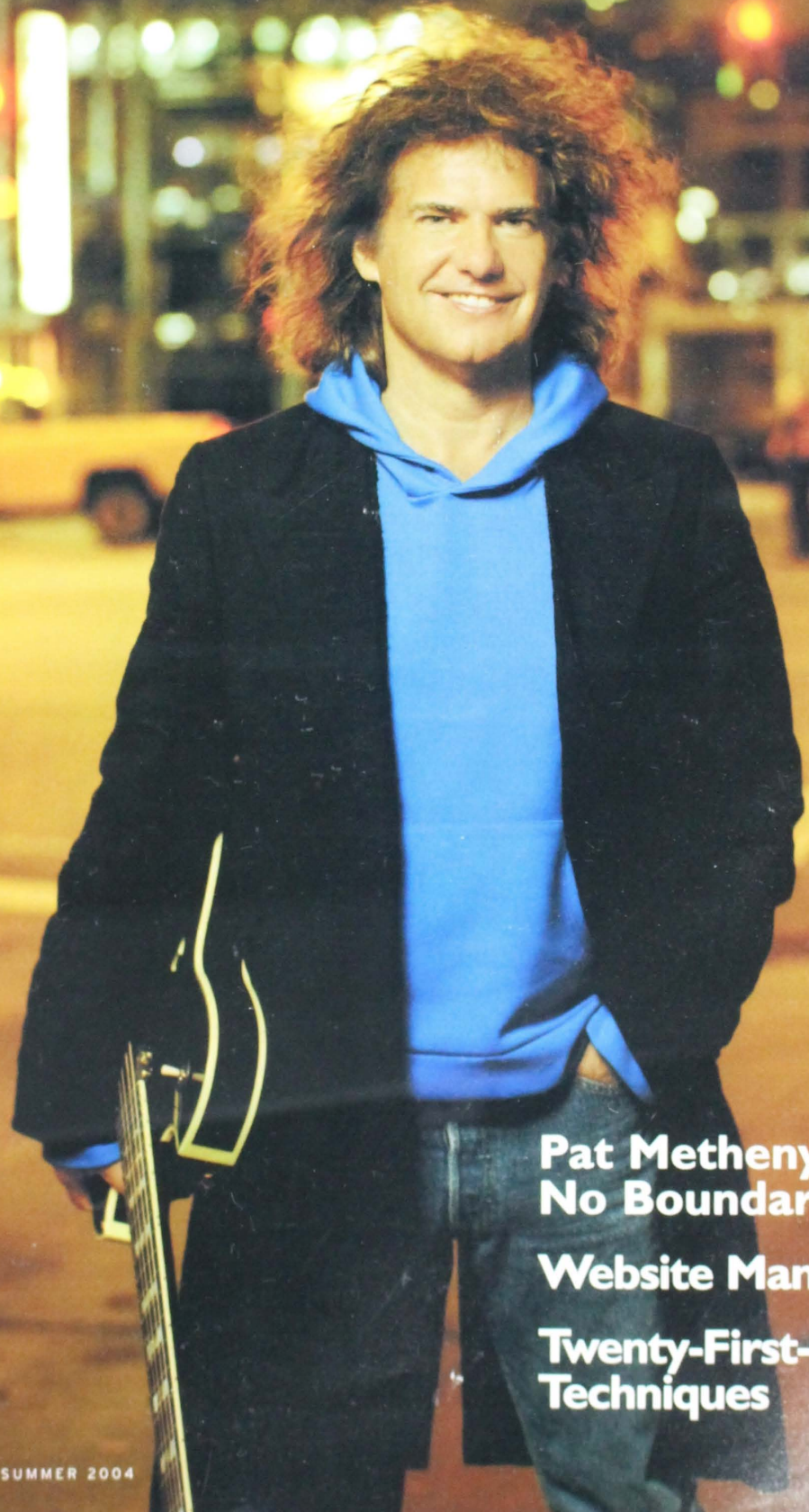


A Forum for Contemporary Music and Musicians

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BERKLEE TODAY



**Pat Metheny**  
**No Boundaries**

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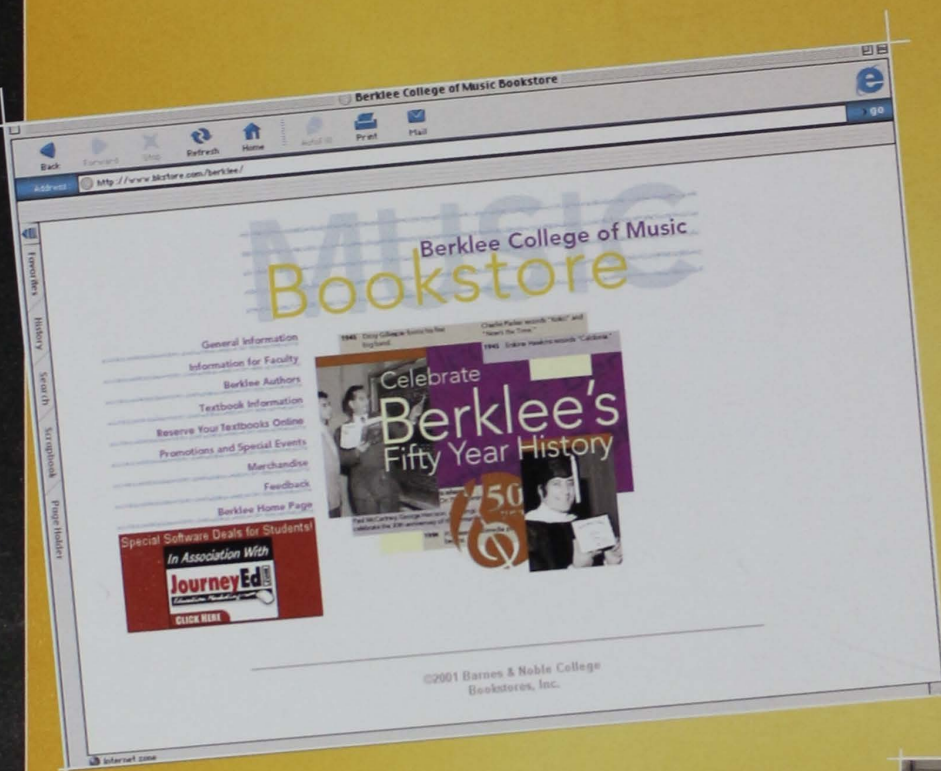
**Twenty-First-Century  
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, and musical topics of interest, **Berklee today** serves as both a valuable forum for our family throughout the world and an important source of commentary on contemporary music.

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# Berklee today

A Publication of the Office of Institutional Advancement

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**EDITOR:**  
Mark Small '73

**CONTRIBUTORS:**  
Nick Balkin, Roger H. Brown, Greg Burk, Jeanne Ciampa-Centrella, Neil Diercks, Patrick Faucher, Peter Gordon, Wayne Naus, Marjorie O'Malley, Adrian Ross

**COVER PHOTO:**  
Jimmy Katz

**GRAPHICS CONSULTANT:**  
Robert Torres

**COPY EDITOR:**  
Lauren Horwitz

## Know Thyself

by President Roger H. Brown

I first met Linda, now my wife, when we were in graduate school together. She was fresh out of classical piano studies at the Conservatoire Rachmaninoff in Paris, and I wasn't sure if my musical tastes would be compatible with hers. I remember the delightful surprise of discovering Pat Metheny's *Bright Size Life* in her record collection. I thought to myself, "Her taste in music is very promising." We have since seen Pat perform at least a half dozen times and have become ardent supporters.

I admire his music of course, but I also admire his artistic vision. When you hear Pat, you know it's him and you also know *who* he is. That is a goal of Berklee: to help every student discover his or her unique voice and clearly convey it in all its facets to the world. Technique and knowledge are critical; but so are passion, feel, originality, and voice.

At the recent concert for *Song's Nothing Conservatory About It* series, which featured Pat Metheny and Gary Burton, the opening act was a student quintet. Throughout the semester the quartet had rehearsed with Burton in preparation to record a CD, which was produced by Pat during his weeklong residency at Berklee. What an honor for these students and what a fine example of passing the torch, much as Gary did when Pat was an eager teenager hoping to sit in on Gary's gig. In time, Pat joined Gary's band, and when Pat made his own first solo record, the previously mentioned *Bright Size Life*, Gary paid him the tribute of producing it and writing the liner notes.

Above all, what impressed me most about the student quintet was the students' willingness to listen to one another and leave ample space in their compositions, and in their playing. It's tempting for young musicians to want to say as much as they possibly can in one song or one solo. But these students had the maturity to say just what was called for at just the right time. That made each statement distinctive.

At Berklee, our goal is to give young musicians a place to grow and learn from our talented faculty and students, but ultimately to know themselves and their work well enough to say, "This is what I bring to the table. This is my gift that I offer to you."

I have a mental image of Socrates speaking to our students, asking them probing questions about what they hope to achieve as musicians and why. As he listens to the performance of a piece dedicated to him called "Know Thyself," you can see the old philosopher tapping his foot, trying hard to suppress a smile.

## Music Industry Bright Lights Visit Berklee

During the spring semester, three giants of the music industry with ties to Berklee—Quincy Jones '51, Arif Mardin '61, and Pat Metheny H'96 came to the college to share their experiences, and, in the case of Metheny, to work with the students.

The first visitor was Quincy Jones, superstar composer/arranger, record producer, and label executive who came by to visit to his longtime friend Lee Berk as the president's last year at Berklee drew to a close. During the February 18 visit, Jones also took the opportunity to address a capacity crowd in the David Friend Recital Hall and shared some of his observations about the music industry over the past six decades.

Record producer and Manhattan Records Co-Vice President Arif Mardin accepted the invitation to come to Berklee on February 20 as the speaker for this year's James G. Zafris Jr. Distinguished Lecture Series for Music Business/Management. Mardin opened his remarks by reminiscing about his arrival at Berklee in January 1958 from his native Istanbul, Turkey, and shared humorous anecdotes about his Berklee experiences. He described the hospitality of Lawrence and Alma Berk and how he felt like a family member living and working among the students, faculty members, and administrators of the Berklee community. Fielding questions from Don Gorder, chair of the Music Business/Management Department, as well as the audience, Mardin spoke about the current climate of the music industry. "Although the nature of the music has changed, it is still the image of the artist and the power of the song that connects with the audience," Mardin said.

Pat Metheny spent the week of April 26-30 at Berklee as a Herb Alpert Visiting Professor. During his visit, Metheny's main focus was producing a recording of a student jazz quintet that included trumpeter Christian Scott, saxophonist Michael Tucker, pianist Vadim Neselovskyi, bassist Esperanza Spalding, and drummer James Williams. Most of the group members con-



Arif Mardin '61 shared reminiscences of his early years in America and career highlights during a February visit to the college.

tributed original pieces for the project and had rehearsed for several weeks with Gary Burton prior to Metheny's arrival. The ensemble recorded with Metheny and Burton behind the console at Soundtrack Studios in Boston. Burton will mix the album later this summer and the hope is that a CD will be ready for release in the fall.

During his stay, Metheny gave two concerts: one in a duo setting with fellow guitarist Mick Goodrick and the second on April 30 as the closing concert of *Song's Nothing Conservatory about It* Concert series in the Berklee Performance Center. For the latter, Metheny teamed up with Burton and a student rhythm section featuring Evan Gregor (bass) and Jordan Perlson (drums) for a set that included old and recent Pat Metheny originals as well as standards and other material from the repertoire Metheny played as a member of Burton's group in the 1970s. The enthusiastic crowd at the Berklee Performance Center reluctantly let Burton and Metheny leave after an unusual encore rendering of "Round Midnight" played with just acoustic guitar and vibes.



Quincy Jones '51 (left) and President Lee Elliot Berk

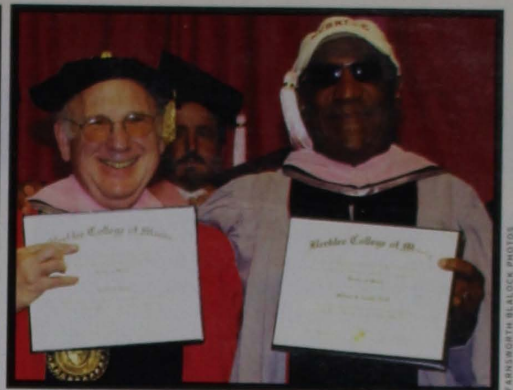


Guitarist Pat Metheny and vibist Gary Burton played Thelonious Monk's "Round Midnight" to end their April 30 concert.

# Berkleebeat



Commencement marshals return from the dais after leading the 730 graduates into the Reggie Lewis Track and Athletic Center.



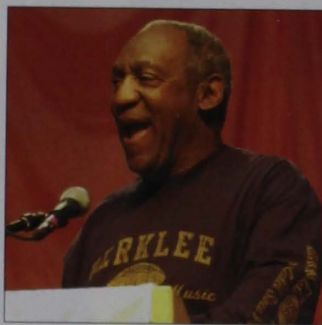
President Lee Eliot Berk (left) and Bill Cosby after receiving honorary doctor of music degrees at Berklee's 2004 Commencement Exercises on May 8

## Commencement 2004 Honors Cosby and Berk and Marks a New Era

The May 8, 2004 commencement marked the end of an era for a record-setting 730 graduates and the beginning of a new era. It marked the last commencement at which President Lee Eliot Berk will preside after his 38 years of service to the college and the beginning of a new chapter in the college's history. Receiving degrees along with the graduates were President Berk and comedian Bill Cosby, who were each awarded Berklee honorary doctor of music degrees.

Before presenting the degree to President Berk, Board of Trustees Chair Allan T. McLean said, "It has been my personal pleasure to know Lee Berk for the better part of 30 years. He has guided Berklee during this period of rapid growth. His numerous accomplishments during a quarter-century as president have positioned Berklee as a leader in music education and altered the way other institutions view contemporary forms of American music."

After receiving the degree, Berk said, "Nothing could be closer to my heart than receiving this honorary recognition from the community that has been such a part of my life. It is very gratifying to look back and see how I have helped to carry forward my father's vision, to have continued the entrepreneurial history of the college with new majors, new technologies, community and international outreach, and to have seen so many of our alumni receiving the highest levels of recognition from the music industry and beyond. In his recent visit to Berklee this spring, Quincy Jones encouraged all of us to dream big and to work with people we love. My life has permitted me to do both. I am very grateful."



Honoree Bill Cosby told the graduates not to doubt themselves.

Before bestowing the degree upon Bill Cosby, McLean described the comedian as someone with enough Emmys, People's Choice Awards, and Golden Globes to start his own solar system. He also spoke of Cosby's deep love and support of music and education and how Cosby attributes the evolution of his style of comedy to emulation of the early masters of jazz. Like them, Cosby would take an idea and continually find new ways to develop it.

In his address to the graduates, Bill Cosby chronicled his start as a comedian during the 1960s. He

related a pertinent experience at his first important comedy club appearance in Chicago when he suddenly lost his confidence before taking the stage. He told the graduates that they have been well prepared and not to listen to the negative internal voices that erode confidence. "When you go for an audition, *you* show up—not that doubting person, not the unprepared person, not the one that you send with excuses, not the one who's hoping people will just rescue them—*you* show up," Cosby said. "I want you to believe every professor who ever said 'You're good' as you sat there doubting yourself. Give your professor's words and judgment a chance. Go flat-out. See how good you are. For anyone who's ever been prepared and for anyone who's ever walked into anything to face a challenge of knowing his or her stuff, you know there's no better high on the face of this earth."

The commencement weekend began with the traditional concert in the Berklee Performance Center on May 7, the night before the graduation ceremony. However, given the sheer number of performers and the range of music presented, this concert was grander in scale than any commencement concert in recent memory. Assembled for the occasion were the 30 singers and instrumentalists of the Berklee Jazz/Rock Ensemble (BJRE), the 20-piece Berklee Rainbow Band led by Phil Wilson, vocal quartet Syncopation, and the 55 members of the Berklee Reverence Gospel Ensemble led by Dennis Montgomery III. Special alumni guest stars, bassist Abraham Laboriel, Sr. '72 and vocalist Lalah Hathaway '90, added further dimension to the evening.

After opening with Charlie Parker's "Anthropology," vocalist Kamaria Ousley took the stage for an r&b rendition of the Beatles classic "We Can Work it Out." Christie Bluhm served up a swinging version of Frank Loesser's "Never Will I Marry" before yielding the stage to Natalie Stovall who sang John Prine's "Angel from Montgomery." The Rainbow Band played the Phil Wilson original "The Future's in Your Hands" and a romping version of "Cherokee" sung by Syncopation. The BJRE then returned with four television themes associated with Bill Cosby. Abraham Laboriel, Sr. took the stage for "Guidum," a folk-like song written by his father and his own "Anuncio." Lalah Hathaway came out to sing Gershwin's "Summertime" and Joe Sample's "Street Life."

Dennis Montgomery III and company sang a pair of tunes penned by gospel star Andraé Crouch and the concert closer "Musical Fortress (Lee Berk Tribute)" cowritten by Montgomery and Al Kooper. By the song's end, all performers (as well as Lee and Susan Berk) were onstage dancing and singing in an ecstatic celebration of the graduating class, the Berks, and the joy of music.



Kamaria Ousley belts out the Beatles' "We Can Work It Out" at the commencement concert.



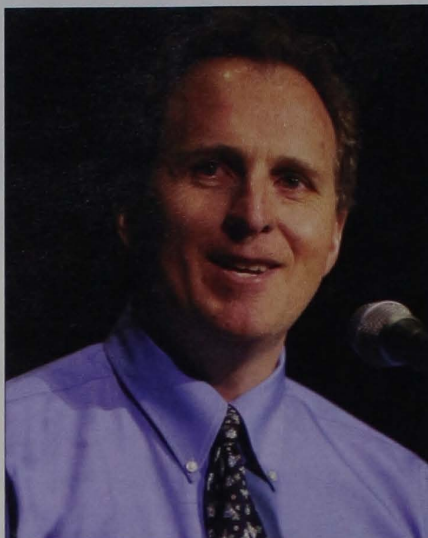
Dennis Montgomery III leads the Berklee Reverence Gospel Ensemble in a medley by Andraé Crouch.

## Roger H. Brown Named Berklee's Third President

On February 6, Berklee's Board of Trustees Chair Allan T. McLean announced that Roger H. Brown had been named to succeed Lee Eliot Berk as Berklee's third president. An entrepreneur, Brown, together with his wife, Linda Mason, founded Bright Horizons Family Solutions, the world's leading provider of employee-sponsored child care and early childhood development.

Berklee's search committee, composed of members of the faculty, administration, and Board of Trustees, spent 16 months and considered candidates from academia, the music industry, and the business world before selecting Brown. "Roger was chosen from a very rich pool of applicants," said McLean. "Many highly qualified candidates were interested in continuing the tradition of vision and innovation established by Lee and Larry Berk. We chose Roger because he is a dynamic, creative, and insightful leader whose outstanding amalgam of skills will serve us well as we forge on into the 21st century."

In his remarks during the February 6 announcement to the college, Brown said, "Berklee is an unusual and exciting place with an enormous amount of potential. It became this in less than 60 years; that's the thing I find astounding. Starting something from scratch is an exhilarating and sometimes a terrifying thing. So we have Lawrence Berk and other people to thank for this vision. I'm going to do my best to fulfill



President Roger H. Brown

European Commission, as well as MIT, Johns Hopkins and other universities, hospitals, and government agencies.

Today, Brown's company takes in more than \$400 million in annual revenues and enjoys the country's best accreditation record from the National Association for the Education of Young Children and has been repeatedly selected by *Fortune* magazine as one of the 100 best places to work in America. Seeking a new challenge, Brown stepped aside as the CEO of Bright Horizons in 2002. He remains chairman of the company, however.

Brown has been honored numerous times for his service to young children as well as for his entrepreneurship. He holds a bachelor's degree from Davidson College and an MBA from Yale University.

Prior to founding Bright Horizons, Brown served as an executive with the Save the Children Federation, for which he created a national famine relief program in Sudan. He has also been a relief manager in Thailand for CARE and UNICEF and a math teacher in Kenya, as well as a management consultant at Bain & Company.

A musician as well, Brown has played drums with various bands, including a stint with a jazz-fusion group during the 1980s. He has produced six recordings for use within the Bright Horizons community. He coproduced *Bright Spaces*, a collection of music featuring Ziggy Marley, Raffi, Arlo Guthrie, and Sweet Honey in the Rock to benefit the Bright Horizons Foundation for Children. The CD won the Oppenheim Platinum Award, Early Childhood News Director's Choice Award, Parents Guide to Children's Media Award, and the NAPPA Silver Award.

