetry, drama, performance art, and audience participation as they consider new collaborative creative works that will be showcased at the end of the term.

Learning Outcomes

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

1. Create and present work featuring original music in combination with a genre outside of music
2. Collaborate with other artists, musicians and performers in other genres
3. Synthesize music with other art forms
4. Produce professional quality documentation of each piece created during the semester
5. Analyze, document and present research on specific works that inform their creative projects

Course Materials:

Textbooks to be determined.

Software requirement includes Max/MSP/Jitter, Max for Live, Ableton Live, professional notation, sequencing and recording software among others.

Grading Criteria

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B- (80-82)

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D (60-69)

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F (0-59)

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Course Requirements and Grade Determination

1. Active participation in class
2. Completion of music research projects to professional standards including both written analysis and multimedia presentation in the classroom
3. Design, implementation and performance of original work for mixed media ensemble including score and documentation of capstone work

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

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Course Outline

- Aesthetic considerations for mixed media ensemble composition
- Technical considerations for mixed media ensemble composition
- Conceptualization and design of a complete work for mixed media ensemble
- Technological approaches for mixed media ensembles

- Selected contemporary repertoire for mixed media with an emphasis on experimentalism
- Strategies for the integration of music in artistic works outside of music
- Seminal artist-made software for mixed media performance
- Software design for mixed media ensemble performance
- Application of off-the-shelf software for mixed-media performance
- Generative/algorithmic audio and video in mixed media ensemble performance
- Real-time DSP of audio and video in performance
- Real-time synthesis of audio and video ensemble
- Composer/artist/performer collaborations
- Primary writings/theory on mixed-media work
- Local culture and collaborations across disciplines
- Creating a dialog with artists/directors/curators outside of music
- Preparing for high level performance in venues with limited set-up/rehearsal time
- Strategies for continued performance/promotion of mixed media work
- Documenting compositions, and performances including critical writing on your own mixed-media work

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-636
Audio Software Design 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description:

A continuation of Audio Software Design 1, Audio Software Design 2 explores advanced levels of software programming languages applied to audio processing and generation. Students learn advanced audio theory and apply this to complex audio processors including effects and synthesizer instruments. Students strengthen their ability to work with and create in computer languages. Students work with plug-ins, audio games, mobile apps, and stand-alone applications. They also create original music applications or games.

Learning Outcomes:

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

1. Write and debug computer source code in Objective-C and C++
2. Write with Xcode and the Xcode IDE
3. Rebuild Command-line Code into GUI-based Macintosh Applications
4. Write a VST Plug-in
5. Write an Audio Unit Plug-in
6. Create a music application or game for the iPhone or iPad

Course Pre-requisites:

Audio Software Design 1

Course Materials:

- Anderson, F. (2011) *Xcode 4 Unleashed*, Sams.
- Hillegass, A. (2008) *Cocoa Programming for Mac OS X*, Addison-Wesley.
- Wentk, R. (2011) *Xcode 4: Developer Reference*, Wiley.
- Boulanger, R. & Lazzarini, V. (2010) *The Audio Programming Book*, Boston: MIT Press.
- Boulanger, R. (2000) *The Csound Book*, Boston: MIT Press.
- Xcode
- An Apple iPhone, iPod Touch or iPad

Grading Criteria

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A- (90-92)

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C- (70-72)

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D (60-69)

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F (0-59)

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Course Requirements and Grade Determination:

1. Weekly reading assignments, assessed through quizzes and code
2. Weekly coding assignments, assessed through a live demonstration that it runs
3. Submission of fully commented code written to professional standards
4. Writing code that demonstrates creativity, originality, clarity, simplicity, and elegance
5. Designing and writing a VST plug-in and making music with it; the student will be assessed on how effective the plug-in was at enhancing the "track"
6. Designing and writing an Audio-Unit plug-in and making music with it; the student will be assessed on how effective the plug-in was at enhancing the "track"

7. Designing and writing a music application or music game for the iPhone or iPad that will be assessed based upon its “playability” and musicality

The grade will be calculated as follows:

1. Class attendance and participation: 15%
2. Class Projects: 50%
3. Written Assignments: 20%
4. Final Project: 15%

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Course Outline

- Working with Xcode, the Xcode IDE, and the Debugger
- Interface Design and Programming with Interface Builder
- Using the Shark and Chud Tools
- Xcode-based Audio Applications
- Writing Cocoa Applications
- Working with Objective-C
- Objects, Classes, Methods, and Messages
- Creating and Using Instances
- Memory Management
- Target/Action
- Cocoa and OpenGL
- Converting a Csound Opcode into a VST Plug-in
- Converting a Csound Opcode into an Audio Unit
- Spectral Audio Programming
- Introducing the IOS Developer Kit
- Developing and Deploying an iPad App
- Audio Programming for the iPhone and iPad
- Mathematical Expressions for the Audio Programmer

Berklee College of Music
Masters of Music—Electronic Production and Design
EP-695
Culminating Experience in Electronic Production and Design

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Andrea Pejrolo

Course Description

Masters of Music—Electronic Production and Design students will complete a culminating experience: the opportunity to conceive and produce a large-scale independent project in consultation with his/her faculty advisor. The focus and goals of this project will relate to specific studies within the program and result in a public presentation of the completed work at the end of the semester. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and two other faculty will evaluate the final project that results from the culminating experience. The three-person faculty team will serve as the examining committee.

Course Learning Outcomes

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

1. Plan a large-scale project in music composition, production or technology
2. Organize the stages required to complete a project of this size and complexity
3. Research and apply new concepts and technologies as necessary towards the completion of the project
4. Execute a project within the deadline as proposed with minimal supervision
5. Present a project at a professional level, whether it be a performance, production, developed software, or a research topic presentation

Course Materials

Students will work with their advisor to develop an original reading and materials list.

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

CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term

NP = (No Progress) If a student has made minimal or no progress on the proposal during the term

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 and Grade Determination

1. Regular and timely progress on the Project
2. Weekly consultations with course Instructor
3. Mid-term assessment jury via presentation to the faculty
4. Public presentation of the finished Project

The grade will be calculated as follows:

1. Project: 65%
2. Evident work-progress and documentation: 15%
3. Public presentation: 20%

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Academic Honesty

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

Important Dates

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- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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Course Outline

Course Introduction; Faculty Instructor presentation of exemplary projects from previous semesters

Student submission of project proposals and outlines; Student submission of typed contract agreement

Weekly meetings; consultations with Faculty Instructor

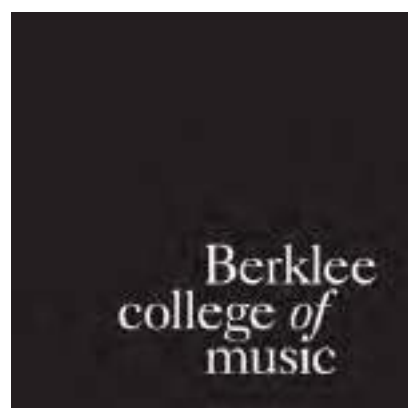
Midterm presentation of in-progress project to faculty and staff

Continued weekly meetings; consultations with Faculty Instructor

Public presentation of completed project to faculty, staff and students

Appendix 12.d

Masters of Arts—Global Entertainment and Music Business



Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-510
Survey of the International Music Industry

Instructor's Name

Mailbox

E-mail

Phone

Office Location:

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course surveys the business practices, laws, contractual settings, and rights organizations that control and facilitate the consumption of music in international commerce. Students learn the many components of the music industry and the types of careers they present, focusing on the vocabulary and terminology used in these environments and the business relationships that connect them. Students also examine the primary areas of music consumption (live, broadcast media, film and video, games, and recordings) with an analysis of the business mechanisms and legal considerations that both drive and govern their operations. Particular emphasis will be given to emerging business models that are tuned to the convergence culture, and the rapidly evolving world of digital dissemination. The course will provide the business foundation necessary for effectively managing and maintaining a career in music, whether the student's ultimate career goal is in performance, production, marketing, management, or entrepreneurship.

Learning Outcomes

Upon successful completion of the class, students will be able:

1. Analyze the role of international copyright laws in establishing rights in intellectual property
2. Analyze the role of international authors' rights societies in protecting these rights and monitoring performances
3. Synthesize the inner workings of record companies and music publishers, and the contractual settings that govern their operations
4. Evaluate the role of agents, managers, attorneys, and musicians' unions in assisting an artist's career
5. Apply aspects of professionally administering live engagements and touring;
6. Strategies for effective marketing and promotion of music;
7. Aspects of setting up and maintaining a business as a sole performer or as a musical group, including business organizations, record-keeping, taxation, and engagement contracts;
8. Basic concepts of music licensing for consumption in international commerce, including physical and digital;
9. Emerging "360 Degree" and DIY (Do It Yourself) business models.

Course Materials

1. *The Musician's Business and Legal Guide*, by Mark Halloran

2. *The Global Music Industry: Three Perspectives*, by Arthur Bernstein, Naoki Sekine, and Dick Weissman.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

The student's final grade will be determined by the following components at the indicated weights:

1. 10% Class participation

2. 20% Homework and quizzes
3. 20% Midterm exam
4. 20% Final project
5. 30% Final exam

Policy for Submitting Late Assignments

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Course Outline

The course involves several different activities through which students gain mastery of the materials: classroom lectures; supervised study sessions and project monitoring; written homework and project reports; and out-of-class preparation. Student outcomes will be assessed through the evaluation of these activities as well as written exams, quizzes, and project completion reports.

Classroom lectures: students meet weekly for lectures covering the content of the course. In-class quizzes will be administered on a regular basis to assess student learning in a timely fashion.

Supervised study sessions and project monitoring: Students meet weekly in teams for supervised discussion of the concepts covered in that week's lectures, and for monitoring of progress in assigned projects.

Projects: Students will engage in a series of assigned team activities that require the application of the concepts taught in class, while fostering the development of team spirit, cooperation, and professionalism. Students apply their learning to the completion of a final project, for which they will submit a proposal, documentation of steps toward completion, and an outcomes assessment. Projects are evaluated on the following criteria: creativity and effort; meeting project requirements and deadlines; demonstration of understanding of course content; and preparation of materials.

Weeks 1-3

Overview of international copyright laws

- Authors' Rights societies: organization, purpose, and function
- Music publishing and licensing

Weeks 4-6

- Record companies: organization and anatomy, multi-national and independent
- Music distribution, physical and digital
- Artists' and songwriters' royalty statements

Weeks 7-8

- Music intermediaries: agents, managers, and attorneys
- Musicians' unions

- Midterm exam

Weeks 9-10

- Promotion and marketing of music
- Live music: concerts, clubs, and touring

Weeks 11-12

- Starting a business: set-up, organization, record-keeping, taxation, contracts

Weeks 13-14

- Emerging business models

Week 15

- Final projects due
- Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-550
International Entertainment Marketing

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course provides a comprehensive overview of the marketing of products and services by multinational organizations with emphasis on international cultures and marketing strategies. Students learn about the practices of companies large and small, with emphasis on those in the music/entertainment industry who are seeking market opportunities outside their home country. Students also learn about the importance of viewing international marketing management strategies from a global perspective.

Learning Outcomes

Upon completion of this course students will be able to:

1. Assess the broad picture of the global environment within which businesses operate today and into the future
2. Evaluate how globalization of world markets and the internationalization of U.S. business and U.S. markets influence all functions of business including marketing
3. Evaluate how the internationalization or globalization of markets affects their professional futures regardless of where they work
4. Assess the scope of the international marketing task
5. Synthesize the stages of a business becoming international and the marketing concepts used in international marketing management
6. Develop an international marketing plan for a product/service

Course Materials

1. Textbook – *International Marketing, 15th Edition, Cateora, Gilly, Graham*
2. McGraw-Hill Connect Marketing Online Student Resource Center
3. Blogs: <http://bx.businessweek.com/global-marketing/blogs>
4. Applicable handouts and case studies to be provided by instructor based on topics covered
5. All information for the development of a team marketing plan to be provided by instructor

Grading Criteria

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F (0-59)

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Course Requirements**1. Class Participation and Presentation**

- a. Class participation is an essential part of International Entertainment Marketing. It provides the forum for students to express ideas and leads to an overall better learning experience. In order to participate, students must attend class, must read the textbook, and must be actively engaged in class discussions. In addition, students will work in teams of two (one team per class session) to facilitate a 10-15 minute class discussion. This will entail: 1) Identifying a current (no more than one-year old) international marketing issue of relevance in the music/entertainment industry. To illustrate this, students will need to bring in an article from *Business Week*, *Variety*, *Rolling Stone*, *Billboard*, *The Wall Street Journal*, *Journal of Marketing*, *Advertising Age*, etc. 2) Articulate to the class why

the issue is important. And, 3) Outline to the class what the marketing implications are.

2. Four Individual Written Case Studies

- a. Case studies are used because they present realistic, complex, and contextually rich situations and often involve a dilemma, conflict, or problem. The dilemma, conflict or problem must be addressed and solved using the integration of course material.
- b. Each case study contains a narrative and questions. Students are to read each case study thoroughly and respond to the questions to the best of their ability based on the facts presented and utilizing the knowledge acquired through textbook readings, class lectures, etc. Cases will not be graded on originality (though it is encouraged), but rather the thoroughness in which students demonstrate their understanding of course materials.
- c. Case studies are due in class on the assigned date. Late assignments are treated as per the *Policy for Submitting Late Assignments* contained herein.
- d. All case studies are to be submitted in Microsoft Word, 12 point font, with 1.5 line spacing.

3. Team International Marketing Plan

- a. Teams of four students (randomly selected by the instructor) will collaborate on the development of an international marketing plan.
- b. The project requires that each team select a specific country (no duplication of countries among teams) and a product/service and write a series of four papers, 15-20 pages each, due at different intervals throughout the semester. The first paper is a general survey of the country's culture. The second paper covers the economy of the country including a thorough analysis of the distribution and marketing systems. The third paper is a market audit and competitive analysis of a country market for a specific product/service. The fourth paper requires the team to develop a preliminary marketing plan for a product/service under consideration for marketing in the country they have selected. The product/service selected **MUST** be related to the entertainment/music industry.
- c. The first three papers will be returned to each team with the instructor's comments and suggestions. The fourth and final paper (the preliminary marketing plan), should be submitted as an integrated document with papers 1-3.

Grade Determination

1. Class Participation and Team Presentation – 20%
2. Individual Case Studies – 40%
3. Team International Marketing Plan – 40%
 - a. Grading will be based on the quality of the four papers submitted as well as team member evaluations of each other.

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Course Outline

Week 1	Topic: The Scope and Challenge of International Marketing; The Dynamic Environment of International Trade
Week 2	Topic: History and Geography – The Foundations of Culture Assignments Due: Chapters 1-3 Reading Team Presentation
Week 3	Topic: Cultural Dynamics in Assessing Global Markets Assignments Due: Chapter 4 Reading Team Presentation
Week 4	Topic: Culture, Management Style, and Business Systems Assignments Due: Chapter 5 Reading Team Presentation Case Study #1
Week 5	Topic: The Political Environment Assignments Due: Chapter 6 Reading Team Presentation
Week 6	Topic: The International Legal Environment; Developing a Global Vision through Marketing Research Assignments Due: Chapters 7 and 8 Reading Team Presentation Team Marketing Plan Paper #1 – Cultural Analysis
Week 7 Middle East	Topic: Economic Development and the Americas; Europe, Africa and the Assignments Due: Chapters 9 and 10 Reading Team Presentation Case Study #2
Week 8	Topic: The Asia Pacific Region Assignments Due: Chapter 11 Reading Team Presentation
Week 9	Topic: Global Marketing Management – Planning and Organization Assignments Due: Chapter 12 Reading Team Presentation
Week 10	Topic: Products and Services for Consumers Assignments Due: Chapter 13 Reading Team Presentation Team Marketing Plan Paper #2 – Economic
Analysis	
Week 11 Channels	Topic: Products and Services for Businesses; International Marketing Assignments Due: Chapter 14 and 15 Reading Team Presentation

Case Study #3

Week 12
Advertising

Topic: Integrated Marketing Communications and International

Assignments Due: Chapter 16 Reading
Team Presentation

Week 13

Topic: Personal Selling and Sales Management

Assignments Due: Chapter 17 Reading
Team Presentation
Team Marketing Plan Paper #3 – Market Audit &

Comp Analysis

Week 14

Topic: Pricing for International Markets

Assignments Due: Chapter 18 Reading
Team Presentation
Case Study #4

Week 15

Topic: Negotiating with International Customers, Partners, and Regulators

Assignments Due: Chapter 19 Reading
Team Presentation

Team Marketing Plan Paper #4 – Preliminary Marketing

Plan,

Plus Papers 1, 2 and 3 as a consolidated document

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-551
Business and Intellectual Property Law

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course provides a comprehensive look at business and intellectual property law. Students examine all legal aspects of businesses, such as contracts, securities regulations, and products liability, as well as those specific to music and entertainment environments, such as intellectual property and trade agreements. Students will review commercial transactions and take an in-depth look at copyright concepts important to the protection of creative works. Students will also learn how intellectual property law has been implemented and enforced in various countries and regions. Additionally, students will study other forms of intellectual property protection, such as patents, trademark, and trade secrets.

Learning Outcomes

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

1. Describe the advantages of different entity types
2. Brief a court case
3. Synthesize the nuances and applicability of copyright to all creative works
4. Recognize the protections afforded to names and logos under trademark
5. Write a detailed analysis of a case involving digital media

Course Materials

1. Books:
2. *International Intellectual Property in an Integrated World Economy*, 2d Edition, by Abbott, Cottier, and Gurry
3. *International Business Transactions – Problems, Cases and Materials*, by Chow and Schoenbaum
4. Other Suggested Readings: www.wipo.com (World Intellectual Property Organization)

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Course Requirements

1. Participation in Online Discussion Board/Chats
2. Contract Analysis
3. Oral Presentation of Copyright Hypothetical with Discussion
4. Business Plan Hypothetical Project
5. Examinations

Grade Determination

1. Case Brief (10%)
2. Contract Analysis (10%)
3. Business Analysis Project (10%)
4. Copyright Hypothetical Project (20%)
5. Midterm (20%)
6. Final Exam (30%)

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Course Outline

Week 1 Course introduction

Discussion of corporations, LLC, GmbH, and other entities (in-class handout)

Reading for Week 2: Pages 1-89, 150-163, 317-330 (Abbott)

Assignment: Posting in online forum

Week 2 Understanding case law and case briefing

How to brief a court case (handout)

Copyright, Trademarks, Patents, and Moral Rights

Discussion of Global Trends in IP Law

Discussion of International Treaties and Regional Agreements including

EU

Reading for Week 3: 477-580 Pages (Abbott)

Assignment: Posting in Online Forum

Week 3 Copyright as an Intellectual Property Form

Exclusive Rights of a Copyright holder

Multilateral Copyright Norms

Regional Copyright Regimes

Universal City Studios v. Corley

Schweizerische Interpreten-Gesellschaft v. X and Z

Reading for Week 4: None

Assignment: Posting in Online Forum

Week 4 Fair Use

In class film: "Copyright Criminals"

Discussion

Reading for Week 5: 580-633 (Abbott)

Assignment: Case Brief of MGM v. Grokster (585)

Week 5 MGM v. Grokster

WIPO Performances Treaty

First Sale in the Digital Age

Regional Copyright Systems

Reading for Week 6: 633-658 (Abbott)
Assignment: Posting in Online Forum

Week 6 Creative Commons and other Open Access Licensing
Fair Use
DMCA and Viacom v. YouTube
Berne Convention

Reading for Week 7: 717-800 (Abbott)
Assignment: Copyright Hypothetical Project (Analyze a situation and determine how a court should hold)

Week 7 International Enforcement of Intellectual Property Rights
Trademark Counterfeiting, TRIPs agreement
Copyright infringements, Remedies
EU IP Enforcement Directive
Review for midterm exam

Reading for Week 8: None
Assignment: Study for Midterm

Week 8 Midterm Examination

Reading for Week 9: 51-132, 175-177 (Chow)
Assignment: None

Week 9 The International Sales Transaction
Biddell Brothers v E. Clemens Horst Company
Eli Lilly v Federal Express
Choice of Law

Reading for Week 10: 177-223 (Chow)
Assignment: Posting in Online Forum

Week 10 U.N. Convention on Sale of Goods
Delegation, Assignment
Prime Start Ltd. v Maher Forest Products Ltd.

Reading for Week 11: 297-349 (Chow)
Assignment: Posting in Online Forum

Week 11 Agency and Distributorships
Technology Transfer
Content and IP Licensing
Review of a Content Licensing Agreement (Handout)

Reading for Week 12: 553-581 (Chow)
Assignment: Contract Analysis Project (review an international commercial contract/license for content and comment on suggested edits)

Week 12 Protecting IP Rights in International Transactions
Analysis of an International Recording Agreement (Handout)

Reading for Week 13: 644-706 (Chow)
Assignment: Posting in Online Forum

Week 13 International Trade Considerations in Contracting
Litigation and Jurisdictional Disputes

Assignment Due: Business Hypothetical Project (create a fictitious business using an entity in the EU and show the process)

Week 14 Creating an international business – handout, course wrap-up, in class
discussion of hypotheticals

Review for final examination

Reading for Week 15: None

Assignment: Study for final exam

Week 15 Final Examination

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-553
Accounting and Finance

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course focuses on the accounting and quantitative tools of financial analysis that are used by business professionals in corporate settings and investors in private ventures. Students apply a high level of both bookkeeping and mathematical proficiency, as they apply quantitative methods of business analysis. In addition, students explore the role of money, and its many instruments, in music, including non-traditional forms of funding for talent enterprises.

Learning Outcomes

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

1. Capture and record financial transactions
2. Evaluate and create corporate income and cash flow statements and balance sheets
3. Apply quantitative methods of business analysis
4. Synthesize key financial metrics, both for business and individual practice
5. Evaluate new models of music financing, both domestic and international

Course Materials

Required Class Textbooks:

1. Lerner, J., *Bookkeeping and Accounting* (Schaum Series, 2007, 4th Ed); JL for the Topical Outline
2. Shim, J. & Siegel, J., *Dictionary of Accounting Terms* (Barron's Guides, 2010, 5th Edn.); ditto DAG
3. Morris, V. and Morris, K., *Guide to Money and Investing* (Lightbulb Press, 2010, 3rd Edn.); ditto GM&I

Selections from the following texts:

4. Smith, K.J., *The Nature of Mathematics*, (Brooks.Cole, 1995)
5. Schaum's (Quick Guide), *Business Formulas: 201 Decision-Making Tools for Business, Finance, and Accounting Students* (McGraw Hill, 1998)
6. Schaum's (Outlines), *Mathematics of Finance* (McGraw Hill, 1996)
7. Steiner, B., *Mastering Financial Calculations* (Prentice Hall, 2007)

Blogs:

8. A number of blogs will be consulted. We will start with the very practical and concise blog of NYC venture capitalist Fred Wilson and his 'MBA Mondays' posts. The address is http://www.avc.com/a_vc/mba-mondays/

In addition, students should check

9. <http://venturebeat.com/> , which covers the VC industry
10. Silicon Alley Insider, a mix of news and opinion that focuses on the tech world, at <http://www.businessinsider.com/sai>
11. <http://hypebot.typepad.com/hypebot/> , on music, technology, and the new music business

IMPORTANT: A scientific calculator, \$20 or less, is required and preferred (it has to have exponents and logs). If you choose a financial calculator, go with the HP12 or HP19BII.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements

1. Check-In weekly online for announcements and course postings/handouts
2. Stay up to date with *all* the reading and assignments
3. Grading is based on:
 - a. Three Tests: in Week 7, Week 12, and Week 15
 - b. Weekly Assignments
 - c. Research Paper on Money and Music, due Week15 (2,000 Words Min.)
 - d. Attendance and Participation

Grade Determination

1. Test I (Wk. 7)	30%
2. Test II (Wk. 12) & Test III (Wk.15)	30%
3. Graded Assignments Weeks 8-15	15%
4. Music and Money Essay (Wk.15)	15%
5. Attendance & Participation	10%

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Week 1

General Course Description

The Elements of a Financial Position, Corporate and Individual (JL, p. 3)

Bookkeeping and Accounting Fundamentals (JL, pp. 3-7)

Using and Interpreting Accounting Terms (DAT, pp. iv-v)

Materials, Resources, and Media Assets (MD, handout TBA)

Problem Set I: Assets, Liabilities, and Capital (JL, pp. 7-13)

Week 2

Review Problem Set I

Accrual vs. Cash Basis Accounting (M, handout TBA, and JL pp. 53-54)

Depreciation and Generally Accepted Accounting Principals (GAAP Styles) (JL, pp. 353-62)

Four Keys: The Income & Balance Sheets, Cash Flow, and Owners' Equity (JL, pp. 54-58)

Problem Set II: The Four Financial Statements and GAAP Styles (JL, pp. 59-84 and 362-367)

Week 3

Review Problem Set II

Keeping Records: Introduction to the Double Entry System (JL, pp. 15-16)

Rationalizing Accounting Ops. I: Debits and Credits, and the Ledger (JL, pp. 16-18)

Rationalizing Accounts Ops. II: The Chart of Accounts, and the Trial Balance (JL, pp. 19-20)

Problem Set III: The Double Entry System (JL, pp. 21-31)

Week 4

Review Problem Set III

The Practice of Accounting I: Journalizing and Posting to the Day Book (MD, handout TBA; JL, pp. 32-26)

The Practice of Accounting II: In-Class Examples (JL, pp. 36-38)

Accounting Dictionary Exhibits: A Review (DAT, passim)

Problem Set IV: The Practice of Accounting

Week 5

Review Problem Set IV

Special Journals and Ledgers: Sales, Purchase, and Cash Journals (JL, pp. 143-53; 163-77; 193-96)

The Effect of Credit on Sales and Purchase Transactions (JL, pp. 164-67; 177-92; 197-206)

Problem Set V: Special Journals and Ledgers (Selected examples)

Week 6

Review Problem Set V

Corporate Organization and Business Partnerships (JL, pp. 373-82; 403-12)

Basic Break-Even Analysis (DAT, p. 57)

Liability and Dissolution (JL, pp. 373 and 379)

Problem Set VI: Corporate Organizations and Business Partnerships (JL, pp. 382-402 and 412-432; Selected Examples)

Week 7

Review Problem Set VI and General Review, Weeks 1-7

In-Class Test, Weeks 1-7

Week 8

Review In-Class Test

Useful Maths (PA, "Useful Maths" handout)

Integer Exponents (PA, "Exponents" handout)

Compound Interest (PA, "Compound Interest I and II" handout)

Money & Markets (GM&I, pp. 6-30)

How to Calculate a Return on Investment (FW VC blog, Jan. 25, 2010)

Using Your Scientific Calculator (Standard & Reverse Polish Notation)

Assignment I: Compound Interest I (PA, "Graded Homework I)

Week 9

Review Assignment I

Logs (PA, "Logs" handout)

Rate & Time Problems (PA, "Rate and Time Problems" handout)

Fractional Exponents (PA, "Fractional Exponents" handout)

Review Reading Week 8: Money and Markets

Stocks (GM&I, pp. 32-36)

The Present Value of Future Cash Flows (FW VC blog, Feb. 1, 2010)

Assignment II: Compound Interest 2 (PA, "Graded Assignment II")

Week 10

Review Assignment III

The Time Value of Money (FW VC Blog, Feb. 8 and 15, 2010)

Annuities: Future Value (PA, "Annuities I" handout)

Review Reading Week 9: Stocks

Bonds (GM&I, pp. 68-92)

Corporate Entities and Accounting (FW VC blog, Feb. 22 and Mar. 8, 2010)

Money and Music: Microfunding, Mergers, and IPOS (PA, TBA)

Assignment III: Interest and Cash Flow 1 (PA, "Graded Assignment III")

Week 11

Review Assignment III

Annuities: Present Value (PA, "Annuities II" handout)

Review Reading Week 10: Bonds

Index Investing (GM&I, pp. 94-114)

Money and Music: Angel Investors and Venture Capitalists (PA, TBA)

Assignment IV: Interest and Cash Flow 2 (PA, "Graded Assignment IV")

Week 12

Review Assignment IV

Financial Formulae in Excel (PA, demonstration lecture)

Review Reading Week 11: Index Investing

Mutual Funds (GM&I, pp. 116-136)

In-class tests: Quants, Instruments, and Funding for Music

***Students must meet with instructor individually to plan the research and writing of the "Money and Music" essay due week 15.**

Week 13

Review In-class Test

Add-On and Credit Card Interest (PA, "Closed & Open-Ended Loans" handout)

Examples of Corporate Profit and Loss Statements and Balance Sheets (FW VC blog, March 15 and 22, 2010; PA TBA)

Review Reading Week 12: Mutual Funds

Assignment V: Add-On and Credit Card Interest (PA, "Graded Assignment V")

***Students hand in “Money and Music” essay summary with a table of contents (750 word minimum)**

Week 14

Review Assignment V

Options and Futures: Fundamentals (GM&I, pp. 138-74)

Money and Music: Grants and Off-Beat Funding (AGM, “Introduction to Grant Research”)

Review, weeks 8-14 (Quants, Instruments, and Funding for Music)

Week 15

Final in-class test, wks. 8-14.

***Students submit “Music and Money” essay (2000 word minimum)**

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-555
Organizational Leadership and Ethics

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course provides an introduction to organizational leadership. Students learn about human behavior and action within the organizational setting, at both interpersonal and organizational levels. Students also explore ethical models that sustain productivity. Additionally, students explore how ethical leadership practices affect their own professional future regardless of where they work.

Learning Outcomes

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

1. Analyze the broad picture of ethical leadership within multiple organizational settings and the global environment within which businesses operate today and into the future
2. Synthesize how globalization of world markets and the internationalization of U.S. business and U.S. markets influence all functions of business including organizational behavior, leadership and issues of ethical action
3. Apply ethical leadership practices
4. Analyze how ethical leadership practices affect their own professional future regardless of where they work
5. Illustrate the stages of organizational design and explore the ways that ethical leadership impacts structural, technical, and tactical processes

Course Materials

1. Textbook : *Organizational Behavior: Key Concepts, Skills & Best Practices*, 4th Edition
Angelo Kinicki & Robert Kreitner, 2009, McGraw Hill ISBN-13 9780073381411
2. Supplemental Reading: *Roundtable Viewpoints: Organizational Leadership*, 1st Edition
Joyce Huth Munro, 2008, McGraw Hill ISBN-13 9780073527826

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.

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F (0-59)

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

Course Requirements

1. Class Participation and Attendance
2. Response/Reflective Papers (5 Case Study Snapshots)
3. Independent 'Internet' Research with Oral Presentation with Visual Display (5 'Net Knowledge')
4. Roundtable Analysis Papers (10 RAP)
5. Music Business Application of course Core Concept/Theme (1 Team Teaching Event)

Grade Determination

1. Class Participation and Attendance = 10%
2. Response/Reflective Papers (5 Case Study Snapshots) =15%
3. Independent 'Internet' Research with Oral Presentation with Visual Display (5 'Net Knowledge') = 15%
4. Roundtable Analysis Papers (10 RAP) = 40%

5. Music Business Application of course core concepts/themes (1 Team Teaching Event) = 20%

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Week 1 Needed: People-Centered Managers and Workplaces

Description of lesson content

Summarize principles for making ethical decisions.

Explain the importance of people skills to management success.

Discuss how Organizational Behavior and Leadership has been shaped by total quality management, the contingency approach, appreciation of human and social capital, and positive psychology.

Materials

Kinicki & Kreitner Chapter 1

Opening Case 1

Ethical Dilemma 1

Assignment/Assessment

Identify Music Business Applications of course Core Concept/Themes by reviewing syllabus and textbooks

Create Teaching Event Teams

Week 2 Organizational Culture, Socialization, and Mentoring

Description of lesson content

Discuss the layers and functions of organizational culture.

Define the general types of organizational culture, and identify their associated normative beliefs

Discuss the various socialization tactics used to socialize employees.

Materials/resources/media assets

Kinicki & Kreitner Chapter 2

Munro Issue 1

Opening Case 2

Ethical Dilemma 2

Assignment/Assessment

Response/Reflective Paper: Case Study Snapshot 1

Week 3 Developing Global Managers

Description of lesson content

Define ethnocentrism, and explain what Hofstede concluded about applying American management theories in other countries

Identify and describe the nine cultural dimensions from the GLOBE project.

Demonstrate two distinctions: high-context versus low-context cultures and monochronic versus polychronic cultures.

Materials/resources/media assets

Kinicki & Kreitner Chapter 3

Munro Issue 2

Opening Case 3

Ethical Dilemma 3

Assignment/Assessment

Roundtable Analysis Paper (RAP 1)

Independent 'Internet' Research with Oral Presentation with Visual Display ('Net Knowledge' 1)

Week 4 Understanding Social Perception and Managing Diversity

Description of lesson content

Describe perception in terms of the social information processing model

Explain how individuals formulate causal attributions.

Summarize organizational practices for managing diversity.

Materials/resources/media assets

Kinicki & Kreitner Chapter 4

Munro Issue 3

Opening Case 4

Ethical Dilemma 4

Assignment/Assessment

Roundtable Analysis Paper (RAP 2)

Response/Reflective Paper Case Study Snapshot 2

Week 5 Appreciating Individual Differences: Self-Concept, Personality, Attitudes, and Emotions

Description of lesson content

Explain how a person's self-esteem, self-efficacy, and self-monitoring affect the person's self-concept and behavior.

Identify important personality dimensions and their relationship to job performance.

Summarize the role of emotions and emotional intelligence in the workplace.

Materials/resources/media assets

Kinicki & Kreitner Chapter 5

Munro Issue 4

Opening Case 5

Ethical Dilemma 5

Assignment/ Assessment

Roundtable Analysis Paper (RAP 3)

Independent 'Internet' Research with Oral Presentation with Visual Display ('Net Knowledge' 2)

Week 6 Motivation: Needs, Job Design, Intrinsic Motivation, Satisfaction, Equity, Expectancy, and Goal Setting

Description of lesson content

Discuss how individuals may be motivated by their needs and by their perceptions of equity and justice.

Review ways to design jobs so as to influence employee motivation.

Summarize how people's motivation can be influenced by their attitudes toward outcomes and their belief they can influence outcomes.

Materials/resources/media assets

Kinicki & Kreitner Chapter 6 and Chapter 7

Munro Issue 5

Opening Case 6 and 7

Ethical Dilemma 6 and 7

Assignment/ Assessment

Roundtable Analysis Paper (RAP 4)

Response/Reflective Paper Case Study Snapshot 3

Week 7 Improving Performance with Feedback, Rewards, and Positive Reinforcement

Description of lesson content

Explain how goals contribute to performance management.

Define types of rewards, and summarize their relationship to feedback and performance.

Describe how the effects and consequences of behaviors can influence future behaviors.

Materials/resources/media assets

Kinicki & Kreitner Chapter 8

Munro Issue 6

Opening Case 8

Ethical Dilemma 8

Assignment/ Assessment

Roundtable Analysis Paper (RAP 5)

Independent 'Internet' Research with Oral Presentation with Visual Display ('Net Knowledge' 3)

Week 8 Effective Groups and Teamwork

Description of lesson content

Describe stages of group development

Explain how a work group becomes a team, and identify five teamwork competencies.

Identify symptoms of groupthink and social loafing and the ways to guard against them.

Materials/resources/media assets

Kinicki & Kreitner Chapter 9

Munro Issue 7

Opening Case 9
Ethical Dilemma 9

Assignment/Assessment
Roundtable Analysis Paper (RAP 6)
Response/Reflective Papers Case Study Snapshot 4

Week 9 Making Decisions

Description of lesson content
Explain the model of decision-making styles and the stages of the creative process.
Explain how participative management affects performance.
Describe techniques used to improve the quality of group decisions by comparing the rational model of decision making with Simon's normative model

Materials/resources/media assets
Kinicki & Kreitner Chapter 10
Munro Issue 8
Opening Case 10
Ethical Dilemma 10

Assignment/Assessment
Roundtable Analysis Paper (RAP 7)
Independent 'Internet' Research with Oral Presentation with Visual Display ('Net Knowledge' 4)

Week 10 Managing Conflict and Negotiation

Description of lesson content
Distinguish between functional and dysfunctional conflict, and identify desirable outcomes of conflict
Discuss ways to manage intergroup conflict, including in-group thinking and cross-cultural conflict.
Identify and describe techniques for alternative dispute resolution and negotiation

Materials/resources/media assets
Kinicki & Kreitner Chapter 11
Munro Issue 9
Opening Case 11
Ethical Dilemma 11

Assignment/Assessment
Roundtable Analysis Paper (RAP 8)
Response/Reflective Paper Case Study Snapshot 5

Week 11 Communicating in the Digital Age

Description of lesson content
Describe the elements and steps of the communication process.
Identify situations that can distort communication between managers and employees.
Summarize how information technology has affected communication in organizations

Materials/resources/media assets
Kinicki & Kreitner Chapter 12
Munro Issue 10

Opening Case 12
Ethical Dilemma 12

Assignment/Assessment
Roundtable Analysis Paper (RAP 9)
Independent 'Internet' Research with Oral Presentation with Visual Display ('Net Knowledge' 5)

Week 12 Influence, Power, and Politics: An Organizational Survival Kit

Description of lesson content
Describe five bases of power, and give examples of how they are related to work outcomes
Define organizational politics, explain what triggers it, and describe its use in organizations
Explain how to manage organizational politics by distinguishing between favorable and unfavorable impression management tactics.

Materials/resources/media assets
Kinicki & Kreitner Chapter 13
Opening Case 13
Ethical Dilemma 13

Assignment/ Assessment
Roundtable Analysis Paper (RAP 10)

Week 13 Leadership

Description of lesson content
Identify leadership styles and traits that are most effective cross-culturally
Explain how leadership style interacts with situational control and other situational variables
Discuss theories that look for ideal leadership traits and one best style of leadership and summarize the alternative views of shared leadership, servant-leadership, and Level 5 leadership

Materials/resources/media assets
Kinicki & Kreitner Chapter 14
Opening Case 14
Ethical Dilemma 14

Assignment/Assessment
Team Teaching on Music Business Application of course Core Concept/Theme (Team 1 of 3)

Week 14 Designing Effective Organizations

Description of lesson content
Explain commonly used metaphors for organizations as closed or open systems, military/mechanical bureaucracies, and biological and cognitive systems.
Describe basic criteria for organizational effectiveness.

Discuss new-style and old-style organizations, including virtual organizations.

Materials/resources/media assets

Kinicki & Kreitner Chapter 15

Opening Case 15

Ethical Dilemma 15

Assignment/Assessment

Team Teaching on Music Business Application of course Core Concept/Theme (Team 2 of 3)

Week 15 Managing Change and Organizational Learning

Description of lesson content

Identify the forces that create a need for organizational change.

Summarize steps for leading organizational change.

Discuss the process by which organizations build their learning capabilities.

Materials/resources/media assets

Kinicki & Kreitner Chapter 16

Opening Case 16

Ethical Dilemma 16

Assignment/Assessment

Team Teaching on Music Business Application of course Core Concept/Theme (Team 3 of 3)

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-557
Economic Analysis

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

The course offers a microeconomic and macroeconomic analysis of the international music and entertainment industries. Students will focus on current issues in world trade and finance, government policies, and, generally, any macroeconomic consideration affecting intangible assets and the creation and protection of intellectual property for economic growth and employment. Students will apply economic analyses to the music and entertainment industries, as they evaluate, using economic reasoning, the latest trade and scholarly writings in the field. Students will also analyze current events in world affairs, and their effect on the music and entertainment trades.

Learning Outcomes

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

1. Evaluate the global dimensions of the music and entertainment industries
2. Apply economic analysis to the music and entertainment industries
3. Evaluate, using economic reasoning, the latest trade and scholarly writings in the field
4. Apply techniques of macroeconomics and country analysis to evaluate world markets
5. Analyze current events in world affairs, and their effect on the music and entertainment trades
6. Synthesize the use of quantitative and verbal tools for better expository writing and presentation

Course Materials

1. Vogel, H.L., *Entertainment Industry Economics* (CUP, 8th ed., 2011);
2. Mankiw, G., N., *Principles of Economics* (South-Western Cengage, 6th edn, 2009).
3. Alhadeff, Peter: "US Inflation and Music Mechanicals, 1976-2010", *Global Business and Economics Review*, Jan. 2011, 1-13
4. "US Music Industry Statistics: A Reappraisal", *MEIEA Journal*, Fall 2008, 13-27.
5. "The Value of Music and the Trappings of the Marketplace, 1990-2000", *MEIEA Journal*, Fall 2006, 13-28
6. "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 Journal*, Fall 2005, 13-18; (followed by a reply by Professor Theo Papadopoulos, Victoria University, Australia)

Suggested Readings:

7. A weekly subscription to *The Economist* is highly recommended; selected articles from that magazine will be posted online on a regular basis, as well as from the bi-weekly *Music & Copyright*.

