



Legend

<i>Grades/Outcomes</i>	
FC *	Not Calculated
A+ **	4.33
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D+	1.33
D	1.00
D-	0.67

← what?

<i>Level of study/course (follows title)</i>	
PRE	Pre-college (developmental studies/courses)
INTRO	Introductory (freshman and sophomore level studies/courses)
ADV	Advanced (junior and senior level studies/courses)
GR	Graduate

* Full Credit (C- or better)

** Discontinued after July 1, 2004

A cumulative G.P.A. is not applicable (NA) for students with no letter grades.

Explanation of Terms of Enrollment

Credit: Effective May 1, 1978, the basic unit of measurement is the credit, which is equivalent to the standard semester hour. One hundred twenty-eight credits are required for bachelor's degrees and 64 credits for associate degrees. Prior to May 1, 1978, the unit of credit was the credit month. One credit month was the equivalent of four semester hours.

- From January 2, 1974, through April 30, 1978, 32 credit months were required for bachelor's degrees and 16 credit months were required for associate degrees.
- Before January 2, 1974, 36 credit months were required for bachelor's degrees and 18 credit months were required for associate degrees.

Advanced Standing

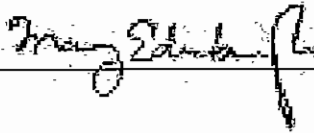
Empire State College awards advanced standing credit upon approval of the student's individualized degree program. It includes credit transferred in from other regionally accredited colleges and universities and credit by evaluation. Credit by evaluation includes credit for learning that has been evaluated in a number of ways, including standardized examinations, individualized evaluations of student learning and evaluation of training programs by Empire State College or one of two nationally recognized educational organizations, the American Council on Education or the National Program on Noncollegiate-Sponsored Instruction. The degree program is included with the transcript after it has been approved and describes the student's advanced standing credit.

This transcript is not official unless both the summary page and the cover page bear the impression of the college seal and the signature of the registrar.

Transcript

Undergraduate

Student La Perriere, Melanie R. ID# 113-52-7482 (0307902)
Degree Bachelor of Arts Date Awarded 11/01/02
Date Entered 11/01/99 Date Studies Completed 04/21/02
Registered Area of Study The Arts
Concentration Music Studies



Registrar

3/5/10

Date

Note: The attached information has been forwarded to you at the request of the student with the understanding that it will not be released to other parties. The Family Educational Rights and Privacy Act of 1974 prohibits release of this information without the student's written consent. Please return this material to us if you are unable to comply with the condition of this release.

Accreditation

Empire State College is accredited by the Middle States Association of Colleges and Secondary Schools (3624 Market Street, Philadelphia, PA 19104-2680) and its degrees are registered by the State Education Department of New York.

Contents of Transcript

1. Cover Page
2. Degree Program (if approved at the time of the transcript request).
 - a. Advanced-standing (transfer) credit from other accredited institutions.
 - b. Advanced-standing credit by evaluation of other college level learning from other sources.
 - c. Credit awarded or to be awarded for successful completion of Empire State College Studies or courses.
3. Narrative Evaluations of each successfully completed study.
4. Transcript Summary.

The narrative evaluation is central to Empire State College's educational program. Recognizing that many students need letter grades for external purposes, effective July 1, 2004, the academic record normally includes a narrative evaluation and a letter grade. The student may elect a narrative only evaluation for all or some of his/her studies or courses. The transcript summary of the courses or studies that the student has successfully completed at the Empire State College reports letter grades when letter grades have been awarded. For students who elected not to receive grades and for students who enrolled before July 1, 2004 the transcript summary reports a full credit (FC) outcome. For students on the narrative evaluation with grades model, the college calculates a grade point average (GPA) based only on the letter grades and reports a cumulative GPA at the end of the transcript summary.

This transcript is not official unless both this page and the transcript summary bear the impression of the college seal and the signature of the Registrar.

Legend

<i>Grades/Outcomes</i>	
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D+	1.33
D	1.00
D-	0.67

<i>Level of study/course (follows title)</i>	
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This transcript is not official unless both the summary page and the cover page bear the impression of the college seal and the signature of the registrar.

Name: La Perrere, Melanie Rachel
Bachelor of Arts in The Arts with a concentration in Music Studies

Advanced Standing Credit (for approved degree program(s)):
in The Arts
Transfer Credit: 31
Credit by Evaluation: 65

Study/Course Title	Level	Credits	Grade	Outcome/
FALL 1999: 11/01/99 to 02/20/00 DEGREE PROGRAM PLANNING PRINCIPLES OF BIOLOGY	INTRO INTRO	4 4	FC FC	
SPRING 2000: 02/28/00 to 06/18/00 THE CULTURE OF JAZZ: JAZZ AND ADVANCED GUITAR	ADV ADV	4 4	FC FC	
SUMMER 2000: 07/03/00 to 09/24/00 MUSIC IN NATIVE AMERICAN CULTU	ADV	4	A	
FALL 2000: 11/27/00 to 03/18/01 THEATRE-IMPROVISATION NEW YORK AQUARIUM PRACTICUM	ADV ADV	4 4	FC FC	
SPRING 2002: 02/25/02 to 04/21/02 DRAWING INTO PAINTING	ADV	4	A	