Outgoing president Lee Eliot Berk, who was in Los Angeles at the time of the announcement has voiced his support for the Board of Trustees' choice of Brown. "As the namesake of the college and son of its founder, I know that serving as Berklee's president is a profoundly personal charge. Roger radiates a sense of deep commitment to the college and its mission, and I am confident that he will lead Berklee to greater heights."

In closing his address to those gathered to hear the presidential announcement on February 6, Brown quoted Bengali poet, playwright, and musician Rabindranath Tagore.

*I slept and dreamed that life was joy.  
I woke and realized that life was duty.  
I went to work and realized duty can be joy.*

"I feel that Berklee is in such a great position," said Brown. "The [third] president has every opportunity to make the coming years even more spectacular than the past 60." Brown assumed the duties of president at Berklee on June 1. An interview with Brown will appear in the Fall 2004 issue of this magazine.

## An Award from the Government of Japan

On June 9, the government of Japan bestowed the Badge of the Japanese Imperial Order of the Rising Sun (gold rays with neck ribbon) upon Lee Eliot Berk. In a letter, Masuo Nishibayashi, consul general of Japan, stated that the award was made in recognition of the meritorious service Berk has rendered promoting friendly relations and mutual understanding between America and Japan.

Since 1955, when Lawrence Berk brought the first Japanese student, Toshiko Akiyoshi '57, to the school, Berklee has developed tremendous popularity among Japanese music students. In the last academic year, 255 students from Japan were enrolled at the college. Over the years, Berklee has conducted faculty clinics and concerts in Japan and invited music schools in Kobe and Tokyo to join the Berklee International Network of music schools. Numerous Japanese alumni have returned home to become influential leaders in the music industry and in music education. As well, the college enjoys strong relationships with Japanese music-products manufacturers.

"Berklee has had the good fortune to attract as students some of the most talented Japanese jazz musicians of the past 50 years," says Lee

the expectations you have for me."

Since establishing Bright Horizons Family Solutions in 1986, Brown and Mason have seen their company expand to include 500 child care and early-development centers serving 55,000 children in four countries. Bright Horizons provides on-site child development for IBM, UAW/Ford, Sony Pictures Entertainment, the United Nations, the

Eliot Berk. "The collaborations we have established with Japan's leading jazz schools have produced mutually beneficial exchanges that have enhanced jazz education internationally and produced lasting friendships. I am thrilled to receive the Imperial Badge for the strengthened bilateral relations that have resulted from Berklee's strong ties with Japan."

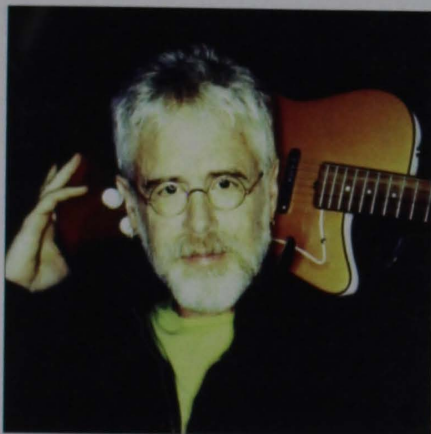


The Badge of the Japanese Imperial Order of the Rising Sun was conferred upon Lee Eliot Berk on June 9.

## Vineyard Vibes 2004 A Four-day Event

Located seven miles off the Southern coast of Massachusetts, Martha's Vineyard has another reason why it is a premier summer vacation destination. For the past three summers, Vineyard Vibes, a Berklee-sponsored music event, has showcased the talents of Berklee alumni and students for near sell-out summer crowds on the island. This year, the event has grown into a four-day music festival, between July 22 and 25 and will feature various Berklee talents in a variety of musical genres.

On Thursday night, July 22, Vineyard Vibes will kick off with Berklee alumnus Bruce Cockburn '65 performing at the Hot Tin Roof nightclub. Cockburn has woven strands of folk, rock, blues, jazz, and world music together into a sonic tapestry that is uniquely his own. In the process, he's produced a legacy of gold and platinum albums and earned awards and accolades from every quarter.



Canadian folk-rock star Bruce Cockburn '65

On Friday evening, July 23, five-time Grammy winner Gary Burton '62 will perform with Makoto Ozone '83 at the Martha's Vineyard Performing Arts Center. These masters of the vibraphone and piano have been perfecting their virtuoso duo for more than 15 years. The opening act will be Syncopation, a world-class jazz vocal quartet.

Saturday night, renowned trombonist and Berklee Professor Phil Wilson will bring his quintet featuring special guest trumpet and vocal sensation Christine Fawson '02, to the Offshore Ale Co. in Oak Bluffs. Having wowed audiences in past years, Wilson and Fawson have become perennial favorites at Vineyard Vibes.

On Sunday evening, at the Old Whaling Church in Edgartown, Vineyard Vibes will present the world-famous Berklee College of Music Reverence Gospel Ensemble directed by Dennis Montgomery III with guest soloist Renee King. Under Montgomery's leadership, the Reverence Gospel Ensemble has crossed stylistic boundaries and become one of the college's best-known acts. King has performed up and down the East Coast and

abroad and, notably, with the Boston Pops Orchestra on their nationally televised July Fourth special.

Vineyard Vibes has been coproduced each year by B/R Creative Group, the agency that handles recruitment advertising for the college, and Berklee's Office of Student Affairs. "The driving force has always been to promote the extraordinary talent that is connected to the college," says Barry Rosenthal, president of B/R Creative. "We believe that's the best way to demonstrate what Berklee is all about."

Assistant Vice President for Student Affairs Steve Lipman '69 says that the concerts have given audiences a deeper appreciation for the college. "It is always an extraordinary experience when different generations of Berklee musicians gather to showcase their talents. With the expansion of Vineyard Vibes into a multi-event festival, we will be able to showcase more of the variety and range of contemporary music genres that Berklee offers."

Director of Alumni Relations Adrian Ross '96 is planning an expanded package for alumni who attend Vineyard Vibes, including an alumni/VIP cocktail reception to recognize and honor Gary Burton as he retires from the position of executive vice president of the college. For further information about the event, contact Ross via e-mail at [aeros@berklee.edu](mailto:aeros@berklee.edu) or call (617) 747-2449.

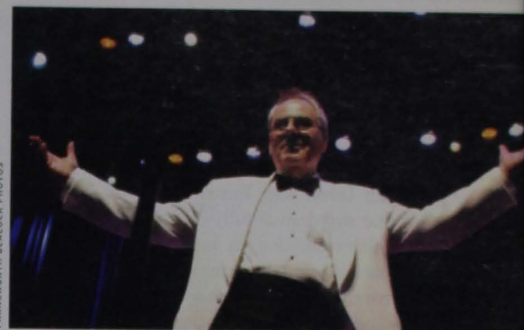
Special weekend travel packages are available through Adventures in Rock. Packages include premium seats to all concerts, three nights of first-class accommodations, a reception to meet the artists, an interactive workshop with a Berklee faculty member, transportation to all events from the hotel, and select meals, along with all the sun, fun, and glamour that the Vineyard has to offer. Adventures in Rock is a Boston-based tour company specializing in travel to musical events all over the world. For more information call (877) 788-7625 or visit [www.adventuresinrock.com](http://www.adventuresinrock.com).

General information about the festival and ticket reservations can be obtained by calling (508) 693-0305.



Makoto Ozone (left) and Gary Burton will headline Vineyard Vibes at the Martha's Vineyard Performing Arts Center on July 23.

## Phil Wilson Honored



Phil Wilson

On April 16, the college marked the 40th anniversary of Phil Wilson's Rainbow Band with a concert celebration and the bestowal of an honorary doctor of music degree upon Wilson for his many contributions to jazz education at Berklee.

Wilson joined the Berklee faculty in 1965, and during his first year formed an after-hours big band that became known as the Thursday Night Dues Band (which was later renamed the Rainbow Band). Through the years, the band has featured some of Berklee's most successful alumni, including Abraham Laboriel, Sr. '72, John Scofield '73, Terri Lyne Carrington '83, Greg Osby '83, Antonio Hart '91, Abe Laboriel, Jr. '93, and many more.

During the course of the April 16 concert, Wilson led the band through seven of his own arrangements, two by Tsunenori "Lee" Abe '04, and one by Makoto Ozone '83, which featured a number of faculty and student soloists, including Wilson himself on trombone.

Before presenting the honorary degree to Wilson, President Lee Eliot Berk cited Wilson's efforts to make the Rainbow Band one of the college's most prestigious ensembles and an in-demand attraction that has made its mark through appearances in the United States and at European jazz festivals.

"Over the course of his 40 years at Berklee," said Berk, "Phil Wilson has helped to guide the careers of some of our most successful alumni and earn a reputation as one of the college's most beloved professors.

Through his arranging classes and in directing the Berklee Rainbow Band, Phil Wilson has touched the lives of two generations of musicians from around the world."

Wilson was enthusiastic about the performance and the musicians assembled for the concert. "I've had so many good players in this band over the years, but this lineup is as strong as any I've had." Reflecting on receiving the honorary doctorate, Wilson remarked, "I come from a family with generations of distinguished educators. It was frustrating when I wanted to come to Berklee in 1955. My parents didn't allow me to attend because Berklee was not able to grant degrees back then. A Berklee degree is what I wanted 50 years ago. That makes this honor now so sweet."

## Berklee's Helping Hands

by Marjorie O'Malley

The W.L.S. Spencer Foundation of San Francisco, California, has made a generous first-time investment in Berklee's Teaching Music with Technology Initiative—a multi-year project that will dramatically restructure the way in which technology is used to train pre-K–12 classroom music teachers. Berklee's goal is to improve the training of music education teachers and, in turn, the education of young music students. The college is developing online course enhancement materials for six additional sites over the next three years. Upon completion, Berklee's entire music-education curriculum will be supported with media-rich online learning activities. These materials would then be available for other music teacher preparation programs, for students and teachers in the K–12 classroom nationwide, and for non-music institutions of higher education.

External funding is needed to continue faculty development in transforming their teaching methods for use as online materials. Berklee's vision is to create sites that feature dynamic resources that cannot be found in standard hard-copy texts. We are grateful for the assistance and vote of confidence from the W.L.S. Spencer Foundation.

### Helping Berklee City Music

The Thomas Anthony Pappas Charitable Foundation is a leader among foundations investing in young, disadvantaged urban residents. Berklee is pleased that the foundation has made a \$10,000 gift to support urban middle-school students attending the Berklee City Music Saturday School. This successful education outreach program provides scholarship and mentoring opportunities to underserved or disadvantaged Boston youth who have musical talent but few avenues to pursue their dreams.

Each year Berklee awards up to eight continuing college scholarships to graduating Berklee City Music students who demonstrate exceptional promise. We are grateful to the Pappas Foundation for providing the opportunity for middle-school-age students to participate in this outstanding program.

### Richard Soref

Berklee friend Richard Soref of Newton has generously supported outstanding female faculty members at Berklee by creating the Richard Soref Fund for Excellence. This fund provides a cash gift to one outstanding female

instructor per year teaching performance. The winner is chosen from nominations received from students, faculty, and others within the Berklee community. The second recipient of this award is Shannon LeClaire, a saxophone player who has inspired Berklee students for more than five years. She is in strong demand as a private instructor and frequently performs with her students in ensembles. LeClaire embodies the best characteristics of a music instructor and inspires her students to achieve the highest level of excellence.

Most recently, Mr. Soref established a fund to give an award to a student within the performance division who has demonstrated significant musical growth at Berklee. We are grateful to Mr. Soref for his gift which makes the recognition of both faculty and student leaders possible.



From the left: Al Natale, scholarship recipient Christopher Sears, and Brass Department Chair Tom Plsek.

Al Natale, a native of Boston's North End, was recognized as one of Boston's finest trumpet players during the heyday of the big bands. He toured the country with several popular bands during the 1940s. He later formed his own group in Boston, providing early practical training for many Berklee musicians including Berklee Brass Department Chair Tom Plsek. Natale is a frequent guest at Berklee and is responsible for the scholarship support of more than 10 students through the endowed fund he established in 1995. The Albert A. Natale Scholarship Fund provides scholarships to continuing students in the Brass Department with a preference given for trumpet or trombone players. Al Natale is a popular speaker at Berklee's scholarship award ceremonies, enjoying the outstanding talent that defines the college. The entire Berklee community is grateful for musicians like Natale who create new opportunities to enable students to complete their education.

## Making a gift to Berklee is just a click away!

It is easier than ever! Simply go to [www.berklee.edu/giving](http://www.berklee.edu/giving), click on "Giving to Berklee," and you will be connected to a secure site. It's that simple. On behalf of the students who benefit directly from your generosity, thank you!

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# Faculty notes

by Nick Balkin

Composition Professor Julius Williams's original piece *A Journey to Freedom, Honor, and Glory*, was premiered March 19 at the Schlesinger Concert Hall, Alexandria, Virginia. The work, comprising contemporary classical, gospel, jazz, blues, and rock styles, was performed by the Reston Chorale and a 50-piece orchestra. The multimedia performance included documentary clips, photographs, and original narration. The work celebrates the life of the civil-rights activist Jonathan Myrick Daniels.

Piano Department Assistant Professor Matt Jenson recently traveled to Jamaica, where he conducted interviews with those connected with the late Bob Marley. While there, Jenson was interviewed for a feature in the *Jamaican Observer*. On February 6, Marley's birthday, Jenson was a guest speaker at the Brecht Forum in New York City.

Bass Department Chair Rich Appleman traveled to Russia to present a week of clinics and concerts in March. He backed singers Mara Bonde and David Ripley in a program featuring American songs.

Percussion Department Assistant Chair Yoron Israel and his band Organic performed at the Blue Note in February for a CD release party for their newest release, *Basic Training*. Organic features Israel (drums), Jay Hoggard (vibraphone), Ed Cherry '76 (guitar), Woodwinds Department Chair Bill Pierce (saxophone), and Kyle Koehler (organ).

Associate Professor Marti Epstein composed a piece called *Angel of Memory* for the CORE Ensemble which will begin performing the work in January 2005.

Guitar Department Assistant Chair Rick Peckham released *Left End*, his debut recording as a leader. Peckham is backed by drummer Jim Black '90 and bassist Tony Scher. The disc features 12 original jazz compositions and free pieces.

Music Business/Management Department Chair Don Gorder was elected vice president of

NAMBI (NAMM-Affiliated Music Business Institutions). Gorder also served as a panelist and moderator at both the IAJE and Music and Entertainment Industry Educators Association conferences.

Associate Professor of Guitar Lauren Passarelli released the CD *Shadow Language* with her group Two Tru. The disc features 16 of her original songs.

Saxophonist and Associate Professor Daryl Lowery released a new CD with his acid jazz group titled *Instant! Groove* featuring Yoron Israel (drums), Assistant Chair of Guitar Rick Peckham, Assistant Professor Ron Mahdi (bass), and Assistant Professor Dennis Montgomery III (Hammond B3 organ). Visit [www.instant-groove.com](http://www.instant-groove.com).

Assistant Professor of Strings Mimi Rabson was featured in solo violin performances at Passion Records showcases held at Johnny D's in April and June. Rabson's latest CD *Music* has received enthusiastic reviews.

Trumpeter and Associate Professor of Harmony Wayne Naus played the Canadian National Anthem at Fenway Park before the opening of the Red Sox and Toronto Blue Jays game on April 10.

Associate Professor of Contemporary Writing Mirek Kocandrle has expanded his book *Pop Rock Sounds and Vibes of the 20th Century*. The book catalogs essential information about artists and styles in American popular music. Visit [www.mirekkocandrle.com](http://www.mirekkocandrle.com).

Flutist and Professor Wendy Rolfe was one of the flute soloists with the New England String Ensemble at Jordan Hall in a performance of J.S. Bach's *Brandenburg Concerto No. 4*. Additionally, she presented a series of recitals titled *A Potpourri of Brazilian Works* for Flute and Piano with pianist Maria Jose Carrasqueira.

Guitarist and Associate Professor John Stein released *Interplay* with Associate Professor John Lockwood (bass) and Yoron Israel (drums).

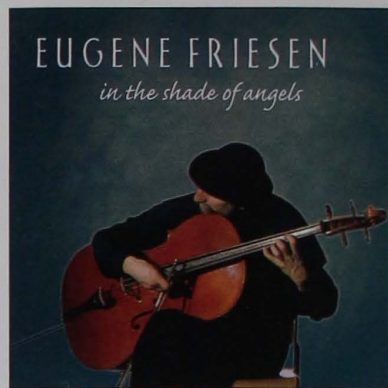
In April, Associate Professor of Percussion Nancy Zeltsman performed *Island Music*, a composition by Michael Tilson Thomas, with fellow marimba player Jack Van Geem and members of the New World Symphony at the Lincoln Theater in Miami Beach and Zankel Hall at Carnegie Hall in New York. In July they will perform at the Zeltsman Marimba Festival at The Boston Conservatory. Zeltsman and Van Geem's duo CD *Pedro & Olga Learn to Dance* will be released in July.

Ensemble Department Associate Professor Bruno Raberg's latest CD, *Ascensio*, received a four-star review in a recent issue of *Down Beat* and a review in *Bass Player* magazine as well.

Drum Instructor Dave Cowan, and his band ESO released their new CD, *Son of a Gum*, in March. The band features Cowan (drums), Katz Goto '03 (bass), Tak Tanaka '03 (guitar), German Schauss '03 (guitar), and Star (vocals). ESO will tour throughout the summer. Visit [www.esoband.com](http://www.esoband.com).

Guitar Instructor Scott Tarulli has released his new CD entitled *Transitions*. Visit [www.scotttarulli.com](http://www.scotttarulli.com).

Piano Department Professor Laszlo Gardony and his trio, featuring Yoron Israel (drums) and



Associate Professor and cellist Eugene Friesen

Associate Professor John Lockwood (bass) recently played at the Seattle Art Museum and at Blues Alley in Washington, D.C. Gardony also played with the David "Fathead" Newman Quartet and with the Wayfaring Strangers on National Public Radio's *World Café* program.

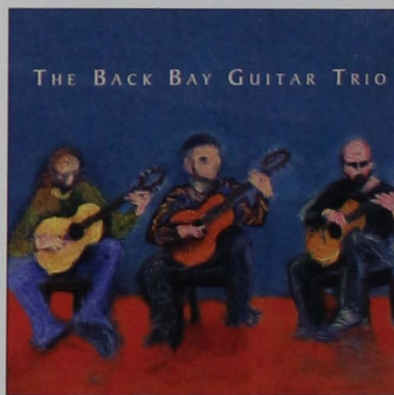
Contemporary Writing and Production Instructor Sarah Brindell's new CD release *Piece of Mind*, features Mauricio Zottarelli '02 (drums) as well as current Berklee student Dave Mooney (bass). Visit [www.dragonladymusic.com](http://www.dragonladymusic.com).

Berklee staff member, vocalist, and guitarist Marc Herman released the CD *Neon*, featuring Haddon Kime '00 (piano), Nathan Thompson '92 (songwriter), and Library Manager Ralph Rosen (harmonica). For more information on Marc Herman, visit: [www.marcherman.net](http://www.marcherman.net).

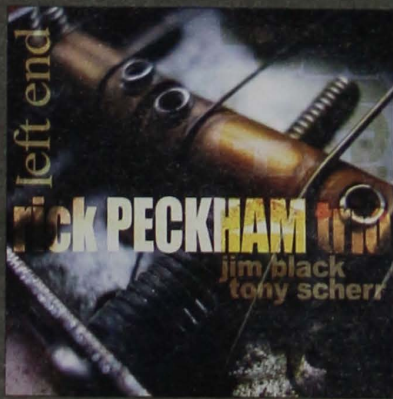
Guitar Department Associate Professor Julien Kasper released the CD *Flipping Time*, featuring faculty members Matt Jenson and Bruce Katz (Hammond B3 organ), Zac Casher '90 and Marty Richards '85 (drums), and Marty Ballou and Ed Spargo '85 (bass). Visit [www.julienkasper.com](http://www.julienkasper.com).

String Department Associate Professor Eugene Friesen released the CD *In the Shade of Angels* featuring Tim Ray (piano), Associate Professor Jamey Haddad (percussion), and Jody Elff (guitar, computer). Visit [www.cellosman.com](http://www.cellosman.com).

Assistant Professor of Guitar David Newsam has released a CD of classical guitar music with his Back Bay Guitar Trio, featuring Steve Marchena and John Mason. The disc showcases arrangements and transcriptions of music by Schubert, Mozart, J.S. Bach, Barrios, and others. Visit [www.backbayguitartrio.com](http://www.backbayguitartrio.com).



Assistant Professor David Newsam



Assistant Guitar Chair Rick Peckham released *Left End*

# Phil Wilson: 40 Years and Continuing

## faculty profile

by Mark Small '73

The word "family" is one that comes up frequently in conversations with Phil Wilson about music and his career. Significant family units in his life include his own, the Berk family, and the very large musical family he has created among the musicians who have been part of his Thursday Night Dues Band, the International Dues Band, and the Berklee Rainbow Band over the past 40 years.