Note: Students are required to have a scientific calculator (T1-82, HP 49, or other)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grading:

1. Check-In weekly online for announcements and new postings

2. Stay up to date with *all* the reading and ad-hoc assignments
3. Grading is based on:
 - a. Three Tests
 - b. A 10 Page Research paper (Midterm)
 - c. 2 5-Page Research Papers (Final)
 - d. Attendance and Participation

Grade Determination:

Your final grade will be determined by considering the following components at the indicated weights:

1. Participation/Attendance	25%
2. Test Week 6	15%
3. Midterm Test Week 9	12%
4. Midterm Essay Week 9	18%
5. Final Test Week 15	12%
6. 2 Final Essays Week 15	18%

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Week 1

Course Description

Entertainment Industry Economics: Leisure and Work (Vogel pp. 3-9)

Demand & Supply: The General Model I (Mankiw pp. 66-73)

Week 2

Entertainment Industry Economics: Demand & Supply Factors (Vogel pp. 9-16)

Demand & Supply: The General Model II (Mankiw pp. 73-84)

World Economic Indicators (The Economist)

Week 3

Media Dependant Entertainment: Movies (Vogel, pp. 71-172)

Elasticity and Its Applications (Mankiw, pp. 89-106)

Case Study I: Pricing Music--Apple iTunes (Alhadeff, worksheet)

Case Study II: Per Capita Music Spending and Index Numbers (Alhadeff, worksheet)

Week 4

Music Industry Economics (Vogel, pp. 244-284)
The Theory of Consumer Choice (Mankiw, pp. 439-461)
Computation of a Price Index (Mankiw, pp. 530-543)
Case Study: National Music Consumption Profiles (IFPI data)

Week 5

Computing A Price Index of Recorded Music (Alhadeff, worksheet)
Products Case Study I: The Value of Music 1990-2005 (Alhadeff, MEIEA, 2006, 13-28)
Case Study II: US Mechanicals & Inflation, 1976-2010 (Alhadeff & McChrystal (GBER, 2011), 1-13)
Review

Week 6

FIRST TEST: IN-CLASS MULTIPLE CHOICE (15% of Final Grade)
Introducing Opportunity Costs (Mankiw, pp. 260-262)
Case Study: The Equity of Labels' Recoupments (Alhadeff & Sosnick (MEIEA, 2005), 13-17)

Week 7

Production and Costs I (Mankiw, pp.375-383)
Entertainment Industry Finance: Movies and TV, I (Vogel, pp.178-205)
Schedule one-on-one meetings with students to plan writing and research of essay due on Wk. 10

Week 8

Production and Costs II (Mankiw, pp. 263-274)
Entertainment Industry Finance: Movies and TV, II (Vogel, pp. 209-242)
Review

Week 9

SECOND TEST: IN-CLASS MULTIPLE CHOICE
(40% of Midterm Grade)
Discussion of Music Industry Research Papers Due Week 11
Case Study: Music Industry Statistics: A Reappraisal (Alhadeff (MEIEA, 2008), 13-27)

Week 10

HAND-IN ESSAY 1 "The Current State of the Music Industry"
(60% of Midterm Grade; 2,500 Words Min.)
The World Economy This Week (The Economist)
Measuring a Nation's Income (Mankiw, pp. 491-508)
Entertainment Industry Economics: Broadcasting & Cable (Vogel, pp. 287-356)

Week 11

Macroeconomic Production and Growth (Mankiw, pp. 531-552)

Case Study: International Music Broadcasting Revenues (Alhadeff, ASCAP, BMI, PRS, GEMA, & SGAE)

Week 12

Saving, Investment, and the Financial System (Mankiw, pp. 555-572)

Open-Economy Macroeconomics Basic Concepts I (Mankiw, pp. 671-680)

Case Study: International Copyright Economics (Alhadeff (GBER, 2011); Vogel pp. 360-377)

Week 13

The Monetary System (Mankiw, pp. 619-640)

Open-Economy Macroeconomics Basic Concepts II (Mankiw, pp. 680-690)

Case Study: Live Music Economics (Alhadeff, TBA)

Schedule one-on-one meetings with students to plan writing and research of essays due on Wk.15

Week 14

Aggregate Demand, and Monetary and Fiscal Policies I (Mankiw, pp. 720-752)

Aggregate Demand, and Monetary and Fiscal Policies II (Mankiw, pp. 757-780)

Review

Week 15

THIRD TEST: IN-CLASS, TWELVE MACRO QUESTIONS

HAND-IN ESSAYS 2 AND 3 "Crowding-Out and Current Macro Policy"

"Entertainment Industry Economics Brief "

Select either Movies, TV/Cable, or Broadcasting

(Test: 40% of Final Exam Grade. Essay Component: 60%)

(Each essay is 1,500 Words Min.)

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-559
International Licensing, Distribution, and Sales

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description:

This course provides an analysis of the digital systems, online and mobile, that are becoming the primary mechanisms for the licensing, distribution and sale of music and other forms of entertainment. Students acquire a thorough understanding of the structure of the global music publishing industry, including its history, function, laws, and its financial income streams through the discussion of Harvard case studies involving the distribution and licensing of online media. Students compare and contrast the licensing frameworks in the United States and European communities and focus on the monetization of new licensing opportunities in media vehicles such as gaming, film, television, online and mobile. The financial valuation of these properties are accomplished through the appraisal of historical precedent setting legal cases, and are demonstrated through the analysis of an international music publisher song catalogue, its current song chart positions, its past licensing revenue and future licensing potential to establish a monetary value of the publishers assets. Students acquire the knowledge and skills needed to work as a music supervisor and/or to work at a film/television studio, an international music publishing company, an online media distribution company or to start their own company. The final project will encompass selecting music for a current advertising campaign or independent film.

Learning Outcomes

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

1. Analyze Master Use and Synchronization licenses and generate the correct contract parameters to negotiate these licenses for domestic and international territories
2. Apply financial metrics specific to the appraisal of publishing properties to evaluate the monetary value of a catalogue for the negotiation of licensing deals, estate planning, copyright transfers and terminations and other corporate transactions
3. Select and edit music for commercials, films, television and other media vehicles
4. Synthesize historical knowledge of traditional and online models for music licensing, both domestic and international
5. Select music for varying media vehicles and become familiar with the contract requirements and potential revenue streams of each product
6. Negotiate and administer licensing contracts for gaming, ringtone, master use, mechanical use and synchronization rights of copyrighted properties
7. Develop a licensing network of clients (musical and corporate) through production trade associations, online music libraries and trade publications

8. Synthesize their knowledge in a final project by assessing the potential revenue stream of a media vehicle, applying an appropriate musical property and the correct contract language to deliver a licensable product.

Course Materials

Textbooks:

1. *Kohn on Music Licensing, 4th Edition*, Al Kohn and Bob Kohn, Aspen Publishers, ISBN 13: 978-0735590908
2. *Getting to Yes: Negotiating Agreement Without Giving In*, Roger Fisher, William L. Ury, Bruce Patton, Penguin Books, ISBN-13: 978-0143118756
3. *Music Supervision: The Complete Guide to Selecting Music for Movies, TV, Games and New Media*, Ramsay Adams, David Hnatiuk, David Weiss, Shirmer Books, ISBN-13: 978-0825672989

Suggested Readings (e.g., articles, books, journals, blogs)

BLOGS

1. <http://musicsupervisioncentral.com/>
2. <https://www.facebook.com/guildofmusicsupervisors>
3. <http://blogs.findlaw.co.uk/solicitor>

ARTICLES

1. Kafka, Peter. "Apple's Cloud Music Hang-up | Digital Media - CNET News." *Technology News - CNET News*. CNET, 20 May 2011. Web. 27 June 2011. <http://news.cnet.com/8301-1023_3-20064798-93.html>.
2. "Copyright Law of the United States." *U.S. Copyright Office*. United States Copyright Office. Web. 27 June 2011. <<http://www.copyright.gov/title17/>>.
3. Clarkson, Robert. "Live Music Revolution: Small Venues No Longer Need to Be Licensed." *Findlaw*. Findlaw UK, 31 Dec. 2009. Web. 27 June 2011. <www.findlawuk.co.uk>.
4. "Nielsen | Online Measurement | Analyze Consumer Behavior." *Worldwide | The Nielsen Company*. The Nielsen Company. Web. 27 June 2011. <<http://www.nielsen.com/us/en/measurement/online-measurement.html>>.

BOOKS

1. *The Musician's Guide to Licensing Music: How to Get Your Music into Film, TV, Advertising, Digital Media, and Beyond*. Wilsey, Darren, and Daylle Deanna. Schwartz. New York: Billboard, 2010. Print.

CASES

1. E DISTRIBUTION NEW BUSINESS MODELS
Fischer, William A. "Stephen King and the Publishing Industry's Worst Nightmare." *Business Course Materials - Harvard Business for Educators*. Harvard Business Publications, 18 July 2003. Web. 27 June 2011. <<http://hbsp.harvard.edu/>>.
2. E DISTRIBUTION RIGHTS
Elberse, Anita. "Sony Digital Entertainment, Japan." *Business Course Materials - Harvard Business for Educators*. Harvard Business Publications, 04 Mar. 2008. Web. 27 June 2011. <<http://hbsp.harvard.edu>>.
3. SNYNCHRONIZATION RIGHTS
O'Scannlain, Diarmuid, Milan Smith, Jr., and Michael W. Mossman. "Leadsinger, Inc. V BMG Music Publishing." *Findlaw*. Findlaw, A Thomas Reuters Business, 02 Jan. 2008. Web. 27 June 2011. <<http://caselaw.findlaw.com/us-9th-circuit/1151554.html>>.

ONLINE MEDIA ASSETS

COPYRIGHT

1. <http://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>

PERFORMING RIGHTS SOCIETIES

1. www.ascap.com
2. www.bmi.com
3. www.sesac.com
4. <http://www.bmi.com/international/entry/C2258>
5. <http://www.bmi.com/international/entry/C2257>
6. <https://www.gema.de/>
7. <http://www.prsformusic.com/Pages/default.aspx>

ONLINE MUSIC LIBRARIES

1. <http://www.apmmusic.com/>
2. http://www.audiosparx.com/sa/display/sounds.cfm/sound_group_iid.4811/startrow.201
3. <http://www.615music.com/>
4. <http://emicmglicensing.com/>
5. <http://www.extrememusic.com/>
6. <http://www.firstcom.com/#>
7. <http://www.heavyhittersmusic.com/login.aspx?ReturnUrl=%2fdefault.aspx>
8. <http://www.killertracks.com/>
9. <http://www.licensequote.com/>
10. <http://www.mastersource.com/>
11. http://www.megatrax.com/msov4/account_home.cfm
12. <http://pumpaaudio.com/>
13. <http://productionmusiclibraries.com/>
14. <http://rumblefish.com/>
15. <http://search.5alarmmusic.com/main>
16. <http://sonoton.com/>
17. <http://hub.sonymusic.com/licensing/contact/>
18. <http://www.triplescoopmusic.com/>
19. <http://umpglatin.com/>
20. <https://www.wmgmusiclicensing.com>
21. <http://wmgcreativelicensing.com/contact.php?ID=>
22. http://www.warnerchappell.com/TemplateAction?system_action=getsync_departments&currenttab=licensing

ONLINE LICENSING AGENTS

1. <https://www.harryfox.com/public/songfile.jsp>
2. <http://www.songclearance.com/>
3. <http://www.taxi.com/>
4. <http://www.theclearinghouse.co.uk/>
5. <http://www.copyright.com/>
6. <http://www.themusicbridge.com/>

ONLINE ROYALTY ADMINISTRATION

- o <http://www.fasttrackdcn.net/index.php?page=what-we-do>

VIDEO INTERVIEWS – MUSIC SUPERVISORS

1. Lindsay Wolfington (One Tree Hill)
2. Andrea von Foerster (Greys Anatomy)
3. Ralph Jaccodine (Farrelly Brothers Films, Stuck On You)
4. Cindy Badell Slaughter (Knots Landing)
5. Alex Patsavas (Greys Anatomy)

RESEARCH

1. <http://www.musicchoice.com/>
2. <http://www.imdb.com/>

RESERVE MATERIALS IN LIBRARY

1. TV Film Guide 13th Edition <http://www.musicregistry.com/frame.html>

Technology and Other Resources

1. Students will need a computer Mac OSX or faster, Windows (Intel-based) with at least 10 Gig of memory.
2. Software:
 - a. Garageband or other Music Editing Program (Reason, Protools)
 - b. I-movie or Final Cut Pro Video editing software
 - c. Quicktime Pro <http://www.apple.com/quicktime/extending/>
 - d. Audio Hijack Pro <http://www.rogueamoeba.com/audiohijack/>
 - e. Call Recorder for Skype <http://www.ecamm.com/mac/callrecorder/>
 - f. Skype or ichat video conference software
 - g. Hardware
 - h. Computer camera

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements**THE MUSIC PUBLISHING RESEARCH CONSORTIUM****ONLINE DISCUSSION (See Addendum A)**

The **International Music Publishing Research Platform** is a research consortium made up of six colleges and universities (Berklee USA, Berklee Valencia, INHolland University, Harvard and two others TBA). The consortium will discuss the growing need for creating an international law for Music Publishing to enhance music sales around the world. Blogs by students and publishers will highlight some of the common challenges to improve practice, while sharing some inspiring local and international publishing examples. The platform will also adapt to the interest in establishing an international music publishing law and the creation of a **Global Database of Works**. This discussion will be hosted as a Google group to allow students from both schools to post content and share research materials.

CLASS ATTENDANCE & PARTICIPATION	POINTS
Attend Class sessions (15 sessions @ 5 points each)	75
Participation in Online Discussion Boards (15 Sessions @ 5 pts)	75
Participate in Online Chats (6 Sessions @10 pts)	60

PROJECT 1: CASE STUDY OF SONY DIGITAL ENTERTAINMENT, JAPAN**MOBILE CONTENT DISTRIBUTION AND MARKETING**

It is late 2007. So-called cell phone ("keitai") novels have turned into an extremely popular form of entertainment on the go in Japan, in particular among young, female readers. In fact, consisting mostly of love stories written by amateurs in short sentences and containing little plot or character development, cell phone novels republished in book form and even remade as movies have come to dominate mainstream media content. At media giant Sony, Ken Munekata, CEO of Sony Pictures Entertainment (SPE), and Atsushi Fukuda, President of Sony Digital Entertainment (SDE), are attempting to construct an adequate response. After establishing SDE as a 100% subsidiary of Sony Japan, they now develop a wide range of digital content offerings for mobile phone users, mostly original content "made in Japan"--including keitai novels. But can SDE's subscription model compete in a market dominated by free keitai novel offerings? And, more generally, do Sony's current keitai initiatives move the company in the right strategic direction? Allows for an in-depth examination of viable business models for established media companies competing in digital markets dominated by user-generated, advertising-supported content. Also enables an assessment of the economics of producing and distributing traditional films and books versus digital (cell phone) content.

Learning Objective: Evaluate Sony's digital media strategy and consider challenges and opportunities for established media companies seeking to compete in markets characterized by low barriers to entry for talent and vast assortments of free, user-generated content.

The written analysis of the case should be 5-7 pages long, single-spaced, 12-point Times New Roman font. Please include footnotes from the case or outside articles and compile a numbered bibliography. The document should be uploaded to campus cruiser before class. A copy should be printed and brought to class for the class discussion. **CASE ANALYSIS**

1. Perform a SWOT analysis on Sony Pictures Entertainment Japan (SPEJ) product and discuss its strengths and weaknesses in the delivery of their content to Ketai consumers. What was the result of their experiment? What business model did Fukuta propose?
2. Discuss the Competitive challenges and licensing opportunities the new Sony Digital Entertainment (SDE) faced in the marketplace and the revenue it generated.
3. What were the differences in the SDE and Magic i-land approach? How did Fukuda stimulate sales of the Puchi – bun product?
4. What were the contract elements of the Miyu agreement with SDE? What did she have to gain from signing with them when she was already signed to Magic i-land? What was SDE hoping to gain by signing Miyu?
5. Were SPEJ's MuneKata and SDE's Fukuda moving in the right strategic direction in the Keitai market? Give your opinion of the case. What would you have done differently? Any new licensing opportunities you would have incorporated? What do you postulate is the future of the delivery of this content? (Please use any additional articles to support your suppositions).
6. Is there anything we can use from the delivery of this content to apply to the delivery of music and film? How would it be licensed? What would you speculate the revenue would be for 2012? What statistics and sources do you base that information?

PROJECT 1: CASE STUDY, SONY DIGITAL	POINTS
Case 1: Sony Digital, Mobile Content Distribution Written Case Study	
Written Case Study	
Question 1, SWOT analysis	8
Footnotes (2+ required per section)	2
Question 2, Competitive Challenges for SDE	8
Footnotes (2+ required)	2
Question 3, Differences between SDE and Magic i-land	8
Footnotes (2+ required)	2
Question 4, Contract Elements OF Miyu Agreement	8
Footnotes (2+ required)	2
Question 5, SPEJ and SDE Strategy	8
Footnotes (2+ required)	2
Question 6, Licensing Ramifications & Revenue	8
Footnotes (2+ required)	2
In Class or Online Discussion	
Each student offers input on case referencing researched material and documenting its source.	40

PROJECT 2: CASE STUDY OF STEPHEN KING, A PUBLISHING NIGHTMARE A NEW ONLINE DISTRIBUTION MODEL VS OLD VALUE CHAIN

In the Summer of 2000, Stephen King, a well-known American author of "horror" novels, created a nightmare for the publishing industry: he launched an internet-downloadable novel, perhaps the first by a celebrity author, without the involvement of his traditional print-publisher, Simon & Schuster. In his own words, King asserted that this was an effort to "become big-publishing's worst nightmare." This case examines the value-chain of the traditional book

publishing industry, and considers how and where King's effort poses a challenge for existing organizational actors in this industry.

Learning Objective: Review digital initiatives and rethink how the traditional book publishing industry works. Consider changes to the competitive terrain and a strategic response.

The written analysis of the case should be 8-10 pages long, single-spaced, 12 point Times New Roman font. Include footnotes from the case or outside articles and compile a numbered bibliography. Upload the document to campus cruiser and bring a copy to class discussion.

CASE ANALYSIS

1. Using Porter's five-forces model, describe the forces acting on the industry and how they affect its attractiveness.
2. Draw the value chain that links the author to the reader. Use an exaggerated style to identify sources of power and points of opportunity or challenge.
3. Redraw the value chain and show strategic initiatives for various players that would result in nightmares for their competitors (and possibly other players along the chain).
4. Assess the strategic initiatives outlined in response three and assess the managerial implications associated with them.
5. Consider the arguments typically made regarding industry response to disruptive technologies (The Innovator's Dilemma). How pertinent are they to this situation? What would you do?
6. Consider the technologies that are being suggested to replace the book as the preferred form of reading. How have these technologies been adopted by the reading public today and therefore how serious a threat it did it or does it represent today? Incorporate the current statistics for online book distribution today.
7. Was King innovative – ahead of his time? Has the industry embraced his ideas? What other models are out there now for this industry? What kind of licensing issues are we facing today in this industry?
8. What challenges for music distribution are different from the publishing industry? Any similarities? Any innovations in music? Can we learn anything from book publishing and use it in the music or film industries?

PROJECT 2: CASE STUDY, STEPHEN KING	POINTS
Written Case Study	
Case Summary	10
Question 1 Analysis	8
Footnotes (a minimum of two per question)	2
Question 2 Analysis	8
Footnotes (2+ for question 2)	2
Question 3	8
Footnotes (2+ for question 3)	2
Question 4	8
Footnotes (2+ for question 4)	2
Question 5	8
Footnotes (2+ for question 5)	2
Question 6	8
Footnotes (2+ for question 6)	2
Question 7	8
Footnotes (2+ for question 7)	2

Question 8	8
Footnotes (2+ for question 8)	2
Bibliography in MLA format	10
In Class or Online Discussion: Each student offers input on case referencing researched material and documenting its source.	50

PROJECT THREE: MUSIC LICENSING RESEARCH

Choose a number between 1 and 20 and match it to the number on the list, which provides the writer, artist, recording, and duration of a song.

Written Document

1. Copy and paste the song number and the supplied information into a new text document. For example, if your number is three, copy this from the master list:
Song # 3
Song Title -
Performing Artist -
Recording -
Duration –
2. Copy and paste the info from your searches to complete the missing information for items in the rubric below. Use N/A (not applicable) if you believe a question does not apply to the song based on what your searches reveal. Multiple writers or publishers (if applicable) will be a percentage of 10 points. For example, two authors will be divided into 5 points each.

PROJECT THREE: MUSIC LICENSING RESEARCH	
MP3 Sample of your selection	5
Written Document	
Search PRO's (BMI/ASCAP/SESAC) for the following information)	
Song title, Performing Artist, Recording, Duration	5
Writer Number 1 Name, PRO and CAE/IPI #	10
Writer Number 1 Publisher Name and CAE/IPI #	10
Writer Number 1 Publisher Contact Info	10
Search the Harry Fox Agency for the following information	
Is the song licensable on Harry Fox? Yes/No	10
HFA Song Code #	10
Search the U.S. Copyright office for the following information	
Sound Recording Registration Number / Date	10
Sound Recording Claimant/Type of Authorship	10
Writer 1 Born/Died Date	10
Song Copyright Expiration Date	10

PROJECT FOUR: INDEPENDENT FILM LICENSING RATES

Choose one of the following scenes and search for a song in music libraries or song catalogs that will satisfy its musical needs. You may need to do research to find more information on the type of music that is required. The song should come from a library that has license rates clearly displayed, or will be displayed after you enter the type of use.

PRODUCTION DETAILS

1. The scenes below need music, and the project that contains the scenes is an independent film to be screened only at film festivals.
2. You want the license for one year to cover the festivals that will happen during that time around the world.
3. The budget of the entire film is under Fifty Thousand dollars (\$50,000.00).
4. You want to license the full length of the song.
5. For our purposes, the usage will not be a featured performance, just background.

DELIVERABLES

1. Once you have found something fits well, capture a 30-second sample of the audio and upload it as an MP3.
2. In your word document,
 - a. Paste the scene description
 - b. Include the name of the song you have chosen
 - c. Tell me what library it came from with a link to the online business
 - d. Explain the licensing cost
 - e. Tell us how the song you chose satisfies the criteria.
1. **Noisy bar in New Orleans.** Medium tempo older style jazz tune typical to Bourbon Street that uses trumpet, tuba, clarinet, and either banjo and/or piano. There is a shot of a clarinet player taking a solo (might be just the melody).
2. **Outdoor wedding ceremony.** Need classical or new age, pseudo-classical piece for a small group playing music before the start of the ceremony. Musicians are not seen, so any small group that would typically play ceremony music would work.
3. **Dance club scene from the 1970s.** The group should be playing disco style music with a bit of funk in it. There is a brief camera shot of a black male singer and a keyboard player, but no other band members are visible.
4. **Interior of a coffee house in a college town.** White female singer accompanying herself on steel string guitar. The song should be medium to up-tempo.
5. **Interior of large grocery store,** sound is coming from the ceiling and is a classic old-style Muzak with violins and piano carrying the melodies. Medium tempo.
6. **Scene takes place in Valencia at El Raton, a punk rock hot spot, in late '70s to early '80s.** Music should be full throttle and indicative of the time. Male vocals and guitars are prominent. Tempo should be fast.

PROJECT FOUR: INDEPENDENT FILM LICENSING RATES	
MP3 Sample of your selection	10
Written Document	
The scene description	5
Name of the song you have chosen	5
Name of the Music Library with a link to the website	5
The licensing cost of the clip	5
Summary of how the song you chose satisfies the criteria (3-5 paragraphs, single spaced, 12 point font)	20

PROJECT FIVE: MASTER USE AND SYNCHRONIZATION LICENSE REQUEST

You've been hired as an independent music supervisor to cover the needs of a variety of projects. You need to create license requests with proposed fees for each placement.

Choose three of the scenes from the film and television usage montages. You are not actually replacing the music for the scene, you are just using the particulars of the placement e.g. Visual Instrumental, :32 seconds, Film or TV as a basis for your license request.

Create one complete license request that clearly seeks the use of both the composition and master for one of the scenes. These may be two separate requests - a Master Use License request, and a Sync Use (composition) request. The sync request goes to the publisher(s), and the master use request goes to the record label or master owner. (In the case of a music library, they control both sides - sync/master - and can receive a single master/sync document.)

DELIVERABLES:

1. Choose two *real* songs to license: One TV scene & one Film scene. Submit the MP3's.
2. Create a cue sheet based on the two song selections and upload it as a PDF document. Take a screenshot of it and save it as a .jpg or .png and attach it to your post to allow everyone to see it. Double check your work being certain that the PRO society shares are balanced and writer and publisher information is accurate and complete. Use PRO websites for verification of this important information.
3. Research and address a license request to the *real* and correct parties for **each** song/scene (you may need separate requests/proposals for master owners and publishers!)
4. You have \$15,000 to spend.
5. All license requests must include a proposed fee. The amount you propose is not as critical as how you divide the percentage of the total budget to cover all the different types of license proposals.
6. You can be creative with the terms, territory, synopsis and the scene descriptions—no need to research the film or television show unless you want to!
7. You can make one of your licenses a festival rights license with an option, but it is not required (it would be good practice though!)
8. Create the license request(s)/proposal(s) in your template, then, take a screenshot of the document(s). It is best to attach the screenshot as a jpeg or .png file to your post so the instructor and other students can see your work.
9. Comment about how you came up with your division of the budget as well as any other comments you would like to share and post it to the message board.

Helpful Hints

- Be sure that you are licensing all the rights (Master and Sync) needed for the types of media (Broadcast and/or Theatrical) for which you are working.
- If you are having trouble finding the master owner, search for the recording on iTunes, if you click on the name of the album the song is on, the © information will be visible below the album artwork

PROJECT FIVE: MASTER USE AND SYNCH LICENSES	
MP3 Sample of your selections	10
Written Document	
Cue Sheet	15
Master Use License Request for TV	15
Synchronization Use License Request for TV	15
Master Use License Request for Film	15
Synchronization use License Request for Film	15
Comment about how you came up with your division of the budget	10

as well as any other comments you would like to share and post it to the message board.	
Screenshot of your cue sheet	5

PROJECT SIX: INTEREST BASED NEGOTIATION (IBN) (MIDTERM)

You will enter into a licensing negotiation with a class member and attempt to reach an amicable win/win result based on your work from the book ***Getting to Yes, Negotiation Without Giving In.***

There are two roles: Music Supervisor and Publisher/Record Company Owner. You will receive your role and information by way of a private message from your instructor. ***This information is for your eyes only.*** You must assume the role based on the information given to you. You cannot change or invent data.

Role #1 - Music Supervisor - YOUR NAME from "One Stop Music Supervision"

Role #2 - Publisher/Record Company - "Millennium Publishing" / " Right Now Records"

Negotiations should be held live via Skype, iChat, or some mode of audio/video conference, so you can get a better sense of how you handle yourself face to face. All reasonable attempts will be made to have each member speaking in the language most comfortable to them. If there are extenuating circumstances, e-mail may be used allowing more time and comfort to interact clearly. Be aware, e-mail responses may take too long to complete the assignment!

It is advised that you use some sort of audio/screen capture to record the negotiation, as it will be requested that you provide a short clip of the negotiation, highlighting an important part. At this time, there is a \$20 program called Call Recorder for Macs that does a great job of capturing both sides of a Skype video chat. The resulting recording is saved as a QuickTime file. For Windows-based computers, check out Call Burner, MX Skype Recorder or Pamela for Skype recording (some of the cheaper versions will not capture video, so please read carefully as to their specifications).

DELIVERABLES

AUDIO ASSET: 3-5 MINUTE CLIP OF NEGOTIATION

Each student will edit and paste together the best 3-5 minutes of their negotiation and submit it online.

WRITTEN DOCUMENT

1. Prepare a short document of bullet points before the negotiation and address these questions completely. Please list the question, then type your response below, so we can be clear on what question you are answering. Save this document on your computer, as this preparation will be part of your final assignment submission.
 - a. What are your interests in this negotiation?
 - b. What do you think their interests are?
 - c. How will your relationship with the other party impact this negotiation?
 - d. What are (without settling on) possible options for mutual gain?
 - e. What is your BATNA?
 - f. What do you think their BATNA is?

2. Music Supervisors should send a license request/proposal/deal memo to the Publisher/Record company in advance of the negotiation. This is standard practice. The Publisher/Record Label will send a response with the rates they want for the license.
3. After the negotiation, answer these questions:
 - a. Did you reach an agreement? If so, what are the terms of the master use/sync licenses?
 - b. What creative options were offered?
 - c. What objective criteria were cited?
 - d. Did you try to find mutual gains?
 - e. What was each party's BATNA?
 - f. Music Supervisors should send a license request/proposal to the Publisher/Record company in advance of the negotiation. This is standard practice and is **highly encouraged**.

PROJECT SIX: INTEREST BASED NEGOTIATION	
Audio Asset: 3-5 minute clip of negotiation	10
Written Document	
Summary of Negotiation Strategy answering six questions	60
License Deal Memo or Response	20
Summary of Negotiation answer six questions	60

PROJECT SEVEN: MUSIC SUPERVISOR SONG PITCH FOR TELEVISION

You are a Music Supervisor for an international broadcasting company (e.g. NBC, ABC) and you need to select music for this show that will fit your customer demographic, your advertising sponsors and the producers. This scene is from an episode of the ABC television series *Ugly Betty* where a party is taking place in the company's New York City office space. The partygoers are on the young and trendy side, so the music should be reflective of that. All music uses will be non-visible source.

DELIVERABLES

1. Watch the clip and create spotting notes using the SMPTE burn-in displayed on the clip. Determine your start and end times, along with the style of music that should be used at each start time. Use three pieces of music to cover the scene leading up to the commercial. It is recommended that you use licensable music from music libraries, but you may also include *one* song from your own library that you feel would be a good fit.
2. Post your start and end times for each song. Identify the song name, artist, album (if applicable), and music library (if applicable).
3. Combine your song choices to picture and dialog, being careful to keep the dialog clearly heard. Observe the perspective of the camera to the action, edit, and mix the music levels accordingly.
4. Post your mixed QuickTime along with the start and end times and song information.

PROJECT SEVEN: MUSIC SUPERVISION SONG PITCH FOR TV	
Video Asset: Cut and edit MP3s to fit the Ugly Betty Party Scene	50
Written Document	
Spotting Notes	25
Song 1: Start & End Times, Song Name, Artist, Album, Library Name	5
Song 2: Start & End Times, Song Name, Artist, Album, Library Name	5
Song 3: Start & End Times, Song Name, Artist, Album, Library Name	5
Commentary on the choice of the song, why you picked it.	10

PROJECT EIGHT: MUSIC SUPERVISOR SONG PITCH - ADVERTISEMENT (FINAL)

You are a Music Supervisor for an International Advertising Company. They are working on an existing TV commercial originally used on the U.S. market that needs to be released in the European Market. Therefore, they need a song of a composer and performing artist from Europe (affordable, fast and easy to clear) or music from a music library.

Begin assembling the final project by downloading the QuickTime files and instructions document. The instructions contain all the necessary information for deliverables and process.

DELIVERABLES

1. **AUDIO CLIPS:** Short (30 sec max) MP3s of your number #1 and #2 choices for the advertisement. You do not need to say where they are from at this point—as long as you are sticking to the final project licensing criteria contained in the instructions.
2. **SPOTTING NOTES:** Paste your spotting notes as text or .rtf so they are visible in your post. Note: Please use clear naming conventions on the MP3s that you are posting to help keep track of what song goes where. For example, for your first choice for a café song called "Tiptoe through the Tulips," use the file name Cafe_TiptoeOpt1.mp3.
3. **LICENSE QUOTE REQUESTS:** Prepare and post license quote requests. You should post complete license requests with proposed fees for both song choices.
4. **BUDGET BREAKDOWN:** Post a budget breakdown for the clips (film festival fee and option fee for each clip).
5. **LICENSES:** Download the master/synch template document and customize the language so it conforms exactly to your licensing requirements for your first choice of music. The document template defaults to all media, all territories, perpetuity etc, for Option 2 so be sure to adjust it to your purposes.
 1. There are two options in this license, and they must be clearly addressed as:
 1. Option 1: (Film Festival US Theatrical Only for one year)
 2. Option 2: (All Media, All Territories, in Perpetuity)
6. Submit your project as a QuickTime movie file. Upload one completed and customized master/synch license that covers one of your licensed songs, and one completed cue sheet listing all cues.

PROJECT EIGHT: MUSIC SUPERVISION SONG PITCH FOR AD	
Audio Asset: 30 second MP3's of choice 1&2	10
Written Document	
Spotting Notes	10
License Quote Request Song 1	10
License Quote Request Song 2	10
Budget Breakdown	10
Master /Synch License	50
Video Asset: QuickTime movie file of your project	50

Grade Determination

1. Participation 10%
 - a. In class Attendance (.033%)
 - b. Online Discussion Boards (.033%)
 - c. Online Chats (.033%)
2. Written Assignments 60%
 - a. Project 1 – 10%

- b. Project 2 – 15%
- c. Project 3 – 05%
- d. Project 4 – 10%
- e. Project 5 – 10%
- f. Project 7 – 10 %
- 3. Midterm 15% Project 6 – Oral Online Negotiation
- 4. Final 15% Project 8 – Master/Synch License with Video Assets and in class presentation

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Week 01	Learning Objective	Introduce the history of Music Licensing, and its influence on today's business models.
	Discussion	Licensing Issues in an online world. New business models, consumer issues, value chain deliverables, disintermediation, and how the development of new technologies raises copyright and licensing issues.
	Learning Outcome	Students will be able to identify different types of licenses needed for varying types of media.
	Reading Assignment	Kohn, CH02, The Art of Music Publishing Adams, CH01-02
	Media Asset	Create Video of Yourself and Post Online
	Written Assignment	Project 1: Case study, Sony Digital Entertainment due next week for Class Discussion.
Week 02	Due	Project 1: Case Study, Sony Digital Entertainment Written Summary
	Learning Objective	Enhance critical thinking skills through development of organizational management skills.
	Discussion	Evaluate Sony's digital media strategy and consider challenges and opportunities for established media companies seeking to compete in markets characterized by low barriers to entry for talent and vast assortments of free, user-generated content.
	Learning Outcome	Students will be able to evaluate management strategies for development of online business models and assess the financial viability of new revenue streams for media content.
	Oral Assessment	Evaluate research methodologies and critical thinking skills in developing a management strategy for online business models as demonstrated through discussion of case.

	Reading Assignment	<i>Kohn CH04, Co-Publishing & Administration</i> <i>Kohn, CH05, International SubPublishing</i> <i>Co Publishing Agreement</i>
	Written Assignment	Deconstruction of Co Publishing Agreement due for discussion next week.
Week 03	Due	Deconstruction of Co Publishing Agreement
	Learning Objective	Develop analysis skills of contractual language through deconstruction of co-publishing agreement
	Discussion	Co-publishing, administration subpublishing agreements, in the rapidly changing music licensing landscape in Europe.
	Learning Outcome	Student will be able to read legal publishing contract language and make choices about negotiation strategies for publishing/licensing client.
	Media Asset	Video Interview from publisher
	Reading Assignment	Project 2, Case Study, Stephen King
	Written Assignment	Stephen King Case Study due next week.
Week 04	Due	Project 2 Written Case Study, Stephen King
	Learning Objective	Review digital initiatives and rethink how the traditional book publishing industry functions.
	Discussion	The industry's response to disruptive technologies that create disintermediation in the value chain. How are these new technologies expanding the market and threatening it?
	Learning Outcome	Students consider changes to the competitive terrain and build a strategic response when there is disintermediation in the value chain.
	Oral & Written Assessment	Evaluate research methodologies and critical thinking skills in developing a management strategy for disintermediation in the value chain through classroom discussion of case.
	Reading Assignment	<i>Kohn CH 07, The Language of Music Licensing</i> <i>Kohn CH10, Considerations in Music Licensing</i> <i>Kohn CH12, Mechanical Licenses</i> <i>Kohn CH13, Electrical Transcription Licenses</i>
Week 05	Learning Objective	Be able to assess legal language and ramifications of verbiage choices for negotiating mechanical and master use licenses.
	Discussion	Negotiating Mechanical & Master Use Licenses for sound recordings, downloads, streams, ringtones, ringbacks and radio ads using the going rates and terms in the U.S., Canada and the United Kingdom. One stop Licensing Services (Rightsflow, Harry Fox Agency), International Mechanical Rights Societies, Music Libraries, and Production Music
	Learning Outcome	Students will be able to draft boilerplate legal language for negotiation of Mechanical and Master Use Licenses.

	Media Asset	Online Panel with PRO, Harry Fox or Rightsflow. Panelists share how International PRO's collect and distribute income to foreign territories.
	Reading Assignment	<i>Kohn CH17, Performance Licenses</i> <i>Kohn CH14, Synchronization Licenses</i> <i>Kohn CH15, Videogram Licenses</i>
	Written Assignment	Project Three: Licensing Research Due Next Week.
Week 06	Learning Objective	Discover sources of music licensing, Music Supervisor responsibilities, revenue potential for songs licensed for film.
	Discussion	Music Supervisors, song plugging and Synchronization Licenses for Television and film Music Libraries as source of background music. Historical analysis of synchronization licensing including going rates for television ads and song placement for TV's most popular shows.
	Learning Outcome	Students will be able to locate sources of licensable music with quotable rates
	Media Asset	Video Interview with Film Music Supervisors
	Reading Assignment	<i>Adams, CH03, 04</i> <i>Kohn CH22, Licenses for Computer Software, Multimedia and New Media</i> <i>Kohn, CH23, Licensing Musical Works on the Internet</i>
	Written Assignment	Project Four: Indie Film Licensing Rates due next week.
Week 07	Learning Objective	Understand the licensing structures for new media.
	Discussion	Technological developments and their impact on licenses for new media, videogames, internet streaming, peer-to-peer music networks, computer and phone apps, software, digital print, lyric reprint websites, and podcasts.
	Learning Outcome	Students will be able to quote and negotiate rates for new media.
	Reading Assignment	<i>Kohn CH24, The Digital Sampling Controversy</i> <i>Adams, CH05-06</i>
	Written Assignment	Project Five: Master Use and Synch License Requests due next week.
Week 08	Learning Objective	Comprehend the impact of illegal sampling and the negotiation of sample rights.
	Discussion	Rip A Remix Manifesto Online collaborative discussion with InHolland or Berklee USA students regarding Creative Commons and music copyright law and negotiating licenses for Digital Sampling
	Learning Outcome	Students will be able to negotiate the contract points in a sample license.
	Reading Assignment	Getting to Yes, CH01-05
Week 09	Learning Objective	Learn how to negotiate a win for both parties

	Discussion	Negotiation Strategies, Communication
	Learning Outcome	Students will develop a BATNA (Best Alternative To A Negotiated Agreement)
	Media Asset	Video Negotiation Strategy
	Reading Assignment	Getting to Yes, CH06-08
	Writing Assignment	Project Six: Interest Based Negotiation (IBN)
Week 10	Learning Objective	Discover how to locate and license music for a television episode.
	Discussion	The Spotting Session. Breakdown a variety of film scenes and mark the spots for music placement and compile a realistic budget.
	Learning Outcome	Students will create spotting notes for a scene, find music to fill the licensing need and edit the music to fit the scene.
	Media Asset	Video Interview with Television Music Supervisors
	Reading Assignment	Churchill pages 22-47 (Script Breakdown, Music Budget, Spotting Session) Adams, CH06-09
	Written Assignment	Project Seven: Music Supervisor Song Pitch for Television
Week 11	Learning Objective	Understand the real world responsibilities of Music Supervisors and Licensing Professionals
	Discussion	Guest Panel: Local Production Company & Music Supervisors The sales pitch: how to create licensing clients by using IMDB, Film & TV Resource, The Hollywood Reporter and local trade magazines to source opportunities for in upcoming film productions. Market your songs, run a successful spotting session and organize the administration of your business. Understand the necessary AFTRA/AFM union and Work for Hire agreements and the current rates for each type of placement. Motion Pictures licensing for independent and major motion picture career hubs in Los Angeles, New York, Nashville and Europe including new job opportunities locally in Boston (Hollywood East).
	Learning Outcome	Build network for licensing internships and jobs.
	Media Asset	Online Discussion and Interviews from USA Supervisors
	Reading Assignment	Adams, CH10
	Assignment	Valencia Job Opportunities EXTRA CREDIT: Write a summary of a publishing or licensing job opportunity in the Valencia Market to present to class next week.
Week 12	Learning Objective	Learn the basics of catalog valuation.
	Discussion	The valuation of music copyrights and catalogues

		and how to maximize your profits (Kohn text materials) Cash Advances, Front End Fees, Back End Royalties, Step Up Agreements (Wilsey text materials) In class we will chart the progress of a heat seeking single from the Billboard chart and estimate its licensing value by sourcing possible licensing revenue opportunities.
	Learning Outcome	A student will locate sources that evaluate the potential revenue of publishing assets.
	Media Asset	Video Interview with Publishing Catalogue Evaluation Professional
	Reading Assignment	<i>Kohn Chapter 27, Typical Licensing Fees</i>
	Writing Assignment	<i>Begin Project Eight, Music Supervisor Song Pitch for Advertisement. Due Week 15.</i>
Week 13	Learning Objective	Locate additional licensing revenue sources
	Discussion	Brand Sponsorship and Licensing: how to attract product sponsorship. Additional licensing markets: colleges and universities, live performance, corporate training videos, restaurants, resorts.
	Handout - Article	Why small venues don't need to be licensed
	Learning Outcome	Students build additional network opportunities for licensing jobs.
	Written Assignment	Complete Project Eight: Music Supervisor Song Pitch for Advertisement. Due Next Week to be presented in class.
Week 14	Due	Final Presentation of Song Pitch Students 1-6
	Oral Assessment – Final Presentation	Students synthesize the knowledge obtained from research and apply it in a final experiential learning opportunity where they demonstrate their skills as a Music Supervisor and Licensing Professional. The student delivers spotting notes for a video clip, a license quote request and a full-negotiated Master/Sync Licenses along with an edited video clip with their personal music choice. In this final project, the student experiences and demonstrates the real skills necessary to work as a Music Supervisor.
Week 15	Oral Assessment	Final Presentation of Song Pitch Students 7-12

Addendum A

International Music Publishing Research Consortium

Project Summary:

Music publishers firmly believe that efficient and transparent licensing increased transparency in the area of rights ownership information, as well as cooperation among stakeholders and between stakeholders and public authorities are key to the success of Music Publishing and generally to the success of orderly and efficient licensing of music in and outside Europe.

This project is dedicated to creating and sharing knowledge about International Music Publishing. The project will challenge how different territories look at music publishing and how to create an international standard. We want to create a platform for students from different parts of the world to discover and share how their local Music Publishing has been organized, what the main differences are between the territories they represent, but even more important what the similarities are between the territories and what solutions can be found for existing problems.

Lecturers of different universities and guest speakers from various parts of the industry will present the latest trends in music publishing and what they can mean for the future of this cultural heritage. Students can share their knowledge and can invite local music publishers to debate about possible solutions. The International Music Publishing Project will have to provide a platform to evaluate music-publishing practice and to share knowledge with music author's rights specialists and other innovators.

The project's platform will discuss the growing need of an international law for Music Publishing to enhance music sales around the world. Blogs by students and publishers will highlight some of the common challenges to improve practice, while sharing some inspiring local and international leading publishing examples. The platform will also adapt to the interest in establishing an international music publishing law. Ultimately we wish to develop an International Music Publishing Law and hereby contribute to the central Global Database.

As far as availability of in-copyright works across borders is concerned, tremendous progress has been made at EU level in terms of fostering multi-territorial and pan-European licensing of musical composition thanks to the *2005 Recommendation on 'collective cross-border management of copyright and related rights for legitimate online music services'*. More can now be done to further accelerate the process. The results of the Online Commerce Roundtable set up by Commissioner Neelie Kroes and the agreed '*General Principles for the online distribution of music*' published on 19th October 2009 announced the start of a new era.

Such principles include commitments to further explore ways in which efficient, fair, open and transparent licensing processes can offer music across borders to European consumers while respecting rights owners' choice and guarantee adequate royalties to rightholders.

The General Principles following the Online Commerce Roundtable crucially point out the need for a central **Global Database** in order to consolidate information relating to existing rights ownership and the need for it to be updated and maintained. Such an effort would benefit all stakeholders and clearly ease users' efforts in seeking licenses. In the area of orphan works access to existing nationally-based databases, listing works unaccounted for or the creation of an overall database including such information, would be a very useful tool to rightholders, users, libraries and public institutions within and outside Europe.

Access to such information may also allow for dealing with possible duplications or mis-matched information and help solve some of the difficulties in identifying and locating rightholders. Additionally, it would provide a further opportunity for rightholders to come forward and claim works where diligent search may have failed. Information contained in such databases should be made available to rights owners and all interested stakeholders in a transparent, open and non-discriminatory manner.

The proposed project represents a synergy of the expertise of four Higher Education Institutes from three different countries, building on their expertise to improve the knowledge, awareness and skills of students undertaking Music Publishing studies at undergraduate (Bachelors) level. The specific aim is to increase awareness and enhancing current practice by developing innovative publishing deals, preparing students to contribute strongly to the international debate and development of the discussion concerning Cultural Heritage.

