

Fall 1989

# Berklee *today*

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14 Emily Remler '76 on First Impressions  
and the Inner Game of Music

32 Teaching the Music of Thelonious Monk





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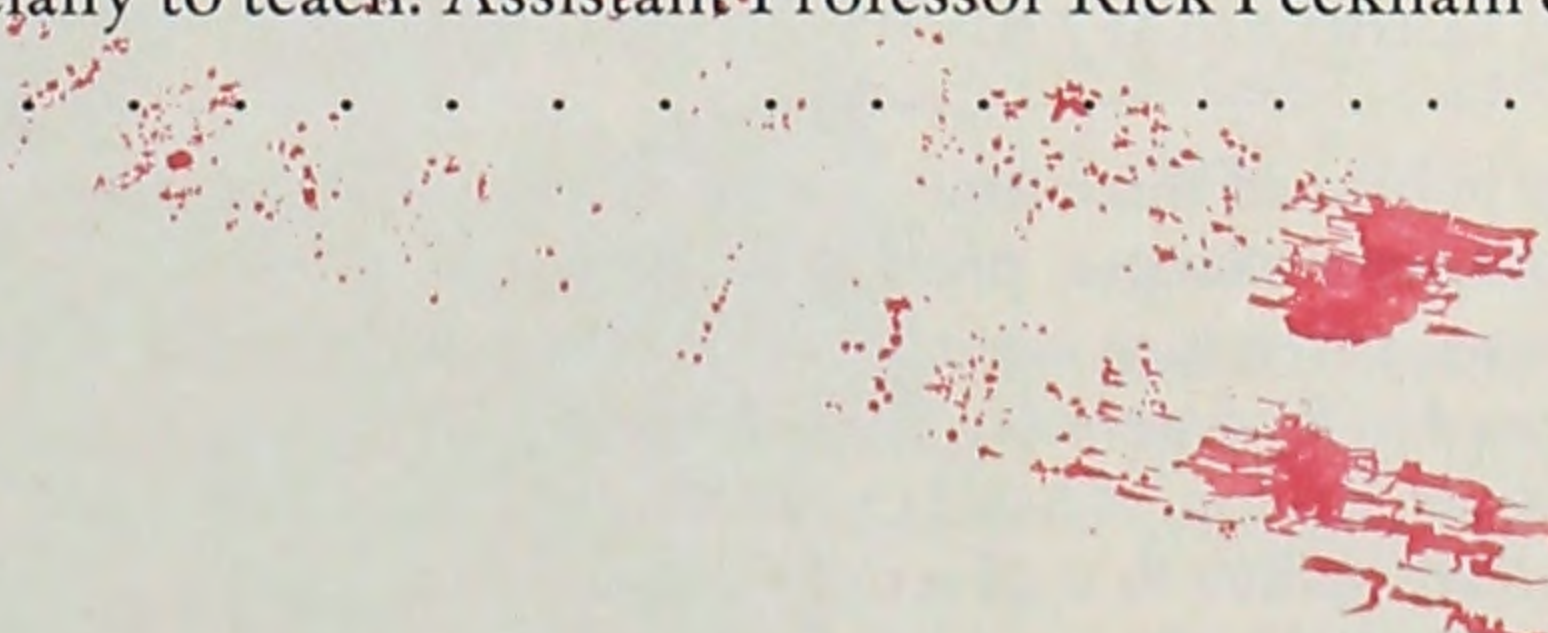
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# Berklee *today*

A Publication of the Office of Development

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As the alumni-oriented music magazine of the 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 events, alumni activities and accomplishments, and musical topics of interest, we hope *Berklee today* will become both a valuable forum for our family throughout the world and an important source of commentary in contemporary music.

*Berklee today* is published three times a year by the Office of Development. Address changes, press releases, letters to the editor, alumni news, advertising inquiries, and reader comments should be addressed to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, (617) 266-1400, extension 438. Alumni are invited to mail activities materials suitable for feature coverage to the chief public affairs officer; or Alma Berk can be reached at extension 236. Submissions accepted.

## Improvements

*President Lee Eliot Berk*

As I entered our college entrance lobby this morning just a few days before the start of registration for the forthcoming academic year, the normal rush to justice was well in evidence. Most visibly, this could be observed through the cartons of supplies and materials stacked in the student lounge as well as the incessant background noise of the various construction crews straining to complete a major recital hall renovation.

The pace of improvement and change in our educational facilities and programs is an incessant one. For the many alumni who have not been back to campus in some time, this change is most noticeable in the many recent facilities improvements dramatically in evidence.

In our Boylston Street facility, both of our recital halls have been completely renovated into first-class, contemporary teaching and performance facilities. New suites of renovated offices have been provided for the Bass and Brass Departments. Some of the Percussion and Woodwind Department offices have also been improved. There is also a new MIDI performance teaching facility which will be phased into use during the coming year.

Just around the corner, our new facility at 22 The Fenway brings together the entire Professional Education Division for the first time. The Professional Music, Music Education, and General Education Departments are now located there together with a sophisticated Learning Assistance Program facility.

Over on Massachusetts Avenue, the Berklee Performance Center boasts impressive new sound and lighting systems. An acoustical renovation of all "B" and "T" level rooms provides more evening student rehearsal facilities. Music Synthesis students now have the benefit of two performance spaces equipped for synthesis use, and an additional Advanced Systems Lab for synthesis study. In rented facilities across the street, there are 39 new Wenger practice modules for student practice purposes.

The cost of educational excellence is high and must always be undertaken with a view toward keeping it relatively affordable. In addition, we must be able to assist talented and deserving students who are in need. The extent to which we can accomplish these goals will be one measure of our ability to remain among the leaders in college music education. We are grateful to all friends, alumni, parents, foundation, music industry, and other supporters who, in so many ways, demonstrate their shared commitment to assist us in reaching our goals.



# Berklee *b e a t*

*News of note  
from about  
town and  
around the  
world*

**The MJQ (left to right): Percy Heath, Milt Jackson, Connie Kay, and John Lewis.**

## **BERKLEE HONORS THE MJQ**

At the college's entering student convocation ceremonies on September 12, Berklee honored one of jazz's most enduring groups, the Modern Jazz Quartet.

Celebrating their 37th year together, the MJQ members each received an honorary doctor of music degree and a warm word of thanks from President Lee Eliot Berk.

"The MJQ's continuing success and innovation prove that our recognition

of them today is not merely a look back at a glorious past," said President Berk in his introductory speech, "but a celebration of current and future accomplishments of this ever-evolving institution called the Modern Jazz Quartet."

Founded in 1952 from the talented ranks of the Dizzy Gillespie Orchestra, the Modern Jazz Quartet began making history almost from its inception. The original group members—Milt Jackson on vibraharp, John Lewis on piano, Percy Heath on bass, and Kenny Clarke on drums—were committed to playing new

music and to finding a new voice for jazz. When the MJQ had its only personnel change in 1955, as Connie Kay replaced Clarke on drums, that commitment crystallized with an even stronger resolve.

Since then, through 42 albums, countless concerts, and sweeping world tours, the MJQ has forged a unique style that merges the harmony and rhythmic fire of the jazz tradition with the cohesiveness and structure of classical music.

"This unique blend has placed the Modern Jazz Quartet in concert halls and venues never before seen by jazz acts," said President Berk. "Their journey into this uncharted territory has brought millions of new listeners into the jazz fold."

Today, the Modern Jazz Quartet continues to record and perform around the world. Their most recent album, *For Ellington*, was released in 1988 to critical acclaim and enthusiastic audience response.

In his concluding remarks, President Berk honored the members of the Modern Jazz Quartet for their "continuing commitment to quality and musical innovation, for the millions of music lovers to whom they have brought joy and satisfaction, and for the indelible impression they have left on jazz."







Livingston Taylor (left) with Dean of Faculty Warrick Carter.

## LIV TAYLOR 101

Students taking classes in Stage Performance Techniques and The General Business of Music this fall may be surprised by who is at the blackboard. Singer/songwriter Livingston Taylor will be co-teaching one section of each class with Performance Studies Department Chairman Rob Rose.

"I've been lecturing at Berklee for about four years now in the Performance Division with Rob," Taylor explains. "He asked me if I could come and teach on a part-time basis."

Despite his busy professional schedule, Taylor was excited about the offer.

"I know firsthand about Berklee musicians. They simply dominate the music industry now. So I said I'd be absolutely honored to teach there."

Students should be equally excited to have

Taylor as a teacher. He has been performing, touring, and recording for more than 20 years. With seven albums to his credit, Taylor has written and recorded several hit songs including "Carolina Day," "Get Out of Bed," "City Lights" (a duet featuring Livingston's famous brother James Taylor), and the 1978 Top-30 single "I Will Be in Love with You."

Taylor is currently working on the follow-up album to 1988's critically acclaimed *Life is Good*, on Critique records. He hopes to release this next album in the winter of 1990.

Livingston Taylor's main goal in teaching at Berklee is to share his years of professional experience with his students.

"I've been doing music for 21 years, night after night, on the road," he says. "I think there's a lot of information there of value to students."

## BERK APPOINTED TO AMC BOARD

President Lee Eliot Berk was recently appointed to the board of directors of the American Music Conference.

The AMC board consists of presidents and leading figures from musical instrument manufacturers, distributors, music publishers, as well as educational and music-oriented organizations. President Berk was the first member representing a music college to be appointed to the board.

The American Music Conference is a collective of music-oriented organizations and individuals whose stated goal is "to encourage active amateur music-making by people of all ages and from all walks of life, and to support individual music teachers and school music education



programs." The AMC achieves this goal through two approaches: public information campaigns and exhaustive market research.

Recent publicity campaigns have included a popular brochure entitled "Music and Your Child: The Importance of Music to Children's Development." The organization's research has focused on public attitudes about learning, playing, and supporting music and music education as well as about industry sales and market trends.

## TECHNICS DONATES PIANOS

In a gesture of support and goodwill, the Technics Consumer Electronics division of the Panasonic Corporation recently donated 30 SX-PX30 digital pianos for use in Berklee's keyboard laboratories.

The Technics SX-PX30 contains a full, 88-note keyboard with Technics' exclusive "Dynamic Action" keys. The digital piano utilizes pulse code modulation for clean, realistic sound—offering 11 preset PCM-recorded sounds including acoustic piano, electric piano I & II, harpsichord, guitar, synthesizer, clavi, and vibetone. Each unit also contains four digital reverb effects, two real-time 1350-note sequencers, and extensive MIDI capabilities.

The 30 digital pianos will be installed in Berklee's keyboard laboratories, where students learn the basics of piano and keyboard techniques. In the laboratories, students may play exercises in unison using their pianos' built-in speakers, or using headphones for individual study. At any point, the class instructor can listen in to any student over headphones, using an audio patching device at the head of the class.

The 30 new keyboards were installed and ready for the beginning of this fall semester.



## STRING FLING

Over the past decade, the solo violin has been making steady advances on the contemporary music front. Last May, Berklee's String Department sponsored a full frontal assault.

The department's first "Spring String Fling" pulled together many of today's greatest contemporary violinists for a week full of seminars, jam sessions, and master classes.

"Every other academic institution treats the violin strictly as a classical instrument," said Department Chairman Matt Glaser in the *Tab* newspaper. "Whenever people think of non-classical violin, I want them to think of Berklee."

For that one week last



**The Spring String Flingers: Claude Williams (kneeling) with (from left to right) Paul Peabody, Matt Glaser, John Blake, Jr., Julie Lyonn Lieberman, Beth Cohen, and Mark O'Connor.**

May, Berklee was certainly the center of attention. Violin greats such as John Blake, Joe Kennedy, Mark O'Connor, Beth Cohen, Julie Lyonn Lieberman, and the legendary Claude Williams shared their views

on the violin and its potential in modern music. The highlight of the Spring String Fling was the Wednesday night concert, featuring all the above violinists and Glaser—a fine violinist in his own right.

Response to the week and the concert was overwhelming. Steve Elman of the *Boston Globe* wrote: "Matt Glaser's violin circus. . . had all the elements of the big top—fire-breathing solos from John Blake, death-defying string-walking by Mark O'Connor, a little clowning, an exotic sideshow, plus living legends Claude Williams and Joe Kennedy. . . for two dollars, it was the greatest show in Boston on Wednesday night."

Glaser also felt all the hard work paid off. "The week created a sense of community among fiddle players off the beaten track," he said. "I think it showed everyone what is possible. It recharged everybody's violin-playing batteries."