Wilson enjoys talking about the distinguished family tradition that he inherited. "Education was always considered a serious and reputable profession in my family," he says. "We have a 100-year tradition of teaching in Ivy League prep schools." Wilson's maternal grandfather was the founding headmaster at Belmont Hill School in Belmont, Massachusetts. Wilson's father was assistant headmaster at the same school for 19 years before becoming a history professor at Phillips Exeter Academy in New Hampshire where Phil went to school. Given such a pedigree, it is not surprising that when Wilson wanted to attend Berklee after graduating from the academy, it was a hard sell to his parents. "I wasn't allowed to go because Berklee was not accredited to grant degrees back in 1955," Wilson says. "It was a huge disappointment to me."

Ever since he started playing piano at the age of four, music has been a passion for Wilson. He credits a very wise piano teacher, Betty Krieger, for ultimately directing him to the trombone by the time he was 10. "I was improvising on piano from the very beginning," Wilson says. "Betty could sense that I had a reading problem and discovered that I was dyslexic. She told my mother that I would have an easier time reading music on a single-line instrument." As a fan of Louis Armstrong, Dizzy Gillespie, and Roy Eldridge, Wilson wanted to play trumpet, but his family couldn't afford one. There was, however, an old trombone lying in the loft of the Phillips Exeter Unitarian church. "I was given that trombone on Christmas Eve," Wilson recalls with a smile. "Immediately, I went out playing it for a carol sing, and I'm still blowing it. The trombone became my musical voice."

In the Wilson family's eyes, an acceptable alternative to studying at Berklee was for Phil to enroll at New England Conservatory of Music. He stayed only two years though. He spent most of his time at Berklee's 284 Newbury Street building, where the bands were always short on trombonists. He played with Herb Pomeroy's Big Band and Peter Cutler's band before going out on the road with the Dorsey Brothers Band. That period began a stretch on the road that would last nearly a decade. Wilson worked with organizations ranging from North American Air Defense Command (NORAD) to the Woody Herman Band.

"The NORAD band would spend three months in Hollywood recording and another few months performing and recording in New York," says Wilson. "It enabled me to make a lot of connections that have helped my career. I



Professor Phil Wilson

went with Woody Herman in 1962. There were 12 members of that band who had come out of Herb Pomeroy's Big Band including Bill Chase, Paul Fontaine, Eddie Morgan, Jake Hanna, Gordon Brisker, and me. When you look at Woody Herman's band, you see that Woody ran a family-type organization for 50 or more years. If you look closely at the Dues Band and Rainbow bands, which I have run for 40 years, I've also taken a family approach."

Wilson came off the road in 1965, and began teaching trombone and arranging at Berklee. "With my background, I never thought of teaching as a secondary endeavor," he says. While at Berklee, Wilson has enjoyed continuing success outside the school as a jazz trombone soloist and arranger. One high-water mark for Wilson was receiving a Grammy Award nomination for his arrangement of Joe

Zawinul's "Mercy, Mercy, Mercy." It was one of three charts Wilson penned for the Buddy Rich Big Band in 1967. The recording is historical in that it became the last big-band instrumental to make it on top-40 radio.

Wilson has been dedicated to his teaching and to his students and continues to instruct as well as perform with current and past students. "I have never separated teaching and performing. In my mind, it's all the same thing: communication." Wilson has communicated much to his students over the years and has seen many go on to great musical careers themselves. During the past four decades, Wilson's bands have included Alan Broadbent '69, Ernie Watts '66, Terri Lyne Carrington '83, Cyrus Chestnut '85, Hal Crook '71, George Garzone '72, Roy Hargrove '89, Antonio Hart '91, Abraham Laboriel, Sr. '72, Abe Laboriel, Jr. '93, Tony Lada '72, Rob Mounsey '75, Tiger Okoshi '75, Greg Osby '83, Makoto Ozone '83, Danilo Pérez '88, Bill Pierce '73, Claudio Roditi '70, and John Scofield '73, and others.

"Looking over the personnel in my band through the years, you find that there have been many amazing players," Wilson says. "Berklee has always been a place where students could come to study the music that turns them on. I am thankful to the Berklee family for the opportunity I've had to earn a living doing what I should be doing for 40 years."

With the bestowal of a Berklee honorary doctorate upon Wilson this spring, he has honored his family's educational legacy, albeit in a less traditional way than his forebears did. When asked what his future plans are, Wilson replies, "I am not eager to retire, I'm having too much fun doing this. The Rainbow Band is like a family. These kids are wonderful and they keep me young. When they stop keeping me young, maybe I'll think about slowing down."

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# Pat Metheny

## No Boundaries

Pat Metheny's recordings have netted 16 Grammy Awards in nine different categories. Pat's stature as one of today's most influential guitarists and jazz composers owes something to his disregard of musical boundaries.

by  
Mark Small '73

**D**uring the three decades of Pat Metheny's mercurial career, numerous journalists have used a lot of ink to describe his wide-ranging musical output. To date, Metheny has released 30 albums that have netted 16 Grammy Awards in nine different categories. The sheer number of wins ties him with Sting and Aretha Franklin in the roster of top-10 all-time Grammy winners. He is in a class all by himself however for winning trophies in jazz, pop, rock, instrumental composition, and other categories. Through the years, Metheny has created critically acclaimed recordings with such diverse artists as Herbie Hancock, Jaco Pastorius, David Bowie, Steve Reich, Ornette Coleman, and of course, the Pat Metheny Group.

Metheny's 16th Grammy statuette was awarded for his 2003 solo guitar album *One Quiet Night*, which won for best new-age performance. In a recent conversation at his Manhattan rehearsal studio, Metheny shrugged off the significance of the diversity of his awards. His stature as one of the most influential guitarists and composers in contemporary music owes something to his sense of music having no boundaries and many other factors he mentioned in our wide-ranging discussion.

Growing up in the 1960s in then-rural Lee's Summit, Missouri, Metheny came to believe that stylistic categories were unimportant in music. "I was just a fan of music, and I didn't know that there were differences in style," Metheny says. "To me, music was music; it was just one big thing. The Beach Boys, the Beatles, Miles Davis, and Ornette Coleman were unified by the fact that their records were mixed together on the shelves of the little drugstore in our town. There were no different sections. Back then, there were musical things that I liked and wanted to learn, and they really jumped out at me. I never made much distinction about style. That's still sort of true."

### Trial by Fire

Although he will turn 50 this August, when Metheny arrived on the scene he was hailed as a prodigy. He began playing trumpet at eight and switched to guitar at 14. After he started jamming with players in the Kansas City area, he began getting calls for gigs. "That changed my life and gave me an incredible head start. In my early days in Kansas City, I was fortunate to have been taken under the wings of some of the best players. Paul Smith was the piano player in a group led by a trumpet player named Gary Sivils. I sat right by Paul's left hand and would watch the bass notes and his voicings. I already knew the basics of harmony, but I didn't know too many tunes. Watching him play was probably the best instruction I could get.

Another guy, an organ player named Russ Long with whom I played a lot, would intentionally run me ragged. Once he figured out that I didn't know a tune, he would always call it. After I learned it, he'd never call it again. He also played very fast tempos and played the tunes in weird keys. It was trial by fire, but it was great for me.

"Another local musician named John Elliot was a great pianist and teacher who had a very unique way of thinking about harmony in terms of parallel keys and bitonality. The guys from Kansas City played mostly by ear. Even chord symbols back then were not standardized. It wasn't until I began playing with Gary Burton that I learned about the modes and got a formalized view of harmony. When I saw Gary give his basic lecture on jazz harmony in about 1973, it was the first time it all became clear to me. I'd never heard anyone describe chords and note choices with such depth and clarity."

### No Bluffing

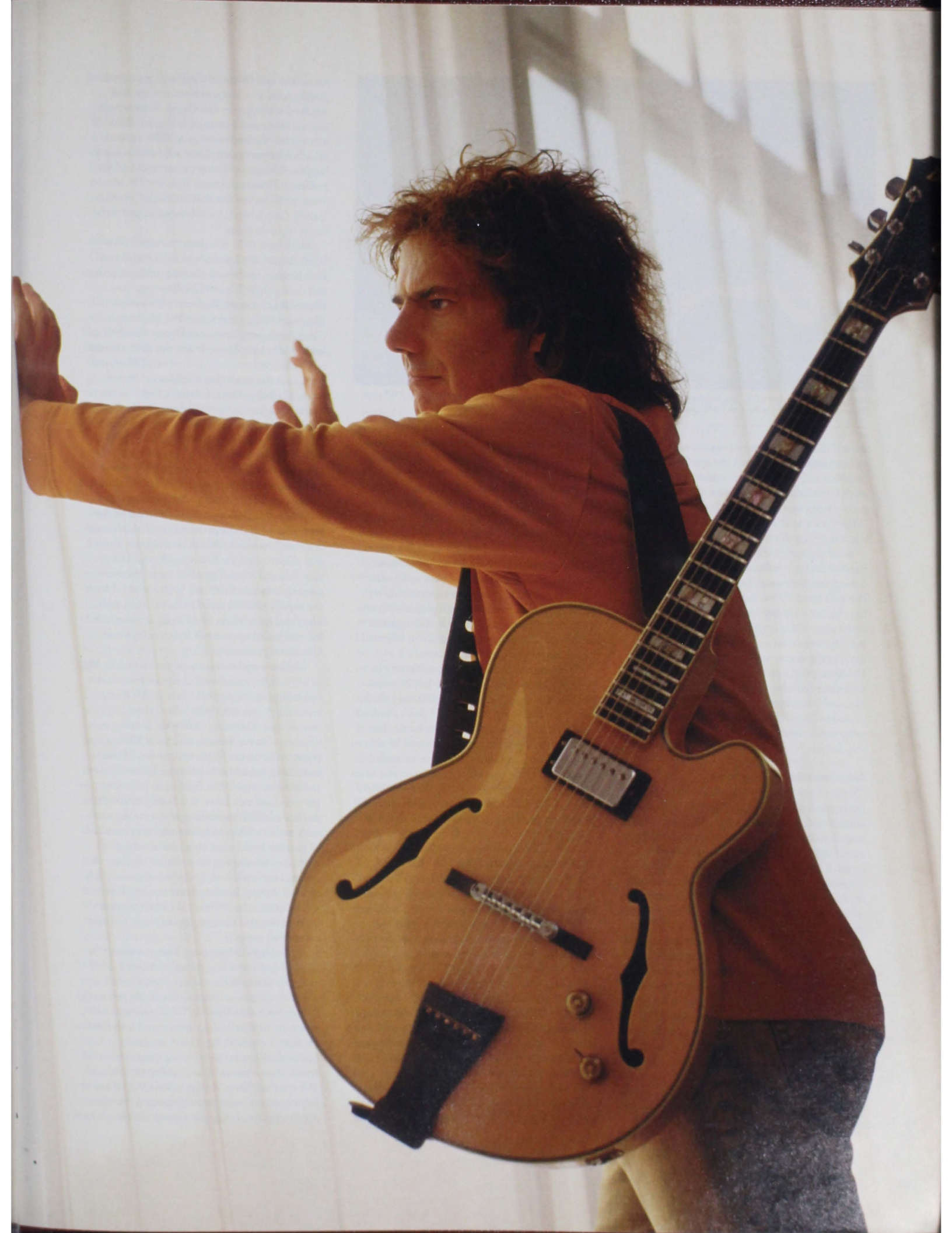
Before his encounter with Burton, Metheny spent a year in Miami and made new and

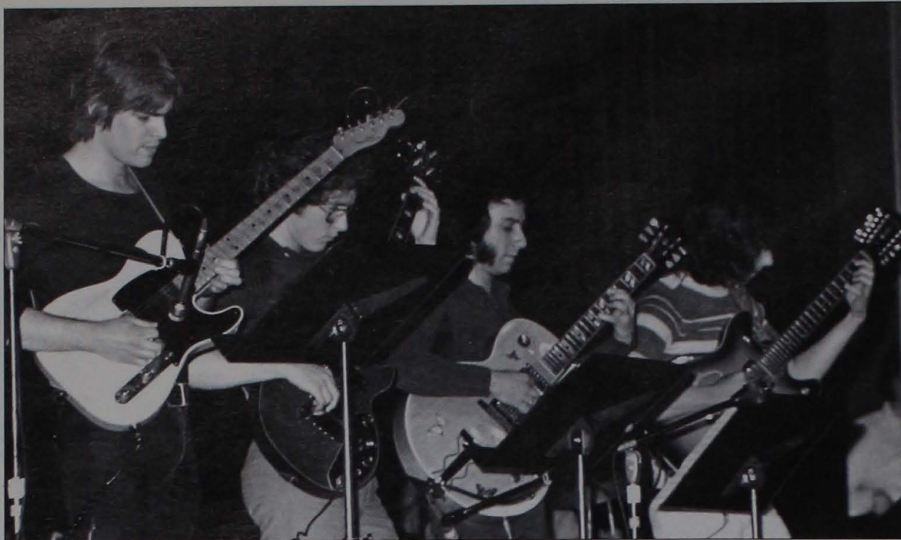
important connections there. "I left Kansas City after graduating from high school. I need to add here that mine was sort of a 'mercy' graduation. I hadn't taken a book home since I started playing gigs, but there were only a few subjects that I couldn't schmooze my way through. When I was a senior in high school, a guy named Bill Lee, who was dean at the University of Miami, heard me play in a club and offered me a full scholarship to go there.

That brought an incredible sigh of relief from my parents because they didn't know what was going to happen with me. I was only too glad to take the scholarship because I knew some other musicians who were involved with that school. When I got there and went to History 101 the first day, I felt all but illiterate. I knew there was no way I could bluff my way through college. I was only a student there for about two weeks. After that, I started getting involved with the music scene; and within a few days, my new best friend was Jaco Pastorius.

"That year, the university offered electric guitar as a principal instrument and went from a few guitar majors to about 80. After I told them that I couldn't make it as student, I was offered a job on the music faculty because I'd had quite a bit of playing experience. I taught for one year. During that time, I went back to the Midwest to play at a jazz festival. Hearing that Gary Burton was on the bill helped me decide to drive to Wichita to play. Later that summer, we both taught at a band camp and after that, Gary invited me to come to Boston to teach at Berklee. I think he was checking me out as a possible candidate to be in his band then, too. So I moved to Boston in 1973.

"The year that I spent in Miami was when what is identifiable as my style began to emerge. It became further refined while I was in Boston. I had never seen so many guitar players as I saw





(From the left): Mike Stern '75, Jay Azzolina '76, Mitch Coodley '75, and Pat Metheny performing together at the 1975 commencement concert at the Berklee Performance Center during Metheny's stint as a faculty member.

there. I didn't know what to expect when Gary said he wanted me to teach the top 30 of the hundreds of guitarists at the school. I admit I was a bit puzzled, yet I did have a lot of experience playing that other 19-year olds didn't have. What I'd learned on the bandstand at an early age was a huge advantage."

Metheny's style and goals became even more focused during Metheny's tenure at Berklee and during the three years he spent as a member of Burton's band. "That period was a very important for me on many levels. When you are 19 or 20 years old, everything moves at a velocity that you will never experience again in your life. I really encourage kids that age to practice 18 hours a day, stay up all night playing music with their friends, transcribe anything that they like, and take every gig that comes along. It is a period in life when you can make enormous progress in short periods of time. It was that way for me."

#### Communication and Illumination

"Some of my first students at Berklee were really good players—including Mike Stern who studied with me for six years. I felt there were ways I could help these guys by communicating about real-world playing situations. In fact, most of the music that was on my first album, *Bright Size Life*, was written as exercises for my students during that first semester. [A number of the album's songs appeared in the first edition of the *Real Book*. The tune "Unity Village" appears as Exercise 6.] I wanted to illuminate aspects of harmony and other things that I was curious about as an improviser that I couldn't apply in standards. During that same period, I would call Jaco to come up for gigs around Boston. It was a very interesting time. There was a lot going on in Boston then. Things that players were experimenting with were quite revolutionary at the time. Now they are almost taken for granted."

Being a member of Burton's quintet alongside guitarist Mick Goodrick, bassist Steve Swallow, and drummer Bob Moses further shaped

Metheny's musical voice. "Not only were those guys master players, they were very individual conceptionalists—as was Jaco. In my estimation, that may have been the last period in jazz where that was important. In order to exist in jazz then, you had to be a good player, you also had to have a concept and identity—a sound and vision of what jazz could be. It wasn't enough to be a second- or third-generation copy of someone else. That was drilled into me back in Kansas City, but it crystallized as I stood next to Gary each night onstage hearing him play in such an individual and virtuosic way. All of the guys in the band were completely original. So I figured I had to come up with a concept, too."

"The idea of creating a unique identity in jazz has gotten clouded over the last 20 years. Now people feel that to play well is enough. It wasn't enough in the 1970s and I don't think it's enough now. It's not even half the battle. You need to develop a sense of artistry and be able to communicate something. You have to render in sound something that is meaningful to you as an individual that might be of interest to someone else. Gary, Swallow, Moses, Jaco, and others did that naturally. It was just part of who they were as musicians."

#### Apprenticing with the Blacksmith

"When I was in Gary's band, if I wasn't communicating in the way that those guys did because I was so young, I would hear about it! Sometimes we would have meetings after the gig where Gary would talk to me for hours about developing ideas, what notes to play over what chords, time, dynamics, and pacing. These are the things now that are essential to who I've become as a musician. In his very generous but rigorous instruction, Gary was like a blacksmith pounding into shape what was emerging in my musical identity. It was great for me; but at the same time, after three years, both of us knew it was time for me to move on."

Metheny wanted to go on to another sideman position; but in 1977, fusion music dominated, and both his sound and playing style did

not fit the bill. "Most of the guitar gigs involved playing loud in a rock-oriented context and involved soloing over one chord. Even now, I am not interested in vamps. It doesn't matter if it is a John Scofield vamp or a Miles vamp or a Weather Report vamp; I know what is going to happen. Things are going to start soft and get louder and busier. It's been that way for 30 years, and I'm just not that interested. So after leaving Gary's band, I was kind of forced into doing my own thing."

Metheny's 1975 trio debut for the ECM label, *Bright Size Life* with Jaco Pastorius and Bob Moses, put him on the map with music fans and critics alike. The 1977 follow-up, *Watercolors*, featured Metheny with bassist Eberhard Weber and future Pat Metheny Group members, drummer Danny Gottlieb and keyboardist Lyle Mays. It was the first recorded collaboration between Metheny and Mays and contained the seeds that would soon flower when Metheny, Mays, Gottlieb, and bassist Mark Egan joined forces to become the Pat Metheny Group.

#### Incredible Rapport

"When I met Lyle Mays, right off the bat we had an incredible rapport," says Metheny. "I had a little momentum going after winning a few jazz magazine polls as 'talent deserving wider recognition' and the previous records I'd made were well received. When I started the band, I was able to pay Lyle \$30 a night, and Danny Gottlieb and Mark Egan \$25 each. We were earning between \$100 and \$400 a night. I took the money that I'd saved from working with Gary and from when I had a paper route as a kid and bought a van and Lyle's polyphonic Oberheim synthesizer."

Metheny and company began to tour in May of 1977. They criss-crossed the country in the van taking every gig that came in. Metheny remembers one week when they played in Seattle on a Thursday, Dallas on Sunday, and Quebec City on Tuesday and took filler gigs at points in between. With few breaks, Metheny essentially stayed on tour in the United States and abroad until 1992. "I want to let young people who read this know that I still believe that anyone who has something really strong musically and is willing to go out and play hundreds of gigs for little or no bread has a very good chance of developing an audience on their own terms. I meet a lot of jazz guys who are sitting around waiting for the phone to ring. It didn't work back in the 1970s, and I don't think it works now. You have to get out there to make something happen."

And things did happen. The group's eponymous debut recording, (which Metheny often refers to as the White Album) initially sold 150,000 copies—a runaway hit in the jazz world. "That was a shock to me," Metheny says. "If someone had walked up and hit me with a two-by-four, I wouldn't have been any more stunned. What we were doing wasn't much different than what we'd been doing on the road. We were scuffling, we weren't packing them in anywhere, and were mostly opening for other artists, but we always got a good reaction. There,

was a groundswell of interest, and it was moving beyond the world of jazz. That too surprised me because it was never our intention to reach beyond the jazz audience. We just wanted to address areas like musical form and dynamics and the other things we had explored on that record. It became very successful and went on to sell several hundred thousand copies. That took everyone by surprise—especially me.”