The next step would be to take this project to the next level with three leading EU institutions involved in this important area and to join up with Berklee College of Music in Boston, USA, and Berklee College of Music (Valencia, Spain) to launch a student mobility project, providing a platform to establish an international body of knowledge and to share best practices to improve global understanding of music publishing. If granted, the mobility project will last 3 years and will have 15 graduate students from the University of Buckinghamshire (UK), the INholland University in Haarlem (The Netherlands) and the University of Jyvaskyla (Finland) to study for one semester in the US. In return, 15 students from Berklee will come to Europe to study.

This project will include the exchange of students between two or three European, and one American university. As a group, the students will spend a semester in the UK (British Music Publishing) and a second semester in the Netherlands (European Music Publishing). The students will spend the third and fourth semester at the American university (US Music Publishing). Lecturer exchanges will take place between all institutions. This part of the project can only take place if a mobility-subsidy by the EU-USA project, Atlantis is granted.

By this project, the Universities seek to develop new curricula (for instance a Masters in International Music Publishing) to equip its graduates to work and innovate the international music publishing industry. Hopefully the long-term impact of this project will include joint Masters programmes and joint Training and Professional Development programmes between the EU and the USA, as well as joint research projects.

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-561
Entertainment Management in Process and Theory

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course provides an integrated analysis of the concepts, theories, viewpoints, and strategies that shape today's business environments. Students learn about the development of specific managerial skills in evaluating competitive advantages and performance. They evaluate the broad picture of management within multiple organizational settings and the global environment within which businesses operate today and into the future. They also evaluate the ways that globalization of world markets and internationalization of U.S. business influences all functions of management specific to music and entertainment industries.

Learning Outcomes

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

1. Evaluate the broad picture of management within multiple organizational settings and the global environment within which businesses operate today and into the future
2. Synthesize knowledge of how globalization of world markets and the internationalization of U.S. business influence all functions of management, specific to music and entertainment industry
3. Assess how the development of management skills and practices affects their own professional future regardless of the music and entertainment business structure
4. Illustrate the core functions of management ("POLC") and explore integrative ways to impact its structural, technical, and tactical process and outcomes

Course Materials

Textbook:

1. *Management*, 5th Edition, Angelo Kinicki & Brian K. Williams, 2011, McGraw Hill, ISBN-13 9780078112713

Supplemental Reading:

2. *Annual Editions: Management*, 16th Edition, Fred H Maidment, 2012, McGraw Hill, ISBN-13 9780073528632

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements

1. Class Participation and Attendance
2. Group Activity and Debrief Discussion Forums (16 GA)
3. Response/Reflective Papers (14 RRP)
4. Analysis Integration Review (1 AIR)
5. Music Business Application of course Core Concept/Theme (1 Team Teaching Event tied to AIR)

Grade Determination

1. Class Participation and Attendance = 10%
2. Group Activity and Debrief Discussion Forums (16 GA) = 15 %
3. Response/Reflective Papers (14 RRP) = 25%
4. Analysis Integration Review (1 AIR) = 25%

5. Music Business Application of course core concepts/themes (1 Team Teaching /AIR Event) = 25 %

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.

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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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.

Course Outline

Week 1 The Exceptional Manager: What You Do, How You Do It

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Management: What It Is, What Its Benefits Are
Seven Challenges to Being an Exceptional Manager
Roles Managers Must Play Successfully
The needed Entrepreneurial Spirit

Materials/resources/media assets

Kinicki & Williams Chapter 1
Annual Editions: Management Unit 1
Group Activity and Debrief Discussion (GA 1)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B1)
Identifying Music Business Applications of course Core Concept/Themes by reviewing syllabus and textbooks
Creating Teaching Event Teams for end of Course event

Week 2 Management Theory: Essential Background for the Successful Manager

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

How We Got to Today's Management Outlook
Quantitative Viewpoints: Management Science & Operations Research
Systems Viewpoint
Contingency Viewpoint
Quality-Management Viewpoint

Materials/resources/media assets

Kinicki & Williams Chapter 2
Annual Editions: Management Unit 1

Group Activity and Debrief Discussion (GA 2)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B2)

Response/Reflective Paper (RRP 1)

Week 3 The Manager's Changing Work Environment & Ethical Responsibilities

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

The Community of Stakeholders Inside and Outside the Organization

The Ethical Responsibilities Required of You as a Manager

The Social Responsibilities Required of You as a Manager

The New Diversified Workforce

Materials/resources/media assets

Kinicki & Williams Chapter 3

Annual Editions: Management Unit 2

Group Activity and Debrief Discussion (GA 3)

Assignment/ Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B3)

Response/Reflective Paper (RRP 2)

Week 4 Global Management: Managing across Borders

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Globalization: The Collapse of Time & Distance

Why & How Companies Expand Internationally

The World of Free Trade: Regional Economic Cooperation

The Importance of Understanding Cultural Differences

Materials/resources/media assets

Kinicki & Williams Chapter 4

Annual Editions: Management Unit 2

Group Activity and Debrief Discussion (GA 4)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B4)

Response/Reflective Paper (RRP 3)

Week 5 Planning: The Foundation of Successful Management

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Planning & Uncertainty

Fundamentals of Planning

Goal Setting: Management by Objectives
The Planning/Control Cycle

Materials/resources/media assets
Kinicki & Williams Chapter 5
Annual Editions: Management Unit 3
Group Activity and Debrief Discussion (GA 5)

Assignment/ Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B5)
Response/Reflective Paper (RRP 4)

Week 6 Strategic Management: How Star Managers Realize a Grand Design

Description of lesson content

Major themes that Students should be able to address by the end of Class session:
The Dynamics of Strategic Planning
The Strategic-Management Process
Formulating Strategy
Implementing & Controlling Strategy: Execution

Materials/resources/media assets
Kinicki & Williams Chapter 6
Annual Editions: Management Unit 3
Group Activity and Debrief Discussion (GA 6)

Assignment/ Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B6)
Response/Reflective Paper (RRP 5)

Week 7 Individual & Group Decision Making: How Managers Make Things Happen

Description of lesson content

Major themes that Students should be able to address by the end of Class session:
Two Kinds of Decision Making: Rational & Nonrational
Evidence-Based Decision Making & Analytics
General Decision-Making Styles
Group Decision Making: How to Work with Others

Materials/resources/media assets
Kinicki & Williams Chapter 7
Annual Editions: Management Unit 4
Group Activity and Debrief Discussion (GA 7)

Assignment/ Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B7)
Response/Reflective Paper (RRP 6)

Week 8 Organizational Culture, Structure, & Design: Building Blocks of the Organization

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Developing High-Performance Cultures

Organizational Structure

Major Elements of an Organization

Organizational Structures and Contingency Design: Factors in Creating the Best Structure

Materials/resources/media assets

Kinicki & Williams Chapter 8

Annual Editions: Management Unit 4

Group Activity and Debrief Discussion (GA 8)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B8)

Response/Reflective Paper (RRP 7)

Week 9 Human Resource Management: Getting the Right People for Managerial Success

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Strategic Human Resource Management

Legal Requirements of Human Resource Management

Recruitment & Selection: Putting the Right People into the Right Jobs

Performance Appraisal

Managing an Effective Workforce: Compensation & Benefits

Materials/resources/media assets

Kinicki & Williams Chapter 9

Annual Editions: Management Unit 5

Group Activity and Debrief Discussion (GA 9)

Assignment/ Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B9)

Response/Reflective Paper (RRP 8)

Week 10 Organizational Change & Innovation: Lifelong Challenges for the Exceptional Manager

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

The Nature of Change in Organizations

Organizational Development: What It Is, What It Can Do

Promoting Innovation within the Organization

The Threat of Change: Managing Employee Fear & Resistance

Materials/resources/media assets
Kinicki & Kreitner Chapter 10
Annual Editions: Management Unit 5
Group Activity and Debrief Discussion (GA 10)

Assignment/ Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B10)
Response/Reflective Paper (RRP 9)

Week 11 Managing Individual Differences & Behavior: Supervising People as People

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Personality & Individual Behavior
Values, Attitudes, & Behavior
Work-Related Attitudes & Behaviors Managers Need to Deal With
Perception & Individual Behavior
Understanding Stress & Individual Behavior

Materials/resources/media assets
Kinicki & Williams Chapter 11
Annual Editions: Management Unit 6
Group Activity and Debrief Discussion (GA 11)

Assignment/Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B11)
Response/Reflective Paper (RRP 10)

Week 12 Motivating Employees: Achieving Superior Performance in the Workplace

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Content Perspectives on Employee Motivation
Process Perspectives on Employee Motivation
Job Design Perspectives on Motivation
Reinforcement Perspectives on Motivation

Materials/resources/media assets
Kinicki & Williams Chapter 12
Annual Editions: Management Unit 6
Group Activity and Debrief Discussion (GA 12)

Assignment/ Assessment
Music Entertainment Business Application of this Week's Class Themes (ME B12)
Response/Reflective Paper (RRP 11)
AIR Unit Teaching on Music Business Application of course Core Concept/Theme (Team 1 of 7)

Week 13 Groups & Teams: Increasing Cooperation, Reducing Conflict

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

Groups versus Teams

Stages of Group & Team Development

Building Effective Teams

Managing Conflict

Materials/resources/media assets

Kinicki & Williams Chapter 13

Annual Editions: Management Unit 7

Group Activity and Debrief Discussion (GA 13)

Assignment/ Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B13)

Response/Reflective Paper (RRP 12)

AIR Unit Teaching on Music Business Application of course Core Concept/Theme (Team 4 & Team 5 of 7)

Week 14 Power, Influence, & Leadership: From Becoming a Manager to Becoming a Leader

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

The Nature of Leadership: Wielding Influence

Trait Approaches: Do Leaders Have Distinctive Personality Characteristics?

Behavioral Approaches: Do Leaders Show Distinctive Patterns of Behavior?

Contingency Approaches: Does Leadership Vary with the Situation?

The Full-Range Model: Uses of Transactional & Transformational Leadership

Materials/resources/media assets

Kinicki & Williams Chapter 14

Annual Editions: Management Unit 7

Group Activity and Debrief Discussion (GA 14)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B14)

Response/Reflective Paper (RRP 13)

AIR Unit Teaching on Music Business Application of course Core Concept/Theme (Team 4 & Team 5 of 7)

Week 15 Communication & Control: Exchange of Information to Enhance Organizational Effectiveness

Description of lesson content

Major themes that Students should be able to address by the end of Class session:

The Communication Process: What It Is, How It Works

Communication in the Information Age

Managing for Productivity

The Balanced Scorecard, Strategy Maps, & Measurement Management

Total Quality Management

Managing Control Effectively

Materials/resources/media assets

Kinicki & Williams Chapter 15 and Chapter 16

Group Activity and Debrief Discussion (GA 15 and GA 16)

Assignment/Assessment

Music Entertainment Business Application of this Week's Class Themes (ME B15)

Response/Reflective Paper (RRP 14)

AIR Unit Teaching on Music Business Application of course Core Concept/Theme (Team 6 & Team 7 of 7)

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-562
Entrepreneurship and Risk Calculation

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course explores the many dimensions of new venture creation and growth and fosters innovation and new business formations in independent and corporate settings. Students explore content and process questions as well as formulation and implementation issues that relate to conceptualizing, developing and managing successful new ventures. Students learn that understanding new venture development from a non-musical basis is the most beneficial way to develop music-related entrepreneurial ventures.

Learning Outcomes

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

1. Assess entrepreneurship and the entrepreneurial process
2. Evaluate role of new venture creation in economic development
3. Create a new venture financial plan to present to bankers, venture capitalists and investors
4. Create pro-forma financials
5. Analyze financial/cash flow management and credit policy
6. Evaluate potential funding for the venture
7. Evaluate their own entrepreneurial tendencies to create a new venture
8. Further important pedagogical objectives of the course are:
9. To acquire the knowledge and spirit for venturing
10. To sharpen one's ability to spot and evaluate opportunities for a new venture
11. To think creatively and to solve problems in highly unstructured situations
12. To examine the totality of a business proposal rather than concentrate only on its functional aspects
13. To enjoy the advantages of peer-group review and feed-back during the planning phases of a venture
14. Will gain hands-on experience through the formation and ongoing work of a venture team that will develop a comprehensive Business Development Plan for a selected start-up. Teams are expected to utilize whatever tools or analytical approaches are appropriate for their venture.
15. Will gain hands-on experience through the lectures, cases, and readings which are designed to familiarize students with the many dimensions of entrepreneurship and new venture development.

Course Materials

1. *Entrepreneurship: A Process Perspective*, Robert A. Baron and Scott A. Shane: Thompson/Southwestern. ISBN-13: 978-0-324-36558-0
2. Suggested Readings: *Harvard Business Review*, *Wall Street Journal*, *Fortune*, *Forbes*, *Business Week*, *Entrepreneurship Theory and Practice*, *Journal of Business Venturing*, *Journal of Developmental Entrepreneurship*, *Entrepreneur*, *Success* and *Inc.*

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements

- Course participants are required to form new venture teams of five students whose talents, skills and knowledge (in the ideal case) are complementary. We will talk about how to form teams in class.
- Extensive group work outside of class is an essential part of this course. Other factors crucial to the team's functioning are the management and coordination of group effort by appropriate means (telephone, e-mail, sub-group meetings, etc.).
- Each team will produce an original and comprehensive Business Development Plan (BDP) as its major final product and will make periodical presentations of its progress in class.
- **Submission Requirement:**
 - o For the interim submissions of sections of the business plan, each team should submit in both hard copy and in soft copy (uploaded to Campus Cruiser) a typed, double-spaced, and stapled, write-up of up to three pages. (Note: One page is acceptable, if it suffices to provide all of the vital information.)
 - o For the final business plan submission, three hard copies of the final plan and a soft copy (uploaded to CC in PDF format) should be submitted. The final plan is due by **[Date]**.
- **Format Requirements:**
 - o The BDP should be double-spaced, (Font: Times Roman; Size: 12 point or larger), 1" margins all around, stapled, and numbered sequentially.
 - o While there are no minimum length requirements, the final BDP must not exceed 30 double spaced pages including all tables, charts, and appendices.
- **Presentation Requirements:**
 - o During the final two class sessions (**Dates**) teams will make a formal presentation of their final BDP.
 - o At that time, the class will solicit the team's evaluation of the venture that is being discussed, as well as information on the functioning of the venture team throughout the semester.
- The maximum length of your presentation is 15 minutes (SET UP TIME INCLUDED).
- **The BDP Grade is broken down as follows:**
 - o A. Executive Summary (10%): Clear, exciting and effective as a stand-alone overview of the venture.
 - o B. Company, Products and Services (15%): Description of unfulfilled need that will be satisfied (or of the future market that will be created); your product/service concept, including estimated size of market targeted by your product/service; an overview of how you will create and deliver value (e.g., features, benefits, technologies, current stage of development, proprietary position, distribution channels); and a brief rundown of the key obstacles to success (and how you will address them).
 - o C. Markets and Strategy (20%): Description of market opportunities: detailed descriptions of your business and revenue models, customer and competitor analyses, industry and competitive analysis. State and justify your overall business strategy and your competitive advantage. Explain how and why you will "make it happen." Apply analytical techniques.
 - o D. Marketing and Operations (10%): Plans for production/delivery of product or services, product costs, operating complexity, required resources, and a marketing/sales strategy. This is inclusive of social media marketing; a plan without a strong social media marketing strategy will receive a 0 for this section.

- o E. Management and Organization (5%): Backgrounds of key individuals, ability to execute strategy, personnel needs, Type of business, summaries of staffing requirements; organizational chart.
- o F. Financial Section (15%): Presented in summary form and follow GAAP. Complete analyses of financial plan, financing plan and evaluation (quarterly for years 1 to 2, annually for years 3 to 5).
- o G. Offering (5%): Proposal/terms to investors. Indicate how much wanted, for what use, and when it is needed. Elaborate on ROI, the proposed structure of the deal, and possible exit strategies.
- o H. Milestone Events and Key Risks (10%): Present realistic schedule of events, their anticipated timing and interrelationships between the major events necessary to launch and grow the venture. Identify and discuss critical events and their impact on your plan. Outline your contingency plan.
- o I. Viability, Brevity and Clarity (10%): Is the plan written with minimal redundancy? Is it cohesive? Concise? Does it flow logically? Do the facts lead to the conclusion? Is the plan credible? Believable?

Grade Determination

1. 80% of each student's grade will be determined by the BDP.
2. The remaining 20% will be determined by in-class preparedness and contribution (10%) and your presentation of the BDP (10%).

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.

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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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
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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.

Course Outline

Week 1

Topics

Class Introduction

What is Entrepreneurship?

Reading

Chapter 1; Case 1

Assignment

Spend at least 45 minutes exploring the ideas posted at www.whynot.net.

Which two ideas are the most interesting from a commercial standpoint? How would you go about evaluating their commercial viability?

Week 2:

Topics

Impact of Entrepreneurship

Generating Venture Ideas

Evaluating Venture Ideas

Readings

"Good Ideas and How to Generate Them" from B. Nalebuff and I. Ayres, Harvard Business School Press, Boston, 2003, pp. 13-42.
Chapter 7; Case 7 Discussion

Assignments

Study Questions:

1. How are entrepreneurial opportunities identified?
2. What are the criteria you would use to assess the viability of an entrepreneurial opportunity?

For next time: brainstorm a venture idea, and upload the idea to the appropriate [Campus Cruiser??] folder. Please come to class prepared to possibly discuss your idea. You should start thinking about the venture idea that will become the focus of your business plan for this class.

Upload a brief description of a non-binding venture idea to [Campus Cruiser]

Week 3:

Topics

Entrepreneurial Opportunities
Generating Venture Ideas [2]
Evaluating Venture Ideas [2]

Readings

"Creating New Market Space" by W.C. Kim and R. Mauborgne, Harvard Business Review, January-February 1999, pp. 83-93.
Chapter 2; Case 2

Assignments

Study Question: What leads to opportunity windows? Why do some people (and not others) identify the window?

For next time: Upload venture ideas to [CC]; prepare a 1-2 minute elevator pitch of your idea.

Week 4

Topics

Issues in Team Building
The Importance of Environmental Research

Readings

"The New Venture Team" by J.A. Timmons, Chapter 8 in New Venture Creation, Irwin McGraw-Hill, 1999, pp. 277-287.
Chapter 4; Case 4

Assignment

Study Question: Did Kaleil and Tom handle the team formation and staffing experience effectively? What lessons do you take from their experience?

For next time: post formed team contact information on [CC]; think about how an options-based approach may apply to your business concept. Be prepared to discuss your options approach in class.

Week 5

Topics

The Business Plan: Structure, Content, and Change

Readings

“How to Write a Great Business Plan” by W.A. Sahlman, Harvard Business Review, July-August 1997, pp.98-108.

Assignment

Study Question:

What is the purpose of a business plan? When should you change it?

For next time: Come prepared to discuss how you would differentiate your product or service from existing offerings

Week 6

Topics

Marketing a New Venture

Differentiating your Product or Service

Reading

Chapter 9, Case 9

Assignment

For next time:

(1) Write-up of venture concept & statement of value proposition is due.

(2) Think about the business and revenue models for your own venture, and be prepared to discuss them in class.

Week 7

Topics

Crafting and Assessing Business & Revenue Models

Reading

Three selections from “Bootstrapped, Profitable, and Proud” via Signal v Noise blog

Assignment

Describe the business models from the companies found in Bootstrapped, Profitable, and Proud, and what are the relative merits of this type of revenue models

Week 8

Topics

Financing New Ventures

Reading

“Introduction” to The Venture Capital Cycle by P. Gompers and J. Lerner, MIT Press, 1999, pp. 1-16.

All of Fred Wilson’s Post on Financing from avc.com

Assignment

Describe the relative merits of the various financing structures proposed by Wilson.

Due by noon: Financing strategy for your venture.

Week 9

Topics

Assembling the Venture Team

Reading

Chapter 5, Case 5

Assignment

Due by noon: Management and staffing plan; operations and marketing plan.

Week 10

Topics

Social Entrepreneurship

Relationship between SE and Creative Endeavors

Reading

Inc. Magazine on SE, May 2011: <http://www.inc.com/magazine/20110501/the-social-entrepreneurship-spectrum-what-it-takes-to-be-a-b-corporation.html>

Assignment

Compare and contrast management challenges faced by private ventures as compared to non-profit entrepreneurial ventures.

Week 11

Topics

Social Media Marketing

Social Media and its relationship to ROI

Reading

Various [current] readings from blogs assigned

Assignment

Marketing and Social Media plan due

Week 12

Topics

Legal Issues

Business Structures

IP (TM, Copyright, Patent)

Readings

Chapter 8, Case 8

Assignment

In class consultation with professor

Week 13

Topics

Growth Strategies
Growth Challenges
Exit Strategies

Assignment

COMPLETED BUSINESS PLANS (TRIPLICATE HARD COPIES, SOFT COPY UPLOADED TO [CC]) DUE IN [Location] BY NOON (NO LATE PLANS WILL BE ACCEPTED)

Week 14

Presentation of Business Plans and Feedback 1

During the final two class sessions teams will make a formal presentation of their final BDP.

At that time, we will solicit your evaluation of the venture that is being discussed, as well as information on the functioning of YOUR venture team throughout the semester.

The maximum length of your presentation is 15 minutes (SET UP TIME INCLUDED). We have to keep a tight and disciplined schedule in order to accommodate all teams in a fair and equitable manner.

Week 15

Presentation of Business Plans and Feedback 2

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-563
Marketing Management

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

Marketing Management is as an advanced marketing course that builds upon the core marketing course, International Entertainment Marketing. Marketing Management focuses on the management and logistics of marketing programs. By emulating best global business practices and processes, students are provided with further opportunities to master an extensive vocabulary of marketing terms and concepts, apply them by creating a valuable, music-related offer, and develop a comprehensive integrated marketing communication (IMC) launch campaign. Students compile and analyze primary and secondary research, articulate research findings, and refine and align campaign costs with its effectiveness.

Learning Outcomes

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

1. Apply an extensive vocabulary of global marketing terms and concepts
2. Analyze the five components of the promotional mix plus social media as a hybrid component in the context of a music-related product or service launch
3. Apply the promotional mix including social media to a music-related product or service launch
4. Analyze primary and secondary data
5. Synthesize research guidance
6. Create and evaluate an IMC is consideration of forecasted results and cost-effectiveness
7. Manage marketing programs and the resources used to create, execute and track them

Course Materials

Required Textbooks (2)

1. *Marketing Management*, 4/E, Winer & Dhar, 2011
2. *The Marketing Plan Handbook and PlanPro Premier Package*, 4/E _Wood, 2011

Package ISBN-10: 0132640082 | ISBN-13: 9780132640084 ©2011

Suggested Readings

1. Journal of Integrated Marketing Communication, <http://jimc.medill.northwestern.edu/JIMCWebsite/site.htm>
2. American Marketing Association (with links to European, Asian and other global marketing journals), <http://www.marketingpower.com/>
3. Fast Company, <http://www.fastcompany.com/>
4. Billboard <http://www.billboard.com/#/>, <http://www.billboard.biz/bbbiz/index.jsp>
5. Digital Music News, <http://www.digitalmusicnews.com>

6. Digital Media Wire, <http://www.dmwmedia.com/>
7. Musical Merchandise Review, <http://www.mmrmagazine.com/>
8. Music Trades, <http://www.musictrades.com/>
9. Pitchfork, <http://pitchfork.com/>
10. TED, <http://www.ted.com/>

Required Case Studies (2) purchase at <http://hbr.org/>

1. *Social media: The New Hybrid Element of the Promotional Mix* by Mangold and Faulds. Product #BH338-PDF-ENG
2. *Social spending: Managing the Social Media Mix* by Weinberg and Pehlivan. Product #BH436-PDF-ENG

Required Handouts (4) pdfs on class site

1. Major Differences Between US GAAP and IFRS Accounting (2)
2. 4Ps versus 4Cs handouts (2)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements

1. Small Group Project Report

The group report is a formal, bound, written document submitted in hard copy that includes:

- a. cover page
- b. table of contents
- c. executive summary
- d. product or service description
- e. product or service standalone feature/benefit analysis including MSRP and COGS
- f. competitive research
- g. market research
- h. definition of the target market using geo-demographics and psychographics
- i. positioning and three key messages
- j. primary research survey (script and results)
- k. advertising plan including total number of impressions, budget, schedule and metric
- l. public relations plan including budget, schedule, and metric
- m. sales promotion plan including budget, schedule, and metric
- n. personal selling plan including budget, schedule, and metric
- o. direct marketing plan including budget, schedule, and metric
- p. social media plan including budget, schedule, and metric
- q. total budget summary
- r. campaign metrics summary
- s. sales forecast including break even and contribution margin
- t. vendor list
- u. forward-looking statement
- v. appendix

2. Small Group Project Presentation

Group presentation is prepared in PowerPoint and projected for the class at its last meeting.

The presentation is in edit of the project report emulating a pitch to a prospective client

3. Case Studies (2 @ 10% each)

The individual case studies are formal written documents expressing the opinion and marketing recommendations of the student

4. Current Events

The current events segment of each class supports the need for students to be aware of issues, new product launches, and new marketing strategies in the music and entertainment industries. It allows students to lead group discussions and practice extemporaneous speaking.

5. Class participation in discussions

Students are expected to be fully engaged in class and to contribute regularly to discussion.

Grade Determination

1. Small Group Project Report	20%
2. Small Group Project Presentation	20%
3. Case Studies (2 @ 10% each)	20%

4. Current Events (11 @ 8 pts each, 1 @ 12 pts) 20%
5. Attendance and Class Participation 20%

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Week 1

Introduction and course overview

Week 2

Fundamentals of marketing, the role of the marketing manager, developing a marketing strategy: This lesson discusses the marketing concept, different organizational philosophies, customer focus, the job of the marketing manager, elements of a complete marketing strategy, developing a value proposition and sustainable competitive advantage, positioning products and services, and product life cycle and its affects on marketing strategies.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle

Individual Assignment:

Marketing Management (MM) Chapter 1 Marketing and the Job of the Marketing Manager and Chapter 2 A Strategic Marketing Framework; *Marketing Plan Handbook* (MPH) Chapter 1 Marketing Planning

Group Assignment

Groups formed, topics presented and approved, tasks and roles defined

Assessment

Current event, group status, class participation

Week 3

Analyzing consumer markets, introduction to marketing research and the marketing research process, primary and secondary research (qualitative and quantitative), applying marketing research in market potential estimation and forecasting: This lesson focuses on major functions and process of marketing research, primary and secondary data sources, qualitative and quantitative research, market segmentation, why and why consumers make purchase decisions; the motives that drive buying behavior, implications for global and technology-based markets.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle

Individual Assignment

MM Chapter 3 Marketing Research and Chapter 4 Analyzing Consumer Behavior
MPH Chapter 2 Analyzing the Current Situation

Group Assignment

Product or service description, product COGS, product feature/benefit analysis as chart, draft target market definition showing geodemographic and psychographic analysis, competitive analysis as chart, market analysis, situational analysis, SWOT analysis, quantified (units and dollars) draft IMC objectives, draft positioning and three key messages, draft taglines/slogans

Assessment

Current event, group status, class participation

Week 4

Organizational (or industrial) buying behavior and criteria versus consumer behavior: This lesson examines key differences between consumer and industrial (business-to-business, aka “trade”) marketing, market segmentation for B2B marketing to organizations, how and why organizational buyers make purchasing decisions, the importance of where and when such purchases are made.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment

MM Chapter 5 Organizational Buying Behavior

MPH Chapter 3 Understanding Markets and Customers

Group Assignment

Refine all above, draft primary research design in cloud, draft survey questions

Assessment

Current event, group status, class participation

Week 5

Understanding competitors and predicting their moves: This lesson explores how to perform a market structure analysis to identify major competitors, competitor analysis, sources of information for analyzing competitors, using game theory in the development of competitive strategy.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment: MM Chapter 6 Market Structure and Competitor Analysis

MPH Chapter 4 Planning Segmentation, Targeting, and Positioning

Group Assignment

Final survey deployed

Assessment

Current event, group status, class participation

Week 6

Product decision-making and the development of a marketing strategy: This lesson examines elements of brand equity, building strong brand equity, leveraging through brand extensions, developing perceptual maps to make positioning and repositioning decisions, global and technology-related issues in positioning and branding, product line management, packaging and product design.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment: MM Chapter 7 Product Decisions

MPH Chapter 5 Planning Direction, Objectives, and Marketing Support

Group Assignment

Survey closed, primary research analyzed showing learnings (takeaways) for each question and effect on marketing plan

Assessment

Current event, group status, class participation

Week 7

The importance of new products, the product lifecycle, traditional versus new product introduction (launch) processes: This lesson explores why new products are important, factors affecting new product success and failure, three major approaches to developing new products

(linear, rugby, and target costing), steps in bringing new products to market, the impact of the Internet on new product development processes, the importance of shorter development cycles and better integration of marketing and R&D.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment: MM Chapter 8 New Product Development

MPH Chapter 6 Developing Product and Brand Strategy

Group Assignment

Final refinements on all above, IMC brainstorm, draft media list

Assessment

Current event, group status, class participation

Week 8

Strategic price setting, good-better-best product offerings: This lesson explores the need for consistency between price and marketing strategy, perceived value and setting price, integrating competition and costs into pricing, deciding how much of the strategic pricing gap to capture between cost and perceived value, pricing tactics such as product line pricing, value pricing, and competing against private labels, how the Internet is affecting pricing decisions.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment: MM Chapter 9 Pricing

MPH Chapter 7 Developing Pricing Strategy

Group Assignment

Final media list

Assessment

Current event, group status, class participation

Week 9

Introducing the concept of integrated marketing communications (IMC), how to develop advertising strategy within an IMC program, the promotional mix: advertising and public relations: This lesson explores the basic model of communication and how technology is changing that model, the elements of an integrated marketing communications (IMC) program, setting advertising goals and selecting target audiences, developing message strategies, key elements of media planning and advertising budgeting, approaches for evaluating advertising spending.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Surveymonkey

Individual Assignment: MM Chapter 10 Communications and Advertising Strategy

MPH Chapter 9 Developing Marketing Communication and Influence Strategy

4Ps versus 4Cs handouts (2)

Group Assignment

Ad plan, sales promotion plan

Assessment

Current event, group status, class participation

Week 10

The promotional mix: sales promotion: This lesson examines how sales promotion differs from advertising and other modes of communication, types of sales promotions, differences among customer, trade, and retailer-oriented promotions, developing of promotional strategy, objective setting, allocating money between advertising and sales promotion.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle

Individual Assignment

MM Chapter 11 Sales Promotion

HBS Case: Social media: The New Hybrid Element of the Promotional Mix

Group Assignment

Personal selling plan, direct marketing plan

Assessment

Current event, group status, class participation, and HBS Case: Social media: The New Hybrid Element of the Promotional Mix

Week 11

Distributing products and services to customers: The lesson explores the functions of distribution channels, key factors affecting the choice among channel options, managing channels of distribution and resolving conflicts between channel members, channel decisions in global and high-tech contexts.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle

Individual Assignment

MM Chapter 12 Channels of Distribution

MPH Chapter 8 Developing Channel and Logistics Strategy

Group Assignment

PR plan, social media plan

Assessment

Current event, group status, class participation

Week 12

The promotional mix: personal selling, direct marketing, and social media: The lesson explores how the sales force works within the marketing organization, the major duties of a salesperson, managing the sales force in terms of managing sales performance, designing sales territories, determining sales force size, assigning salespeople to territories, setting sales quotas, sales force compensation, the impact of technology on sales management, direct marketing and its major media.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle

Individual Assignment

MM Chapter 13 Direct Channels of Distribution: Personal Selling and Direct Marketing

HBS Case: Social spending: Managing the Social Media Mix

Group Assignment

Budget, schedule and results measurements (quantified metrics in units and dollars) summary in chart, vendor list, first draft report and ppt

Assessment

Current event, group status, class participation, and HBS Case: Social spending: Managing the Social Media Mix

Week 13

Developing and maintaining long-term customer relationships. The lesson explores the economics of customer loyalty, a framework for customer relationship management (CRM), the critical importance of a customer relationship database, defining, measuring, and building customer satisfaction, loyalty or frequency marketing programs, mass customization, new metrics for measuring the success of CRM programs.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Word, Excel, Powerpoint

Individual Assignment

MM Chapter 14 Customer Relationship Management

MPH Chapter 10 Planning Metrics and Implementation Controls

Group Assignment

Second draft report and ppt

Assessment

Current event, group status, class participation

Week 14

The differences in developing strategies for services versus manufactured products: The lesson explores the nature of services and their distinguishing characteristics, the service quality model, measuring the quality of services, developing marketing strategies for services, promotional mix decision making for service businesses, the effects of information technology on service marketing.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Word, Excel, Powerpoint

Individual Assignment

MM Chapter 15 Strategies for Service Markets

US GAAP versus IFRS handouts (2)

Group Assignment

Report

Assessment

Current event, class participation, group report

Week 15

Final Small Group Presentations: Groups present their campaigns as pitches to a prospective client.

Materials/resources/media assets: Text, Websites, Googledocs, Doodle, Word, Excel, Powerpoint

Group Assignment

Presentation in ppt

Final Small Group Presentations

Assessment

Class participation, group presentation

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-564
E-business for Entrepreneurs

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course explores the many opportunities and challenges business entrepreneurs face in an increasingly technology-driven world, including the tracking of customer and product information, and the dissemination of the product itself. Students learn the logical and physical architecture behind an eCommerce web site and common Web-based eCommerce applications. They analyze the typical security, maintenance, and optimization issues that need to be considered when planning, designing and implementing eCommerce systems. They evaluate the variety of opportunities that exist in the utilization of cloud and open source applications, mobile technologies, social media, and Web 2.0 and technologies for business. They also assess key emerging technologies and e-business trends.

Learning Outcomes

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

1. Evaluate the logical and physical architecture behind an eCommerce web site and common Web-based eCommerce applications
2. Analyze the typical security, maintenance, and optimization issues that need to be considered when planning, designing and implementing eCommerce systems
3. Assess the steps in setting up a Web site to enable secure, online transactions – including online payment processing, payment gateways, and secure downloads.
4. Evaluate how Content Management Systems (CMS), Customer Relationship Management (CRM) systems, and web analytics work and their role in enhancing e-business operations and decision-making
5. Evaluate the variety of opportunities that exist in the utilization of cloud and open source applications, mobile technologies, social media, and Web 2.0 and technologies for business
6. Assess common social, legal, and ethical challenges associated with technology and business—including security, privacy, and online reputation management and explore effective managerial approaches to deal with the current and future challenges of information technology
7. Assess key emerging technologies and e-business trends

Course Materials

Textbook

1. *E-Commerce 2011: Business, Technology. Society. 7th edition.* K. Laudon, C. G. Traver, ISBN: 9780136091196 (print), 9780136091202 (ebook), Pearson/Prentice Hall Publishing.

Suggested Readings (e.g., articles, books, journals, blogs)

1. Textbook Companion web site, <http://www.azimuth-interactive.com/ecommerce7e/index.html>
2. Publication Manual of the American Psychological Association (6th edition)
Publisher: American Psychological Association (APA)
ISBN: 978-1433805615

Online Assets

1. A variety of open source software will be installed on a web server accessible to all students enrolled in this course. These installations will be available for testing and comparison purposes. Login information and links will be emailed to the students during the first week of classes.
2. This course will require extensive use of Berklee's LMS. Assignments, Announcements, Bookmarks, and Shared Files and will be posted on the LMS site for this course.
3. It is the responsibility of the student to check their Berklee email and the LMS frequently throughout the semester for course announcements, assignments, and other information.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grading

1. Attendance
2. Preparedness
3. Participation in in-class discussions - Chapter case studies, readings, online examples/comparisons
4. Weekly Assignments: Each week, students are expected to submit substantive individual assignment(s) and/or papers to address a number of issues and questions related to the assigned course material. Please submit a professional analysis that responds to the questions and issues raised, demonstrates a thoughtful synthesis of the assigned readings, meets the length requirement (if indicated), and makes detailed references to the concepts and issues covered in the textbook and/or other applicable materials. Please do not simply do a search online for information on the particular topics being addressed in the assignment or respond with a few short sentences containing anecdotes and/or opinions. You are being asked to demonstrate that you can directly apply the assigned readings to the questions or scenarios being presented to you. In some cases, these assignments may ask for a certain level of opinion, but that should not be the primary basis for your submissions. Be sure to read each Week's assignment carefully and thoroughly and answer all questions completely. Indicate which parts of the question you are answering by numbering and separating your answers. Include citations and references and format any direct quotes (whether quoted verbatim or paraphrased) in proper APA format to support your analysis. Please do not copy verbatim, any content from the readings, web sites, or other course content. This is considered plagiarism, and will not be tolerated.
5. Individual Project: Compare the web sites of two retailers that are in the same industry (for example, jcrew.com vs. abercrombie.com, circuitcity.com vs. bestbuy.com, etc.). Please do not use Amazon.com, eBay, or other very common sites. For an effective comparison, these sites should sell the same (or very similar) products at the same quality level - in other words, you should not try to compare a high-end retailer with a very casual retailer (Bose vs. Radio Shack).
 - a. Review the range of information, resources and services offered on the sites and the ways in which the sites are organized, designed, and presented.
 - b. Create a table that contains specific examples as to how each of the sites meets (or does not meet) the *Eight Important Factors in Successful eCommerce Site Design* in Table 4.10 on page 242 in the textbook.
 - c. Based on your findings and the assigned readings, which **one** of the two sites do you think does the best job of attracting customers to their site and retaining them once they get there? (site "stickiness")

- d. Search for one product sold on both of these sites using *two different search engines* (ex. Google, Yahoo, Bing, etc.) and answer the following questions as they apply to each one of the search engines:
- o Where does each company come up in each of the two search engines when searching for this product? (You can give the approximate number in the list or the page number of the results.)
 - o Do either of the companies come up in paid advertisements on the search results pages?
 - o Who are the top competitors to these two companies?
 - o What are the typical prices for this product on each of the two sites?
 - o What incentives do the two sites offer that might encourage visitors to purchase the product from them instead of one of their competitors?
6. Research Paper: Each student will have to complete and submit a graduate-level research paper. This is an individual assignment that each student must complete on his/her own. Its purpose is to give the student an opportunity to bring the information and concepts of the course to bear on a topic, issue, or project with which he or she is concerned. Papers must demonstrate graduate-level work, including writing ability and professional appearance and organization. The test of a good paper is, "Are its conclusions compelling as judged by their significance and supporting arguments?"

A. Type of Paper

The paper should examine one of three possible topical area presented below (*section C*). Students may also choose a related topic area, but may only do so with the professor's expressed and written prior approval. Purely technical papers are unacceptable. The paper should address current social, legal, ethical, and regulatory issues and policies as they relate to ecommerce and/or business technology. At a minimum the paper should include one case study (additional case studies are helpful) and two recent and relevant court cases. The paper should review the recent literature (e.g., the last two years), distill the fundamental issues, discuss various solutions to the issues raised, identify trends, and formulate the student's own position. An adequate literature search should be based primarily on academic journals, secondarily on professional journals, and lastly on books, textbooks, and reputable online sources. You should use at least 7-8 different resources for your research, in addition to our course textbook.

B. Length and Style

The substantive analysis in the paper must be between 11-13 double-spaced pages in length (at least 3,800 to 4,200 words), which *excludes* the cover page, table of contents, references, graphics, tables, appendices and footnotes). The full paper should be between 15-20 double-spaced pages in length (approximately 4,200 to 4,800 words). Please do not exceed the 20 page limit. The paper in-text citations and bibliographical references must be typed in accordance with Appendix A of the APA manual. The paper must also include an abstract/executive summary and have clear heading and subheadings (bolded and/or underlined - per APA format) for all sections of the report.

C. Paper Topics

Listed below are brief summaries of the three possible topics you may select for your Research Paper. Students may also choose a related or different topic area for their papers, but can only do so with the professor's expressed and written prior approval.

a. Copyrights and ISPs – Social Media Policy?

The Digital Millennium Copyright Act essentially grants ISPs immunity from copyright infringement liability in most instances. Research, analyze, and discuss the relevant issues involved as applied to Social Media and User-

Generated Content (UGC) sites. Express whether or not you support this policy, and decide under what circumstances an ISP should be liable for copyright infringement for these types of sites. Referenced material should be used to support your position.

b. **Taxation of eCommerce Transactions**

Research and discuss the current issues and implications of requiring all eCommerce businesses to comply with multiple federal, state, county, local, and city tax laws. Analyze and discuss the necessary requirements for compliance in terms of resources, technology and manpower, impact on products and services pricing, and impact on business activity in general.

c. **Online Privacy Issues**

Research, analyze, and discuss the following issue: As a user of social networking services, what expectations of privacy do you have? What are the issues that employers need to worry about regarding employee use of social media? What are some approaches they could pursue to protect their businesses while not destroying employee morale? Key topics to investigate are web site privacy policies, terms of use, web bugs/cookies, online reputation management, etc.

7. Midterm and Final Exams

8. Writing Standards: Effective managers and leaders are also effective communicators. Written communication is an important element of the total communication process. Berklee recognizes and expects exemplary writing to be the norm for graduate level course work. To this end, all papers must demonstrate graduate level writing ability and comply with the format requirements of the *Publications Manual of the American Psychological Association* (latest edition). Careful attention should be given to source citations, proper listing of references, representation of numbers, and the presentation of figures, tables and graphs.

9. Guidelines for Assignments and Papers: Preparing research papers on subjects or topics covered in this course is required. The purpose of the papers is to allow graduate students to review current literature on these subjects. The papers will be graded on technical content, format, professionalism, and critical analysis skills. The papers should follow these guidelines:

- All papers must meet the required minimum number of specified double-spaced pages (or word count) in length, excluding bibliography (references), table of contents, or any graphic, tabular, or illustrative material.
- All papers must have margins of one (1") inch on all sides and use either Arial or Times Roman type font of 11 or 12pt sizes only. For any assignment paper longer than 750 words, a Cover Page, Table of Contents, and a Bibliography are required.
- Papers must be prepared using the format outlined in the APA style guide in the *APA Publication Manual*, with possible minor adjustments allowed by the professor (such as removal of the Running Head). Any additional adjustments will be clearly posted inside the LMS posting for the assignment.
- All researched information (from all sources, hard copy and online) MUST be scholarly resources (Wikipedia is NOT a scholarly resource), properly cited and referenced in APA format. Plagiarism will not be tolerated. Please review the *Academic Honesty* section provided later in this Syllabus for more information.