Handwritten: This is a non-approved level
See transcript evaluation

Credits in GPA Calculation: 8
Cumulative GPA: 4.00

There are no entries below this line

Handwritten Signature: Mary Stankoff
Registrar

3/5/10
Date

EMPIRE STATE COLLEGE

Metro Regional Center
225 Varick St.
New York, NY 10014

RECEIVED
ASSESSMENT OFFICE
DEC 11 2001
Metropolitan Regional Center

EVALUATOR'S REPORT

STUDENT: *Leperriere, Melanie*
ID #: ESC 113-52-7482

MENTOR: M. FOLLIET

EVALUATOR: ROBERT BLUMENTHAL

Robert Blumenthal

1. SUMMARY OF RECOMMENDATIONS:

Learning Components Identified	Level of Learning		Credit Recommended
	Intro.	Advanced	
GUTAR TECHNIQUE STUDIES	X		6
PIANO TECHNIQUE STUDIES	X		4
MUSIC THEORY	X		4
MUSIC COMPOSITION	X		6
MUSIC PERFORMANCE	X		6
MANAGING A MUSICAL ENSEMBLE	X		3
MUSIC RECORDING PRODUCTION	X		4
MUSIC PEDAGOGY	X		3
WORLD MUSIC	X		4
MUSIC PUBLISHING	X		4
MUSIC CONSULTING	X		3
MUSIC HISTORY	X		4
TOTAL			51

2. BASIS FOR RECOMMENDATIONS:

(A) METHOD & MODES OF INVESTIGATION

Ms. LaPerriere submitted several extensive essays describing her experiences as a professional in various aspects of the music field. In addition, she also submitted several CD recordings on which she is performing, and various pieces of music, letters, contracts, etc. that documented and elucidated on these matters. A brief telephone conversation and personal meeting were also held. All these elements were used in preparation of this evaluation.

(B) OBSERVATIONS & INTERPRETATIONS

Ms. LaPerriere has over thirty-five years experience as a developing and professional musician and has attained a respectable status of artistry and recognition. She performs on guitar and keyboards and as vocalist with groups under her own leadership that have included top artists in the field. In addition, she is a prolific composer, arranger, and musical coordinator. Her essays are sufficiently in-depth commentaries on her experiences in pursuit of a goal, along with her professional experience and expertise, and are documented via her submitted recordings. She has clearly achieved a very respectable level of skill, particularly relating to guitar playing, which easily conveys the subsequent time, energy and dedication needed to arrive at this stature. The student has many transcript credits from previous college experiences, yet virtually none for music study at that level. The issues discussed herein represent work and study that easily equates to the college level experience and thus these recommendations are believed to be not redundant of any prior learning.

CREDITS WERE RECOMMENDED ON THE FOLLOWING CRITERIA:

GUITAR TECHNIQUE STUDIES: Ms. LaPerriere has reached an impressive level of professionalism in the world of music, with several commercial recordings to her credit and with performances on a variety of instruments. Guitar is her main instrument, on which she has developed a high level of proficiency in the rock idiom. She is a predominantly autodidactic individual who has also sought out the expertise of respected professionals during her career. These teachers include: Steve Tarshis (Guitar Study Center), Eddie Ojeda (American Institute of Guitar), and several others. Her studies have covered a wide range of musical and guitaristic considerations, such as technical dexterity, scales and modes, improvisation, chordal development, Blues, finger-picking, and electronic effects, etc. Over the past years she has performed as a featured artist in bands in a variety of venues. While her scope of guitar playing has been concentrated mainly into the realm of Contemporary Rock, her professional manifestations reflect her dedication to the demands of her studies and the subsequent many hours of practice necessary to refine the techniques involved.

6 credits, advanced level, recommended

PIANO TECHNIQUE STUDIES: The piano is another instrument on which Ms. LaPerriere has performed professionally. Her essay on her piano studies is rather cursory, though it is clear from her performance documentation that she has spent many hours in the development of a high level of skill. As with the guitar, she has combined a bit of formal study with a majority of self-motivated dedication to piano study, taking on the challenges of correct technique, reading, and learning the compositions of a variety of Classical composers, naming Grieg, Mozart, Chopin, Beethoven and others as inspirational motivators. This study has led her to a nice

level of proficiency. She performs as keyboardist on several professional level recordings submitted to this evaluator for review and often uses the instrument as a vehicle for composition. One submitted recording is her performance of an extensive composition by the Norwegian composer, Edvard Grieg.