#### New Territory

One of the many appealing aspects of the group has always been Metheny's multifaceted and very personal style of guitar playing. Throughout his teens, Metheny had been steeped in jazz, but the catchy guitar textures he heard in songs on the radio by the Byrds, the Beatles, and other groups also affected him deeply. When he started out, many idiomatic guitar sounds and techniques were not utilized in jazz. The Pat Metheny Group's concerts have always featured the leader playing a variety of six-string acoustic and electric guitars, 12-string and nylon-string guitars, as well as guitar synthesizer. “No one had really explored the textural aspects of guitar playing in jazz,” he says. “I began a process of trying to expand the role of guitar in jazz that is ongoing. Guitar had a lot to offer the music. The whole idea incorporating these sounds in a small group in an orchestral and soloistic fashion is a big part of what I've been working to address for years.”

While recording the White Album, *American Garage*, and *As Falls Wichita, So Falls Wichita Falls*, he highlighted these sounds, it wasn't until his *80/81* album that Metheny prominently featured wild acoustic guitar strumming and finger-picked selections in the company of jazz stalwarts such as Jack DeJohnette (drums), Dewey Redman and Michael Brecker (saxophones), and Charlie Haden (bass). “That was new territory,” Metheny says. “Having the guitar function in a rhythm section that way and join in the polyrhythmic aspects of drumming through strumming had not been applied much in jazz before that. I am still very interested in exploring it further.”

Another drawing card for Metheny's music is the material that Metheny has written alone or in collaboration with Lyle Mays. It is difficult to dissect the music and determine just why the compositions themselves have such widespread appeal. Many have noted Metheny's gift for creating memorable melodies and linking them to unusual harmonies that go beyond the jazz vocabulary.

“Years ago when I was at the University of Miami, I realized that there were certain areas that I was interested in as a player that I couldn't get to by playing the blues, standards, or even advanced tunes like Wayne Shorter's. The things that I wanted to play were not being represented in the music that I was able to find, so I started writing my own. The first real tune I wrote was “April Joy” around the time I was turning 18. That set up this zone that I wanted to explore as an improviser. The tune wound up on the White Album. Once the group started,

the idea of writing music for the sake of exploring compositional avenues really blossomed.”

Audience members saw imaginary places and stories in Metheny's music and a number of film producers felt Metheny's music was perfect for soundtracks. Of the movies he has scored, *The Falcon and the Snowman* (1984) and *A Map of the World* (1999) are noteworthy, and selections from each still appear on the band's set lists from time to time.

“It seems that early on, there was an element in my music that I wasn't really aware of. People felt it had a cinematic quality and evoked imagery. That wasn't intentional; the music just came out that way. It was a surprise when people started asking me about scoring movies. It was an area that I had been interested in, and I am still interested in it.

“I did eight or 10 films and for the first couple I was just happy to get through it and not get fired! It's very stressful, high-pressure work. And it is a job where you can be at the whim of people—like the director's wife or the second director's cousin—who have no idea what they're talking about. All of them have influence on whether what you are writing is deemed acceptable or correct for the film. Yet ultimately your job is to satisfy the customer.

I went into film scoring somewhat spoiled because I was used to creating my own universe on my own terms. I think all of the people I've done scores for would say I did a good job and satisfied their needs. But after a while, I started to think, ‘Gee, I can spend the next three months on tour and make a record, or I can score this film.’ These days, I pick the tour and the record.”

#### Musical Inevitability

Metheny will release his 31st album, a new Pat Metheny Group outing, later this year. While some might think that the more music a person has written, the easier it becomes. Metheny says having written so much makes it harder, forcing him to dig deeper to find not only new ideas but the *right* ideas.

“There are certain kinds of resolutions, harmonies, melodies, and ways of improvising that, for me as a player, are perfect examples of the things I love most about music. Some of the choices in a piece like ‘Map of the World’ couldn't go any other way. The piece *has* to go that way. That quality of inevitability in music is what I really respond to. Certain things make some music very compelling to me as a listener, and they are prerequisites for gaining my enthusiasm. Oddly, most jazz does not have that for me, but when I think of the music that has it the most for me, it's jazz. It doesn't occur that often in jazz, but it does happen in the music of Miles, Wayne Shorter,

“I still enjoy playing tunes from the *Bright Size Life* album. They still feel current and viable to me. I have never felt like any one direction I've explored was no longer relevant. To me, it's all still going on.”

Sonny Rollins, and the other greats; I find the compelling qualities—that inevitability—there in abundance. It's rare in jazz, and a lot of jazz just goes in one ear and out the other for me. It almost doesn't matter if the players are great if it doesn't have qualities that say to me this music could only go *this* way. That's universal in all the music that I love.”

To Metheny, the spiritual side of his music—that which connects with the soul of the listener—is both the most important and least quantifiable element. “We can talk about melody, rhythm, and chords all day, but in many ways none of them really matter. What does matter is the effect that music or any human endeavor can have on other people. For me, that's what it is all about. It's about trying to manifest in sound the qualities, ideas, and features that are the good things that make being part of life on earth such a privilege. Trying to come up with things that accurately reflect the details of what I've seen and experienced has been more of a focus for me than the process of how you do that. The point of all this is to offer to others the same things that I have gotten as a fan of music. You give them a mirror to find something about themselves through what you offer. There is a quality that some music has that accomplishes that. With instrumental music, jazz, classical, or other music, since there is no text, people can really find things in it.

Instrumental music transcends every language and is very international. I think the best instrumental music offers people a real window into something that they can't find elsewhere.”

Metheny has created a large body of work encompassing 30 albums so far and composed more than 200 pieces. However, he doesn't spend much time thinking about the contribution he's made to contemporary music. “I don't allow myself the luxury of looking at that,” he says. “Maybe someday I will, but I'm in the middle of it now and don't feel able to assess anything in those terms. The issues that I've been concerned about as I've tried to learn music over the years have remained fairly consistent. There are some musicians who do one thing and then move on to something different. That hasn't been the case for me. I still enjoy playing tunes from the *Bright Size Life* album. They still feel current and viable to me. I have never felt like any one direction I've explored was no longer relevant. To me, it's all still going on.”

# Twenty-First-Century Techniques

Despite Berklee's "Nothing conservatory about it" motto, there is *something* conservatory about the college's Composition Department. But the department's embrace of music technology and fresh ideas makes it anything but old school.

by Mark Small '73

**I**n 1945, when Lawrence Berk first opened the doors of Schillinger House (which was renamed Berklee in the 1950s), it was to teach a new system of music composition developed by Russian music theorist Joseph Schillinger (1895-1943). Fifty nine years later, the Schillinger system is no longer taught by Berklee's Composition Department faculty members, but courses on the contrapuntal style of J.S. Bach, sonata form, serial composition, minimalism, and beyond are.

The Composition Department—a small enclave within the Professional Writing Division—includes 34 faculty members, many of whom received their training at top conservatories and routinely have their music performed in some of the world's best concert halls. While this

description may appear to run counter to the profile of Berklee's largely nonclassical faculty members, the Composition Department's pedagogical approach features an increasing role for computer technology, which sets the department apart from its conservatory cousins and aligns it with Berklee's forward-looking philosophy.

"Everyone around the college thinks of us as the 'old department,'" says Composition Department Chair Greg Fritze. "We use the basics of traditional and older music because that is the foundation for a composer's technique. But our faculty members—especially our new hires—are pretty technologically savvy."

Adhering to Berklee's mission to provide practical career training has led to the tailoring of the department's courses to instruct in areas ranging from writing concert music to film composing and various commercial music endeavors. This fall the department will offer 210 course sections, including the basics of traditional harmony, composition, music theory, music history, and conducting that many noncomposition majors take. Advanced courses in counterpoint, string writing, choral composition, contemporary techniques, and a survey of world music resources round out the curricular offerings.

"We are well aware that our students have chosen to come to Berklee rather than to a conservatory," says James Russell Smith, assistant chair of the Composition Department. "So we try to give them an experience that has a Berklee perspective—even when we're studying the music of Beethoven or Mozart."

How does technology figure into the teaching of composition? The initial point of contact is computer music-notation programs. According to Fritze, most of his faculty members have expertise in at least one computer notation program. "These days, a computer-engraved score

has become the norm," Fritze says. "While some people still write their scores by hand, even John Bavicchi—the department's elder statesman—uses a computer notation program."

In the fall of 2003, the college began requiring all entering students to purchase an Apple Macintosh laptop equipped with a suite of music software to ensure that all become technologically oriented. The composition majors get a laptop loaded with MIDI music-notation and sequencing software, orchestral instrument libraries, digital/audio programs, and more.

The plan for the near future is for computers to become a vital part of classroom instruction. Currently, many teachers maintain course companion websites on which musical examples for homework assignments are posted. All homework is done in Finale music-notation software that not only makes engraver-quality manuscript but enables students to hear their projects back. For courses such as a two-part invention writing, the software enables a student who isn't particularly adept at the keyboard to hear his or her contrapuntal lines at tempo and affords all students the option of experimenting with instrumentation in just a few mouse clicks.

Conducting faculty use a program developed by former Composition Department Chair Jack Jarrett. The conducting classrooms are outfitted with computer workstations that represent the four sections of the orchestra. Students at the workstations read a scrolling rhythm line representing the woodwinds, strings, low brass, or whatever and tap that rhythm out on the computer keyboard following the student conductor's lead. Four channels of synthesized sound (one for each section) come from four wall-mounted speakers placed around the classroom to approximate where the sections would be seated in a real orchestra (woodwinds directly in front of the



Professor John Bavicchi conducting Berklee's concert band in 1974.



conductor, cellos and basses to his or her right, percussion left, and so on). The conductor cues entrances for the students at the workstations.

Since humans are tapping the rhythms of the parts following the tempo, accelerandos, ritardandos, and fermatas as directed by the conductor, student conductors really get to lead. The conductor can hear immediately if his or her string or woodwind "section" falls behind or rushes or if the beat pattern is uneven or difficult to follow. Among the musical selections Jarrett programmed for the program are movements from Beethoven symphonies, arias from Mozart operas, and orchestral works by Ravel, Debussy, and Stravinsky. Professor Julius Williams, who uses the software with his classes says, "It's a big step forward from teaching students to conduct to recordings. With this program they are actually leading rather than following a recorded performance of another conductor."

The department also plans to incorporate technology by offering basic MIDI courses so that student composers can learn to craft realistic demos from their sequenced compositions using dynamics, articulations, touch, and tempo fluctuations. While MIDI realizations can never replace performances by real instrumentalists, MIDI versions represent a step forward from the past when students and their instructors could only hear newly written pieces in their heads while going over the score.

#### Early Days

The Composition Department was officially founded in the effort to obtain accreditation so that Berklee could grant music degrees. The first department chair was William Maloof, who came to Berklee in 1961 and retired in 1989. Maloof taught traditional composition studies, conducting, and other subjects that satisfied the accreditation board's directive that Berklee offer such courses. From that point, the college continued to build the Composition Department with the hiring of John Bavicchi in 1964. Bavicchi worked closely with Maloof in developing and teaching all of the traditional music courses at Berklee.

"Bill Maloof and I were like square pegs in round holes," jokes Bavicchi. "Malooof was closer to being round than I was, though. He knew *something* about jazz, but I knew nothing about it. My first exposure to jazz eighth notes came the first day in my classroom, when the students played their quartal harmony assignments."

Admired for his knowledge as well as his sharp humor, Bavicchi has existed happily for nearly 40 years among the classical minority of Berklee faculty members. Berklee Associate VP Larry Monroe '69, a former Bavicchi student, recalls hearing Bavicchi years ago chide a young Berklee student with mock classical snobbery, "You don't know the keys of the Bruckner symphonies, and you call yourself a musician?"

"I took advantage of being a square peg in a round hole to teach the kids that square pegs knew some things the round holes didn't," says Bavicchi. "I told them that I knew all the keys of the Beethoven and Bruckner symphonies and could recognize any movement from any one of them after hearing five bars. Once they found out

it was true, they felt they should listen to me."

Through the years, Bavicchi has given innumerable students an appreciation for classical music. "I never tried to wean anyone away from another style of music though," he says. "They came here with their own ideas in mind. I have nothing against any kind of music, it's just that there are styles other than commercial music and jazz. I've felt that my role at the college was to let them know that."

Bavicchi, a prolific composer who describes his own music as being in a post-Hindemith chromatic style, has produced a catalog of works, including 123 opus numbers, and has won numerous ASCAP awards. His opus 123, *Convergent Diversions for Trumpet, Oboe, and Strings*, will be premiered in Alaska this summer with Professor Greg Hopkins (trumpet) and Associate Professor Barbara LaFitte (oboe). For decades, Bavicchi has been one of the department's most beloved figures and has worked to enlarge the perception of Berklee.

"Many of my colleagues in the field have been surprised to hear that I taught at a 'jazz school,'" he says. "But my best friends are on the faculty here, and I wouldn't trade the experiences I've had with my students for anything."

Composer Alf Clausen '66, who scores the hit animated television series *The Simpsons*, earned his composition degree at Berklee. As he recalls, "Bill Maloof was my first traditional composition teacher at Berklee, and later I studied with John Bavicchi. I learned a great deal from both of them. It was interesting to watch them successfully impart knowledge of traditional and contemporary composition techniques at Berklee. They were both very inspiring teachers. I was particularly impressed by one of Bavicchi's techniques called 'harmonic complex.' It's a compositional process that I use to this day. Both Bavicchi and Maloof shared from their seemingly bottomless well of knowledge and helped to get performance groups together so that the students could hear their newly created works."

Now 82, Bavicchi still spends two days a week at Berklee teaching directed studies one-on-one, a class on the music of Beethoven, and one on the chamber music of Bartok.

In 1967, Bavicchi recommended his friend Jeronimas Kachinskas for a job teaching conducting. Kachinskas, a widely respected conductor and composer in pre-World War II Lithuania, added further dimension to the growing department. Influential in his own right, Kachinskas taught at Berklee for nearly 20 years. Professors Tom McGah and Dennis LeClaire joined the faculty in 1974 and 1980, respectively, and took over teaching music history and other composition courses. The addition of these and other faculty members greatly reduced the workload for Bavicchi and Maloof.

#### Healthy Competitions

In an effort to give composition majors practical experience, the department sponsors three competitions annually. "These events offer a chance for the students to hear their pieces played in a concert setting," says James Smith. "There is a friendly competitiveness at Berklee that is rare in

### Current commissions and premieres by Berklee's faculty composers

Composition Department Chair Greg Fritze was commissioned by the Bilbao, Spain, Cultural Council to compose a piece for traditional Basque instruments and concert band. It will be premiered in October 2005 in Bilbao.

Composition Department Assistant Chair James Smith is percussionist and musical adviser for a recording of Tibetan and Zen Buddhist, Jewish, Christian, and Islamic chants and songs.

Associate Professor Marti Epstein's *The Five Chairs* is the title cut on a new CD by the Atlantic Brass Quintet. Her piece *She Fell into a Well of Sorrows* for piano and effects processor appears on pianist Kathleen Supove's CD *Infusion*.

Associate Professor Scott Fessler composed *Three Pieces for Solo Contrabass* for Edwin Barker, principal bassist for the Boston Symphony Orchestra. Barker will premiere them in 2005.

Assistant Professor Derek Hurst is writing a triple concerto in fulfillment of a Fromm Music Foundation Commission.

Professor Jonathan Holland's composition *Halcyon Sun* was premiered by Paavo Järvi and the Cincinnati Symphony Orchestra on April 30.

Assistant Professor Tamar Diesendruck was commissioned by the Serge Koussevitzky Music Foundations to write her third string quartet, *The Night has Been Unruly*, for the Pro Arte Quartet.

Associate Professor Thomas Allen Levines has completed a set of miniatures titled *Twenty-One Keyboard Episodes*.

A concert at Yale University was devoted to the music of Associate Professor Francine Trester and featured her *Guitar Concerto* and a cycle of 12 songs. In 2005, the song cycle will be performed at Carnegie Hall's Weill Recital Hall.

In March, Assistant Professor and guitarist Apostolos Paraskevas presented the premieres of 11 laments for classical guitar by Berklee composers Harry Chalmiers, Armand Qualliotine, Francine Trester, Greg Fritze, Vuk Kulenovic, Marti Epstein, Clyde Witmyer, Scott Fessler, Beth Denisch, James Smith, and Paraskevas.

Assistant Professor Ken Ueno received a Fromm Music Foundation commission to compose *Apnomia*, which was premiered by the Pro Arte Chamber Orchestra in May.

Assistant Professor Michael Weinstein completed his *Serenade for 12 Instruments*, which is published by Boosey & Hawkes.

Professor Julius Williams composed *A Journey to Freedom, Honor, and Glory: The Jonathan Daniels Story*, a work for chorus and orchestra premiered by the Reston (Virginia) Chorale March 19. Williams recently recorded two CDs, *The New American Romanticism* and *The New American Voices*, for Albany Records. On them, Williams conducted the Prague Dvorak Symphony Orchestra in Professor Arthur Welwood's *Wind, Sky, Clouds for Trumpet and Orchestra* (Greg Hopkins, soloist), Associate Professor Andrew List's *Violin Concerto*, Beth Denisch's *Golden Fanfare, Chamber Symphony* by the late Leroy Southers (former associate professor), and former Composition Department Chair Jack Jarrett's *Symphony #1*.



The Esterhazy Quartet, violinists Eva Szekely and John McLeon, violist Peter Neubert, and cellist Darry Dolezal, and the student composers whose works they performed in April 2004.

year's Esterhazy residency marked the quartet's eighth visit to Berklee and was supported by the Alan Reese Endowed Fund established by Berklee's Board of Trustees. Each piece is recorded live so that the student ends up with a demo of his or her piece played by a world-class string quartet. What is most helpful is the dialogue between the quartet members and the student composer.

At the April reading and taping sessions, the quartet played student Monserrat Mias's *Theme and Variations on a Catalan Troubadour Song*. The quartet's input ranged from a discussion of the proper notation of ricochet or jeté bow-strokes and the "seagull effect" to suggestions about the composer's musical intent in her choice of intervals for double-stops in the first violin part and proper placement of bar numbers.

David Utzinger's *Fantasia for String Quartet* prompted comments on his choice of accidentals. (Utzinger's piece is based on half-step, whole-step diminished scales.) First violinist Eva Szekely made suggestions on how to make her part easier to read. Ariel Mann's *Burlesque* featured playful pizzicato chords and moods ranging from somber to joyful. The piece elicited favorable comments as well as hints for improvements. Cellist Darry Dolezal spoke about the use of enharmonic notes. "It's easier for string players to read three different notes than three consecutive notes on the same line or space with different accidentals," he said.

James Smith observes, "Often, we have talked about the same topics in class, but it becomes more real to the students after they spend 10 minutes with the quartet. When their music is up there on the stands and these players make a comment, it seems to imprint on the students for life."

With a large department, the stylistic territory in which individual faculty members specialize is pretty vast. Some work with 12-tone techniques; others work with advanced chromaticism, minimalism, contemporary tonal styles, and more. "When we have a prospective faculty member send in a score prior to an interview, we let it be known that there is not just one camp in our department," says Fritze. "It would be impossible to assemble a staff of 34 composers who all wrote in the same style. We encourage our students to study with different composers so that they can explore different influences." The musical diversity of the faculty members is a plus for composition majors who come to Berklee with an array of professional aspirations and end up in varied careers.

#### Divergent Careers

Many of the Berklee alumni who earned degrees in composition and have achieved in various pursuits have been profiled over the years in this publication. The previously mentioned Alf Clausen enjoys a robust career composing music for television. Howard Shore '68, who has scored dozens of feature films, including the all three parts of the *Lord of the Rings* trilogy, is another product of the department. After leaving Berklee, Christophe Chagnard '89

became a conductor and has worked with numerous orchestras, including the Northwest Sinfonietta of Seattle, Washington, which he cofounded. Rob Mounsey '75 has found his niche as a pop producer, composer, and arranger working on gold and platinum records with such icons as Aretha Franklin, Tony Bennett, Steely Dan, and James Taylor, to name a few.

Jason Eckhardt '92, however, has always had the goal of a career as a composer of concert music. After graduating from Berklee, he continued his studies at Columbia University where he earned his doctorate in composition. Eckhardt is well established, having received numerous commissions from such organizations as Carnegie Hall, the Serge Koussevitzky Music Foundations, the Guggenheim Museum, Oberlin College, and renowned Scottish percussionist Evelyn Glennie. Eckhardt's works have been programmed at contemporary music festivals around the world, and Mode Records has just released a CD of his chamber music titled *Out of Chaos* ([www.mode.com](http://www.mode.com)). Eckhardt currently teaches composition at Northwestern University in Chicago.

"I really enjoyed studying with Tom McGah and John Bovicchi," Eckhardt says. "The education I received at Berklee was quite different than that of other composers I have encountered. Because Berklee is attuned to the music industry in ways that a conservatory is not, I was able to make many professional advances more quickly than my counterparts. The practical, think-on-your-feet ethic of the Berklee education has served me well."