Grade Determination

1. 10% Attendance
2. 10% Participation in discussions

3. 15% Weekly Assignments
4. 10% Individual Project #1
5. 15% Research Paper
6. 20% Midterm Exam
7. 20% Final Exam

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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 College Bulletin 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:

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www.wisc.edu/writing/Handbook/Documentation.html

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Course Outline

	Topics	Assignment
Week 1	eCommerce vs. eBusiness History/Overview, types, Web 2.0 Discussion: <i>Facebook: The New Face of eCommerce?</i> <i>Case Study: The Pirate Bay - Stealing Media vs. Streaming Media</i>	Reading: Chapter 1 – The Revolution is Just Beginning Assignment: Projects #1 & 3, p. 60
Week 2	Business Models Strategy, Structure, and Process Discussion: <i>Tweet Tweet: What's Your Business Model?</i> <i>Where R U? Not Here!</i>	Reading: Chapter 2 – eCommerce Business Models and Concepts Assignment: Case Study: <i>Pandora and the Freemium Business Model</i> Case Study Questions #1-4, p. 115 Questions #2, 4, 13, 17, & 21, p. 118
Week 3	Internet and eCommerce Technologies and infrastructure Internet protocols, Wireless and Mobile technologies, Cloud computing, Networks, ISPs, Markup languages, Web 2.0 Features and Services, etc. Discussion: <i>Apps for Everything: The Apps Ecosystem</i> <i>Case Study: Akamai Technologies: When Demand Exceeds Capacity</i>	Reading: Chapter 3 - The Internet and World Wide Web: eCommerce Infrastructure Assignment: Questions #16 & 18, p. 200
Week 4	System Analysis, Planning, and Design Business considerations, functionality,	Reading: Chapter 4 - Building an eCommerce Website Chapter 7 - section 7.3 only

	technology evaluation and selection, development tools, testing and implementation, optimization, information policies, etc. Discussion: <i>Curly Hair and Motormouths: Getting Started on the Cheap</i>	Assignment: Case Study: <i>REI Climbs the Web Mountain</i> Case Study Questions #2 & 3, p. 255 Questions #8-10, 12 & 15, p. 258-259 Questions #13 - 15, p. 490 Projects #5, p. 259 (WordPress is also an option for this question)
Week 5	Online Storefronts/Shopping Carts, Content Management Systems, Domain names, Search Engine Optimization Outsource vs. Build Commercial vs. Open Source vs. SaaS (Software as a Service) Product comparisons, online tools, etc.	Reading: Shared Files: what-is-a-cms2.pdf, Choosing_a_CMS.pdf Article: Using Open Source in Business Assignment: Individual Project #1
Week 6	Security, Computer Crime, eCommerce Security Legislation, Payment Processing Systems Discussion: <i>Web Dogs and Anonymity</i> <i>Think Your Smartphone is Secure?</i> <i>Case Study: Paypal Has Company</i>	Reading: Chapter 5 - Security and Payment Systems Assignment: Questions #3, 14, 23, 24, p. 336 Projects #4, p. 337 Research Paper - due Week 9
Week 7	Ethics, Privacy, Legal Issues, Online Reputation Management Discussion: <i>The Privacy Tug of War: Advertisers vs. Consumers</i>	Reading: Chapter 8 - Ethical, Social, and Political Issues in eCommerce Shared Files: KnowPrivacy_FinalReport.pdf, Disclosure-Best-Practices.pdf, <i>Four eCommerce Regulations You Need to Know</i> - ecommerce_regulations.doc Assignment: Questions #6, 8, 9, 11, p. 568
Week 8	Midterm Exam	Continue work on Research Paper - due Week 9
Week 9	Research Paper Due Consumer behavior, Affiliate programs, Databases and Data Warehouses Customer Relationship Management Discussion: <i>Netflix Develops and Defends Its Brand</i>	Reading: Chapter 6 - eCommerce Marketing Concepts (up to section 6.4) Assignment: Questions #6, 7, 14, 16, p. 424
Week 10	Social Media Marketing, Search Engine Marketing, Web Analytics Social media policies, monitoring and management, FTC Regulations Product comparisons, online tools, etc. Discussion: <i>Every Move You Take, Every Click You</i>	Reading: Chapter 6 - eCommerce Marketing Concepts (beginning at section 6.4), review the social media policy toolkit at http://www.socialmedia.org/disclosure and the Bookmarks for <i>Integration of Social Media sites and Online/Social Media Monitoring</i> Assignment: Questions #16, p. 424

	<i>Make, We'll be Tracking You</i> <i>Social Networking Marketing: Let's Buy Together</i>	
Week 11	Online Advertising Discussion: <i>It's 10 P.M. Do You Know Who is on Your Web Site?</i> <i>Case Study: Instant Ads: Real Time Marketing on Ad Exchanges</i>	Reading: Chapter 7 - eCommerce Marketing Communications (up to section 7.3 & p. 477 - 479) Assignment: Questions #7, 8, 11, 12, p. 490 Projects #5, p. 491
Week 12	Social Networks, Auctions, and Portals Discussion: <i>Social Network Fever Spreads to the Professions</i> <i>Social Operating Systems: Facebook vs. Google</i>	Reading: Chapter 11 - Social Networks, Auctions, and Portals Assignment: Questions #3, 4, 12, 13, p. 759
Week 13	Online Retailing and Services Discussion: <i>Using the Web to Shop 'Till You Drop</i> <i>Zipcars</i>	Reading: Chapter 9 - Online Retailing and Services Assignment: Case Study: <i>Open Table: Your Reservation is Waiting</i> Case Study Questions #2 - 4, p. 633 Questions #8, 12, 15
Week 14	Online Content and Media Discussion: <i>Who Owns Your Files?</i> <i>Hollywood Meets the Internet: Round 3</i>	Reading: Chapter 10 - Online Content and Media Assignment: Case Study: <i>Google and YouTube Together: Pass the Popcorn While This Ad Plays</i> Case Study Questions #2 & 3, p.701 Questions #5-7, p. 706
Week 15	Final Exam	

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-611
Operations in Emerging Entertainment Business Models

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description:

This course engages students in a critical discussion of the future of the entertainment industry, with a specific focus on music, including the merging of record labels, management companies, agents, and do-it-yourself tools for the branding and promotion of musicians and music. Students analyze the changing music industry and create a “company” which capitalizes on our convergence culture. The course provides an overview of the many different do-it-yourself options now available. Students learn the best ways to maximize a return on those tools, and use outside consultants to promote music.

Learning Outcomes:

Upon successful completion of the class, students will be able to:

1. Evaluate different business models available for entertainment distribution
2. Synthesize effective strategic management skills for a changing business model
3. Analyze revenue using forward thinking models
4. Evaluate venture capital funding
5. Evaluate careers available in emerging entertainment models

Course Materials:

1. *Closing the Innovation Gap: Reigniting the Spark of Creativity in a Global Economy*, 1st Edition, Judy Estrin, McGraw-Hill
2. *iPod vs. Cell Phone: A Mobile Music Revolution*, Harvard Business School Press
3. *Digital Music News*, available online
4. *Billboard Magazine*

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. 20% Class participation/in-class assignments/attendance
2. 25% Career project
3. 20% Case Study paper
4. 25% Entrepreneur project (group)
5. 10% Presentation of Entrepreneur project

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Important Dates

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- Deadline for add/drop, etc.

Support Services

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Course outline:**Weeks 1-3**

- discussion of the current state of the entertainment industry

Weeks 4-5

- Careers in emerging models, finding opportunities today
- Strategies for entrepreneurs, revenue projections

Week 6-8

- Cannibalization of existing models
- Convergence of management firms and labels
- 360 recording deals
- Presentation of class projects
- Midterm exam

Weeks 9-10

- Video games; integration with music and movies
- Web tools for online fan management
- Online entertainment distribution – streaming vs. download

Weeks 11-13

- Recommendation services
- Music placement services

Week 14

- Mobile as an entertainment platform
- iPod vs. Cell Phone: A Mobile Music Revolution

Week 15

- Presentation of class projects
- Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-613
Agents and Managers

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description:

This course explores the role of the intermediary in advising, representing, and furthering the careers of artists and others in the entertainment industry, focusing on the establishment of mutually beneficial working relationships. Students examine the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

Learning Outcomes:

Upon successful completion of the class, students will be able to:

1. Analyze the members of the Management team—and explore how they work with the artist and report to the artist's personal manager; members include the attorney, the agent, the producer, the business manager, the publicist, the publisher, the tour personnel
2. Evaluate technology and media as it applies to agents and managers
3. Evaluate personal management contracts for artists of all levels
4. Evaluate artists' goals and potential
5. Develop successful artist career plans
6. Synthesize the work involved in producing live shows and tours; including the manager-agent-promoter relationship; and setting budgets and handling settlements
7. Synthesize the basics of recording contracts, evaluating the differences between major labels and independent labels
8. Create press kits and electronic press kits
9. Analyze the 360 degree business model and how it relates to personal management
10. Apply problem-solving strategies beyond the scope of a contract

Course materials:

1. *Managing Your Band*, Dr. Stephen Marcone
2. *How To Be Your Own Booking Agent*, Jeri Goldstein

Grading Criteria

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Course Requirements

1. Learning activities: The class involves several different activities through which students gain mastery of the materials: classroom lectures; supervised study sessions and project monitoring; written homework and project reports; and out-of-class preparation. Student outcomes will be assessed through the evaluation of these activities as well as written exams, quizzes, and project completion reports.
2. Classroom lectures: Students meet weekly for lectures covering the content of the course.
3. Supervised study sessions and project monitoring: Students meet weekly in teams for supervised discussion of the concepts covered in that week's lectures, and for monitoring of progress in assigned projects.

4. Written exams: To assess student mastery of the course content, a midterm exam will be given at the midpoint of the semester, and a comprehensive final exam will be given at the end of the semester.
5. Term Paper and Oral Presentation: Students will apply their learning to the completion of a final term paper and oral presentation, for which they will submit a proposal, documentation of steps toward completion, and an outcomes assessment. The paper will deal with one of the many intermediaries in the commercial music industry. Topic examples: Manager, Agent, Attorney, Business Manager, Concert Promoter, Tour Manager, Publicist, Merchandiser, Producer, A&R Rep., Product Manager or Artist Development. Papers and presentations are evaluated on the following criteria: creativity and effort; meeting project requirements and deadlines; demonstration of understanding of course content; and preparation of materials.

Grade Determination

1. 10% Class participation
2. 40% Term Paper/Oral Presentations
3. 20% Midterm exam
4. 30% Final exam

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Course Outline

Weeks 1-2

Introduction and Overview of the course. Assignments, Term Paper, Promo Package & Group Project

Weeks 3-4

Evaluation of Artists goals and potential; Finding artists, Assessing the relationship, Career planning.

Weeks 5-6

Negotiating Showcases and Demo Tapes. Marketing your artist. Promoters, Producers, A&R resources. Image formulation

Weeks 7-8

Negotiation: Relationships and Contracts
Artist-Management-Agent-Business Advisors
Midterm exam

Week 9-10

Artist Management & Touring

Concert Settlements

Weeks 11-12

Working with the artist creative side. Solving problems beyond the scope of any contract.
Technology and the music industry.

Weeks 13-14

Lawyers: Why do they exist, and can we live without them?

Week 15

Oral presentation

Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-615
Creative Promotion in Media

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description:

This course provides a comprehensive study of media options available for the promotion of artists, products, and services. Students explore marketing plans, followed by a detailed look at both old and new media. Concepts such as integrated marketing communication are melded with creative tools for branding. Students will analyze an existing promotion plan, as well as create one of their own for a new product. The course is useful for the future entrepreneur, corporate executive, creative production person, or anyone who will need information on consumer research, business relationships, and marketing efforts.

Learning Outcomes:

Upon successful completion of the class, students will be able to:

1. Apply basic media planning strategies
2. Synthesize strategies to build an online presence
3. Evaluate philosophies of creative media and the tools for marketing
4. Develop media-based marketing plans for entertainment assets

Course materials:

1. *Principles of Advertising and IMC*, Tom Duncan
2. *Octone Records: A Harvard Business School Case Study*

Grading Criteria

A (93-100)

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A- (90-92)

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C (73-76)

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C- (70-72)

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D (60-69)

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F (0-59)

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Course Requirements

1. Learning activities: The class involves several different activities through which students gain mastery of the materials: classroom lectures; supervised study sessions and project monitoring; written homework and project reports; and out-of-class preparation. Student outcomes will be assessed through the evaluation of these activities as well as written exams.
2. Classroom lectures: students meet weekly for lectures covering the content of the course.
3. Class projects: outside the class meeting time, students complete two major projects demonstrating their understanding of the concepts presented in class. Project assignments are graded and returned to the student.
4. Written exam: to assess student mastery of the course content, a comprehensive final exam will be given at the end of the semester.

Grade Determination

1. 15% Class participation/in-class assignments/attendance
2. 10% Case Study Paper
3. 25% Building on an online presence project
4. 30% Marketing Plan Project
5. 25% Final exam

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

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- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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Course outline:

Weeks 1-3

- Integrated Marketing Communication
- Types of media for promotion

Weeks 4-5

- Octone Records and its atypical marketing solutions/success
- Advertising

Weeks 6-7

- Media Planning
- Internet promotion

Weeks 8-9

- Publicity, press releases
- Radio airplay

Weeks 10-11

- Free goods
- Maintaining a Fan Base/Web-based tools for touring and marketing

Weeks 12-13

- Online Advertising/Direct Marketing
- Retail promotion

Week 14

- Presentation of marketing plans

Week 15

- Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-617
Cross Cultural Business Communication

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course provides an analysis of key concepts in business communication theory and practice across global regions [GEOS] including North America, Latin America and the Caribbean, East Asia and the Pacific Rim, Europe, and Africa. Students explore commonalities and differentiators across cultures. The first half of the course focuses on the nature of intercultural communication, approaches to perception and meaning, verbal and non-verbal issues, leadership attributes, the counter-productive nature of ethnocentricity and stereotyping, as well as economic, political and technological factors. The second half of the course emphasizes intercultural organizations, managing and resolving conflict, decision making, problem solving, and creating planned change across cultures to maximize productivity, enhance shared understanding and build strong, profitable business relationships. Particular emphasis will be placed on team building, the pace of business in the global marketplace and how effective cross-cultural communication sets the standard for progress and innovation. Students gain a foundation in global business communication necessary for success in a career in music, whether the student's career goal is in performance, production, marketing, management, or entrepreneurship.

Learning Outcomes

Upon successful completion of the class, students will be able to:

1. Apply the communication model as the nexus of psychological and sociological behaviors in support of shared meaning and understanding across cultures
2. Synthesize the role of business leadership and technological expertise as drivers in the global economy
3. Adapt communication skills and business practices to address cultural standards in different regions
4. Evaluate the manager's role as a business communication facilitator whose ultimate objective is to get the right information to the right people at the right time
5. Compare and contrast similarities and differences in business practices by geographies
6. Synthesize strategies for overcoming objections based on cultural differences
7. Translate self-awareness, management and development skills across cultural teams
8. Evaluate opportunities to excel as successful global music industry professionals

Course Materials

1. *Communicating Globally: Intercultural Communication and International Business*
by Wallace V. Schmidt, Roger Conaway, Susan S. Easton, and William J. Wardrope

ISBN-10: 1412913179

ISBN-13: 978-1412913171

Publisher: Sage Publications, Inc; 1 edition (February 13, 2007)

Paperback: 336 pages

Estimated Price: \$36.00

See http://www.amazon.com/gp/reader/1412913179/ref=sib_dp_pt-reader-link

2. *Intercultural Communication: A Contextual Approach* Fourth Edition

by James W. Neuliep, St. Norbert College

ISBN: 9781412967709

Publisher: Sage Publications, Inc © November 2008

Paperback: 432 pages

Estimated Price: \$70.00

See

<http://www.sagepub.com/textbooksProdTOC.nav?prodId=Book232973&currTree=Subjects&level1=700>

Grading Criteria

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B- (80-82)

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D (60-69)

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F (0-59)

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Course Requirements

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2. Classroom lectures: Students meet weekly for lectures covering the content of the course.
3. Supervised study sessions and project monitoring: Students meet weekly in teams for supervised discussion of the concepts covered in that week's lectures, and for monitoring of progress in assigned projects.
4. Written exam: To assess student mastery of the course content, a comprehensive final exam will be given at the end of the semester.

Grade Determination

1. 10%	Class participation
2. 20%	Homework and quizzes
3. 20%	Midterm exam
4. 20%	Final project
5. 30%	Final exam

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Course outline:

Weeks 1-2

- The communication model as a two-way system incorporating feedback

Weeks 3-4

- Shared language as the basis of common understanding

Weeks 5-7

- Assessment of similarities and differences in perception and meaning across cultures

- Assessment of similarities and differences in communication practices by region
- Assessment of similarities and differences in business practices by region

Weeks 8-9

- Self-assessment of verbal and nonverbal communication skills and action plan for development
- Midterm exam

Weeks 10-11

- Economic and technologic factors in conducting business on a global scale

Weeks 12-13

- Managing and overcoming conflict among diverse interests
- Bridging differences and affecting positive change across organizations

Week 14

- Final project presentations

Week 15

- Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-619
Website Design and Management

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course focuses on website design and management. Students will learn the basics of website planning and design using HTML, Macromedia Fireworks, Photoshop, sound/video editing tools, javascript, open source code, and online tools and services. Students also learn particulars on how to set up a new web presence. Additionally, students learn site testing, search engine optimization, web site management, and basic marketing.

Learning Outcomes

Upon successful completion of the class, students will be able to:

1. Design and manage a basic website
2. Optimize a website for search engines
3. Analyze the many types of digital media files and learn how to build and use them effectively
4. Evaluate websites for multiple operating systems, browser types and browser versions
5. Synthesize open source code and services on the web

Course Materials

Creating Web Sites, Philip Crowder with David A. Crowder, 3rd edition, Wiley Publishing

Grading Criteria

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C (73-76)

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C- (70-72)

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D (60-69)

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F (0-59)

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Course Requirements

1. Learning activities: The class involves several different activities through which students gain mastery of the materials: classroom lectures; supervised study sessions and project monitoring; written homework and project reports; and out-of-class preparation. Student outcomes will be assessed through the evaluation of these activities as well as written exams, quizzes, and project completion reports.
2. Classroom lectures: Students meet weekly for lectures covering the content of the course.
3. Supervised study sessions: Students meet week in teams for supervised discussion of the concepts covered in that week's lectures, and for monitoring of progress in assigned projects.
4. Midterm and final projects: To assess student mastery of the course content, a midterm project will be completed midway through the semester and a final project will be due at the end of the semester.

Grade Determination

1. 20% Class participation and attendance
2. 20% Assignments and quizzes
3. 30% Midterm project
4. 30% Final project

Policy for Submitting Late Assignments

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Course outline:**Weeks 1-3**

- History of the Web, terminology, file types
- Basic framework of an HTML page, doc types, text tags, links
- FTP, absolute and relative urls, hexadecimal color codes, color palettes

Weeks 4-6

- Images, image maps, backgrounds, and image galleries
- Multimedia - movies, sounds, PDFs, and other objects
- Tables, nested tables

Weeks 7-9

- Navigational structure/site planning, site testing
- Forms
- Presentation of Midterm Projects

Weeks 10-12

- Frames, iframes
- Posting and maintaining your site - domain names, ISPs, search engines, etc.

Weeks 13-14

- Basic javascript/intrinsic events
- Web 2.0 - open source code/software, blogs, RSS, and other tools

Week 15

- Presentation of Final Projects

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-621
Concert Promotion and Touring

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

This course examines the business aspects of producing and promoting successful tours and concerts. Students explore the promoter's ability to purchase talent and produce shows, taking into consideration such matters as competition, population, guarantees and percentage splits, ticket pricing and distribution, advertising budgets, production costs, sponsorships, rental agreements, labor, security, concessions, tour packages, and promoter-owned venues.

Students also learn how to manage and produce a tour, focusing on a tour theme and marketing plan, routing, itineraries, riders, offers, contracts, sub-contractors, show and tour personnel, merchandising, sponsorships, day-or-show and show settlements.

Learning Outcomes

Upon successful completion of the class, students will be able to:

1. Analyze the daily activities and long-range planning involved in touring and promoting live performances
2. Apply the promoter's ability to purchase talent and produce shows
3. Evaluate the business mechanisms present in the live music industry
4. Apply this knowledge to concepts of strategic decision-making
5. Manage and produce a tour

Course Materials

The Business of Concert Promotion and Touring, Ray Waddell

Grading Criteria

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Course Requirements

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2. Classroom lectures: Students meet weekly for lectures covering the content of the course.
3. Supervised study sessions and project monitoring: Students meet weekly in teams for supervised discussion of the concepts covered in that week's lectures, and for monitoring of progress in assigned projects.
4. Written exams: To assess student mastery of the course content, a midterm exam will be given at the end midpoint of the semester and a comprehensive final exam will be given at the end of the semester.
5. Projects: Students will engage in a series of assigned team activities that require the application of the concepts taught in class, while fostering the development of team spirit, cooperation, and professionalism. Students will apply their learning to the completion of a final project, for which they will submit a proposal, documentation of

steps toward completion, and an outcomes assessment. Projects are evaluated on the following criteria: creativity and effort; meeting project requirements and deadlines; demonstration of understanding of course content; and preparation of materials.

Grade Determination

1. 10% Homework and quizzes
2. 30% Midterm exam
3. 20% Final group project
4. 40% Final exam

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Course Outline

Weeks 1-2

Introduction and overview of course. Review of Players (Artist, Promoter, Booking Agent, Personal Manager, Business Manager, Tour Manager/ Coordinator, Tour Accountant, Road Crew, Sub-Contractors, Advertising Agencies, Sponsors, Ticket Agencies/ Outlets, Venues,, Artist Development, Government

Weeks 3-4

Role of the Promoter: Live Nation, AEG Live & Touring Companies
Offers, Documented Expenses, House Nut

Weeks 5-6

Budgeting the Show: Scaling the House, Comps, Kills, Expenses
Show Costs Cont.: Insurance, Rental Agreement, etc. Breaking Even, Taking your equipment outside the country (Carnet)

Weeks 7-8

Sponsorships
Midterm Exam

Weeks 9-10

The Contract Rider
Stage crew and unions

Weeks 11-12

Production and Technical Rider: Production, Technical, Engineering and Security Requirements. Promotion, and ticketing

Week 13

Production and technical requirements continued.

Legal permit requirements, sub-contracting sound, lights and transportation for the tour and developing an itinerary

Week 14

Presentations of final group project

Week 15

Final exam

Berklee College of Music
Masters of Arts – Global Entertainment and Music Business
MB-695
Culminating Experience in Global Entertainment and Music Business

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Don Gorder, Esq.

Course Description

Masters of Arts – Global Entertainment and Music Business students are required to complete a culminating experience. This experience may take the form of a directed study, project or internship. The student will work in consultation with his/her faculty advisor and/or the Music Business Department Chair 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 two other faculty will evaluate the final project that results from the culminating experience. The three-person faculty team will serve as the examining committee.

Learning Outcomes

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

1. Define and solve a problem that exists in Global Entertainment and Music Business
2. Synthesize knowledge
3. Evaluate best approaches to current issues
4. Design an original project
5. Produce a professional piece of academic work, whether a directed study, project or analysis and summary of an internship project

Course Materials

Students will work with their advisor to develop an original reading and materials list.

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

CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term

NP = (No Progress) If a student has made minimal or no progress on the proposal during the term

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. The student has identified and proposed a culminating experience.
2. After necessary approvals have been received, the student will complete the experience, and defend and/or present it for final approval.
3. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.
4. The student should enroll in the course each term to complete the 4 credits of their Culminating Experience until the project is successfully completed.

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 College Bulletin 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:

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

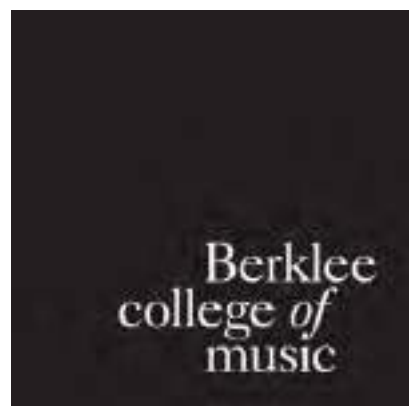
Disclosure of Disability

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.

Appendix 12.e

Masters of Music—Scoring for Film, Television, and Video Games



Berklee College of Music
Masters of Music – Scoring for Film, Television & Video Games
FS-510
Advanced Narrative Analysis

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

In this course, students explore concepts that result in successful writing music for visual media. Through extensive analysis, students learn strategies to collaborate with the filmmaking team; analyze the dramatic concept of the film; prepare to develop the music concept; spot the film for music; develop the music concept; determine the function of the music; and determine the elements of the music itself. Students will analyze entire projects, ranging from one-hour television episodes to full-length movie features. Students will also explore a diverse range of eras, genres, dramatic and musical concepts, musical vocabulary, musical styles, and orchestration.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Evaluate the role of the composer in a filmmaking team
2. Analyze the collaborative process of conceiving music for a visual media project
3. Analyze a film from a dramatic perspective as the foundation for determining the concept of the music
4. Determine criteria for developing the musical concept for the project
5. Justify the decisions behind why there is or is not music in any given scene of the project
6. Determine the function of the music overall and in each individual scene
7. Deconstruct how the composer has created continuity throughout the project through in-depth analysis of all the elements of the musical compositions and how they are utilized, repeated, varied, etc.
8. Critique how the music has supported and heightened the drama and intent of the project
9. Develop individual sensibilities and processes for scoring a visual media project

Course Materials

Fred Karlin and Rayburn Wright, *On The Track: A Guide to Contemporary Film Scoring*. Routledge, 2004. (2nd ed.)

Supplemental materials supplied by instructor

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

Policy for Submitting Late Assignments

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

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Attendance

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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.

Course Outline

1. Criteria for Analysis

- What is the film about?
- What is the concept of the music relative to the film?
- What are the specifics of the music relative to concept (style, genre, composition vocabulary, orchestration, etc)
- Spotting decisions
- Function of music for each cue
- Specifics of music for each cue
- Overall form, and form of each cue
- Use of motives, themes, elements of composition

2. Patrick Gowers: *Sherlock Holmes* (one-hour television movie); Christopher Gunning: *Hercule Poirot* (one-hour television movie)

3. John Williams: *Presumed Innocent*

4. James Newton Howard: *Michael Clayton*

5. Howard Shore: *Lord of the Rings*

6. Rachel Portman: *Cider House Rules* or *Chocolat*

7. Jerry Goldsmith: *Alien* or *Hollow Man*

8. Thomas Newman: *Lemony Snicket*

9. Sean Callery: *Bones* (television); Robert Duncan: *Castle* (television)

10. John Williams: *Harry Potter*, or *Raiders of the Lost Ark*, or *Star Wars*

11. Dave Grusin: *Milagro Beanfield War*

12. Alexandre Desplat: *Ghost Writer*. Compare cues from *Ghost Writer*, *Harry Potter: Deathly Hallows*, *Girl with the Pearl Earring*.

13. Howard Shore: *The Cell*

14. Danny Elfman: *Edward Scissorhands*; and/or Hans Zimmer, James Newton Howard: *Batman Begins*

15. Final Project Presentation

Berklee College of Music
Masters of Music—Scoring for Film, Television & Video Games
FS-520
Genre Scoring

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

In this course, students explore techniques and concepts inherent in scoring, arranging, recording, and rescoring dramatic motion picture scenes, as they exist in the following genres:

- comedy, including comedic montage and timing
- classic drama, including death of principal character, abandonment, and triumph
- action, including western chase, natural catastrophe, violent climax, and sports race
- period drama, including opening credit sequence to establish time and place
- romance, including developing the romantic melodic theme, leading to the moment of the kiss
- science fiction, space-ship interior, crash, and supernatural event
- horror, stalking, assaulting and murdering helpless victim
- reality TV, including the use of sound design and synthetic non-melodic patterns
- classic TV documentary, including the inherent differences between dramatic and reality television

Students will learn the different needs and requirements underlying the scores for various genres. They will strengthen skills in scene analysis, as well as skills in identifying and analyzing the crucial spotting elements. They will also explore emotional and dynamic content, and develop scores that complement and support content.

Learning Outcomes

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

1. Evaluate the flow of individual scenes
2. Compare and contrast the differing needs and requirements in the underlying scores of various genres
3. Synthesize the requirements of spotting, melodic and rhythmic composition for each genre
4. Compose, arrange, orchestrate, record and write scores appropriate for various genres
5. Analyze scenes, identifying and describing the crucial spotting elements (i.e., in, out, and interior moments of significance), as well as the emotional and dynamic content; identify possible orchestral or synthetic palettes to be employed in complementing and supporting that content
6. Apply this analysis in the creation of specific melodies for each scene in each genre
7. Apply arrangements and synthetic orchestrations for each scene, recording that orchestrated cue to a QuickTime motion picture for class presentation and critique

8. Rewrite a recorded cue in light of a critique by the “director”/instructor
9. Compare the differing requirements each genre brings to the challenge of composition, including the inherent differences in spotting, rhythmic structure, arrangement, orchestration, and production of compositional scenes

Course Materials

Course materials will be supplied by instructor. Students will need to be functional in Digital Performer and QuickTime software.

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.

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F (0-59)

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Course Requirements and Grade Determination

1. Class participation: 10%
2. Weekly writing assignments: 90%
 - a. Weekly writing assignments will be graded on the following criteria:
 - i. original melodic theme
 - ii. arrangement and orchestration of that theme into a dramatic cue
 - iii. presentation of the final recorded version of that cue, reflecting the mandated revisions to its original form.

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Course Outline

Projects /Assignments: Weekly writing and re-writing assignments of supplied dramatic scenes will be required (see specific assignments below). There will be no specific midterm or final projects assigned.

Assignment 1: Romance: The Kiss

Emphasizing traditional melodic writing forms for romanticized film-making, the attendant use of both neutral and strong themes in conjunction with character narratives, and in particular the special dynamic of a highly romantic theme. Attention is paid to the crucial requirement of a strong central melody, and its development within a scene, and the use of that theme leading to a classic climactic moment. Subject film is *Wild Hearts Can't Be Broken* (Disney, 1991). Scene depicts Sonora (heroine) reading lost letter from Al, realizing he loves her. She then runs to Al, teases him for a moment, and they gaze into each other's eyes and finally kiss. Score spans two scenes, and reflects changing emotions, allowing dynamic changes leading to a brief but romanticized resolution.

Assignment 2: Comedy: The Comic Montage

Emphasizing the chromatic and melodic dynamic unique to comedy, represented by scoring a lighthearted montage scene for the most part absent of dialogue. Attention is paid to requirement for a melody that supports the underlying characters while respecting the restraint imposed by the comic element. Subject film is *Something's Gotta Give* (Columbia/Warner Bros., 2003). Scene depicts Harry and Erica emailing each other from different rooms in the same house. Eventually they decide to meet at the refrigerator for a late night snack, which represents their coming together in spirit.

Assignment 3: Comedy: The Comic Chase

Emphasizing the rhythmic nature of the classic comic chase cue, including the importance of spotting comic hits within a cue, while maintaining the flow necessary to the classic chase scene. Attention is paid to the need to develop an underlying theme that supports the rhythmic requirements of a chase scene without abandoning the light-hearted elements necessary to the comic element. Subject film is *Brother From Another Planet* (Cinecom, 1984). Scene depicts The Brother (alien escaped slave, new to Earth), after he mistakenly steals some food from a bodega. He flees down New York streets, chased by a policeman, and manages to narrowly escape capture by levitating out of sight.

Assignment 4: Science Fiction: Spaceship Crashes

Emphasizing the unique juxtaposition posed by science fiction scoring, wherein technical synthesis must be opposed by a natural or humanistic element. Attention is paid to the importance of spotting specific moments that must be recognized by the score, and the development of a dynamic leading to a moment of climax, while not losing sight of the special “supernatural” nature that separates the science fiction score from other traditional dramatic scores, be it over-romanticized melodic scoring or the use of synthetic elements within the traditional scoring technique. Subject film is *Brother From Another Planet* (Cinecom, 1984). Scene depicts the interior of a space ship capsule as The Brother attempts a crash landing. He survives crash and stumbles away into New York City.

Assignment 5: Action: Violent Climax

Emphasizing classic suspense dynamic, wherein a real time scene leads the viewer through the minutes preceding an act of violence. Attention is paid to the importance of developing a dynamic flow leading to the moment of climax, while respecting the recognition of ‘hitting’ crucial interior moments in the scene leading to that climax. Subject film is *Lone Star* (Castle Rock, 1996). Scene depicts flashback scene where Charley Wade (villain) disrupts card game, violently assaults young gambler, Otis, demands money, and, just as he is about to shoot Otis in the back, is himself gunned down by a deputy.

Assignment 6: Action: Western Chase

Emphasizing the romantic melodic and arrangement elements unique to the Western genre of filmmaking, while maintaining the rhythmic and dynamic spotting elements necessary to classic chase scoring. Attention is paid to the use of orchestral samples and arrangements used to generate the special atmosphere vital to both the period elements of the Western as well as the vastness of exterior settings utilized in Western film-making. Subject film is *Last Outlaw* (HBO films, 1994). Scene depicts western gang, led by Graff and Eustis, in the act of robbing a bank; they realize they are being set up for an ambush. Tying townspeople to the windows of the bank, they blow down a wall, ride out through the shattered building and then escape from town in a hail of gunfire. Scene follows them riding out through the desert, eventually stopping to discuss their plight.

Assignment 7: Action: Sports Race

Emphasizing the importance of spotting crucial hits within sports action scenes while maintaining the rhythmic excitement and romantic melodic importance inherent in the genre of competitive racing scenes. Attention is paid to the requirements for both a strong central romantic theme as well as the necessary rhythmic dynamic vital to the suspense element at the heart of a classic suspense moment. Subject film is *Prefontaine* (Disney, 1998). Scene depicts Steve Prefontaine’s final race, on the eve of his tragic death. Music starts when with the starter’s pistol, and ends with the winner snapping the finish line tape. During the race there are cuts to Steve’s coach talking into the radio announcer’s microphone about what a rare and fantastic athlete Steve is.

Assignment 8: Action: Natural Disaster

Emphasizing the importance of combining the importance of suspense inherent in scoring scenes posing mortal danger to human life in a realistic setting while maintaining the melodic and rhythmic elements necessary to the romantic dynamic in dramatic film scoring. Subject film is *Where the Heart Is* (20th Century Fox, 2000). Scene depicts Novalee and friends taking shelter from a tornado. When Novalee fears for her missing friend Sister Husband, she leaves the tornado shelter, only to be driven back by the oncoming whirlwind. Unable to close the door, she watches her infant daughter swept up by the maelstrom, and snatches her just as she is sucked out of the shelter.

Assignment 9: Drama: Death of a Principal Character

Emphasizing the importance of developing a tragic theme inside a dramatic score, while maintaining the dynamic flow necessary to the overall score, with attention paid to avoiding the pitfalls of over-emphasizing the melancholic aspects of classic tragic death scenes. Subject film is *Where the Heart Is* (20th Century Fox, 2000). Scene depicts aftermath of tornado, during which Sister Husband has been killed. Cue starts at memorial service, then shifts to an exterior scene of Sister Husband's flattened house, showing Novalee taking pictures of the desolation as a tribute to her lost friend.

Assignment 10: Drama: Abandonment

Emphasizing the use of subtlety in developing a melodic theme necessary to convey the tragedy of abandonment as opposed to similar tragedies often posed in the same film (e.g., romantic heartbreak, death). Attention is paid to the importance of melody in respecting both the character and the underlying dilemma, and the use of concomitant arrangement techniques to convey the subtlety of the corresponding dramatic scene. Subject film is *Where the Heart Is* (20th Century Fox, 2000) Scene depicts Novalee, very pregnant, at a Walmart checkout counter. When the cash register shows a number that Novalee superstitiously believes to be bad luck, she rushes out to the parking lot, only to find that her boyfriend has vanished, leaving her far from home, penniless, pregnant, and alone.

Assignment 11: Drama: Triumph

Emphasizing the importance of combining suspense-thematic scoring, leading to a melodic moment of grandeur/triumph, followed by the classic moment of denouement. Attention is paid to spotting these successive moments and the use of specific themes required by these moments while maintaining a dynamic flow necessary to overall success of classic climactic scoring. Subject film is *Wild Hearts Can't Be Broken* (Disney, 1991). Scene depicts Sonora, the substitute Diving Girl (a stuntwoman who rides a horse off a tall tower into a small water tank) as she attempts her first daredevil dive before a small crowd in the rural south of 1932. At the outset of the cue, Sonora climbs up a tower, then looks down at the crowd; the horse starts up the ramp toward her, and, as it passes her, she hops on its back and plunges off the tower into a water tank, finally emerging victoriously to great applause.

Assignment 12: Period Drama: Opening Credits

Emphasizing the importance of melodic thematic composition and arrangement in setting a specific time and place to an underlying dramatic narrative. Attention is paid to analyzing the requirements of various geographic and temporal settings, and what associations the viewer will make with respect to the elements of time and place within dramatic narrative. Subject film is *Old Curiosity Shop* (Disney Channel, 1999). Scene depicts exterior of 1850 London shop, then camera sweeps through the interior and up the stairs, coming to rest on the sleeping figure of

Little Nell, the heroine of Dickens's classic novel. Final shot moves out the window over the skyline of pre-Victorian England.

Assignment 13: Horror: Gruesome Murder

Emphasizing the importance of sound design, dissonance, and dynamic composition inherent in horror scenes, with attention paid to the use of romantic melody within the genre, and the use of rhythmic figures to convey the motion necessary to classic suspense moments. Subject film is *Shallow Grave* (Prism, 1987). Scene depicts interior of southern jail inhabited by terrified young woman as innocent prisoner; evil Sheriff enters jail intent on assault, softly demanding the girl remove her clothes. As she begins to disrobe, the sheriff suddenly seizes her clothes and strangles her with them, letting her body slump to the floor.

Assignment 14: Reality Television

Emphasizing the non-melodic and synthetic nature of scoring for the small screen in a semi-documentary fashion. Attention is paid to the budgetary and scheduling concerns unique to the genre, while maintaining focus on the importance of supporting the underlying dramatic nature of the show without resorting to traditional dramatic melodic underscoring.

Assignment 15: Classic Documentary Television

Emphasizing the unique aspects of scoring for the documentary form and its attendant necessity for maintaining the integrity vital to the success of the project. Attention is paid to the financial and scheduling requirements prevalent in this form and the frequent necessity of utilizing orchestral samples in conjunction with sound design. Subject documentary series is *Age of AIDS* (PBS, 2006).

Berklee College of Music
Masters of Music – Scoring for Film, Television & Video
FS-530
Directed Studies in Linear and Interactive Scoring 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This is an advanced practicum course that provides students individual supervision in scoring a range of visual media with attention to aesthetic, dramatic, and technical considerations. With candid yet supportive tutelage from senior faculty, students are challenged to conceptualize and fully implement an approach to scoring a number of unrelated, yet topical scenarios, creating music that is both valid in execution and aesthetically imaginative.

Drawing on a full range of previously acquired music skills and scoring techniques, students will demonstrate the ability to convey their creative intentions, respond fittingly to critical direction, and work intensively to meet periodic deadlines. Scoring assignments will be drawn from a balanced representation of linear and non-linear visual content, utilizing electronic scoring techniques and/or real-time, live-player studio sessions with the students functioning as either composer/conductor, or composer/producer. One of the projects will be an extended collaboration with scoring a video game project created by a video game design program at a partner institution.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Communicate their creative ideas to a collaborator/director
2. Evaluate the varying musical needs of visual media content
3. Develop a concept for scoring linear and non-linear visual content
4. Create and apply original material as the thematic and aesthetic basis of a partial or complete score for a film, television show, and/or video game
5. Produce and deliver music assignments to the level of professional standards

Course Materials

Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*. Routledge, 2004. (2nd ed.)

The Film Scoring Bundle, including orchestral and contemporary sample libraries.
Supplemental materials supplied by the instructor.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Weekly preparation, interaction with instructor, and demonstrated progress on assignments: 25%
2. Collaboration with video game team from partner institution: 25%
3. Scoring projects as determined by dramatic outcomes, technical proficiency, production quality of electronic scoring and/or demonstrated leadership (conducting or production) at live session – via instructor and jury evaluations: 50%

Assignment Options (in addition to the video game collaborative project). Select one each from F/T and VG, or two from F/T:

F/T

- The creation of a score for a short, animated film or dramatic segment, which by design is largely driven by the need for, and support of a musical accompaniment. F/T
- The development of malleable thematic material covering a range of emotional settings for the creation of a "music library" as independent cues, created for repeated usage. This series of cues – [a minimum of five titles, equaling 5:00 minutes or more of original music] - will address a selected situational range of dramatic/emotional needs that are common and specific to a "reality" television program. F/T
- The creation of and electronic mock-up score for a theatrical trailer - Genre: Action or Horror F/T
- The adapting and scoring of largely non-original musical material in a clearly recognizable, yet creative fashion. It will become the basis for the underscore of a dramatic film, which contains a significant/critical piece of pre-existing material. F/T

VG

- Score a video game cut scene that has multiple outcomes (e.g. win/lose). In the middle of the scene, the player would make a choice that affects the overall narrative of the scene. This in turn would affect the musical outcome, and the music would need to be written in a way to branch seamlessly between each of the different story outcomes. VG
- Write an interactive score for a puzzle video game with one primary theme with multiple introductions, level win and lose stingers. The main theme should have three different intensities that increase as you move through the level. The music should be have random elements that increase replay-ability, e.g. random play list generation to play back different segments, or alternate method. VG

Upon completion of scoring assignments, students will be evaluated on the creativity and production quality of their work. Students will make verbal presentations that encapsulate the initial intent of the approach taken in scoring with an assessment as to the outcome of its ultimate success.

For larger works, or a significant course assignment, a small jury of faculty will review and evaluate a student's creative effort by providing verbal and written evaluation comments at a semi-private screening. The presence of all Masters candidates is required at these screenings. An average grade will be drawn from the evaluation of each jury member, leaving the instructor further discretion in awarding a final course 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

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

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Course Outline

Directed Studies in Linear and Non-Linear Scoring 1 & 2 together make up a year-long trajectory. Students will complete a series of relevant scoring assignments with the guidance

and critique of the instructor at weekly, one-to-one meetings. Also integral to this course sequence is a year-long collaboration with a video game development program at a partner institution.

Completion of the collaborative project is mandatory, but the selection of specific assignments will be determined by agreement between the instructor and the student. All assignments are drawn from a collection of relevant and challenging scoring situations. Whichever assignment choice is completed for the first term cannot be chosen again for achieving course credit in the following term.

Berklee College of Music
Masters of Music – Scoring for Film, Television and Video Games
FS-531
Directed Studies in Linear and Interactive Scoring 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This course is a continuation of the advanced practicum course that provides students individual supervision in scoring a range of visual media with attention to aesthetic, dramatic, and technical considerations. With candid yet supportive tutelage from senior faculty, students are challenged to conceptualize and fully implement an approach to scoring a number of unrelated, yet topical scenarios, creating music that is both valid in execution and aesthetically imaginative.

Drawing on a full range of previously acquired music skills and scoring techniques, students will convey their creative intentions, respond to critical direction, and work intensively to meet periodic deadlines. Scoring assignments will be drawn from a balanced representation of linear and non-linear visual content, utilizing electronic scoring techniques and/or real-time, live-player studio sessions with the students functioning as either composer/conductor, or composer/producer. Students will also complete their collaboration scoring a video game project created by a video game design program at a partner institution.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Communicate their creative ideas to a collaborator/director
2. Evaluate the varying musical needs of visual media content
3. Develop a concept for scoring linear and non-linear visual content
4. Create and apply original material as the thematic and aesthetic basis of a partial or complete score for a film, television show, and/or video game
5. Produce and deliver music assignments to the level of professional standards

Course Materials

Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*. Routledge, 2004. (2nd ed.)