PHOTO BY JULIE LYONN LIEBERMAN

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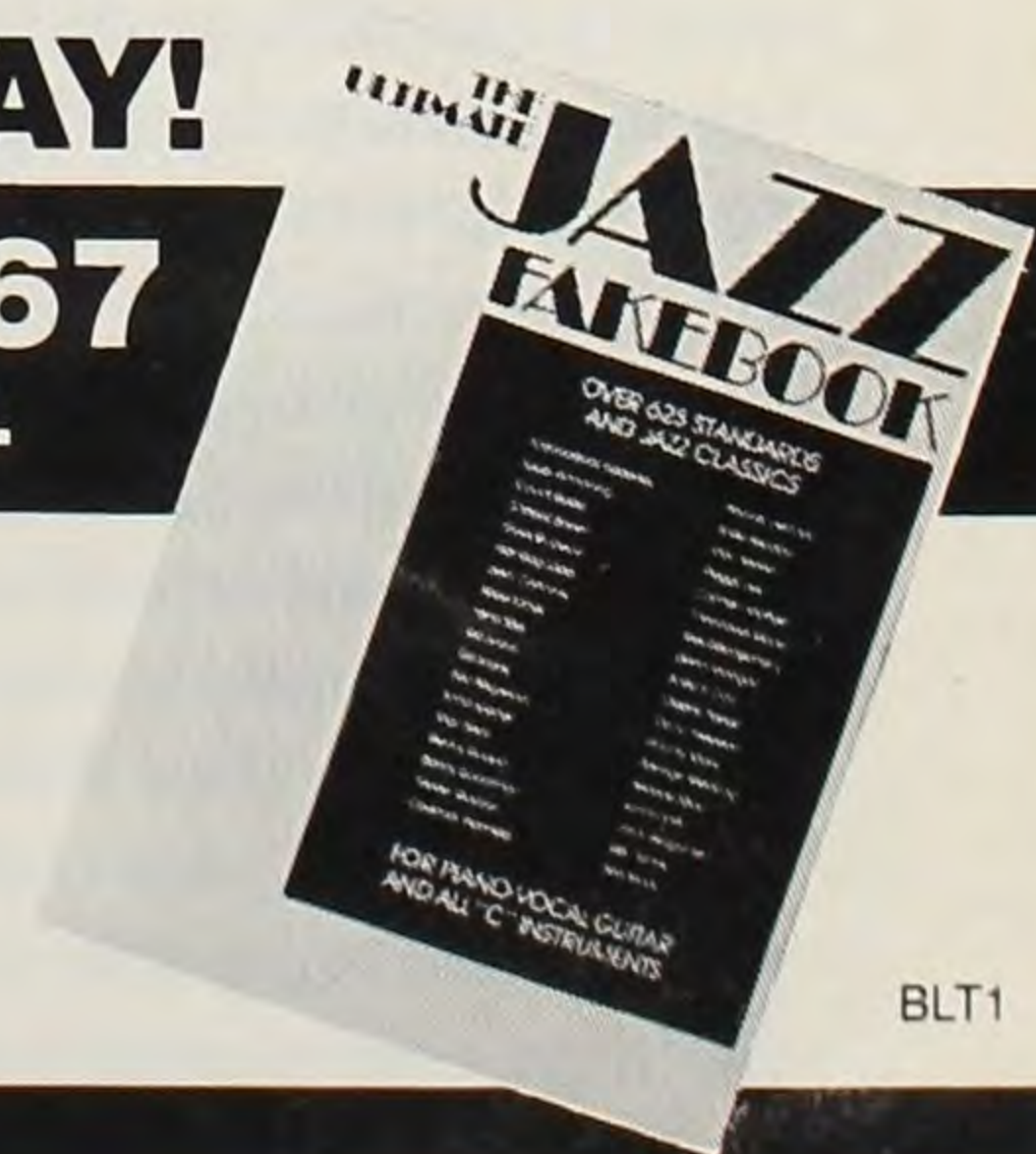
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## JAZZ HARMONY CONFERENCE

From August 17 through August 20, the Harmony Department and the Dean of Faculty hosted the first Jazz Harmony Conference at Berklee.

The intent was to present a forum for professionals, educators, and jazz aficionados to exchange ideas and to meet others who are active in the jazz field.

Those in attendance came not just from Berklee and the northeastern states, but also from as far away as Paris, Vienna, Canada, and Senegal, as well as the west and midwest of the United States. It was truly an international gathering.



Activities included seminars and lectures by Berklee chairmen and faculty, paper presentations by invited professionals and educators, and demonstrations by Randy Brecker, Benny Golson, Dave Liebman, and Richie Beirach.

Each invited guest demonstrator discussed his history as a composer and

described his approaches to composition.

After four busy days of listening and talking about jazz, the overall consensus was that the conference was an unqualified success.

If you would like more information about future conferences, contact Harmony Department Chairman Barrie Nettles.

## FACULTY AWARDS

In a rare event for any college, three Berklee faculty members received Fulbright grants to teach and study abroad during 1989 and 1990.

Richard Boulanger, associate professor of music synthesis, received a senior lectureship to the Academy of Music in Krakow, Poland (see *Berklee today*, Summer 1989, p. 7). Boulanger holds a Ph.D. in computer music from the University of California, San Diego.

Joe Coroniti, associate professor of English, also received a senior lectureship to teach literature at the University of Yaounde in Cameroon. Coroniti received his master's degree in English from Boston College and his Ph.D. from Brandeis University.

Jon Nelson, an assistant professor in Berklee's Composition Department, was awarded a Fulbright research grant to study and compose at the electronic music lab of the University of Stockholm. Nelson received a master's degree in fine arts in music composition and theory from Brandeis University, where he is a Ph.D. candidate.

All three faculty members were selected through a rigorous screening procedure sponsored by the Council for the International Exchange of Scholars, affiliated with the American Council of Learned Societies.

The stated purpose of the Fulbright program is "to increase mutual understanding between the people of the United States and the people of other countries." Approximately 1000 Americans received Fulbright grants this year.

## CHANGING OF THE GUARD

Capping off 28 years of inspired teaching and service, William J. Maloof retired from his position as chairman of the college's Composition Department this September. Maloof began as an instructor at Berklee in 1961, teaching composition and music history.



**William J. Maloof**

"He was appointed chairman of the Composition Department in the late 1960s," explains Dean of Faculty Warwick Carter. "Since that time, the department has continued to grow. Now it is among the largest and most complex in the college. It is with a sense of respect, affection, and gratitude that we bid Bill farewell."

Maloof also has excelled as a composer. His compositions for band, orchestra, chorus, and chamber ensemble have been performed across the country. His symphonic works have been performed by the Boston Symphony Orchestra and the Indianapolis Symphony. Maloof plans to spend much of his time completing a stage work he's

been writing for the past 15 years, "The Rise and Fall of Just About Everything."

The newly appointed chairman of the Composition Department has a similarly impressive background as a composer, educator, and conductor. Jack M. Jarrett received his master's

degree in composition from the Eastman School of Music and his doctor of music degree from Indiana University. He was also awarded a Fulbright scholarship for advanced study at the Hochschule für Musik in Berlin.

As an educator and administrator, Jarrett has worked at Dickinson College, the University of Richmond, the University of North Carolina at Greensboro, and most recently at Virginia Commonwealth University. His compositions have been performed by the Eastman-Rochester Orchestra, the National Gallery of Art Orchestra, the Charlotte Symphony Orchestra, as well as the Richmond Symphony Orchestra and Chorus.



# Bill Leavitt's First Year

Andrew Taylor

**I**n 1965, I came here to teach for one year," says Bill Leavitt, chairman of Berklee's Guitar Department. "Jack Peterson had left. They needed someone to teach. Bob Share [a college administrator at that time] was my friend. He talked me into doing it for one year. But it was the last thing I wanted to do."

Twenty-four years later, Leavitt is still teaching and still loving what he does. "At the end of that first year, I found out I liked it," he says. "I thought, 'Wow, this is getting the cobwebs out of my brain, and I like the way it feels.'"

Hundreds of Berklee alumni, students, and guitarists around the world are glad that Leavitt changed his mind in 1966. His private teaching has touched the lives of many. His guidance of Berklee's unique guitar curriculum has influenced many more. And his method books and instrumental arrangements have become worldwide standards in guitar study.

Even in 1965, however, Leavitt was not a newcomer to Berklee. In 1948, he walked through the doors of 284 Newbury Street, Berklee's original home, where school founder Lawrence Berk accepted him as a student.

"I don't know where I'd have ended up if it hadn't been for Larry," says Leavitt. "I had read about the Schillinger system, and I started writing to places where the article said they were offering it—Chicago Musical College, New York University, University of Michigan, and here. I was turned down by every one because I was a guitar player. But Lawrence Berk accepted me. I was the third guitarist to come through the door."

After graduating in 1951, Leavitt arranged, conducted, and performed in the Boston area for local radio, television, and clubs. In 1953, a song he co-wrote, "My Baby's Comin' Home," was covered by Les Paul and Mary Ford and became an international hit. In the years that followed he conducted, arranged, or performed with the likes of Patti Page, Robert Goulet, Florence Henderson, Andy Williams, Marlene Deitrich, Connie Francis, and even Frankie Avalon and Chuck Berry. He worked with WBZ-TV, CBS radio, as well as ACE and PSI recording studios.

As a professional musician, Leavitt learned what was required and requested by employers, and what a professional guitarist needed to know to survive.



**Leavitt with student: "I have to teach them in a way that they can take to work with them and make a living."**

PHOTO BY LORRAINE KARCZ



"I was forever writing little notes and little excerpts and sticking them in a box, knowing someday I was going to write a book," he says.

He would notice when passages from his arrangements would trip up guitarists in different bands. And he would note the skills that served him best in getting and maintaining jobs.

When he arrived to teach at Berklee in 1965, he offered a wealth of experience and an overwhelming speed in arranging and preparing guitar exercises.

"The guitarists who started at the time still have reams and reams of paper that I generated, trying to get this material together," Leavitt explains. "All that eventually became what we have today." (Among the guitarists in that first onslaught of mimeographs were present-day greats Mick Goodrick '67 and John Abercrombie '67.)

Having been a professional musician for most of his life, Leavitt emphasizes the basic skills required to succeed in the industry.

"I have to teach them in a way that they can take to work with them and make a living," he says. "That's been foremost in the way I've structured the department. You can digress in a lot of arty ways that are very impressive. But, at least from my own experience, I know that the primary push must be on professional skills. I will frequently recommend before somebody's through that they explore the arty side. But ultimately, they need to get the basics together first. That's what really counts."

Unfortunately, since many electric guitarists are self-taught, they often lack the basic skills they need when they enter Berklee, such as music reading skills.

"That [lack of reading skills] always has been and probably always will be our biggest problem," he says. "The big hurdle is getting them to see that there is any importance in it. I've always tried to emphasize one thing:



Leavitt in a 1952 promotional photo for Gibson.

If you can read, if you are literate in music, you have freedom. You're not dependent on something that has already been recorded. You're not dependent on anyone else playing it for you. You're free. You can take literature for other instruments and say, 'Wow, that would sound great on guitar.' You don't have to wait for somebody else to do it first."

Leavitt stresses music reading and other basic skills in the curriculum he has built at Berklee. And he wanted to stress these basics in his method books, *A Modern Method for Guitar, Volumes 1, 2, and 3* (Berklee Press).

"When it came to writing the first volume," he remembers, "I started by saying, 'OK, let's start this from the beginning. Let's see if we can get somebody from ground zero up to where they can go out and make some money. But let's not do it using the crutches that have been invented for the guitar—tablature, pictures, color diagrams.'"

It was here that Leavitt stepped beyond most other contemporary guitar method books.

"Let's say that the average beginning guitarist is as smart as the average beginning flutist. Let's give him the C scale. We can make some music out of the C scale. Let's take music

and put it on the guitar. Let's not take the guitar and say, 'What's the easiest thing to get off of that? We'll make that lesson one.'"

This respect for the guitar and the guitar student has made Leavitt's method books a standard for guitar teachers and students across the nation. And his approach to teaching has helped entering hopefuls become successful professional musicians. His leadership and vision have made Berklee College of Music the only choice for a hopeful contemporary guitarist.

"Most approaches give the students the crutches before they've learned how to stand up and walk," he says. "So they'll never learn how to stand up and walk.

I've tried to take music and put it on the guitar—to treat it like a legitimate, respectable musical instrument."

Starting this year, Bill Leavitt is assuming the position of Distinguished Chairman of the Guitar Department. He will no longer serve as the active department chairman, but will continue to make important contributions to department instructional approaches while having more time to pursue some of his own individual musical projects. These include another book, and a new tuning for the lap steel guitar.

For almost 25 years, Bill Leavitt has been instrumental in building the leading contemporary guitar program in the world—a program that has influenced dozens of today's leading guitarists including alumni John Scofield '73, John Abercrombie '67, Mick Goodrick '67, Steve Vai '79, Emily Remler '76, and Bill Frisell '77. His countless exercises and arrangements fill the Guitar Department library to the bursting point. His musical and educational contributions to Berklee students and guitar students nationwide is sure to be felt for at least another 25 years to come—not bad for a teaching gig that was only supposed to last a year. ■



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# *Songwriting: The Birth of a Major*

*Andrew Taylor*

**T**here has always been a certain mystique about songwriting. Be it pop, jazz, R&B, or folk, there is an apparent magic to a melody, harmony, and lyric that work together—making a song more than the sum of its parts. While faculty in Berklee's Songwriting Department don't deny these intangibles, it's their job to find the method in that magic.

"I compare it to wood carving," says Pat Pattison, associate professor of English and an early contributor to the Songwriting major. "I can't teach somebody to be a

great wood carver. But I can lay out a whole series of tools in front of the person and say, 'OK, this is what you have available. This knife works this way, this is for gouging, this is for smoothing,' and so on. Also, I can show them how some wood carvers and craftsmen have used the tools. I can give them all that information. But how they use it and what they come out with belongs to them."

For three years now, Pattison, Department Chairman Jack Perricone, Professional Writing Division Chairman Ted Pease '66, and their colleagues have been fine-tuning the classic tools of music and literature analysis—plus a few tricks of their own—for Berklee's Songwriting curriculum. The country's first degree program in this elusive art, Berklee's Songwriting major has had to set precedents at every step.

## **The Beginnings**

"The real beginning of the major was a teacher named Tony Teixeira and a student of his named Jon Aldrich ['74]," says Pattison. "Back in the early '70s, they decided that there should be a course in popular song. It was sort of everything you needed to know about songwriting in one semester—business, pitching songs, the whole thing. So it was decided to put together a second semester of it. That became basically a studio course."

Shortly after the budding of the new course, Pattison was working on a course of his own.

