

Spring 1990

# Berklee *today*

A Forum for Contemporary Music and Musicians



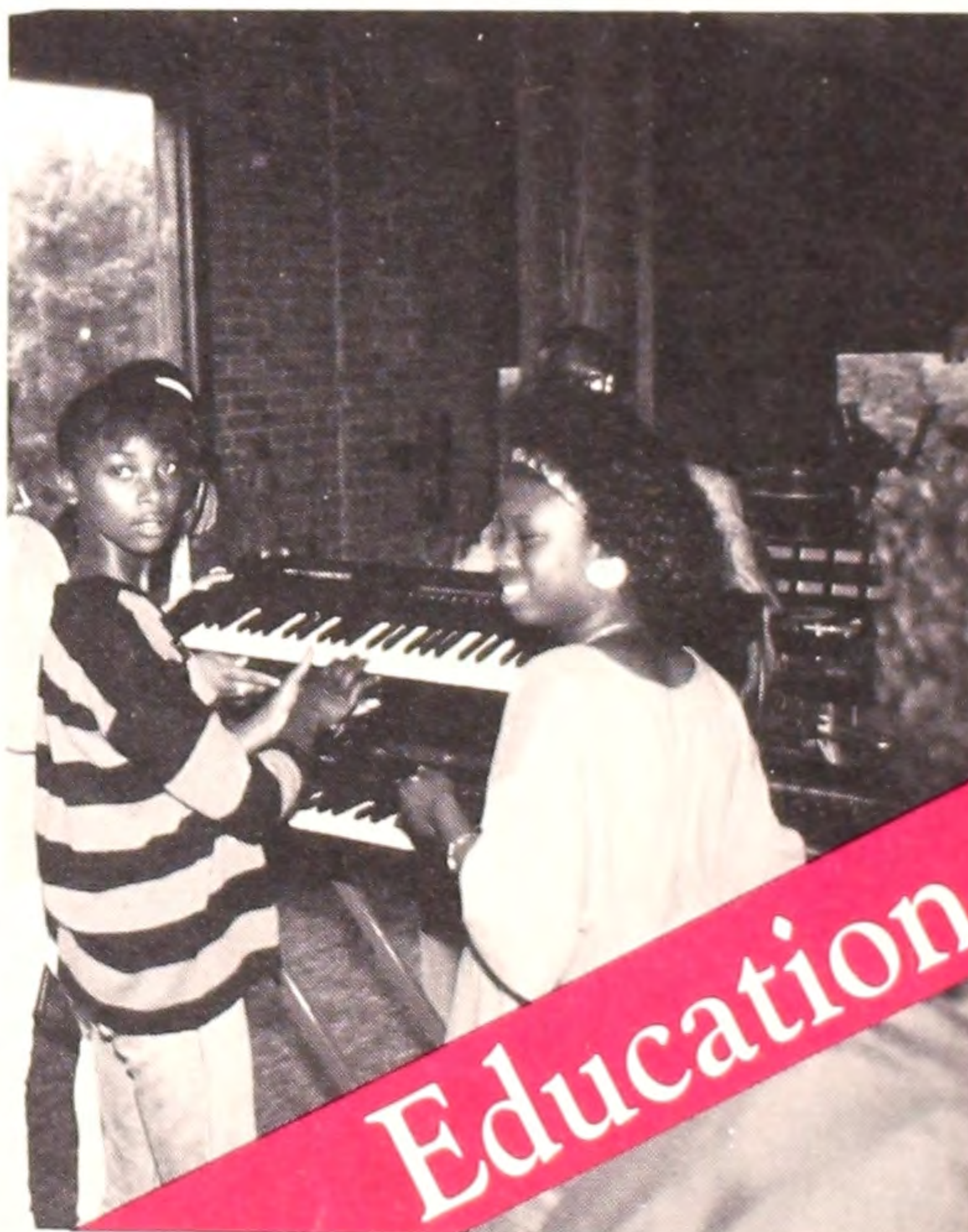
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# Berklee *b e a t*

## VISITING ARTISTS SHARE INSIGHT

The Berklee Visiting Artist Series continues to bring a wide variety of music professionals to the college for clinics, seminars, and master classes. Through the program, students meet with and learn from experienced professionals and gain informed perspectives on the music industry.

Keyboardist Tom Coster spent two days at Berklee with his son, Berklee alumnus Tom Coster, Jr. '87, speaking with students about synthesizer performance techniques and the

music business. Coster and his son recently completed an album together on Fantasy Records.

Bassist/producer Victor Bailey '79 recalled his years with Wayne Shorter and Joe Zawinul in Weather Report during his Visiting Artist clinic. "It was very, very hard, like being in the army," he said. "We might go over one bar for six hours until that one bar felt right. But that's why the band was so good." Bailey encouraged students "to know as much about music and to be as inquisitive as you can be" in order to succeed.

Founder and President of Telarc Records Jack

Renner discussed techniques for preparing a recording control room. Speaking with Renner was DMP Records founder and engineer Tom Jung and Peter D'Antonio, president of RPG Diffusers, Inc. All three stressed the importance of ensuring an acoustically correct control room before the recording process begins. "If the engineer is not totally familiar with the sound of the monitors at the start of the session," Renner said, "the temptation is to start moving *microphones* around until the monitor system sounds right. This is a classic case of the tail wagging the dog."

Other guests in the Visiting Artist series included saxophonist/educator Dave Liebman who offered several approaches to improvisation. Bassist John Patitucci gave a clinic/lecture during a break in his tour with the Chick Corea Akoustic Band. He discussed the challenges of trying to advance his technique on both the electric and acoustic bass.

In the final event of the 1989 Visiting Artist series, the jazz vocal quintet New York Voices capped off a national tour with a master class and an evening concert in the Berklee Performance Center. Their debut album was released by GRP Records last summer.

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

**Saxophonist Dave Liebman demonstrates improvisation techniques during a Visiting Artist clinic.**

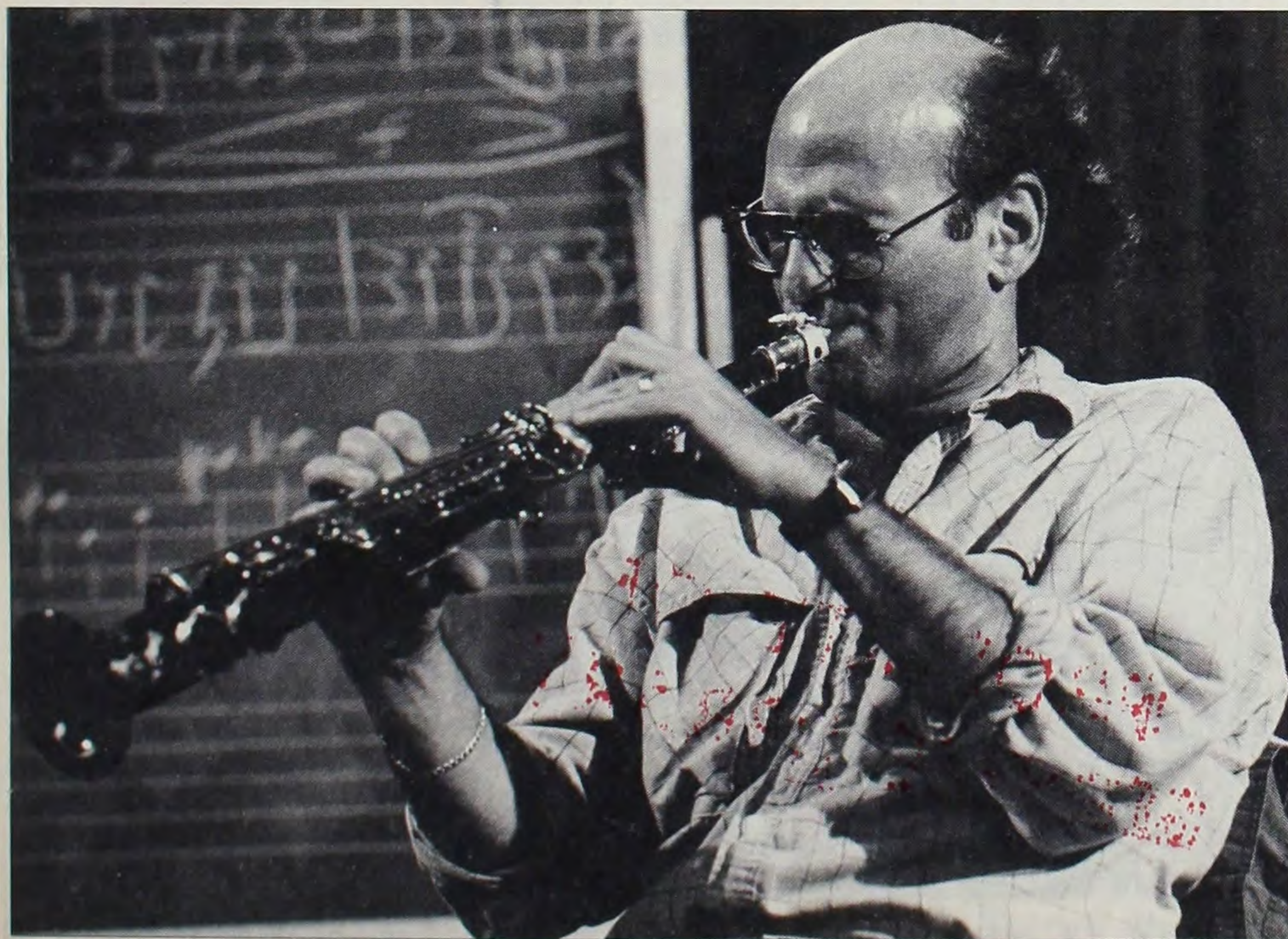


PHOTO BY KIMBERLY GRANT

## LAWRENCE AND ALMA BERK RECITAL HALL

October 16 marked the grand opening of Berklee's newly renovated recital hall located in the college's 1140 Boylston Street building. At the opening celebration, attended by Berklee faculty, friends, and trustees, President Lee Eliot Berk announced the dedication of the hall as the Lawrence and Alma Berk Recital Hall. The dedication recognized the vision and continuing efforts of Berklee founder and Chancellor Lawrence Berk and his wife, Chief Public Affairs Officer Alma Berk. Their guidance and inspiration in the past and to this day have fostered the continuing growth of Berklee.

Throughout its rich history, the recital hall has become a symbol of that growth and success.

"You are sitting in one of the most active concert halls on the face of the planet," said Professional Performance Division Chairman Larry Monroe '70. "Since this hall first



**Berklee founder and Chancellor Lawrence Berk and Chief Public Affairs Officer Alma Berk.**

opened to Berklee students in 1965, it has been full of music almost every day of the year. We hope that, for another 25 or 100 years, this room will continue to be the spawning ground for as much musical talent as we've had in the past."

"This hall rounds out a three-year program during which the college has spent about two million dollars in improving performance facilities," explained President Berk. "Those renovations have included our

companion recital halls on this floor and in an adjoining building and improvements in many other facilities. Our goal is to improve performance opportunity and education for students and to keep pace with the state of the art."

To achieve that goal, the hall contains the latest audio and video technology for both performance and classroom uses.

The room features a built-in sound system with CD player and cassette deck

for in-class playback of musical examples, as well as a video projection system that can project slides, pre-recorded videotape, live video material, or direct feeds from a computer.

The original 1A recital hall opened for Berklee student performances in 1965. Since then, it has become an integral part in the college's emphasis on live performance experience.

Each year, Berklee sponsors approximately 700 concerts in its three recital halls and the Berklee Performance Center. The renovated Lawrence and Alma Berk Recital Hall ensures a proper setting for students to explore their talents and improve their technique.

The ceremony concluded with an impressive line-up of performers from Berklee's faculty—including Gary Burton '61 and the Berklee All Stars, as well as Phil Wilson, Larry Baione '71, and others.

"We want to start this major hall off in the right direction in the best way we know," said Larry Monroe as the concert began, "with music."



**The Lawrence and Alma Berk Recital Hall.**

PHOTO BY WILLARD TRAUER © 1989

## YAMAHA SALUTES BERKLEE

Yamaha Corporation of America gave a special salute to Berklee during a ceremony held on September 28 at the Berklee Performance Center.

The event, jointly sponsored by Yamaha's SGD (Synthesizer, Guitar, and Drum) and Professional Audio Divisions, recognized the support given to Yamaha by the college through its ongoing commitment to quality contemporary music education. An afternoon program of Yamaha SGD and Professional Audio demonstrations, a performance by the Yamaha MIDI Band featuring guest artist Eric Kloss, and a cocktail reception hosted by LaSalle Music at its new Boston location, rounded out the day-long series of activities.

During the evening ceremony, Ron Raup, senior vice president of Yamaha Corporation of America, presented a commemorative award to President Lee Eliot Berk, who accepted the honor on behalf of the entire college.

"Berklee College of Music has continually demonstrated excellence in preparing its students for the crucial next steps in their music careers," said Raup. "Through this solid training, Berklee students learn how to make the most of their artistic ability and of the constantly evolving Yamaha digital musical instruments that many use in their profession. Together, we challenge each other in extending the boundaries of music creativity."

A Yamaha Music Technology Scholarship was presented to two students as part of the salute.

The Yamaha MIDI Band concluded the ceremony with an invigorating set of jazz/pop favorites interspersed with originals. Headlining the group was saxophonist/composer/educator Eric Kloss.

In acknowledging the honors, President Berk recognized the two institutions' common goal of excellence in music. "Berklee is proud and grateful to receive this recognition and support from a company whose accomplishments rest on convictions so close to our own."



President Berk (left) accepts an commemorative award from Yamaha Senior Vice President Ronald Raup.

Spring 1990



BOSTON UNIVERSITY PHOTO SERVICE

B.U. President John Silber (left) congratulates President Berk during B.U.'s sesquicentennial celebration.

## PRESIDENT BERK AT B.U.

by Alma Berk

President Lee Eliot Berk was among a group of university officials from around the world who participated in the ceremonies of Boston University's Sesquicentennial observance in October.

The Sesquicentennial convocation program, titled "The Idea of the University: Obstacles and Opportunities in Contemporary Society," spanned two days. The guest speakers at the event were sociologist Edward Shils of Cambridge University and the University of Chicago, and Nobel Laureate author Saul Bellow.