The Film Scoring Bundle, including orchestral and contemporary sample libraries.
Supplemental materials supplied by the instructor.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Weekly preparation, interaction with instructor, and demonstrated progress on assignments: 25%
2. Collaboration with video game team from partner institution: 25%
3. Scoring projects as determined by dramatic outcomes, technical proficiency, production quality of electronic scoring and/or demonstrated leadership (conducting or production) at live session – via instructor and jury evaluations: 50%

Assignment Options (in addition to the video game collaborative project). Select one each from F/T and VG, or two from F/T. Options that were not selected in the first semester are also options this semester—refer to the FS-587 syllabus for those assignment descriptions.

F/T

- The scoring of a permanent (or semi-permanent) visual installation at a museum, theme park or traveling exhibition representing actual or “virtual reality” components created via computer graphics and/or un-rendered visual material. F/T
- The re-scoring of an existing film that has been (theoretically) rejected by the producers. The original score will be provided as a reference for taking an appreciably new direction in the re-score. F/T
- The scoring of an independently-produced short film (runtime not longer than 30 minutes), which requires a minimum of 10 minutes of original score for any instrumentation appropriate to the needs of the film - dramatic or experimental, in content and style. F/T
- The development and integration of musical material (provided) from a pre-existing range of diverse cultural sources intended to become the principal theme of a documentary film of cultural and/or historical significance. (Examples: the remote tribes of the Amazon Jungle; the cultural background and development of Appalachian people in early America; The emergence of the music of South Africa at the end of Apartheid.) F/T

VG

- Design and then compose an interactive score for a video game. Plan a method for implementing an interactive score based on the dramatic elements of the story and the game interaction, then compose music for the game based on that interactive model. Lastly, implement the score by using either interactive templates provided, a chosen middleware solution, or create your own new design with a program like MaxMSP. Plan on writing at least 10 minutes of music total. VG
- Organize and compose a video game score based on emotional and dramatic development through character motifs. Use these to tell the story where each theme has at least three states: hero victory, hero melancholy, hero defeat, hero introspective, that the game can dynamically switch between dependent on the current game-play choices. Plan on writing at least 3 themes with multiple states totaling about 10 minutes of music. Implement the score using either interactive templates provided, a chosen middleware solution, or create your own new design with a program like MaxMSP. VG

Upon completion of scoring assignments, students will be evaluated on the creativity and production quality of their work. Student will make verbal presentations that encapsulate the initial intent of the approach taken in scoring with an assessment as to the outcome of its ultimate success.

For larger works, or a significant course assignment, a small jury of faculty will review and evaluate a student's creative effort by providing verbal and written evaluation comments at a semi-private screening. The presence of all Masters candidates is required at these screenings. An average grade will be drawn from the evaluation of each jury member, leaving the instructor further discretion in awarding a final course grade.

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Policy for Submitting Assignments Electronically

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Attendance

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

Disclosure of Disability

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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.

Course Outline

Directed Studies in Linear and Non-Linear Scoring 1 & 2 together make up a year-long trajectory. A series of relevant scoring assignments to be completed with the guidance and critique of the instructor at weekly, one-to-one meetings. Also integral to this course sequence is a year-long collaboration with a video game development program at a partner institution.

Completion of the collaborative project is mandatory, but the selection of specific assignments will be determined by agreement between the instructor and the student. All assignments are drawn from a collection of relevant and challenging scoring situations. Whichever assignment choice is completed for the first term cannot be chosen again for achieving course credit in the following term.

Berklee College of Music
Masters of Music–Scoring for Film, Television and Video Games
FS-540
Business and Entrepreneurial Seminar

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

In this course, students explore business and entrepreneurial skills for the media composer, with special focus on business aspects that composers will encounter when joining the professional industry. Students learn business development strategies including sales generation, networking, cold calling, reels, websites, upselling, and utilization of social networks. Students also learn many aspects of running a business, including accounting, taxation and finance, employee management, insurance, retirement and benefit planning. Students learn the fundamentals of establishing a business. They discuss business models including corporations, sole proprietorship, and partnerships. Students will also learn about contracts and agreements, scheduling, and management of deadlines. In addition, students explore business and life management, professionalism, and building of social skills. Students will complete business simulations. They will bid against one another. They will deliver oral presentations and prepare business plans. Throughout the course, students will focus on self-evaluation, and learn about personal presentation, reliability, and ethical business practices.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create professional sales materials including reels and presentations
2. Synthesize the bidding and demo processes, licenses, contracts, and music rights as part of contract negotiation
3. Produce professional cost estimates and schedules for jobs
4. Apply a wide range of networking and marketing skills, including social media tools, advertising, and the web
5. Create a business plan
6. Synthesize development, legal, insurance, and tax-related issues
7. Assess their own goals, strengths and interests, planning their artistic development accordingly

Course Materials

Music Business Handbook and Career Guide, David Baskerville and Tim Baskerville

Supplemental materials supplied by instructor

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)

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)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm Project: 30%
Create an estimate, schedule, and corresponding presentation to pitch for a fictitious project, complete with demos and marketing materials.
4. Final Project: 30%
Develop a business and marketing plan for a company, which includes a website and competitive analysis.

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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www.wisc.edu/writing/Handbook/Documentation.html

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Important Dates

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- Deadline for add/drop, etc.

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Course Outline

Life Skills

- Self-Inventory: What do you want to do?
- Finding a Niche
- Not Everything Goes As Planned: What to do when...
- Finding an Audience
- Presentation
- Time Management

Music Markets, Jobs in the Music Industry: Where to Put Your Music

- Music Marketplace for Composers
- Contract Work vs. Hired Positions
- Running a Business

Managing Business

- Setting Up Your Business
- Business Models - Corporations, Sole-Proprietorship, Partnerships
- Legal, Accounting, and Taxes
- Scheduling, Delivering on Time
- Invoicing and Collection
- Legal Documents

Sales Strategies: Finding and Getting the Gig

- Social Networks
- Cold Calling
- Networking
- Reels, Websites
- Advertising and Marketing
- Internet Marketing
- Agents and Salespeople
- Presenting

Bidding the Job

- The variables
- What are you worth?

- Perception and how it affects what you bid
- Bidding low isn't the best way to get the gig
- Strategies for figuring out the client's music budget
- Presentation
- Competitive Analysis

Negotiating the Contract

- Money and Licenses
- Rights and Copyright
- Upselling
- Credit
- Re-Use and Derivatives Products

Planning, Scheduling, and Finishing the Job

- Working through Milestones
- Asset Delivering Methods
- Presentation
- Working with the Client
- Revisions

Business Planning and Development

- Business Plans
- Insurance (liability, equipment, errors and omission)
- Employees
- Benefits
- Business Technology – Telephones, Networks, SFTP, Servers Hosting, SAN
- Purchasing
- Capital Investing
- Short and Long Term Planning
- Project Backups
- Equipment and Inventory

Berklee College of Music
Masters of Music – Scoring for Film, Television, and Video Games
FS-615
Video Game Scoring Techniques

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This course offers an intensive study of applied approaches to scoring for video games. An awareness of the deep and rich history surrounding music in interactive arts will be gained through analysis and discussion of example scores and projects. Students work extensively with the application of technology across multiple genres to compose and apply fundamental video game compositional methods to various projects. Students will write simple to moderate-level interactive scores, employing the most commonly used methods in the industry. In addition, students will discuss and learn about specific business issues that include an overview of the video game and interactive industries including contracts, licensing, toolsets, and job opportunities. The course begins to prepare students for entry-level work at a game development company or as a freelance game music professional, including experience with typical game-music workflow, and approaches to scoring video games. This course is a foundation for the Advanced Video Game Scoring course, which involves the creation of more advanced and complex interactive scores with direct application of middleware technologies.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Evaluate interactive music used in video games
2. Compose music in the three most common methods used in video game composition (branching, layering, crossfading)
3. Create a professional-quality demo reel for use in the video game industry
4. Compare the different technology applications for video game composition including middleware and other formats, and be able to write for these applications
5. Estimate, schedule and direct a video game music project from start to finish
6. Apply an historical perspective to inspire compositional ideas, and brainstorm new interactive forms for video games.

Course Materials

Aaron Marks, *The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, and Game Developers*. Focal Press, 2008. (2nd ed.)

Supplemental materials supplied by instructor.

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)

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B- (80-82)

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C+ (77-79)

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C (73-76)

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C- (70-72)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

Projects and assignments to include:

1. Application of an Experimental Composition (pre-1975) to a Video Game
2. Standard Midi File Composition or Mod File Composition

- a. Layered Interactive Composition
 - b. Branching Interactive Composition
- 3. Analysis and Breakdown of the Score to a AAA Console Title
 - a. Create an Estimate, Schedule and Pitch for a Fictitious Game
 - b. Composition Designed for a Middleware Engine (FMOD or Wwise)

Optional Projects:

- 1. Replacement of All Audio from an Actual Game
 - a. Collaborative Cut Scene Score Mixed in 5.1 Surround

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Course Outline

Introduction: History of the interactive music

- What makes a score interactive?
- Limitations, Approaches, Aesthetics
- Experimental Composition throughout the 20th Century
- Indeterminate, Chance and Aleatoric Music
- History of Video Game Music
- Notable Composers and Iconic Scores in Video Games over the Last 35 years.
- Analysis of Interactive Music

Technology Advancement and Integration in Video Games

- PSG, MIDI, MOD, iMuse, DirectMusic, Miles
- Toolsets and Modern Middleware – FMOD, and Wwise
- Platforms – Consoles, Handhelds, Mobile
- Microsoft's Xact Tool and Sony's SCREAM Tool
- File Formats, Naming Conventions
- Basic Overview of Programming Languages and the Application

Video Game Industry

- Industry Overview
- Positions (Who's Who at Game Design Meetings)
- Pipelines and Scheduling
- Collaborative Technologies (SVN, Alienware, GIT)
- Contracts, Licenses, Rights

Applied Approaches to Video Game Scoring

- Function of Music in Video Games
- Types of Music in Video Games (Cut-Scene, Level, UI and Menus)

- Project Organization, Planning
- Today's Three Most Common Compositional Forms – Branching, Crossfading, Layered
- Thematic Development, Leitmotifs in Video Games
- Methods of Variation (DSP, Harmonic, Rhythmic, Tempo, Dynamics)
- Implementation Strategies
- Studio Preparation and Recording for Interactive Scores
- How to Create Seamless Loops

Working in the Industry

- Project Organization and Planning
- Budgeting, Scheduling, Delivery and Archiving
- Creating a Demo Reel
- Breaking into the Industry
- Video Game Licensing, Freelance Composer Contracts, Staff Positions

Berklee College of Music
Masters of Music – Scoring for Film, Television, and Video Games
FS-617
Conducting to Visuals

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This course provides an advanced study of the techniques and concepts of conducting music for film, television, and video games. Students learn the different techniques and specialized approaches involved in conducting music for visual media. Students explore conducting to punches and streamers; conducting to a steady click and a variable click; conducting live players in conjunction with a sequence; technical considerations of using Auricle and/or Digital Performer; cueing players; conducting vocal ensembles in conjunction with orchestral ensembles; and the historical development of synchronizing live musicians with picture. Students will have the frequent opportunity to conduct live ensembles with real-time instructor guidance and feedback.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Evaluate areas of a score that need punches and streamers
2. Prepare a score for conducting purposes indicating the appropriate picture cuing events
3. Conduct to punches and streamers using fermatas, rubato, ritardando, and accelerando
4. Conduct to music that has a steady click
5. Conduct to music with a variable click
6. Conduct with both a sequence and live players
7. Complete unusual player set-ups, including players in isolation booths or positioned behind the conductor
8. Conduct instrumental and vocal ensembles

Course Materials

No textbook required. Supplemental materials supplied by instructor.

Grading Criteria

A (93-100)

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A- (90-92)

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Course Requirements and Grade Determination

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2. Homework assignments: 30%
3. Midterm project: 30%
4. Final project: 30%

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Course Outline

Unit One: General Considerations

- The differences between conducting for visuals in a studio as opposed to concert conducting;
- Historical progression and considerations of conducting to visuals;
- Development of click techniques;
- Development of picture cueing techniques (punches and streamers);
- Preparing the score for picture cueing, cueing instrumentalists, meter and tempo changes;
- Technical considerations using both Auricle and Digital Performer for punches and streamers.
- Technical considerations using sequence and live players.

Unit Two: In the Studio

- Communication on the scoring stage between conductor, composer (if different), score reader, engineer, and director;
- Musician placement;
- Cueing players;
- Rehearsal techniques and time considerations.

Unit Three: Conducting with punches and streamers

- The use of streamers for synchronizing picture events;
- The use of streamers for musical reasons;
- Using flutter punches as guideposts to control tempo;
- Handling fermatas, ritardandos, and accellerandos using streamers;
- The inherent problems in overdubbing with streamers.

Unit Four: Conducting with a click track

- The conductor's role when a click is used;
- Conducting when everyone hears the click;
- Conducting when only the conductor hears the click;
- Using a variable click.

Unit Five: Conducting with a sequence and live players

- Using a click, steady or variable;
- Using streamers with the sequence;
- Using both click and streamers;
- Overdubbing pros and cons.

Unit Six: Conducting vocal and instrumental ensembles combined

- Adding the fourth element to watching the score, the screen and instrumentalists;
- The different kinds of cues choral groups expect to see; cut-offs and shaping of phrase in addition to entrances and dynamics;
- Making sure pronunciation and enunciation is correct.

Berklee College of Music
Masters of Music Arts – Scoring for Film, Television & Video Games
FS-619
Master Film Composers

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

Throughout the history of film a handful of composers have had an extraordinary, and formative, impact on the art of film scoring. In this course, students will closely examine the work and career of one (or two) seminal figures in film scoring history. By studying their work, their impact on film music language, and by seeing how their careers developed, students will gain valuable lessons in the art and profession of film scoring.

The course will focus on three aspects of film scoring that are often overlooked in the study of film music:

1. Students will study complete scores and the collaborative processes that are used in making them. Letters and interviews with the composer(s) will be used to shed light on these concerns.
2. Students will explore the way a single composer develops his or her voice and technique through the course of a career. This is an extremely valuable perspective for the budding composer, who also must find and develop his or her own voice.
3. Students will focus on what a film scoring career looks like. This is of great practical concern, and an understanding of it will serve students well.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Compare and contrast scores from a single composer from different periods of his/her career
2. Analyze a score from a complete film
3. Analyze an entire career trajectory of a prominent composer in film music history
4. Evaluate the development of a unique compositional and/or dramatic voice
5. Synthesize the collaborate processes used to create film scores
6. Assess the elements of a film scoring career

Course Materials

The course will require the screening each week of at least one significant film from the composer's output. It is further suggested that the students get copies of the CDs of the movie scores that are studied.

Other required books depend on the composer(s) being studied. Examples are provided below in the Topical Outline. Supplemental handout materials supplied by the instructor.

Grading Criteria

A (93-100)

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Course Requirements and Grade Determination

1. Class participation: 20%
2. Midterm exam: 30%
3. Final analysis project: 50%

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Course Outline

Students will each prepare and present an analysis of a significant score in the career of the term's composer subject, in which they will explicate 1) the nature and structure of the score itself (themes and their development, special orchestrational treatments, etc.). 2) the way that the job was done – how the composer got the job, the director/composer relationship, any background on the development of the score, etc.), and 3) how the job functioned in the career trajectory of the composer. Further assessment will be based on one midterm exam and on in-class participation.

Sample Course 1: Bernard Herrmann

Course Materials: Steven C. Smith, *The Heart at Fire's Center: The Life and Work of Bernard Herrmann*. University of California Press, 2002. Supplemental materials will be provided by the instructor. DVD's and CD's to include: *Citizen Kane*, *Hangover Square*, *The Ghost and Mrs. Muir*, *The Day the Earth Stood Still*, *Vertigo*, *North by Northwest*, *Psycho*, *Taxi Driver*, *Obsession*.

General Topical Outline

The Early Years

- The CBS Radio Years – scoring without picture
- Orson Welles and *Citizen Kane*
- The career develops – *Jane Eyre*, *Hangover Square*, *The Ghost and Mrs. Muir*

The Early Middle Years

- Moving to Hollywood
- Strange and Beautiful – *The Day the Earth Stood Still*
- Hitchcock – *The Trouble with Harry*, *Vertigo*, *North by Northwest*, *Psycho*
- Harryhausen – *The Seventh Voyage of Sinbad*, *Journey to the Center of the Earth*, *Jason and the Argonauts*

The Late Middle Years

- The *Torn Curtain* debacle
- The irascible Hermann, making it hard to find good work - TV
- Finally, no work at all – *Joy in the Morning*

The Late Years

Rediscovery – *Fahrenheit 451*

The kids find Herrmann – Martin Scorsese and *Taxi Driver*

The kids find Herrmann – Brian DePalma and *Obsession*

Sample Course 2: Thomas Newman

Course Materials: None. Supplemental materials will be provided by the instructor. DVD's and CD's to include: *Revenge of the Nerds*, *Desperately Seeking Susan*, *Less than Zero*, *Men Don't Leave*, *The Rapture*, *The Player*, *Fried Green Tomatoes*, *The Shawshank Redemption*, *How to Make an American Quilt*, *Little Women*, *Unstrung Heroes*, *American Beauty*, *Road to Perdition*, *Angels in America*, *Jarhead*

General Topical Outline

The Early Years

- Teen comedies – *Revenge of the Nerds*
- Breakthrough – *Desperately Seeking Susan*
- Lots of Songs – *The Lost Boys*

Breaking Out

- The Contemporary Personal Drama – *Men Don't Leave*
- Experimental Edge – *The Rapture*, *Flesh and Bone*
- Into the Big Time – *Fried Green Tomatoes*
- Defining the Edge – *The Player*

A-list

- The greatest temp score ever – *The Shawshank Redemption*
- A period piece – *Little Women*
- The new Americana – *How to Make an American Quilt*, *The Horse Whisperer*
- Going Disney – *Finding Nemo*

The Contemporary Voice

- *American Beauty*
- *Angels in America*
- *Jarhead*

Meeting the Composer: The goal would be to set up an artist-visit by the composer towards the end of the term, during which the class would meet with the composer and discuss his work with him.

Berklee College of Music
Masters of Music—Scoring for Film, Television & Video Games
FS-621
Advanced Dramatic Orchestration

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This course provides an advanced study of the techniques and concepts of dramatic orchestration. Students will explore advanced techniques in orchestration as they relate to dramatic considerations, as compared to pure or concert orchestration. Students complete in-depth analyses of existing scores; considerations of sketching—both on paper and electronic; differences in orchestration for television, film, and video games; scoring for small and unusual ensembles; making orchestration decisions from an incomplete sketch; advanced overdubbing techniques combining sequence and live instruments; and considerations in using world instruments in conjunction with an orchestral ensemble. Students will also examine the historical development of film orchestration from the 1930's to the present.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create a professional quality orchestration for film, television, and video games
2. Compare and contrast the decision-making processes for dramatic orchestration and concert orchestration
3. Combine electronic and acoustic instruments in a way that is musically sound, and technically efficient and recordable
4. Analyze the vocabulary of orchestration as it relates to the modern audience; i.e., what the expectations of the modern audience are in terms of instrumental colors as well as melodic, rhythmic, and harmonic gestures
5. Orchestrate for smaller studio ensembles
6. Create voicings and textures that are appropriate for a given scene, especially when dialogue is present
7. Incorporate world music instruments and percussion grooves into an orchestral score

Course Materials

Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*. Routledge, 2004. (2 ed.)
Supplemental materials supplied by instructor.

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Important Dates

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Support Services

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Course Outline

Introduction

- The differences between dramatic scoring and concert writing.
- How dramatic arc, stylistic considerations, and audience expectations influence and inform the orchestrator and composer's choices.
- The role of music in a film as part of the story-telling, both in an individual scene as well as in the film as a whole.
- Review of studio-standard score set-up and details such as placing meters, measure numbers, timings, etc.

Unit One: Overview of dramatic orchestration from the 1930's to the present. A combination of analysis and writing exercises.

- The need to understand genre and style before writing or orchestrating.
- Early composers and their relationship to Wagner, Tchaikovsky, Berlioz, Debussy, Ravel, Stravinsky, Holst and Copland.
- Examples in class of such scores as *Parisfal*, *Lohengrin*, *Daphnis & Chloe*, *The Firebird Suite*, and *Appalachian Spring* with a focus on orchestration and compositional decisions that are driven by dramatic or programmatic considerations.
- The influence of pop music styles in melody, harmony, and instrumentation.
- Examples of stylistic progression in film scoring with examples from composers such as Steiner and Korngold to Williams, Horner, and Newton Howard.

Unit Two: Sketching

- Paper versus electronic sketching;
- Completing an idea from an incomplete sketch;
- Orchestrating an incomplete sketch, and comparing to the actual score;
- Exercise with students orchestrating the sketch of another student.
- Play-down and recording of the orchestrated student sketch with a studio ensemble of 30-40 musicians.

Unit 3: Voicings and textures

- Consonance versus dissonances in a composition;
- Consonance versus dissonance within an orchestral group; how to voice;
- Low-end voicings for dark or dissonant usage;
- Transparent and cluster mid-high voicings;
- Dramatic considerations in doublings;
- Writing with dialogue as a consideration; dialogue as an orchestral instrument in a film;
- In-class demonstrations and play-downs of student exercises with small ensembles demonstrating isolated effects such as low-end dissonance with woodwinds.

Unit 4: Orchestrating for small studio ensembles

- Making the most out of small string sections;

- Using woodwinds and brass to strengthen lines;
- Play-down and recording of a 2-3 minute student-composed cue for a 25-piece ensemble.

Unit 5: Combining live instruments with a sequence.

- Considerations of overdubbing acoustic instruments;
- Creating a sequence that is largely a groove with percussion and/or loops, adding live instruments to that track;
- Play-down and recording of the same, using techniques such as overdubbing just a few violins, layering French horns or woodwinds.

Unit 6: World instruments, harp, and percussion

- Scoring for harp; discussion of standard and advanced techniques
- Ravel's Introduction and Allegro;
- Considerations in using authentic world instruments combined with an orchestral ensemble;
- Analysis of scores that have accomplished this;
- Student-composed exercise with an ethnic instrument such as sitar, duduk, or oud;
- Play-down and recording of the above using a live player of such an instrument playing either to a sequenced track or with a live orchestral ensemble.

Final Project: Composition and orchestration of a 2-3 minute cue with live play-down and recording with a large ensemble (40+ players).

Berklee College of Music
Masters of Music – Scoring for Film, Television and Video Games
FS-623
Advanced Video Games Scoring and Implementation

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This advanced course builds on the techniques learned in Video Game Scoring Techniques. In this course, students explore complex interactive scoring techniques and direct application of middleware technologies (Wwise and Fmod). Students focus on advanced interactive composition techniques including designing and composing thematic elements and motifs that work across multiple cues. Students also explore advanced recording techniques and session flow for video game music. This course prepares students strongly for entry-level work in music at a game development company or as freelance game music professionals. Students experience advanced game music creation workflow using version control technologies, sound design and editing, batch file conversions, and modern approaches to scoring to video games. Additionally, students explore advanced topics in the video game and interactive industries including contracts, licensing, toolsets, and job opportunities.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Compose advanced interactive scores using thematic elements to unify a game across multiple cues
2. Synthesize the theory, mechanisms and approaches to writing music for games
3. Evaluate audio middleware for its limitations that inform creative decisions about building an interactive score
4. Create an Audio Design Document for a game
5. Implement a score using audio middleware
6. Synthesize strategies to work with and market to game developers
7. Create advanced bids including creative direction, scheduling, and budgets in order to get jobs
8. Construct an interactive demo reel for a website

Course Materials

Richard Stevens and Dave Raybould, *The Game Audio Tutorial: A Practical Guide to Sound and Music for Interactive Games*. Focal Press, 2011. (1st ed.)
Supplemental materials supplied by instructor.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

1. Class participation: 10%
2. Homework assignments: 30%
 - a. Develop an interactive audio reel for a website.
 - b. Create an Audio Design Document for a game. This includes a creative direction, schedule, asset lists and budget.
 - c. Create a pitch for a project where the student composes a demo to compete against other students in the class.
 - d. Design on paper a new model for interactive scoring for a game or installation.

3. Midterm project: 30%
Midterm Project: Create an interactive score in Wwise for a game which includes at least 3 separate cues with overarching thematic ideas.
4. Final Project: 30%
Replace all the music and sound to an entire game.

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Course Outline

Advanced Thematic Development

- Score Conceptualization and Unification
- Character Themes
- Location Based Themes
- Emotion Based Themes
- Extending and Developing Thematic Material

Advanced Methods of Interactive Composition

- Combining fundamental methods of interactive composition
- New forms, and how to develop your own interactive model
- Synthesize and invent new models for interactive music

Video Game Industry: Collaboration, Budgeting, Workflow, and Scheduling

- Creating an Audio Design Document
- Setting Milestone and Delivery Schedules
- Working with Game Developers
- Delivering to the Client and Version Control Mechanisms

Middleware and Tools

- File Editing, Mastering, and Batch Conversions
- Console Specific Tools (Microsoft Xact and Sony Scream)
- Utilizing 3rd Party Middleware (Wwise, Fmod, BASS, Miles)
- Understanding audio integration into other systems (Unity3d, UDK)
- Basic Knowledge of Scripting and Coding (Lua, Javascript)

Working in the Industry

- Creating an interactive demo reel
- Strategies for networking and developing your career
- Organizations and Conferences
- Marketing

Berklee College of Music
Masters of Music – Scoring for Film, Television and Video Games
FS-625
Music Supervision and Editing

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

This course provides students an advanced study of music supervision and editing for motion pictures, television, and video productions. Students complete in-depth investigation of the job responsibilities and tasks of the music supervisor and music editor for various film & TV scenarios. Students explore the aesthetic and technical aspects of spotting, selecting, editing, licensing, and dubbing of all types of music for dramatic situations. Students learn musical soundtrack design concepts, including placement and integration of songs, source music, and temp-tracked underscore cues for creating a complete film's temp score. Students also explore additional duties and techniques, including preparations for pre-records and on-set playbacks, music licensing procedures, budgeting, preparing click tracks & picture cueing for scoring, as well as editing and conforming MIDI tracks and Pro Tools multi-track surround projects to picture. Students also learn organization and file management within the music team's work-flow process.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Create a complete musical temp score for a long-form film, television episode, or video project
2. Describe the aesthetic and technical aspects of spotting, choosing, placing, and integrating songs into the soundtracks for film and television
3. Create and update all spotting and organizational notes, as well as manage MIDI, audio, and sample library files within the music team's work-flow process
4. Apply the technical aspects of preparing music to pre-records, playbacks for on-camera performance, post-production synchronization and re-mixes
5. Design and prepare click tracks, streamers and punches for scoring to picture, as well as producing a scoring session
6. Create and edit multi-track surround music sessions for professional digital delivery formats (Dolby Digital, DTS, SDDS)
7. Complete the necessary paperwork for licensing music in film and television scenarios.

Course Materials

Ramsay Adams, David Hnatiuk, David Weiss, *Music Supervision: The Complete Guide to Selecting Music for Movies, TV, Games, and New Media*. Schirmer Books, 2005.

Pro Tools (version 9.0 or newer). Supplemental materials supplied by instructor.

Grading Criteria

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Course Requirements and Grade Determination

1. Class participation and collaboration with instructor/"director": 15%
2. Homework assignments: 35%
 - a. Weekly assignments using "short" projects / scenes, based upon the topic at hand (specific assignments contained on following pages).

- i. Assignment #1: Choose 2 to 3 different music selections as options for replacing existing music cues from an assigned set of film scenes, as follows:
 1. a source music cue - background, non-visual source scene,
 2. a song-score cue for a Main Title or montage sequence,
 3. a temp underscore cue for a dramatic suspense or action scene.
 4. Prepare 'rough-synced' choices in Pro Tools for presentation to instructor / "director" for approval the following week.
- ii. Assignment #2:
 1. Part 1. Using the instructor-approved choice(s) from assignment #1, Edit / Track each cue to picture in Pro Tools, OR find new selections / options for same. Optional instructor prerogative: edit alternate versions for some or all scenes with direction for varying sync points and hits.
 2. Part 2. Conform / re-edit all cues to a newly provided revised picture.
- iii. Assignment #3: Screen the (long-form) work print film / video to be used for the final project, and take preliminary notes.
- iv. Assignment #4: After spotting in class with instructor's direction: Create Spotting Notes and a Music Summary / Master Cue List for the work print of the final film / video project. Include all source, song-score, and underscore cues. Use of: MX Spot, Cueba, SpottingNotes.com, and / or other databases.
- v. Assignment #5:
 1. Part 1. Music search: Choose music selections to represent the overall temp score concept / approach.
 2. Part 2. Pick 2 - 3 different options for each music cue spotted within the first segment (one-quarter) of the film work print's scenes, and prepare to present to instructor / "director", including: all source music, song-score, and temp underscore cues.
- vi. Assignment #6:
 1. Part 1. Using Pro Tools, Edit / Track each approved choice to picture from assignment #5, and / or revise and select other choices accordingly – per direction.
 2. Part 2. Continue music search, selection, and editing / tracking process for next segment of film (approx. up to halfway point of the film / video project).
- vii. Assignment #7: Instructor / director prerogative:
 1. Conform previously approved cues - after receiving edited / updated picture changes and / or,
 2. Find alternate music choices for "unapproved" scenes and / or,
 3. Continue music search, selection, and editing / tracking process for next segment of film (up through halfway point of the film / video project).
- viii. Assignment #8:
 1. Create a preliminary music budget for the final film project, based upon approved spotting notes, underscore concept (orchestral vs. synth score), and all projected source / song choices.
 2. Ongoing assignment: music search, selection, editing / tracking process for final project.
- ix. Assignment #9:

1. Research: music licensing information, copyright ownership, sync licenses, and master fees for all source / song choices to date. Solicit quotes and fill out sync license forms and paperwork for potential clearance of songs, and create a preliminary cue sheet for licensing of all cues for film project.
2. Ongoing assignment: music search, selection, editing / tracking process for final project.
- x. Assignment #10:
 1. Creating composer's spotting notes, master cue list, organizational database and progress sheets for music scoring team. Build click tracks and line up streamers & punches for assigned scores from fellow student's scoring projects.
 2. Ongoing assignment: music search, selection, editing / tracking process for final project. (Should be up through ¾-point of film project).
- xi. Assignment #11:
 1. Edit / conform MIDI sequences and / or digital audio of cues provided, based upon revised picture changes – in preparation for scoring. Update / conform clicks, streamer & punch synchronization files, create recording order and scoring session line-up sheets.
 2. Ongoing assignment: music search, selection, editing / tracking process for final project.
- xii. Assignment #12:
 1. Attend fellow student scoring session(s) and provide editorial / synchronization support, running clicks / streamer & punch system. Score reading, logging takes, pick-ups, and performance / mix info for editing cues and delivery for dubbing & screening.
 2. Ongoing assignment: Continue music search, selection, and editing / tracking process for the final project (all music should be approved for editing through the end of project).
- xiii. Assignment #13:
 1. Part 1. Creating / building "final" music (multi-track, surround) Pro Tools sessions to picture with: appropriate setups, rates, track & channel assignments / stem layout, timestamp placement, and naming & file management conventions per dubbing stage delivery formats - Dolby Digital, DTS, SDDS. (Note: Music and Picture files provided for this assignment from a separate scored film project).
 2. Part 2. Re-edit / "track" assigned music cues by using the provided separate stems to create "new" cues from existing scored cues, and / or conform cues to revised picture.
- xiv. Assignment #14:
 1. Prepare dubbing logs, and updated / final music cue sheet for licensing, reflecting adjusted timings, revisions for dropped cues, and accommodations for directorial requests and final picture changes.
3. Final project: 50%
 - a. A (long-form) film, TV episode, or video project incorporating a comprehensive list of topics, in order to create a complete film's temp score. The final project will be built in "stages" (segments / reels / acts of the film) throughout the last half of

the semester: spotting, selecting music, previewing with instructor for approval, tracking / editing to picture, prepping for dubbing, and final paperwork.

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Course Outline

1. Music Supervision: definition of job responsibilities, duties / tasks for various film & TV scenarios and applications. Working with directors and producers, pitching and presenting music choices. Integrating music along with sound design considerations for overall soundtrack concept: accommodating Dialogue / ADR, SFX, when conceptualizing a music soundtrack.
2. Music Editing: definition of job responsibilities, duties / tasks for various film & TV scenarios and applications. Creating "Temp Scores" and working with directors, producers, and picture editors, versus working with composers and the music team in post-production.
3. Spotting: (for songs, source, and 'temp' underscore). Aesthetic and dramatic considerations, lyrics vs. music 'feel' when choosing songs, and musical style considerations and overall 'concept' for the "temp score". Creating Spotting and Organizational Notes for projects using a database or existing applications. In-class spotting session of the film / video to be used for final project.
4. Music Search: utilizing existing soundtracks from films of similar genre, music libraries, and / or songs. Choosing / Placement of music: Cue entrance and exit -natural start / end versus fade in / out, choosing multiple 'options' / selections for each cue, and previewing for directors and producers.
5. Editing / Tracking Music to picture: Creating (stereo) Pro Tools Sessions per Reel/Act w/appropriate setups, rates, track layout, video and audio importing, naming and file management conventions. Music synchronization to visual elements: tight sync vs. 'broad-stroke', music-blanket approach. Editing source music for perspective changes, use of time-compression / expansion, volume automation, EQ, Delay, and DSP when preparing source cues, song-score, and underscore.
6. Picture changes: dealing with change notes and revisions, conforming music tracks to match revised picture and match-cutting stems.
7. Music budgets: soundtrack style, use of songs, music libraries, and / or original scores with composers. Costs for: supervision use of songs versus composers, musicians, recording, editing, and mixing music.

8. Music Licensing: copyrights, performing rights, sync licenses, master fees, and mechanical royalties. Researching ownership, artists vs. record labels, getting quotes, and filling out paperwork. Preparing music cue sheets for licensing: usage, terminology, PROs.
9. Pre-production, Production, and Post-Production scenarios, duties, and tasks for the music supervisor and music editor. Preparations for: pre-records, on-set playbacks, and synchronization issues for on-camera performance, editing and remixing in post-production.
10. Composer's Scoring-team workflow process, integration, and organization in post-production. Review of spotting and organizational notes, creating progress sheets, scheduling, and meeting deadlines. File management and updates within the music team group, including: paperwork, audio, MIDI, and digital sample files / libraries.
11. Preparation for scoring: creating / lining up click tracks, streamers & punches in sequencers and with proprietary external hardware streamer/click boxes and applications. Editing sequences and MIDI tracks versus editing music as digital audio in post. Session prep sheets - Orch A / Orch B, recording order, SMPTE info for picture playback.
12. Scoring: session "producer " duties vs. editor - score reading, logging takes, pick-ups and performance / mix info. Mixdown / Stem "planning" and naming conventions for audio files, and prep for editorial delivery.
13. Building Final Music to picture: Track and Channel layouts and stems. Dubbing Stage Delivery formats - Dolby Digital, DTS, SDDS. Editing / tracking music cues by using the separate stems to create "new" cues. Dealing with directorial changes and conforming music tracks to revised picture.
14. Dubbing: Preparation for Delivery, dubbing logs, representing the composer and negotiating at the mix. Dealing with changes and conforming on the dubbing stage. Updating cue sheet for licensing - timings, dropped cues, etc.
15. Screening of Final project (selected reels / segments) and submission of all sessions, files, and paperwork. Discussion of archive formats for submission to studio / production company.

Berklee College of Music
Masters of Music—Scoring for Film, Television and Video Games
FS-695
Culminating Experience in Scoring for Film, Television and Video Games

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dan Carlin

Course Description

Masters of Music—Scoring for Film, Television and Video Games students are required to complete a culminating experience. This experience may take the form of a thesis, project or internship. The student will work in consultation with his/her faculty advisor and/or the Film Scoring Department Chair 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 two other faculty will evaluate the final project that results from the culminating experience. The three-person faculty team will serve as the examining committee.

Learning Outcomes

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

1. Define and solve a problem that exists in Scoring for Film, Television and Video Games
2. Synthesize knowledge
3. Evaluate best approaches to current issues
4. Design an original project
5. Produce a professional piece of academic work, whether a directed study, project or analysis and summary of an internship project

Course Materials

Students will work with their advisor to develop an original reading and materials list.

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

CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term

NP = (No Progress) If a student has made minimal or no progress on the proposal during the term

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. The student has identified and proposed a culminating experience.
2. After necessary approvals have been received, the student will complete the experience, and defend and/or present it for final approval.
3. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.
4. The student should enroll in the course each term to complete the 4 credits of their Culminating Experience until the project is successfully completed.

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

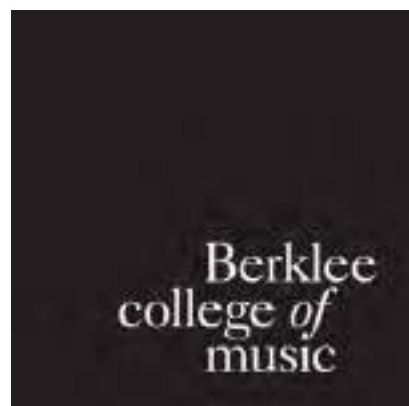
Disclosure of Disability

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Appendix 12.g

Masters of Music—Symphonic Band Studies



Berklee College of Music
Masters of Music–Symphonic Band Studies
SYMP-510
Symphonic Band Arranging 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students learn how to arrange compositions for symphonic band. Students transcribe and arrange a variety of works—orchestral pieces, piano sonatas, string quartets—for small ensembles of woodwinds, brass, and percussion instruments, with an eye towards idiomatic voicings and textures. Students also analyze works commonly adapted for symphonic band. Additionally, students will apply new technologies to symphonic band arranging. At the end of the course, students will have a portfolio of four works demonstrating their ability to apply excellent orchestration practices to symphonic band arrangement.

Learning Outcomes

Upon completing this course, students will:

1. Analyze the instrumentation, harmony, and form of compositions from the European symphonic band repertory
2. Apply orchestration principals to symphonic band arrangement.
3. Transcribe compositions for all of the instrumental families in the symphonic band
4. Arrange compositions for all of the instrumental families in the symphonic band
5. Apply new technologies to symphonic band arranging

Course Materials

Samuel Adler. *The Study of Orchestration*. W.W. Norton, 2002. (3rd ed.)

Cynthia Hutton. *Bandworld Grading Chart*.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

The student's final grade will be determined by the following components at the indicated weights:

1. Project 1 (saxophone quartet arrangement): 20%
2. Project 2 (woodwind quartet arrangement): 20%
3. Project 3 (brass quintet arrangement): 20%
4. Project 4 (percussion quartet arrangement): 20%
5. Final Examination: 20%

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

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Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Disclosure of Disability

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Course Outline

- Unit One: The Arranging Process
 - Starting considerations
 - Key and range

- Style/genre
 - Tempo
 - Form
 - Instrumentation
- o Score Layout
- o Melodic development/embellishment
- o Inner voices
- Unit Two: Writing for Saxophones
 - o Range, timbre, and other considerations
 - Alto
 - Tenor
 - Baritone
 - Bass
 - o Assignment 1: Arrange a short piece for saxophone quartet.
- Unit Three: Writing for Woodwinds
 - o Range, timbre, and other considerations
 - Flutes
 - Oboe and English horn
 - Clarinets
 - Bassoons
 - o Assignment 2: Arrange a short piece for woodwind quartet.
- Unit Four: Writing for Brass
 - o Range, timbre, and other considerations
 - Trumpets
 - Flügelhorn
 - French horn
 - Trombone
 - Euphonium and tuba
 - o Assignment 3: Arrange a short piece for brass quintet.
- Unit Five: Percussion
 - o Range, timbre, and other considerations
 - Pitched percussion instruments
 - Non-pitched percussion instruments
 - o Assignment 4: Arrange a short piece for percussion quartet.

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-511
Symphonic Band Arranging 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students enhance skills developed and knowledge gained in Symphonic Band Arranging 1. Students will build on their prior experience arranging compositions for individual instrument families, now focusing on longer, more complex arrangements for full symphonic band. Students will develop facility with transcription and analysis, as well as enhance their understanding of ways to combine different instrumental families within the ensemble. Students will also explore the issue of source material in greater depth, evaluating a variety of compositions suitable for symphonic band arrangement. At the end of this course, students will have a portfolio for three arrangements for full symphonic band.

Course Prerequisites

SYMP-510 Symphonic Band Arranging 1

Learning Outcomes

Upon completing this course, students will be able to:

1. Evaluate the suitability of compositions for symphonic band arrangement
2. Transcribe and arrange compositions for full symphonic band
3. Arrange compositions for full symphonic band
4. Apply knowledge of grade levels and musical ability to arrangements, tailoring individual arrangements to meet the skill level of a given ensemble
5. Analyze the harmony, form, and orchestration of works from the symphonic band repertory

Course Materials

Samuel Adler. *The Study of Orchestration*. W.W. Norton, 2002. (3rd ed.)

Cynthia Hutton. *Bandworld Grading Chart*.

Grading Criteria

A (93-100)

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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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C+ (77-79)

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C (73-76)

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C- (70-72)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

The student's final grade will be determined by the following components at the indicated weights:

1. **Arranging Projects (75%):** Students will complete three arranging projects of increasing length and technical complexity.
 - a. Project 1 (Grade 2 piece for band – duration 3 minutes): 25%
 - b. Project 2 (Grade 4 piece for band – duration 4 minutes): 25%
 - c. Project 3 (Grade 5 piece for band – duration 5 minutes): 25%
2. **Final Research Paper (25%):** Students will write a paper analyzing the orchestration of a recognized composition for symphonic band.

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Policy for Submitting Assignments Electronically

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Attendance

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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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.

Course Outline

- Unit One: Evaluating the suitability of repertory for symphonic band arrangement
 - o Genre and style considerations
 - Classical repertory
 - Contemporary repertory
 - o Instrumentation and ensemble size
- Unit Two: Scoring for full symphonic band
 - o Combining instrumental families
 - o Idiomatic writing for symphonic band
 - Textures
 - Instrumentation
 - Voicing
- Unit Three: Preparing scores and parts
 - o Reduced scores
 - o Condensed scores
- Unit Four: Scoring for different grades
 - o Grading standards
 - Beginner ensembles
 - Youth bands (middle and high school)
 - Music society bands (Valencia region)
 - Professional bands
- Unit Five: Putting it all together
 - o Review
 - o Questions
 - o Final research project

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-520
Symphonic Band Conducting 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students learn the techniques necessary for conducting and leading a symphonic band in rehearsal and performance. Students learn the fundamentals of conducting, including conducting gestures, score analysis and preparation, rehearsal techniques, and rhythmic accuracy. Students develop their own personal sense of performance, as well as a deeper awareness of how the conductor functions in a symphonic band context. Additionally, students explore conducting as a form of communication and consider approaches to strengthen that communication.

Learning Outcomes

Upon completing this course, students will:

1. Synthesize knowledge of standard conducting gestures
2. Analyze compositions from the symphonic band repertory
3. Prepare scores for rehearsal and performance
4. Conduct rehearsals and performances with a symphonic band
5. Conduct music from memory

Course Materials

Rafael Sanz. *Conducting a Symphonic Band*.