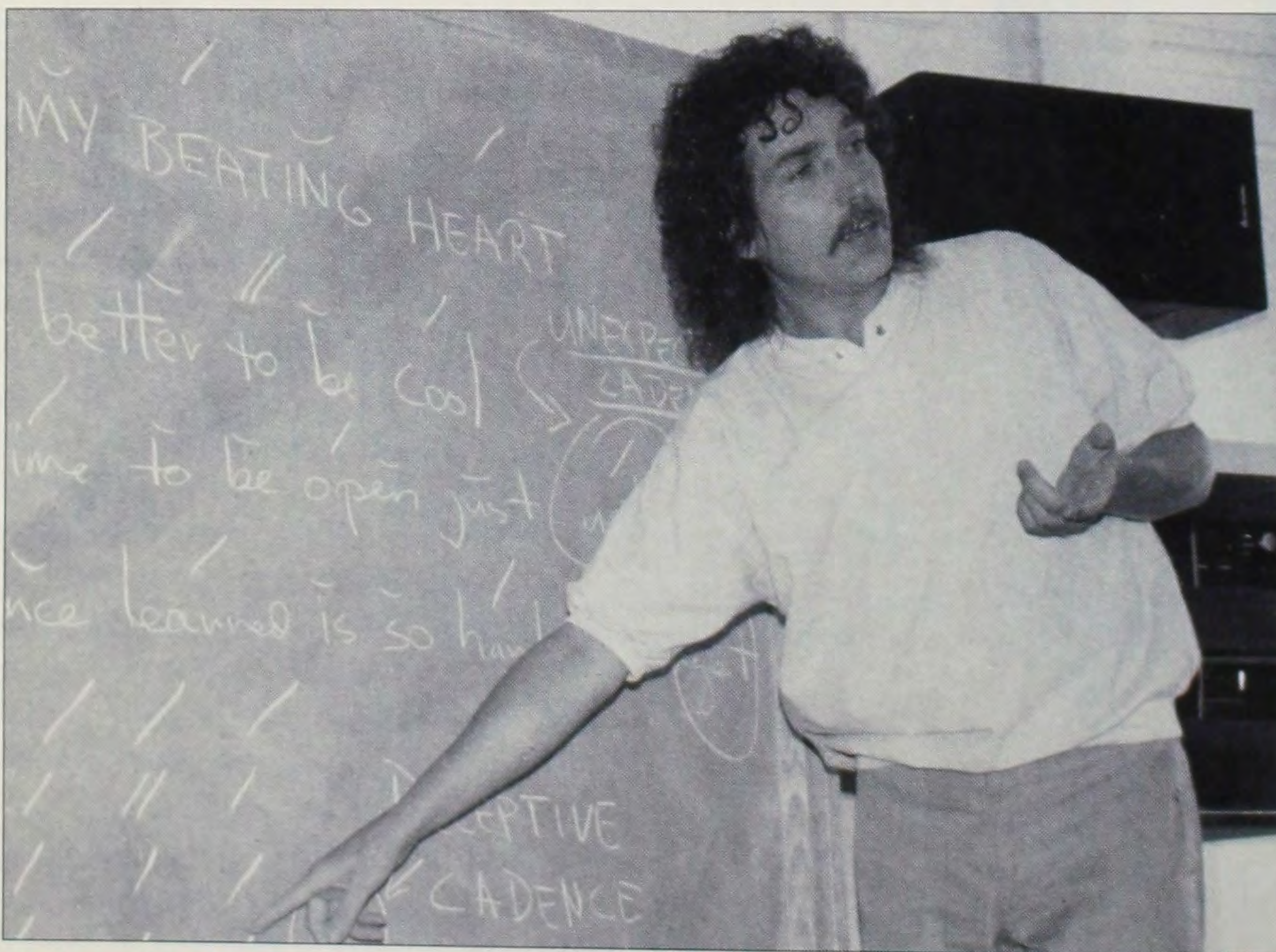


PHOTO BY LORRAINE KARCZ

**Professor Pat Pattison at the chalkboard: "We really are proud of the fact that we give the students so many opportunities to write."**



"I have a degree in literary criticism, and I decided I wanted to teach literary criticism," he remembers. "We had tried to put together a course but it flopped because nobody wanted to know about literary criticism. So I decided to change the name to Analysis of Song Lyrics. We used principles of literary criticism and focused them on song lyrics. The students thought it was the greatest thing since sliced bread."

The two courses grew in popularity over the following years. Pattison added a course in Writing Song Lyrics. Teixeira and Aldrich (now an associate professor) fine-tuned their lesson plans with the assistance of other faculty members.

By 1984, college administration and faculty began to feel an interest and potential strong enough to consider offering a Songwriting major. Pattison, Pease, Aldrich, Performance Studies Department Chairman Rob Rose, and others began throwing around ideas on how to build the unprecedented curriculum. Jack Perricone, who had been working in New York, was invited to chair the new department. Assistant Professors Jim Kachulis and Bob Weingart came in from professional careers in New York and Nashville to help develop, refine, and teach the new classes.

### The Teaching

Developing a curriculum for contemporary songwriting presented several challenges to Songwriting faculty. First of all, there were no adequate text books or study guides for learning the basic forms and functions of contemporary composition and lyric writing. When the major began in the fall of 1986, Pattison had just completed his workbook for Analysis of Song Lyrics. This year, Perricone is completing a workbook on contemporary songwriting. Neither man had any precedents on which to base his lesson plan.

"There isn't a songwriting book on the market that really deals with the subject in a thorough way," Perricone explains. "Most of the books that you find are full of generalizations, with very little technical information for someone who is seriously considering being a songwriter."

Part of the reason for the deficiency is that few books use the tools of music theory to analyse popular songs. Coming from a classical composition background, Perricone tries to shed the light of classic analysis techniques on contemporary songs.

"I came to songwriting rather late in life," he says. "I received a master's degree in composition from a so-called 'serious' music school [Indiana University]. So when I decided to try to write songs, I was face-to-face with trying to learn the techniques that were successful. Because I had a background in music theory, I was able to analyze songs, to break them down, and to take them



PHOTO BY JOJI SAWA

**Associate Professor David Van Slyke helps a student in the Home Recording Lab.**

apart then put them back together again.

"A lot of people have this notion that songwriting is somehow very different from composition. But it's just one facet of music composition."

Pattison has much the same feeling about lyric writing and its relation to writing in general.

"On the first day of my Writing Song Lyrics class," he explains, "I will say, 'You will never be a good lyric writer'—long pause—'unless you are first a good writer.' So there's a lot of emphasis on reading, taking poetry classes, and writing—lots of it."

To help the students with the specific task of lyric writing, Pattison has defined four aspects to a lyric that can be modified or played with—four balls the lyric writer can juggle to achieve different effects. The first "ball" is the number of phrases in a lyric section. The second is the length of each phrase. The third is the rhythm of the phrase. And the final aspect is the rhyme structure.

As Pattison says in his workbook: "When a juggler is keeping four balls in the air at once it may seem like magic, but there is no magic involved. The juggler learned by throwing one ball up and catching it, throwing and catching, stopping and starting the motion of the ball. Then came two balls, then three, throwing and catching, stopping and starting, with greater and greater control." In the same manner, Pattison believes, students can achieve the apparent magic of lyric writing.

Perricone and others on the music writing end of the major believe the same thing about composition. Instead of rhyme and meter, however, they analyze musical line, rhythm, tonal characteristics, and chord structure.

By showing the student how different literary and compositional techniques can and have been used, the faculty provide a vast variety of juggling balls of different sizes, shapes, and textures. But no matter how much the faculty teach and analyze, it's ultimately up to the students to pick up the balls and juggle for themselves.



### The Juggling Act

As part of the curriculum and the extracurricular activities, students get plenty of chances to juggle.

In the curriculum, many classes require that the student write several complete songs each semester. Directed Study classes allow advanced student songwriters a one-on-one interaction with a Songwriting faculty member. Here, they can work more closely within their own chosen style, with input from an experienced professional.

Many of the biggest opportunities for Songwriting majors come outside the classroom in Berklee's rich musical environment. Biweekly songwriting workshops let students anonymously submit their songs. A panel of faculty then discuss the song's strengths and weaknesses and how it might be improved.

Each semester, the department sponsors a competition for singer/songwriters. The winners perform

their entries in concert.

The most popular competition is the annual collegewide writing competition, now in its sixth year. Students enter their songs in the fall. They are judged by faculty, and 12 winners are named for the annual Songwriters' Night concert in the Berklee Performance Center. Last year, more than 100 tapes were submitted to fill the 12 finalist spots.

Despite the onslaught of tapes, every song receives written comments and critiques by at least two faculty members. The final selections are arranged for a full band and performed in the Berklee Performance Center by some of the college's best singers—chosen by faculty audition. This year's contest was attended by representatives of ASCAP, SESAC, and BMI, and was one of the semester's most popular events.

The annual Berklee Studio Album also has opened new opportunity for student songwriters to be recorded

and heard. Music Production & Engineering majors use original student compositions for their projects. The best of these are selected by a collegewide committee and made available on compact discs and cassettes.

"We really are proud of the fact that we give the students so many opportunities to write," Pattison says. "We encourage them and stimulate them to write as much as possible. We even put ourselves on the line once a year—at a faculty songwriting concert. We wear clothes we don't like. Tomatoes get thrown." He laughs. "Those are great fun."

### The Technology

Students also get opportunities to perform and record while they explore the potential of modern music technology in the Home Recording Lab. Completed in 1987, the Home Recording Lab contains 10 individual workstations, each containing a synthesizer, drum machine, four-





track cassette deck/mixing console, and several effects processors—everything a student needs to make high-quality song demos on relatively low-cost equipment.

Instrumental in the design and upkeep of the Home Recording Lab were Associate Professor of Music Production & Engineering David Van Slyke '82 and Assistant Professor of Ensemble Dennis Cecere '80. Each station is based on the capabilities of the standard Musical Instrument Digital Interface (MIDI) which allows students to make elaborate multi-track mixes before turning on the multi-track cassette. The lab also includes three recording booths where students can add vocal or live instrumental overdubs to their music.

But while the technology is impressive and exciting, the Songwriting curriculum presents it more as an artistic tool than a substitute for technique or talent.

"The technology has certain prob-

lems," Perricone says. "You can start accepting whatever the machine spews out to you, mistakes included. After two or three hearings, you tend to accept what you've played even though you thought it was a mistake initially. I think the best way to compose songs is to combine both notated music and technology."

### The Dance

Songwriting faculty are the first to admit that they can't make brilliant songwriters out of everybody. But they can present the tools and techniques to make almost anybody better than they are.

"The techniques really help," says Pattison. "But in the words of Bob Freedman [chairman of the arranging department], 'You must never mistake the push-ups for the dance.'"

After only three years of push-ups, the dancing has already begun.

"Typically, the kids that come in have drawers and drawers full of songs

that they can't finish," says Pattison. "And they don't really quite know why. But then suddenly, as they start getting information, they can go back and say, 'Oh, I see why this was a roadblock for me.' And they can finish the songs."

It's too early to tell whether or not today's songwriting alumni will be tomorrow's hit-makers. Already, graduates are making connections in Nashville, New York, and Los Angeles. Several have earned staff positions with major publishing houses, including BMG, Screen Gems-EMI, and Warner Bros. Music. In any case, faculty are doing their best to build on their experiences with this new major, and to prepare students for the art and business of songwriting.

"We haven't fallen too hard on our faces—although we still do from time to time," Pattison says with a smile. "But as my mother always said, 'If you don't fall on your face, you aren't moving in the right direction.'" ■

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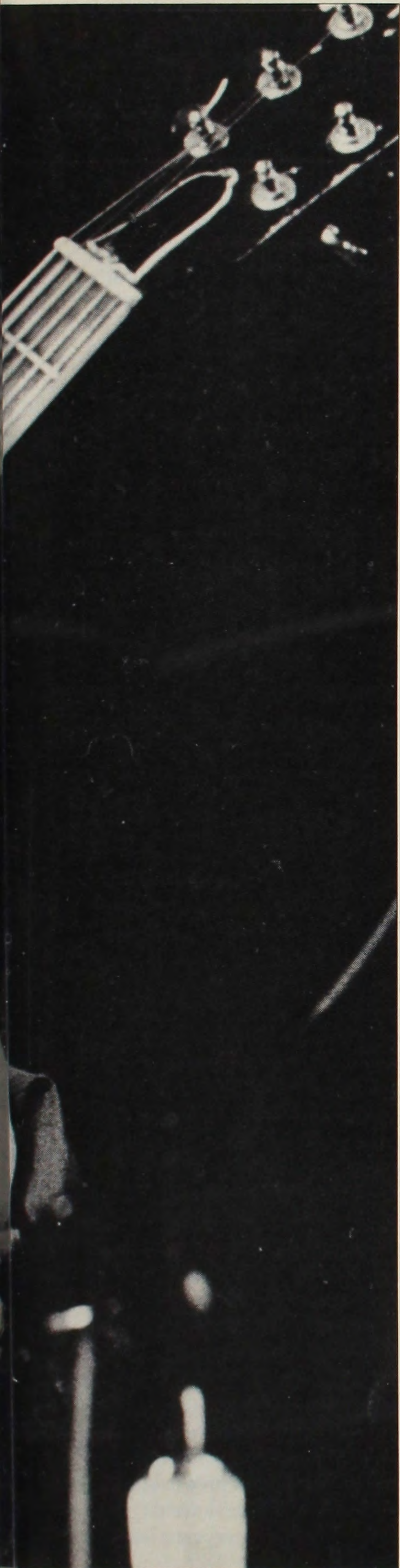


PHOTO BY JOJI SAWA

# First Impressions

*Emily Remler talks about music and the struggle of substance over image.*

by Andrew Taylor

“I may look like a nice Jewish girl from New Jersey,” Emily Remler told *People* magazine in 1982, “but inside I’m a 50-year-old, heavysset black man with a big thumb, like Wes Montgomery.” Audiences have often gotten the wrong impression when first seeing Emily Remler. She is a woman jazz guitarist in an industry dominated by men. She first found success as a youngster among timeworn talents. In short, she doesn’t look like what some would expect from a major jazz talent.

At first, Remler struggled with these constrictive preconceptions. Now she’s learned to let her fingers do the talking. And that usually does the trick.

Like it or not, however, Emily Remler *is* a nice girl from New Jersey—born in New York City on September 18, 1957, and raised in Englewood Cliffs. Although her family was “nonmusical,” Remler always had a fascination with sounds and structure of music. She taught herself to play folk guitar at age 9. Through the music of the Beatles, the Rolling Stones, Johnny Winter, and Jimi Hendrix, she was drawn into rock styles. At each step, Remler learned by absorption. She soaks in the techniques and “feel” of the musicians and music she admires, and emerges with a broader voice of her own.

In 1974, at age 16, Remler entered Berklee and her eyes were opened to jazz. The music of Paul Desmond, Pat Martino, Pat Metheny, and especially Wes Montgomery opened a new world for her. She began absorbing the styles of the jazz masters and transcribing their riffs.



"She had a lot of enthusiasm and asked a lot of questions," remembers Guitar Department Assistant Chairman Larry Baione, Remler's teacher at Berklee. "She was willing to play with anyone so she could learn."