#### Into the Twenty-First Century

Fritze contends that composition has always been a major thrust of the college, an unbroken continuum from Berklee's formative years. "In a way, the whole college is based on composing," says Fritze. "Even improvisation is a form of composition. There are about 100 people on the faculty who hold degrees in composition even if they don't teach in this department. That's nearly one-quarter of all Berklee faculty members.

"At a conservatory, the focus is on learning repertoire. We also teach the classics here, but from a different viewpoint. We show what has been done before and how students can use this knowledge to write their own music. It is all an effort to give them tools to build their own style."

Fritze's goals for the department are not those of a typical conservatory. Whereas any conservatory worthy of the name has an orchestra, Berklee is still in the process of building a traditional orchestra. "We'd like our students to have the chance to hear their works played by an orchestra," Fritze says. "The Performance Division is making strides by expanding the String Department and has recently hired instructors to teach harp and double-reed instruments.

"I also want to get our faculty composers out into the community. I'd like to see an outreach to high schools where our faculty will make presentations about their own music. It is important that young people interact with living composers and see that this music is vital and ongoing. I want them to know that the title composer is not reserved for the dead masters only." ■

other music schools. Here, you find a sense of encouragement and the students learn well from it. Whether theirs is the piece that bombs or is the one everyone loves, the process is instructive. One of the most popular competitions is the best inventions competition for two-part inventions. The goal of getting a piece selected for the concert seems to make the students a little less fearful of all the rules of counterpoint and becomes an opportunity to really make music. Striving to create an invention that makes it to the concert gives everyone a stake in this. Teachers take pride when their students get their invention chosen, and the students experience counterpoint having a real application for them in the music world."

For the past three years, Associate Professor of Composition Marti Epstein has been the pianist at the contest's culminating concert. "This was originally an idea proposed by Greg Fritze," says Epstein. "He thought that if the students knew there was a chance that their final projects might be performed in a concert they would put in a little extra effort towards learning the material in Counterpoint 2. I think it has worked. Over the past three years, the quality of the inventions has dramatically improved. Having their invention performed has almost become a status symbol among the students. The recital hall is filled to capacity for every concert."

Another competition involves identifying the best student composition for brass ensemble. The process enlists faculty members to vet the scores and select five or six finalists. A brass ensemble reads through the pieces in the David Friend Recital Hall, and the winning piece is selected via a secret ballot taken among the audience and faculty participants. The winning piece is rehearsed and performed for the processional and recessional at the college's commencement ceremony. The winning composer—this year it was Brian Paul '04—receives credit in the commencement program booklet and is acknowledged in front of the huge audience attending the ceremony.

A third significant competition seeks out a dozen student-composed string quartets to be rehearsed and performed by the renowned Esterhazy Quartet during its annual residency at the college. The now-annual event was coordinated by Associate Professor Andrew List. This

# Website Management

Just having a place in cyberspace is no guarantee that a website will further an artist's career. Web expert Patrick Faucher shares caveats and tips for creating a website that is a successful business tool.

by Patrick Faucher '93

Let's face it; for any serious performing artist or composer, having a website has become just as essential as having a good press kit. At this point, in fact, an effective website and successful marketing may even be one in the same. There are increasing ways to get a site up quickly and cheaply these days, but what happens after you finally launch? Many mysteries and frustrations are associated with running a successful website.

If I had a dollar for every horror story I've heard from artists with sites that do nothing for them, I'd be sipping piña coladas in Maui. Here are some of the scenarios I've heard.

"My site it's totally out of date, and I don't know what to do with it anyway." Or, "I got my buddy to help me put my site up for free, but he left town, and I hate to keep bugging him to add more stuff." Or, "The drummer's girlfriend made the site for us, but he and she broke up and now she's not talking to us, so the site is in limbo." And the classic: "I'd like to do more with my site, but I can't afford to pay my webmaster for more features or changes."

Greedy webmasters, lack of good solutions for the nontechnical user, and other factors contribute to such problems. Ultimately, it is the responsibility of the artist to have a strategy for a successful website. Giving your attention to four areas—proper business practices, optimal design, a maintenance plan, and essential features—will contribute to the success of your site regardless of where you are at in your career.

## Proper Business Practices

You've probably heard it said many times that it's not enough just to be a great artist, you have to be a smart business person too. A lack of business skills is the most common reason for a website's failure. As an artist, you are a business, and your website is a critical business tool. It is perhaps one of the most powerful promotional tools you'll ever have. Treat it as such and be sure to get all that you can from it. This

requires managing your site so it's up to date and has compelling features for your fans and promoters as well as for you, the artist. Let's all recite a little creed I've written for those striving for a successful site [see the sidebar].

I could devote a whole article to why each of these points is critical for online success; but for now, just read the creed a few more times and take my word for it: sites that fail do so as a direct result of not following one or more of these rules. Now that we've embraced a winning philosophy, let's look at the specific practices and tools you will need to succeed.

## Optimal Design

Many times, an artist has come to me and said, "I want the coolest looking site ever. I want a big Flash intro with all these great animations all over. Oh yeah, I also want my new song to start playing immediately and really loudly in the background." While this approach may appeal to some visitors, it is a flagrant violation of point five of the creed. People will visit your site for various reasons at different times. Some may want to be entertained by your new video or song, but some may just want to get the correct time for your upcoming show or buy your new CD. Others may not have a high-speed connection, a fast enough machine, or the proper browser plug-in to view the animation. I guarantee those users will be annoyed rather than amused by flashy intros and heavy graphics. Here are a few rules of thumb for producing a website.

SIMPLE, CLEAN DESIGNS ALWAYS WORK BEST. You'd be amazed by how effective a single photo, a few lines of text, and a white background can be. Also, be aware of "page weight," which is the total file size of all your graphics and code for a given page. Heavy pages sometimes give some users problems and they will leave your site if it takes too long to download.

THE MOST IMPORTANT INFORMATION SHOULD BE FRONT AND CENTER. Don't make

## The Web Artist's Creed

1. It's not enough to just put up a website; I need a truly successful site.
2. My website is a reflection of my career, my material, and my seriousness as a professional and should be cultivated as such.
3. I will vigilantly maintain my website with new content and accurate information.
4. I will constantly promote my website so that all who know me know my site.
5. I will make my website useful and easy for all to use.
6. My website is the best place online to communicate with fans, express my art, and conduct my business.
7. My website is my responsibility and I will carefully choose those who will be involved in managing it.

those browsing have to dig for the information. Put your upcoming show on the home page along with a link to buy your CD and to be added to your mailing list.

STRAIGHTFORWARD NAVIGATION IS OPTIMAL. Make buttons and labels very clear. Labeling a button "Show calendar" is clearer than naming it "The spectacle."

RESIST THE BLACK TEMPTATION. We all know that black is the favorite color of many musicians, but using it as a background can make a site hard to read. In addition, skip the twinkling stars.

RESIST THE FLASH TEMPTATION. Sure, Flash is sexy, and it makes a site, well, flashy. But improper use of Macromedia's Flash technology can make a site thin in terms of content, unmanageable for updates, and inaccessible for users lacking plug-ins and high-speed connections. Don't build your entire site with Flash, rather, use it sparingly for one or two key features to get the sizzle you want without the headache.

BE BRIEF. Avoid long, scrolling sections of content and text. Get to the point and be aware that some items may be being hidden below the viewable area of some users' browsers.

USE A PRO. If you're not a designer or have never written HTML before, don't pretend. You've probably got better things to do. Designing the site yourself will take five times longer than you expect and usually yields questionable results. Spend a little money on a qualified web designer. For half the cost of a new amplifier you can usually purchase a great design job. Spend time with the designer sketching out a few concepts and make sure that he or she understands the overall tone that you want for the site.

### Maintenance Plan

Once your site is built, you must manage it. This is easily the most important logistical aspect of a successful site. Unfortunately, it's the most overlooked one and leads to the demise of 95 percent of sites that fail. Develop a workable plan that maps out who will update specific content, how often, and by what means. A site that constantly posts new content not only encourages return visits, it indicates that your act is "happening." A good website can create a buzz on its own. Conversely, a site that is poorly designed, has weak content, and never changes tells visitors that you are not happening.

The components of a successful maintenance plan are accessibility, service partners, logistics, and tools. Without these resources, maintaining a site up can be very frustrating and sometimes impossible. Let's look at each item in detail and explore some options.

### Accessibility

Make sure that you provide direct log-in access to all the services that run your website. This includes your hosting provider, domain registrar (the company from which you bought your domain), and any add-on services that tie in to your site (including third-party services that sell your CD online or serve your MP3 files). If you have a webmaster helping you manage these things, great, but have the webmaster give you all the access codes. If your situation changes or relations with your website designers go south, you will immediately want to change your passwords and secure your online assets from possible attack. Also, be sure that you have access to all of your digital content (i.e. photos, web pages, scripts, video, audio, or other materials used to create the site). You should maintain copies of all files. If a webmaster refuses you access to any of these items, hire a new one right away.

### Service Partners

Service partners include all the people and services mentioned above that help support your site. Choose them wisely and hold each to a high standard. Ensure that you get what you pay for. As a rule, if you rely on too many free services or favors from friends, you will most certainly get what you paid for. I foresee problems when I hear established artists tell me they got a buddy to host the site on a

free account or worse yet, on a server in this friend's basement and that this friend claims to have the fastest DSL connection on the planet.

Your website is your "business portal," a critical vehicle for your career and your hosting service is like the engine. Make sure your host is a pro who provides reasonable rates on such basics as bandwidth, file storage, e-mail boxes, etc. You should be able to get a good service for \$20 or less a month. However, it is more important to know the kind of support package that is included and how good the support is. There are inexpensive hosts out there, but you may find that with these services you may encounter difficulty trying to get help at 10 p.m. on a Sunday night when you can't post your site to the server. Make sure that the service you choose is well established, not a flash in the pan.

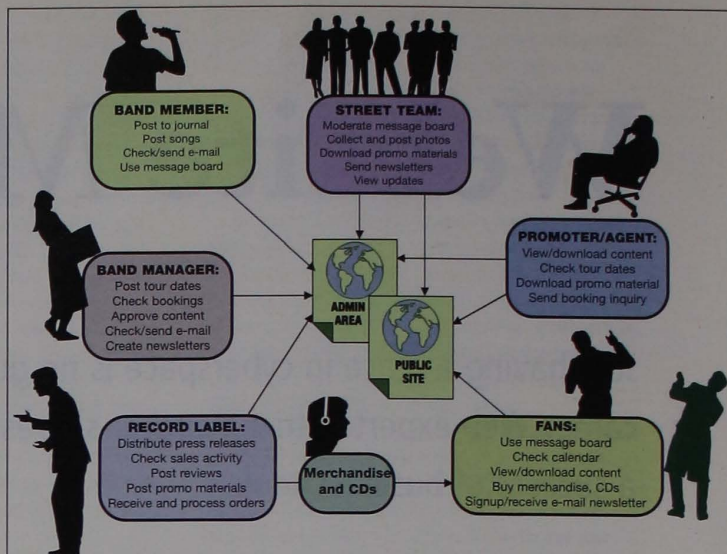
Thousands of hosting business are cropping up all over the place. Consequently, over the next two years, there will be a great deal of shakeout and consolidation with the cheapest providers getting eaten up the quickest. Make sure you know who you are hosting with. In addition, make sure your host knows you and your business and provides tools to make things easier. Today, a few providers out there are focused on the needs of entertainers. Seek, shop, and compare.

Carefully select partners for MP3 serving, web merchandising, online press kits, promotion, and distribution services. Choose them wisely, keeping in mind that all will require upkeep to be truly valuable. If you use these additional services, pay special attention to how they integrate with your existing website. This is important because your objective is to draw users into your website and give them incentive to return. You want to focus users' attention on you rather than have them lured from your site to others where service vendors might have another agenda.

### Logistics

This is where it either all comes together or falls apart. Some sites may involve several people in posting and upkeep, while others are entirely a solo effort. Either way, a plan must be in place for who does what, how it happens, and how often. In many cases your webmaster will be in a different location from yours, so you must have a way to capture new content, pass along assets such as photos, get them processed for the Web, and then update the site. Always discuss a schedule and set expectations for updates with a designer or webmaster.

If you are the primary site maintainer, make sure you can post updates while you're



Ex. 1. A team workflow diagram in which a good website is the business hub for an artist.

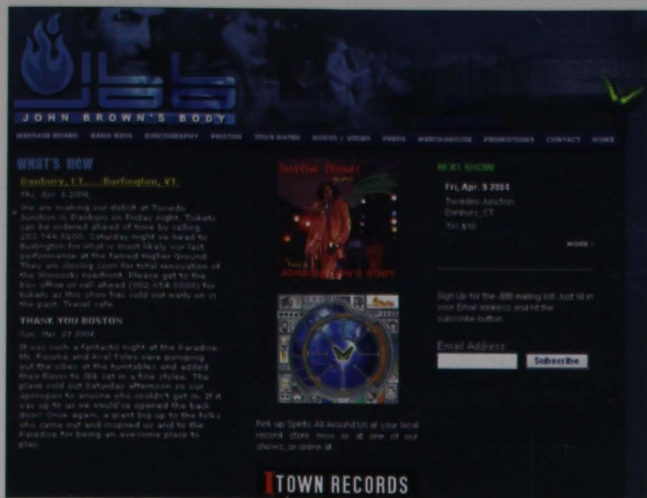
on the road as well as at home. If you're on tour and something changes with the show schedule, you need a way to post that update on your website to inform your fans. In addition, you might want to send an e-mail out to your list of fans about the change.

If others are helping out with your site—people taking photos, or your manager who posts news and shows for example—you'll need to coordinate how these folks access the web pages to update them and submit the content. Many people use a central webmaster, designer, or service to coordinate submission and posting. The ideal is to have only one "file keeper" so that version control, file compatibility, and quality assurance are properly managed. You may even want to use an automated system that allows different people to post items securely to a central server that updates only pertinent aspects of the site.

If you have a message board or online mailing list, you need someone in place to manage and moderate those features. The same goes for offering an online store. Who will post new products, process orders, and handle the inevitable customer-support issues that come along with selling merchandise? Whether you or a small army is managing your site, a workflow plan is essential. See example 1 above for an illustration of how a successful touring act and its constituents might use the band's website for various functions.

### Essential Features

Most of the thriving musician websites online today share some key elements. For one thing, a good site creates a genuine sense of community between the fans and the artist. People go there not just to learn where the next show is but to check in on the scene they feel a part of and to get access to the artist and the latest material. All of the functional aspects of the site work together to create this community and invite visitors to return regularly. The following are some of the features that successful websites use.



Ex. 2 The home page for the band John Brown's Body (see [www.johnbrownsbody.com](http://www.johnbrownsbody.com))

### An Immediately Engaging Home Page

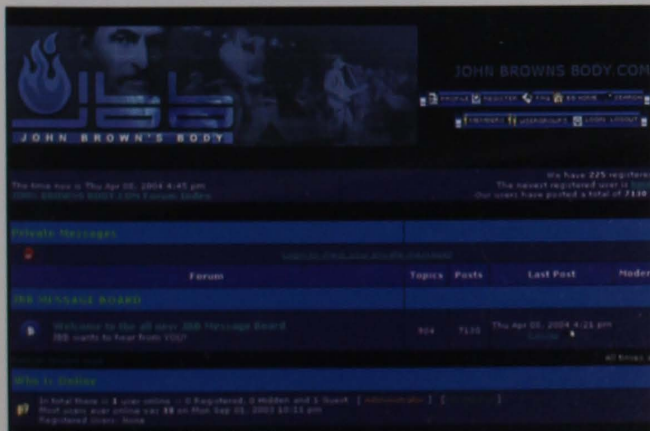
Keeping in mind the proper design approach, the home page not only offers the right content; it creates the experience for visitors that they have arrived somewhere special. The artist's image, the tone of the message, and the information and features presented should all work together to assure visitors they're in the right place and give them a clear path to where they want to go next. Plug new releases or appearances as well as any cool new site features for them to explore. Example 2 shows the home page for the band John Brown's Body (see [www.johnbrownsbody.com](http://www.johnbrownsbody.com)). It's designed to capture fan interest and lead visitors into the site.

### A Mailing List and Newsletter

Always solicit the e-mail addresses of your visitors to build your mailing list. Include a sign-up form on your site that saves their info on the home page. Send out e-mail reminders for shows and announcements about releases on a regular basis.

### Contacts and Booking Info

Make this information readily available, too. You can even put a simple inquiry form on your site that allows people to learn about availability and pricing. While you're at it, put up your stage plot and technical requirements.



Ex. 3, The message board for John Brown's Body

on your end is monitoring the posts and answering concerns in a timely manner. It's nice if your message board is integrated into the design of the site as well. Also from the John Brown's Body website, example 3 is a good illustration of a message board.

### Tour and Photo Journals

Many artists post regularly to an online journal that fans can read. It's a great way to keep visitors coming back for more. Photos from tours and recording sessions also make good content. If you plan to keep a tour journal, make sure you can post the content from the road. Real-time postings are far more engaging than those that are two months old.

### Offer Sample Downloads

With the recent advances in home recording and the bounty of free software tools, there's no reason not to have at least a few samples of your work available for download. MP3, RealPlayer, and Windows Media Player are all standard Web formats that you can easily create once you've done some type of studio capture.

### CDs, MP3s, and Merchandise for Sale

The moment everyone waited for is here. Many options for selling goods online are available, and soon enough, artists will be able to sell MP3 downloads from their website as well. Whether you opt to set up a simple PayPal account or

### Include an Updated Calendar

This seems obvious, but you would be amazed by the number of sites that list as "upcoming," show dates that came and went months ago. Make sure your calendar gives contact and address information on the venues and a link to the venue website if available.

### Include Message Boards

Put up a good message board with a few different topic forums so that users can offer feedback, ask questions, and have an exchange with other fans. Make sure someone

## Web Aid

For information on design/HMTL tools and resources, see [www.webmonkey.com](http://www.webmonkey.com)

To get going quickly without learning HTML, see [www.nimbit.com](http://www.nimbit.com)

To put a site up cheaply, see [www.createafreewebsite.net](http://www.createafreewebsite.net)

Tools for maintaining an existing site, see [www.xaraonline.com](http://www.xaraonline.com) and [www.nimbit.com](http://www.nimbit.com)

To sell goods online, see [www.paypal.com](http://www.paypal.com) and [www.cdfreedom.com](http://www.cdfreedom.com)

To learn about publishing and promoting online, see [www.songscope.com](http://www.songscope.com) and [www.sonicbids.com](http://www.sonicbids.com)

To book shows online, see [www.onlinegigs.com](http://www.onlinegigs.com)

card transaction. Be sure to implement a plan to handle fulfillment and customer support.

### Tools and Resources

For some of you, this whole proposition may sound like so much work that you don't know where to start. Relax. With a little education, a few tools, and some organization, anyone can stay on top of their online presence. There are a number of resources to help create and maintain a good site, and some are specifically geared toward musicians. I won't list all the software that a webmaster might use to build a site from scratch, but here are a few resources for do-it-yourself-ers seeking the quickest and least costly options. [See the sidebar Web Aid above]

### To the Next Level

As your career and exposure grow, the scope and functionality of your website should also grow. When your community of fans expands, you may find that there is a large demand for access to the site and to you, the artist. Entrepreneurial artists such as Dave Matthews were quick to take advantage of this momentum and create entire networks of fan communities and services. Premium fan sites that charge for membership in exchange for access to tickets and exclusive content have become additional sources of revenue for big acts.

As you develop your online presence, you need to choose the business model that is best for you and your fans. If managed correctly, your website will not only become a destination for your fans but also a vital online operations center for both the business-related and artistic aspects of your career.

*Patrick Faucher is the president and founder of Nimbit Web Services, which provides online tools and services to create and maintain websites for artists promoting their careers and conducting their businesses (visit [www.nimbit.com](http://www.nimbit.com)).*

# KEY Areas

Established  
Implied  
Ambiguous

Associate Professor of Harmony Wayne Naus offers a few ideas for analyzing and developing chord progressions that go beyond traditional jazz practices.

The compositions of such contemporary jazz artists as Chick Corea, Wayne Shorter, Pat Metheny, Yellowjackets, and others represent an expansion of earlier harmonic concepts in jazz composition. The use of nondiatonic and non-functional harmonies makes this music more difficult to analyze than traditional jazz tunes. A desire to teach and write music in this style led me to search for new ways to justify and analyze contemporary jazz harmonic concepts. An approach that I've explored involves analysis according to the key areas within a given piece.

I found it convenient to group the key area analyses into three categories: established, implied, and ambiguous key areas. Often, contemporary jazz composers combine elements of all three within a single composition. Each type of key area has a specific effect on the listener. A main difference between each key area type is root motion between chords. The established key approach utilizes a lot of cycle-five root motion, creating a sense of predictability and a strong forward momentum. Root motion found in the implied and ambiguous key areas involves smaller steps and is therefore less predictable, creating less forward momentum. Smaller root motion between adjacent chords combined with specific treatment of the harmony and melody can produce a progression that is fresh sounding and full of surprises. What follows is an introduction to harmonic analysis using established, implied, and ambiguous key areas.