4 credits, advanced level, recommended

MUSIC THEORY: In the course of her musical explorations at the guitar and piano, and to achieve the level of creativity that she wished to express, it was necessary for Ms. LaPerriere to absorb as much as she could concerning the tools of improvisation, composition and arranging, namely harmonic theory. The credits recommended herein represent study beyond the basics of understanding pitch and rhythmic notation, structural indicators (repeats, codas, etc.), and basic chord formations. Those elements of music theory would be covered under introductory level studies. A major element of sophistication in music (moving the study to a higher level) is advanced harmonic variation and continuity. While much of the music on Ms. LaPerriere's CDs is clearly grounded in a contemporary rock foundation, her compositions and guitar improvisations demonstrate a clear (though somewhat limited) understanding of scale and modal variations. She uses major, minor, Blues and other modes in her improvisations over a variety of harmonic configurations. These are elements that transcend fundamental harmonic theory.

4 credits, advanced level, recommended.

MUSIC COMPOSITION: Ms. LaPerriere has authored numerous compositions that have been professionally recorded and performed. In fact, composition seems to be a major vehicle for artistic expression for this student. Authorship gives her a means of creativity that transcends her guitar improvisations. Of her submitted CDs, these performances are with bands under her own direction, giving her more musical latitude than she would otherwise have. She came to songwriting through study of the guitar and piano, a natural outgrowth for a creative musician with this particular bent. While the lyric content of song is not a consideration for this recommendation, the harmonic and structural aspects are. Ms. LaPerriere's compositions demonstrate a strong sense of musical theme construction, development and form, though they do lack a breadth of conception. The idiom for her writing is the contemporary or "hard" rock sound. While this idiom often, as in this case, relies on energy rather than harmonic complexity as its essence, Ms. LaPerriere is able to go beyond the essential basics of this music to author compositions of relative sophistication. The commercial recordings of her music include the participation of several highly renowned rock music artists.

6 credits, advanced level, recommended

MUSIC PERFORMANCE: The performer's success is dependent on his or her ability to successfully convey the essence of their music to the public at large. Years of isolated study cannot anticipate the reaction of the paying audience. Therefore, it is

only through public performance that an entertainer can refine his presentation, seeing what works and what does not. Positive audience response often becomes not only an important element of a presentation, but sometimes it is the ultimate goal of a successful performance. Ms. LaPerriere has a history of involvement with various groups, performing as soloist, vocalist, and composer/arranger in live and recorded sessions. Through her many professional engagements she has been able to hone a personal style of presentation that has generated a reasonable degree of peer respect and commercial success for herself and her colleagues. In addition to leading her own ventures, she has performed with some of the top names in the recording industry, such as Mick Taylor (formerly of the Rolling Stones) and Noel Redding (Jimi Hendrix). These experiences are invaluable to the artist in pursuit of commercial success.

6 credits, advanced level, recommended

MANAGING A MUSICAL ENSEMBLE: The student has years of experience working with other musicians in the ensemble setting. As composer, arranger, vocalist and guitarist, she has also undertaken the challenging role of ensemble coordinator, or musical director. This function, not always served by the central figure of a band, involves contacting, auditioning and hiring musicians; composing, arranging, organizing and providing written music; scheduling and controlling rehearsals; creating band images; and determining which material shall be used in performance; among many other duties. Ms. LaPerriere has organized several commercial recording projects in addition to many live band performances. Her projects are clearly well organized, with very laudable results. She has garnered good reviews from major publications and has recorded with some of the top names in the rock field. With literally decades of experience in this area, she is deserving of recognition.

3 Credits, advanced level, recommended

MUSIC RECORDING PRODUCTION: Ms. LaPerriere has a long track record of studio recordings as band leader. An extension of this is her direct involvement in the actual engineering of the recording and her role as production coordinator. She has refined her skills in this area over the past 15 years, or so, and has gained a strong knowledge of equipment and sense of sonic form. She is very well versed in the use of "outboard" electronic equipment (effects, noise reduction, gates, etc) and contemporary machinery used for recording and mastering, including ProTools, Sound Forge and other computer music programs. She is able to work in multi-track format with a variety systems such as DAT, video, CD-Rom and others. Where a producer decides which sounds are desired, the engineer must know how to create them technically. Ms. LaPerriere's submitted recordings, many of which she engineered and/or produced, are of a completely professional quality with a variety of recording techniques employed. She is most capable in this area.

4 Credits, advanced level, recommended

MUSIC PEDAGOGY: Ms. LaPerriere taught guitar in private and/or group sessions for some five years. Lessons were given at the students' homes or at a studio. In her essay submitted regarding this matter, Ms. LaPerriere outlines concepts and materials used in her guitar curriculum. She cites exercises for building hand strength and coordination; explanations of chord structures; rhythmic patterns; Blues progressions; scale construction and other elements of guitar playing combined with general music theory to develop students' abilities. She worked with both youngsters and adults, refining her methods to fit the student's capacity for learning. She created her own teaching materials as well as using an array of published materials, which she refers to in her essay on the subject. Ms. LaPerriere clearly enjoyed her experience as a teacher and apparently gained personal insight through the experience.