President Berk, who received his juris doctor degree from B.U., offered congratulatory remarks, thanking the university for the excellent education he received there, and extending Berklee's wishes for B.U.'s future success. Later, President Berk joined B.U. President John Silber and figures from the world of higher education in their panel discussion of the role of the university in society. In appreciation for his participation, a bronze commemorative medallion was presented to President Berk by Arthur G.B. Metcalf, chairman of the B.U. Board of Trustees, President Silber, and Jon Westling, B.U. executive vice president.

## NEW HOUSING

In an effort to meet ever-growing demands for student housing, Berklee recently purchased three buildings near its campus in Boston's historic Back Bay area. The buildings, located at 264, 266, and 270 Commonwealth Avenue, previously served as dormitories for Chamberlayne Junior College.

The new dorms have the

capacity to house 283 students, bringing Berklee's total housing capacity up to 1000—approximately one-third of its student body. The three buildings' combined 63,500 square feet include space for isolated practice units, office space, and student lounges.

After \$1 million in renovation and repair, the dormitories were prepared for student occupancy in January of this year.

Berklee today

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## LEARNING ASSISTANCE

For the past year, Berklee's updated and renovated Learning Assistance Lab has been providing resources and learning opportunities to students eager to grow. Through advanced computer-aided instruction and innovative programs, the lab and the Learning Assistance Program have met the unique instructional needs of Berklee students.

"The primary focus of the program is to provide educational resources for Berklee students," explains Mike Badolato, director of the Learning Assistance Program. "We've set up a program which is not only



Students work in the Learning Assistance Lab.

for people that need help but for people who want to learn at their own pace—at any level."

As a voluntary resource for students, the Learning Assistance Program offers a wide variety of resources and classes—from com-

puter/MIDI-driven interval training to English as a Second Language classes, from personal tutoring to advanced synthesizer sequencing on one of the lab's five MIDI workstations. The main objective of the program has been to meet

student needs. Since Badolato signed on as director last April, he has noticed that those needs are always changing.

"We're always redefining the program because new needs pop up every day," he says. "We constantly have to define what 'learning assistance' really means."

Through the lab's knowledgeable staff as well as its five MIDI workstations, six audio cassette listening stations, vast selection of audio material, and assortment of custom and off-the-shelf computer programs, the Learning Assistance Program has both the flexibility and specificity to support Berklee students in their intensive study of music.

PHOTO BY LORRAINE KARCZ

## THIS SUMMER'S SEMINARS

Berklee doesn't close down for the summer; it opens its doors even wider to sponsor important educational seminars, symposiums, and clinics for music educators and music professionals. The four major events planned for this summer are sure to offer valuable instruction and insight to those who want to learn.

The second annual Jazz Harmony Conference will convene on August 23 through 26. Sponsored by Berklee's Harmony Department, this conference will host seminars and lectures by Berklee chairmen and faculty, paper presentations by invited professionals, and demonstrations by special guests. Featured speakers this summer will include Professional Writing Division Chairman Ted

Pease '66, Associate Professor Hal Crook '71, Commercial Arranging Department Chairman Bob Freedman, and Associate Professor Alex Ulanowski. Also scheduled to speak at this year's conference are composer/educator Bill Dobbins and legendary trombonist and arranger, Slide Hampton.

Two seminars in the Berklee Music Educator Summer Workshop series will give music educators an opportunity to learn how modern music technology can enhance their teaching abilities. "Computer, Synthesizer, and MIDI Basics for the Music Educator" will offer an introductory overview of the tools, concepts, software used in contemporary music education—including hands-on sessions with Apple's II GS and Macintosh computers, as well as the Kurzweil K1000 and Casio VZ-1 synthesizers.



Alumni explore synthesis techniques at the 1989 Alumni College.

The second seminar, "Music Technology Applications for the Music Educator," will take a more in-depth look at integrated, innovative ideas for school music programs. Designed for the music educator knowledgeable in computers and synthesizers, this workshop will address current MIDI performance

resources that can enhance ensemble, performance, music composition, and teaching situations. Both workshops will run concurrently on August 13 through 17.

Of course, the summer of 1990 will also feature the sixth-annual Alumni College on June 7, 8, and 9. As in past seminars, this year's Alumni College will focus on "Technology in Today's Music," offering discussions, overviews, and hands-on sessions in Berklee's advanced recording studios, synthesizer labs, and home recording facility.

Those interested in further information on the Jazz Harmony Conference or the Music Educator Workshops should contact Parker Bartlett at (617) 266-1400, ext. 256. Alumni interested in the Alumni College should contact the Office of Development at (617) 266-1400, ext. 438.

PHOTO BY JAMES P. DWYER

# Jeff Stout Goes Out to Play

Andrew Taylor

**I** was so influenced by the teachers that I had," says Assistant Professor Jeff Stout '68. "They were serious musicians and at the same time willing to share their knowledge with their students. And they were able to impart a real love and appreciation for the music. That changed my life. I figured, if I could do the same thing, then that is what I'd like to do."

Jeff Stout has been pursuing that goal at Berklee for more than 17 years. He's a serious musician, with three to five gigs a week. His concise approach to teaching trumpet has made him a popular teacher. He feels that pursuing both professional and educational careers isn't splitting his abilities, but enhancing them.

"One feeds the other," he says. "I think I'm a better teacher because I continue to perform professionally. And I think I'm a better player because I teach."

In the beginning, however, Stout didn't dream of doing both. He only wanted to play. In fact, he only wanted to play the trombone.

"When I was 9 or 10 years old in the '50s, the Jackie Gleason show was taken over during the summers by the Dorsey Brothers, Tommy and Jimmy. I was thrilled with Tommy

Dorsey's trombone sound. That's what I wanted to play. So, my mother took me to the music store and I asked for a trombone. The salesman said, 'Gee, kid, we're all out of trombones, try this.' And he gave me a trumpet."

Stout took the instrument home and loved it. He found in himself an intense desire to learn technique, inflection, and style. Through learning from private teachers, listening to records, and struggling through his 1000-

tune "fake book," Stout learned music by ear and by eye. He cultivated his intuitive "feel" for melody lines as he built his technical, sight-reading, and theory skills. Both approaches would be important to his future technique.

Stout received his bachelor's degree in Music Education from West Chester State College in Pennsylvania and his master's degree from New England Conservatory. In between, he spent a year studying at Berklee, polishing his jazz performance and jazz theory skills.

His connections through Berklee and through Boston gigging landed him a solo trumpet job with Buddy Rich and house band performances with Tony Bennett, Lou Rawls, Judy Garland, Junior Cook, and others.



**Stout takes a solo: "I think I'm a better teacher because I continue to perform professionally."**

PHOTO BY KIMBERLY GRANT



PHOTO BY KIMBERLY GRANT

**The Berklee All Stars horn section (left to right): Jim Odegren '75, Larry Monroe '70, and Stout.**

Joining the Berklee faculty in 1972, Stout discovered that teaching was both a key to his future and a connection to his past.

"Teaching is an incredible experience," he says. "It makes you go back and remember what it was like when you were trying to learn the material. The problem with a lot of teachers is that they forget what they went through and they assume too much."

Stout's success as a teacher is a result of the same blend of ingredients that makes him a successful professional musician—technical skill, experience, and a healthy dose of improvisation. As a jazz performer, he likes to stress the improvisation in his performance and his lessons.

"Improvisation is something you can teach," he says. "Almost anybody can get better if they work at it."

"The two most important skills for an improviser are the ability to have good ideas and good melodies in your head, and the facility to instantaneously transfer those ideas onto the instrument. One of the skills you can develop is a knowledge of your instrument so that whatever you hear, you can play"

To enhance knowledge of the instrument, Stout has his students learn scales and scale patterns without using music. Once they figure out a pattern in one key, they then struggle through the next 11 keys on their own. The goal is to remove conscious thought from playing the instrument.

"You should be able to think about what you're having for dinner at the same time," he says.

Throughout his 17 years of teaching, Stout has found that, for many students, learning improvisation requires a totally new thought process.

"The side of your brain that is theoretical and analytical is often highly developed. But the other part, that intuitive part, often needs a lot of work. The problem is, you become dependent upon the analytical approach because it's familiar. To let go of that and go the other way is difficult for a lot of people. It's like learning another instrument. I think I was lucky because I started off by just playing along with records and not really knowing what I was doing."

Along with improvisation skills, Stout likes to stress the realities of the music industry to his students. He

feels that his own realistic outlook has helped him survive as a musician.

"I've seen a lot of really talented, excellent musicians who have completely given it up, who don't play anymore," he says. "It's almost always because they can't cope with the realities of the music business. You have to be flexible. Even on so-called 'artistic' jobs, things are never ideal—the club is noisy, or you don't like the drummer, or the acoustics are awful. You have to be able to accept that and make the best of it."

Jeff Stout has been making the best of his work for a lifetime of gigs. Recent favorites include a performance with Harry Connick, Jr., numerous small combo jobs, and his continuing work with Gary Burton and the Berklee All Stars. But what really keeps Stout teaching, performing, and practicing every day?

"I like to play. It's one of my greatest pleasures," he says. "I tell my wife that if all the jobs that I have now suddenly stopped and there was no place else for me to play other than a marching band in parades, I'd probably do that. I really like to play the trumpet. That's the bottom line." ■



# Returning Alumni: Coming Back for More

Andrew Taylor

**P**eople always say to me, 'You've been away from school for so long, how are you going to adjust?' explains current Berklee student John Vandenheuvel. "I just tell them that if I sit down and learn a record one day, it's no different from being at Berklee the next day. I always kept my musical learning process going. It was like I had never left, believe it or not—even after 14 years."

Each semester, a growing number of alumni have returned to Berklee to complete their studies and receive their degrees. Whether they originally left for professional opportunities or personal reasons, returning alumni are finding old friends and new growth at Berklee, and a new resolve to finish what they started.

Vandenheuvel cut short his studies back in 1975 after completing four semesters at Berklee. During his years away, he played professionally, taught guitar, and worked various jobs. He even began to study computers, in search of another career. But his love for music pulled him back.

"I was halfway through computer school," he recalls. "But it was becoming too much technical information with very little music involved. I had always planned to come back to Berklee. But one thing or another kept me away. Finally, everything started coming together—I had time, money, and I even found an apartment in Boston. It felt as though the doors would close any minute. I had to walk through."

Drummer Kevin Rapillo was pulled away from his studies by the growing success of his band, Kid Crash. He had completed eight semesters by 1986, but felt it was time to take a chance in the professional world. After two and a half years of performing in Boston and New York, the band is shopping for a record contract through its New York manager. So what brought Rapillo back amid

this success? A glance at his credit listing.

"I looked up how many classes I had left to finish, and it wasn't much," he says. "I was just so close, it would have been ridiculous not to finish up after all that work."

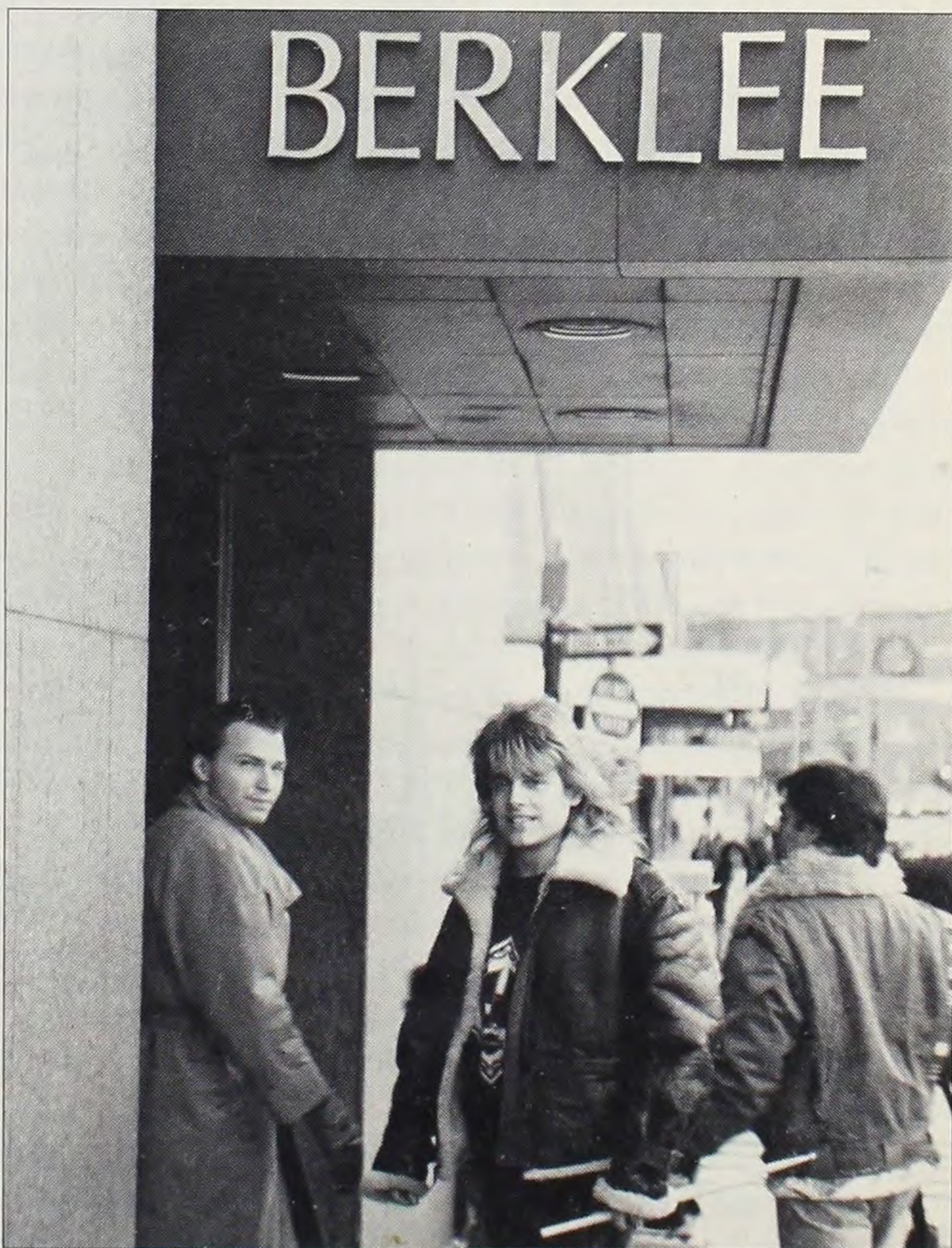


PHOTO BY LORRAINE KARCZ

**After two years playing professionally, Kevin Rapillo returned to Berklee to continue his studies this past fall.**

Rapillo started back at school this past fall with plans to complete the requirements for his diploma in Professional Music.