At age 18, Remler moved to New Orleans where she had her first taste of professional life—playing gigs in clubs, venues, and music halls, and teaching 25 guitar students. Her aggressive approach to getting and keeping jobs made those early years busy ones, and helped her get her break in 1978. She met and played for Herb Ellis who was impressed enough to get her into that year's Concord Jazz Festival. At 21, Remler was playing on a bill with Ellis, Cal Collins, Barney Kessel, and Tal Farlow.

Eleven years later, Remler has five albums on Concord Records to her credit, including her 1981 debut, *Firefly*, and 1988's *East to Wes*. She also has extensive performing experience with the likes of Larry Coryell, Eddie Gomez, and Astrud Gilberto.

This October, Remler will be honored with Berklee's Distinguished Alumni Award for her dedication to the betterment of jazz, and her positive influence on the music industry and on hopeful music students. In 1990, Remler will continue that dedication with a new album—incorporating more of her crossover leanings—and a national tour.

Emily Remler has come a long way since her early days at Berklee. But she plans to take her "nice-girl-from-New-Jersey" face as far as she can go.

#### *What was your goal when you left Berklee in 1976?*

My last year at Berklee, I had a dream to get a gig at a club and play standards all night long. That was it. Since then my goals have gone much higher. I reached that goal as a result of the experience I got on the stage. And the information I got at Berklee was very helpful.

#### *What was it that raised your sights?*

First of all, I achieved that goal within the first year after leaving Berklee. Then I got a record contract, so things go up. You want to make the best record you can make. Then you want to play with this or that great musician. Recently, I've had a goal to play with McCoy Tyner. Now that dream is coming true. In February, I'm opening for McCoy with my band and we're going to play together. That's something I thought would never happen.

#### *Do you get the same joy from music today as you did back then, or do you take a different angle now?*

I have to work very hard that it's not a different angle. It can turn into your livelihood, and your business. You can lose a lot of that innocent, pure motivation to be a great musician.

If you start writing a song, and you're writing it to please "them," whoever "they" are, it's kind of weird. I have not lost that. I'm still very much into learning and jamming. I'm working on Mick Goodrick's ['67] new book, trying to get better. I have to keep going. I don't want to stagnate.

#### *How do you avoid the pull of writing or playing to please other people?*

I think by now, at 32, I have somewhat of a personal voice. Because I have so many years of experience, I think it sounds like me no matter what I do. I'm hoping that's the truth. If I have a funk rhythm section behind me, I'd want it to still sound like me, and I wouldn't change the way I play. Even the more mainstream stuff I'm working on right now, it still sounds like me.

It's just like writing. It's like the way you're going to write this article. Maybe when you first started writing you could copy someone else's style completely. But after writing a while, your writing will always have some of you in it.



PHOTO BY JOJI SAWA

**Remler at a Berklee Visiting Artist seminar: "Musicians are really turning into good businessmen. And it's about time."**

#### *You've emulated a lot of guitarists, but the result has always sounded like you.*

I think that happens naturally. I never took a Wes Montgomery solo and played it note for note. I tried to get more of his feeling.

When I was at Berklee, the thing was to sound like Pat Martino. So we all tried to sound like Pat Martino. I couldn't stand the people who were afraid of sounding too much like Pat Martino and George Benson. I said to myself, "Look, I'll get as good as Pat Martino, then I'll change my style." It just seemed ridiculous for a person who couldn't play that well to be worrying about it.

I believe that you were going to consciously imitate somebody, or you were going to *unconsciously* imitate somebody. Either way, you get a lot from another person. Then you take it into yourself and interpret it another way. For me, it's been happening that way since day one. Things have been done before. It's all interpretation and sound.



*When you go on stage or into a studio, are you there to please the audience or to please yourself?*

It's really both. What I like to do the best is lose myself—to get my head out of the way. I try to be some kind of channel. I know this sounds esoteric. But I try to get the thinking out of the way.

*You have said before that you try to “get rid of the jury in your head.” What does that do for you?*

Every time I can do it, which is maybe 75 percent of the time now, it's great. I have better timing, and I sound so much better.

It would be different if the condemning jury worked. If you played a few bars and the jury said, “You stink, you're terrible,” and that egged you on to play better, that would be great. But it doesn't, it makes you play worse.

So if you can get those judgments out of your mind, you can be freer and play much better. And if you're going to play bebop, you don't have time for all that thinking. It's almost like driving a race car. How much can you think when you're driving?

*Does that tie into not having to prove yourself?*

Yeah. I feel like that very little nowadays.

*Did you feel that way when you started out?*

Tremendously so. Especially when I was at school. It's just natural that when kids are at school that they're going to be competitive. Plus the fact that I was a girl. So I got this “I'm gonna show these guys” attitude—which wasn't really conducive to creative playing.

I just wanted to be accepted as a jazz guitarist. But that can drive you crazy. Because you never *do* get the approval—at least not completely. You can get the approval of all your peers and one guy will say you can't play and you're shattered.

So I consciously tried to put that type of feeling out of my mind. By the time I got to be about 21 years old, that feeling was gone.

*Do you connect your own personal growth with musical growth?*

Absolutely. And I see it with other people, too. That's the process. That's why so many people consider being a jazz musician as learning from life experiences. When you grow up, your music grows up too.

That part doesn't even have much to do with practicing. It's just a new attitude. You realize that on this solo you could play seven notes as opposed to 700 and still say the same thing.

*Have you ever felt your music suffered because of an attitude?*

The music is going to suffer if the motivation is to compete with others, and if I'm only playing get people's approval. It's going to suffer if I'm not that great health-wise; or if I'm worried about four million things. But if I keep myself fairly healthy and try to play with a motivation to play great and feel good, it seems to work out. That's the original motivation anyway.

*It seems like much of the music industry has turned from a self-destructive to a self-preserving attitude.*

It's unbelievable. I saw it start with Pat Metheny when I was at Berklee. He was the first one that affected me by being a young, healthy jazz musician—and by having a positive attitude instead of a dark, self-destructive attitude. It seems like a lot more musicians are like that now. You go on tours and people have their vitamins and run in the morning.

That's the thing now. You don't get hired if you're all messed up on drugs or alcohol. It's much more the style to be healthy and know business and know what you're talking about and treat yourself well. Musicians are really turning into good businessmen. And it's about time.

*Are there other reasons the scene has turned around?*

I think the music has become more positive. I don't think you can say that the '50s stuff was negative and Pat Metheny stuff is positive. But you can't be dark and self-destructive and play pretty, positive music. You can't do that with bebop either—at least I can't.

*How have your own views of music and the music industry changed over the years?*

In the last three or four years, I've opened myself up to look at it as a business, which is what it is, and to learn a little more about it. I still don't know very much, but I know a lot more than I used to know. I was a typical musician just wanting to play and not wanting to be bothered with the details—but then resenting things when I would get screwed or when I wasn't treated the way I thought I should be treated. I wouldn't even ask how much a gig payed and then resent it when it was too little. That's a very typical “old school” thing. I've been working on just being able to say what I think I need.

*Do you think that business can overshadow the music?*

It can very much. It helps to keep in mind that they can't make the record without you. You're just as important as the managers, record promoters, and those type of people. The idea I used to have was that, “Oh, you're doing me such a big favor to allow me to play for you.” But that's not the way it is. It's the other way around.

Mick Goodrick ['67] is my hero with this thing. He's self-sufficient. He's fine when he's practicing in his room. And he never entered the rat race, desperately trying to get publicity, record contract, etc. He just kept playing and working on his music, and now he's got a great gig with Jack DeJohnette. He just kept doing what he was doing, and people would seek him out.

*Do you still have dreams of scoring for films?*

I do. I'm not doing anything to reach that goal, right now. To do that, I would have to go back to school. When I was at Berklee, I took the performance route. If I could do it over again, I would take the arranging route, or composition. Since I never took any composition courses, I'm pretty moronic as far as that stuff is concerned. I think I have a good sense of composition. But I would need to go back to school if I were to do movie scores.



*What is it about film scoring that appeals to you?*

I think it's the most incredible medium for expressing emotion. To make millions of people feel a certain way at a certain second is just amazing to me.

I go to movies and listen to the music, and think how ingenious it was that that guy put *that* chord and *that* voicing right *there* so that we would all be scared—or we would all be anticipating something, or be happy, or be some other thing he wants us to be. It's really amazing to be so in control of music that you can say, "This chord will make them happy."

*Can you get the same effect with a recording?*

Yes, but coupled with a visual it's even more powerful. I think *West Side Story*, for example, was the most powerful show of music and visual. I'm still in love with *West Side Story*.

*In your opinion, what is the most important aspect of jazz?*

I have to say improvisation. Jazz is the only music left that you can do any sort of improvisation on. I hope they don't want to take that away. A lot of things these days are planned and sound great and are neat. I do it myself. But I still leave big sections for improvisation because that's where I have my fun. That's the basis of jazz.

*Is improvisation losing ground in today's jazz?*

As music is getting less "sloppy," there's less improvisation. We all want it to be neat. We all want it to sound perfect, with no mistakes. And there goes the improvisation, unless you're a robot.

I've just tried to play well. I play fairly "neatly" anyway. On the projects I'm doing now, I'm trying to get everything neat—as opposed to my other records which got sloppy sometimes. I'm trying to get it nice and neat so I can live with it too, because I'm a perfectionist.

*Do you have any goals for musical growth?*

I've always come up to what's in front of me. That's the way I grow. I got a gig with a rhythm & blues band when I lived in New Orleans and I had to grow to that. Then I had to grow to play Broadway shows. Then I got a record contract and I had to grow up to each record.

Looking to the future, I would like to write for movies. And I would like to be able to write more 20th-century classical type stuff. I would like to do what Lyle Mays does. He writes for movies; he writes incredible arrangements; he writes songs; he performs; he does everything.

And, to tell you the truth, I would really like to take time off and go back to school. I've been working pretty steadily since I was 18 years old without a break. I've earned one.

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# Why Do Record Producers Produce?

*...and what do they do, anyway?*

by **Wayne  
Wadhams**

Last week a new acquaintance asked me what I do for a living. Along with teaching and writing, I replied, I also produce records. His response—a simple “Oh,” followed by a deadly silence—told me he hadn’t the slightest idea what a record producer does to earn his credits or his keep. Upon discovering that he was in fact curious, I delivered a brief explanation that eventually took about an hour. Perhaps my musings, slightly condensed, will shed a little light on the subject. But first, a bit of background to set the stage.

Record production has changed dramatically since the 1960s. Then most records were commissioned in-house by labels. The A&R (artist and repertoire) person in charge of the artist selected a staff producer. Together they chose appropriate songs, an arranger, key sidemen (accompanying musicians) and/or guest soloists, then worked up the budget and schedule. The producer supervised the actual recording process, often with

*Wayne Wadhams is a professor of Music Production & Engineering and is an independant producer, consultant, and author of several books published by Schirmer Books/Macmillan Publishing.*



PHOTO BY GILDAS BOCLE

**Wadhams in the studio: “A producer must be more than a jack-of-all-trades. He must become a master of all of them.”**

the A&R person present at sessions, and usually at the label’s own studios using staff engineers.

The recording sessions for a new artist’s first album were fairly short: A whole ‘legit’ album might be completed in two or three days on \$6000. Rock albums that took two or three weeks seemed agonizingly slow in comparison, not to mention absurdly expensive at perhaps \$10,000. Of



## MONEY MATTERS

**W**hile the producer's time input to a product is much higher today (up to a thousand real hours of work on a rock or pop album), producers' royalties have not increased much since the '60s. In addition to a reasonable flat fee taken from the master purchase price (or directly from the label if the artist was signed before the producer was hired), the producer generally receives 2.5 percent to 4 percent of the suggested retail price of all units sold, or 5 percent to 8 percent of the label's total wholesale receipts—depending on how the specific label calculates all royalties. This amounts to between 25 and 40 cents for each LP, CD, or cassette sold.

Producer fees themselves can vary greatly—especially on purchased masters, depending on the source of funding. If the artist

provided the backing, the fee will be modest—between \$5000 and \$10,000 for a rock album, half of that for country, jazz, and other genres, and as low as a few hundred dollars for a classical album. On a producer-financed project, he may get a fixed percentage of any amount paid by the label in excess of the actual cost of the tapes. For a synth-based pop album recorded largely in the producer's MIDI suite, costs can be very low, leaving most of a \$100,000-plus master purchase price to be split by the artist and producer according to the terms of their specific production deal. Although this does happen, the trend today is for labels to offer low purchase prices, compensating with higher royalties and/or a deferred lump-sum payment when a certain number of units have been sold.

course, established artists spent much more time and money on subsequent albums. Bills for studios, AFM and AFTRA union payments, hotels, and the rest came in to the label and were paid directly by the A&R administration department. The artist relations department handled artist tantrums, unreasonable demands, and other "personal" problems within the label's roster. Thus the producer was only one member of the label's team of specialists. His primary mandate: to make the record the label wanted, one that would restate the artist's existing musical trademark, and enlarge his or her audience.

### Producing in 1989

Today there are barely two dozen producers on staff at all the major labels combined. More than half of the new artists signed by major labels have already completed their master tapes with private backing. Since there is a flood of such product available for purchase, A&R reps no longer have to bet the label's money on how the record will turn out. Once a decision to sign is made on musical grounds, the entire process boils down to a

negotiation between the business affairs department and the owner of the masters concerning the purchase price, royalty rate, terms of options, etc. Many labels prefer to purchase subsequent albums by signed artists on this basis, merely calling the producer or backer to order a new master tape to be delivered by a specified date.

The producer may have to find the production funding, sign the artist directly to himself via an agreement called a production deal (containing all terms of a standard recording contract), then sign with the label as an independent contractor for the delivery of the finished master. In assuming such a central role, the producer takes on most of the jobs formerly done by the label.

To be specific, he must select or write material; plan and budget the project; book the studio, sidemen, and any background singers; hire an arranger and/or orchestrator; oversee the recording and mix-down; negotiate two contracts with the artist and label; help develop the artist's image, stage act, press kit, and music videos; help find a good manager, music publisher, and lawyer; and play the

roles of counselor and confidant to the often inexperienced artist. And because competition is so stiff, the producer must be more than a jack-of-all-trades. He must become a master of all of them.