3 Credits, advanced level, recommended

WORLD MUSIC: The student has traveled considerably, with the idea of gaining an insight into the local music always a priority. She has gained an extensive knowledge of several esoteric forms, especially East Indian and Kashmiri. From 1979 to 1986 she was in serious pursuit of this knowledge, traveling and studying sitar playing in India and back in New York with major Indian musicians. Through her essay on the subject, she is able to present an intimate knowledge of the instruments, forms and theoretical aspects of Indian music. She has also gained important insights into several African musical traditions, especially in the region of Morocco. She traveled within that country, gaining awareness of the elements of myth, symbolism, and belief structures affecting the music of various areas. As well, she traveled and participated in musical events in Nepal and expanded on this experience with a study of Tibetan music while in the U.S.

4 Credits, advanced level, recommended

MUSIC PUBLISHING: As a prolific composer, Ms. LaPerriere has sought to protect her work in the most directly controlled manner, that is the creation of her own publishing company. Within this, her activities have included obtaining dba licenses, copyrighting original works with the US Copyright Bureau, registering material with a licensing agency (BMI), setting up an Internet domain for her company, and other matters. In addition, she has written and amended basic contracts for other composers utilizing her company, sometimes as independent writers, some as co-authors. Issues of such agreements include performance rights, recording royalties, and, as extension of her own energies, distribution for retail sales. Ms. LaPerriere has been involved in this aspect of the music business for more than fifteen years, gaining invaluable knowledge all along the way. She presented many pieces of documentation to support her essay in this area.

4 Credits, advanced level, recommended

MUSIC CONSULTING: Ms. LaPerriere's lengthy career has given her distinct insights into the trials and tribulations of artistic endeavors, especially relating to the business of music. With a mind to sharing her experiences and gained wisdom, she determined to enter into the realm of professional consultation and over a period of

twelve years took individual and group classes with ethnomusicologist Anne Ruckert of Ruckert Music. She also attended a series of presentations and seminars, including those offered by BMI and the National Academy of Recording Arts & Sciences and held advisory and exploratory conversations with many respected performing artists. As consultant, her activities ranged from aiding in the creation of immediate concepts for presentations and packaging to assisting musicians with long term career planning. Press kit coordination, photo shoots, data base research regarding management and potential engagements, retail sales, and other elements of business were also matters under the consultation umbrella. In addition to functioning freelance, Ms. LaPerriere did consulting work for The Center for Creative Intelligence on a wide range of musical projects. She offers an extensive bibliography of research material she has used to hone her skills in this area as well as documentation of achieved professional consultations.

3 Credits, advanced level, recommended

MUSIC HISTORY: Ms. LaPerriere submitted a 35 page essay delineating her knowledge of the evolution of Western music beginning with its roots in the Fertile Crescent. She traces a clear history on the development of early (Sumerian, Semitic, Egyptian, etc.) instruments under the categories of aerophones, chordophones, idiophones and membranophones, citing many dates and both historical and mythological settings in her essay. She nicely carries this up to Medieval European forerunners of the modern piano and guitar. In addition, she outlines the history of song form and music theory, from its earliest known usages in Babylon and China to Europe after the Dark Ages. Sumerian tablets depicting musical symbols, Egyptian and Assyrian reliefs showing musicians and Biblical references to the first hymns are but a few of her points outlining the history of ensemble musicianship. With in-depth paragraphs on the Greek influences on this development, Ms. LaPerriere brings the topic to Medieval Europe, and the Celtic, French, Italian, English and Spanish contributions. In great detail she moves on to the Renaissance Era, often, as she notes, referred to as the *golden age of a capella*, and traces the development of a notational system that has become the universal standard in use today. Various European composers are noted, with the history then taken to the Baroque, Rococo, Classical and Romantic Eras. The major composers and influences of these periods are clearly noted in great detail. Impressionism and Expressionism periods of European music are expressed and the Era of Modern Western Music is finally reached. Ms. LaPerriere has written a clear and greatly detailed essay on this aspect of music, with major recognition deserved.

4 Credits, advanced level, recommended

**Empire
State
College**

State University of New York

Contract Evaluation

Name:	La Perriere, Melanie R	Begins on	02/28/2000
ID:	113-52-7482	Ends on	06/18/2000
Center:	Metropolitan Center	Credit	4 cr.
Mentor:	Folliet, Mary		

A copy of this contract evaluation has been provided to the student.

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A. THE CULTURE OF JAZZ: JAZZ AND LITERATURE, 4 cr., Advanced, Liberal

B. EVALUATION

At the close of what has often been called "The American Century," several major anthologies (e.g. Reading Jazz and Seeing Jazz) appeared. In truth, the 20th century was the century of Jazz, America's greatest contribution to world culture. Jazz has influenced all the arts of the 20th century, inspiring poets, writers, painters, sculptors and photographers around the world. In addition, the men and women of jazz were often at the forefront of social activism and change in this country and elsewhere. This study scrutinized the literature of jazz.

Texts:

The Norton Anthology of African American Literature
The Jazz Poetry Anthology, eds. Feinstein and Komunyakaa, Indiana U. Press.
On the Road, Jack Kerouac
Selected short stories by Fitzgerald, Welty, Rhys and Donald Barthelme.
Jazz, Toni Morrison

Evaluation was based on discussion, a portfolio of weekly probes, and two assigned papers.