Despite their own unique stories, Vandenhuevel and Rapillo are not alone. Each semester, 100 or more students decide to continue their studies at Berklee after an absence. And each year, the numbers have been growing steadily. This past fall, 106 students returned from leaves of absence. Approximately 150 more are expected to return this spring. Returning Student Coordinator Gordon Pullan has helped each one of them in the transition back to student life.

"My job has been to plant the idea in their heads to come back, and then to make it as easy as possible," Pullan says. "There are a lot of people out there thinking, 'I should go back, I should go back.' But it's not until they get a note from me or someone at Berklee that they think about it seriously."

In his three years in the position, Pullan has heard the gamut of returning student stories, and in many he finds a common thread.

"A lot of people take time off to do gigs or to work for a while and decide to come back," he says. "Other times they've dropped out and gone a different direction—that's not music-related—only to realize that they want to have music in their life."

Marcel Fuenmayor is among the group that left for professional opportunities. He left Berklee in 1982 to tour with Miroslav Vitous and Mike Stern, and to work on recording projects in New York. Seven years later, thanks in part to a grant from the Venezuelan government, he returned to pursue a double major in Performance and Film Scoring.

"There are a lot of things you can't learn anywhere else," he says. "Not in Los Angeles, Miami, or New York. You're going to learn it here. In my seven years away, I realized that I was



**Returning student Sylvia Kelly takes a private lesson with Professor of Piano Bob Winter '52.**

PHOTO BY LORRAINE KARCZ

always thinking in this place. There's a lot of harmony and lovely people."

Pullan appreciates the renewed enthusiasm of returning students and recognizes that for some, the time away is an important growth period.

"It's part of our philosophy that working professionally for a while can be part of their education, too," he says. "So, if they want, we let students go off and do things musically that aren't in the educational setting and let them come back when they feel they're ready."

When they are ready, Pullan says, starting up again can be as easy as a single phone call.

"As long as the student was in good standing, he or she can always come back," says Pullan. "They just need to notify me, and I'll help them get started. We've created a kind of one-stop shop to make it easy."

Sylvia Kelly has been coming to Berklee off and on since she began in 1982. Fitting in semesters when time and finances allowed and earning credit by exam, Kelly has finally accrued enough credits to attend on a part-time basis. Her time away has

been spent touring with her one-woman show, performing with the band One People, and teaching voice at Bunker Hill Community College. Throughout her absence, Kelly had her eye on returning when the situation allowed.

"I just kept the faith and remained strong in my endeavors to receive a Berklee degree," she says. "Finally, I said to myself, 'Look, you must finish.' Now that I'm going part-time, I can finish up. I feel really good about that."

As a working teacher, Kelly finds the shift back to student life to be both challenging and rewarding.

"I have to make a transition when I come here to be a student and when I leave here to teach," she says. "But I love it because I learn so much. As a teacher, I know how to focus in and learn. Just in

this one semester, I've learned so much it's incredible."

Other returning students also find that their time away brings a new awareness and appreciation to their studies.

"It makes you use and appreciate the information a little more," says Kevin Rapillo. "After being in school since first grade, I was getting burnt out and discouraged. Now it's fresh and it's more fun."

For most returning students, whether they've been away one semester or 14 years, completing a Berklee degree or diploma is a step toward bigger things. For Vandenhuevel, it's the key to his teacher's certification. For Kelly, it's one step toward her goal to earn a doctor of music degree in voice.

But for now, Kelly's focus is the challenge at hand—learning the most she can from the classes she has left. And while her challenges and triumphs are sure to be unique, her feelings at this point are common to most returning students.

After all those years, "It's good to be back," she says. ■

# MUSIC TO YOUR EYES



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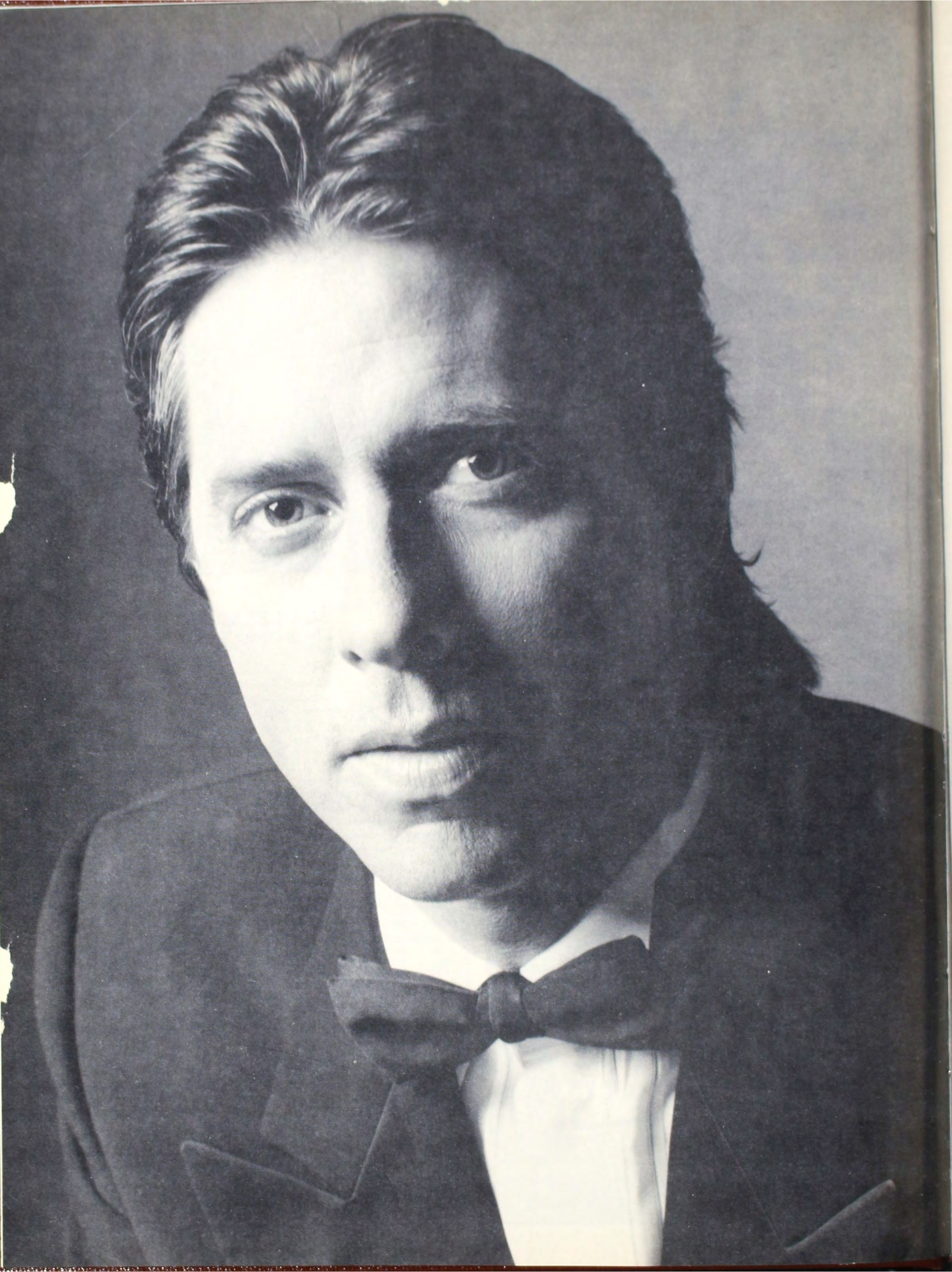
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# Alan Silvestri: To *The Abyss* and Back

*After a bout with bad times, this film composer is at the forefront of the background business.*

With four years as composer for a successful television series under his belt, Alan Silvestri '70 was ready for anything—anything, that is, except unemployment. When the popular police show “CHiPs” went off the air in 1983, Silvestri found himself out of work, out of options, and out of luck.

“I couldn’t get an episode of *anything* for almost a year,” he remembers. “During this time, my wife and I were expecting our first child. Plus, there was a musician’s strike. It got pretty squeaky.”

But, as with most of the films Silvestri has scored since then, this story has a happy ending. After a life-saving offer to score *Romancing the Stone* in 1984, Silvestri composed the music for a string of major films including *Cat’s Eye*, *Back to the Future*, *Flight of the Navigator*, *No Mercy*, *Outrageous Fortune*, *Predator*, *Who Framed Roger Rabbit?*, and *The Abyss*.

He has worked with such leading directors and producers as Robert Zemeckis, Michael Douglas, Carl Reiner, Arthur Hiller, and Steven Spielberg. After that one tough year, Silvestri has become one of the busiest film composers in Hollywood.

Back in 1969, when Silvestri first arrived at Berklee from his hometown of Teaneck, NJ, he

had no intention of scoring for films. All he wanted to do was play guitar.

“Berklee was really the only place in the country where someone who was a jazz player could go and be considered a legitimate music student,” he recalls. “That was an amazing opportunity. It was also a very labor-intensive period for me.”

Silvestri remembers the intense musical environment as the key to his learning at Berklee.

“So much of music seems to be in the doing,” he says. “And there was constantly opportunity to make music. I wrote a lot of arrangements while I was in school. I played hours and hours and hours a day. I worked with all kinds of musicians of all levels of ability. All of that is directly related to the job I do now.”

While Silvestri’s focus at Berklee was guitar, he soon found a stronger interest upon moving to the West Coast. When he got his first opportunity to write a score for a low-budget film, *The Doberman Gang*, in 1970, he began his “long, slow slide” toward composition and away from performance. The offer to write for “CHiPs” only sped up the inevitable shift.

“When I started working on ‘CHiPs,’ it was really the first time I had anything I could call a steady job in the film industry,” he says. “That

by Andrew  
Taylor

was thrilling because, for me, film scoring had always been one low-budget film a year. If it didn't cost me money I considered myself lucky."

These days, Silvestri considers himself very lucky. When we spoke to him in his Carmel, CA, home, he was just completing work on *Back to the Future II*, the highly anticipated follow-up to the 1985 Spielberg/Zemeckis smash, and beginning work on *Back to the Future III*. He's also scheduled to score *Downtown*, directed by Richard Benjamin, and he began work over Christmas on the film adaptation of *Dick Tracy*.

In 1990, Alan Silvestri is far from the abyss of unemployment of only seven years ago. But despite the dramatic rise, he has yet to reach his peak.

*How did you finally break your streak of unemployment after "CHiPs" was cancelled?*

I finally begged, basically, for an episode of a different show and the producer didn't like what I did. They ended up throwing out half of my work. I started thinking, "Maybe I'm in the wrong business."

Very shortly thereafter, I got a call from a music editor I had worked with on "CHiPs" to tell me about a film he was working on. The people he was working with had listened to all kinds of tapes from all kinds of people and they still couldn't find anything that they were happy with. So he was calling to see if I was interested in doing some kind of spec demo to play for them.

This was on a Friday night. He introduced me to the director of the film on the phone that night, a man named Bob Zemeckis. Bob explained, in about five minutes, this three-minute scene having to do with this girl and this guy running through the jungle in the pouring rain, with machetes in their hands.

"They're being shot at by these bad guys," he said. "Then this guy swings across this giant gorge and comes out on the other side." After he described the scene, Bob asked if I could have something to him by lunchtime the following day.

So, of course, I said, "No problem."

I had just started to put an electronic studio together, and I didn't have much. I had a Linn drum and a Yamaha DX-7. I had a multi-track machine but no mixing console. So, I was up all night putting together this rhythm track. And I went in on the following day.

When Bob Zemeckis came down, it was probably a good omen because he walked in wearing the same sweater as me. At that point, we had a feeling that this could work out. I played him this track, and he smiled and his editor smiled, and they said they would be in touch.

That evening, I got a call from Michael Douglas who wasn't only starring in this film, but was the producer. It was *Romancing the Stone*. On that Monday, we got a call and the deal was made within a day.

That's unheard of. There are people who work and work in television and never get a chance to break out of it. It's like they're two different streams. But all of a sudden, I'm standing there at the premiere with Kirk Douglas and I'm in the film business.

After that, people didn't even call me to do television

anymore. It wasn't as if I wouldn't do it. I just didn't get those calls anymore.

*Are there different techniques required for film and television scoring?*

The mechanics are very much the same. But there are definitely very different styles of shooting. In television, you have the constant interruptions with commercials. You very rarely have the chance to work with a sizeable ensemble—usually they like to keep the numbers very low. And, for the most part, you're squeezed much more time-wise with television than you are for feature films.

When I was doing "CHiPs," I would have about 25 minutes of music to write each week. I would see one show on a Monday morning and record the previous one on Monday afternoon. It was like that every week for 26 straight weeks.

But mechanically, it's still the same. In those days there were no video machines to do this stuff. So, we would go in and spot the film and write the entire film off of the timing notes. Now, everyone has videos. I use very exact videos with time code and all the rest of it. That's been a bit of a change.

*How else has the profession changed over the past decade?*

Apart from the boom in the use of video cassettes for previewing, the marketing of films seems to have changed over the past 10 to 20 years. Markets are presold very far in advance now. Sometimes I'll be working on a film and they will have already reserved theaters a year and a half in advance.

The problem is that, in film production, things tend to slide—preproduction slides, production slides, post-production slides. Music is one of the last things to be done before the dub of the picture. All this sliding of the schedule winds up sticking you up against a wall in a number of ways. Number one, you get your hands on the film much later than you would like. And number two, because they have to preview with their backs against the wall, they're making constant changes in the picture right up against the time that you're recording.

So, for instance, when I did *The Abyss*, that film opened about *one week* after I had recorded the last cue. Which is unbelievable! That's a whole added difficulty that I don't recall seeing. I actually can remember getting locked film. I never see locked film anymore.