### Putting It Together

All the business stuff has little influence on the musical quality of the record itself, and this is where a good producer really earns his keep. The bottom-line goal in record production is simply to create an emotional bridge between the artist and his audience. Recording artists, like all good craftsmen, place a high value on the technical quality of their writing, performing, and the sounds of their instruments and vocals. They often, mistakenly, feel that if the sound is right or the latest synth patch is used, the public will automatically get the emotional message.

Nothing could be further from the truth. Record buyers don't care whether the artists uses a Casio or a Kurzweil, or whether the studio had four-track or 48-track equipment. They respond first and strongest to the enthusiasm and sincerity the artist puts into the recorded performance itself. The "buy" decision is based on the gut feeling the record gives listeners the first or second time they hear it. At this moment they may remember nothing specific about the record except that gut feeling—but fortunately, that's often enough.

Thus, the producer's function is to discover and coax out everything the artist has in common with his audience. This contradicts the common artist assumption that producers must try to demonstrate the artist's uniqueness at all costs. A unique sound is important, but it will fall on deaf ears unless the underlying message rings bells in as many lives as possible. In this respect the producer is a translator—showing the artist how his or her work affects listeners' minds and emotions, uncovering details of the work that are too personal or easily misunderstood, finding ways to ensure that the record holds the listener's interest from start to finish, and adding whatever it takes to get the central message across loud and clear.

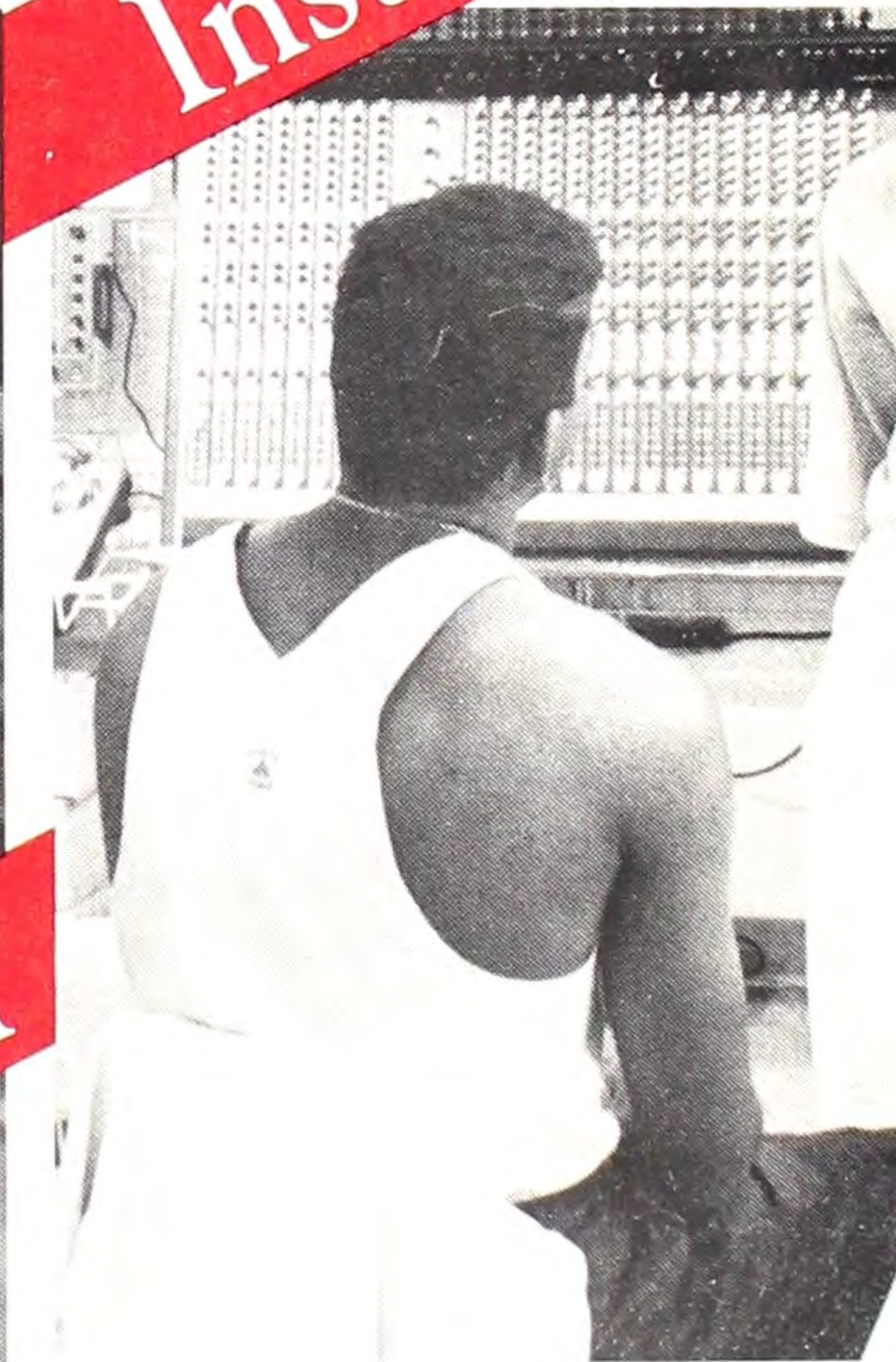
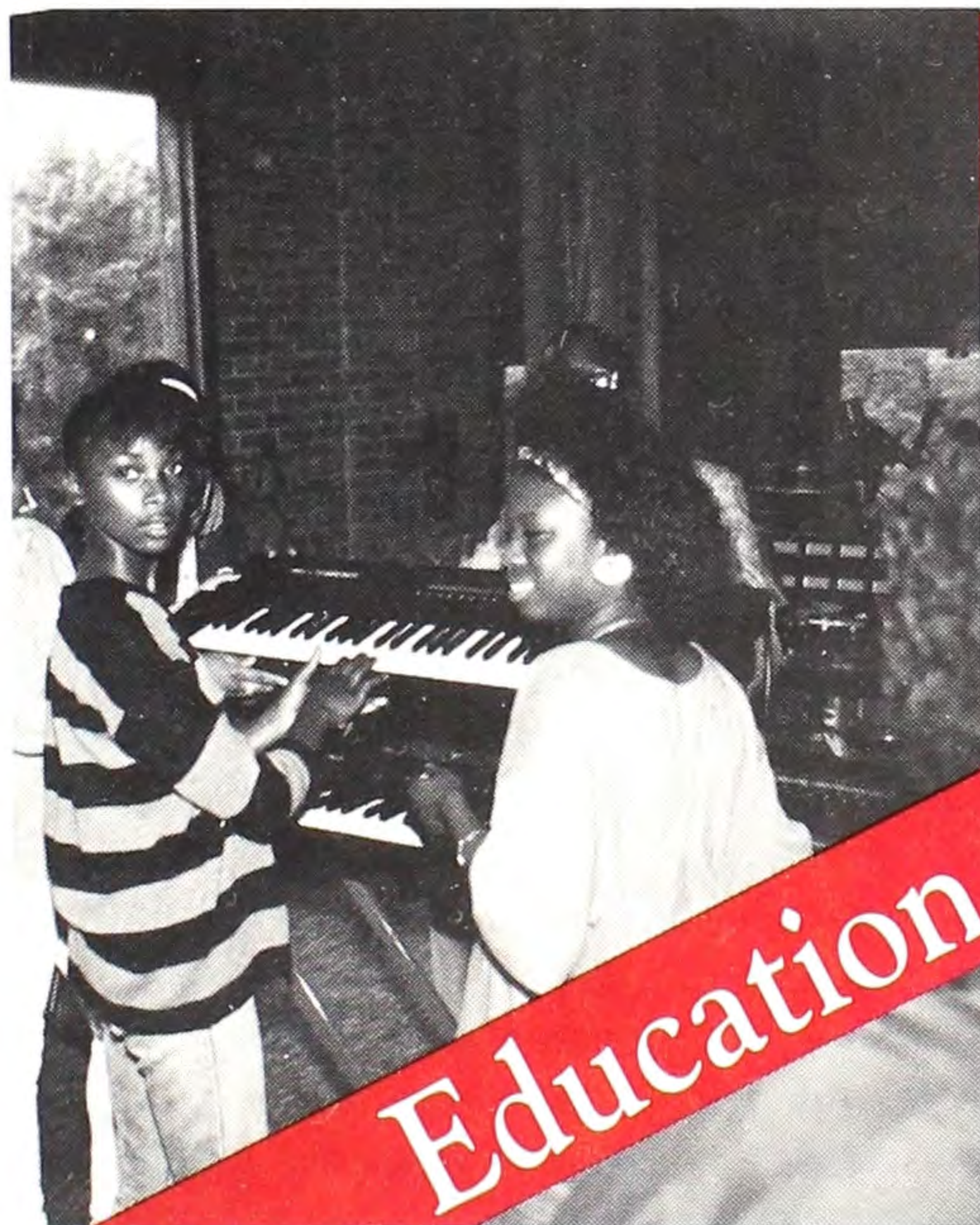
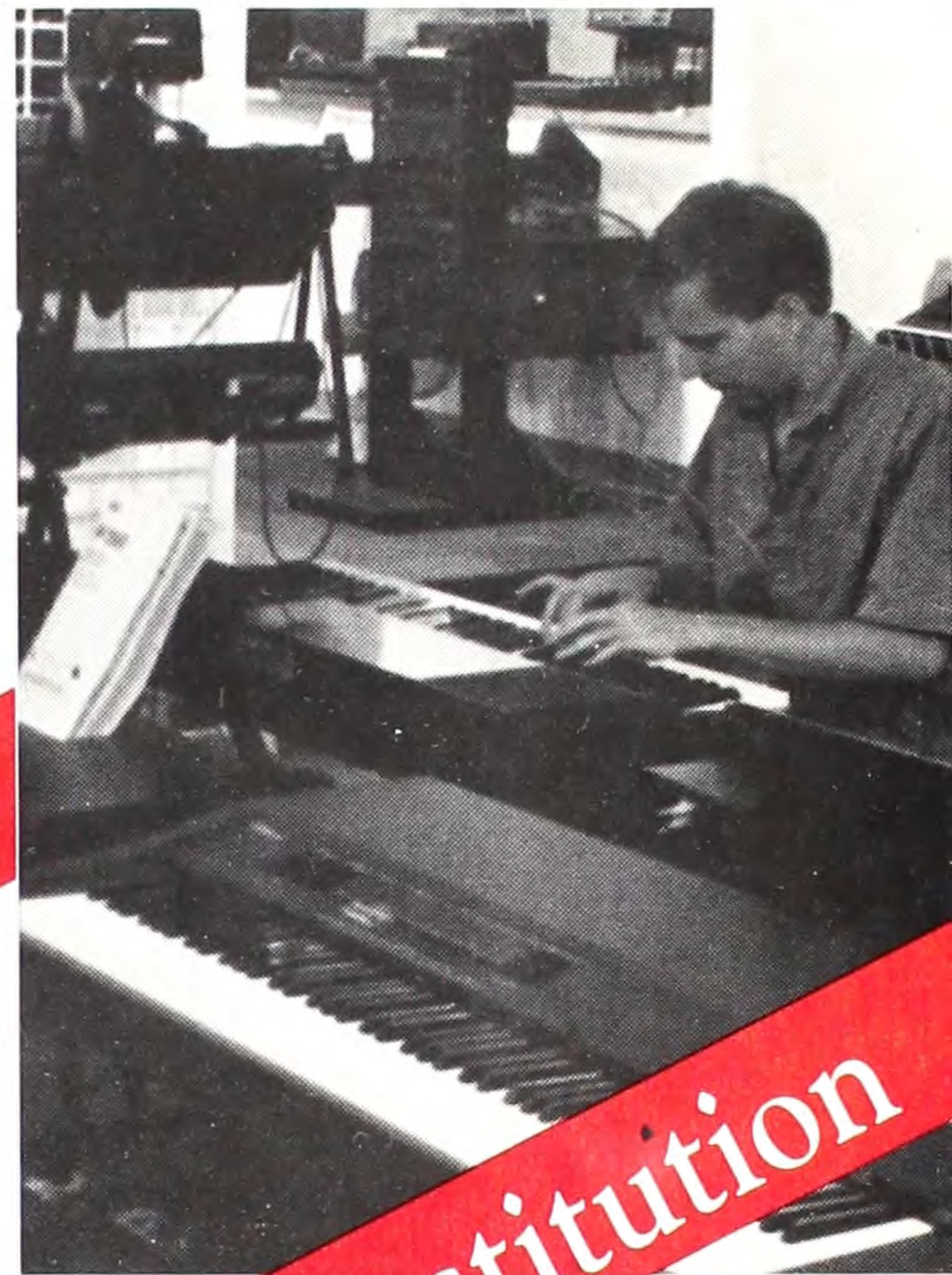
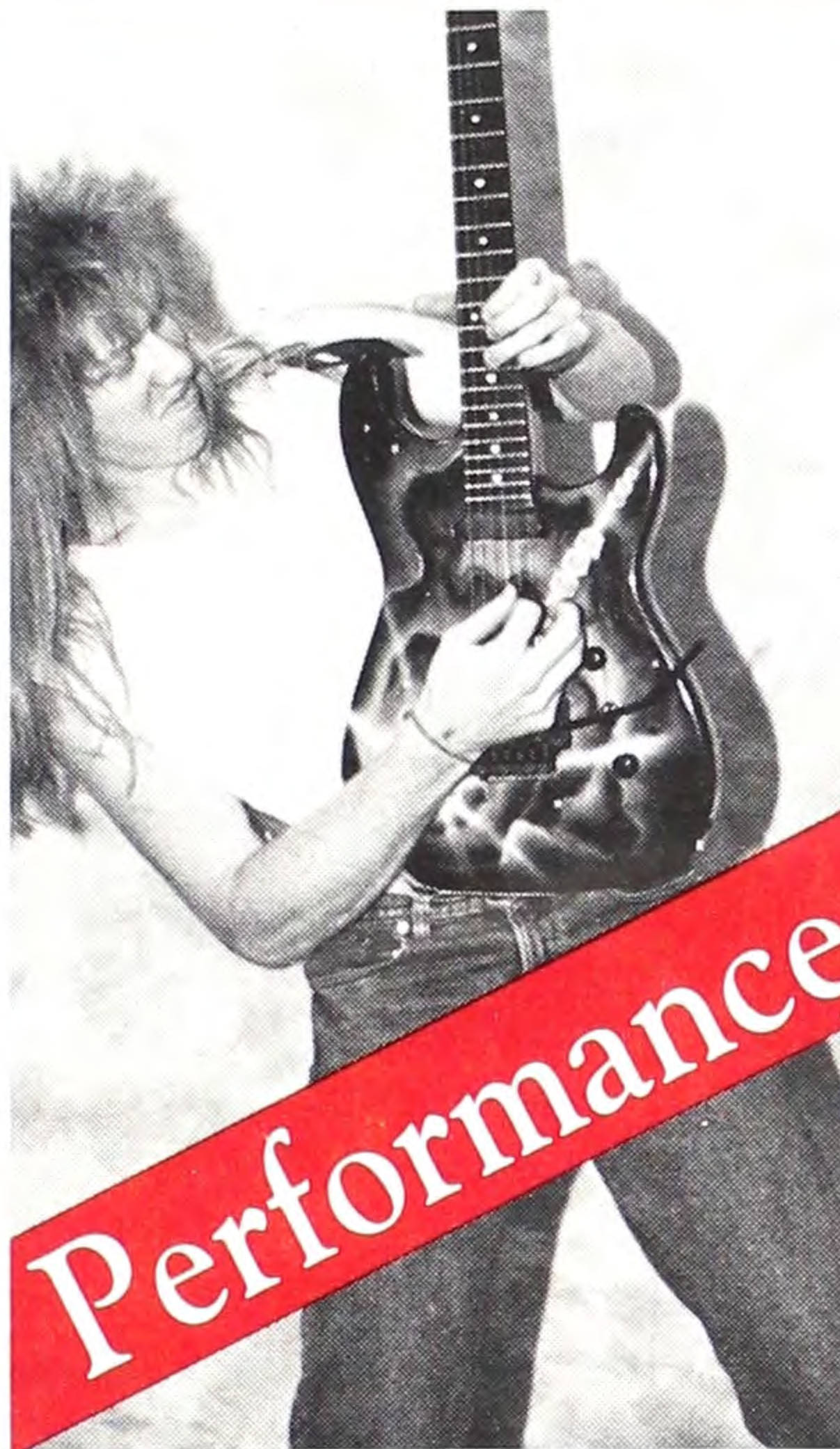
Early on in the production of David