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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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

The grade will be determined as follows:

1. **Examinations (40%):** Two twenty-minute conducting exams, given approximately in the fifth and tenth weeks of the semester.
2. **Score Analysis Project (20%):** The student will be required to analyze and prepare a score of a composition for performance.
3. **Final Conducting Presentation (40%):** Using the score prepared for the analysis project, the student will conduct and rehearse that composition with a live instrumental ensemble.

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Policy for Submitting Assignments Electronically

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Attendance

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Course Outline

- Unit One: The Conductor's Role
- Unit Two: The History of Conducting
- Unit Three: Conducting Gestures
 - o Kinesthesia or position of the conductor

- The kinematic movement of the arms in conducting
 - Articulating form and attack through body movement
 - o Rhythm and tempo
 - Conducting pick-up notes
 - Meter and metric proportions
 - Accelerando and ritardando
 - o Dynamics in ascending and descending gradations
- Unit Four: Rehearsal Techniques
- Unit Five: Score Preparation and Analysis

**Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-521
Symphonic Band Conducting 2**

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Presentation

In this course, students enhance knowledge learned and skills developed in Symphonic Band Conducting 1. Students refine their conducting technique with an eye towards improving ensemble intonation and rhythmic accuracy. Students also work on interpretation, developing a repertory of gestures that elicits a refined musical response from the ensemble. Students analyze scores, rehearse with ensembles, and develop a personal style of conducting. Additionally, students continue to approach conducting as a form of communication and work to strengthen communication skills.

Course Prerequisites

SYMP-520: Symphonic Band Conducting 1

Learning Outcomes

Upon completing this course, students will be able to:

1. Analyze a score
2. Interpret how music should be performed
3. Rehearse a symphonic band, ensuring intonational and rhythmic accuracy
4. Synthesize analytical and conducting skills in performance
5. Develop a personal style of conducting
6. Synthesize the communication skills involved in conducting

Course Materials

Rafael Sanz, *Conducting a Symphonic Band*.

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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F (0-59)

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

Course Requirements and Assessments

Students will be graded on the following assessments:

1. **Examinations (40%):** Two twenty-minute conducting exams, given approximately in the fifth and tenth weeks of the semester.
2. **Score Analysis Project (20%):** The student will be required to analyze and prepare a score of a composition for performance.
3. **Final Conducting Presentation (40%):** Using the score prepared for the analysis project, the student will conduct and rehearse that composition with a live instrumental ensemble.

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

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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.

Course Outline

- “Rhythmology” for conductors, including perennial, synchronized and irregular rhythm.
- Creating the ensemble eurythmic sound
- The details of pitch
- The details of tempo
- Effective rehearsal techniques
- Score preparation and analysis
- Conducting as communication

Week 5

Conducting Exam 1

Week 8

Score Analysis Project

Week 10

Conducting Exam 2

Weeks 14-15

Final Conducting Presentation

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-530
Symphonic Band History and Analysis 1

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students explore the development of the symphonic band, from its origins in the Middle Ages to its present form. Students examine the symphonic band's role in European and American society as they explore the cultural context in which the symphonic band developed. Students also explore the way the symphonic band has changed over time, as well the way the tradition varies from one society to another. Students also analyze major works from the repertory. Reading and research assignments will be supplemented by extensive listening work, both in and outside class.

Learning Outcomes

Upon completing this course, students will:

1. Synthesize knowledge of the modern symphonic band's origins
2. Analyze repertory in historical and stylistic context
3. Analyze the development of the symphonic band from the Middle Ages to the present
4. Analyze the way the symphonic band has changed over time
5. Analyze the variations in the symphonic band from one society to another
6. Research symphonic band repertory, composers, and instruments

Course Materials

Gregory Fritze, *Symphonic Band History and Analysis*.

Richard K. Hansen, *The American Wind Band: A Cultural History*. Gia Publications, 2004.

Stephen Rhodes, *A History of the Wind Band*. (Online at <http://www.lipscomb.edu/windbandhistory/>. Accessed 9/1/11.)

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

The grade will be calculated as follows:

- **Participation, in-class exercises, homework (10%)**
- **Examinations (50%):** Three in-class examinations, to be given in the fifth, tenth, and fifteenth week of the semester.
- **Final Research Paper (40%):** The final research paper will be a detailed analysis of one composition for symphonic band.

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

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Disclosure of Disability

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Course Outline

Week 1

The Principle Elements of Music in the Symphonic Band

Week 2

The Medieval Wind Band (before 1400)

Week 3

The Renaissance Wind Band (1400 -1600)

Week 4

The Baroque Wind Band (1600 -1750)

Week 5

Exam 1

Week 6

Harmoniemusik and the Classical Wind Band (1750 -1820)

Weeks 7-8

The 19th Century Wind Band (1820 -1900)

Weeks 9-11

The Early 20th Century Wind Band (1900 – 1945)

Exam 2

Weeks 12-13

The Mid 20th Century Symphonic Band (1945 – 1985)

Week 14

Review for final

Research paper due

Week 15

Exam 3

**Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-540
Contemporary Techniques in Composition 1**

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students explore contemporary approaches to composition, focusing on quartal and secundal harmony, polytonality, and voice leading in an extended tonal context. Using the techniques introduced in this course, students will compose works for solo instruments as well as small ensembles. Writing assignments will be supplemented by in-depth listening assignments that are designed to deepen students' understanding of contemporary harmonic practice.

Learning Outcomes

Upon completing this course, students will be able to:

1. Compose short works using contemporary compositional techniques and harmonies
2. Write idiomatically for instruments in the symphonic band using techniques introduced in the course
3. Analyze the harmony and form of contemporary works of music
4. Transcribe contemporary works of music
5. Apply their knowledge of contemporary compositional technique to their individual musical styles
6. Synthesize contemporary composition's historical origins

Course Materials

Stephan Kostka, *Materials and Techniques of Post Tonal Music*. Prentice Hall, 2011. (4th ed.)
Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice*. W.W. Norton, 1961.

Charles Walton, *Basic Forms in Music*. Alfred Publishing, 1974.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

The grade will be calculated as follows:

1. **Listening Examinations (20%):** The student will have two listening examinations based on a listening list provided by the instructor. The first will be given in week eight and the second in the final week of the semester.
2. **Projects (60%):** The student will compose four compositions for various instrumental combinations:
 - a. A three-minute composition for a solo melodic instrument: 15%
 - b. A three-minute composition for two melodic instruments: 15%
 - c. A three-minute composition for two instruments with piano: 15%
 - d. A three-minute composition for four instruments: 15%
3. **Final Composition Project (20%):** The final composition must be for an ensemble of at least five instrumentalists and will be presented in a public concert.

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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Academic Honesty

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www.wisc.edu/writing/Handbook/Documentation.html

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Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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.

Course Outline

- Basic concepts of melodic phrase structure and form
- Modern scale formations
 - o Modes
 - o Synthetic scale formations
 - o Pentatonic, hexatonic and octatonic scales and chromatic scales
- Modern harmonic formations
 - o Techniques of interval construction, intervals in chords, overtone influence
 - Tertian structures
 - Extended tertian structures
 - Quartal and secundal harmony
 - Polychord structures
 - Mixed interval chords
- Contemporary voice leading
- Modern harmonic progression and tonality

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-612
Symphonic Band Arranging 3

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students enhance knowledge learned and skills gained in Symphonic Band Arranging 3. The course is organized as a directed study. Students meet weekly with a faculty advisor to prepare a concert of original arrangements for symphonic band. Students work with their advisor to develop a varied program for the concert, as well as to prepare scores and parts. Students strengthen skills and knowledge of transcribing and arranging. They also strengthen their ability to analyze the harmony, form and orchestration of works from the symphonic band repertory. They apply this knowledge to the development of arrangements appropriate for musicians at various skill levels. Additionally, they create, plan, organize, market, program and lead a public performance of their arrangements.

Course Prerequisites

SYMP-511 Symphonic Band Arranging 2

Learning Outcomes

Upon completing this course, students will be able to:

1. Transcribe compositions for full symphonic band
2. Arrange compositions for full symphonic band
3. Apply their knowledge of grade levels to arrangement, tailoring individual arrangements to meet the skill level of a given ensemble
4. Analyze the harmony, form, and orchestration of works from the symphonic band repertory
5. Create, plan, organize, market, program and lead a public performance of their arrangements

Course Materials

Course materials will be determined through consultation between the instructor and the student, tailoring materials to meet the student's professional and academic goals.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

This course involves specific activities through which the students gain mastery of the role of an arranger of a symphonic band. Student outcomes will be assessed through the evaluation of the final written paper and public presentation.

- **Private Instruction:** Students will meet with a private teacher every week for instruction focusing on arranging techniques and score preparation. 30% of grade
- **Final Public Presentation:** Students will be required to present a public concert of at least thirty minutes in length, featuring their arrangements for symphonic band. Included must be at least one arrangement of grade (level of difficulty) 1 or 2, one arrangement of grade 3 or 4 and one arrangement of grade 5 or 6. 50% of grade

- **Final Paper:** Students will write a final paper, approximately 10 pages in length, summarizing and evaluating their work for the semester—describing and evaluating their goals and their success in meeting those goals. 20% of grade

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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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.

Course Outline

This is a required course for all students of the Symphonic Band Studies program electing Arranging as their area of specialty. It will be taken in the third semester.

The student will write several arrangements for symphonic band. Compositions selected for arranging (transcription) may be from any genre outside of the symphonic band instrumentation and must also be approved by the private teacher. Included must be at least one arrangement of grade (level of difficulty) 1 or 2, one arrangement of grade 3 or 4 and one arrangement of grade 5 or 6. The total duration of these arrangements will be at least forty-five minutes.

The progression of work will be arranged individually between the student and faculty member.

By week 3, the student should have secured the date, time and place for his/her final concert and have a plan for that concert.

By week 8, the concert program should be finalized.

By week 14, the concert should have been presented.

In week 15, the final paper is due.

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-622
Symphonic Band Conducting 3

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

Advanced study of conducting techniques necessary for the contemporary symphonic band conductor. The study of physical gestures for conducting, score analysis and preparation, and musical impetus.

In this course, students enhance knowledge gained and skills developed in Symphonic Band Conducting 2. Students master advanced conducting techniques necessary for the contemporary symphonic band conductor. They achieve a personal sense of performance as they also develop wide knowledge of the symphonic band tradition. Students learn the music structure from different repertoires of symphonic band compositions. They develop ear abilities that enable them to recognize, memorize and reproduce a wide variety of musical materials. They analyze a symphonic band composition and convey the necessary gestures of musical performance to the musicians. Students explore the most recent trends in conducting the symphonic band. They synthesize the notation features of the symphonic band. They also strengthen their skills in conceiving of conducting as a communication between the conductor and the performers. Students develop distinct artistic personalities that enhance their conducting style. They learn additional strategies to adapt to various entourages and creative challenges. Additionally, they prepare for professional careers in conducting.

Course Prerequisites

SYMP-521: Symphonic Band Conducting 2

Learning Outcomes

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

1. Synthesize advanced conducting techniques
2. Conduct with a personal sense of performance
3. Synthesize a wide knowledge of tradition of the symphonic band
4. Synthesize the music structure from different repertoires of symphonic band compositions
5. Apply ear abilities that allow recognizing, memorizing and reproducing a wide variety of musical materials
6. Analyze a symphonic band composition and convey the necessary gestures of musical performance to performers
7. Evaluate the most recent trends in conducting the symphonic band
8. Transmit well-structured musical thought

9. Prepare for a professional career in conducting
10. Adapt to different entourages and multiple creative challenges

Course Materials

Conducting a Symphonic Band – Rafael Sanz – Espert

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

This course involves specific activities through which students gain mastery of the role of a conductor of a symphonic band. Student outcomes will be assessed through the evaluation of the final written paper and public presentation.

- **Private Instruction:** student will meet with a private teacher every week for instruction covering the aspects of conducting technique of physical gestures and also score preparation by analysis techniques. 30% of grade
- **Final Public Presentation:** The student will be required to analyze and prepare several scores of compositions and present the conducting strategies of these compositions in a public lecture of at least thirty minutes. Included must be at least one composition of grade (level of difficulty) 1 or 2, one composition of grade 3 or 4 and one composition of grade 5 or 6. At least one piece also must be a “classic” composition for symphonic band composed at least 100 years prior to the lecture. At least one piece must be a modern piece composed within the previous 10 years. 50% of grade
- **Final Paper:** Students will write a final paper, approximately 10 pages in length, summarizing and evaluating their work for the semester—describing and evaluating their goals and their success in meeting those goals. 20% of 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

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

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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.

Course Outline

Topics will include:

- Selection of appropriate material for a symphonic band concert
- Detailed score preparation and analysis for compositions selected:
 - o Analysis of overall form
 - o Harmonic and phrase analysis
 - o Texture analysis including hierarchy of melodies
 - o Placements of cues for performers
- Conducting gestures necessary for good performance
- Planning of strategies for best use of rehearsal time
- Preparation of public lecture

By week 3, the student should have secured the date, time and place for his/her public presentation.

By week 8, the program for the presentation should be finalized.

By week 14, the public presentation should have been completed.

In week 15, the final paper is due.

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-650
Symphonic Band History and Analysis 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

This course provides students advanced private study of comparative music research in the symphonic band literature. In this course, students enhance knowledge learned and skills gained in Symphonic Band History and Analysis 1 and Symphonic Band Music in Spain. Students explore the musical structure of diverse repertoire works for symphonic band. Students also examine the social conditions and cultural context in which music was created and performed. Students will develop strong research skills. Likewise, they will develop skills in music criticism and analysis. They will evaluate music from many different periods and cultures, and will communicate their analyses on paper and orally.

Course Prerequisites

SYMP-530 Symphonic Band History and Analysis

SYMP-631 Symphonic Band Music of Spain

Learning Outcomes

Upon completing this course, students will be able to:

1. Select compositions for study
2. Compare symphonic band music from different periods and cultures
3. Analyze the cultural context of symphonic band music
4. Critique symphonic band music
5. Synthesize major elements of the symphonic band tradition
6. Research symphonic band music
7. Present research verbally
8. Write history and analysis papers

Course Materials

Symphonic Band History and Analysis – Gregory Fritze

Additional course materials will be determined through consultation between the instructor and the student, tailoring materials to meet the student's professional and academic goals.

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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

This course involves specific activities through which the students gain mastery of analyzing compositions from the symphonic band repertoire. The student will choose at least three distinct compositions, do extensive analysis and research on these compositions, write a paper and present a public lecture based on the comparative study of these compositions. Student outcomes will be assessed through the evaluation of the final written paper and public lecture.

- **Private Instruction:** student will meet with a private teacher every week for instruction covering several aspects of musical research: the selection process for picking appropriate compositions for the research topic, analysis of the compositions selected, preparation and review of final paper. 30% of grade

- **Research:** Students will research and analyze compositions, writing the final paper and preparing for the public lecture. 20% of grade
- **Final Public Presentation:** The student will be required to analyze and prepare at least three compositions and present the comparative elements of these compositions in a public lecture of at least thirty minutes. Up to fifteen minutes of recorded music may be used as part of the thirty-minute presentation. 50% of grade

Policy for Submitting Late Assignments

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Policy for Submitting Assignments Electronically

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Attendance

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Academic Honesty

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.

- Deadline for add/drop, etc.

Disclosure of Disability

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Course Outline

This is a required course for all students of the Symphonic Band Studies program electing History and Analysis as their area of specialty.

In consultation with a faculty advisor, the student will select appropriate compositions for a comparative symphonic band study and analysis. Detailed score analysis for compositions selected includes:

- Analysis of overall form
- Harmonic and phrase analysis
- Texture analysis including hierarchy of melodies
- Special analysis techniques appropriate to the research topic
- Preparation of public lecture

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-636
Symphonic Band Music of Spain

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Presentation:

In this course, students explore the symphonic band tradition in Spain, tracing its evolution from the sixteenth century to the present. They analyze the way symphonic bands have changed over time. They also examine the ways that the symphonic band has shaped and is shaped by Spanish society. Students explore major works by Spanish composers, placing them in historical and social context. Students analyze, critique, and contextualize Spanish symphonic band repertory.

Course Prerequisites

SYMP-530: Symphonic Band Analysis 1

Learning Outcomes

Upon completing this course, students will be able to:

1. Synthesize the symphonic band's history in Spain, from the sixteenth century through the present
2. Analyze the way symphonic bands have changed over time
3. Analyze Spanish symphonic band repertory in historical and stylistic context
4. Research Spanish symphonic band repertory, composers, and instruments

Course Materials

Gregory Fritze, *Symphonic Band History and Analysis*

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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C- (70-72)

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D (60-69)

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F (0-59)

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

Course Requirements and Grade Determination

The grade will be calculated as follows:

- **Participation, in-class exercises, homework (10%)**
- **Examinations (50%):** Three in-class examinations, to be given in the fifth, tenth, and fifteenth week of the semester.
- **Final Research Paper (40%):** The final research paper will be a detailed analysis of one composition for symphonic band.

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Policy for Submitting Assignments Electronically

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Attendance

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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.

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Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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Course Outline

Week 1

The principle elements of the symphonic band in Spain

Weeks 2-3

The beginnings of the Symphonic Band in Spain (1700 – 1900)

Week 4

The Posadoble

Week 5

Exam 1

Week 6

The Posadoble (cont.)

Weeks 7-8

The Zarzuela

Weeks 9-11

The Mid 20th Century Symphonic Band in Spain

Exam 2

Weeks 12-13

The Late 20th and 21st Century Symphonic Band in Spain

Week 14

Review for final

Research paper due

Week 15

Exam 3

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-641
Contemporary Techniques in Composition 2

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students enhance knowledge gained and skills developed in Contemporary Techniques in Composition 1. They explore contemporary compositional practice, with special attention to rhythm and serial techniques. Students also explore other important compositional approaches, including indeterminacy, minimalism, and non-serialized atonality. They also learn alternatives to traditional notation (i.e. graphic scores). Writing assignments will be supplemented by in-depth listening assignments that are designed to deepen students' understanding of contemporary harmonic and rhythmic practice.

Course Prerequisites

SYMP-540: Contemporary Techniques in Composition 1

Learning Outcomes

Upon completing this course, students will be able to:

1. Compose short works of music using a variety of contemporary compositional approaches, including serialism, minimalism, and indeterminacy
2. Compose works using alternatives to traditional notation
3. Transcribe complex rhythmic patterns and atonal harmonies
4. Incorporate their knowledge of contemporary compositional technique into their individual musical styles
5. Synthesize contemporary composition's historical origins

Course Materials

Stephan Kostka, *Materials and Techniques of Post Tonal Music*. Prentice Hall, 2011. (4th ed.)
Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice*. W.W. Norton, 1961.

Charles Walton, *Basic Forms in Music*. Alfred Publishing, 1974.

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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C+ (77-79)

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C (73-76)

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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 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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

The class will be calculated as follows:

1. **Examinations (25%):** The student will have two listening examinations based on a listening list provided by the instructor. One exam will be a mid-term exam given approximately in week eight and the second exam will be a final exam given during the final week of the semester.
2. **Projects (45%):** The student will compose three short works for various instrumental combinations.
 - a. A three-minute composition for saxophone quartet, woodwind quintet or brass quintet: 15%
 - b. A three-minute composition for saxophone quartet, woodwind quintet or brass quintet (choice of ensemble must be different than first project): 15%

- c. A three-minute composition for mixed instrumentation of five to eight instrumentalists or woodwind and brass including one percussionist. One harp or piano may be used: 15%
3. **Final Composition Project (30%):** The composition must be for an ensemble of at least eight instrumentalists and will be presented in a public concert.

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Policy for Submitting Assignments Electronically

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Attendance

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Course Outline

- Developments in Rhythm
 - o Syncopation
 - o Changing meter signatures
 - o Nontraditional meter signatures
 - o Polymeter
 - o Ametric Music
 - o Serialized rhythm and isorhythm
- Nonserial atonality
- Serialism
- Timbre and texture
- Indeterminacy and graphic notation
- Minimalism and Neo-romanticism

Berklee College of Music
Masters of Music – Symphonic Band Studies
SYMP-660
Symphonic Band Composition

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

In this course, students compose original music for symphonic band. They evaluate the most important repertoires from the symphonic band musical tradition as well as from others. Students synthesize the sound and syntax aspects, as well as different sound and music structures. They also analyze a musical work in all aspects and levels. Students apply new technologies to music creation in a variety of situations and formats, including collaboration with other artistic disciplines. Students synthesize their knowledge of the instruments of the symphonic band—the main characteristics of instrumentation as well as their combinations in orchestration. Students communicate their theoretical thoughts, analyses, aesthetics and criticism. Students will learn to adapt to different entourages and multiple creative challenges. They will also be prepared to develop their own professional careers as symphonic band composers.

Course Prerequisites

SYMP-641 Contemporary Techniques in Composition 2

Learning Outcomes

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

1. Compose original music for symphonic band
2. Evaluate the most important repertoires from the symphonic band music tradition
3. Synthesize the sound and syntax aspects of symphonic band
4. Analyze a musical work in all aspects and levels
5. Apply new technologies to music creation
6. Synthesize their knowledge of the instruments of the symphonic band
7. Communicate their theoretical thoughts, analyses, aesthetics and criticism
8. Adapt to different entourages and challenges
9. Develop their own professional careers as symphonic band composers

Course Materials

Arranging for Symphonic Band – example packet by Gregory Fritze

Grading Criteria

A (93-100)

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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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C+ (77-79)

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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. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

Course Requirements and Grade Determination

This course involves specific activities through which the students gain mastery of the role of a symphonic band composer. Student outcomes will be assessed through the evaluation of the final public symphonic band concert presentation.

- **Private Consultations:** Students will meet with the head of the Symphonic Band Studies Department approximately three times during the semester presenting progress on the final concert presentation. Students will also meet with their faculty advisor weekly for instruction concerning the preparation for the final concert. 10% of grade

- **Composing:** Students compose an original score and required parts for a final concert presentation. Compositions in progress will be reviewed by the faculty advisor for feedback and advice. 10% of grade
- **Rehearsals with Symphonic Band:** Students will be allocated approximately twelve (12) hours of rehearsal time with a symphonic band to prepare for the final public concert. 15% of grade
- **Final Public Concert:** The student will be required to present at least one original composition in a public symphonic band concert. Total duration of music of original compositions must be of at least 20 minutes. 65% of 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

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 College Bulletin 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/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

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.

Course Outline

This is a required course for all students of the Symphonic Band Studies program electing Composition as their area of specialty.

Topics will include:

- Preparation of score and parts for final concert presentation
- Rehearsal scheduling and logistics
- Planning of strategies for best use of rehearsal time
- Preparation, performance and review of rehearsals
- Preparation of public symphonic band concert

**Berklee College of Music
Masters of Music—Symphonic Band Studies
SYMP-695
Culminating Experience**

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Greg Fritze

Course Description

Masters of Music—Symphonic Band Studies students are required to complete a culminating experience. This experience will vary based on the student's area of specialization.

- Arranging Track students will develop a culminating experience that focuses on Symphonic Band arranging
- Conducting Track students will develop a culminating experience that focuses on Symphonic Band conducting
- History and Analysis Track students will develop a culminating experience that researches a unique challenge, concept or area of study in the history and analysis of symphonic band
- Composition Track students will develop a culminating experience in which they compose original Symphonic Band music.

The student will work in consultation with his/her faculty advisor and/or the Symphonic Band Studies Department Chair 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 two other faculty will evaluate the final project that results from the culminating experience. The three-person faculty team will serve as the examining committee.

The culminating experiences in the Arranging, Conducting and Composition Tracks require students to present a concert or music they have arranged, conducted and/or composed, respectively. The culminating experience in History and Analysis requires a thesis that is defended before the examining committee.

Learning Outcomes

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

1. Compose, arrange or conduct music and/or analyze the history of the symphonic band
2. Synthesize knowledge
3. Evaluate best approaches
4. Design an original project
5. Produce a professional piece of academic or creative work, whether a thesis, a composition, and arrangement or a concert

Course Materials

Students will work with their advisor to develop an original reading and materials list.

Grading Criteria

Pass = Meets project goals for necessary progress and faculty expectations as agreed to during the semester

NP = (No Progress) Has made minimal or no progress on the proposal

Fail = Fails to meet project and faculty expectations as agreed to; fails to make adequate progress on the proposal or project.

Course Requirements

1. In consultation with the Symphonic Band Department Chair and/or the student's faculty advisor, the student will identify and propose a culminating experience.
2. After necessary approvals have been received, the student will complete the experience, and defend and/or present it for final approval.
3. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.
4. This experience is meant to be completed in one semester. However, in the event that it is not, the student should enroll in the course each term to complete the 4 credits of their Culminating Experience until the project is successfully completed.

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

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<http://owl.english.purdue.edu/handouts/research/index.html>

www.wisc.edu/writing/Handbook/Documentation.html

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

Important Dates

- Deadline for course withdrawal – Refer to the Registration Manual for details.
- Deadline for add/drop, etc.

Support Services

- ESL Tutors ext. 8186
- College Writing Center ext. 8306, 8510
- Counseling/Advising Center ext. 2310

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.

Appendix 13

Valencia Agreements



**FRAMEWORK AGREEMENT OF INTERINSTITUTIONAL
COLLABORATION BETWEEN THE POLYTECHNIC UNIVERSITY OF
VALENCIA AND BERKLEE VALENCIA**

Valencia, July 21, 2011

ENTERED INTO BY AND BETWEEN

On the one hand, the Polytechnic University of Valencia, hereinafter the UPV, with Tax ID Code Q4618002B, created as a university under Decree 495/1971 of March 11 (BOE (Spanish Official Gazette) of March 26, 1971), based at Camino de Vera, s/n in Valencia (Spain), and represented by the rector, Mr. Juan Juliá Igual, appointed by the Council of the Autonomous Government of Valencia, under Decree 52/2009 of April 3, and in accordance with the powers granted to him under article 55-d of the Statutes of the UPV, approved by the Council, under Decree 253/2003 of December 19.

And on the other hand, Berklee Valencia, hereinafter BERKLEE, with Tax ID Code B85525756, based in Madrid, and represented by Mr. Roger Henry Brown Jr., in accordance with the powers granted him by registering and putting the partnership agreements on public record, issued by the company Berklee Valencia SL on December 28, 2010, in Madrid, before the Notary Public, Mr. Ricardo Ferraz Gimenez, under number 2745 of his protocol.

Both parties mutually recognize each other as having the necessary legal capacity to enter into this present agreement, and hereby

DECLARE

1. That both entities have common objectives and interests in the fields of academia, science and culture.
2. That in order to contribute to the economic and social progress of societies, it is essential to establish relationships of exchange in the fields of science and culture.
3. That one of the objectives of the university system is "to promote the recruitment of talent, international mobility, and collaboration with



POLYTECHNIC UNIVERSITY OF VALENCIA



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CONVENIO MARCO DE COLABORACIÓN INTERINSTITUCIONAL ENTRE LA UNIVERSITAT POLITÈCNICA DE VALÈNCIA Y BERKLEE VALENCIA

En Valencia, a 21 de Julio de 2011

REUNIDOS

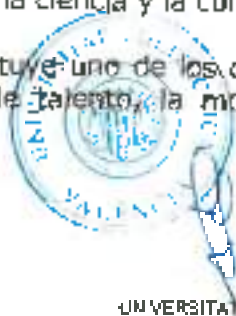
De una parte la Universitat Politècnica de València, en adelante UPV, con CIF Q4618002B, creada con rango de universidad en virtud del Decreto 495/1971, de 11 de marzo (BOE de 26 de marzo de 1971), con sede en el Camino de Vera, s/n de Valencia (España), y en su nombre y representación el Sr. Rector Magnífico D. Juan Juliá Igual, nombrado por el Decreto 52/2009, de 3 de abril, del Consell de la Generalitat, y en virtud de las atribuciones que le vienen conferidas por el artículo 55-d de los Estatutos de la UPV, aprobados por el Decreto 253/2003, de 19 de diciembre, del Consell,

Y de otra, Berklee Valencia, en adelante BERKLEE, con CIF B85525756, con sede en Madrid, y en su nombre y representación D. Roger Henry Brown Jr, y en virtud de las atribuciones que le vienen conferidas por escritura de elevación a publico de acuerdos sociales otorgada por la sociedad Berklee Valencia SL el 28 de Diciembre de 2010 ante el Notario de Madrid Don Ricardo Ferraz Gimenez con numero de protocolo 2745

Ambas partes se reconocen mutuamente en la calidad en que intervienen y la capacidad legal necesaria para la firma del presente convenio, y a tal efecto,

EXPONEN

- 1.- Que ambas entidades tienen objetivos e intereses comunes en los campos académico, científico y cultural.
- 2.- Que para contribuir al progreso económico y social de los pueblos, es de fundamental importancia que se establezcan relaciones de intercambio en los campos de la ciencia y la cultura.
- 3.- Que constituye uno de los objetivos del sistema universitario "fomentar la captación de talento, la movilidad internacional y la colaboración con



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universities and world-renowned research centers" (art. 60 of the Law 2/2011 of Sustainable Economy).

4. That in view of these objectives, the two Institutions consider it beneficial to increase their academic, scientific and technical association, establishing the tools necessary for doing so.

And for this purpose, they hereby decide to draw up an academic, scientific and cultural cooperation agreement, in accordance with the following

CLAUSES

1. PURPOSE OF THE COOPERATION AGREEMENT

The UPV and BERKLEE undertake to promote the exchange of experiences in the fields of teaching, research and culture, in general, within those areas in which both parties have an expressed interest. In particular, within the Spanish territory, the UPV shall assist in the accreditations of the Berklee programs, whereby the terms of this collaboration shall be determined through specific agreements, in accordance with clause four of this agreement.

2. MODES OF COLLABORATION

For the purpose of satisfying the objectives defined in the previous article, both parties commit, to the extent allowed by the means available to them, and in accordance with the rules of each Institution, to:

- a) Promoting bilateral or multilateral participation in research and development projects and programs
- b) Cooperating in training programs for research and technical staff
- c) Peer advising on issues related to the activities of both entities



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universidades y centros de investigación de referencia mundial" (art. 60 de la Ley 2/2011 de Economía Sostenible).

4.- Que por todo lo anterior, las dos instituciones consideran conveniente acrecentar su vinculación académica, científica y técnica, estableciendo para ello los instrumentos adecuados.

Y al efecto, deciden suscribir un convenio de cooperación académica, científica y cultural, de acuerdo con las siguientes,

CLAÚSULAS

PRIMERA. FINALIDAD DEL ACUERDO DE COOPERACIÓN.

La UPV y BERKLEE, se comprometen a fomentar el intercambio de experiencias en los campos de la docencia, la investigación y la cultura en general, dentro de aquéllas áreas en las cuales ambas tengan interés manifiesto. Concretamente, en el ámbito del territorio español, la UPV colaborará en las acreditaciones de los programas de Berklee, siendo determinados los términos de esta colaboración mediante convenios específicos, de conformidad con la cláusula cuarta del presente convenio.

SEGUNDA. MODALIDADES DE COLABORACIÓN.

Con objeto de satisfacer los objetivos definidos en el artículo anterior, ambas partes se comprometen, en la medida de los medios que puedan disponer, y conforme a las normas de cada Institución, a:

- a) Favorecer la participación en proyectos y programas de investigación y desarrollo bilaterales o multilaterales.
- b) Cooperar en programas de formación de personal investigador y técnico.
- c) Asesoramiento mutuo en cuestiones relacionadas con la actividad de ambas entidades.



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d) Reciprocal exchange of books, publications and other research and teaching materials, provided there are no other prior commitments that prevent this

e) Any other collaboration considered to be of mutual interest, within the limits of the parties and the activities that form the purpose of this present Agreement

3. RULES OF COLLABORATION

The participation of the researchers of the UPV in the activities under this present agreement shall be in accordance with the regulations of the UPV and Berklee, and in accordance with the Law of Incompatibilities of Personnel Employed with Public Administrations, and with the Organic Law on Universities. The collaborations derived from this Framework Agreement shall be subject to the rules set forth herein and to those agreed for each one of the Specific Agreements, considering the nature of the collaboration and the Center where the work is carried out.

4. ESTABLISHMENT OF COOPERATION

Implementation of the modes of cooperation set forth in this Framework Agreement shall be subject to Specific Agreements which shall be jointly established between both Institutions, and which shall contain, among others, the following aspects: the purpose of the collaboration, the work plan, which shall include the different phases of the work and the timeline for its completion; the total budget and material means and staff required for said program, specifying the contributions to be made by each institution; and the rules regarding the coordination, execution and monitoring of the project.

5. MONITORING AND COORDINATION COMMITTEE

In order to facilitate the development of Specific Agreements and their fulfillment, as well as the amicable settlement of any discrepancies, a Joint Monitoring and Coordination Committee shall be formed, composed of Mr.



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d) Intercambio recíproco de libros, publicaciones y otros materiales de investigación y docencia, siempre que no haya compromisos anteriores que lo impidan.

e) Cuantas otras sean consideradas de interés mutuo, dentro de las disponibilidades de las partes y de las actividades que constituyen el objeto del presente Acuerdo.

TERCERA. NORMAS DE COLABORACIÓN

La participación de los investigadores de la UPV en las actividades recogidas en el presente convenio se efectuará conforme a la reglamentación propia de la UPV y de Berkeley y de acuerdo con la Ley de Incompatibilidades del Personal al Servicio de las Administraciones Públicas y con la Ley Orgánica de Universidades. Las colaboraciones derivadas de este Acuerdo Marco quedarán sometidas a las normas aquí indicadas y a aquellas que se acuerden para cada uno de los Convenios Específicos, teniendo en cuenta la naturaleza de la colaboración y el Centro donde se realice el trabajo.

CUARTA. ESTABLECIMIENTO DE LA COOPERACIÓN.

La ejecución de las modalidades de cooperación previstas en el presente Convenio Marco será objeto de Convenios Específicos elaborados de común acuerdo entre ambas Instituciones, que contendrán, entre otros, los siguientes aspectos: el objeto de la colaboración, el plan de trabajo, que incluirá las distintas fases del mismo y la cronología de su desarrollo; el presupuesto total y medios materiales y humanos que requiera el citado programa, especificando las aportaciones de cada entidad; y las normas para la coordinación, ejecución y seguimiento del proyecto.

QUINTA. COMISIÓN DE SEGUIMIENTO Y COORDINACIÓN

Para facilitar la elaboración de los Convenios Específicos y su cumplimiento, así como la eventual resolución amistosa de discrepancias, se constituirá una Comisión de Seguimiento y Coordinación paritaria integrada por D. Juan Bautista Peiró López, vicerrector de Cultura, Comunicación e Imagen



UNIVERSITAT POLITÈCNICA DE VALÈNCIA



Juan Bautista Peiró López, Vice-Rector of Culture, Communication and Institutional Image at the UPV, and Mr. Guillermo Cisneros Garrido, of BERKLEE, or people appointed by them.

At least once a year, said committee shall perform a review of the activities carried out or in progress and, where applicable, it shall prepare a report to be submitted to the appropriate authorities.

6. FUNDING

The two Institutions, on the basis of fair reciprocity, shall try to raise external funding to be used in order to support the activities undertaken within the scope of this Agreement.

7. EQUIPMENT

The equipment provided by a party in a collaboration project shall always be their property. The ownership of real estate property or equipment which has been acquired or built under a joint project shall be determined, in each case, in the corresponding Specific Agreement.

8. MEANING OF THE AGREEMENT

This Framework Agreement should not be construed to have created a legal or financial relationship between the parties. Moreover, this agreement represents a declaration of intentions which seek to promote authentic relationships of mutual benefit in terms of academic, scientific and cultural cooperation.

9. ENTRY INTO FORCE AND DURATION

This Framework Agreement which has been drafted shall enter into force as soon as it is signed, and it shall remain in effect for a period of three years, at which point the agreement may be renewed at the initiative of either one



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Institucional por parte de la UPV y por D. Guillermo Cisneros Garrido por parte de BERKLEE, o personas en quienes deleguen,

Dicha comisión realizará, al menos anualmente, un balance de las acciones realizadas o en curso y elaborará, en su caso, un informe que será comunicado a las instancias apropiadas.

SEXTA. FINANCIACIÓN.

Las dos instituciones, sobre la base de una justa reciprocidad, intentarán recabar fondos de financiación externos que serán utilizados para apoyar las actividades que se realicen en el ámbito de este Acuerdo.

SÉPTIMA. EQUIPAMIENTO

Los bienes de equipo aportados por una parte en un proyecto de colaboración serán siempre de su propiedad. La propiedad de bienes inmuebles o equipos adquiridos o construidos en el marco de un proyecto común será determinada, en cada caso, en el Convenio Específico correspondiente.

OCTAVA. SENTIDO DEL CONVENIO.

El presente Convenio Marco no debe interpretarse en el sentido de haber creado una relación legal o financiera entre las partes. El mismo constituye una declaración de intenciones cuyo fin es promover auténticas relaciones de beneficio mutuo en materia de colaboración académica, científica y cultural.

NOVENA. ENTRADA EN VIGOR Y DURACIÓN.

El Convenio Marco aquí suscrito entrará en vigor en el momento de su firma y su vigencia será de tres años, después de los cuales podrá renovarse a iniciativa de cualquiera de las partes, previo acuerdo expreso de las partes que en tal sentido ha de establecerse antes de la fecha de su terminación.



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of the parties, upon prior express agreement of the parties, which must be established before the date on which this agreement is due to terminate.

10. MODIFICATION

The parties may amend this Agreement at any time upon mutual agreement.

11. TERMINATION OF THE AGREEMENT

The present Framework Agreement may be terminated for to the following reasons:

1. By mutual agreement of the parties
2. Due to expiration of the period of initial duration or renewal thereof
3. Due to breach of the obligations agreed to herein or for having breached the duty of loyalty
4. Upon unilateral decision of one of the parties, given by express notification in writing to the other party at least six months before the date on when the agreement is going to terminate

In any case, in the event that this Framework Agreement should be terminated, both parties agree to complete any activities already initiated or in progress at the time that the notification of termination is given.

12. LANGUAGES

This present Framework Agreement shall be signed in its English and Spanish versions. Both Spanish and English shall be used interchangeably for the work relationships between the parties.

Preference shall be given to the English version for the Interpretation of this Agreement.



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DÉCIMA . MODIFICACIÓN

Las partes podrán modificar el presente Convenio en cualquier momento por mutuo acuerdo.

UNDÉCIMA. RESOLUCIÓN DEL CONVENIO

El presente Convenio Marco podrá resolverse por las siguientes causas:

- 1.- Por mutuo acuerdo de las partes.
- 2.- Por expiración del plazo de duración inicial o de sus prórrogas.
- 3.- Por incumplimiento de las obligaciones pactadas o por haber infringido el deber de lealtad.
- 4.- Por decisión unilateral de una de las partes mediante comunicación expresa por escrito a la otra parte con una antelación de seis meses a la fecha en que vaya a darlo por concluido.

En cualquier caso, en el supuesto de que se procediese a la resolución del presente Convenio Marco, ambas partes se comprometen a finalizar el desarrollo de las acciones ya iniciadas en el momento de la notificación de la resolución.

DÉCIMOSEGUNDA. IDIOMAS

El presente Convenio Marco se suscribirá en inglés y en español. Para las relaciones de trabajo entre las partes se utilizará el español e inglés indistintamente.

Para la interpretación del presente Convenio se utilizará con preferencia la versión en inglés.



13. DISPUTES

Should any dispute arise during the course of this Agreement, the parties agree to amicably resolve such dispute within the Monitoring and Coordination Committee, it being understood, beforehand, that both parties shall act in good faith and show a willingness to reach agreements.

In case of conflict or dispute, the parties shall ultimately submit to the Rules of Arbitration of the International Chamber of Commerce, with an arbiter chosen in accordance with these Rules.

In witness whereof, both parties sign this present document on two identical copies, in the place and on the date indicated above.

SIGNED BY THE UPV


Juan Juliá Igual

SIGNED BY BERKLEE


Roger Henry Brown Jr.



DÉCIMOTERCERA. DISCREPANCIAS.

Las partes se comprometen a resolver de manera amistosa en el seno de la Comisión de Seguimiento y Coordinación cualquier desacuerdo que pudiera surgir en el desarrollo del presente convenio, bien entendido que, con anterioridad, se aplicarán los criterios de buena fe y de voluntad de llegar a acuerdos.

En caso de conflicto, las partes se someten definitivamente a las Reglas de Arbitraje de la Cámara de Comercio Internacional, con un árbitro elegido en consonancia con dichas Reglas.

Y en prueba de conformidad de cuanto antecede, firman por duplicado el presente documento, en el lugar y fecha que se indica en el encabezamiento.

POR LA UPV



Juan Juliá Igual

POR BERKLEE

Roger Henry Brown Jr



CONTRATO DE CESIÓN DE EXPLOTACIÓN DE ESPACIOS POR CIUDAD DE LAS ARTES Y DE LAS CIENCIAS, S.A. Y PALAU DE LES ARTS "REINA SOFÍA", FUNDACIÓ DE LA COMUNITAT VALENCIANA A FAVOR DE BERKLEE VALENCIA, S.L.

Valencia, a 19 de noviembre de 2010

REUNIDOS

De una parte, **PALAU DE LES ARTS "REINA SOFIA", FUNDACIÓ DE LA COMUNITAT VALENCIANA**, con domicilio social en Valencia, Avda. el Saler, nº 1 (46013) y C.I.F. G-97544829 (en adelante, "**PALAU**"), representada por Dña. Trinidad Miró Mira, con N.I.F. nº 21.636.917-N y domicilio a estos efectos en el de la Fundación, quien ostenta el cargo de Presidenta de la Comisión Ejecutiva, en su condición de Consellera de Cultura y Deporte, conforme con el artículo 22 de sus Estatutos, y designada para aquel cargo por acuerdo del Patronato de la Fundación, de fecha 27 de julio de 2007, formalizado en escritura pública autorizada por el Notario de Valencia, D. Carlos Pascual de Miguel, en fecha 1 de agosto de 2007, con nº 3051 de su protocolo.

Comparece acompañada de la Intendente de la citada Fundación, D^a Helga Pittioni, conocida profesionalmente como Helga Schmidt, con N.I.E. nº X-3253142-E, y su Director de Administración, D. Ernesto Moreno Murcia, con D.N.I. nº 24.312.437-B, según escritura de formalización de acuerdos y otorgamiento de poderes de 1 de agosto de 2007, otorgada ante el Notario de Valencia, D. Carlos Pascual de Miguel, número 3.052 de protocolo.

De otra parte, **CIUDAD DE LAS ARTES Y DE LAS CIENCIAS, S.A.** con domicilio social en Valencia, Paseo de la Alameda, 48 y C.I.F. A-46483095, (en adelante, "**CACSA**"), representada por D. Pedro-Javier García Ribot, con N.I.F. nº 23.203.268-V, y domicilio a estos efectos en el de la sociedad, en su calidad de Director General de la misma, según acuerdo adoptado por su Consejo de Administración el 22 de diciembre de 2009, formalizado en escritura pública de fecha 23 de Diciembre de 2009, otorgada ante el Notario de Valencia, D. Juan Bover Belenguer, con nº 3.745 de su protocolo.