*Do you usually get a complete cut?*

I always *like* to get a complete cut at some stage. For instance, this week I'm working on *Back to the Future II*, and I have a complete cut of the film. But on Saturday, I will get a new complete cut and just about every cue I've written for recording the following Thursday has been recut. So, I have about 30 minutes of orchestral music for a 98-piece orchestra, and every cue has been recut.

So, I'll have a day or so to make all of these changes in time to still proofread the scores and get them to the copyist in time for the music to be on the stands Thursday morning. That's what the business is these days.

*Have you begun to use a computer to write out your scores, or do you still write them out yourself?*

I do all my orchestral scores by hand on score paper. I do use the Auricle III software on the Yamaha C1 computer to lay out all of the timing business. That has been one of the most incredible additions to the film scorer's battery of tools to come along since the Knudsen book [a listing of click track data, tempos, and timings].

*What about sequencers, synthesizers, and drum machines? Do they play a role in your composition?*

When I do an electronic score, I do all of the performance myself. I work with a Synclavier system along with racks of other kinds of gear. But the Synclavier and its sequencer is the heart of the system.

I did an all electronic score for *No Mercy*. And I did one for *Clan of the Cave Bear* as well as *Flight of the Navigator*.

I've done some other scores where there has either been a great deal of electronic music or a combination of electronic and acoustic. *Predator* involved a lot of scoring with electronics while working with a large orchestra. At one point, we had approximately 40 tracks of electronics running with a 90-piece orchestra live. That was pretty interesting.

*Do you see the full orchestra losing ground or fading out as synthesizers become more prevalent?*

I don't see the full orchestra being affected really. What I see being lessened is the smaller ensemble used on television shows. I see more and more use of electronics for those kinds of things. But full orchestras are still what you need to get that particular effect.

*Are there often creative disagreements between the director and the composer?*

Very often, no matter how big they are, composers will

## THE SCORING PROCESS



**Silvestri works with orchestrator Jim Campbell.**

"The process can be different for every film, but the preferable way is to start very early on. Bob Zemeckis will often tell me at dinner about a film he's about to do—for instance, *Who Framed Roger Rabbit*? And then, as soon as he has a first draft or a shooting draft of the script, he'll send me the script. I'll read that and spend some time with Bob just talking about the film—even though he hasn't started to shoot. Then, with *Roger Rabbit*, I went to London and spent some time on the set with him while he was shooting, just to start to get the flavor of the film.

"That's the best way. Since the film is a collaborative effort, success seems to depend upon the communication between the people involved. The more time spent with the project and between the people, the greater the possibility of the composer achieving the director's goals for the film.

"Once the film is finished, or shot at least, and they get a fairly substantial cut, we usually sit down and spot the picture. For me, that's usually done at a KEM [a 35mm film editing machine] with the director and editor. We go from reel one through the entire film and spot where music will begin and where it will come out. And the director usually talks about what he hopes the music will do for the film in these places.

"After that's done, the music editor will give me a set of spotting notes which list each piece of music with a brief explanation of what that scene is. Then the editor will go through each one of those sequences and provide detailed, timed notes of each scene. I usually get those notes with footages, with reel times, and with SMPTE time code. Those are the notes that I work off of along with the matching video of the scene. Then the writing begins."

have entire scores thrown out. It all has to do with communication. It's very easy to think you're talking about the same movie and then find out that you're not.

*What do you do when your views of the film are different than the director's?*

It can be a real problem. I've never thought that I was making a different film than the director. I think then you're just asking for trouble. I have found that I've not been working on the same scene as the director thought. I've not yet had the pleasure of having an entire score thrown out. I have had pieces of music thrown out and I have had to rework them.

For some reason, it seems a lot of composers don't see their piece as a work in progress. Very often, composers walk into the soundstage, into this multimillion dollar enterprise, and think that they've written their 50 minutes of music and that's it. There is nothing in the film business, or for that matter in any other creative endeavor that I know of, where that is the case. Especially in a collaborative process.

What a composer can lose sight of in the privacy of his own studio is that he is still working on a collaborative art form. Even though he's working on an aspect of it alone, it is only an aspect of a much larger whole.

That's probably where the difficulty comes. It can be very difficult without that awareness when the confrontation comes down in the recording studio.

When you play the music, it has become near and dear to your heart. But a director is not terribly concerned about all the hours spent. If you're working with a really good director, you haven't even come close to the hours he spent on the film.

Still, when the director says, "Beautiful piece of music, Al. Whose movie is it for? Because I know it's not for my movie," the composer has to muster all the perspective he or she can. Because the mission in film scoring is to enhance the director's vision. The director is the captain of this ship. And if he's not, you're in trouble.

It brings us back to communication and the awareness of what the focus and mission really is here. If you try to mutiny, it will never work. The ship cannot have two captains.

When you're down working privately, it's someone else's direction and someone else's itinerary that the ship is following. That's something that requires a great deal of emotional maturity for a composer—to be able to understand his or her place in the grand scheme of this thing called a motion picture.

One has to be a willing and able crewman. That doesn't mean not challenging the captain. If you really feel you can accomplish the director's wishes by going a certain way with the music, you have a responsibility to the music and to yourself to present that case to the director. That's what he's asking you for.

*It must also be difficult to realize that a truly successful film score is invisible, that all this work is not the focus of the art form but only an aspect of it.*

It can be. But at the same time, every other member of the film-making entity is in the same position. It's very much like orchestral playing. The ideal is 98 pieces in a symphony orchestra playing together, not 98 soloists all vying for separate fulfillment. The music is just a voice you add to the whole. That's what the art form is all about. ■

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# Teaching Rock & Roll

*Many music educators are using rock for purposes which distort its essence.*

by Robert  
K. Myers

**A**cross the country, rock music is finding its way into music classrooms. "History of Rock" courses are blooming everywhere; and, increasingly, rock music examples are being included in traditional theory/analysis courses to illustrate certain forms and/or musical devices, or even to teach classics by playing, say, Emerson, Lake and Palmer's version first. In many cases, people are *using* rock for purposes which distort its essence.

Increasing our popularity, attracting higher enrollments, luring students to classics with overblown "progressive" renditions, and applying traditional theoretical terms to rock music are often good-hearted but wrong-headed approaches. We need to consider rock on its own terms, which means that we must consider the aesthetic bases of this style. The sound of rock, the sources of its articulation, and certain societal considerations which feed it (and which it, in turn, feeds) are three primary

*Associate Dean of Curriculum Robert K. Myers holds a Doctor of Music degree from Northwestern University. Portions of this article reprinted by permission from the Chronicle of Higher Education.*

characteristics which place this music outside the traditional Western-culture aesthetic.

I began to transcribe rock music a year and a half ago. It started as a private study project; I wanted to learn more about rock, and from my study of jazz I knew that the best way to learn about a music was to transcribe it from the record. A few musicians and teachers I know do this; more should. Although it is laborious and time-consuming, the benefits are enormous in that one is working with the actual sound of the music, on a note-by-note basis. Sometimes I wonder if piano students wouldn't

**A segment transcribed from Van Halen's "Best of Both Worlds."**

TRANSITION

The image shows a handwritten musical score for a segment of Van Halen's "Best of Both Worlds". The score is written on five staves: V. (Vocals), G. (Guitar), B. (Bass), and D. (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "Something reached out + touched me" are written under the vocal staff. The guitar part is annotated with "more distorted (overdubs)" and "? voicing". The bass part is annotated with "Ride". The drum part shows a "Ride" pattern with 'x' marks for cymbals and a slash for a snare drum.

know and be able to perform a Mozart sonata better if they had to transcribe it rather than just buying the music.

When transcribing, the feeling of ownership—the actual copyright holder notwithstanding—is huge. You also begin to realize the difference between the notes written and the sounds they represent. A guitar chord that makes your face ripple at an arena show can be notated with two or three little marks on a staff.

The difficulty is that in the act of transcribing this music, we lose two of its most distinctive qualities: its sound quality and its sound level, or loudness. Musical notation, the traditional means by which we musicians communicate among ourselves, only accounts for one-third of what is actually happening in rock music. Transcribing benefits the transcriber, to be sure; but to use transcriptions to represent the essence of rock without simultaneous access to the actual recording is a hopeless proposal. Sound and loudness (or timbre and amplitude) are two “unwritable” elements in the musical poetics of rock.

### Uncertain Terms

As I began to transcribe my way into the music of James Brown and other black musicians, I began to catch a glimmer of the *musical* manifestations of the African and Afro-American aesthetic which pervades rock music. This influence is almost always described using Great Western terms such as “ostinato” to denote the pattern-repetition which characterizes much of this music.

In my transcription, however, I discovered that in actual performance, small variants appeared in a given pattern each time it was played. This made for an awful transcribing assignment—I couldn’t just write “repeats for sixty-four measures” because it didn’t, exactly—but in taking the time to notate these small inflections to a basic shape, a part of the African sense of meaning, of constantly having one’s hands and breath felt in the continuous fabric of the music, became visible and manifest. We need a base of understanding in this largely uncharted area of influence—an epistemology, if you will, of the rhythms and voices of rock.

In addition to transcribing records, I embarked on a somewhat haphazard and vicarious reading program. Mixing general histories, critical tracts on specific styles, and listening, I assembled a small stable of writers on rock whom I could trust. “Trust,” in this case, means that I agreed with their tastes and was carried along by their sometimes crazed manner.

My stable is unanimous in their praise of certain bands. One of these, the Sex Pistols (of 1976–77), challenges any music-centered aesthetic argument. Musically speaking, this band was *terrible*. Yet they were undeniably one of the great rock bands.

Punk rock emerged in the ’70s as an explosive reaction to bubble-gum pop and a kind of industrially heroic, “safe” style of rock favored by record company executives. A key element of this rebellion included the vehement repudiation of certain socio-economic factors then prevalent. This negative message manifested itself musically in the abuse of musical “values,” the use of rude texts and mannerisms, and the avoidance of “proper” rock-star garb and spectacle.

Simply put, a crucial element of the Sex Pistol’s greatness as a band was their musical incompetence. This seems paradoxical to us musicians, and may put some of us off a little; but the interaction of a musical style with its surrounding societal context is a third important part of the aesthetic argument, and helps to explain why such a lousy band was so good.

### Learning by Doing

In addition to all this listening, transcribing, and reading, there is performance. In the past, Berklee certainly has not overlooked that aspect. Rock has been a part of our performance options since the mid-’70s. In the current Five-week Summer Performance Program, each student is placed into a band according to stylistic preference. Some of these are “rote” bands, to be sure; but they are bands nonetheless, and most play publicly during the course of the program. The idea of learning through performance is, after all, a very traditional one, and methods of putting it into practice in the curriculum are now under study.

At Berklee, we by no means see ourselves giving up any of our traditional values of competence in literacy, musicianship, and analytic skills. Most importantly, we definitely don’t see ourselves as diminishing the importance of jazz music as an essence of our identity and purpose. If anything, our identification with excellence in jazz performance and writing needs to be strengthened; as this happens, other musical styles will be more identifiable, and, in turn, will grow in depth and expertise.

The fact is that in coming years, many of our entering students will be more experienced in dealing with music from the standpoint of sound itself, alone and in small groups, and will be less experienced in the written communication of music. Young musicians are putting together interesting music, demonstrating their talent and musicianship, without being able to read or write a lick of music. The idiom of choice is rock or pop. Our challenge is to accept them and their music without condescension (and putting them through “Mary-had-a-little-lamb” skills training is a form of condescension) and to lead them to universal competencies of literacy, performance, critical perspective, and the ability to keep learning for the rest of their lives.

### The Next Step

A good thing for teachers to do at this point to meet the “idiom of choice” of many new students would be to develop a repertoire of rock music and a basis of understanding it (and criticizing it) in terms emerging from the music itself. As professionals, our repertoire—our ready access to specific content—should include examples of a wide variety of styles, and not just those pieces we find handy to illustrate “jazz stuff” or “classical stuff,” or pieces to use condescendingly as negative examples.

A repertoire is a start. As we develop a broad base of teaching competency in contemporary styles, we will once again be using our depth, our smarts, and our flexibility to “teach the unteachable” (remember, that’s what they said about jazz) and assure a leading educational role for Berklee for the next 50 years. ☛

# Tendinitis: Prevention & Cure

*With proper habits and playing techniques,  
tendinitis can be prevented.*

*by Steve  
Carter*

**T**endinitis has become one of the most common complaints of guitarists and bassists. However, many players think they have tendinitis when, in fact, they have some other ailment.

During my first 10 years of teaching at Berklee, I heard of maybe a half-dozen cases of tendinitis among students. In the past few years, more and more students have complained to me of tendinitis. Since word got out that I was researching hand problems, several students a week have come up to me and said, "I think I have tendinitis."

Where did this seeming epidemic of tendinitis come from? What is the cause? Can tendinitis be prevented? Can it be cured?

Tendinitis means inflammation of a tendon, resulting from overuse or straining. A tendon is a cord of white fibrous connective tissue that attaches the end of a muscle to a bone. The fibers of the tendon pass into the substance of the muscle and into the substance of the bone.