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**A producer's bag of tricks should include everything necessary to help listeners reference a new song to their past musical experience or to life itself.**

Bowie's *Let's Dance* album, for example, Bowie played "China Girl" for producer Nile Rogers on a 12-string guitar. Nothing in the lyric or tune itself suggested 'oriental.' Knowing that audiences look to song titles for instructions on how to interpret new tunes, Rogers suggested a guitar riff of running fourths—a stock oriental figure used in records and cartoon soundtracks for decades. Bowie thought the idea was brilliant. To a good producer it was only natural.

### The Bag of Tricks

A producer's tool kit or bag of tricks should include everything necessary to help listeners reference a new song to their past musical experience or to life itself. A solo quoted from a 16th-century dance suite will inject a moment of joyous abandon; a riff borrowed from a James Bond theme says "danger ahead"; a tambourine used instead of a shaker can suggest the freedom of a Gypsy dancer; tri-tone vocal harmonies or a finger cymbal used instead of a triangle will call up images of the East. Such references may be drawn from films, paintings, anywhere—as long as they work. In this way, the record producer is like a movie director, whose job is to make viewers respond

to climactic scenes. No one goes to a Hitchcock film for the *option* of being terrified. Hitchcock knows exactly how to make everyone in the audience shriek in unison—and love it!

A good producer will also strive to make a record that the artist loves. No new artist can become successful if he doesn't get out there and promote his album wholeheartedly. Thus, it is crucial that the artist feel the resulting album represents his or her current talents honestly and with minimum musical or audio "hype." A record more polished than the artist will intimidate the artist and cause him or her to retreat from praise. One produced in a style or sound the artist doesn't like will be downplayed.

Moreover, no artist is ever completely satisfied with his or her own performance. With this given, the producer must be able to use minor flaws to enhance the record's personality, warmth, and character. The artist can then strive to improve his or her performance on the next album without feeling that the present one is in any way inferior.

How is a producer compensated for all his extra input and risk? Some producers insist on writing some of the songs for albums they produce. This will generate substantial amounts

when records are eventually sold or broadcast. In addition, many producers ask for a portion of the publishing royalties on songs that the artist writes.

Publishing royalties for each song amount to about half of the gross income of the composition, which includes about 4 cents for every unit sold, between 12 cents and a few dollars for each radio airing of the song (depending on the wattage of the station and whether the show is syndicated nationally), and up to \$1500 each time the song is featured on network television. Publishing royalties on a Top-10 song can total more than \$100,000 in the first year. A so-called "standard" may earn this much annually for many years, especially if other artists release later versions. Thus, a producer who secures half the publishing from an artist he produces, in return for adding value to the songs via his studio work, will be well compensated if the record becomes a hit.

### Odds and Ends

So what are the real odds of having a big hit? Of all independently financed albums started, less than 30 percent are even completed. Of these, well under 10 percent are purchased by majors and other labels distributed by them. Of those purchased, about 70 percent are eventually released, and of this group, less than 10 percent reach 'break-even' and earn royalties for the artist and producer. All in all, only about 0.2 percent of all independently funded album projects eventually earn any real profit. Many others are released privately or via smaller labels. These may help the artist launch a profitable touring career, but the producer will see nothing of this income—nothing, that is, except a credit for his resume.

So why do independent producers continue against such horrendous odds? For the same reason that more than a million struggling musical artists continue to vie for the same 100 spots in *Billboard's* charts. They love music, love making music, love people who make music, and especially love to watch listeners respond to the magic that can emanate from two speakers. Luck and business acumen aside, independent producers—myself included—are in it for the music! ☛



# Alum notes

Compiled by  
Chika Okamoto  
'87

The response to our first edition of *Berklee today* was phenomenal. Thanks go to everyone who sent us information, photos, tapes, CDs, and press clippings. If you haven't sent information yet, please fill out and mail in the form on page 29. If you have, keep us updated on what you're doing. We look forward to hearing from you.

**Gordon Brisker '60** is a saxophonist/composer living in Van Nuys, CA. He has recorded, toured, and performed on TV with Anita O'Day. He also recently toured New Zealand.

**Justo Almario '71** recently released his fourth solo album (his first for MCA Records), *Family Time*. He lives in Los Angeles, CA.



**Philip G. Smith '64** recalls some of his most memorable performance experiences—with Stevie Wonder as a saxophonist/clarinetist/flutist/vocalist; with Aretha Franklin on her 1967 classic, *I Never Loved a Man the Way I Love You*; and with Earle "Fatha" Hines. Philip's own album, *San Francisco Ltd.*, was released on Crystal Clear Records. He currently lives in Napa, CA.

**Bob Wirtz '68** works as a sales manager for the Fostex Corporation of America. As a producer, Bob worked with Harvey Mason (Arista) and Seawind (CTI). He also served as Princess Cruiselines' tour manager for Lee Ritenour. As a classical guitarist, Bob has performed on numerous TV shows and in concerts with a wide variety of artists. Bob lives in Whittier, CA.

**Joseph Levy '70** is a drummer/arranger/composer/musical director of his own group, Front Drive, in Tel Aviv. The band frequently records for television and radio projects throughout Israel, and recently completed their first album.

**Stan Kubit '71** works as a pianist/arranger for Walt Disney World and MGM Disney Studios in Orlando, FL. He also worked with the Dorsey Orchestra and the Stylistics.



**Frank Potenza '72** (above) released his fourth solo album, *Express Delivery*, on TBA Records. Frank is also a guitar instructor at Long Beach City College in California.

**Ed Bennett '72** is a bassist and leader of the Ed Bennett Trio. The trio's first album was released on the Vision label. Ed lives in Granada Hills, CA.

**Gerald N. Kalaf '72** is an active drummer in the California area. He performed with the Jazz Tap Ensemble at the Joyce Theater, and with Gregory Hines. Gerald has also appeared with Lalo Shifrin and the Pacific Symphony and has composed and performed TV jingles for Caesar's Palace in Las Vegas. Gerald lives in North Hollywood, CA.

**Scott T. Appel '73** is a New Jersey-based guitarist and vocalist. Scott's second solo album, *Nine of Swords* on Kicking Mule Records, received enthusiastic reviews in *Billboard* and *Rolling Stone*. Scott lives in Lincoln Park, NJ.



Despite what we printed in our premier issue (p. 24), **Kim Allan Cissel '75** is a man. Kim is an active studio trombonist/composer and taught at Berklee from 1979-1981. We apologize for any confusion our error may have caused.

**Jay Azzolina '76** recently joined the popular jazz/fu-

sion group Spyro Gyra. Jay's guitar playing can be heard on the group's recent album, *Point of View*.

**Hummie Mann '76** is a professional composer/orchestrator, and has worked frequently with fellow Berklee alumnus **Alf Clausen '66**. He was nominated for an Emmy Award

in 1987 for his arrangement of the "Moonlighting" theme. His work has been broadcast on TV, films, records, and videos. He lives in Culver City, CA.

**Lori Starr '76** is a keyboardist/singer/programmer in Stoneham, MA.

**Randolph Austill '77** tours with folk artist Fred Small

performing bass, lead guitar, and harmony vocals. Randolph lives in Watertown, MA.

**Kevin G. Boyd '77** is a recording studio owner in Seattle, WA. His studio was the first in his area to install 24-channel Dolby, to use AKG 68K reverb, and to meet broadcast standards.

**Martin Kratochvil '77** is a composer/musician/producer who established Bonton, the first independent record company in Eastern Europe. As a musician, he recorded four LPs with American guitarist Tony Ackerman.

**K. Alex Vaughan '77** leads and writes for his band, the Aviators. The band has done various live broadcasts and recordings on Canadian radio. One of Alex's songs won the 1984 C.B.C. Maritime Songwriting Contest. Alex lives in Dartmouth, Nova Scotia.

**Lou Baskin '78** and **Candy (Kennedy) Baskin '75** own and operate SRO Entertainment and Productions, Inc., supplying bands, musicians, and other performers to corporate and convention groups as well as to resort hotels. Lou and Candy are involved in the production, composition, and arranging of industrial shows. They live in Phoenix, AZ.

**John DeNicola '78** co-wrote the hit single "Hungry Eyes" and the Oscar-winning "(I've Had) The Time of My Life" from the soundtrack to the movie *Dirty Dancing*. DeNicola lives in New York City.

**Tom Toyama '79** is a jazz vibraphonist in the Ira Sullivan Quintet and his own band, the Tom Toyama Group. In October, he will appear in the Hollywood and Clearwater Jazz Festivals in Florida.

*Continued on p. 26*

## DEVELOPMENTS

In the premier issue of *Berklee today*, I described my job as one with two hats: one for friend-raising and one for fund-raising. I have good news of development in both areas to report to you.

It seems that the questionnaire which we mailed out along with the Alumni College brochure was extremely well received. In fact, almost 500 alumni took time to respond; many sent tapes or CD's of their work.

From your comments, I would say that the number one area that alumni wish development support is in providing networking programs. Therefore, we are beginning our growth by attempting to provide you with more networking activity.

First off, you now have the magazine. Send in your information. Next, we are going to mail an alumni questionnaire which will ask all alumni for home and career information. We will then publish an alumni directory. More importantly, we will utilize the information to develop the next step in our service to alumni—to provide you with a list of alumni who work in your field. So if you are moving to Los Angeles and want to make some connections, all you need to do is call us.

We are also beginning to work on developing area clubs. This year, we hope to establish club committees in Los Angeles, New York, Nashville, and Boston. If you're interested, please call.

We have also been working with Career Resources to develop programs



PHOTO BY LORRAINE KAROZ

whereby alumni volunteers could speak with students about their careers. Job information, not placement, will be the key. We hope to announce these new programs in the next issue of *Berklee today*.

On the fund-raising side, my job is to secure the resources necessary for Berklee to continue to be the best college of

contemporary music in the world.

You all know better than I that Berklee must keep moving forward, constantly staying on the cutting edge, in order to provide our students the most complete and professional education possible, and the industry with the finest graduates.

Fortunately, foundations and corporations recognize that Berklee alumni are a most valuable asset. This past month we received a grant of 30 digital pianos from Technics (see news item on page 4). The instruments, valued at more than \$90,000, will be housed in the keyboard labs and various other areas on campus.

The George I. Alden Trust has made a grant of \$10,000 to provide more scholarships to talented and deserving students from Worcester County. Soon, we hope to add other foundations as well as an Alumni Scholarship Fund to the list.

We are off to a good beginning. I look forward to meeting you at various alumni and industry events and discussing other opportunities.

—John Collins  
Director of Development



## ALUMNI NEWS

### Alumni College '89

Thirty alumni came back to school for Berklee's fifth annual Alumni College last June. Focusing on "Technology in Today's Music," Alumni College faculty led discussions, classes, and hands-on sessions in Berklee's recording studios, synthesis labs, and Home Recording Lab.

Two of the seminar's three days began with panel discussions and overviews on techniques and technology common to all three areas. Day One presented an overview of how music technology is being used by today's musicians, and how it might be used in the future. The panel of Music Production & Engineering Chairman David Moulton, Music Synthesis Chairman David Mash, and Associate Professor of Music Synthesis Richard Boulanger also discussed the apparent slowing in the pace of music technology advancement and sales.

"The technology has been advancing so quickly over the past years, people are confused," said Mash. "They don't know what to buy. They're intimidated by the technology they see. They feel like whatever they buy will become obsolete before they've finished reading the manual."