## Established Key

In an established key area, there is no doubt as to what the key is. The key becomes established through the use of a number of "grounding" elements, including diatonic melody, diatonic and diatonically related chords, harmonic rhythm, harmonic and melodic phrases, cadential patterns, and resolution to a tonic I chord. In an established key area, possibly the strongest grounding element is root motion down a perfect fifth (cycle-five root motion). This type of movement not only creates a feeling of strong forward harmonic motion throughout a progression; it also produces the most common contiguous chordal relationship known as the II-V pattern. If we look for typical grounding elements, it should be possible to determine the established key without actually playing or hearing the music. Musical example 1 incorporates many of the grounding elements necessary to create an established key area.

**Ex. 1 ESTABLISHED KEY** W. NAUS

## Implied Key

The second type is the implied key area, in which the key is established through the use of diatonic and diatonically related chords. The main difference between established and implied key areas is that there is never a cadence to a tonic I chord. It should be possible to feel the key area and even sing the solfège syllable "do" when a tune ends. With this type of progression, though, the key is often difficult to determine because of the absence of a I chord. In order to avoid tonicizing the progression, it is common to resolve to an inversion of the I chord or to use the root of the I chord with a hybrid or modal interchange structure above that note to disguise the tonic quality. As mentioned previously, in implied key areas root motion does not typically follow the cycle-five patterns found in established key areas. As a result, an implied key area feels less grounded than an established key and therefore has a lighter feel of forward momentum.

In example 2, note the ascending root motion in the introduction. This is an attempt to eliminate the predictability of cycle-five root motion. Although ascending root motion is commonly associated with nonfunctional harmony, it is still possible to hear these chords functioning within the key of C major.

## Ambiguous Key

In an ambiguous key area, chords progress forward without functioning or being grounded in a key. In fact, there is no key, which makes this type of progression nonfunctional. After hearing this type of progression, it should be impossible to sing the solfège syllable "do." In an ambiguous key area, the criteria for placing one chord after another can rely on adjacent chordal relationships. In other words, what precedes and/or follows a chord determines the chord's function or relative color in the context of the adjacent chords. Since they are not anchored to a key, the sense of forward harmonic motion is dependent on harmonic sequence, root motion, and adjacent chordal rela-

tionships. Criteria for determining chord scales in an established key area are usually determined by the way the in which chords function relative to the key. In an ambiguous key area, consideration of chord resolution, adjacent chordal relationships, modal color, and melodic function

can help you decide which chord scales to use.

In example 3, nonfunctional chords in the A section were loosely based on a 10-note tone row. Criteria for creating the row involved avoiding cycle-five root motion and tonicizing any one note in the row. After the row is in place, chords are placed on top of each note which is assigned a function as either the root, third, fifth or seventh within each chord. Experimenting with hybrids and polychord structures above each note in the row creates an ambiguous sound. Once the chords are in place, the melody is drawn from chord tones or available tensions on each chord. The B section of the tune goes to the key of c minor. The implied key area of F major is used in section C. The chord progression in section D facilitates a transition back to the top of the tune.

## Conclusion

Regardless of what you are doing creatively, it is helpful to try new methods. I hope these ideas help to broaden your musical horizons. ■



Wayne Naus '76 is the author of the book *Beyond Functional Harmony* published by Advance Music ([www.advancemusic.com](http://www.advancemusic.com)).

# Musical Examples

To hear these examples, visit [www.berklee.edu/bt/161/lesson.html](http://www.berklee.edu/bt/161/lesson.html)

Ex. 2

## IMPLIED KEY AREA

BY WAYNE NAUS

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Ex. 3

## AMBIGUOUS KEY AREA

BY WAYNE NAUS

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# notes

## 1950

C. Paul Luongo of Boston, MA, celebrated the 50th anniversary of C. Paul Luongo Company, a full service public-relations and marketing agency for consumer, commercial, financial, educational, high-technology, and other accounts. Visit [www.cpaulluongo.com](http://www.cpaulluongo.com).

## 1967

Drummer and arranger Tony Hyde of Braintree, MA, is the New England operations manager for Classic Music Festivals of Medford, NJ. He presents spring festivals in the Boston area for high-school bands and choruses. He also plays with and writes for local big bands and leads a jazz quartet featuring trumpeter and vocalist Christine Fawson '02.

## 1970

Pianist/vocalist Barbara Reed of Long Beach, CA, works as a performer as well as fiction and freelance writer. She published a novel based on the music business titled *High Notes Are Murder* and composed a soundtrack for it as well. Visit [www.rareoundpress.com](http://www.rareoundpress.com).

## 1971

Brian Conigliaro of Mahopac, NY, a visual artist, had his works displayed for five months at the JK Jazz Restaurant and Bar in Peekskill, NY.

## 1972

Guitarist Charles Chapman of Boothbay Harbor, ME, appears on the latest DVD *Teaching, Playing, and Hangin'* by studio bassist Carol Kaye. Visit [www.carolkaye.com](http://www.carolkaye.com). Chapman will receive the Lifetime Achievement Award from the Kirkmichael International Guitar Festival for outstanding contributions to guitar and music education in August.

Marc Elbaum of Meredith, NH, played clarinet on the song "23rd Street" on Grammy nominee Bill Morrissey's CD *The Essential Bill Morrissey*. Elbaum also cowrote and performed on two songs for the Ernest Thompson play *White People Christmas*, which ran at the Zephyr Theatre in Los Angeles last year. Elbaum is a music teacher at the New Hampton School.

Frank Ferrucci of New York City composed music for the ABC show *Peter Jennings Reporting: Ecstasy Rising*, which aired nationally on April 1.

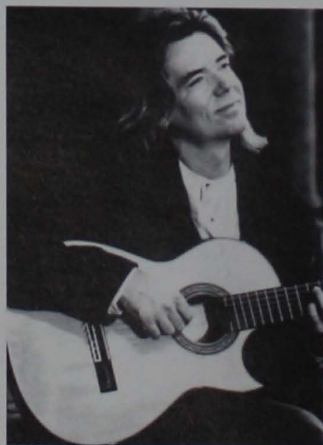
## 1973

Flutist Nestor Torres of Miami, FL, has released his latest pop instrumental CD titled *Sin Palabras* (Without Words). Visit [www.nestortorres.com](http://www.nestortorres.com).

Peter Pece of Aquebogue, NY, earned his Ph.D. in neuromusicology from De Montfort University in Leicester, England. His dissertation involved studying the effects of brain trauma on the memory skills of musicians. A pianist, Pece plays locally and teaches.

## 1974

Producer Joe Baldassare of New York City operates the Kunduru Music label which has released albums of world, classical, and meditative music and the popular children's CD *Happy Times Ten*.



Wayne Johnson '74

Visit [www.kundurumusic.com](http://www.kundurumusic.com).

Guitarist Wayne Johnson of Carlsbad, CA, has released a solo guitar CD titled *One Guitar* on Solid Air Records. Johnson has toured for years with the Manhattan Transfer and recently backed Natalie Cole in a band with Richie Goods '91 (bass), Steve Hass '92 (drums), and Yaron Gershovsky '77 (keyboards).

Composer/pianist Victor Vanacore of Granada Hills, CA, is composer for the television shows *Joe Millionaire*, *The Apprentice*, and *Survivor* and for various ad campaigns. He has served as arranger and conductor for the upcoming Ray Charles duets album featuring Michael McDonald, Johnny Mathis, Elton John, and Willie Nelson. Visit [www.victorvanacore.com](http://www.victorvanacore.com).

## 1975

Keyboardist/composer David DeGrand of Worcester, MA, released his second independent CD, entitled *The Curried Chicken Suite*. The CD is available at [www.CDBaby.com](http://www.CDBaby.com) and can be streamed at [www.degrandmusic.com](http://www.degrandmusic.com).

## 1976

Guitarist Kim Cascone of Pacifica, CA, worked on three CD projects with experimental and electronic music artists Merzbow, Lasse Marhaug, and Coeval. He is working on his own disc and toured Europe in the spring.

Songwriter Mark Montanari of Pittsburgh, PA, has released a CD titled *Treated and Released* featuring 14 rock songs. Visit [www.45ad.com](http://www.45ad.com).

## 1977

Harrison Goldberg of Gualala, CA, was notified that his song "Passage to Djibouti" from the CD *Tales of Kings* by his group Neon Egypt, made it to number one in the world music category on the soundclick.com website. Visit [www.neonegypt.com](http://www.neonegypt.com).



Joe Baldassare '74

## 1979

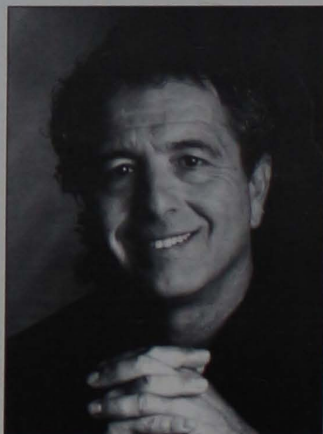
Timothy Kotowich of Milan, Italy, has been named the managing director of Amiata Records.

Jonathan Lax of Summit, NJ, was appointed to the board of the New Jersey chapter of IAJE and will edit the IAJE newsletter for New Jersey.

Pianist (and former faculty member) Katy Roberts of Paris, France, is a vital performer in the Paris jazz scene. She has released two CDs to date, the most recent is titled *The Vibe*. Percussionist Sa Davis and trombonist Ku-Umba Frank Lacy '81 are among the musicians on the recording. Visit <http://www.jazzvalley.com/musician/katy.roberts>.

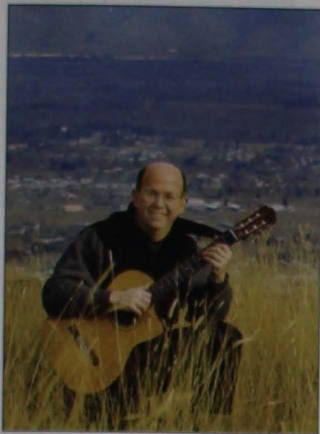
## 1980

Guitarist Dave Askren of Monrovia, CA, played on the CD *Rhubumba* by the Los Angeles-based latin jazz group of the same name. The disc features trumpeter Bobby Shew with



Victor Vanacore '74





Stephen Eckels '81

a Cuban rhythm section including bassist Rigoberto Lopez and percussionist Jimmy Branly.

Kelly Jones of Wheeling, WV, has songs on *Rewired: A Tribute to Jeff Beck* and *Crushing Days: Tribute to Joe Satriani* on the Progressive Arts label. He also teaches guitar and operates his own Playland Studio.

## 1981

Guitarist Stephen Eckels of Kalispell, MT, released *Sparks from the 7 Worlds*, a collection of 25 classical guitar masterpieces. Eckels has authored 11 books for Mel Bay

Publications and teaches guitar full time at Flathead High School. Visit [www.guitarmusicman.com](http://www.guitarmusicman.com).

Trumpeter Dennis Keating of Pahrump, NV, continues to back various artists on the Las Vegas strip and recently played in New York City, St. Louis, Orlando and Portland, OR. He is recording a jazz CD with his son Kevin, a singer and guitarist.

Bassist Shunsuke Mizuno of Tokyo, Japan, operates the label OCM Records and has released seven CDs. His latest, for koto and five-string bass, is titled *Beyond the Blue*. Visit [www.iris.dti.ne.jp/~mizunos](http://www.iris.dti.ne.jp/~mizunos).

## 1982

Tom Love of Alpharetta, GA, and Kawai President Hirataka Kawai received *Music Inc.* magazine's Supplier Excellence Award in Product Innovation in January. Tom Love is the electronics marketing manager for Kawai America and Kawai Canada.

Bob Ross of Brooklyn, NY, played bass and mixed the album *Infinite Monkey Theory* by Angora. He is the chief audio engineer at the Auditory Perception Laboratory in Brooklyn.



(From the left): Tom Love '82, Hirataka Kawai (president of Kawai), and Frank Alkyer of *Music Inc.* magazine.

## 1983

Emiel von Egdome of Amherst, NY, recently coproduced, co-engineered, and mastered a new CD for Yasutaka Yoshioka '83 and will work on a new CD for Meta de Vries. He is currently writing music for his own upcoming CD release. Visit [www.emielvanegdom.com](http://www.emielvanegdom.com).

Guitarist/composer Steven Kirby of Concord, MA, took second place in the 2004 International Songwriting Competition in the jazz category. Judges included Pat Metheny and Bruce Lundvall. For more information, visit [www.stevenkirby.com](http://www.stevenkirby.com).

Trumpeter Paul Tomashefsky of Shrewsbury, MA, recently published *Jazz Inspiration for Improvisation*, a book of improvisational techniques. Tomashefsky has taught music in the Massachusetts public schools since 1984.

## 1984

Guitarist Greg Colbath of Natick, MA, has released a CD titled *Desert Sand* featuring four of his instrumental rock compositions. Visit [www.gregdeanmusic.com](http://www.gregdeanmusic.com).

(Continued on page 25)

# List your gigs

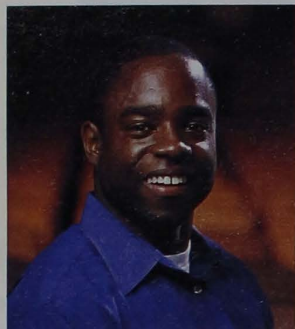
on

*alumni.berklee.edu!*

*Wow, look at all those gigs!*



Let your Berklee friends know  
where you're playing!



Adrian Ross '96

Happy summer to everyone! Since my last update, we've held lots of events. On February 2, the Chicago Alumni Chapter hosted its first alumni showcase at the Elbo Room. The show attracted nearly 50 people and featured some of the best performers in the city. On the bill were chapter coordinator Steve Nixon and the VooDoo Kings, Aaron Fox, Jason Stolarik, Thomas Costanzo, Sabina Lilly, and John Paris. Thanks to all who came to network and perform.

The following week, in Boston, a group of alumni gathered for a tax preparation seminar hosted by Associate Professor Marty Dennehy. The February 9 event covered many items pertinent to the working musician, including write-offs, deductions, 1099 forms, and more. The same clinic was offered for our New York alumni at the Park Central New York Hotel on February 18.

The San Francisco Alumni Chapter hosted an Alumni Showcase on February 29 and drew an enthusiastic crowd of locals in addition to area alumni. The music ranged from world music to jazz to pop and featured Kenni, Patti Weiss, Spencer Burrows, Michele Evans, Teri Untala, Tamas Marius, Ralph Hammer, Gary Boggs, and Chris Vibberts. The Florida Alumni Chapter held its first-ever Alumni Showcase on March 4 in collaboration with the nonprofit organization ArtServe. On the bill were Zach Ziskin, Henry Francis, David Gregorisch, Ava Tracht-Landman, Alan Palanker, Ron Brinon, Bob Folse, and Melissa Axel. I'll go to Florida as we continue to build this new chapter. On March 11 the Boston Alumni Chapter honored John

Hagon at the Massachusetts Music Educators Association Conference. Hagon will step down from his position as chair of the Music Education Department, where he has served for over 20 years. Many alumni stopped by the reception to wish him well and to mingle a bit. We are pleased that Hagon will stay on as a member of the Music Education Department faculty.

On March 16, Mark Small and I traveled to Minneapolis to present Mark Brodin '88 with the *Berklee today* Recognition Award. Brodin, who won a regional Emmy for the documentary *Delafield* which he wrote and produced, was profiled in the Spring 2004 *Berklee today*. He graciously accepted the award and gave a presentation about the challenges he faced in producing the film. His talk was fascinating and prompted a lively discussion about change in Minneapolis and the Midwest as a whole. Congratulations once again to Mark for the Emmy and for his great work.

For a second year in a row, a tight-knit group of alumni gathered at the Sugar Cane restaurant in Brooklyn for a reunion. The event took place on March 23 and was spearheaded by Deena Anderson and Damon Duewhite. A good time was had by all, and we look forward to next year's get-together! The Boston Alumni Chapter was fortunate to host another event coinciding with a special exhibit at Boston's Museum of Fine Arts. The work of impressionist painter Paul Gauguin was the focus of the exhibit. Following a brunch held in Berklee's David Friend Recital Hall, Henry Tate, professor of art history, guided the alumni in a tour and lecture about Gauguin. Our sincere



(From the left): Alumnus Mark Brodin '88 receives the Berklee today Recognition Award from Berklee today magazine's editor Mark Small at an alumni event in Minneapolis, Minnesota, in March.

thanks go to Henry for sharing his expertise. On the same day, an alumni reception was held in Philadelphia to recognize Berklee's collaboration with the Mt. Airie Cultural Center Music Program. The reception and concert, held at the Grover Washington Jr. Middle School, featured the Jaleel Shaw Ensemble and Mt. Airy Cultural Center student and faculty ensembles. It was a great event and we look forward to more.

On April 4, the New York Alumni Chapter hosted an Alumni Showcase at the Cutting Room that may have been one of the best yet. Act after act delivered stellar performances, leaving the audience wanting more. Stars of the evening included Karen Ires, Tom Papadatos, Sean Driscoll, Zambri, David Blake, Larry Edoff, Polina, Marta Gomez, and Sorenson & Mechlrowicz. Later that month, the Boston Alumni Chapter held its own showcase at the Hard Rock Cafe. Performers quickly became acclimated to the venue and delivered an unparalleled evening of music. On the bill were Chad LaMarsh, Kate Schutt, Pamela Martinez, Jerome Kyles, Dave Cowan, Karen Fiore, Velvet Stylus, and Ken Field and the Revolutionary Snake Ensemble. On May 17, the Berklee Scholarship Jazz Ensemble led by Assistant Chair of the Percussion Department Yaron Israel, performed at New York's legendary Blue Note jazz club. The group played flawlessly; and represented Berklee's students well. On the bandstand were Nir Felder on guitar, Donald Lee on tenor saxophone, Andrew Jones on drums, Hidemi Murase on vibraphone, and Esperanza Spalding on bass.

That's it until next time.  
—Adrian Ross '96  
Director, Alumni Affairs



(From the left): Percussionist Franco Pinna '00, singer Marta Gomez '02, and guitarist Julio Santillan '01 performed at New York's Cutting Room for an alumni showcase on April 4.

## ALUMNI CHAPTER PRESIDENTS AND COORDINATORS:

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Martin Fabricius '96  
(453) 583-1679

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39-335-688-5891

### GREECE

Mike Achladiotis '84  
016-926019

## Upcoming Events

### New York:

Pro Tools masterclass  
Summer 2004

### San Francisco:

Technology masterclass  
Fall 2004

### Boston:

Vineyard Vibes  
July 22-25

Website workshop  
Fall 2004



Greg Colbath '84

Dale DeJoy of Wakefield, RI, released a CD of his original songs with his band 3D Joy. Entitled *Container*, the disc features guitarist Michael Ruzitschka '01 and saxophonist Grey Cambio '79. DeJoy also released a live gospel CD called *Mission of Joy Live*. Visit [www.3Djoy.net](http://www.3Djoy.net).

## 1985

Charles Carlini of New York City is producing concert events featuring a range of artists, including bassists Richard Davis, Eddie Gomez, and Buster Williams, keyboardists Keith Emerson, Rick Wakeman, and Suzanne Ciani, and Latin music artists Candido Camero and the Conga Kings. Visit [www.carlinigroup.com](http://www.carlinigroup.com).



(From the left): Howard Shore '68 and Michael Semanick '85

Michael Semanick of San Rafael, CA, earned his first Academy Award in the category of Best Sound Mixing for his work as a sound re-recording mixer on *The Lord of the Rings: the Return of the King*. Semanick has done numerous film projects and is currently working on *Harry Potter and the Prisoner of Azkaban* and *The Village*.

## 1986

Guitarist/singer Chris Corley of Long Branch, NJ, produced *Someone 2 Love*, a collection of original songs, in his home studio. Visit [www.christophercorley.com](http://www.christophercorley.com).

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## Nashville Notes *by Neil Diercks '93*

Spring ushered in a busy and exciting time for the Nashville Berklee Alumni Chapter. Berklee faculty members Pat Pattison and Stephen Webber led the annual Nashville trip, bringing 115 students to town during the college's spring break for a concentrated dose of the Nashville music industry.

Highlights of the trip included tours of recording studios, clinics with Alison Krauss, hit makers Mike Reid and Tim Nichols; a night at the Grand Ole Opry; a tour of the Country Music Hall of Fame; and performances by Nickel Creek and Ricky Skaggs; as well as a panel featuring Steven Beers '02, Dillon Dixon '91, Luis Espallat '94, Jesse Lingo '03, Colleen McFarland, Beth Schackne '97, and Peter Overton '03.