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*Associate Professor Steve Carter is an active guitarist/bassist in the Boston area. Article ©1988 The Miller Freeman Corporation. Reprinted by permission from Guitar Player magazine.*

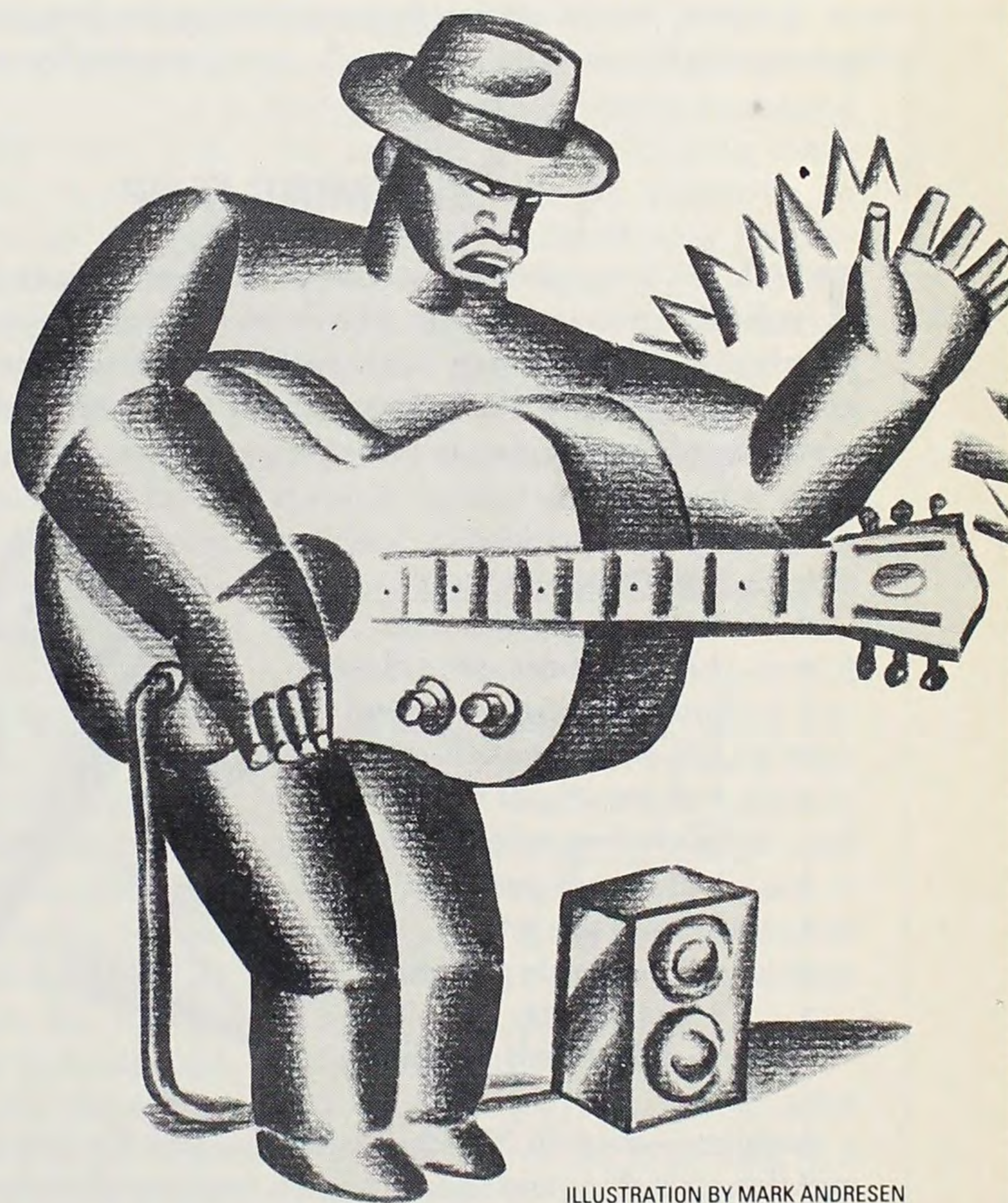


ILLUSTRATION BY MARK ANDRESEN

**Tendinitis means inflammation of a tendon, resulting from overuse or straining.**

Most tendons are surrounded by a sheath called the synovial membrane. The sheath lubricates the tendon and allows it to slide smoothly over the surrounding body parts. Repeated motions can cause a swelling of this sheath, a condition called peritendinitis.

## Tendinitis & "Muscle-itis"

Tendons are very strong, and what many musicians call tendinitis is not really an inflammation of the tendon, but a strain on the muscle itself. Tendinitis does occur, though, and in rare cases it can signal the onset of the rheumatoid arthritis. So if you think you may have tendinitis, it's best to seek medical help.

But how do you know if you have tendinitis? At first the symptoms may be as vague as a loss of flexibility. This is one of the things that make diagnosis difficult. Musicians need great flexibility in their hands, and so they are sensitive to the slightest stiffness. Some doctors may not understand guitarists who try to explain their symptoms by saying, "My chops are down." They may think that the complaint is imaginary or merely an excuse for some inability to perform. More and more doctors, however, are beginning to specialize in "arts medicine"

and know what symptoms to look for, what questions to ask, and what the answers may mean.

In more acute cases, the symptoms may be more obvious: pain, swelling, and redness. The affected part, usually the forearm, may be warm, or even hot, to the touch. Exactly what type and degree of pain, swelling, and redness you have can determine whether you have tendinitis or some other problem.

Even though tendons are very strong, they can be damaged by what doctors call "trauma," or a sudden blow. So be careful when you are moving heavy amps and speakers. Remember that the same arms that you use to lift the equipment must be used for the delicate and subtle motions of playing the guitar.

Your general health also affects your susceptibility to problems like tendinitis. A regular program of exercise, especially something that in-

volves stretching of the upper extremities—like dance or yoga—goes a long way toward preventing tendon and muscle problems.

## Misuse & Overuse

Misuse is a frequent cause of tendinitis among guitarists and bassists. You may not realize that you are misusing your muscles and straining your tendons, but an experienced teacher might be able to spot the problem. A trained doctor might also be able to help. Arts medicine clinics are now using biofeedback and video tapes of performances to help musicians eliminate stressful playing habits.

Overuse can cause muscle strain that might appear to be tendinitis. Here's a case in point. One student came to me with what he thought was tendinitis. He had a large swelling on his forearm, above the wrist. He asked me three things: If I thought it was tendinitis, where he could find a good doctor, and whether I thought he should stop playing. I gave him the phone number of Dr. Richard Norris at the Braintree Performing Arts Clinic, and then I asked him some questions. I asked if he had done any unusual amount or kind of playing recently. "Yes," he said, "I usually don't do a lot of strumming, but last weekend my friend and I played in the subway station, and I strummed chords for about six hours. A couple of days later, my arm started to swell and hurt. Now if I play at all, it hurts."

The swelling in the student's arm was located right where a muscle passes from the back to the front of the forearm, over a bone. I knew from looking at *Gray's Anatomy* and other books that there was a muscle (*pronator radii teres*) where the student had his pain, and I suspected he had what was once called "lawn-tennis arm." I said to the student, "My guess is that you have simply overtaxed a muscle. Of course, I'm not a doctor, so see a performing arts doctor. Meanwhile, since that muscle hurts when you play, you should either stop playing for a few days or find another way to play."

I haven't seen the student again, so I don't know if my diagnosis was correct, but I want to explain what I mean by "finding another way to play," because I think this is essential

## SUMMING IT UP

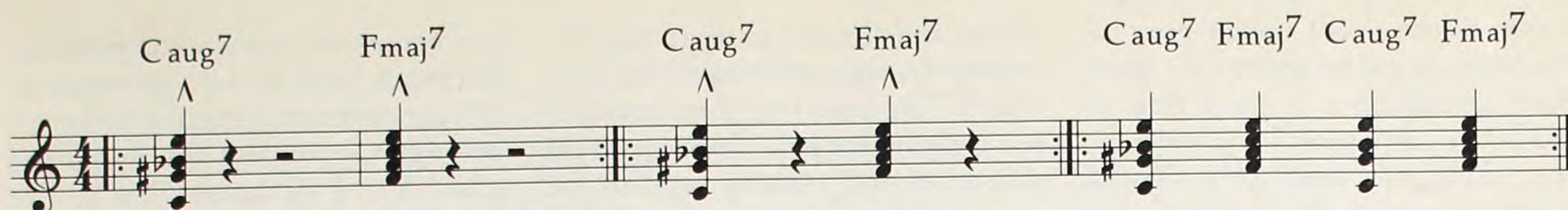
Think for a moment about the number of repeated movements involved in playing chords. Here's an example. Suppose you are on a job playing rhythm guitar. For the sake of argument, let's say that you're going to play in 4/4 time, one strum for each beat. Take a look at how many chords you'll play in just one gig:

	1 chord per beat
x	4 beats per measure
=	4 chords per measure
x	32 measures per chorus (once through the tune)
=	128 chords per chorus
x	4 choruses per tune (including solos)
=	512 chords per tune
x	8 tunes per set
=	4,096 chords per set
x	4 sets per gig
=	16,384 chords per gig



Imagine—over 16,000 chords in one gig! Flexing and relaxing the muscles, stretching and shortening the tendons all those times in just one night! Multiply that by the number of gigs in a week, in a year, in a lifetime. . . .

This may seem like an extreme example, but it isn't. If you're playing funk, you'll probably be playing sixteenth-notes, forming and releasing chords not once per beat, but up to four times. And if you play triplets. . . . Well, you can see my point: Playing chords on the guitar requires literally thousands of repetitions of hand and arm movements. And if not done correctly, this can easily lead to physical problems.



**The Two-chord Workout (see page 22): Repeat each section four times**

to any guitarist or bassist who has, or thinks he has, tendinitis. All too often, doctors unfamiliar with arts medicine tell patients with tendinitis to simply stop playing for several weeks. To a student with lessons to prepare or to a professional with gigs to play, this is devastating. Doctors familiar with arts medicine have a different answer: First, stop straining that particular muscle or tendon—stop playing incorrectly; second, while the affected muscle or tendon heals, work on other muscles; third, after resting for a few days, gradually work the muscle or tendon back into shape.

The first step is to use a different set of muscles. Muscles and tendons are not clearly differentiated; instead, the tendons blend into the muscle belly at one end and the bone at the other. Using a different set of muscles means using a different set of tendons.

Since this student's problem was in the right arm, I suggested that he concentrate for a few days on the left hand. To start, he could simply work on chord fingerings, not strumming at all, and he could finger scales and arpeggios without picking. He could also work on hammer-ons, pull-offs, and slurs. Then, as the right arm got better, he could begin to strum each chord only once. Since his muscle strain seemed to be caused by overusing the wrist, I suggested that he try picking awhile with more thumb-and-finger motion, and then more motion at the elbow, using little if any wrist motion. Looking on the bright side, this student's bout of "tendinitis" was an opportunity for him to develop new techniques.

**Pressure Problems**

Excessive pressure in the left hand is another possible cause of tendinitis. Many guitarists think that playing the guitar requires brute strength. This simply isn't so. Ease of playing comes not from strength but from leverage. I've had students who were so strong

that they could probably crush me with one hand, yet they couldn't even play a simple barre chord because they were not using the right leverage.

Dr. Norris uses biofeedback techniques to help guitarists find the minimal left-hand pressure to produce the notes. He connects electrodes to the hand and arm and measures the muscle exertion. Then he has the player gradually reduce the muscle pressure, monitoring the change with machines. He says that players are often amazed at how little pressure is needed to produce a note or a chord, and are relieved to find that they don't really have to "push down" as hard as they had thought.

Be especially careful when you encounter a new chord voicing that gives you trouble. If you can't play all the notes clearly, your first reaction will be to squeeze the neck harder. Instead, try changing the angle of your left hand, wrist, or arm.

Finger stretches are yet another potential cause of tendinitis. A lot of guitarists see the advanced players doing long stretches with the left-hand fingers, and decide to develop those stretches by sheer will power. So they stretch five, six, or even seven frets, ignoring the pain.

Finger stretches must be developed very gradually. Start in the high positions, where the frets are closer together. Start by stretching the 1st finger only two frets below the 2nd, then the 4th, two frets above the 3rd. Be very careful with single-note passages or chords that put the 2nd finger two frets or more below the 3rd, since this is something that most players' hands simply are not used to. Practice finger-stretching exercises for a *very* short time—less than a minute in a single practice session.

In relation to finger stretches, it is especially important to learn to feel the difference between fatigue and pain. You know what your legs feel like after climbing 10 flights of stairs.

That's fatigue. It won't do you any lasting harm. You also know what your legs feel like when you squat down and try to lift something very heavy, such as an amp. That's pain, and it can cause permanent damage. Once you have learned to tell the difference between fatigue and pain in your hands, wrists, and arms, never practice anything that causes you pain. A slight sense of pulling, such as you feel when you stretch just after getting out of bed in the morning, is normal. But pain, never.

**Building Stamina**

Another way that tendinitis can be brought on is by abruptly increasing the amount of your playing time: There's a big-time gig coming up, so you suddenly increase your practicing from a half-hour a day to four hours a day. If you must increase your daily playing time, do it gradually, adding a few minutes per day.

New repertoire can also put stress on your muscles in a different way, so practice sessions should be even shorter. Don't cram. Consistency is better than marathon sessions.

The best way to condition yourself and build stamina is to practice frequently in short sessions. Start with 20 minutes, three times a day, and add a few minutes every few days until you get to three one-hour sessions. It is possible to practice more hours, but you should never go beyond one hour in a single practice session.

Stretching and relaxing are important to good playing. Rather than "warming up" at the beginning of a practice session with mechanical finger exercises, take a tip from dancers and warm up with body motions. Before each practice session, gently stretch your arms, shoulders, and fingers. Extend your fingers, make a fist, roll your hands in circles to loosen up the wrist, and especially exercise the back (hairy side) of the forearm, because this is where trouble often

arises. After about a half-hour of practicing, stand up and stretch again. After stretching is a good time to relax. Let your arms hang loose by your sides and consciously relax all the muscles from your neck to your fingertips. Yehudi Menuhin has some excellent warm-up stretching exercises in his book *Violin: Six Lessons with Yehudi Menuhin* [Viking].

When practicing, it's a good idea to work on the two hands alternately. This prevents excessive strain on one set of muscles and tendons.

Let's look first at the left hand. Playing chords *legato*, moving quickly and accurately from one chord to the next, is one of the most difficult things to do on the guitar. Incorrect chord playing is also, in my opinion, one of the chief causes of tendinitis in guitarists. Chord playing can easily cause what doctors call "overuse syndrome" (see "Summing It Up" on page 20).

### The Two-chord Workout

The best exercise I know of to help you move from chord to chord smoothly and without muscle strain is shown on page 21. Pick two chords that you have trouble fingering. Set a *very* slow tempo. Finger the first

chord, and strum it on beat one. *Immediately* begin moving to the next chord. Take beats two, three, and four to carefully set up the fingering of the second chord, making sure all the angles of finger, hand, and arm position are correct. Strum that chord on beat one and *immediately* begin setting up the first chord again. Repeat this process, playing only on beat one for four measures, then on one and three for four measures, then on each beat for four measures, keeping a steady tempo.