Ms. LaPerriere was an attentive study group participant who actively participated in weekly discussions with an interesting perspective as an experienced musician with an informed appreciation for the musical properties and themes of the texts and their historical context. If occasionally her written work convoluted stylistically, overall her probes and papers demonstrated a keen engagement and thoughtful appreciation for the myriad jazz themes prevalent in the literature.

Very fine work.

**Empire
State
College**

State University of New York

Contract Evaluation

Revised: 03/22/2000 01:27:36 PM

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025 -617

ID: 113-52-7482
Center: Metropolitan Center
Mentor: Rabino, I
Dates: 11/01/99 - 02/20/2000
Credit 4 cr.

=====

A. PRINCIPLES OF BIOLOGY, 4 cr., Advanced, Liberal

B. EVALUATION

This study was intended as a first survey of Biology. Covered in the contract were the following topics:

- Historical Development of Biology
- The Chemistry of Life
- The Cell
- Plants: Form and Function
- Invertebrates and the Origin of Animal Diversity
- The Vertebrate Genealogy
- Animals: Forms and Function
- Ecology.

The student used the text Biology by Campbell, third edition, and was expected to read the entirety of this book, keeping written summaries of each chapter. These were shared with mentor Dr. Isaac Rabino in regular tutorial sessions. In addition, the student used student companion to the text, responding in writing to selected exercises and problems.

In consultation with the mentor, the student completed a culminating piece of work that served as the basis for a final examination: namely mini-essays and completion of all assignments from the student's guidebook.

M^s La Perriere did well in the group tutorial in Biology. She completed all the assignments which included the student's workbook and two excellent essays based on two articles from Scientific American.

**Empire
State
College**

State University of New York

Contract Evaluation

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025 -617

ID: 113-52-7482
Center: Metropolitan Center
Mentor: Folliet, Mary
Dates: 02/28/2000 - 06/18/2000
Credit: 4 cr.

=====

A. ADVANCED GUITAR, 4 cr., Advanced, Liberal

Tutor: Howard Scher

B. EVALUATION

Ms. La Perriere was tutored by Howard Scher who is a teacher affiliated with the American Institute of Guitar in weekly lessons. Mr. Scher evaluated the progress Ms. La Perriere has made in the techniques covered during the term. He wrote:

Objective of this course was to incorporate advanced, Blues and Jazz concepts into developing skills to Ms. La Perriere's guitar and songwriting proficiencies. The following topics were covered:

- * Studies of the playing styles of Eric Clapton, Muddy Waters, Stevie Ray Vaughn and similar artists.
- * Exercises implemented-movable patterns applied to Major 7ths--Minor 9ths--Major 9th--chord structures.
- * Double Stops--application with multiple string combinations
- * Improvisation-techniques to devise single, dyad and triad note combination within relation to chordal structures.

Ms. La Perriere demonstrated these techniques into her playing with live group performances and recorded the assignments with proficiency over this time spent studying.

**Empire
State
College**

State University of New York

Contract Evaluation

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025-6170

ID: 0307902
Center: Metropolitan Center
Mentor: Folliet, Mary
Dates: 11/27/2000 - 03/18/2001
Credit: 4 cr.

=====

A. NEW YORK AQUARIUM PRACTICUM, 4 cr., Advanced, Non-Liberal

B. EVALUATION

Ms. La Perriere engaged in an intensive practicum at New York Aquarium of the Wild Life Conservation Society, participating in the docent training program of the education department before working eight hours per week for six months as a docent, in which among other activities, she wrote a research paper, "Report on Talk on Exhibit of Seahorses."

Ms. La Perriere submitted verification of satisfactory completion of the docent training program and a thorough written account of her theoretical and experiential learning at the New York Aquarium, which she found an excellent, enriching experience.

The volunteer coordinator and instructor of the N.Y. Aquarium Education Department, Susan Ruocco, wrote:

Melanie La Perriere is an outstanding individual whose interest and knowledge in marine biology has made her a very valuable asset to the New York Aquarium.

As a Docent, Melanie has completed her commitment of six months, as she began in the spring of 2001, after completing Docent training. Docent training is intense, with six classes, each class lasting 5 hours. She worked in an educational capacity, teaching the public about the animals on exhibit and handling the animals at the Touch Pool. This has not only enhanced the Education Department, but also the experience of every Aquarium visitor. Her enthusiastic, serious approach to subject matter about our exhibits stimulated immediate and total rapport with visitors.

This was a stellar experience for Ms. La Perriere.

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025 -617

ID: 113-52-7482
Center: Metropolitan Center
Mentor: Folliet, Mary
Dates: 11/01/99 - 02/20/2000
Credit 4 cr.