The alumni chapter hosted a special reception at B.B. King Blues Club to honor president Lee Eliot Berk for his years of service to the college and contributions to music. The event included a media presentation put together by Pamela Roller '95 and Neil Konouchi '01; a presentation by Alan Green '98 on behalf of the chapter, of a guitar signed by alums bearing a plaque honoring President Berk; a pair of Stetson hats for President Berk and his wife, Susan G. Berk presented by Pat Pattison and Stephen Webber commemorating their Nashville connection; alumni musical performances by Justin Amaral '99, Quentin Bradley '99, Laura Clapp '01, Dillon Dixon, Rob Giles '96, Neil Konouchi,

Oscar Utterström '02, and Christina Watson '01.

The night was capped by students, alumni, faculty, staff, and President and Mrs. Berk all getting out on the dance floor to groove to the pulse of the New Orleans-style jazz of the band Halfbrass.

The event would not have been possible without the work of alumni Justin Coutu '03, Kellee Gooch '03, John Mattick '81, Katie Miner '99, and Beth Schackne. It was without a doubt one of the best Berklee spring break trips ever. It left us thinking that the only way to follow up such an event might be to convince incoming Berklee President Roger Brown to come down and play the drums with our alumni next March.

Thanks to the many alumni who generously contribute their time and talents to the development of the chapter, allowing us to develop programs for studio and touring musicians, songwriting, artist development, music industry contacts, community events, and more. The Berklee Nashville family is a truly wonderful group of people and we welcome new alumni from the class of 2004 to town.

For more information on the Nashville alumni chapter, contact me at [ndiercks@comcast.net](mailto:ndiercks@comcast.net) or (615) 403-5300. That's it for now.

Best regards,  
—Neil Diercks '93  
Trustee and Nashville Alumni Chapter president

# Running Off to Join the Circus

by Mark Small

When I asked Peter Bufano what his parents thought about their son's determination to attend the Barnum & Bailey Clown College, he replied, "I'd *really* like to know what they were thinking. My parents were always encouraging, but what could they have thought about their son running off to join the circus?"

After finishing clown college and taking a job touring with Ringling Bros. and Barnum & Bailey Circus in the late 1980s, Bufano—who had played piano from a young age—focused on music and enrolled at Berklee where he earned his degree in film scoring in 1996. By comparison, a career in music appears to be a more conventional option, and his parents must have sighed in relief.

However, the lure of the circus is like a rondo theme that has reappeared several times in Bufano's life. "Like music, the circus can get into a person's blood," he says. This summer he will work once again under the big top. This time, however, he won't be wearing greasepaint and huge floppy shoes; instead, he'll be leading a four-piece circus band through the original music he's composed especially for the Circus Smirkus three-month summer tour.

**"The most important thing I learned at clown college that I could take into my music was the concept of storytelling."**

It all started when the Bufano family went to see Ringling Bros. and Barnum & Bailey Circus. Young Peter was immediately smitten and dreamed about becoming a circus clown from that point forward. He also had a keen interest in music and was playing piano around the same time. But, after reading an article on the Barnum & Bailey Clown College in Venice, Florida, in an issue of *National Geographic Kids* magazine, Bufano made up his mind to enroll there after high school. "The notion of circus life is very romantic in the classic sense," he says. "It implies that a person is so free and unattached that when the circus comes to town, off he or she goes. I have met many people who grew up in

circus families or when the circus was in their town they got a job and stayed with it."

Bufano entered clown college in the fall of 1986 where he mastered such things as juggling, packing 14 clowns into a Volkswagen, and how to take pies in the face or explosions in the seat of the pants. "The most important thing I learned at clown college that I could take into my music was the concept of storytelling," says Bufano. "A clown act generally only lasts a few minutes. Your job is to tell a story without words, and some of your audience members will be sitting pretty far away. The people can't hear you, they can only see you, so the gestures have to be big enough to get them laughing. At clown college, they teach you to break a story down to the salient points. A story needs a beginning, middle, and end. I think writing a piece of music uses a similar process.

"When I came to Berklee to study film scoring, I found that writing for visual media, where music underscores a scene, defines a character, and gives the feeling the film needs, is essentially storytelling."

After graduating from Berklee, Bufano relocated to Los Angeles,

where he lived for two years. He assisted composers writing music for TV and movies. "I worked as a music editor and as a composer's assistant specializing in music technology," Bufano says. "I got to work with composers John Frisell, Lawrence Shragge '77, and David Schwartz '74. Lawrence became my mentor. He would sit down with me at the piano and show me how to write. That was the best thing that happened for me in Los Angeles."

Ultimately, Bufano decided not to pursue a career composing for film or TV. When an opportunity to work as a clown with Kinoshita Circus in Japan arose, Bufano ran off with the circus again and spent a year performing in Japan. He took with him a souvenir of his stay in

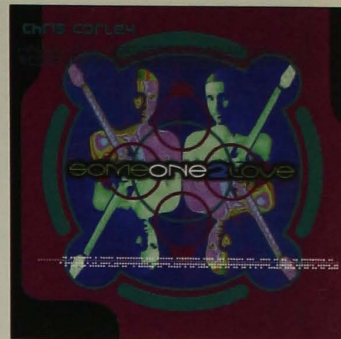


Peter Bufano '96 and a fellow employee of the Kinoshita Circus in Japan, a giraffe named Masai.

Hollywood. Lawrence Shragge had given Bufano an accordion before he left. The instrument has since become Bufano's musical voice and part of his identity as a clown.

When his contract was up in Japan, Bufano came back to New England. Since his return, he has worked on some local film projects but has mainly worked at mixing music and circus entertainment. Until this past February, he served as the music director for the Bindlestiff Family Cirkus at the Palace of Variety in New York City. He has also been creating his own circus instrument: the carmonium, based on the nineteenth-century harmonium, a pump organ. "It looks like a small wooden organ from a bygone era," says Bufano, "but the sounds are produced by car horns and other mechanical things—primarily car parts. It's fully MIDI-capable, but the notes are not samples. When I went to junkyards to get car horns, I found that a majority of them play an F above middle C. So for the missing notes, I've put in doorbells, whistles, and other things."

Sadly, the carmonium won't be in tow when Bufano hits the road again this summer as the music director and composer for Circus Smirkus (visit [www.smirkus.org](http://www.smirkus.org) for tour dates). But it is featured on Bufano's new CD, *Cirkestra*. The disc contains 10 original pieces that Bufano wrote in a Gypsy-jazz style that also spotlight his accordion and carmonium playing with backing from various instruments (visit [www.peterbufano.com](http://www.peterbufano.com)). For now, Bufano has struck a balance between his two interests, but he does have a dream gig in mind. "I'd love to write a score for a film about the circus," he says. "With my background, I'd be the perfect composer for it."



Chris Corley '86

## 1987

Pianist/composer Satoko Fujii of Saitama, Japan, released her third CD *Zephyros* on the NotTwo Records label. Visit [www2s.biglobe.ne.jp/~Libra/](http://www2s.biglobe.ne.jp/~Libra/).

Guitarist Matt Kaslow of Brooklyn, NY, recently completed a five-show run at Mohegan Sun Casino as a guitarist and musical director for Laura Branigan.

Saxophonist Dennis Mitcheltree '87 of Brooklyn, NY, led his American Music Group Sextet in a Carnegie Hall concert on June 11 that featured saxophonist Gary Bartz and trumpeter Ingrid Jensen '89. Visit [www.users.nyc.pipeline.com/~degnor/](http://www.users.nyc.pipeline.com/~degnor/).

Steve Ward '87 of New York City, coproduced *Low End Response*, the debut CD from Uncle Izzy. The disc has gotten national airplay. Visit [www.uncleizzy.com](http://www.uncleizzy.com).

Film composer Mitch Clyman '88 of Jerusalem, Israel, has recently scored 10 animated films and produced the music for *The Covenant: The Story of My People*, a musical depicting the history of the Jewish people. He owns and operates Muso Productions, Ltd. in Jerusalem.



Matt Kaslow '87

(Continued on page 28)

## L.A. Newsbriefs

by Peter Gordon '78

As I write this, 2004 graduates have just received their degrees and diplomas and will, no doubt, be now taking their first steps into professional life. Based on my own experience, I firmly believe that performance majors face the most challenging career path. Beyond the obvious ingredients of talent and a measure of good luck, it is a path that requires a healthy entrepreneurial spirit if one is to succeed. With that as the backdrop, I'd like to share an encouraging anecdote.

Tom Griesgraber '95, a guitar player during his Berklee years, has since become a Chapman Stick specialist. This is a unique instrument that produces separate guitar, bass, and synthesizer signals and is an instrument that requires extensive set-up time.

In his own words, Griesgraber says, "Last October, I had a chance to play at a Berklee on Stage event in LA, hosted by Alumni Chapter President Leanne Summers ['88]. Since I live in San Diego, playing in Los Angeles is always a bit of an effort. For me to do a 25-minute performance at this event meant devoting about nine or ten hours out of my day to drive time, traffic time, set up, tear down, and, of course, the show. Oh, and did I mention it was a volunteer gig?"

"Despite all this, I was genuinely excited to do it since I knew it was a great opportunity to see many old Berklee friends and perhaps make new ones as well. What I didn't expect was that Neil Portnow, president of the Recording Academy, would also be there. As far as I knew, I was performing for a group of friends and peers. In hindsight, I'm quite glad that I didn't skip any of my normal preparations for the show. Everything needs to be ready from the first note for an event with a crowded stage and short set times.

"I've learned that whether I'm playing solo in a deserted restaurant or coffee shop, or with a band before a few thousand people, every show counts. Certainly playing before hundreds or thousands of

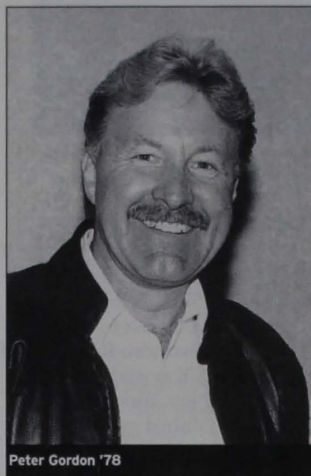
people can bring quick rewards with a big paycheck and CD sales. But even in a deserted restaurant, you may find that one of the staff just happens to have a friend who works at a local radio station or perhaps books performers at another local venue or maybe needs music for a private party. As a performer, if you're disinterested in what you're doing, it's likely the audience, whatever its size, won't be affected by your music. However, if you've taken the time to give the best performance you're capable of, there's almost always something good that can come from a show.

"Thanks to Neil Portnow's interest, my Berklee on Stage performance opened the door for me to play at several Recording Academy events, including its winter Board of Trustees meeting, its holiday party, and the 2004 Grammy Awards Show postparty. It was worth the drive!"

Griesgraber's recent career highlights include shows and recordings with such artists as the Tony Levin Band, Bill Bruford's Earthworks, the Dixie Dregs, Al Di Meola '74, and Stanley Jordan. For more details, check out [www.thossounds.com](http://www.thossounds.com).

In another success story, Lennie Moore '83 is fast establishing his place on the A-list of video-game composers. He is currently composing music for an upcoming *Dungeons & Dragons Real-Time Strategy* game for Atari. His other video-game scoring credits include *Plague of Darkness* (Namco) and *Lord of the Rings: War of the Ring* (Vivendi Universal Games). For all the latest on Lennie's career, go to [www.lenniemoore.com](http://www.lenniemoore.com).

Each year, top honors in the world of animation are recognized by the Annie Awards. Winners for the 2003 season were announced at the Annie Awards Ceremony on February 7, 2004, at the Alex Theatre in Glendale, California. Composer Alf Clausen '66 won in the category of Music in an Animated Television Production for *The Simpsons* episode entitled



Peter Gordon '78

"Dude, Where's My Ranch?" Clausen also received an ASCAP Award for his work on *The Simpsons* on April 21st. The same night, his son Scott Clausen won an award for his work on the cable TV show *All That*. Father and son winners for different shows was an ASCAP first.

*Gone Nutty* (aka "Scrat's Missing Adventure") received an Oscar nomination for Best Short Film Animated. Created by the *Ice Age* team of Chris Wedge, Carlos Saldanha, and John Donkin, *Gone Nutty* was scored by Michael Levine '76.

In performance news, bassist Bryan Beller '92 has been touring with Steve Vai '79 and the Metropole Orchestra in Europe. Josh Groban's touring band features Eric Holden '99 on bass and Tariqh Akoni '91 on guitar. Drummer Vinnie Colaiuta '75 recently returned from Tokyo, where he performed with guitar ace Robben Ford. Drummer Nate Morton '94 has been performing with Natalie Cole.

Recently, Warner Bros./Reprise released the Michael Bublé DVD *Come Fly with Me*, which features tour performances in England and South Africa. Jason Goldman '98 wrote the arrangements on the DVD and is also heard on sax.

That's it for now. Stay in touch.

—Peter Gordon '78, Director, Berklee Center in Los Angeles

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(From the left): Jackson MacInnis '88 and Al Di Meola '74

Jackson MacInnis '88 of Alexandria, VA, is chief engineer for XM Radio. He has worked on projects for Al Di Meola '74, Ben Folds, and Wynton Marsalis. Visit [www.xmradio.com/xm\\_live](http://www.xmradio.com/xm_live).

## 1989

Tim Swetonic of Seattle, WA, started Freetone Records, a jazz label, and released *Live at the Owl 'n' Thistle, Volume 1* by Bebop & Destruction. The group features Marc Fendel '95 (alto sax) and Ryan Burns '96 (piano). Visit [www.freetonerecords.com](http://www.freetonerecords.com).

Matt Temple of Los Angeles, CA, did sound design for the hit movie *The Passion of the Christ* directed by Mel Gibson.

Todd Whitelock of Cranford, NJ, received a Grammy award in the Best Engineered Classical Album category for his work on Yo Yo Ma's *Obrigado Brazil* CD. He also engineered the Grammy-winning albums *Gypsy* (Best Musical Show Album category) and Wayne Shorter's *Alegria* (Best Jazz Instrumental Album category).

## 1990

Heather Edwards of New York City, a pianist, songwriter, actress, and children's book author released her first CD of 11 songs entitled *To Be Continued . . .* All songs were written and performed by Edwards with Richie Goods '91 producing and playing bass. Visit [www.visitheatheredwards.com](http://www.visitheatheredwards.com).

Kevin Rapillo of Nashville, TN, is touring with Rodney Atkins to support Atkins's debut album *Honesty*, a top-five country smash.

The progressive rock Internet radio station Delicious Agony recently spotlighted three CDs by Kevin Rees of Osaka, Japan. Visit [www.kevinrees.me.uk](http://www.kevinrees.me.uk).

Guitarist Alessandro Ricciarelli of Brooklyn, NY, is studying music therapy at New York University and has published magazine articles on the subject. He also composed the soundtrack for *Ferry Tales*, which was nominated for a 2004 Oscar in the Documentary, Short Subject category. He is planning the release of a trio CD.

Pianist/songwriter Thomas Eckel released his fourth album, a two-CD set titled *Inside Out*. The collection features 17 pop songs and five solo piano pieces. Visit [www.thomaseckel.com](http://www.thomaseckel.com).

## 1991

Pianist Matt Rohde of Redondo Beach, CA, has toured with Jane's Addiction, Alanis Morissette, Jennifer Lopez, and Hanson and has served as the musical director for Maxwell, Kelly Clarkson, Anastacia, and the American Idol First Season tour.

Guitarist Marc Strommer of Los Angeles, CA, plays with various groups, including the Dan Band, a rock-comedy group featured in the movie *Old School* and seen on the *Late Late Show with Craig Kilborn*.

Bassist Jesse Williams has been touring and recording with blues and swing guitarist Duke Robillard. Williams also teaches bass, guitar, and ensemble at Milton Academy, Concord Academy, and Phillips Andover Academy.

## 1992

Bassist Ivan Bodley of Brooklyn, NY, went to Izmir, Turkey, in May to play violinist Alexander Markov's piece *The Rock Concerto* for orchestra, chorus, and rock band. Visit [www.phunque.com/ivan](http://www.phunque.com/ivan) for more about Bodley's activities.

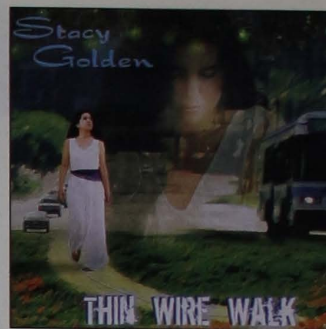
Stacy (Duran) Golden of Burbank, CA, has released her debut CD, *Thin Wire Walk*. The disc's 10 original songs were written by Golden, and several were cowritten with her husband, Chris Golden '94. The CD was mixed by Jay Frigoletto '92. Visit [www.stacygolden.com](http://www.stacygolden.com).

## 1993

Vocalist Lori Cotler of Somers, NY, performed South Indian rhythm singing (Konnakkol) with Grammy-winning percussionist Glen Velez at the Berklee Performance Center in June. Visit [www.loricotler.com](http://www.loricotler.com).

Greg Manning (Wachter) of Zurich, Switzerland, wrote "Celebrate!" the winning song for the Eurovision Song Contest. Television coverage of the event was broadcast on May 15 before an estimated audience of 100 million viewers. Manning is keyboardist for Jonathan Butler.

Sergio Alvares of Vitoria, Brazil, is the music-education chair at the Universidade Federal do Espirito Santo in Brazil and has been named the director of the Southeast region for the Brazilian Association of Music Educators. Dr. Alvares has appeared as a lecturer, conductor, and performer at events throughout Brazil and America.



Stacy Golden '92

Singer/songwriter Sandrine Ligabue (aka san.drine) of New York City released her debut album, *Histoires d'Eau*, on Drine Machine Music. Visit [www.drinemachinemusic.com](http://www.drinemachinemusic.com) for more info. san.drine's vocals will also be featured on the upcoming EP *Fly Me to the Lunar* by the drum 'n' bass project Suisse Modular.

## 1994

Acoustic bassist Alejandro Cimadoro of Waltham, MA, has recorded his first CD, titled *The Princess and the Moonlight*, containing 12 of his original pieces. The disc features Antonio Sanchez '97 (drums), George Garzone '72 (tenor and soprano saxophones), Nando Michelin '91 (piano), and Joel Yennior (trombone). Visit <http://home.comcast.net/~alexcimadoro/Home/index.html>.

Bassist Chris Golden of Burbank, CA, is touring with rock organist Brian Auger in Europe and the United States and will play on Auger's next album. A session bassist in Los Angeles, Golden played on Rod Stewart's Grammy-nominated CD *As Time Goes By: The Great American Songbook, Volume II* and other projects.



(From the left): Matt Temple '89 and Mel Gibson

## Echoes in Africa by Greg Burk

As our plane landed in Addis Ababa, my dream to visit Africa had come true. For musicians, like myself who are drawn to jazz and other African-American music, this trip meant going to the cradle not only of humanity but of swing. I arrived with an open mind and heart, intent on soaking in every beat. Ten days later, we returned to Boston, and the warmth of the friendships I had made and the beauty of the music I had heard made an unforgettable impact on me.

With an invitation to perform at the Ethiopian International Music Festival as the impetus, Russ Gershon '85, leader of the Either/Orchestra (E/O), managed to put together the impossible: a tour with a 10-piece band (including acoustic bass) in one of the poorest countries on earth. As the first American big band to perform in Ethiopia since Duke Ellington, we became ambassadors of American jazz. With band members Gershon, Joel Yennior, and Jeremy Udden from the East Coast; Rick McLaughlin '92, Tom Halter and me from the Midwest; Colin Fisher from the West Coast; Harvey Wirht '95 (Surinam), Vicente LeBron (the Dominican Republic); and Henry Cook '85 (Italy), the band fit its American melting-pot profile.

On my first day in Addis, I met Mulatu Astatke '59. The first African student to attend Berklee, Astatke later became a pioneer in the blending of jazz and world music. His recordings during the 1960s introduced the sound of Ethiopian modal melodies to Western audiences. Today, Astatke runs the African Jazz Village, a school and club, and hosts a nightly broadcast on the only radio station in Ethiopia. I spent my first nights in Addis with Astatke listening to *azmari* bands, drinking *tej* (honey wine), and talking about music.

*Azmari* bands play driving, melodic music in small bars all over town. There are always at least two musicians; one plays drums, the other sings and plays the *masinko* (a one-stringed violin). Flutes and a *knir* (lyre) are often added. In a four-hour set, the singer improvises praises of the clients for tips. At the bar around the corner from the band's hotel, the *azmaris* quickly learned all our names and earned a year's worth of tips in a week.

Ethiopian secular music is modal and most often in 6/8 or 9/8. There are four families of modes. Most are identical to our major and minor pentatonic scales. However, I'd never encountered *Anche Heye* (1, <sup>b</sup>2, 4, <sup>b</sup>5, 6) before. That mode appeared to be the characteristic sound of Ethiopian music. I found the music strikingly melodic and poetic, not like my preconceived ideas of African music as primarily drum-centered.