To approach the overwhelming advance of technology, the panel concluded, musicians must overcome their fears and be willing to jump in. By learning the universals of the field—such as the basics of how a synthesizer works or the underlying concepts of digital au-



PHOTO BY JAMES P. DWYER

**MP&E Department Chairman David Moulton (right) demonstrates miking techniques to Alumni College students in Berklee Studio A.**

dio—musicians can find solid ground in the constantly shifting landscape.

Other universals were covered in the session that began Day Two. David Mash gave an overview of the various approaches of sequencing software, demonstrating Mark of the Unicorn's Performer software and Opcode Systems' impressive new Vision program. In the second half of the session, David Moulton outlined the basics of critical listening. Ultimately, he felt, the most important hardware in any situation was the human ear. The most important software was in the human brain.

Alumni College faculty stressed the basics during the individual group sessions in music production and engineering, music synthesis, and home recording.

Those focusing on music synthesis learned the hows and whys of FM synthesis, LA synthesis, and sampling. Sessions in the Berklee synthesis labs demonstrated waveform editing software and uses for the computer in synthesis.

MP&E attendees learned about the art and science of microphone placement, overdubbing, and synchronization. Hands-on sessions made extensive use of Berklee's multi-track recording studios.

The newest addition to the Alumni College, the home recording sessions explored the fundamentals of MIDI data streams, programming, and sequencing. In Berklee's Home Recording Lab, Associate Professor David Van Slyke demonstrated the equipment and principles behind this new industry fad.

Hands-on time in all areas helped make the general information more concrete.

Alumni response to the fifth annual Alumni College was positive and enthusiastic.

"I was afraid that since I had gone the year before, I would not learn as much," said Alumni College attendee David Bondelevitch '85. "But I learned much more, met some important people, and had a great time."

### SAVE THE DATE

Watch your mail for news of the following alumni events. And make sure your address is current so that you receive an invitation!

October 20	AES Convention/New York Alumni Event
October 29	Los Angeles Alumni Event
November 9	Percussive Arts Society/Nashville Alumni Event
January 21	Los Angeles Alumni Club
January 28	Boston Alumni Event



**Alain M. Woygnet '79** works as a music and jazz educator, and has published a jazz sax method book for beginners written by Michel Goldberg. Alain lives in Paris.

**Bill Bernardi '80** plays trombone with Swingtime, a big band that performs in and around Austin, TX. Bill also has performed with Kirk Whalum, Joe Henderson, Ellis Marsalis, Bobby Shew, Carmen McRae, Arnett Cobb, Tony Campise, and Dennis Dotson.

**David Gilden '80** has released two recordings, *Ancestral Voice* and *Distant Strings*, which have been featured on National Public Radio's "Music from the Hearts of Space" and "New Sounds." He was featured in an article on global music in the February 1989 issue of *Music Technology*.

**Tim Sublette '80** owns and operates the Smithville



**David Gilden '80**

Music Studio in Smithville, MO.

**Tom Backus '81** manages the PIC Recording Studios and was recently accepted to the National Academy of Recording Arts and Sciences as a voting member. Tom has been an audio post-production engineer for many national TV spots as well as for Xerox consumer videos and films. He also engineered and mixed the latest record and CD for the Cowpokes, on Cir-

cular Phile Records, and the Jet Blackberries, on Enigma Records.

**Cathy Block '81** is a partner/songwriter in Building Block Music in New York. Her songs have been recorded by Diana Ross, Kool & the Gang, and Al Jarreau. A song of hers is featured during the closing credits of Spike Lee's film, *Do the Right Thing*.

**Gary Boigon '81** has just completed his fifth album as part of Manteca, a nine-piece jazz/latin band based in Canada. Manteca's recent summer tour included performances at the Concord Jazz Festival. Gary lives in New York.

**Mark Boling '81** teaches jazz guitar, theory, and computer projects at the University of Tennessee. He recently completed *The Jazz Theory Workbook: Basic Harmony Skills and Theory*. Mark also lectured and performed at the Apple Computer-sponsored Music Expo '88 in Nashville. Mark lives in Knoxville, TN.

**Robert Bradford Lee '81** recently completed work on a 1990 music trivia calendar for *Billboard* and *Musician* magazines. The calendar is available through book and musical instrument outlets worldwide. Robert lives in Gloucester, MA.

**Grant Menefee '81** owns and teaches at Grant Menefee's Studio of Drumming at Towson State University. Grant lives and performs in Baltimore, MD.

**Craig Morrison '81** is an active performer/instructor/writer and leads the band Present Momentz. Craig also teaches classes on the history of rock and the history of the blues for McGill University, and hosts a weekly radio show. He lives in Quebec.

**Scott Robinson '81** is a saxophonist/trumpeter/composer. He recently performed with the Mel Lewis Orchestra, the Toshiko Akiyoshi Jazz Orchestra, and Lionel Hampton. Scott also leads the Scott Robinson Quartet which appeared at the Ottawa International Jazz Festival, the Winterjazz Festival in Helsinki, Finland, and the Magnetic Terrace Jazz Club in Paris. Scott recently released his new album, *Winds of Change*, with Multijazz Productions, featuring Berklee alumni **Niels Lan Doky '84** and **Terri Lyne Carrington '83**. He lives in New York.

**Pratak Faisupagarn '82** teaches at his own music school, Supagarn School of Music in Bangkok, Thailand, and writes and arranges Thai pop tunes. Pratak has also written for *HiFi Stereo* magazine and performs in Bangkok.

**John K. Floros '82** is a jazz drummer, working mainly on projects for Greek television. John is currently working on a debut recording with his jazz quartet. He lives in Athens.

**William Gomez '82** works at the Secretariat of Education in Caracas as a musical director for the festival of special education which will be held this November.

**David Baillie '83** is a professional musician gigging in and around Massachusetts with his band, whose current single is entitled "When I Fall Down." David recently opened a budget recording studio. He lives in Revere, MA.

**Adam G. Bernstein '83** is a freelance bass player performing many jazz gigs with clarinetist Perry Robinson. Adam plays on Robinson's upcoming al-



**Vocal group Terra Nova featuring (clockwise from bottom left) Randy Crenshaw '83, Christine Rosander, Bill "Orange" Lyons '83, Eileen Clark, and Bill New.**



## ALLAN SLUTSKY '78

Why would anyone work 14 hours a day, seven days a week, for two-and-a-half years while running himself deeply into debt?

"It was an obsession," says Allan Slutsky '78 (aka Dr. Licks). "I like to say it was the ghost of James Jamerson."

The product of Slutsky's labors, *Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson* (Hal Leonard Publishing), is a tribute in words and music to that great bassist. The 194-page book contains a definitive biography, based on more than 300 interviews and countless documents. It also includes dozens of transcriptions of Jamerson's bass lines on some of the classic Motown recordings—including "Ain't Too Proud to Beg," "I Heard It Through the Grapevine," and "Baby Love."

To enhance the tribute, the book comes packaged with two cassettes of performances and remembrances by today's greatest bassists—Paul McCartney, Marcus Miller, Will Lee, John Patitucci, John Entwistle, Geddy Lee, and others.



As he reflects on pulling the project together, Slutsky is only half kidding about Jamerson's ghost.

"So much just came together in the two-and-a-half years I was writing the book," he says. "The information I found, the amazing performers that decided to pitch in, and just the signs around me, it almost didn't seem natural. I mean, the guy died agonized that he would be forgotten. I felt like he was telling me, 'Get my story out. Help.'"

James Jamerson is considered by many to be a major force behind the Motown sound. His classic, com-

plex bass lines helped define the emerging music, and redefine what the bass could do.

Despite his contributions, however, his stature as a performer and visionary wasn't fully recognized until within the past few years. Jamerson died in 1983, wondering if he had made his mark. Slutsky's two-year obsession and its result, *Standing in the Shadows of Motown*, make his mark indelible.

To continue Jamerson's musical legacy, all proceeds from the book go to Jamerson's widow, Annie, and to a music fund for Jamerson's old high school.

"We'd like to build up the music department at his high school in Jamerson's name," says Slutsky, "to make it more of an incentive for those kids to come in after school and learn instead of going off and doing drugs."

With the gargantuan project completed and the obsession past, Slutsky plans to rest, relax, and regroup for future projects. He hopes the next few don't involve restless spirits.

bum, *Wooden Soldiers*, and in many large ensembles. He lives in Somerset, NJ.

**Guy Braisted '83** performs with a Spanish rock band, Autocontrol, and has albums released in Mexico, Peru, and Colombia on CBS Records. Guy lives in Lakewood, NJ.

**Jibby Jacob Chacko '83** works as a principal operations officer for the Singapore Broadcasting Corporation in Singapore.

**Randy Crenshaw '83** and **Bill "Orange" Lyons '83** are members of Terra Nova, a five-person a cappella singing group. Terra Nova performs across the United States and Europe, recently appearing at the 1989 NAJE conference in San Diego.

**Steven R. Dillman '83** is a

freelance musician in Kansas City, MO.

**Andreas Lonardonni '83** was selected as one of the 10 most popular bassists in *Fachblatt Musik Magazin*, a major West German music magazine. Andreas teaches bass and rock courses in the Department for Jazz and Popular Music at the Conservatory in Cologne.

**Giulio Visibelli '83** is a leader of his own band, the Visibelli Group, in Milan, Italy. Giulio also played as a guest member on Mal Waldron's album *Flakes*, featuring Steve Lacy and Enrico Rava.

**Eric Beall '84** is a producer/songwriter with Zomba/Willesden Music. He cowrote and coproduced two songs for Brenda

K. Starr's upcoming album (MCA), and wrote one song for Samantha Fox's album, *I Wanna Have Some Fun* (Jive/RCA) which was featured in the NBC-TV series "Nightingales." Eric lives in New York.

**Kenneth Carr '84** has been the guitarist for Ray Charles and his band for the past three years. His work with Ray Charles has included world tours, concerts on TV and with many symphony orchestras, and performances on Charles' latest album, *Just Between Us*.

**William J. Egan '84** is a guitar/bass instructor with the South Shore Music Co. William lives in Holbrook, MA.

**Don Breithaupt '84** works as a songwriter/creative di-

rector with Green Dolphin Music in Ontario.

**Mark V. DeRose '84** is a drummer/percussionist, currently working to develop a New Hampshire music camp. Mark lives in Laconia, NH.

**Darryl Brenzel '85** plays baritone sax in the U.S. Army Field Band. He has backed Dan Akroyd, performed a benefit concert with the Beach Boys, toured Europe with Berklee alumnus **Mike Arlt '84**, and toured India with the Jazz Ambassadors. Darryl also performed at the North Sea, Montreux, and Nice jazz festivals this past summer. He lives in Laurel, MD.

**Susan E. Brna '85** is a guitarist/songwriter who recently toured the Adam's



## BAR REPORT

This past summer, BAR members from across the United States and Canada assembled on Berklee's campus for the sixth annual Alumni Representative Rap-Up. This special group of alumni were invited back to Berklee as guests of the college. Participants included those BAR members who have assisted Berklee's Admissions Office in shaping this year's entering class.

During Rap-Up meetings, BAR members met with members of the Admissions staff to address the needs and concerns of the BAR program. In addition, Berklee administrators and faculty updated BAR members on all the recent developments and technological advancements at the college.

A milestone at this year's Rap-Up was the selection of the first recipient for the BAR Scholarship Award—consisting entirely of BAR member donations. Tapes were solicited from those high school students who BAR members nominated after meeting during their high school visits. During Rap-Up, all BAR members voted on preselected finalists for this award. This year, a \$500 BAR Scholarship was awarded to a promising pianist from Chicago, IL, Anthony Wonsey.

After Sunday's meetings, BAR members enjoyed themselves at the annual awards dinner—the highlight of the two-day proceedings. Held at the ballroom of the Back Bay Hilton Hotel, the dinner was hosted by Berklee for BAR members as a "thank you" for their efforts and commitment.

The evening's events centered around recognizing those BAR members whose individual performances have contributed substantially to the BAR program. This year, four individuals were honored for such accomplishments. Ron Bergin '82 (Evanston, IL) and Gregg Martin '79 (Evansville, IN) both received the BAR Sustained Achievement Award for their vital contributions throughout their years as BAR members. Both Ron and Gregg have constantly expanded



PHOTO BY LORRAINE KARCZ

their roles as BAR members by seeking new territory and talent.

This past year their hard work and determination was evident when both discovered two talented students during their high school visits. After meeting with these students and realizing their potential, Ron and Gregg recommended

that they apply for Berklee's entering student scholarship programs. As a result of their suggestions, two gifted musicians were awarded full tuition scholarships to Berklee.

Kathy Sheppard '81 (Maywood, NJ) and Kate Cusick '83 (Worcester, MA) both received a BAR Substantial Achievement Award for 1989. Both visited an outstanding number of high schools, assisting Berklee's Admissions staff with college fairs and other special events. Kathy and Kate established strong contacts with music departments, demonstrating their commitment in a consistently professional manner.

This year in BAR we are already well on our way—visiting many high schools and searching for talented students. However, there are still many music festivals, conferences, and instrumental professional shows to anticipate. In addition, there are still many high schools and talented music students who have not had the opportunity to meet a Berklee alumnus. At this time the BAR Program is accepting applications to be reviewed for upcoming orientations in January and summer of 1990. If you're a Berklee Alumnus and would like to receive an application and more information about the BAR program, please fill out the information form on page 29 and check the BAR information box.

—Rich Adams

*Alumni Admissions Coordinator*

*Now in its seventh year, the Berklee Alumni Representative program has established itself as a unified network of alumni who inform high school student musicians about Berklee's contemporary music curriculum.*

Mark hotel chains with a Top-40 dance band called Beauty and the Beat. Susan lives in Somers Point, NJ.



**Suzanne B. Dean '85** is a composer/arranger/pianist/singer. Her debut album on Nova Records, *Dreams Come True* (above), features John Patitucci, Vinnie Colaiuta, and Berklee Associate Professor Greg Hopkins. Suzanne lives in Beverly Hills, CA.

**Kevin Dixon '85** played guitar with the Lee Ritenour Band at the Tampa Performing Arts Center. Also an engineer, Kevin lives in Hollywood, CA.