=====

A. DEGREE PROGRAM PLANNING, 4 cr., Introductory, Liberal

B. EVALUATION

Ms. La Perriere engaged in the degree program planning process: attended a Portfolio Workshop, consulted pertinent materials and relevant sources (ESC curricular guidelines, college catalogs, people in fields of interest, etc.) and met with the mentor to discuss design of degree program and academic and professional goals. Then she designed a B.A. degree program with a concentration in Music Studies and compiled her complete portfolio (degree program, degree program rationale, area essays and supporting documentation).

Evaluation was based on discussion and compilation of complete portfolio.

Ms. La Perriere was painstaking as she worked on her substantial prior learning essays and gathered all necessary information and documentation. She put together a fine portfolio which has been submitted to Assessment. Her dedication to this process has demonstrated her determination and commitment to completing her undergraduate education.

**Empire
State
College**

State University of New York

Contract Evaluation

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025-6170

ID: 0307902
Center: Metropolitan Center
Mentor: Folliet, Mary
Dates: 07/03/2000 - 09/24/2000
Credit 4 cr.

=====

A. MUSIC IN NATIVE AMERICAN CULTURE, 4 cr., Advanced, Liberal

B. EVALUATION

As a professional musician with some experience with world music, Ms. La Perriere was interested in researching the tradition of music in Native American culture. She developed a substantial bibliography discography, discussed her findings and wrote a comprehensive term paper.

Evaluation was based on discussion and final paper, demonstrating her grasp of the material and ability to synthesize and articulate major aspects of the role and historical development of Native American music as well as correct employment of scholarly documentation conventions.

Ms. La Perriere industriously researched print sources and on line source and undertook personal interviews as she immersed herself with intellectual passion in native American Music history, development and current practice. Her well constructed and inclusive paper is "a survey with an overview of musical instruments and songs deriving from cultures native to regions of North Meso, and South American."

Distinguished A level work.

Student: _____

La Perriere, Melanie R
244 Riverside Dr Apt 6G
New York, NY 10025 -617

ID: 113-52-7482
Center: Metropolitan Center
Mentor: Winner, Lucy
Dates: 11/27/2000 - 03/18/2001
Credit: 4 cr.

=====

A. THEATRE IMPROVISATION, 4 cr., Advanced, Liberal

3. EVALUATION

In this study we explored a range of techniques of theatre games, improvisation and clowning. Evaluation was based on attendance and participation in workshop activities; weekly journal writing, analyzing and reflecting on the work and a final performed project. The work we did together was primarily practical. The student's processing and integration of material in the journal was a critical aspect of the learning process, and thus was heavily weighted in the final evaluation.

Melanie La Perriere participated actively in all workshop activities. As the weeks progressed, she became more responsive to structures and limitations imposed upon the work and through this effort her work gained fluidity and freedom. She challenged herself to work at things that were difficult. Her writing was a bit less focussed and structured than her studio work, but it was thorough and, at times, exceptionally thoughtful. A-/B+ level work.

**Empire
State
College**

State University of New York

Contract Evaluation

Name: La Perriere, Melanie R
ID: 0307902
Center: Metropolitan Center
Mentor: Wilde-Biasiny, Elizabeth

Begins on 02/25/2002
Ends on 04/21/2002
Credit 4 cr.

A copy of this contract evaluation has been provided to the student.
=====

A. DRAWING INTO PAINTING, 4 cr., Advanced, Liberal

B. EVALUATION

Drawing into Painting was a group tutorial based upon the methods described in Betty Edwards, Drawing on the Right Side of the Brain, with an additional text, The Natural Way to Draw by Kimon Nicolaidas. The books were used as the guides for independent work and for conceptual grounding into the way people respond to their visual world. Concepts included perception, gesture, contour, blind contour, spatial relationships, negative/positive space, tonality, gestalt, and others. The drawing concepts were used as a basis for continued work in aqueous mediums such as ink and gouache. The genres of still life, figure, and landscape were also be addressed. Each student was expected to:

- 1.) participate in the series of lecture demonstrations led by the mentor
- 2.) complete the drawing assignments described in the text and assigned as an outgrowth of the lecture demonstrations
- 3.) work 8-12 hours a week on their own
- 4.) participate in group critiques of each other's work
- 5.) submit a final portfolio including all assignments
- 6.) submit an additional 8-10 pieces, which can be comprised of selected works of the term's assignments or additional works done independently.
- 7.) participate in a final critique, consisting of a presentation of 8 selected works, tracing the individual's development from drawing to painting.

Ms. La Perriere avidly participated in all aspects of the study, making substantial progress learning the basis for representation, then carrying it further into her own personal expression. Some of her strongest works were her ink and tonal studies, especially when focused on representation. She continued with a number of expressive works, which were grounded in the perceptual tools she had learned through her diligent practice of the Edwards' methods. Her final portfolio showed a good overall selection of varied principles and how she had evolved over the term. As a capstone series, she presented a series of excellent color landscapes, which synthesized the perceptual and the surreal. Ms. La Perriere has earned advanced credit and a letter grade of **A** for her work this term.

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earned advanced credit and a letter grade of **A** for her work this term.