On our third day, we visited the Yared Music School in Ethiopia. Students of the school are required



Greg Burk (left) and Mulatu Astatke '59

to study a primary instrument, piano, a secondary instrument, and a traditional instrument, in addition to studies of classical theory, harmony, and solfege. Despite the fact that most students don't own an instrument and must practice at school on school-owned instruments, the level of musicianship is very high.

Unmarked bootlegs of the E/O playing Ethiopian music had been circulating among the students for months. When we began playing, the students realized that this was the band they had been listening to. Working with them in small groups, I quickly discovered that these students had a voracious desire to learn about jazz. Bebop phrasing and extended harmony hold a powerful allure for them. It seemed to me that to these students, jazz and improvisation represent the liberating ideals that I imagine they had in America during the 1960s.

When word got out that I taught at Berklee, a crowd of starry-eyed young jazz musicians crowded around to ask questions. Berklee's fame had long since penetrated this remote outpost of musical learning.

On a side trip to Uganda, organized by Jim Logan '85, we went to Kampala to play at the National Theater. In a workshop/jam with Ugandan musicians, I found a similar profound longing for any information on jazz theory/language.

Back in Addis, the festival continued with a police marching band, a string quartet, classical pianist and singer, reggae band, a *begenna* (King David's Lyre) player, and Anglo-Kashmiri pop star Susheela Raman. Enthusiastic crowds heard interpretations of popular and traditional Ethiopian music. E/O played to an enthusiastic, packed house.

With its rich cultural and religious backdrop, Ethiopia is a place of great contrasts. Despite the obvious poverty and challenges of life, the bright smiles and graciousness of the people touched me. The mutual respect we shared for one another was echoed in the music.

—Greg Burk is a pianist, composer, and an assistant professor of Ear Training. Visit [www.gregburk.com](http://www.gregburk.com).

Stephen Krchniak of Oakland, CA, and his company Perfect Pitch Music created video content for the DVD-ROM version of the movie *Secondhand Lions*. The DVD was released internationally in February 2004.

Shinya Miyamoto of Astoria, NY, toured Asia, England, and Canada with the Harlem Gospel Choir last fall. He also produced the song "Kuchi-zuke" for the Japanese singer Asuka Hayashi.

## 1995

Drummer Edmund Arnold of Watertown, MA, and his group Amun Ra were included in a Boston Globe article titled "The Next Big Bands." He also performed with pianist Hank Jones at Scullers and plays guitar and sings with Fred's Bowling Ball.

Michael Burns of Las Vegas, NV, has been a string trainer and performer in *Blue Man Group: Live at Luxor* in Las Vegas since the show opened there in 2000.

Singer/songwriter Jen Chapin of Brooklyn, NY, released a new CD titled *Linger*. In addition to her husband Stephen Crump on bass, the disc includes drummer Dan Rieser '90, saxophonist Chris Cheek '91, keyboardist Pete Rende '95, and guitarist Jamie Fox. Visit [www.jenchapin.com](http://www.jenchapin.com).

Music Director/composer Brian Lydell of East Brunswick, NJ, received an Emmy nomination in the category of Outstanding Achievement in Music Direction and Composition for a Drama Series for his work on the show *One Life to Live*. This is Lydell's second nomination.

Bassist Paco Morales of Mexico City, Mexico, is playing at the musical theater production *West Side Story* in Mexico City's Pedregal Theatre. He also plays in the house band of the late-night TV show *El Baño* in addition to doing recording sessions and bass clinics.

## 1996

Pianist Michele Evans of Carmel, CA, completed a folio titled *Animal Tone Poems* that was published by Hal Leonard. The book contains contemporary piano solos for intermediate and



Alejandro Cimadoro '94

advanced players. Evans also recently scored a film titled *Tomorrow When I'm Skinny*. Visit [www.micheleevans.com](http://www.micheleevans.com).

Film composer Vincent Gillioz of West Hollywood, CA, is scoring his 16th movie entitled, *Once in a Lifetime: Just Go For It!*

Percussionist Donny Gruendler of Encino, CA, is an associate professor at Musicians Institute and teaches recording technology for the nonprofit education program Sound Art. He also plays live, endorses Vic Firth products, and has published articles in *Drum Groove Pro* magazine.

Lisa Hearn of Staten Island, NY, is the new New York Berklee Alumni Chapter coordinator. She was also named a board member of the New York Blues & Jazz Society.

Guitarist/vocalist Gregan Wortman of Portland, ME, has performed throughout Wyoming, and appeared in January with his rock trio Dragonfly in Portland, Maine. His original music is available at <http://cu.imt.net/~kruzndog>.

## 1997

Rob Giles of Nashville, TN, completed his third independent rock release *Mother Mary and Matthew*. He has been cowriting with top writers and artists in Nashville and is signed to Sony Music Publishing. Visit [www.RobGiles.com](http://www.RobGiles.com).

Vibist Christos Rafalides of Astoria, NY, toured northern Greece with his group Manhattan Vibes (which includes drummer Steve Hass '97). Rafalides also recorded with Wallace Roney '81 and performed at Lincoln Center's Alice Tully Hall.

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Guitarist Tony Roberts of Somerville, MA, released the CD *Grains of You* on his own Broken River Records label. The disc was produced by Anthony J. Resta '80 and features Roberts's band the Saints of San Carlos (John Dorizzi '90 drums, David An '91 bass, and Mike Smith '92 guitar). Visit [www.tonyrobertsmusic.com](http://www.tonyrobertsmusic.com).

Guitarist Thomas Wallisch of Kappel, Austria, recorded an album titled *Finally* with vocalist Michaela Kollar. The disc's 10 songs feature Kollar's vocals accompanied by Wallisch's solo and overdubbed guitars and loops. Visit [www.big-tone-records.com](http://www.big-tone-records.com).

Vocalist Amy Ward of Franklin Park, NJ, will open shows for the Dave Matthews Band at the Tweeter Center in Mansfield, MA, on July 6 and 7. She will sing the National Anthem at New York's Shea Stadium for the New York Mets on June 22.

## 1998

Pianist/composer Alberto Bonacasa of Montara, Italy, has been touring with jazz groups in England and Italy. Visit [www.jazzitalia.net](http://www.jazzitalia.net).

Anat Cohen of Astoria, NY, was clarinet and tenor saxophone soloist on the CD *It's How You Play the*

*Game* by vocalist Marlene VerPlanck on the Audiophile Records label. The disc also features pianist Chihiro Yamanaka '98, bassist Norika Ueda '97, and members of the DIVA Jazz Orchestra.

Composer Damon Ebner of Burbank, CA, scored the feature film *DinoCroc*, directed by Kevin O'Neill. Ebner has also scored television ads, industrial videos, and documentary films.

Augusto Monk of London, England, released the CD *Songs Without Words* featuring his keyboard, bass pedals, and melodica playing in a tango-inspired collection. Visit [www.augustomonk.com](http://www.augustomonk.com).

## 1999

Bassist Brian O'Connell of Jamaica Plain, MA, plays with the bands Uncle Sammy and the Gordon Stone Band and has been recording and developing a solo show with the Warr guitar. He also teaches music locally. Visit [www.unclesammy.com](http://www.unclesammy.com).

Flutist Jeremy Stein of Boston, MA, and his band Flutopia, featuring Glenn Zeringue '00, Ruslan Sirota '03, Dan Ingenthron '00, Mike Casano '00, and Tracy Sampedro '01 released their debut self-titled CD. Visit [www.flutopiamusic.com](http://www.flutopiamusic.com). Stein has also written and per-

formed on various television and radio jingles.

Composer Titus Vollmer of Geretsried, Germany, has scored 18 movies for national German television. Two of the movies, *American Dream* and *Missing Allen*, have been aired in America.

## 2000

Michael DiMattia of Los Angeles, CA, arranged and programmed music with composer BT '89 for the movie *Monster*. His next film project is called *The Underclassman*.

Ryan Gruss of New York City was named manager of creative affairs at Atlantic Records. He also plays drums with the bands Regia and the Rinse.

## 2001

Joe Kenny of Redwood City, CA, is a Northern California account executive for MUSICORP. He also plays drums with several artists in the San Francisco Bay Area.

Percussionist Nils van Otterloo of Hollywood, CA, recovered from surgery for a brain aneurysm last year and played percussion parts for the feature film *September Tapes*, which premiered at Sundance and will have its theatrical release this fall. Visit [www.otterbop.com](http://www.otterbop.com).

Drummer John Sacca of Miami, FL, is currently pursuing a master's degree in music and performing with various Miami artists. He helped to develop the drum set curriculum at Conservatorio de Artes Del Caribe in San Juan, Puerto Rico.

## 2002

Markus Hauckhas released his first solo album titled, *my religion is my life*, featuring his original compositions for piano. Visit [www.markushauck.com](http://www.markushauck.com).

Mark Petrie of Waban, MA, was one of two composers chosen to receive the 2004 BMI Peter Carpenter Fellowship to intern with famed TV composer Mike Post. Petrie together with Mauricio Guiloff '04, has also launched MX IN, a music production company in Los Angeles. Visit [www.mxin.net](http://www.mxin.net).



Alberto Bonacasa '98

Accordionist Victor Prieto of New York City is giving jazz accordion instruction at Brooklyn Conservatory of Music. In addition to leading the Victor Prieto Trio, Prieto does studio sessions and other gigs around New York.

Drummer Michael VanDyne of Williamsburg, VA, and guitarist/songwriter James Malone '98 of the metal band Arsis released their self-titled debut album on Willowtip Records. Visit [www.willowtip.com](http://www.willowtip.com).

## 2003

Singer/songwriter Alicia Champion of Redondo Beach, CA, was the winner of VH1's nationally televised competition *You Rock with Melissa Etheridge*. Champion and Etheridge performed together on the show. Visit [www.aliciachampion.com](http://www.aliciachampion.com).

Songwriter Christiane Karam of Boston, MA, was a finalist in the John Lennon Songwriting contest's electronic category for her song "Place in the Sun." She was a runner-up in the contest last year. Karam plays locally with her Middle Eastern band Zilzawa.

Luis Santiago Sierra of Old San Juan, Puerto Rico, is the acting commander of Army National Guard Band stationed in San Juan, Puerto Rico. Last fall, Sierra and his wife had their second child, Aleqk Mateo.

Composer and guitarist Hiroya Tsukamoto released his debut CD, *The Other Side of the World* with his group Interoceanico featuring Marta Gómez '02, Alejandra Ortiz '04, Dan Brantigan '01, Andrew Kim '03, Moto Fukushima '02, Franco Pinna '00 and Brian McLaughlin '03. Visit [www.hiroyatsukamoto.com](http://www.hiroyatsukamoto.com).



# Final Cadence

NICHOLAS CAVAS '49 of Delray Beach, FL, died on January 24. He was 75. A trombonist, Cavas was born in Providence, RI, and began his musical career in 1944. He worked as a professional musician and real estate broker. Most recently he played with big bands in West Palm Beach and on cruise ships. Cavas leaves his wife, Efthimia.

DONALD MENZIES '70 of Swampscott, MA, died suddenly at home on February 8. He was 55. Menzies earned his degree in music education at Berklee and had served as band director in Wilmington, MA, and later in Chelsea. A drummer, he performed with several local bands including the Marblehead Pipes & Drums. He served as the president of the Chelsea Teachers Union before opening Kennedy Studios in Swampscott, where he displayed his paintings and conducted art classes. Menzies leaves his wife, Christine, son Michael, and daughter Kathleen.

RICHARD RIVEST '70 of Chicopee, MA, died on January 28. He was 55. Rivest had been a musician and teacher for most of his professional life. He was employed at Jerry's Music Shop in South Hadley, MA. He leaves his daughter Jill Rys and two grandchildren.

GARY FOURNIER '71 of Winchendon, MA, died on March 10 at home after an illness. He was 53. Most recently, he had worked as a sales associate at MCM Furniture & Appliances in Leominster, MA.

STEPHEN NAHAN '77 of Newport, RI, died October 16, 2003 at Rhode Island Hospital after a brief illness. He was 45. Nahan worked as a professional guitarist.

ROBERTO OCASIO '78 of Cleveland, OH, died January 31 after a car accident. He was 49. Ocasio graduated from Berklee with a bachelor's degree in composition and arranging. He formed the band Latin Jazz Project with which he played extensively. He often played for charitable fundraisers and shared his knowledge of Latin music with students at schools, universities, and community programs. He is survived by his wife Evelyn; daughters Lisette and Alicia; and a granddaughter.

DAVID FRIEDMAN '86 of



John LaPorta

Watervliet, NY, died unexpectedly on January 5 in Troy, NY. He was 40. A trumpeter, Friedman earned his diploma in professional music at Berklee. He was a founding member of the Empire Jazz Orchestra and played with several local bands. Friedman leaves his wife, Elizabeth.

STEFAN SCHULTZ '98 of Houston, TX, died March 23. He was 27. Schultz was a gifted guitarist and had played in Texas and New York. He leaves his son John Frederick and his companion Patricia Carranza.

Professor emeritus JOHN LAPORTA of Sarasota, FL, died on May 12 while recovering from a stroke. He was 84. A widely respected clarinetist, arranger, composer, and jazz educator, LaPorta taught at Berklee for 35 years and at National Summer Band Camps for 25 years. In his lengthy career, he worked with Woody Herman, Charlie Parker, Dizzy Gillespie, Buddy Rich, Charles Mingus, and Miles Davis, to name a few. LaPorta was the founding chair of Berklee's original Instrumental Performance Department and a founding member of the National Association for Jazz Education (now IAJE). In 2001, LaPorta wrote his autobiography, *Playing It by Ear* for Cadence Jazz Books. He leaves his wife, Virginia; daughters Karen, Donna, and Jeanette; and son John.

Word has reached us that Dr. ROBERT M. LACEY of Deerfield Beach, FL, passed away on February 5 after a battle with cancer. Lacey had formerly served as the chair of Berklee's Music Education Department until his retirement in 1981. After retiring, Lacey founded and conducted the popular Deerfield Beach Pops Orchestra.

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# The Quixotic Life

by Jeanne Ciampa-Centrella '92

When you become a musician, your life begins to fit the description that the poet Miguel de Cervantes penned in his famous sixteenth-century novel *Don Quixote de La Mancha*. "When a poet is poor," Cervantes wrote, "he spends all of his divine fruits and fancies trying to win his daily bread." Yet Cervantes finished writing his story. Despite being thrown into debtors prison and parenthood (which is somewhat similar), he did not turn his back on his art. Nor should we turn our backs on ours.

Finding a niche in the music industry is difficult and often curiously serendipitous. Whether we are songwriters, sidemen, or audio engineers, we leave Berklee and head out to achieve our musical ambitions without obvious arrows pointing us toward our destination. What we do and where we end up are often the result of our own efforts and possibly a little luck. In order to know what has contributed to the success of other musicians, I spoke with Jonatha Brooke, who owns her own record label and issues CDs of her original music, John Sands, who plays drums for Aimee Mann, and Sean Hurley, the bass player for the RCA recording artists Vertical Horizon. Examining the mathematics of each artist's success, I found an equation all use.

It is a pattern of relentless pursuit that morphs with failures to flush out success. It also involves a combination of boundless energy and making intelligent choices, surrounding yourself with the best, and never being satisfied with your own level of performance. Brooke, Sands, and Hurley constantly strive to be inspired and therefore inspire others. Inspired people are never content with their creation for long. Creativity is a force of nature. Staying in touch with that raw force is an artist's duty. It is our job to avoid spending all of our divine fruits and fancies winning our daily bread in order to create.

Let's face it; the world owes us nothing, and we need to learn to earn a living. That makes the equation for success easier to write about than to actually solve! There are forces working against us (mortgages, taxes, electric bills, car payments, and so on). One could easily succumb to the pressures of life, but the artist must rise above the mere pursuit of daily bread.

When you add children to the equation, it's like going from basic algebra to Davis's theory of minute particles. John Sands '78 works as Aimee Mann's drummer and has two beautiful children. We share the same lament. We each love music, recognize its hardships and required sacrifices, and have a determination never to let the cold, hard realities get in the way of creating. But when you have children, some choices are even more difficult.

"My kids hate it every time I leave to go on tour," says John Sands. "But I tell them that this is the work that makes me happy. When I am

home, I'm 100 percent dad; when I'm on the road, I am 100 percent musician. I think it's important for my children to learn that I followed my heart and make my living at a job that I am passionate about."

Choosing music and parenthood is a double whammy for which one should earn a double Grammy. Or would that be a double mammy? We somehow have to conjure up Triton, the ancient god of resources, to get the music from our heads to the ears of others and make a living.

Dealing with the logic of my four- and three-year-olds as they fight over SpongeBob underwear annihilates my joy as much as having the budget on my demo exceed all financial predictions. The budget busting also leaves my nonmusician husband uttering, "The horror, the horror" as he gazes into the darkness of his wallet.

A mother must see the big picture regarding the discipline of her little angels/devils. Similarly, I can't rest on my laurels for having sung the title track to the film *End of Summer*. I am never content with where I am at for very long. Always looking forward spurs professional evolution.

I'll avoid dropping names, but right now I have the good fortune of working with some great musicians as I seek to release my music on an indie label. Sure, I hope to move to a bigger label, to tour, and still be a great mom and wife. The latter entails the banal: homework, lunch bags with kooky drawings on them, and whipping up a home-cooked dinner for four every night. But I feel that I'm already a success because my life still feels inspired.

Even if you don't have children, the music business is a big challenge. Singer/songwriter Jonatha Brooke shared sage advice about finding her niche in the business. Brooke, who initially gained notice as a member of the folk-rock duo The Story, has experience with big labels. In 1999, she decided to go it alone, releasing her music on her own Bad Dog Records label. Her talent and hard work have earned her invitations to record with Bruce Cockburn, Geoff Bartley, Vance Gilbert, and others. Her songs have been featured in the soundtracks of the Disney movie *Return to Never Land* and the TV series *Providence*.

"It's just incredibly hard work that's never finished," Brooke says. "Maybe once in a while there's someone who breaks through organically, but most hit records and artists are keenly marketed and produced, and there's somebody at the top who's given the green light and thrown around a big bunch of money. You have to be honest with yourself and ask, 'Does what I'm doing fuel me on every level? Would I be miserable trying to do anything but this? Will selling between 5,000 and 100,000 records be enough?'"

"What keeps me going when I feel I just can't get a break is the knowledge that no one can take away what really matters to me. I can still tour whether or not MCA drops my record. I can still make a record without a major-label budget or

marketing plan. I have something they can never touch: the next song that I have to write."

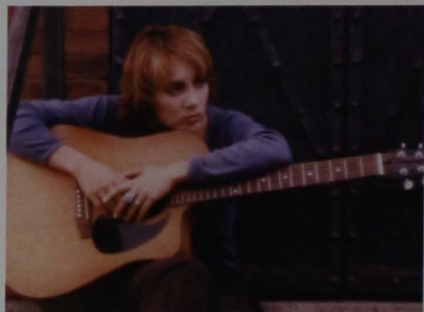
Another view comes from Sean Hurley of Vertical Horizon. "It takes time and money to make it all work," Hurley says. "That's what big labels have. The important thing is hooking up with a label that believes in you and supports your music."

"I think it would be nearly impossible for only one person to do what a label like RCA does for a band," says Hurley. "Press, promotion, and marketing all require serious attention to get real results. Even with a label, an artist needs a team of believers in order to break out. The best thing anyone can do is start with one person—a manager, booking agent, or producer—with some connections and start assembling a team as you build your business."

"My personal career has had its ups and downs, and I just try to ride along and make decisions that feel right at the time. I'm living and working in L.A., and I wouldn't change a thing because I don't know what might be happening tomorrow as a result of what I am doing today. I just try to take advantage of any opportunity that comes along and get involved with as many projects as I can to keep learning new things. I'm lucky enough to be working with great people and musicians, and I know that I'm in it for the long haul—wherever that leads."

After we spoke, Hurley got married, bought a house, and on the day of the closing, he learned that his group had been dropped by RCA. It seems that having sold two million albums doesn't constitute an insurance policy in the big leagues. I admitted to Sean that I am a kept woman. Having a husband who has a secure profession makes continuing my artistic aspirations possible. Perhaps being a parent and an indie musician/artist is not an easier equation than being successful on a big label.

To a certain extent, we all strive to be visionaries in what we love to do. That love keeps us in music and fires the spirit to create. Love kept Cervantes moving his pen. Artists must keep that love alive. The hope it spawns feeds our dreams, which is what matters most in the quixotic life. ■



Jeanne Ciampa-Centrella is a singer/songwriter and the mother of two. She has released the CDs *Power of Falling* and *Sketches* (Visit [www.microsongs.org](http://www.microsongs.org)).

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