**Jeffrey W. Sparks '85** is a saxophonist/vocalist living in College Park, GA. His album project with four other Berklee students **Preston Crump '85, Darryl Combs '85, Jon Mitchell '84,** and **John Casmier '85** is soon to be released.

**James B. Durkin '86** is a director of artist contact for ASCAP in Hollywood, CA. He also works as an independent producer for publishing demos and local recordings. James lives in Burbank, CA.

**David M. Lebowitz '86** works as an assistant engineer for Soundtrack Recording Studios in New York. He recently assisted on Debbie Gibson's *Electric Youth* and an upcoming Dionne Warwick album.

**Enzo Nini '86** leads his own group, the Enzo Nini



Rubber Band, and comanages the Italian Jazz Musicians Association. Enzo lives in Naples.

**David Adler '87** plays lead guitar and writes for the rock band Snake Hips, currently shopping for a major label. David also studies at the New School for Social Research in New York with artists such as **John Abercrombie '67**, **Hal Galper '59**, Steve Khan, and Reggie Workman.

**Robert Eaton "Trebor" Dunn '87** works as a percussion manager for Studio Instrument Rentals in Hollywood, CA. He has also worked extensively as a drum technician for such artists as Metallica, Eddie Money, George Benson, and Kool and the Gang.

**Bob Meloon '87** currently performs in and around Boston with his band, the Big Argument. Band members include Berklee alumni **Philip Antoniadis '88**, **Eric Vinceno '89**, and **Gene Shi-**



**Bob Meloon and the Big Argument featuring (left to right) Philip Antoniadis '88, Eric Vinceno '89, Meloon '87, and Gene Shimosato '89.**

**mosato '89.** The band recently released their first EP and CD on Big 'A' Productions entitled *First Flash of Success* which has received positive local reviews and radio play.

**Owen Yost '87** toured with the James Montgomery Blues Band. Owen has also performed with the Northeast Big Band, Joan Rivers, Kenny James, and David Stone (former keyboardist with Richie

Blackmore's Rainbow).

**Robert Berzack '88** recently recorded with the jazz quartet Grief Brothers, for release on Elephant Co., an independent label. Robert has also performed with the Stonewolves Blues Music Review. He lives in Allston, MA.

**Bobby Borg '88** currently performs as a drummer with Atlantic recording artists Beggars and Thieves. He has also worked with Tracey

Blue for Chyralis Records. He lives in Princeton, NJ.

**Philip S. Braen '88** works as a sound effects editor and mixing engineer for a variety of network television programs including "TV 101," "Hard Time on Planet Earth," "Pee Wee's Playhouse," and "Dolphin Cove." He lives in West Hollywood, CA.

**Nels Dielman '88** is a professional drummer in the Los Angeles area, currently working with fellow alumnus **Warren Hill '87.**

**Metro A. Narcisi, 3rd, '88** recently toured throughout the Caribbean and the Bahamas playing saxophone. Metro is now performing in the Miami area as the leader of Five Star Productions.

**Rafael Reina '88** is a composer for Ballet Teatro Lirico Nacional De Espana in Madrid. The company's upcoming world tour will feature one of Rafael's orchestral compositions.

## ALUM NOTES INFORMATION FORM

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# Shop talk

*Notes from  
music industry  
conferences,  
conventions,  
and confabs*

Each year, Berklee faculty and staff attend a multitude of music industry and educational conventions, symposiums, conferences, and seminars. "Shop talk" is a forum for their overviews and impressions of these major industry events.



**Audio Engineering Society  
Audio in Digital Times**

*May 14-17, 1989*

*Toronto, Ontario, Canada*

The AES conference, "Audio in Digital Times," consisted of 10 sessions presenting approximately 50 papers addressing a range of topics within the general subject area of digital audio. Many of the presentations were technically demanding, many represented technology in contemplation or on the drawing board. A few papers attempted to place the impact of the new medium in a broader perspective but most dealt with engineering applications and developments.

Two papers ("The Principles of Digital Audio: A Lecture-Demonstration" and "Digital Dither: Signal

Processing with Resolution Far Below the Least Significant Bit" by Vanderkooy and Lipshitz) cited particularly interesting development work in the area of high-frequency "shaped" dither. This new form of dither will yield the benefit of conventional dither (reduced low-level distortion) while remaining virtually inaudible (conventional dither is audible as low-level broadband noise).

On the integrated circuit front, new advances may be changing the way chips are designed and used. In the past, most integrated circuits have been designed to handle an extremely broad range of applications in order to share the high development cost among a large pool of users.

Now, there is an emerging design technology involving the "application specific integrated circuit" (ASIC). These chips are designed for a specific task. The ASIC is based upon improvements in the technology needed to model, prototype, and manufacture integrated circuits.

The major benefit of ASIC technology is that it could significantly reduce the time it takes to get new technology to market. While this development could make the hardware base of the audio industry less expensive, it will also

result in an even more volatile market.

The other topic of great concern at the conference was the current inadequacies of digital audio's standard 16-bit signal. While 16-bit technology has been considered adequate for some time now, that resolution is beginning to show its limits.

As multiple digital signal processing units operating in series (i.e., digital consoles) have come online, the arithmetical processing of the digital signal has degraded the dynamic range of the 16-bit signal. The general consensus among designers seems to be that 20-bit resolution is necessary in order to accommodate general digital signal processing.

A de facto standard now emerging seems to be 24-bit data streams, where 20 bits are audio data and four bits are used for data management, parity checks, etc.

The overall feeling of the conference was that digital audio has made significant steps, but that it still requires refinement. Much of the technology is still in the discovery stage. It could be some time before fully adequate standards and practices are in place.

—David Moulton  
Chairman, Music

Production & Engineering  
Department



## New Music Seminar

July 16-19, 1989

New York, New York

The tenth annual New Music Seminar, a forum for alternative music, had an attendance of more than 7500. Twenty percent of these attendees were international representatives, giving the seminar an air of MIDEM. By occupation, the two largest groups in attendance were artists and the press, at 12 percent each.

The establishment was also in evidence. Representatives of major labels stood at seven percent, and many of the 600 panelists were lawyers and established record business personnel. There were a total of 80 panels.

Many panels focused on aspiring artists. "Mixing Money and Music: Getting the Most for Your Recording Dollars" offered tips on the best way to record a demo. Although it was suggested that a budget be prepared, all panelists agreed that recording time is often difficult to estimate. Usually three tunes are done in one session. Recording, overdubbing, and mixing would probably come to a total of 10 hours.

The panelists offered three basic tips. First, pick a studio that has longevity and a good track record. Second, fit the studio to the project. Some time should be spent speaking with studio personnel or at least auditioning the studio, to ensure that the ambience is proper for your project. Third, ask to be placed on a waiting list for discount time made possible by last-minute cancellations. Sometimes spec time is available, even at top-level studios. All panelists also agreed that most of the time spent pre-

## National Association of Music Merchants

June 16-18, 1989

Chicago, Illinois

The summer NAMM convention once again proved to be only the baby brother of winter NAMM, with a smaller turnout, fewer product announcements, and a lower corporate profile. This year, there were no technological breakthrough products released. In fact, only a few products were unveiled.

Among the most impressive new products was Roland's S770 rack mount sampler. This sampler can be outfitted with up to 16 megabytes of RAM, has multiple sampling rates including 44.1 and 48 MHz, and records in true stereo. The S770 also has a 1.2 megabyte internal floppy drive, a 40 megabyte internal hard drive, and an optional 500 megabyte read/write optical drive. The retail



price was said to start at around \$8000.

Also impressive was Digidesign's new Sound Tools hardware/software package. At \$3500 list, this package turns a Macintosh SE, II, or IIcx computer into a powerful workstation for recording and editing digital sound. A direct-to-disk recording module allows a 10:1 recording/storage ratio (10 megabytes of hard disk storage provide one minute of stereo recording).

Yamaha showed no new synthesis products, showing a more definite move away from the synthesis market. Yamaha also announced that the company was assigning its newly acquired research and development facility in California and its personnel to Korg U.S.A. (a large portion of Korg is owned by Yamaha).

—David S. Mash  
Chairman, Music Synthesis  
Department

paring a demo should be done *before* the producer and the artist get into the studio. Well rehearsed, well preproduced sessions are the way to go.

"Record Deal: Mock Negotiations" offered several insights into how rec-



ord companies make and sign contracts with new artists. A&R people trust the people they know, and will deal more directly with most managers and lawyers. All record companies know and avoid the lawyers who will shop anything for a price. A promotional

budget is usually not written into a new contract because of a number of variables. Most record companies feel they need to hear the final product and know the tour before they can support it. They then determine if that support would be a return on an investment or a future development. The panelists agreed that artists should insist on a time release commitment and a date when the product reverts back if not released.

"Sampling Settlements" confronted the growing problem of sampled sounds from prereleased copyrighted recordings. The seminar defined four types of sampling: 1) sampling of live acoustic or synthesized sounds; 2) recognized sections such as hooks, melody lines, and lyrics from other records; 3) sound beds from portions of other records; 4) snippets, notes, or

short pieces of other records which then are combined, layered, and processed. There have been no judicial decisions yet rendered regarding sampling, so guidelines are vague and "fair use" doctrine has little effect. Clearances for sampling are generally granted upon request, but requests are not common.

Some solutions proposed for the use of sampled material were a 1 cent per album fee paid for substantive samples (types 2 and 3), while a \$500-\$2000 fee could be paid for smaller samples. Record companies could also trade off sampling clearances. Panelists felt that artists, producers, and record companies should work together in obtaining clearances. Single notes or sounds may prove to be not copyrightable.

—Don Puluse  
Chairman, Music  
Technology Division



# Teaching Monk's Music

Rick Peckham

**P**ianist Thelonious Sphere Monk (1917–1982) is responsible for a significant part of the standard repertoire of today's jazz musician and is widely acknowledged as one of the most important composers of the 20th century. Monk not only helped invent bebop, he transcended its limits, leaving behind an enormous legacy of great recordings. Current interest in compact discs has resulted in the availability of hundreds of hours of his recorded performances. But it's never been enough just to buy the record.

Berklee maintains several ensembles that focus on the music of an individual composer/artist—Buddy Rich, Cannonball Adderly, John Scofield, and others. Each subject presents unique challenges. Monk's music presented many.

Lead sheets and arrangements of Monk's 65-plus compositions are lost or unavailable. Monk was notoriously introverted, speaking only in short, cryptic bursts which were seldom written down. So, little commentary from the composer is to be found anywhere. These factors were problematic in creating and directing the Thelonious Monk Ensemble at Berklee.

Fortunately, many great artists have been affected by Monk's music—some through performing in his various groups, others through spending their lives playing it.

Charlie Rouse, Monk's quintessential sideman, said to me, "Phrase Monk's music the way Monk phrased it. Not to play Monk's music *his* way is messed up."

Pianist Kenny Barron contributed a fundamental point: "Avoid mockery when playing Monk." Players often mimic some of Monk's trademark mannerisms—jangling minor

seconds or tritones, for example. The best interpreters of his music find their own way through it.

Boston performer/educator Ran Blake suggested that the students sing the tunes before playing them on their instruments.

Steve Lacy reinforced that suggestion while talking to a student at a recent clinic. "Monk would never give his sidemen written music," he remembered. "He would have it with him, but he'd keep it in a closed attaché case on the piano. He'd allow you to watch his hands while he played the tunes slowly. But that was it."

These discussions confirmed my belief that the use of Monk's recordings should be the integral component of the students' study. Sight-reading is a vital skill for a musician, but hardly fundamental to a basic understanding of Monk's music. Emphasis on memorization seemed much more appropriate.

The basic steps I found effective for teaching Monk's music are: 1) memorization through listening to recordings, then singing; 2) instrumental performance; and, 3) distribution of my own lead sheet of the tune. At the end of this process, the students thoroughly know the tune and can perform it from memory.

The Thelonious Monk Ensemble has attracted some high-profile visitors. Drummer Billy Higgins and pianist James Williams sat in on a rehearsal last February. Both visitors offered valuable perspectives on the music of this jazz master.

Musicians benefit a great deal from a period of concentrated immersion in the work of a single artist. Enhanced melodic, rhythmic, and harmonic vocabulary are among the principle rewards of this type of study. In Monk's case, recorded music and the insights of performers that knew him are invaluable in teaching his music. In all cases, concentrated listening and performance are essential to the understanding of any artist's music. ■



PHOTO BY LORRAINE KARCZ

*Rick Peckham is an assistant professor in the Performance Studies Department. He also plays guitar in the Boston-based group, Human Feel.*





# All Tog

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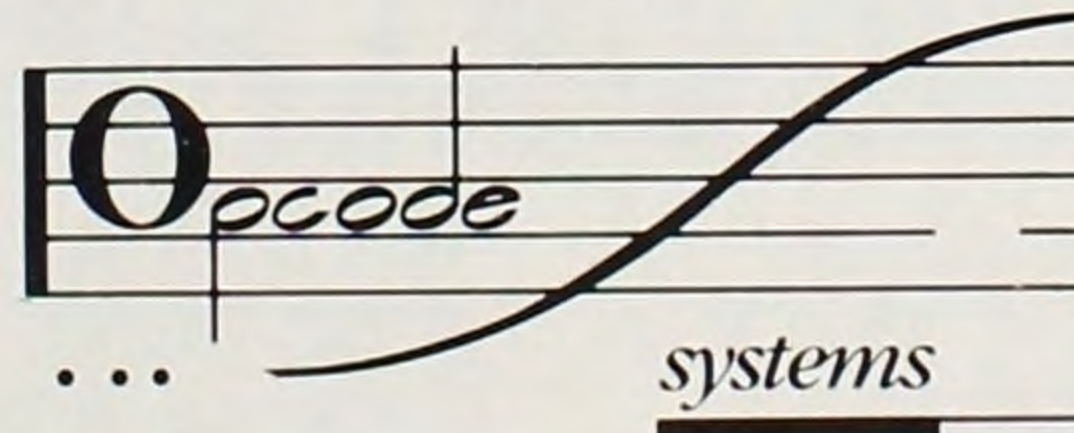
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