If you can't play the chords cleanly in quarter-notes, slow the tempo down and start again. Do this exercise at two or three practice session for a few days, gradually working up the tempo, and you'll never have trouble with those chord forms again.

What's important in this exercise is that you use the rests, during which your left hand is moving, to *very carefully* watch that the fingering of each chord is efficient, using maximum leverage and minimum muscle strain.

After working on the left hand for a few minutes, concentrate on the right. Playing scales at a slow tempo and picking each note two, three, four, or five times gives the right hand a

good workout while not demanding too much from the left. But remember, concentrate on playing with ease, and don't strain and blindly pursue speed. Speed will come when you've learned to use you hands efficiently.

In addition to alternating from left hand to right, alternate things that are physically demanding (such as playing chords or long lines of sixteenth-notes) with those that are mentally demanding, like sight-reading. After each exercise, gently stretch, then let your hands hang by your sides.

With proper practice habits and playing techniques, tendinitis can be prevented. But should you develop it, it can be cured. If what you have is not tendinitis but muscle strain, the treatment may be as simple as a short rest, massage, and maybe a couple of aspirin. Tendinitis can be treated with physical therapy, nonsteroidal anti-inflammatory drugs, corticosteroids, or in extreme cases, surgery. If you have anything resembling tendinitis, your best bet is to see a performing arts doctor right away.

As Dr. Norris says, "Your body is the instrument you use to play your instrument. So take care of your instrument."

## ALUM NOTES INFORMATION FORM

Full Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Home Phone # \_\_\_\_\_

This is a new address

Last year you attended Berklee \_\_\_\_\_ Did you receive a  Degree  Diploma?

Professional Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Work Phone # \_\_\_\_\_

Your title/role \_\_\_\_\_

Please list any professional activities, performances, recordings, notable music projects, awards, recognitions, or other events you'd like us to know about (please print or type):

\_\_\_\_\_

\_\_\_\_\_

I am interested in learning more about the Berklee Alumni Representative program (see "BAR Report," page 28).

Please send this form, along with any publicity, clippings, photos, or items of interest to:  
Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215. We look forward to hearing from you!

# Alum notes

Compiled by  
Chika Okamoto  
'87

Keyboardist/arranger/composer Rob Mounsey '75 released his first solo album, *Dig*, with Sona Gaia Records this January.

**John P. Casey, Jr. '68** is president and co-owner of K&C Music Company. John has given clinics and lectures with the National Association of Music Merchandisers throughout Hong Kong, China, and Hawaii. He lives in Medford, MA.

**Alex Elin '69** is co-editor in chief of the *Jazz Report*, a publication of Highland Jazz, Inc., in Newton, MA.

**Rita Burke '70** received the New Jersey Governor's

Teaching Recognition Award as "Teacher of the Year" in 1988. She lives in Matawan, NJ.

**James L. Dean '70** has performed with the Joe Carson and Dave Aarons bigbands and recorded with **Claudio Roditi '70**.

**Robby Merrin '72** served as musical supervisor/orchestrator for the stage and film versions of *Little Shop of Horrors*.

**Charles A. Bascome '73** performs extensively as a freelance drummer in Sandy's Parish, Bermuda.

**J.C. Caianiello '73** is an active performer in California, an author of the book *Guitaring*, and a producer of guitar instructional videos. J.C.'s first solo album is now in the works.

**Steven Michael Lowry '73** is a music contractor with Top Shelf Entertainment. He recorded, performed, and contracted for the film *Welcome Home, Roxy Carmichael*. Steven also appeared as a principle in one scene, lip-syncing "Born to Be Wild." He currently lives in Venice, CA.

**Clarence "Herb" Robertson '73** has toured with Charlie Haden and his own quintet.

**David Vose '73** is an associate professor of Ear Training at Berklee. He produced a gospel video for Cheryl Moriarty entitled "More Than Meets the Eye."

**Arthur (a.k.a. Arturo) Coppola '74** has performed as the opening act for Buddy Hackett at the Riviera Hotel in Las Vegas.

**Jeffrey W. Guenther '74** works as a freelance producer, engineer, guitarist, bassist, and programmer. He lives in New Jersey.

**Kim Cascone '75** is founder/composer for the industrial music project PGR. The project's most recent recording was released on Silent Records, a label started by Kim in 1986. Kim also worked as an assistant sound designer on a TV pilot, "Twin Peaks," directed by David Lynch, and as an assistant foley engineer at Lucasfilm, Ltd.

**Chris Culver '76** is a Jazz Studies instructor at the University of Colorado.

**Hal Gold(stein) '76** has toured with Ron Wood, Bo Diddley, Martha Reeves, and the Rascals.

**Michael Cameron '77** is the music director for the Rhode Island Showcase Orchestra. Michael lives in Riverside, RI.

**Timothy C. Fuller '77** and his band the Tim Fuller Experience appeared on the Rhino Records album *Hipster's Holiday*, which was released last year. Tim lives in Oakland, CA.

**Richard Gibbs '77** scored the films *Say Anything* and *Sweet Hearts Dance*. He also played keyboards for



Robert Palmer and Boy Meets Girl and was a member of the band Oingo Boingo. Richard is currently the musical director of "The Tracey Ullman Show" on the Fox network.

**Janie Barnett '78** is an active guitarist and studio singer in New York. She has performed with Rickie Lee Jones on "Saturday Night Live" and with the groups Longhouse and the Supreme Court. Her self-titled album of folk/rock originals is available through Tower Records.

**Andrea (Ricci) Cannon '78** leads the contemporary Christian music group,

Emmaus, together with her husband **Jim Cannon '77**. They live in Houston, TX.

**Benny Faccione '78** works at A&M records where he has done engineering work with Herb Alpert, Sting, Barbra Streisand, and Janet Jackson.

**Peter Hume '78** has been a guitarist with Melissa Manchester since 1983.

**Curt Sobel '78** scored the film *Alien Nation* as well as *Backtrack* starring Dennis Hopper and Jodie Foster. Curt also has worked as a supervising music editor for *Let It Ride*, *Tap*, *The Presidio*, *Hail, Hail, Rock n' Roll*, and *Young Sher-*



**Steven Michael Lowry '73**

*lock Holmes*. Curt lives in Pacific Palisades, CA.

**Edward C. Stefanov, Jr. '78** plays guitar in the Florida-based band Murdok, which

just released its second album on FBMI Records.

**Emil Viktor Viklicky '78** is director of jazz education in Czechoslovakia. His album, *Homage to Joan Miro*, received favorable mention in *down beat* magazine. Emil lives in Prague.

**Matt Cornish '79** has recorded albums with Culture Club, Chaka Khan, and Howard Jones and has been touring off and on with Artie Shaw for five years.

**Mike DeMicco '79** played guitar on *Heat of the Moment*, an album with Peter Dinklage, and on Livingston Taylor's *Life is Good*.

**Marc D. Finkelstein '79** is a vocal music instructor in the Toms River, NJ, public school system where he was selected "Teacher of the Year" for the 1988-89 school year. Marc received his master's degree in Creative Arts from Rutgers University. He and his wife, Carol, have written and produced an original album for children, *Everyday's a Holiday*, on the Melody House label.

**Neil Levine '79** is president of Round the Globe Music, Ltd., and has worked with rap artists Doug E. Fresh, Easy-E, NWA, and the 2 Live Crew.

**Douglas B. MacMillan '79** is a private guitar instructor

## DEVELOPMENTS



PHOTO BY LORRAINE KARCZ

their music education.

In a very special development, Burton and Patricia Greenberg have made a provision in their will enabling Berklee to carry on their interests by creating the Burton and Patricia Greenberg Jazz Scholarship fund. Stated Burton, "It gives us enormous satisfaction to know that a student who may otherwise not

complete her education will now be able to do so." Their scholarship reflects their lifelong commitment to their beliefs: Burton has been a jazz patron since a young boy and Patricia has actively supported women's rights. Their fund combines their interest as the scholarship will be awarded to female students pursuing jazz studies.

I have heard again and again from alumni that the Berklee education is the finest in preparing students for their professional careers. Your gifts are the cornerstone of our effort to provide deserving young talent with that important opportunity. Thanks to your generosity, a few more of them will get the chance.

—John Collins  
Director of Development

My column will be short as the most important news that I have to tell you is listed elsewhere in this issue. Be sure to read the column from our new coordinator of alumni relations, Carrie Semanco '86, on page 26. I am very pleased to welcome her aboard and expect that with her experience as an alumna and a Berklee administrator you will see some innovative programming in the future.

I am also pleased to be able to bring back reports from our first three unofficial "clubs." You can read about our activities in Nashville, Los Angeles, and New York on page 25. Strong alumni support has been shown to develop our volunteer committees into club chapters. We are off to a great beginning and look forward to more events in which alumni network, socialize, and maybe even learn something new.

On the scholarship front, our new Alumni Scholarship Fund is off to a good start. Our Parents Fund is doing even better, and it appears the fund will achieve new goals if early indications hold. I urge all alumni to help our talented students stay in school and finish



as well as a copyist and composer in the New England area. He lives in Amherst, MA.

**Jay Byer '80** owns and operates Byer Piano Service in Mendon, MA.

**John Cameron '80** is a member of the band Bim Skala Bim, which won the 1989 Boston Music Award for "Best Reggae/Ska Act." The band's second album, *Tuba City*, was released by Celluloid Records.

**David Fox '80** works as a user support specialist for Kurzweil Music Systems and performs extensively in the Boston area. He lives in Allston, MA.

**Chris Klatman '80** scored recent episodes of the television series "Knots Landing," "Paradise," and "Dolphin Cove."

**Rick Paquin '80** recorded an album with his Boston-based band Push Comes To Shove, working with Greg Hawkes of The Cars.

**Robert James Searls '80** is co-founder and director of Arizona Productions, a leading commercial music production company in Sydney, Australia.

**Marty Weintraub '80** co-founded Multimedia Music in Minneapolis. As part of the company's contract with PolyGram Publishing, Marty finds and develops new local talent and does production work.

**Brian Williams '80** works as a musician/orchestrator in Costa Mesa, CA.

**Ralph Fava '81** has performed with Bobby Vinton, Debbie Reynolds, and Donald O'Connor.

**Katherine McVicker '81**, an alumna and former Berklee staff member, returned to campus to give a clinic in mid-October. Katherine is a professional singer, bandleader, music contractor, and booking

## ALUMNI NEWS



PHOTO BY JOHN COLLINS

**Joe Smith '79 (left) and Casey Scheuerell '73 share a laugh and a beer with Percussion Dept. Chairman Dean Anderson (right) at the Nashville reunion.**

Berklee alumni met in several cities during music industry events to meet old friends and make new ones. All who attended recognized the valuable opportunity for networking and consulting with fellow musicians. A good time was also a primary goal.

### New York

The largest gathering of alumni to date met in New York City. More than 150 alumni, students, and friends of Berklee met at the Yamaha Communication Center at 57th Street, courtesy of Tom Sheehan '69, manager of the center. While the event was held in conjunction with the Audio Engineering Society Conference, most alumni from the area came to the party to meet old friends and visit with faculty and staff from the MP&E and Music Synthesis departments.

President Berk honored guitarist Emily Remler '76 at the event, and Director of Development John Collins encouraged anyone interested in working on developing a club to contact him. It appears that a New York club is on the way.

### Los Angeles

In Los Angeles, more than 150 alumni spent a great Sunday evening at the Tape Complex West on Sunday evening, October 29—put together by a committee of eight alumni, and assisted by Debbie DeForest '87, Kevin Dixon '85, and Ray DiLeo '82, who hosted the

event. The party (read "bash") was a complete success. Faculty who had attended the Songwriters Expo also stopped by to meet alumni and keep tabs on who was doing what.

Many alumni were surprised to find that old friends had moved to the coast. Major networking also was apparent as Berklee alumni realized the

value of connecting with each other for professional development and job opportunities as well as for fun.

### Nashville and Beyond

While in town for the Percussive Arts Society's International Conference in Nashville, the Development Office hosted an alumni reception where more than 25 alumni met with industry leaders and professionals. We hear that a couple of alumni even made job contacts at the networking event.

In Berklee's furthest reunion from home, Director of Admissions Steven Lipman '69, Dean of Curriculum Gary Burton '61, and BAR member Marcelo Braga '83 co-hosted an alumni reception at the club Pichucco in Buenos Aires, Argentina on December 8. The reception was held in conjunction with Burton's three-day improvisation clinic in the area.

### Future Plans

Back in the States, planning is underway for the next Nashville event. An "Alumni Songwriters Showcase" will be held at the Cockeyed Camel in March when the National Songwriters Association hosts its annual conference. The event promises a great show and a good time. Alumni in the Nashville area will be receiving invitations soon. If you are from another area but would like to attend, please give the alumni office a call at (617) 266-1400, ext. 479, for your invitation.

agent for Scott Southard Talent, Inc.

**John Haidemenos, Jr. '82** is a music educator with the Pawtucket School Department in Rhode Island. John also serves as president of

the Rhode Island unit of the IAJE.

**Benjamin F. Smeall '82** received his master's degree in Music Education from the University of South Carolina, and is pursuing

his doctorate. Benjamin has also been teaching and performing in and around South Carolina.

**Bruce Chianese '83** works as a music programmer for the Atari Corporation.

**Christine M. Purcell '83** is co-founder of Anevon Productions, a company involved in contemporary music publishing, composition, and performance. Chris also teaches music and directs children's masses and liturgies at the Holy Name of Jesus School in Harrisburg, PA.

**Frederic Boyle '84** performs with the band Triad, and has performed in Las Vegas and Atlantic City with the Platters, the Shirrells, Bobby Rydell, and Johnny Tillotson. Fred lives in Franklin, MA.

**Don Breithaupt '84** is creative director of Green Dolphin Music. Don wrote and co-produced the single "It's a Wonderful Life" by Rikki Rumball, which climbed the Canadian adult/contemporary charts. He lives in Hamilton, Ontario.

**Tony James '84** has recorded with pop singer Brenda K. Starr and is currently the drummer in Cyndi Lauper's band.

**Spencer G. Mullins '84** is a co-founder and keyboardist of the band Syncro System, a "world beat" band based in Atlanta. Spencer also plays keyboards on numerous reggae recordings for Techsound Studio in Atlanta. He lives in Marietta, GA.