NAME: Melanie R. La Perriere
 DEGREE: Bachelor of Arts
 REGISTERED AREA: The Arts
 CONCENTRATION: Music Studies

ID. NO: 113-52-7482
 CENTER: Metropolitan

SOURCE	CONCENTRATION	GENERAL LEARNING	CREDITS
TRANSCRIPT CREDIT			
Franklin College	Switzerland	*Advanced French	3
		*Foundation Studies 3D (Art)	3
		*Foundation Studies 2D (Art)	3
		*Intro. to Political Philosophy	3
Fordham University		*The Universe Around Us	4
		*Elements of Matter and Life	4
		*The History of Science	4
		*Precalculus Mathematics	4
University of Nebraska		*+Principles of Ecology	3
TOTAL TRANSCRIPT CREDIT			31
CREDIT BY EVALUATION			
College Level Examination Program		*English Composition/Literature	3
		*Humanities	5
		*Social Sciences and History	3
		*Western Civilization I	3
Independent Study			
**Guitar Technique Studies	6		
**Piano Technique Studies	4		
**Music Theory	4		
**Music Composition	6		
**Music Performance	6		
**Managing a Music Ensemble	3		
**Music Recording Production	4		
**Music Pedagogy	3		
**World Music	4		
**Music Publishing	4		
**Music Consulting	3		
**Music History	4		
TOTAL CREDIT BY EVALUATION			65
TOTAL ADVANCED STANDING			96
CONTRACT LEARNING			
*+The Culture of Jazz:		*Degree Program Planning	4
Jazz & Literature	4	*+Theatre Improvisation	4
*+Advanced Guitar	4	*+Principles in Biology	4
*+Music in Native American Culture		*+New York Aquarium (Practicum)	4
(Independent Study)	4	*+Drawing Into Painting	4
DEGREE PROGRAM TOTAL			128

	Degree Program	Concentration
Total Credits	128	63
Advanced Level	82	63
Liberal Studies	98	
Advanced Standing	96	
Educational Planning	4	



NEW YORK AQUARIUM

September 28, 2001

To Whom it May Concern:

This letter is in support of Melanie La Perriere. Melanie is an outstanding individual whose interest and knowledge in marine biology has made her a very valuable asset to the New York Aquarium.

As a Docent, Melanie has completed her commitment of six months, as she began in the spring of 2001, after completing Docent training. Docent training is intense, with six classes, each class lasting 5 hours. She worked in an educational capacity, teaching the public about the animals on exhibit and handling the animals at the Touch Pool. This has not only enhanced the Education Department, but also the experience of every Aquarium visitor. Her enthusiastic, serious approach to subject matter about our exhibits stimulated immediate and total rapport with visitors.

Her maturity, diligence and willingness to accept new challenges with successful results will make her succeed in anything she tries. We strongly support Melanie La Perriere's. If there is anything I can do to help please don't hesitate to call (718) 265 - 3450 (daytime).

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Susan Ruocco".

Susan Ruocco
Volunteer Coordinator & Instructor
Education Department

Surf Avenue and West 8th Street Brooklyn, NY 11224 USA t 718.265.3400

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KIBOKO PROJECTS

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The Diary
Project®
USA
Kenya
South Africa
Russia

The Hanoi
Project
2003

Kenya Project
2003

Santa Cruz
Project
Bolivia
2004

My Life
My City
St. Petersburg
Russia
2001-2002

My Life
My City
St. Petersburg
New York
2002-2003

My Country
USA
2001

Friends
of
Island
Project
New York

Machakos
Makuent
Project
Kenya
1998-2000

Kidsview
New York
1999-2001

Visual Arts
Program
St. Mark's
Church
1994-2000

Makutano
Project
1992 - 1998

April 28, 2003

To Whom It May Concern:

I am Director of Kiboko Projects, an organization active in pioneering international field projects in the visual and performing arts. Kiboko field projects have included connecting inter-cultural perspectives between the United States, Kenya, South Africa, and Russia.

I would like to recommend Melanie La Perriere for the following reasons:

The exhibition of My Diary Project, St. Petersburg-New York, which has been exhibited at the gallery of St. Mark's Church in New York City and at an art forum in St. Petersburg, Russia. In New York, it has included dance and drumming performances by a troupe from Guinea, West Africa. Among an assemblage of international artists, Melanie's artwork has been on display. The display includes masks, books assembled and bound by Kiboko Projects for each artist, and a film documentary. Her presence as artist in the display focused on nature, multicultural, and music themes. It includes a mask, a book of her drawings and paintings with written commentary and poetry, as well as appearances in the project's filmed documentary as project interviewee, poetry reader, and performing musician.

During the summer 2002 workshop sessions, Melanie was tuned into the global objectives of the project, contributing a joyful personality and professional approach to workshop activities. Activities of the workshop sessions included mask making and participation in the filming of the documentary both as assistant and subject, on site at the gallery and at other locations.

It is my opinion that Melanie would bring attributes of sophistication and inventiveness to creative projects and I would recommend her to the same as she is dedicated, worldly, and quality oriented.

Sincerely,



Mark Scheffen, Director
Kiboko Projects

STATEMENT OF ORIGINALITY

1052

This project is an original piece of work which is made available for photocopying and for inter-library loan.