Y, de otra parte, **BERKLEE VALENCIA, S.L.** sociedad de responsabilidad limitada constituida y existente con arreglo a la legislación española, con domicilio social en Madrid, Calle Almirante, 19, CIF número B-85/525756 (en adelante, "**BERKLEE**"), representada por D. Roger Brown, quien actúa en su condición de Consejero Delegado de dicha Sociedad en virtud de Escritura de Formalización de Acuerdos Sociales y Resoluciones tomadas por el Consejo de Administración, otorgada ante el Notario de Madrid, D. Luis Nuñez Boluda, con fecha 15 de abril de 2009, con nº 685 de su protocolo.

En adelante, tanto PALAU, como CACSA, como BERKLEE se denominarán conjuntamente las "**Partes**" y cada uno de ellos, individualmente, una "**Parte**".

EXPONEN

I.- Que CACSA es la empresa pública de la Generalitat de la Comunitat Valenciana que tiene atribuida la gestión de la realización de las obras y explotación de los servicios del complejo conocido como Ciudad de las Artes y de las Ciencias, de conformidad con el artículo 3 del Decreto 225/1991, de 9 de diciembre, por el que se acuerda su constitución y artículo 4 de sus estatutos sociales.

En dicha Ciudad de las Artes y de las Ciencias se encuentra ubicado el edificio Palau de les Arts "Reina Sofía", en adelante el "Palau de les Arts", sobre el que recae el objeto del presente contrato de cesión de explotación de actividades.

Se adjuntan como Anexo 1 planos de situación e identificativos de la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts.

II.- Que CACSA cedió a PALAU, mediante contrato de fecha 11 de diciembre de 2007, los derechos de explotación del Palau de les Arts que CACSA tiene atribuidos, asegurando la vigencia y efectividad de los mismos en el momento de la firma del presente contrato y a los efectos del válido y eficaz desarrollo y ejecución del mismo.

III.- Que, en virtud del mencionado contrato, PALAU desarrolla en las instalaciones del Palau de les Arts, incluyendo el Anexo Sur, según éste se define más adelante, las actividades que constituyen su objeto fundacional, entre las que se encuentran: fomentar la difusión, el aprecio y el conocimiento de las artes; estimular e incentivar la creación, la investigación, el estudio y la formación como medios principales de perfeccionamiento; establecer relaciones de cooperación y colaboración con otras instituciones, y, en particular, con centros de producción de ópera, conservatorios y escuelas de canto y danza, nacionales e internacionales (Artículo 6 de los Estatutos de PALAU).

IV.- Que BERKLEE está interesado en desarrollar en la Ciudad de las Artes y las Ciencias y en el Palau de les Arts las actividades propias de carácter cultural académico y de interés público que constituyen su objeto social, en concreto, a través de la creación y desarrollo del Berklee College of Music Valencia ("**Berklee Valencia**" o el "**Proyecto**"), consistente en, entre otras, las actividades que se relacionan en el Anexo 2 al presente contrato.

En particular y sin perjuicio de la utilización de otros espacios dentro de la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts a que se hará referencia más adelante, los espacios e instalaciones que BERKLEE desea ocupar y utilizar con carácter esencial, de conformidad con lo previsto en el presente contrato, son los siguientes:

Anexo Sur del Palau de les Arts, con una superficie construida de 3.600 metros cuadrados situados en dos plantas y dotado de las instalaciones y servicios que se relacionan en el Anexo 3. El Anexo Sur cuenta con accesos rodados y peatonales desde y hacia la vía pública.

Se adjuntan planos de situación y de las plantas y accesos del Anexo Sur como Anexo 4.

Al espacio descrito en el presente expositivo, dotado de las instalaciones y servicios relacionados en el Anexo 3 y con la configuración y accesos identificados en el Anexo 4 se hará referencia en lo sucesivo en el presente contrato el **"Anexo Sur"**.

Se reconoce por las Partes que las obras de implantación de su actividad que BERKLEE va a llevar a cabo en el Anexo Sur dotarán a dicho inmueble de un muy significativo valor añadido.

V.- De acuerdo con lo expuesto en los apartados anteriores, las Partes, una vez obtenidas las aprobaciones y autorizaciones pertinentes y en la capacidad en la que actúan, se reconocen mutuamente la capacidad legal suficiente para suscribir este contrato de cesión de la explotación de espacios (en adelante, el **"Contrato"**), lo cual hacen con arreglo a las siguientes

CLÁUSULAS

PRIMERA.- OBJETO

PALAU cede a BERKLEE, para la implantación y desarrollo de las actividades objeto del Proyecto, que se contiene en el Anexo 2, la explotación exclusiva del Anexo Sur libre, a la fecha de firma del presente contrato, de cualesquiera cargas y gravámenes, arrendatarios y ocupantes, y al corriente, igualmente a la fecha de firma del presente contrato, en el pago de todo tipo de gastos e impuestos, contribuciones y arbitrios, ya sean estatales, autonómicos, provinciales o locales y dotado de cuantas licencias le resultan exigibles de conformidad con la normativa que le es de aplicación, sujeto a los términos, condiciones y plazos establecidos en el presente Contrato.

BERKLEE tendrá disponibilidad y total autonomía de uso del Anexo Sur, todos los días del año, 24 horas al día (incluidos los periodos en los que PALAU no ejerza su actividad en el Palau de les Arts o éste permanezca cerrado al público en general).

Asimismo, CACSA autorizará a BERKLEE a instalar en el exterior del Anexo Sur, en las Zonas Comunes, según éstas se definen más adelante, y en el aparcamiento que se identifica en color rojo en el Anexo 1, carteles, rótulos y cualesquiera otros anuncios relacionados con el Proyecto, que sean visibles tanto desde el interior como desde el exterior la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts, con las características y las ubicaciones que en un momento posterior serán desarrollados conjuntamente y acordados por CACSA y BERKLEE, con la finalidad de dotar de una adecuada visibilidad a la presencia de BERKLEE en el Palau de les Arts. En el interior del Anexo Sur BERKLEE tendrá autonomía para utilizar su imagen y marcas propias –que han sido comunicadas a las Partes– así como las de sus patrocinadores, sin limitación de ninguna clase, pudiendo erigir, mantener, situar e instalar sus rótulos, señales y equipos usuales aunque sean visibles desde el exterior del Anexo Sur.

En el supuesto de uso, instalación y exposición pública de otras marcas, carteles, rótulos, anuncios u otras actividades de publicidad de análoga significación, distintas de las propias de BERKLEE o las de sus patrocinadores, cuando dicho uso, instalación y exposición pública pretenda realizarse en el exterior del Anexo Sur, ésta deberá comunicarlo a CACSA con suficiente antelación para poder obtener de ella su autorización previa por escrito. En todo caso, en esta materia, se estará a lo que se acuerde entre las Partes para el caso concreto.

La imagen y marcas de la Ciudad de las Artes y de las Ciencias, así como de sus partes o elementos componentes no podrá ser utilizada con fines comerciales por BERKLEE, sus patrocinadores, proveedores o cualesquiera otras personas físicas o jurídicas, públicas o privadas, que contraten con ella, sin el consentimiento previo de CACSA. No obstante lo anterior, se autoriza a BERKLEE la utilización gratuita de la imagen y las marcas de la Ciudad de las Artes y de las Ciencias y del Palau de les Arts, para indicar su ubicación dentro del mismo, en la publicidad que haga del Proyecto tanto a nivel nacional como internacional.

SEGUNDA.- OTROS ESPACIOS

Junto con el uso exclusivo a que se refiere la Cláusula Primera, constituye un elemento esencial del presente contrato, la cesión de la explotación de los espacios a que se refiere la presente Cláusula a favor de BERKLEE y ello toda vez que el correcto desarrollo del Proyecto exige conjuntamente del uso intensivo del Anexo Sur y del uso de los espacios a que se hace referencia a continuación.

2.1.- Áreas y servicios comunes.

BERKLEE, sus alumnos y las personas que se hallen debidamente autorizadas por BERKLEE, con conocimiento de las Partes mediante el procedimiento existente de control de accesos al Palau, tendrán acceso, sin coste adicional alguno, a las áreas comunes de la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts descritas en el Anexo 5 (las "Áreas Comunes") y podrá disfrutar de las mismas, todos los días del año, 24 horas al día (incluidos los periodos en los que PALAU no ejerza su actividad en el Palau de les Arts o éste permanezca cerrado al público en general).

En todo caso, dichas facultades de acceso y disfrute se ejercerán dentro de los límites de la buena fe contractual y de la proscripción del abuso del derecho, debiéndose evitar que se interfiera o perjudique la actividad normal de CACSA o de PALAU, y sin que tampoco dicha actividad pueda enervar o perjudicar de hecho el eficaz ejercicio del derecho de acceso y pacífico disfrute que se cede teniendo en cuenta la actividad docente de BERKLEE.

Los empleados y visitantes de BERKLEE podrán hacer uso del aparcamiento con que cuenta la Ciudad de las Artes y las Ciencias de Valencia, que se identifica en color rojo en el Anexo 1, en las mismas condiciones que lo hagan los empleados y visitantes de PALAU. Dichas condiciones en la actualidad son las que se indican en el Anexo 6.

El derecho de utilización del servicio de cantina con que cuenta el Palau de les Arts por parte de BERKLEE se ejercerá en las condiciones vigentes en cada momento que se establezcan por PALAU con carácter general y que en la actualidad son las que se indican en el Anexo 7.

Los estudiantes de BERKLEE y las personas que se hallen debidamente autorizadas por BERKLEE podrán utilizar el aparcamiento y la cantina antes indicados en los mismos términos que el personal de BERKLEE.

2.2.- Otras salas del Palau de les Arts.

Adicionalmente, BERKLEE tendrá derecho al uso de las siguientes salas en las condiciones que se expresan a continuación:

- a) Salas ocupadas por el Centre de Perfeccionament Plácido Domingo (1 al 6, C y E), delimitadas en el plano que se adjunta al presente contrato como Anexo 8.a) y dotadas de las instalaciones y servicios que se relacionan en el mismo Anexo. BERKLEE tendrá derecho al uso de cada una de las mismas conforme a la planificación conjunta que harán PALAU y BERKLEE para dicho uso tratando de dotar al mismo de una regularidad semanal; (BERKLEE podrá hacer uso de la sala C o E, al menos, una vez por semana; asimismo, podrá hacer uso de dos de los estudios (1 al 6), al menos, una vez a la semana)

- b) Salas A y B y Sala de Ensayo de Orquesta (planta 9), delimitadas en el plano que se adjunta al presente contrato como Anexo 8.b) y dotadas de las instalaciones y servicios que se relacionan en el mismo Anexo. BERKLEE tendrá derecho al uso de cada una de las mismas 45 días al año; BERKLEE intentará que el uso de dichas salas se produzca mayoritariamente entre los meses de junio y septiembre;
- c) Sala Martín i Soler, delimitada en el plano que se adjunta al presente contrato como Anexo 8.c) y dotada de las instalaciones y servicios que se relacionan en el mismo Anexo. BERKLEE tendrá derecho al uso de dicha sala 45 días al año;
- d) Auditorio, delimitado en el plano que se adjunta al presente contrato como Anexo 8.d) y dotada de las instalaciones y servicios que se relacionan en el mismo Anexo. BERKLEE tendrá derecho al uso de este espacio 5 días al año;

Al conjunto de los espacios que se mencionan en los apartados a) al d) anteriores, ambos inclusive, se hará referencia en lo sucesivo como los **"Espacios Complementarios"**.

El uso de los Espacios Complementarios por parte de BERKLEE estará sujeto a un plan anual coincidente con el curso académico de BERKLEE. Dicho plan anual será acordado entre PALAU y BERKLEE con una antelación de al menos un año al comienzo de cada curso y será reconfirmado trimestralmente.

Para la fijación de cada plan anual se partirá de la preferencia PALAU en el uso de los Espacios Complementarios pero teniendo en cuenta el carácter esencial que tiene para BERKLEE el poder hacer uso de los mismos el número de días antes indicado y en momentos del año que sean coherentes con la actividad docente.

En caso de producirse circunstancias que motivaran que alguna de las Partes deseara modificar algún plan anual ya acordado, las Partes negociarán de buena fe una solución que sea satisfactoria. De no lograrse dicho acuerdo prevalecerá en todo caso el plan anual acordado que se pretendía modificar.

Sin perjuicio de la fijación de los planes anuales antes mencionados, BERKLEE tendrá derecho a asistir y participar en las reuniones de planificación de los Espacios Complementarios que PALAU organiza regularmente destinadas a coordinar el uso de los mismos. A tal fin, PALAU convocará a BERKLEE con una antelación suficiente.

Asimismo, sin perjuicio de los planes anuales a que se viene haciendo referencia, comprobada por PALAU la disponibilidad de los Espacios Complementarios, PALAU comunicará a BERKLEE dicha disponibilidad y el coste de su utilización con la máxima antelación razonablemente posible para que BERKLEE pueda, si así lo desea, hacer uso de los mismos en las condiciones ofrecidas por PALAU. Se entenderá que los Espacios Complementarios están disponibles en los días en que el Palau de les Arts esté cerrado sin actividad.

Se adjunta como Anexo 9 el calendario previsto de uso por de los Espacios Complementarios durante el año 2011.

El uso por BERKLEE de los Espacios Complementarios identificados en los apartados a) y b) anteriores será gratuito.

El uso por BERKLEE de los Espacios Complementarios identificados en los apartados c) y d) anteriores conllevará la obligación para BERKLEE de pagar a PALAU los gastos específicamente derivados de dicho uso (personal técnico necesario para su funcionamiento, en su caso, personal de atención al público, de seguridad, etc.), pero no de los suministros derivados de dicho uso ni de los gastos generales de PALAU asociados con dichos espacios, entendiéndose por tales aquéllos gastos que se devengarían tanto si BERKLEE hace uso de los mismos como si no. En la actualidad los gastos específicamente derivados del uso de los Espacios Complementarios identificados en los apartados c) y d) anteriores son los que se identifican en el Anexo 12.

2.3.- Las partes podrán negociar, mediante acuerdo específico, las condiciones de uso de otros espacios del Palau de les Arts, así como la posibilidad de organizar actividades de carácter artístico abiertas al público de manera conjunta (por ejemplo, celebración de conciertos en los que participen los estudiantes de BERKLEE, etc.).

TERCERA.- PLAZO

El plazo de duración de este Contrato se establece cinco (5) años desde el primer día del mes siguiente a la fecha en que BERKLEE haya obtenido cuantos permisos autonómicos o municipales sean necesarios para el comienzo y desarrollo de su actividad (la "**Fecha de Inicio**"). La Fecha de Inicio será comunicada por BERKLEE a PALAU y a CACSA. Dicho plazo de vigencia será obligatorio para las Partes.

Llegado el plazo de vencimiento del Contrato, BERKLEE podrá prorrogar el Contrato por otros cinco (5) años, siempre y cuando BERKLEE notifique por escrito a PALAU y a CACSA su deseo de prorrogar este Contrato, con al menos tres (3) meses de antelación al vencimiento del periodo de duración inicial de cinco (5) años previsto en el párrafo anterior.

CUARTA.- PRECIO Y FORMA DE PAGO

4.1.- Por el uso de los espacios anteriormente descritos, BERKLEE abonará a PALAU una renta anual de CIENTO OCHO MIL EUROS (108.000.-€), IVA excluido.

Dicha renta empezará a pagarse a partir del momento de inicio efectivo de las actividades académicas, concediendo PALAU un periodo de carencia destinado al acondicionamiento del Anexo Sur durante el cual no se devengarán rentas, gastos comunes o impuestos.

Las Partes aceptan y reconocen que la fecha de inicio de abono de la renta está sujeta a que el Cesionario obtenga cuantos permisos autonómicos o municipales sean necesarios para el comienzo y desarrollo de su actividad.

4.2.- El importe de la renta se devengará y será facturado por PALAU a BERKLEE por trimestres anticipados, dentro de los cinco (5) primeros días de cada trimestre. El primer trimestre de pago de la renta será el que comience el primer día del mes siguiente a la Fecha de Inicio.

4.3.- La renta será satisfecha por BERKLEE a PALAU mediante transferencia bancaria en la cuenta que PALAU tiene abierta en la entidad BANCAJA con el número 2077 0760 74 3100699689. PALAU emitirá la correspondiente factura.

4.4.- La renta se actualizará anualmente, en cada aniversario del presente contrato computado desde la Fecha de Inicio, de acuerdo con las variaciones que experimente durante el año precedente, el Índice Nacional del Sistema de Precios de Consumo ("IPC"), publicado por el Instituto Nacional de Estadística u organismo o sistema que le pueda sustituir en el futuro.

Para la primera actualización de la renta se considerará la evolución del IPC desde la Fecha de Inicio y hasta la fecha en que se cumpla su primer aniversario.

QUINTA.- ENTREGA Y DEVOLUCIÓN

5.1.- La entrega de posesión del Anexo Sur por PALAU a BERKLEE tiene lugar mediante la suscripción del presente Contrato.

En este acto las Partes suscriben un ACTA DE ENTREGA Y RECEPCIÓN DE LAS INSTALACIONES para su explotación, que incluye un inventario de las instalaciones situadas en el Anexo Sur, así como los resultados de las pruebas realizadas para comprobar su correcto funcionamiento. Se identifican asimismo aquellas reparaciones necesarias sobre elementos que, por no verse afectados por las obras previstas de implantación de BERKLEE y ser necesarias para el correcto funcionamiento del Anexo Sur, se acometerán por PALAU. Se adjunta copia del ACTA DE ENTREGA Y RECEPCIÓN DE LAS INSTALACIONES como Anexo 10 al presente Contrato.

5.2.- A la finalización del Contrato o, en su caso, de su prórroga, por cualquier causa, BERKLEE devolverá a PALAU la posesión del Anexo Sur, en buenas condiciones de conservación y mantenimiento, salvo el desgaste que se hubiera producido por el uso de las mismas. En ese momento, BERKLEE podrá optar entre retirar o dejar en el Anexo Sur cada una de las modificaciones, mobiliario, equipo, instalaciones, enseres, existencias, bienes de consumo, mercaderías, repuestos y accesorios que hubiera introducido o instalado en el mismo, entendiéndose abandonados aquellos que no hubiesen sido retirados a la terminación del Contrato.

Por lo que se refiere a la señalética que BERKLEE hubiera instalado fuera del Anexo Sur de conformidad con lo previsto en el presente Contrato, ésta será retirada por BERKLEE y a su cargo en todo caso a la terminación del Contrato. A la finalización del Contrato o, en su caso, de su prórroga o prórrogas, se firmará un ACTA DE DEVOLUCIÓN DE INSTALACIONES en la que se reflejará el estado de las mismas.

SEXTA.- OBRAS, USO Y CONSERVACION

6.1.- Condiciones generales.- La realización de cualesquiera obras o instalaciones por parte de BERKLEE en las instalaciones objeto de la explotación que se cede mediante el presente contrato requerirán del consentimiento previo y escrito de CACSA, y de la aportación de proyecto visado original en los términos de la legislación aplicable. Para ello, BERKLEE deberá comunicar y remitir la documentación pertinente con la suficiente antelación para poder adoptar la decisión sin perjuicio para las partes y de acuerdo con el procedimiento que se indica más adelante.

Además, BERKLEE se obliga a presentar un plan de mantenimiento de dichas obras e instalaciones, a realizar las inspecciones reglamentarias así como a conservar su documentación original.

Con independencia de lo anterior, CACSA se reserva el derecho de realizar las inspecciones que considere necesarias en aquellas obras o instalaciones, debiendo BERKLEE facilitar el acceso a las mismas, así como a su documentación e información atinente.

6.2.- Obras de adaptación.- BERKLEE podrá realizar en el Anexo Sur, a su costa, en cualquier momento durante toda la vigencia del presente Contrato las obras que considere necesarias para la implantación y desarrollo de su actividad, siempre que las mismas respeten las exigencias básicas de calidad de los edificios y de sus instalaciones establecidas en la normativa legal vigente. A tal efecto, deberán cumplir con los requisitos básicos relativos a funcionalidad, seguridad y habitabilidad. Asimismo, deberán respetar, en cualquier caso, la configuración arquitectónica interior y exterior del Anexo Sur.

Para la realización de las obras por BERKLEE, a que se refiere el párrafo anterior, será necesaria la comunicación previa al PALAU indicando el alcance y contenido de las mismas y acompañando proyecto técnico completo, en caso de ser éste legalmente exigible.

El PALAU remitirá, en el plazo de 48 horas desde su recepción, el proyecto de las obras a CACSA, cuyo consentimiento previo por escrito será necesario para la realización de las obras. Dicho consentimiento deberá comunicarse a la mayor brevedad posible y, en todo caso, en el plazo de 15 días hábiles desde la comunicación a CACSA, al Palau, quien lo trasladará a BERKLEE. Transcurrido dicho plazo de 15 días, sin que CACSA se haya opuesto a las obras o sin que haya requerido documentación o información suplementaria, BERKLEE quedará facultada para iniciar las mismas previo visado por el

Colegio técnico correspondiente, en su caso, del proyecto técnico aprobado y previa obtención y acreditación de su obtención al PALAU de las licencias o autorizaciones administrativas que, en su caso, fueran necesarias para comienzo de las obras autorizadas.

No obstante lo dispuesto en el párrafo anterior, cuando se trate de obras de carácter menor, que no precisen licencia y visado, el consentimiento deberá comunicarse por CACSA al PALAU, y por éste a BERKLEE, en el plazo de 10 días hábiles desde la comunicación realizada por el PALAU a CACSA.

Además de las obras de acondicionamiento que BERKLEE desee realizar para el desarrollo de su actividad, serán por cuenta de BERKLEE las reparaciones de los daños materiales en los elementos estructurales, elementos constructivos e instalaciones causados por un mal uso de los mismos por BERKLEE.

En todo caso, BERKLEE conoce y acepta, salvo por las reparaciones a que se hace referencia en el ACTA DE ENTREGA Y RECEPCIÓN DE LAS INSTALACIONES, el estado en que recibe los espacios objeto de la explotación que se cede mediante el presente contrato, por lo que se compromete a la realización, a su costa, de cualquier adaptación de los mismos para el desarrollo del Proyecto, pero no a las adaptaciones que pudieran derivarse de modificaciones de la normativa aplicable al Palau de les Arts.

Sin perjuicio de lo previsto en los párrafos anteriores, si las obras de primera implantación que BERKLEE se propone llevar a cabo en los próximos meses no fueran aprobadas por CACSA, BERKLEE podrá resolver el presente Contrato.

Entendiendo que las obras de implantación de BERKLEE en el Anexo Sur dotarán a dicho inmueble de un significativo valor añadido teniendo en cuenta el volumen de inversión previsto, CACSA manifiesta desde este momento su compromiso de aprobar el proyecto que BERKLEE le presente en los términos indicados en el apartado 6.1. anterior, es decir, el proyecto original, visado, y en los términos de la legislación aplicable, que BERKLEE le presente para obtener su aprobación previa y por escrito, salvo en caso de que éste contenga aspectos que no fueran conformes con la normativa aplicable, en cuyo caso, una vez subsanados dichos aspectos, CACSA aprobará dicho proyecto.

6.3.- Obras de reparación.- PALAU deberá realizar durante toda la vigencia del contrato todas las obras de conservación, reparación y sustitución, ordinarias o extraordinarias, y las correspondientes de mantenimiento y de suministro que le competan conforme con el contrato suscrito con CACSA en fecha 11 de diciembre de 2007 y las que objetivamente sean necesarias para que el Anexo Sur, las Áreas Comunes y los Espacios Complementarios puedan dedicarse a su uso previsto por parte de BERKLEE de acuerdo con lo estipulado en el presente contrato. La realización de tales obras por parte de PALAU no otorgará derecho a incrementar la renta como consecuencia de los mismos ni a repercutir gasto alguno a BERKLEE.

Sin limitar lo previsto en el párrafo anterior y sin perjuicio de los acuerdos existentes entre CACSA y PALAU, cuyo contenido es desconocido por BERKLEE, CACSA y PALAU serán responsables en todo caso de que los espacios objeto del presente contrato sean aptos para su explotación por BERKLEE en los términos previstos en el presente contrato.

BERKLEE reparará y conservará las obras e instalaciones que implante en el Anexo Sur y las mantendrá en buen funcionamiento y estado, salvo (a) el desgaste lógico y normal; (b) las reparaciones que PALAU necesite realizar según lo dispuesto en este Contrato; y (c) el mantenimiento o sustitución que se necesiten como resultado de acciones u omisiones de PALAU, sus empleados, agentes o contratistas. En ningún caso BERKLEE vendrá obligada a llevar a cabo ni a costear la reparación, conservación o sustitución, ordinaria ni extraordinaria de obras o instalaciones distintas de las previstos en este párrafo, salvo cuando dicha reparación, conservación o sustitución sean necesarios como resultado acciones u omisiones de BERKLEE, sus empleados o sus estudiantes, en cuyo caso deberá costear dichas actuaciones.

6.4.- Obras de mejora.- En caso de que CACSA o PALAU tengan prevista la realización de obras de mejora que no puedan en modo alguno demorarse hasta la finalización del presente Contrato en los espacios a que se refiere el presente Contrato, PALAU, una vez haya recibido la comunicación por parte de CACSA en el primer caso o de inmediato en el segundo, lo notificará por escrito a BERKLEE, indicando su naturaleza, comienzo, duración. El deseo de realizar obras de mejora deberá ser comunicado con al menos tres meses de antelación a la fecha en que éstas vayan a comenzar.

En todo caso, si las obras de mejora afectan al desarrollo del Proyecto o suponen la privación temporal de los espacios objeto del mismo, CACSA y PALAU colaborarán con BERKLEE para que, mientras duran las obras, la actividad de BERKLEE pueda seguir desarrollándose dentro de la Ciudad de las Artes y las Ciencias de Valencia y/o del Palau de les Arts con absoluta normalidad.

Si lo previsto en el párrafo anterior no fuera posible, entonces BERKLEE podrá optar por desistir del Contrato. El Contrato se extinguirá, en su caso, en el plazo de dos meses a contar desde el desistimiento, durante los cuales no podrán comenzar las obras.

En caso de que BERKLEE soporte las obras, tendrá derecho a una reducción de la renta durante el tiempo que duren las obras, proporcional a la parte de los espacios objeto del presente Contrato de las que se vea privado por causa de aquéllas, así como a la indemnización de los gastos que las obras le obliguen a efectuar.

6.5.- Las instalaciones se utilizarán adecuadamente de conformidad con las Instrucciones de uso debidamente visadas por CACSA, que se entregan en este acto por PALAU a BERKLEE y de las cuales se adjunta copia como Anexo 11 al presente Contrato, absteniéndose de hacer cualquier uso incompatible con el previsto. BERKLEE pondrá en conocimiento de los responsables del mantenimiento cualquier anomalía que se observe en el funcionamiento normal de las instalaciones.

6.6.- Sin perjuicio de las facultades de inspección atribuidas a CACSA al principio de la presente Cláusula, PALAU tendrá igualmente derecho a realizar las inspecciones de las instalaciones que considere necesarias. En todo caso, la realización de dichas instalaciones se llevará a cabo de manera coordinada, procurando entorpecer lo menos posible la normal actividad de BERKLEE.

SÉPTIMA.- GASTOS

7.1.- Los gastos e impuestos que se devenguen como consecuencia de la celebración o del cumplimiento del presente Contrato serán satisfechos por las Partes conforme a la Ley, sin perjuicio del cumplimiento de los pactos establecidos entre las Partes.

7.2.- Las Partes expresamente convienen que serán de cuenta de BERKLEE los siguientes gastos:

- a) Suministro de fuerza, agua, refrigeración, calefacción, energía eléctrica y cualquier otro suministro derivado del uso y disfrute de la actividad ejercida en el Anexo Sur.
- b) Servicios de seguridad, limpieza y mantenimiento ordinario, preventivo y correctivo del Anexo Sur conforme a lo establecido en la Cláusula 6.3.;
- c) Servicios y suministros de telecomunicaciones;
- d) Cualquier otro servicio o suministro que BERKLEE contrate.

7.3.- Los gastos señalados en el apartado anterior de la presente cláusula, con excepción de los indicados en los apartados c) y d), que podrán ser contratados directamente por BERKLEE, se repercutirán a BERKLEE en factura mensual adicional a la relativa al pago de la renta trimestral correspondiente, en concepto separado del precio del Contrato. PALAU actuará diligentemente para que los servicios y suministros y cuyo coste se repercutirá a BERKLEE se provean de forma continuada y con un nivel de calidad acorde a la calidad de la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts. Se adjunta como Anexo 12 el presupuesto de gastos del Anexo Sur durante el año 2010 y el presupuesto estimativo para el año 2011. Estos gastos no podrán incrementarse anualmente por encima del IPC.

En relación con los mencionados suministros, las Partes harán lo posible para que BERKLEE cuente con los correspondientes contadores en el Anexo Sur. Con respecto a los suministros para los cuales se haga una submedición, la tarifa cobrada a BERKLEE por PALAU será al mismo coste que soporte PALAU o CACSA, el cual deberá acreditarla a BERKLEE a su solicitud, sin margen de beneficio. Con respecto a suministros que se midan mediante un medidor compartido, PALAU proporcionará a BERKLEE cualquier información que BERKLEE solicite razonablemente a PALAU. BERKLEE tendrá derecho a reclamar cuando considere que los costes que se le trasladen son desproporcionados.

En atención al volumen de Inversión que BERKLEE se propone llevar a cabo en el Anexo Sur, las Partes pactan que BERKLEE no se verá obligado al pago ningún gasto distinto de los expresamente previstos en el presente contrato.

7.4.- Serán de cuenta y cargo de BERKLEE las contribuciones, tasas o cualquier otro tipo de tributo que grave la actividad de BERKLEE en el Anexo Sur.

OCTAVA.- CESIÓN DEL CONTRATO Y/O DE ESPACIOS

BERKLEE podrá ceder parcialmente los espacios objeto del presente Contrato a entidades filiales de Berklee College of Music siempre y cuando sea para el desarrollo de las actividades comprendidas en el Proyecto o actividades complementarias. BERKLEE deberá comunicar a CACSA y a PALAU dichas cesiones de espacios dentro del mes siguiente a que éstas se concierten.

Se entiende por entidades filiales aquellas en cuyo capital tenga participación mayoritaria directa o indirecta Berklee College of Music, es decir, que posea más del cincuenta por ciento del capital social o de los derechos de voto, computándose tanto las participaciones directas como indirectas.

Salvo en los supuestos indicados en los párrafos precedente, en ningún caso se podrán ceder el contrato ni los espacios objeto del mismo a entidades distintas de las indicadas en los párrafos anteriores sin el previo consentimiento previo y escrito de PALAU.

NOVENA.- RESPONSABILIDAD Y SEGUROS

9.1.- Cada una de las partes exime de toda responsabilidad a las otras de los daños que se produzcan a los espacios objeto del presente Contrato, a las cosas o personas, y sean consecuencia directa o indirecta de sus respectivas actividades en dichos espacios, y se hará responsable tanto civil como penalmente de los daños que se ocasionen como consecuencia exclusiva de su actividad.

9.2.- BERKLEE se compromete a suscribir las pólizas de responsabilidad civil y daños materiales a los bienes y enseres de su propiedad, que cubran por capitales suficientes los daños que pudiera ocasionar.



BERKLEE deberá incluir como asegurado y como tercero a PALAU y a CACSA en la póliza de responsabilidad civil, previo consentimiento, en su caso, de la compañía aseguradora. Asimismo, se compromete a entregar copia de las pólizas suscritas.

A solicitud de CACSA y/o de PALAU, BERKLEE les proporcionará pruebas suficientes de la existencia y de la validez de los seguros a los que se hace alusión en los párrafos anteriores.

9.3.- CACSA y PALAU han suscrito y se obligan a mantener durante toda la vigencia del presente Contrato seguros de daños materiales de continente de los inmuebles cuya titularidad ostentan conforme a lo indicado en la parte expositiva del presente contrato. Asimismo, CACSA y PALAU han suscrito y se obligan a mantener durante toda la vigencia del presente Contrato, cada uno de ellos, un seguro de responsabilidad civil derivada de sus actividades. Los seguros a que se refiere este párrafo deberán cubrir en todo momento capitales suficientes respecto de los riesgos asegurados.

A solicitud de BERKLEE, CACSA y PALAU proporcionarán a BERKLEE pruebas suficientes de la existencia y de la validez de los seguros a los que se hace alusión en el párrafo anterior.

DÉCIMA.- CONFIDENCIALIDAD

Las Partes se obligan a tratar confidencialmente, y a no reproducir, publicar, ni difundir ninguna información relacionada con el presente Contrato y sus negociaciones. Las Partes acuerdan guardar la más estricta confidencialidad acerca de los términos y condiciones de la presente operación.

Lógicamente, la obligación de confidencialidad a que se refiere el párrafo anterior no resultará aplicable respecto de los socios, directivos, empleados y asesores de las Partes ni frente a cualquier administración pública que esté legalmente habilitada para exigir la comunicación de los términos y condiciones del presente Contrato cuando ésta así lo haga.

Cualquier comunicación pública que desee hacer cualquiera de las Partes en relación con el presente contrato deberá ser previamente consensuada con las otras Partes. En caso de no alcanzarse dicho consenso las Partes se abstendrán de hacer comunicación alguna.

Cada una de las Partes se obliga a no hacer en ningún caso comunicaciones públicas relativas a las actividades de cada una de las otras partes sin el previo consentimiento de éstas. Tampoco realizarán las Partes ninguna valoración que pudiera tener un efecto negativo en relación con las actividades de las otras Partes.

Cada una de las Partes mantendrá indemnes a las otras de cualquier daño o perjuicio que pudiera ocasionarles cualquier incumplimiento de las obligaciones contenidas en la presente cláusula y ello teniendo en cuenta que la imagen pública de cada una de ellas es de una relevancia y significación esencial. Si el incumplimiento de las obligaciones contenidas en la presente cláusula fuera de tal gravedad que supusiera una ruptura de la confianza de la Parte que sufra dicho incumplimiento en las otras Partes, la Parte que sufra el incumplimiento podrá resolver el presente contrato, teniendo derecho a que se le indemnice por los daños y perjuicios que el incumplimiento le hubiera irrogado.

UNDÉCIMA.- RESOLUCIÓN DEL CONTRATO

El presente Contrato podrá resolverse por cualquiera de las causas generales de resolución de los contratos y por las expresamente previstas en el mismo. En particular, podrá resolverse por incumplimiento de las obligaciones establecidas en el presente Contrato, siendo de aplicación lo dispuesto en el artículo 1.124 del Código Civil.

Si el presente contrato fuera resuelto como consecuencia de cualquier defecto o vicio en el proceso de adjudicación y/o formalización del mismo a favor de BERKLEE, las restantes partes del mismo, respondiendo de forma solidaria, deberán satisfacer a BERKLEE los daños a que se refiere el artículo 1.124 del Código Civil y los que conocidamente se deriven de dicha resolución que, en todo caso, incluirán un importe igual a la inversión realizada por BERKLEE en la implantación de su actividad en el Anexo Sur.

DUODÉCIMA.- RESOLUCIÓN DEL CONTRATO EXISTENTE ENTRE CACSA Y PALAU

En caso de resolución o terminación por cualquier causa del contrato existente entre CACSA y PALAU a que se refiere el Expositivo II, CACSA se subrogará en la totalidad de los derechos y obligaciones que se derivan para PALAU del presente Contrato.

Producida la resolución o terminación a que se refiere el párrafo anterior, mientras BERKLEE no haya recibido la correspondiente comunicación al respecto de CACSA, el cumplimiento por BERKLEE frente a PALAU de cualquier obligación derivada para ella de presente Contrato tendrá efectos plenamente liberatorios.

DECIMOTERCERA.- COMUNICACIONES

Toda notificación que deban dirigirse las Partes en relación con el presente Contrato deberá dirigirse por conducto fehaciente a las siguientes direcciones:



Para PALAU:
PALAU DE LES ARTS "REINA SOFÍA"
Avda. el Saler, nº 1,
46013 - Valencia

Para CACSA:
CIUDAD DE LAS ARTES Y LAS CIENCIAS S.A.
Paseo de la Alameda, 48
46023 - Valencia

Para BERKLEE:
BERKLEE VALENCIA S.L.
c/ Almirante, 19 - Bajo Izda
28004 - Madrid

Las notificaciones efectuadas en estos domicilios se entenderán bien realizadas salvo que por conducto fehaciente cualquiera de las Partes hubiese dado a conocer su cambio de domicilio, con una antelación mínima de quince (15) días respecto a la fecha en que deba surtir efecto.

Asimismo, las Partes reconocen la validez y eficacia de las comunicaciones realizadas por medios electrónicos, siempre que cumplan con los requisitos mínimos de la normativa en materia de firma electrónica, de servicios de sociedad de la información y resto de la que resulte aplicable en este punto, y siempre que se envíen a las siguientes direcciones de correo electrónico:

Para PALAU: intendencia@lesarts.com
Para CACSA: secretariadireccion@cac.es
Para BERKLEE: info@berkleevalencia.org

DECIMOCUARTA.- ACUERDO COMPLETO

El presente Contrato contienen el acuerdo completo y único entre las Partes, y ninguna declaración o manifestación verbal o cuestión por escrito previa que no se contenga en este Contrato tendrá vigencia o efecto. La presente Cesión no quedará modificada de ninguna forma salvo si la modificación se realiza por escrito y lleva la firma de todas las Partes.

DECIMOQUINTA.- ELEVACIÓN A PÚBLICO

Cualquiera de las Partes podrá solicitar la elevación a público del presente contrato siendo de su cargo los gastos de dicha protocolización. Cuantos gastos e impuestos se devenguen por dicha elevación a público serán de cuenta de la Parte que lo solicite.

DECIMOSEXTA.- LEY APLICABLE Y JURISDICCIÓN

16.1.- El presente Contrato se registrará por la voluntad de las Partes manifestada en el Contrato y, supletoriamente, por lo dispuesto en el Código Civil.

16.2.- Para cuantas cuestiones o controversias pudieran suscitarse como consecuencia de la interpretación, ejecución o cumplimiento del presente Contrato, las Partes, con expresa renuncia del fuero que pudiera corresponderles, se someten a la jurisdicción y competencia de los Juzgados y Tribunales de la ciudad de Valencia.

Y, en prueba de conformidad, las Partes firman el presente Contrato, por triplicado y a un solo efecto, en la fecha y lugar en el encabezamiento indicados.

PALAU DE LES ARTS "REINA SOFÍA", FUNDACIÓ DE LA COMUNITAT VALENCIANA



D.ª Trinidad Miró Mira
Presidenta Com. Ejecutiva



D.ª Helga Schmidt
Intendente



D. Ernesto Moreno Murcia
Director de Administración

CIUDAD DE LAS ARTES Y DE LAS CIENCIAS, S.A.



D. Pedro-Javier García Ribot
Director General

BERKLEE VALENCIA, S.L.



D. Roger H. Brown
Consejero Delegado

RELACIÓN DE ANEXOS

ANEXO	CONTENIDO
1	Planos de situación e identificativos de la Ciudad de las Artes y las Ciencias de Valencia y del Palau de les Arts. Identificación del aparcamiento.
2	Actividades en las que consiste el Proyecto o Berklee Valencia.
3	Instalaciones y servicios existentes en el Anexo Sur.
4	Planos de situación y de las plantas y accesos del Anexo Sur.
5	Descripción y planos de las Áreas Comunes.
6	Condiciones actuales de uso del aparcamiento por los empleados de PALAU.
7	Condiciones actuales de uso de la cantina por los empleados de PALAU.
8.a)	Planos y relación de instalaciones de las salas 1 al 6, C y D del Centre de Perfeccionament Plácido Domingo.
8.b)	Planos y relación de instalaciones de las salas A y B y Sala de Ensayo de Orquesta (planta 9).
8.c)	Planos y relación de instalaciones de la sala Martín i Soler.
8.d)	Planos y relación de instalaciones del Auditorio.
9	Calendario previsto de uso por BERKLEE de los Espacios Complementarios durante el Año 2011.
10	ACTA DE ENTREGA Y RECEPCIÓN DE LAS INSTALACIONES.
11	Instrucciones de uso de las instalaciones.
12	Gastos específicamente derivados del uso de los Espacios Complementarios identificados en los apartados c) y d) de la Cláusula 2.2. Presupuesto de gastos del Anexo Sur durante el año 2010 y el presupuesto estimativo para el año 2011.

MEMORIA DE ACTIVIDADES DE BERKLEE VALENCIA SL

Perfil Legal:

Berklee Valencia S.L. es una sociedad de responsabilidad limitada constituida y existente con arreglo a la legislación española cuyo capital está participado en su totalidad por Berklee College of Music Inc, una fundación debidamente constituida y existente con arreglo a la legislación de Boston, Massachusetts, Estados Unidos de América, con domicilio social en 1140 Boylston Street, Boston, MA02215, con Número de Identificación Fiscal Federal 04-2300472 y CIF número N-4005092-D.

Misión de Berklee Valencia:

La misión de Berklee Valencia es contribuir al cumplimiento de la visión de la Universidad para 2015.

Berklee College of Music será la institución líder en el mundo de la música moderna. Con a una comunidad plural de estudiantes con talento y motivados por desarrollar una carrera musical, ofreceremos un curriculum destacable y distintivo en música y humanidades. Contaremos con un equipo de profesores sin igual compuesto por profesionales de la industria de la música líderes en su campo y capaces de inspirar y motivar a sus alumnos. Ofreceremos instalaciones equipadas con la mejor tecnología para acoger a nuestros estudiantes, tanto para vivir como para aprender, y formaremos a los futuros líderes de la industria musical internacional

En Valencia, Berklee College of Music alcanzará su misión cumpliendo los siguientes objetivos:

1. Descubrir a estudiantes con talento y ofrecerles una amplia oferta académica, desde grados y postgrados hasta cursos de verano y programas especializados para profesionales.
2. Crear oportunidades para que los estudiantes de Berklee evolucionen y desarrollen sus habilidades gracias a la mezcla intercultural, a la interpretación para audiencias diversas y a maestros de la música, para que inicien una carrera profesional con una visión global.
3. Fomentar el desarrollo de nuevas ideas musicales derivadas de las ricas tradiciones musicales locales y de las prácticas innovadoras de vanguardia.
4. Desarrollar el conocimiento y la reputación global de Berklee.
5. Buscar el apoyo de antiguos alumnos, oportunidades para el desarrollo de la institución y otras colaboraciones.

Programas Académicos:

Valencia será el primer campus de Berklee fuera de Boston. Estará consagrado al desarrollo de la enseñanza de música moderna; estudiando y aplicando las tecnologías musicales de vanguardia y los modelos de negocio internacionales de la industria; y a la promoción de las diversas tradiciones musicales de Europa, el Norte de África y de Oriente Medio que han confluído alrededor de Valencia. La mayoría de los programas ofrecerán áreas de

conocimiento que son nuevas en Europa, centrándose en la música moderna y en las tecnologías musicales como componentes esenciales.