**David Singley '84** toured nationally with Perry Como and was the first person to receive a master's degree in Jazz Studies from the University of Indiana.

**Stefan Traub '84** was twice nominated for the German "Jazzprize" as a vibist. He has recorded with Alphonse Mouzon and **Hal Galper '59** and is a member of the band Pierre Moerlen's Gang. Stefan lives in Worms, Germany.

**Tony Brophy '85** plays with the big band at Musi-

## CLASS CONNECTIONS

When I think of the years I studied at Berklee, one word always comes to mind—energy. As a student, I began to recognize the kind of raw energy that is created when any group of talented and committed people strive toward a common goal. As Alumni Relations Coordinator, I hope to rekindle that same energy in Berklee alumni by reacquainting them with Berklee and by listening to what they have to say.

While the Alumni Relations Office is just taking its first steps, a lot of legwork has already been done. *Berklee today* is up and running, coming to you three times each year. The Berklee Career Network is also coming together, offering students the opportunity to meet on an informal basis with alumni and other professional affiliates in their chosen career field. Alumni also have access to a wealth of career-related videos, texts, periodicals, cassettes, and free handouts in the Career Resource Center.

If you are planning a trip to Boston, come back and visit the Berklee campus. Alumni willing to return to Berklee may be invited to speak as part of the Berklee Alumni Workshop Series of in-class visits and workshop presentations.

Alumni Club development committees are forming in Los Angeles and New York and are in the works for Boston and several other major cities. These clubs not only provide social, networking, and educational opportunities; they also allow alumni to give some feedback to the college, keep in touch with current college activities, and offer suggestions for new programs. I encourage any alum who wants to join an existing club or start a new one in his



PHOTO BY LORRAINE KARZ

or her area to let me know.

If you plan to be in Nashville for NSAI's Songwriting Symposium on Sunday, March 18, you won't want to miss the "Alumni Songwriters Showcase" at the Cockeyed Camel. Beginning at 1:30 p.m., the event will feature a program of hot Nashville alumni and promises

great music and a good time.

In addition to developing and expanding all of the programs I have mentioned, one of my priorities is to regain contact with "lost" alumni. Musicians are an itinerate group. Keeping track of all 20,000 Berklee alumni can be mind-boggling.

With help from our friends in the Office of Information Systems, we should be on-line with a new database and improved record-keeping software this spring. You can do your part by sending us your new address and phone number when you move (see form on page 22). We are also planning an Alumni Directory to help alumni contact classmates and old friends and to aid in networking.

All in all, it's an exciting array of events, activities, and new programs. But it is only the beginning. I feel that our alumni deserve more than just an occasional cocktail party. We recognize that each of you comes from different periods in the college's history, and you each have different needs.

With your help and suggestions I hope to continue strengthening Berklee's national and international reputation and find new ways to serve our alumni.

—Carrie Semanco '86  
Alumni Relations Coordinator

## RANDY KLEIN '71 RECEIVES BMI FOUNDATION AWARD

by Alma Berk

Berklee graduate and gifted composer/pianist Randy Klein '71 has learned that his work-in-progress, *I Don't Do Club Dates*, has earned him the coveted BMI Foundation Special Grant.

His musical theater work, a collaboration with librettist/lyricist Isidore Elias, has not only received high praise from renowned composer Stephen Sondheim, but it is the first musical theater work ever funded by the BMI Foundation. The eagerly anticipated work will be completed early in 1990.

No stranger to the theater music field, Klein has enjoyed extensive exposure on off-Broadway stages. The 1980 production of *It's Wilde*, for which he wrote and orchestrated the music and lyricist Burton Wolfe wrote the book and lyrics, and his showcase production of *The Trees* in 1985 were very well received by theater goers.

During a recent visit to Berklee, Klein presented a two-hour seminar entitled "Composing for the Theater" to an enthusiastic audience of Berklee Songwriting majors. During the seminar, he detailed the different techniques employed in theater and pop songwriting and shared aphorisms and anecdotes from his successful composing career with the packed house



of appreciative students.

In 1971, upon graduating from Berklee College of Music with a degree in Music Education, Klein was invited to join the prestigious Berklee faculty as an instructor of piano, ear training, and harmony. Moving on to New York in 1973 to devote his full energy to writing, he composed a string of R&B songs which were recorded by Spring/Polydor artist Millie Jackson. He received gold records for "Feelin' Like A Woman" in 1978 and for "Get It Outcha System" in 1979, while continuing his collaboration

with Jackson as music director for her world tour.

In a diversified career which has spanned nearly two decades, Klein has also authored the hit song "Lookin' for Love" for Candi Staton, and a number of highly successful tunes for Australian vocalist Simon Gallagher. The multi-faceted Klein has recently recorded two albums of synthesizer improvisations: *Spacial Glacier* and *While I Was Waiting*, both co-produced with engineer/programmer Robert Harari. Klein's next work will be an album of piano improvisations.

cians Institute. Tony also has performed with Tommy Tedesco.

**Andrew Harris Burton '85** plays keyboards with the Warner Bros./Reprise recording group Grace Pool. The group's second album is due out in spring 1990.

**Bruce Carroll '85** released his first recording, *Nursery Rhymes for the New Age*, and is finishing up three more recordings through his own Jazzy Toy & Record Company. Bruce also works as a consultant and

software designer. He lives in Concord, MA.

**Carl Franklin '85** recently sang on the Nashville Network program "You Can Be a Star."

**Paul Godwin '85** has composed and produced music for Reebok, Mercedes, and Subaru.

**Eddie Horst '85** has written, played, and recorded music for several Geraldo Rivera specials, films for the state of Georgia, and commercials. Eddie currently lives in Atlanta, GA.

**Thomas Ketterer '85** works as an electrical maintenance technician at Capitol Records in Hollywood.

**Carlos Antonio Merriweather '85** is founder and president of Solrac Productions in Louisville, KY.

**Paul Gerald Presson, Jr. '85** is a freelance musician in Los Angeles. He has recorded an album with Paul Pope, Robbie Rist, and the Tower of Light Beer Rhythm Section on Burbank Records.

**David W. Wetherell '85**

has engineered projects with David Coate, Patti Hale, and John McHenry for an independent Christian label. David also has worked as producer/engineer for composer/pianist **Karen Green '76**.

**John Campos '86** produced and engineered the album *That Kind of Man* which won the 1988 *down beat* Outstanding Jazz Vocalist award for Fadel Shukry. John also engineered for Gold Company, a Western Michigan Uni-

## BAR REPORT

The BAR program currently maintains 78 members representing Berklee across the globe. We are pleased not only with their commitment toward the development of Berklee, but also with their professional accomplishments. This issue's "BAR Report" highlights some of the members in BAR to give you an idea of just who they are.

**Glenn Franke '77** of Hasbrouck Heights, NJ, attended Berklee from 1975-77 and has been an active BAR member for six years. Glenn has toured the United States as a trombonist for Michael Jackson and the Jackson Five and toured Europe with Sammy Davis, Jr. and Mel Torme. From 1978-81 he was the lead trombonist and manager for the Buddy Rich Band. Currently, Glenn is the lead trombonist, arranger, and contractor for Harbor Lights Music. He also owns and manages Professional Tax Advisors, a tax service for musicians and actors in New York City.

As a BAR member, Glenn visited 11 high schools last year, and represented Berklee at the New York Brass Conference and New Jersey Music Educators Convention as well as other high school jazz festivals and college fairs.

**Ron Bergin '74** of Evanston, IL, received two degrees from Berklee—one in Music Education ('74) the other in Audio Recording ('82). After teaching music for nine years in the public schools of Newton, MA, Ron decided to return to school and earned a master's degree in Arts and Entertainment Management from Columbia College in Chicago. Ron is the author of the book *Sponsorship Principles and Practices* (Billboard Publications) and currently works for PS Productions, a Chicago-based event/entertainment marketing agency.

As a BAR member, Ron has been instrumental in recruiting high school brass and woodwind players for the Berklee Wind Scholarship tour, which auditions students in five cities across the United States, including Chicago. In addition, Ron has represented Berklee



PHOTO BY LORRAINE KARCZ

at the Midwest Band and Orchestra Clinic, Illinois Music Educators Conference, and many high school jazz festivals in the Chicago area.

**Kathy Sheppard '81**, of Maywood, NJ, has been in the BAR program for three years. After receiving her degree in Performance, Kathy toured Canada as a keyboardist/vocalist in an all-girl original rock band. In contrast to that tour, she also studied classical piano for 12 years with the late composer/musicologist Conrad Wolff. Kathy's other performance experience includes studio sessions on jingles for Coca-Cola and Exxon as well as various industrial films. Kathy also teaches privately and in 1986 taught at the Teaneck Arts Magnet Music School.

As a BAR member last year, Kathy visited 29 high schools and represented Berklee at the Suffolk County College Fair in Long Island, NY, and the Meadowlands College Fair in New Jersey.

**Doug Roerden '83** of Minneapolis, MN, graduated Berklee with a degree in Jazz Composition/Arranging. Doug currently works as a Product Specialist at Coda Music Software where he co-designs new products.

As a BAR member, Doug visited 16 high schools last year, assisted Berklee Admissions staff at the Minnesota National College Fair, and this year traveled to Nashville to represent Berklee at the Percussive Arts Society Convention.

We are always happy to hear from fellow alumni who are interested in sharing their experience and knowledge with high school music students. Whatever stage you have reached in your career, you can offer valuable insights on Berklee and the challenges of the music industry.

If you would like to receive an application and further information about the BAR program, please fill out the information form on page 22 and check the BAR information box.

—*Rich Adams '82*  
*Alumni Admissions Coordinator*

versity vocal group. He lives in Kalamazoo, MI.

**Todd Glacy '86** has performed his own contemporary folk songs at festivals and coffee houses throughout upstate New York. Todd plans to release his first album this year.

**Angela Piva '86** has worked as a synth programmer on albums by Run-D.M.C., Information Society, and Al B. Sure.

**Frederick Townsend Spackman '86** is national sales director for Alpha International Records, distributed by CEMA/Capitol. He lives in Chester Springs, PA.

**David Lincoln Brooks '87** appeared as a pianist in the film *Lost Angels*. David also performed on the Nordstrom department store chain's Christmas album, *Celebrate the Season*, with seven other pianists.

**Charles H. Butler '87** is a popular producer of commercial jingles and video scores in the New York area. He has produced more than 200 pieces for local and national clients including DuPont, McDonalds, and Reebok. Charles is currently composing music for the major TV networks and co-producing a heavy-metal group. He lives in Somerdale, NJ.

**Thomas Callahan '87** lives in Brooklyn and works at Platinum Island Recording Studios in Manhattan.

**Mark Cohen '87** co-owns an independent record company specializing in rap and urban dance music.

**Gerald Michael Henderson '87** works as a production assistant for "Entertainment Tonight" and as a freelance video soundman for HBO, VH-1, and MTV. He lives in New York City.

**Deanna Hewitt '87** is an assistant engineer for

## CLAIR MARLO '80

She was born Clara Veseliza, but Clair Marlo '80 got tired of spelling it out.

"Nobody ever said my name right. They were always calling me 'Clair.' So I said, 'Okay—it's now Clair.' And Vasseliza got to be too hard to spell."

With the help of her brother, she settled on Clair Marlo. A short time later, she signed with Sheffield Lab, recorded an album (*Let It Go*, released last July), and watched as it received airplay on AOR, jazz, pop, and New Age stations.

Now Marlo is writing a new set of songs for a follow-up release, which she will begin in June. She also has started her own venture, Bop Productions, with friend and fellow Berklee alumna **Wendy Levy '88**, who specializes in film and television production. Already, the company has signed singer/guitarist Steve McClintock, who has written a number of songs for teen singer Tiffany. Bop Productions also is building a 24-track studio.

Ask Clair Marlo what got her interested in music, and her reply might surprise you: "Polka." But she's not kidding. Marlo's parents, born in Yugoslavia, encouraged her to learn the accordion when she was 6 and taught her to play and sing Balkan folk songs.



Marlo quickly expanded her musical horizons beyond polka. She studied classical piano at Queens College, transferred to Berklee to study contemporary music, and played in various bands. She also began making contacts in the record industry, among them producer Steve Hoffman. For Hoffman she arranged and completed many of the unfinished tracks of Harry Chapin's last, uncompleted recordings. The compilation was released in 1987 by Dunhill Records as *Remember When the Music*.

Marlo's own music centers more on personal relationships. She says she occasionally feels guilty for not writing about political and social issues like Chapin did. But, as she

says, you could "spend a lifetime just writing about one relationship."

That is why *Let It Go* features such moving, anguished ballads as "Without Me," a description of the breakup of her marriage. That song and six others on the recording are originals. The four cover tunes also deal with relationships as they showcase Marlo's flair for arrangement.

Marlo uses plenty of synthesizers on *Let It Go*—and she makes no apologies for doing so. In fact, the synthesizer is one topic that stirs up this otherwise easygoing songstress.

"I had someone ask me in Boston, 'Are you going to do a live album?' I said, 'This is a live album.' [It was recorded live to digital two-track.] And he said, 'No—I mean with *real* instruments.' That really insulted me, because the synthesizer is an instrument in itself. A lot of synthesists use it effectively, and understand it. Then there are a lot of people who don't—who come up with cheesy sounds.

"I love synthesizers. The people who don't want to hear it can stay snobby. If they don't want to hear synthesizers, they don't have to listen to me."

—Larry Canale

*Larry Canale is a New Hampshire-based music critic and writer.*

Dreamland Recording in Bearsville, NY. Her credits include *Office Chatter*, a sound effects tape for the home office.

**Tamas G.K. Marius '87** works as a recording engineer and instructor at Full Sail Center for the Recording Arts in Orlando, FL.

**Jeff Michne '87** recorded at RCA Studios with the Terry Winchell Band, an original rock band performing in and around New York City. Jeff also has performed with the Tom DePetris Jazz Quartet featuring Michael Amendola.

**Joshua Rubin '87** teaches at the Professional Music Association and the Caldwell Studio of Music. Joshua also leads his own group at the Angry Squire in New York City. He lives in Montclair, NJ.