TITLE: MUSIC PUBLISHING AND CULTURAL FORMATION

This dissertation is submitted in part fulfillment of the regulations for the BA in Publishing and Sociology degree.

Signed Nicola Papenfus

Nicola Papenfus.....

OXFORD BROOKES UNIVERSITY 1998

ACKNOWLEDGMENTS

I would like to thank the music publishers whose patience and time have helped make this dissertation complete these include, M.La Perriere from Rakatan Publishing, Kenneth Higney and Caitlin from Arc Publishing and Johnny Davis from BMG publishing UK. Cheers!

To address the question of values used by major and independent publisher criteria and attitudes, I conducted another structured interview, this time by e-mail with M.La Perriere of "Rakatan Music Publishing" an independent company (see appendix 2).

When I asked, Rakatan the criteria they use to select artists and music to publish and record, they told me they choose music "conveying messages which elevate consciousness to the platform of general well-being for the health of the planet, its designs and natural systems". They openly declared to me that they "target those with sensibilities similar to our own in terms of basic paradigm, while being receptive to their different forms of expression".

THE CIRCLES OF INFLUENCE Music companies that are self-reflectively aware and those follow the example of Rakatan, can publicly take account of the kinds of attitudes expressed in the music they record and promote, in communication with their listening audiences and in solidarity with the record companies that they hope will also record the song. Thus for example Rakatan told me they will refuse to publish music which they deem to be too violent, racist, profane, sexist or anti-environment".

Culturally-aware companies like Rakatan have self-advertising policies and are capable of both transforming and informing public taste and cultural sensibilities. When I asked them about their attitude to their recording artists, they claimed like Arc Publishing, to give attention to their artists as "living beings",

From my interview with Rakatan, I can say the company seems to be well aware of the nature of the tightrope it is walking and, moreover it is willing and able to put its own value-led 'philosophy of publishing' into words. The process of communication ends with an attitude that gives meaning to the process itself, and so the full circle of cultural formation is able to take account of itself.

In the face of the evidence, we can say that the extent to which a music or book publishing company supports a given cultural framework of meaning and value - even as this itself is evolving and changing - can be made clear. What a publishing company stands for, in principle, regarding cultural meaning and values, it can, and does say we, make known in a public declaration of its own policy, be it an independent company or a major company.

The policy of a music publishing/recording company is not always clear however, more so when it comes to looking at major companies. When this is the case, the music they promote is our key to the criteria they use. In the next chapter we focus on this idea as we look at the cultural consequences of musical appeal. Not all companies are as culturally 'conscientised' (Freire 1977) as Rakatan. In the next chapter, we explore how blind and/or indifferent music publishing companies can appear to be, in relation to cultural consequences of the music they promote.

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T.U.C. Management Company, Inc.

T.U.C. Management Company, Inc.
119 West 57th Street - Suite 1620
New York, NY 10019-2303
212-765.7900/FAX 212-262.2288



December 20, 2002

To whom this may concern:

Re: Melanie La Perriere

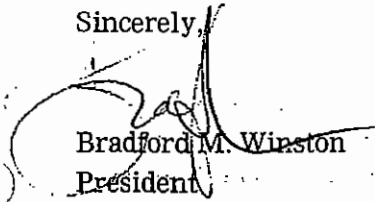
I have had the pleasure of knowing Melanie La Perriere since December 8, 1993, when she was elected to the Board of Directors and subsequently elected the Secretary of the Board of her Co-op, 244 Riverside Owners, Inc., located at 244 Riverside Drive, NYC. While the meeting was somewhat contentious, having Sponsors present who had been declared in default of their mortgage, Melanie, with the other directors, was able to maintain the calm despite the fact that the Cooperative was headed for bankruptcy. Melanie was admirable in her ability to maintain an orderly meeting and move constructively forward to salvage the Cooperative with the other directors (three outside of the Sponsor's representatives). To this end, I was coerced into staying with the building as the Management Agent (I had been hired by the Sponsor) and so started our relationship.

Over the years I have come to know Melanie to be highly principled. She has demonstrated a consistent disposition throughout her tenure as a Board Director; she exhibits the uncanny ability to move the constituency onward, despite many obstacles, to the most satisfactory finish. The Cooperative's present balance sheet would be the envy of any cooperative or condominium.

Not only has Melanie been totally involved in the affairs of her immediate home and its community, she continues to demonstrate an innate civic mindedness. She treasures her own residence and devotes the continued care and grace to improve its design and maintenance.

Personally, I admire Melanie very much. I was disappointed when she resigned her position at the last Annual Meeting to allow others to participate on the Board. It is with great pleasure that I am able to provide her with this letter. She is a fine individual of integrity, common sense, discretion, modesty and decency. She is both reliable, honorable and enjoyable to be with in any environment, and I cannot think of another person whom I would rather have served.

Sincerely,


Bradford M. Winston
President

Registered Agent for 244 Riverside Owners, Inc.

CC: The Directors