Titulaciones

Berklee en Valencia ofrecerá titulaciones de grado y postgrado en las siguientes áreas de estudio:

- **Música para Cine y Medios Integrados** brindará una sólida formación a través del estudio de la composición, los arreglos y la orquestación. El programa incorporará los más recientes avances en tecnología y el arte de la producción musical que hoy en día son fundamentales en la creación de música para diversos medios como son el cine, los videojuegos, la televisión, la publicidad, y las aplicaciones Web.
- **Diseño y Producción Electrónica** se centrará en formatos tradicionales y emergentes de la creación artístico-musical, incluyendo la grabación de audio, el diseño avanzado de sistemas acústicos, y la manipulación e integración de imágenes en composiciones musicales y al diseño de sonido por ordenador
- **Gestión Internacional en Música y Entretenimiento** ofrecerá un estudio conceptual y práctico del negocio de la música y el entretenimiento. Abordará también las habilidades necesarias para afrontar los retos artísticos, de Management y empresariales de la industria de la música y de los medios digitales.
- **Estudios para Bandas Sinfónicas** será el primer programa de su tipo, diseñado para estudiantes que ya cuentan con una educación musical y que están interesados en el trabajo con una orquesta sinfónica. La región de Valencia, con más de 500 bandas de música, está considerada por muchos como “la capital mundial de las bandas”, proporcionando un marco educativo y formativo único para realizar estudios avanzados en este campo.
- **Músicas del Mediterráneo** estudiará las fusiones y las polinizaciones cruzadas emergentes de la música global que prevalecen en el área Mediterránea. Valencia y España están situadas en el cruce de caminos entre Europa, el Norte de África, Oriente Medio y América Latina, haciendo de Berklee un centro para el estudio, la evolución y la proliferación global de muchos estilos regionales, incluyendo el flamenco.
- **Músico de Sesión** enfatizará el rol del intérprete en el estudio de grabación. Los músicos estudiarán, ensayarán y grabarán exponiéndose a multitud de situaciones que se dan en un estudio profesional, como por ejemplo grabaciones de bandas sonoras, proyectos comerciales y sesiones lideradas por artistas.

Programas Especiales y Certificados Profesionales

Otro rasgo particular del campus de Berklee en Valencia será la implementación de programas especiales de música moderna. Se ofrecerán periódicamente clases magistrales, talleres y seminarios en áreas del mundo de la música moderna, y cursos concentrados en varias de las materias tratadas en los programas presentados en la sección anterior.

Actividades desarrolladas por Berklee College of Music en Boston:

Fundada sobre las bases del jazz y de la música popular arraigada en la diáspora cultural Africana, Berklee College of Music es una de las instituciones punteras en el estudio de música moderna. La misión de Berklee es educar, capacitar y desarrollar a los estudiantes para que destaquen en su carrera musical.

Como institución de educación superior totalmente acreditada, Berklee cuenta con aproximadamente 4,000 estudiantes, emplea a más de 500 profesores y ofrece 12 licenciaturas de interpretación y de otras áreas, incluyendo la primera licenciatura del mundo en Composición para Bandas Sonoras y las primeras carreras universitarias en Síntesis Musical y Composición.

Berklee ofrece una licenciatura de cuatro años con un curriculum distintivo y relevante y un programa de estudio que incluye 29 instrumentos principales, desde el banjo hasta el vibráfono.

Una audición y un riguroso proceso de selección son necesarios para ser admitidos. Jóvenes músicos llegan a Berklee de todos los rincones del mundo para estudiar música, y como consecuencia, Berklee es una Universidad única a nivel internacional. Alrededor del 25% de los licenciados son de fuera de los Estados Unidos, y representan a más de 70 países.

Todos los estudiantes de Berklee son músicos – cada uno toca un instrumento o canta - y pueden combinar diferentes licenciaturas, dependiendo de la naturaleza del programa.

Las licenciaturas son: 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.

Con un alumnado diverso y con talento y unos exalumnos que son el “quien es quien” de la industria musical, Berklee es un singular laboratorio de la música de hoy – y de mañana. La Universidad ha educado a músicos como Quincy Jones, Branford Marsalis, Diana Krall, Aimee Mann y Esperanza Spalding. Los antiguos alumnos han recibido 186 premios Grammy, el máximo reconocimiento de la música popular.

Desarrollar la musicalidad de todos los estudiantes es la base del curriculum de Berklee. Berklee cree que la autodisciplina necesaria para la excelencia, la empatía que requiere hacer música, y la curiosidad esenciales a la creatividad son críticos para conseguir cualquier meta, musical o no.

La Universidad alienta a los estudiantes a aplicar la enorme fuerza de la música para el enriquecimiento de la sociedad y el entendimiento de la cultura y está comprometida con el desarrollo cultural, artístico y educativo a través de asociaciones, programas públicos y servicio público a través de la música.

La Universidad también está comprometida con la asociación de los estudios musicales con una educación exhaustiva en el campo de las humanidades. El Departamento de

Humanidades de Berklee se centra en el estudio interdisciplinar, formando a los alumnos en Humanidades, Ciencias Naturales, Matemáticas y Ciencias Sociales.

Las Humanidades en Berklee contienen un programa único de Música y Sociedad que explora la relación entre la música y otras artes y ayuda a los estudiantes a situar la música en un contexto cultural e histórico. Además de la revista literaria de la Universidad y un grupo de poesía, el departamento también esponsoriza el Simposio Anual de Humanidades.

Situada en el corazón de Boston, un centro cultural e intelectual, Berklee es un recurso inestimable para la escena musical de la ciudad. La oficina de Special Programs de Berklee supervisa la producción de aproximadamente 1600 conciertos al año en cinco lugares del campus: el Berklee Performance Center con capacidad para 1215 espectadores; el Café 939, una cafetería con capacidad para 200 personas de todas las edades y tres salas para recitales. Todos los conciertos y recitales están abiertos al público, atrayendo a estudiantes, profesores y personal de Berklee, a estudiantes de universidades próximas y al público en general; muchos de ellos son gratuitos. La Universidad también organiza conciertos gratuitos durante el verano con estudiantes talentosos de Berklee en parques de la ciudad y en museos en el área de Greater Boston, así como anualmente el Berklee Bean Town Jazz Festival, un evento gratuito al aire libre que se celebra en el barrio del South End.

Las innovadoras empresas de Berklee gestionadas por estudiantes incluyen:

The BIRN – Berklee Internet Radio Network, una emisora de radio con cinco canales que funciona 24 horas y que cuenta con programas semanales producidos por más de 55 estudiantes, una mezcla de conciertos de la Universidad, clinics y entrevistas a exalumnos y artistas que visitan Berklee. Los equipos de última generación con los que cuentan los estudios de BIRN permiten la conexión con las salas de música en directo del campus, permitiendo la retransmisión nacional e internacional de algunos eventos.

Jazz Revelation Records – una compañía discográfica fundada y producida por estudiantes que cuenta con la oportunidad única de escuchar, desarrollar y producir a artistas emergentes del jazz – que resultan ser sus propios compañeros de clase.

Heavy Rotation Records – una discográfica que produce, promueve y edita grabaciones comerciales de alumnos y exalumnos de Berklee.

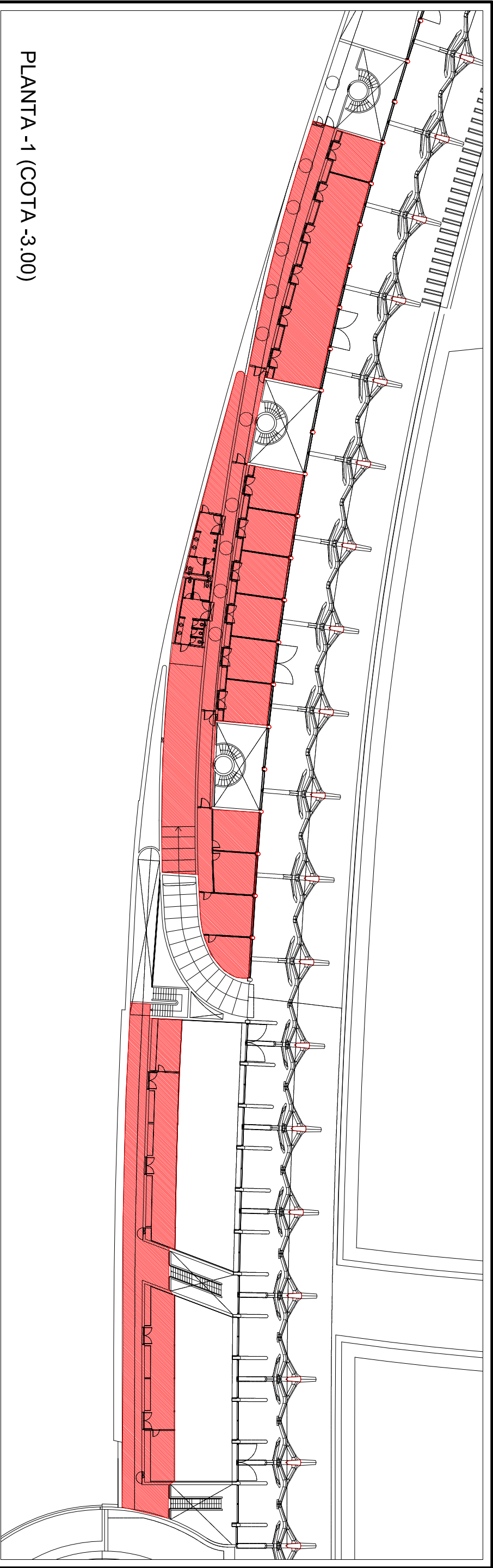
Fundada en 1945 en Boston, Massachusetts, Berklee fue la primera escuela en los Estados Unidos en enseñar la música popular de la época, el jazz. El fundador Lawrence Berk llamó originalmente a la escuela Schillinger House en honor a su profesor, Joseph Schillinger, un teórico de la música nacido en Rusia. Después de la expansión del curriculum de Berklee en 1954, se cambió el nombre a Berklee School of Music (dedicado al hijo de Berk, Lee, que se convirtió en su segundo presidente en 1979) y la primera promoción de licenciados se graduó en 1966.

El nombre se cambió a Berklee College of Music en 1970 para reflejar mejor su misión educativa y su estatus.

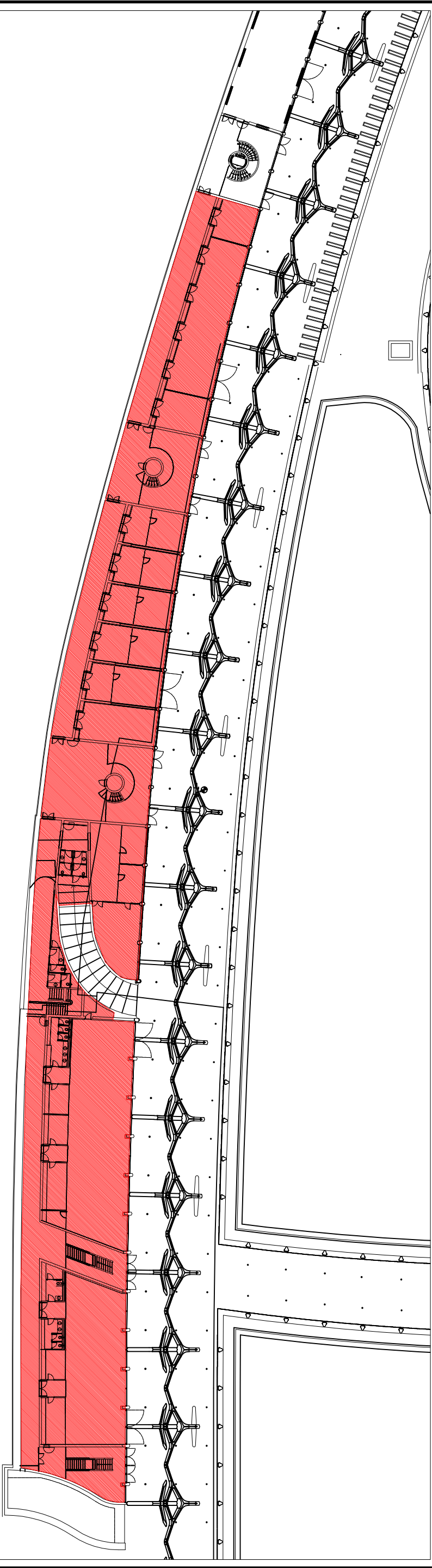
ANEXO 3

Instalaciones y servicios existentes en el Anexo Sur

1. INSTALACIÓN ELÉCTRICA DE BAJA TENSIÓN
2. INSTALACIONES ESPECIALES (VOZ/DATOS)
3. INSTALACIÓN DE CLIMATIZACIÓN
4. INSTALACIÓN CONTRA INCENDIOS
5. INSTALACIÓN DE GESTIÓN Y CONTROL
6. INSTALACIÓN DE AGUA POTABLE



PLANTA -1 (COTA -3.00)



PLANTA -2 (COTA -7.00)

ESCALA		FORMATO PLANO	DISTRIBUCIÓN POR	17/11/2010	Revisión por S. (S. REVISOR)
S/E	A-3		DISTRIBUCIÓN POR		
PALAU DE LES ARTS REINA SOFIA					
ZONA DE ANEXOS. PALAU DE LES ARTS REINA SOFIA					

ANEXO 6

Condiciones actuales de uso del aparcamiento por los empleados de Palau

	SUBCONTRATAS
PRECIO DIARIO	2 €
PRECIO MENSUAL	20 €
PRECIO TRIMESTRAL	55 €
PRECIO SEMESTRAL	105 €
PRECIO ANUAL	200 €

Condiciones generales:

- El bono es personal e intransferible.
- Los cierres del aparcamiento por la celebración de actos y eventos, se comunicarán con antelación suficiente y se compensarán de la forma habitual.

El personal del Aparcamiento queda a vuestra disposición para aclararos cualquier duda al respecto.

CANTINA PALAU DE LES ARTS



LISTA DE PRECIOS - 2010

CAFÉS:

- Café solo, Cortado, Infusión (manzanilla, té, poleo)..... 1,00 €
- Café del Tiempo, bombón, con leche 1,10 €

BOLLERÍA:

- Donut, croissant, ensaimada, empanadilla..... 1,00 €
- Tostada con mermelada y mantequilla o aceite 1,00 €

BEBIDAS:

- Refrescos y agua..... 1,00 €
- Zumos embotellados 1,20 €
- Zumo de naranja natural 1,60 €

BOCADILLOS FRÍOS O CALIENTES:

- Bocadoillo 2,50 €
- Bocadoillo pequeño 1,70 €

POSTRES:

- Pieza de fruta 0,60 €
- Lácteos (Yogurt, flan, etc.) 1,00 €
- Helados 1,00 €

DESAYUNO PALAU:

- Café + bollería o tostada 1,80 €
- Croissant + jamón + queso..... 1,80 €

ALMUERZO PALAU:

- Refresco + bocadillo grande..... 3,50 €

MENÚ PALAU:

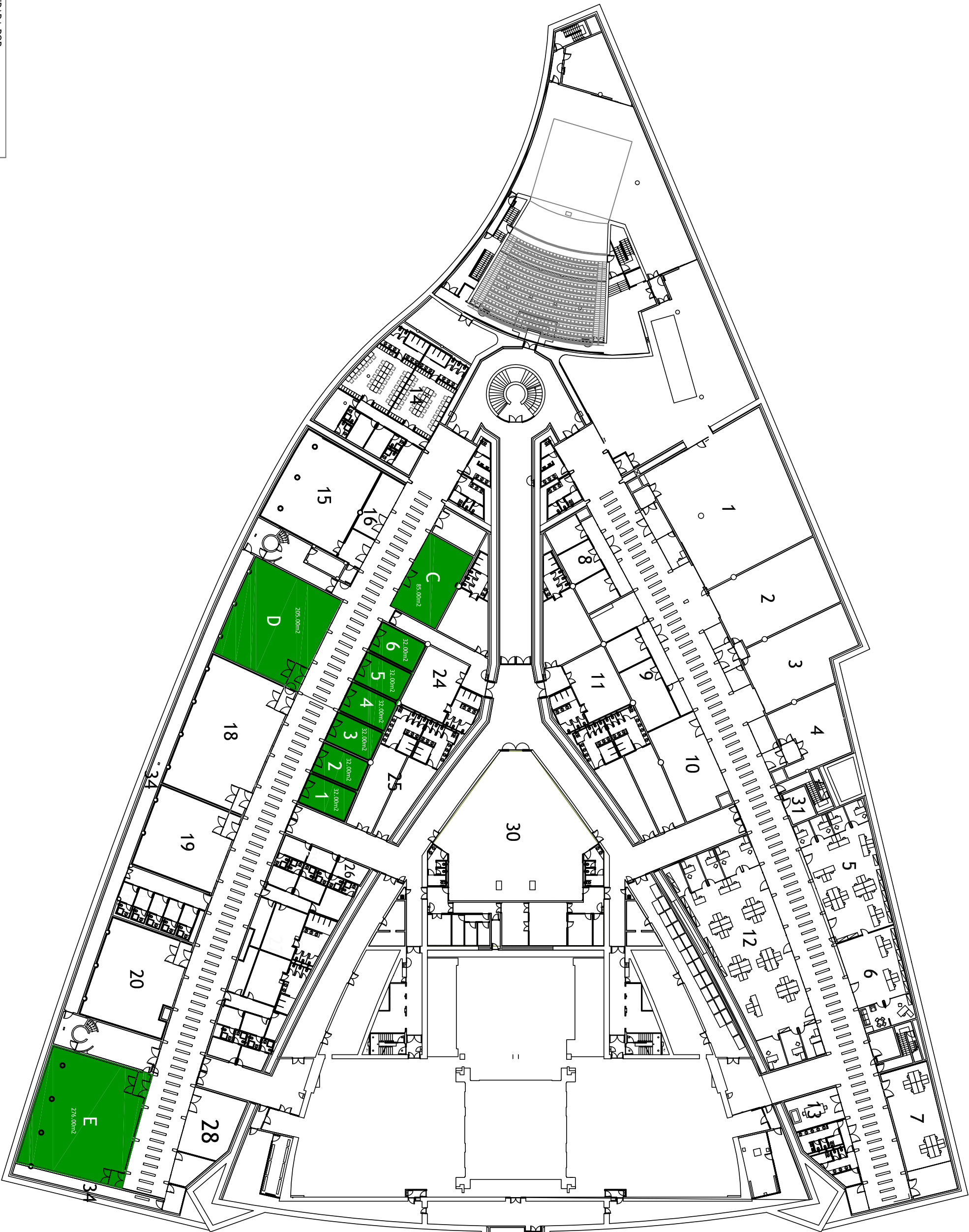
- 1º Plato (Ensaladas, entremeses, sopas etc.)
- 2º Plato caliente (arroz, guisos, pastas, carnes, pescados, etc.)
- Postre (frutas, yogures, flanes, etc.)
- Pan y bebida..... 5,60 €

OPCIONES DEL MENÚ:

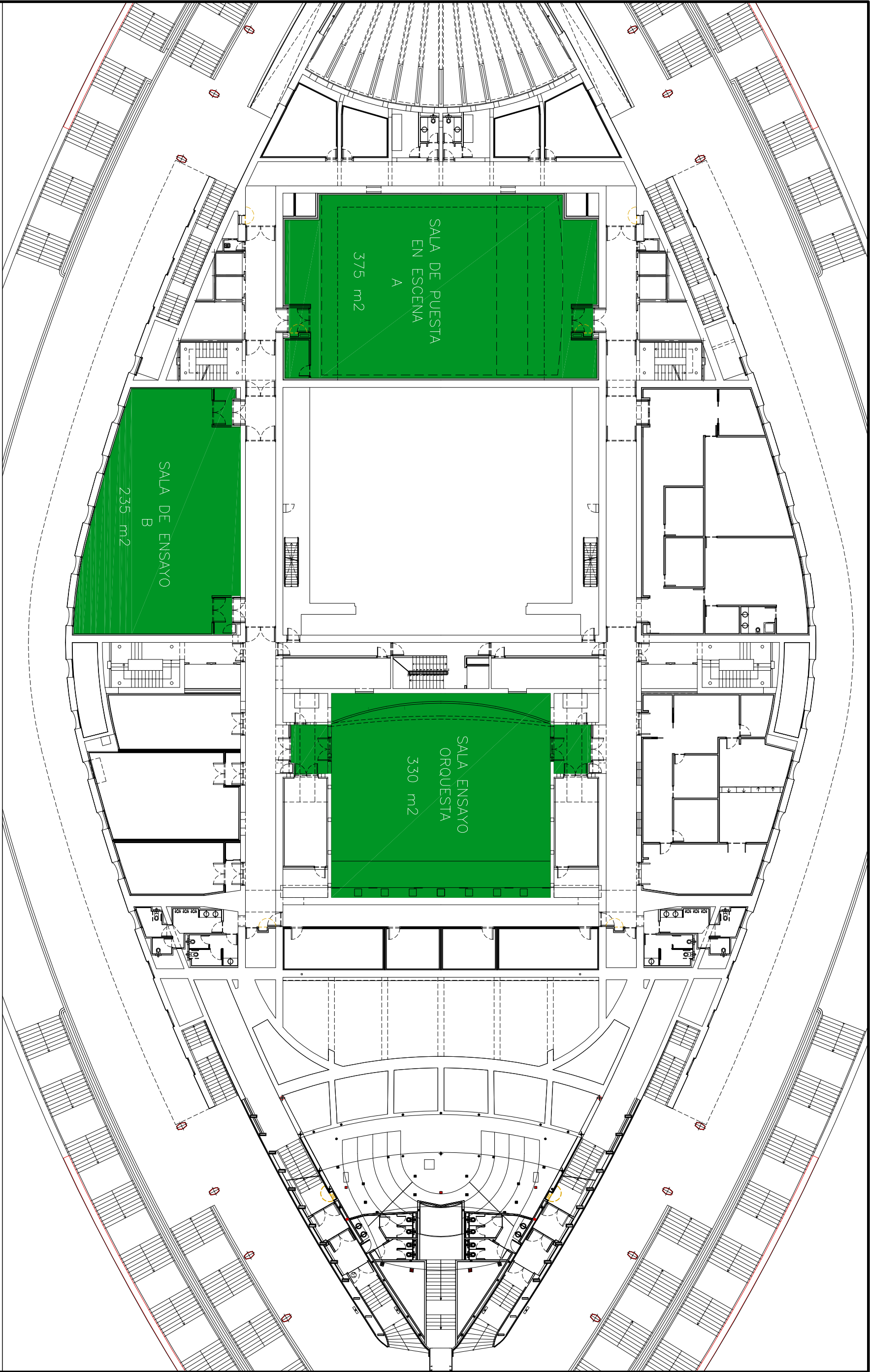
- Un plato del Menú a elegir..... 2,80 €
- Pan pequeño 0,30 €
- Pan grande..... 0,60 €

Nota: Precios con IVA incluido y en rojo los cambios del 2010.

ZONA OCUPADA POR:
CENTRE DE PERFECCIONAMENT



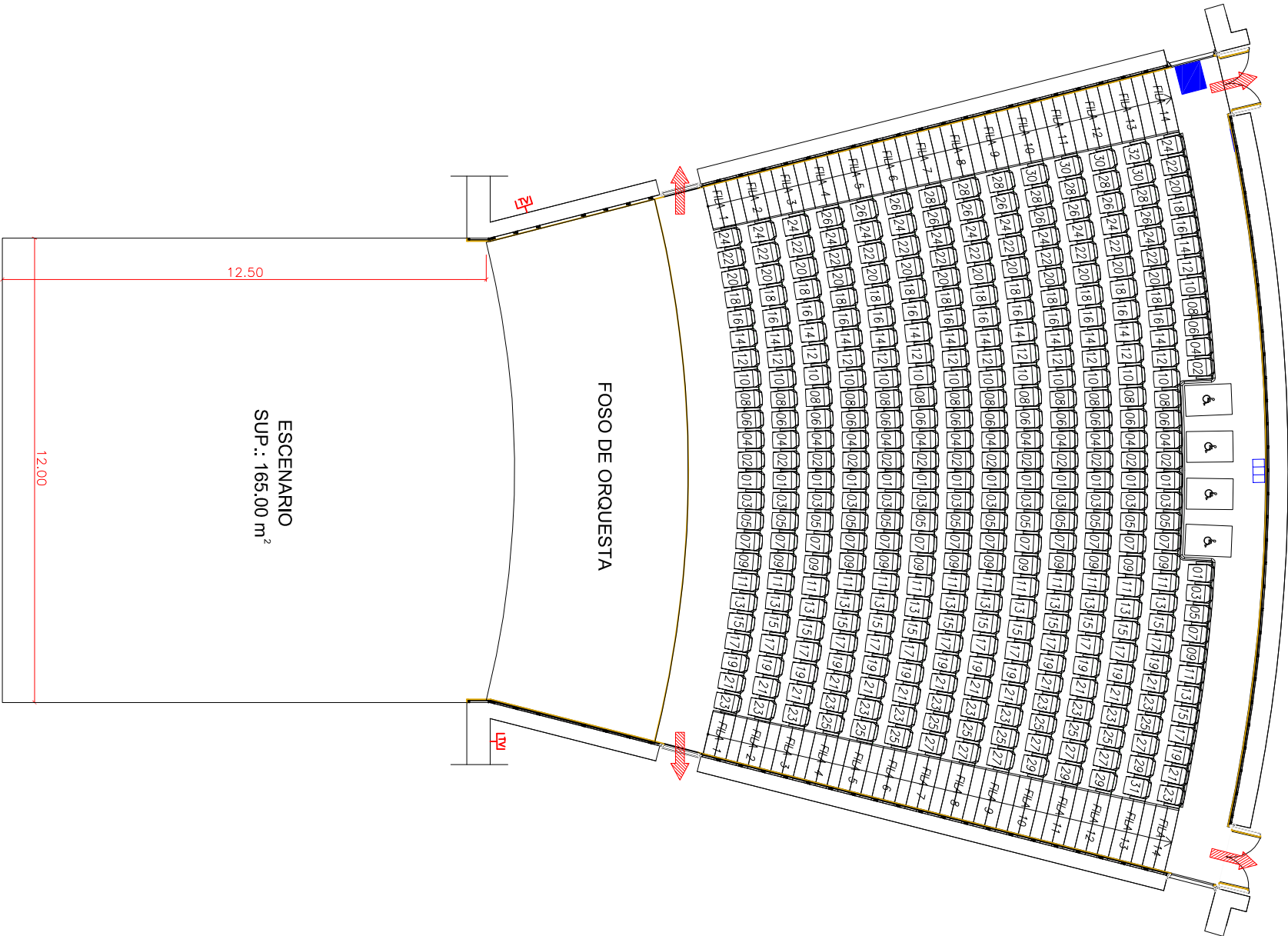
PLANO
DISTRIBUCIÓN PLANTA -3. ZONAS OCUPADAS POR C.PERFECCIONAMENT
FECHA 17.11.2010
PALAU DE LES ARTS. FUNDACIÓ C.V. · Avda. Autopista del Saler 1 · 46013 Valencia



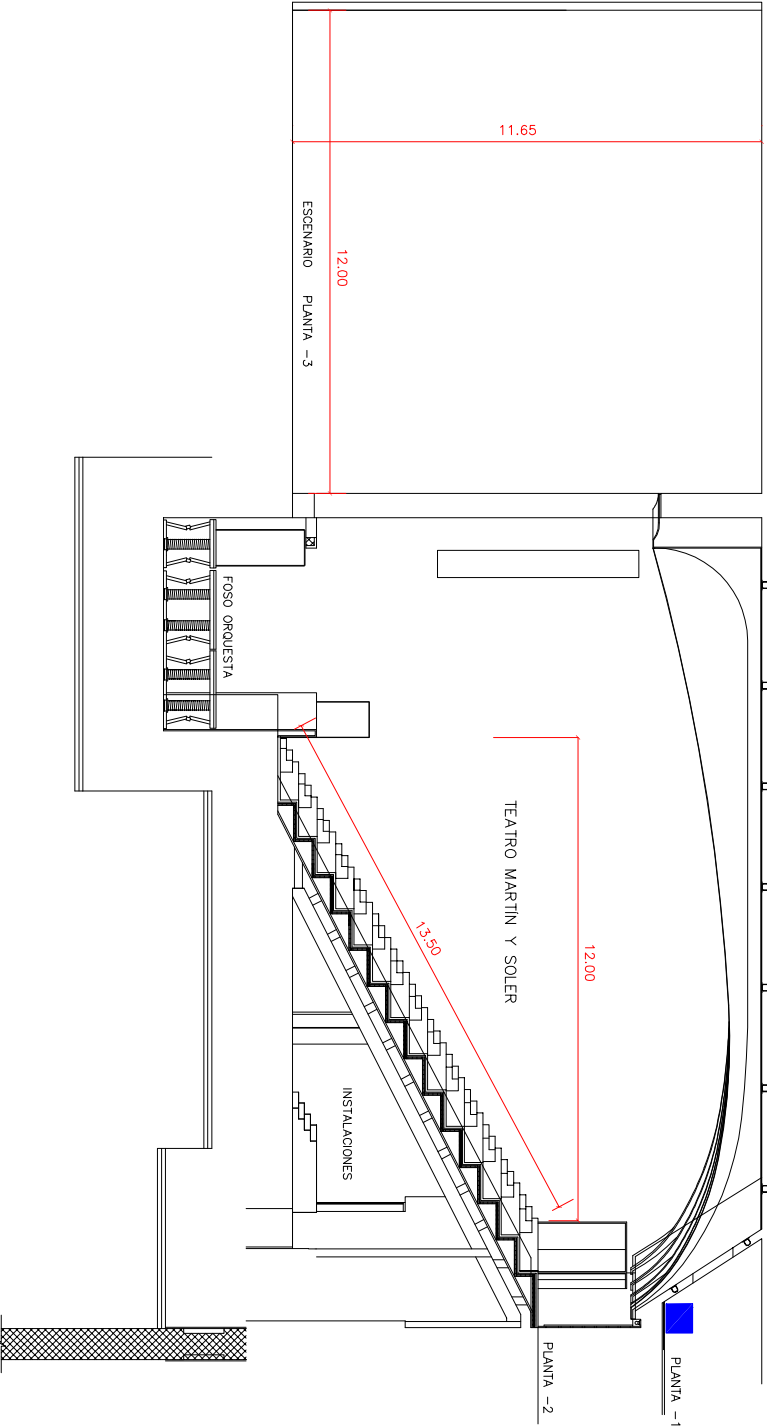
ESCALA:	FORMATO PLANO:	DESEÑADO POR:	17/11/2010	Kenneth Arco S. (SERVICIOS GENERALES)
S/E	A-3	REVISADO POR:		
EDIFICIO:		APROBADO POR:		
PALAU DE LES ARTS REINA SOFIA				
PLANO:		CODIGO:		
PLANTA 9. COTA +20.50. SALAS DE ENSAYO "A" Y "B" Y SALA DE ENSAYO ORQUESTA				



PLANTA DE DISTRIBUCIÓN:
E: 1/150



SECCIÓN:
S/E



LEYENDA:

- CUADRO AUXILIAR (9.000 W)
- COMPUERTO POR 1 TOMA TRIFÁSICA 3F+TT Y 3 TOMAS MONOFÁSICAS
- TOMA CUADRUPLÉ 2 ENCHUFES II+T, 2 RJ45
- TOMA DE TELEVISIÓN
- SALIDAS DE EVACUACIÓN

TEATRO MARTÍN Y SOLER. AFORO
TOTAL BUTACAS: 380
ZONA DISCAPACITADOS: 4 PLAZAS

NOTA: LOS RECORRIDOS DE EVACUACIÓN DEBERÁN PERMANECER SIEMPRE TRANSITABLES, SIN OBSTÁCULOS

ESCALA:

1/150

FORMATO PLANO:

A-3

DELIMITADO POR: 17/11/2010

REVISADO POR: KENNETH ARO S. (SERVICIOS GENERALES)

AFEROGADO POR:

CODIGO:

EDIFICIO:

PALAU DE LES ARTS REINA SOFÍA

PLANO:

PLANTA -3. TEATRO MARTÍN Y SOLER



PLANTA DE RECORRIDO DE EVACUACIÓN
S/E

LEYENDA: EVACUACIÓN

-SALIDA PLANTA

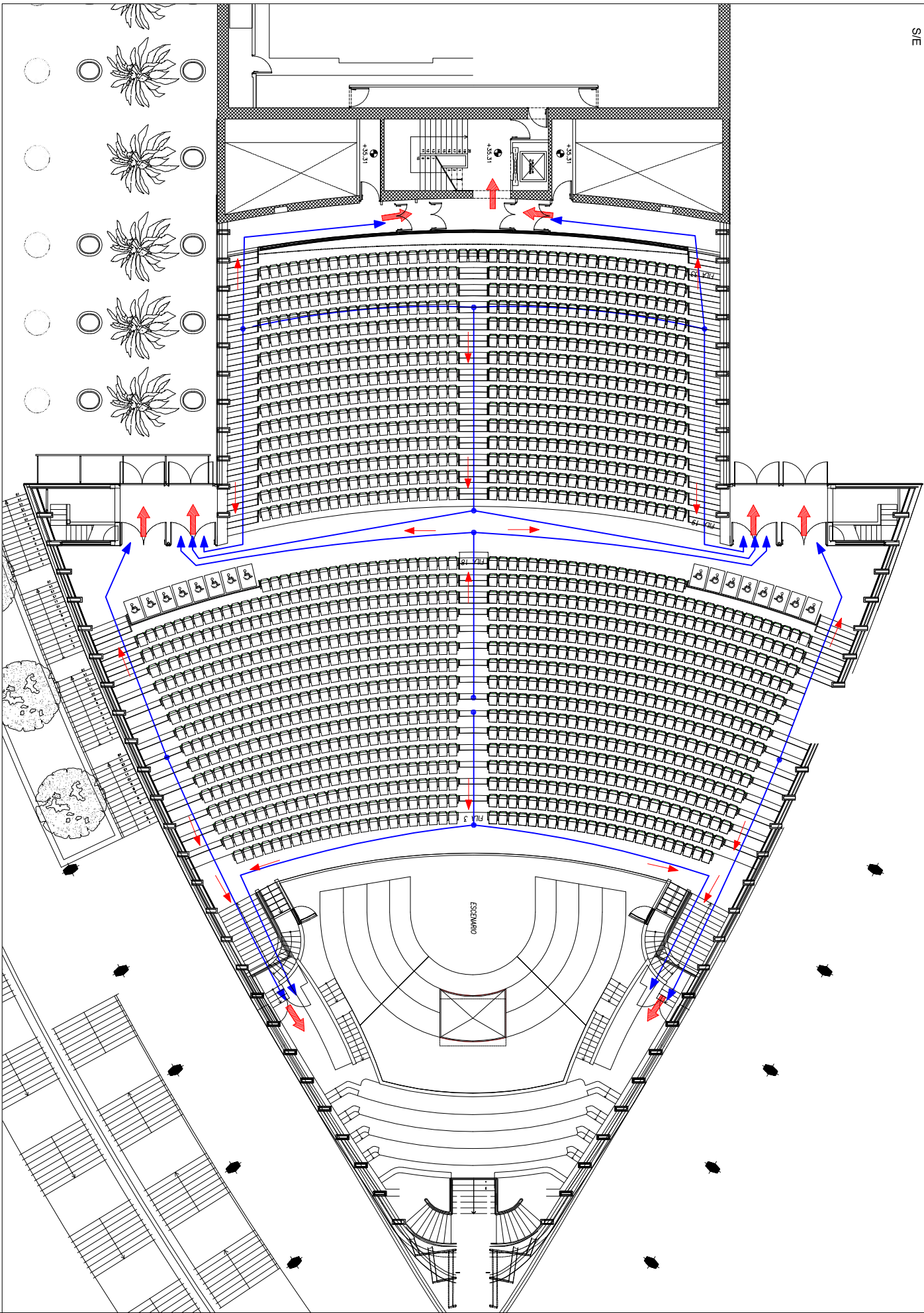
-SALIDA RECINTO

-RECORRIDO PRINCIPAL

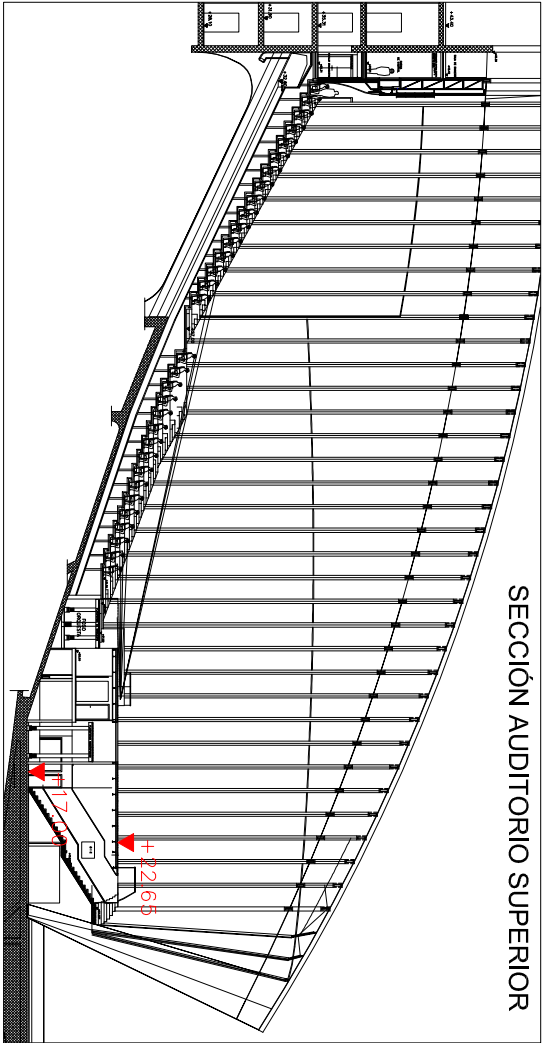
-RECORRIDO ALTERNATIVO

-ORIGEN DE LA EVACUACION
(Recorrido más desfavorable)

NOTA: LOS RECORRIDOS DE EVACUACIÓN DEBERÁN PERMANECER SIEMPRE TRANSITABLES, SIN OBSTÁCULOS



SECCIÓN AUDITORIO SUPERIOR



AUDITORIO SUPERIOR. AFORO
TOTAL BUTACAS : 1481
PLAZAS DISCAPACITADOS: 16

ESCALA:	FORMATO PLANO:	DELINEADO POR:	17/11/2010	Kenneth, Arco S. (SERVICIOS GENERALES)	MAQUETADO POR:	GENERALITAT VALENCIANA
S/E	A-3	REVISADO POR:				
EDIFICIO:	PALAU DE LES ARTS REINA SOFIA				CODIGO:	
PLANO:	AUDITORIO SUPERIOR. PLANTA 11					

ANEXO 9

Calendario previsto de uso por BERKLEE de los Espacios Complementarios durante el Año 2011

Pendiente de acordar por las Partes conforme a los criterios establecidos en el cuerpo del contrato

ANEXO 10

Acta de entrega y recepción de las instalaciones

El contenido de este acta se completará en las próximas semanas previa verificación del estado del Anexo Sur y sus instalaciones

ANEXO 11

Instrucciones de uso de las instalaciones

Se pondrán a disposición de los técnicos y personal de mantenimiento de BERKLEE, a requerimiento dicha institución.

GASTOS EXPLOTACION POR SALA

Auditorio Superior

	Tecnica	Trabajadores	Horas	Coste	TOTAL
	Tecnicos	4	16	40	2.560 €
	Jefe Escenario	1	16	80	1.280 €
	Mantenimiento				
	Tecnico	1	8	24	192 €
	Seguridad				
	Vigilantes	4	8	26	832 €
	Limpieza				
	Limpiadoras	6	8	20	960 €
	Azafatos				
	Azafatos	25	8	15	3.000 €
	Jefe Sala	1	8	80	640 €
					9.464 €

Martin i Soler

	Tecnica	Trabajadores	Horas	Coste	TOTAL
	Tecnicos	5	16	40	3.200 €
	Jefe Escenario	1	16	80	1.280 €
	Mantenimiento				
	Tecnico	1	8	24	192 €
	Seguridad				
	Vigilantes	1	8	26	208 €
	Limpieza				
	Limpiadoras	4	8	20	640 €
	Azafatos				
	Azafatos	5	8	15	600 €
	Jefe Sala	1	8	80	640 €
					6.760 €

Notas:

Estos costes incluyen montaje, desmontaje y/o pruebas y ensayos, siempre y cuando estos ocurran en el mismo dia
Estos costes no incluyen el montaje de la concha acustica en el Teatre Martin i Soler

COSTES MANTENIMIENTO, LIMPIEZA Y SEGURIDAD ZONAS OCUPADAS DE ANEXO SUR

		COSTE		COMENTARIOS
		ANUAL		
MANTENIMIENTO PREVENTIVO Y CONDUCTIVO				
	ELECTRICISTA	5.600	28000	20%
	FRIGORISTA - AIRE ACONDICIONADO	16.800	28000	60%
	FONTANERIA	5.600	28000	20%
	OBRA CIVIL Y C.I.	19.600	28000	70%
	CONTRATOS	2.400		TRAFOS, SAIS, DDD Y C.INCENDIOS
		<u>50.000</u>		
LIMPIEZA				
	INTERIORES OFICINAS	35.000	17500	2 LIMPIADORAS ANUALES
	FACHADAS	3.200		2 LIMPIEZAS AÑO
		<u>38.200</u>		
MANTENIMIENTO CORRECTIVO				
	SEGÚN ROTURAS	<u> </u>		FACTURACION MENSUAL
MATERIALES				
	SEGÚN CONSUMO	<u> </u>		FACTURACION MENSUAL
		<u>0</u>		
		<u>88.200</u>	<u>TOTAL</u>	

Seguridad según necesidades de uso y al coste hora de vigilante vigente.

El presupuesto de limpieza es una estimacion, según el uso definitivo establecer las frecuencias definitivas.

SUPERFICIES ANEXO SUR

REPARTO DE SUPERFICIES ANEXO SUR

		m² BERKLEE	m² PALAU
Sala Exposiciones	583		583
Despachos N° 3. (3 Und)	189	189	
Despachos N° 4. (5 Und. divididos)	219	219	
Sala Reuniones	51	51	
Despachos N° 5. (3 Und y hall)	121	121	
Despachos N° 6. (Sala diáfana y 3 Und)	296	296	
Despachos N° 7. (Sala diáfana y 2 Und)	194	194	
Escaleras, WC, pasillos...etc	1.339	1.269	70

Total PLANTA BAJA. P-2 2.991

Cuarto Técnico	28	28	
Despachos N° 2. (2 Und)	162	162	
Sala Técnica bajo rampa	110	110	
Despachos N° 3. (6 Und)	196	196	
Despachos N° 4. (4 Und)	106	106	
Despachos N° 5. (2 Und)	96	96	
Despachos N° 6. (2 Und)	82	82	
Escaleras, WC, pasillos...etc	483	483	

Total PLANTA ALTA. P-1 1.262

TOTAL SUPERFICIE ANEXO SUR	4.253	3.600	653

% de Porcentaje ocupacion BERKLEE - PALAU

BERKLEE	PALAU
84,6%	15,3%