**Patrick Smith '87** engineered Branford Marsalis' *Royal Garden Blues* and *Renaissance*, as well as Wynton Marsalis' *Live at Blops Alley*, and New Kids on the Block.

**Joseph J. Doughney '88** was among the class that received Berklee degrees from honorary doctor of music

recipient Dave Grusin. Joseph now works for Grusin as an assistant recording engineer for GRP Records. Recent credits include the motion picture soundtrack album to *The Fabulous Baker Boys*.

**Robert G. Lehmann '88** is currently a studio engineering manager at the Wolfman School of Music in Arlington, MA.

**Kevin John Twit '88** is a guitarist and engineer for David Mullen and One Blood. The band's new album on Warner Bros., *Revival*, is doing well in the

Nashville market. Kevin also works extensively as an independent engineer.

**Jason Vogel '88** is an assistant engineer with Greene Street Recording in New York. Recent assistant engineering credits include recordings with Run-D.M.C., Public Enemy, Riot, and Vanessa Williams. Jason lives in Brooklyn.

**Fawn Field Drake '89** recorded a single to benefit patients with AIDS, which she wrote and performed. Fawn also is planning to record her ballads with Arista Records.

# 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**  
October 10-21, 1989  
New York, NY

The October AES offered a wide variety of technical papers and exhibits for the audio professional. Highlights of the conference included an extended series on "Optimizing the Listening Environment." This was a convention-long series that attempted to encompass the full range of possible listening environments and the theoretical underpinnings of each.

A session on fiber optics posed some important questions concerning the future of communication technologies. The talk concentrated on the advantages of transmitting audio information in the digital realm via fiber optic cabling. Primarily, the advantages over more traditional methods center around distance capabilities, low noise/interference capabilities, and flexibility in use with multiple data formats. The presentation also discussed the new MADI protocol. The

Multi-channel Audio Digital Interface allows for transmission of up to 56 channels of digital audio signals (bidirectionally) over a single fiber optic cable. This would allow for interconnection of audio equipment between studios



and labs, and would move us closer to implementing the concept of machine rooms—where banks of audio gear such as tape machines, synthesizers, effects devices, etc., would be accessible to individuals in various remote locations.

The entire industry seems to be looking for a digital audio workstation which will allow digital recording, mixing, editing, and mastering, as well as sound synthesis, sequencing, and sampling. NeXT Computer believes that its architecture will be the hardware platform which will emerge as that workstation. Powerful computing through the computer's Motorola chip set coupled with two custom VLSI chips allow for true multi-tasking in the audio environment.

Despite NeXT's hopes for the future, a vast majority of the PC-based digital audio workstations presented at the show were Macintosh-based. Advanced digital audio workstations from New England Digital, DyAxis, and Symetrix use the Mac as a front-end controller device. Add-on products such as DigiDesign's Sound Tools are beginning to unlock the potential of the Macintosh.

Yamaha unveiled the new SY77 synthesizer, a six operator FM instrument which includes digital convolution filters, sampled sounds in ROM, digital reverb, and a powerful sequencer. Roland showed more enhancements to the operating system of their new sampler, the S770, which promises to be a powerful player in 1990.

A session on "Education in Audio" stressed that getting started in the field is not necessarily dependent on specific hardware operation skills. Presenters agreed that knowing what buttons to push is a very small part of what it takes to have a successful career in audio. A knowledge of the basics, good interpersonal skills, motivation, and literacy were cited as essential.

—David Mash, Chairman,  
Music Synthesis Dept.  
and David Moulton,  
Chairman, MP&E Dept.

**Music and Entertainment  
Industry Educators  
Association**

October 20 & 21, 1989  
New York, NY

The MEIEA Conference seeks to bridge the gap between education and the music industry as it attempts to develop music industry education programs in American colleges and universities.

Highlights of this year's conference included a discussion on "Critical Thinking in the Music Industry Education Classroom" by Tim Hayes of Elmhurst College in Illinois. Hayes discussed ways in which educators can adapt various learning theories to music industry instruction. Hayes believes that the interactive classroom is most effective in stimulating the maximum in cognitive learning.

Some interactive classroom concepts mentioned were: 1) that the main focus is on thinking together; 2) that participation is easy;



and 3) that the use of writing captures the essence of individual lessons learned. Hayes felt that music industry students should be involved with directed study projects to present at conferences; that they should be taught to analyze recording contracts; and that students should be involved in the preparation of examinations.

A panel of music industry leaders offered com-

Spring 1990

# SONGWRITERS EXPO 89

**Los Angeles Songwriters Showcase  
Songwriters Expo**

October 28 & 29, 1989  
Pasadena, CA

The Songwriters Expo is an annual two-day event sponsored by the Los Angeles Songwriters Showcase. It brings together songwriters, record producers, music publishers, and educators in a variety of seminars and networking opportunities.

The keynote address at this year's expo was given by Joe Smith, president and CEO of Capitol-EMI Music, Inc. He made it clear that these are difficult times for the creative artist due to corporate conglomeration. Record companies are reluctant to take chances on new artists with the specter of huge corporate buy outs such as Sony's recent purchase of CBS.

A panel discussion entitled "Breaking Through" discussed the elusive first "breakthrough" for an aspiring songwriter. Steve McClintock and Tim James

discussed their song, "All This Time," which became a hit for Tiffany. Their belief in the song led them to purchase it back from Welk Music Publishing where it had been on file for seven years. Also on the panel were Michael Jay, writer of the Martika hit "Toy Soldier," and Cal Curtis, author of .38 Special's "Second Chance." The panel stressed belief in self, stick-to-it-iveness, and awareness of the current music business as keys to success.

In addition to the various clinics and panels, the Songwriters Expo offered two events which gave the songwriter a chance to have his or her songs heard. During the "Song Evaluation," professional publishers commented on the strengths, weaknesses, and commercial potential of songs submitted. During the "Pitch-a-thon," record company representatives and record producers listened to songs submitted for particular artists.

—Jack Perricone,  
Chairman, Songwriting Dept.

ments on the skills and knowledge needed for today and tomorrow. Tony Bongiovi of Power Station recording studios emphasized that honest and hard-working business people are sorely needed to work with artists, take care of paperwork, clear copyrights, and negotiate contracts.

Evan Lamberg, who heads the publications department at Jobete Music Company, stressed that the internship is the most important factor in gaining a foothold in the music industry. Such internships offer free labor for the employer and important experience for the intern.

The conference witnessed the growing need for trained business professionals in the music industry and suggested that higher

education programs may prove invaluable in meeting that need.

—Larry McClellan,  
Chairman, Professional  
Education Division

**131st SMPTE Technical  
Conference and Equipment  
Exhibit**

October 21-25, 1989  
Los Angeles, CA

At this year's SMPTE Conference (Society of Motion Picture and Television Engineers), 179 papers were presented by authors from 13 countries. New technologies on the exhibit floor emphasized the growing coexistence of film and video technology. A tour of the floor showed a continuing trend toward interaction or interconnection of the two media, especially

with film editing equipment manufacturers. The latest in digital editing systems have included interlock features with 16/35 mm film, most video formats, other audio sources like DAT and CD, and MIDI.

One reason that film sound is still a relevant medium with all the advances in audio could be the substantial investment so many companies have made in film equipment. Another reason could be the comparatively low cost of such equipment and its "user familiar" operation for film professionals.

Exhibitors at the convention included KEM Editing Systems, Steenbeck, J&R Film, CTM, Timeline, Inc., and Solid State Logic.

—Don Wilkins, Chairman,  
Film Scoring Dept.

# Myth and MIDI

Steven Wilkes '80

**I**n ancient Greek myth, the first woman, Pandora (meaning "gift of the gods"), was created as a companion to Epimetheus. She brought with her a wooden chest which she was forbidden to open. Overcome by curiosity, she opened the chest and released chaos upon the world. The only redeeming thing that remained in Pandora's Box was Hope.

For the past few years as a performer, teacher, and author on electronic percussion, I have often felt a little like Pandora, intensely excited and curious about the magical little boxes of digital MIDI gear now available, and overwhelmed by the many surprises they hold for the modern musician. MIDI, of course, is not the dark force that was Pandora's Box. It has helped musicians to create wondrous music that was previously impossible. At the very least, MIDI has expanded the musical horizon to the limits of the imagination. However, it also has brought with it much confusion and a truth that every MIDI musician knows all too well—Murphy's Law is true, "Whatever can go wrong, will go wrong."

There are some basic preventive steps you can take to help avoid problems. First of all, before a performance, always do a quick sound check of all electronic gear and sequences. If you have ever gone to trigger that favorite sound and heard nothing—or worse, triggered it at 100 dB louder than everything else—you know the importance of a sound check. Second, when electronic gear isn't working correctly, don't just check the output levels and faders. Also, take a look at the MIDI transmit and receive channels of the equipment. I am amazed at how often the problem is as simple as an incorrectly set MIDI channel.

*Steven Wilkes '80 is an assistant professor in the Percussion Department and a member of the Boston-based pop/rock duo, Dr. Carrot.*

After many firsthand MIDI moments with Murphy's Law, however, I have come to an unusual conclusion: Mistakes are good; accidents are even better; and chaos is the best. Many times in the midst of the chaos that can result from a MIDI mistake, I have discovered a musical result that is even better than my original intentions.

For example, here at Berklee I perform in a MIDI trio (affectionately called the "Itty-bitty MIDI Committee") with faculty members Matt Marvuglio and Mike Ihde. One day, while preparing for a rehearsal, I was setting up my gear and discovered a sequence in my drum machine I had forgotten. It was a vaguely northern African hand drumming groove that I had programmed for a gig and never used again.

In a hasty set-up, I had mistakenly connected the drum machine's MIDI output to all my other synthesizer tone generators. When I pressed "run" on the drum machine, my whole rack began to play. Incredibly enough, everything was in the same key. It was the neatest northern African mood and groove you would ever want to hear. I played it for my fellow trio members at rehearsal and our popular composition "Moroccan Roll" was born.

This is not to say that all accidents will lead to better results. Every MIDI musician has at least one horror story about when absolutely everything went wrong. But since accidents will happen, no matter how well you know your gear, why not take advantage of them? When interesting problems occur, don't yank all your cables and start again. Think about what went wrong, how it happened, and how it could be useful to you.

Today's electronic musician should be open to the creative possibilities that mistakes and accidents can present. Like Pandora, no matter how bad the chaos, we always have hope. That, plus a little ingenuity, can turn chaos into magic. ■



PHOTO BY LORRAINE KARCZ



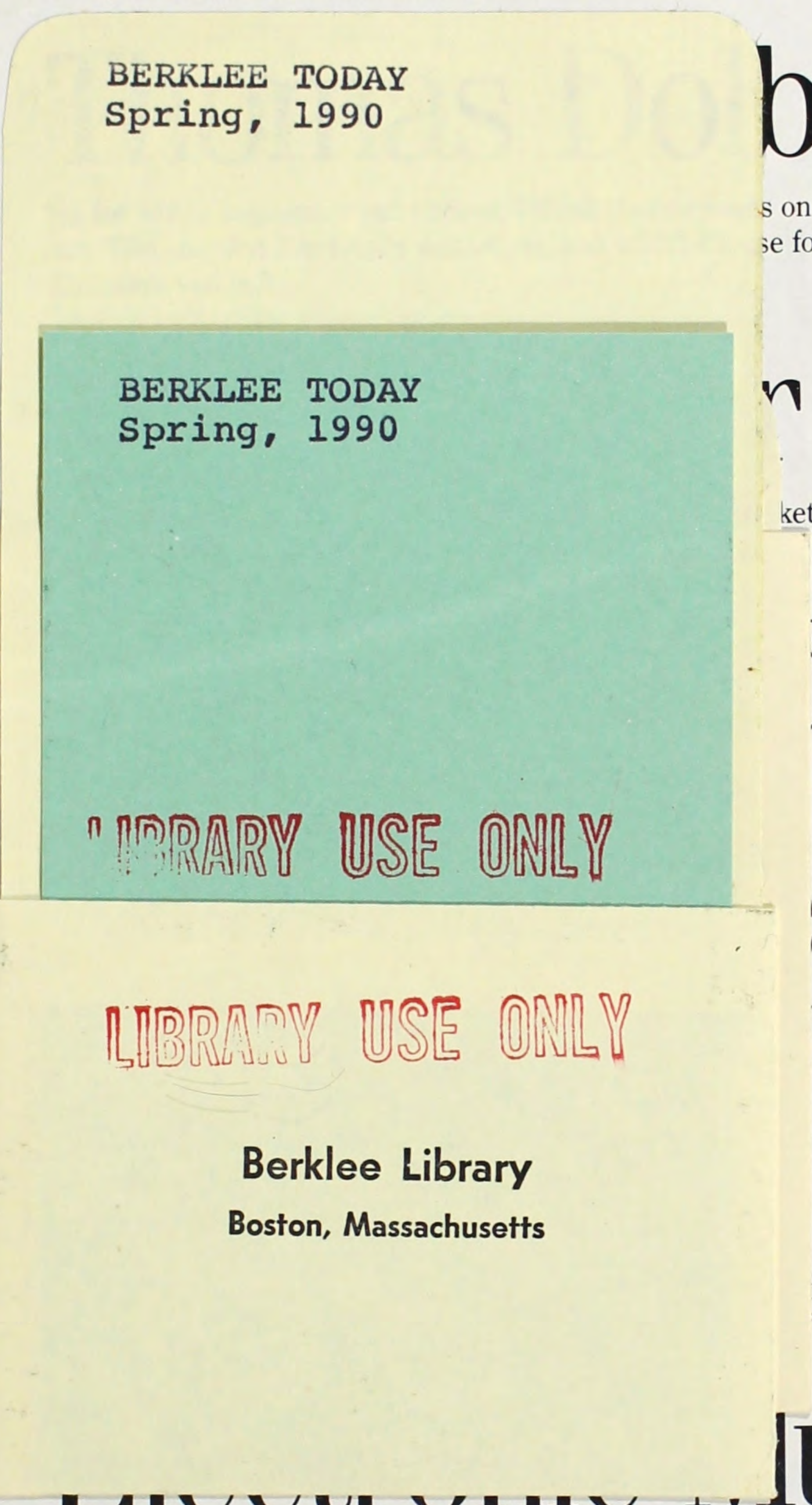
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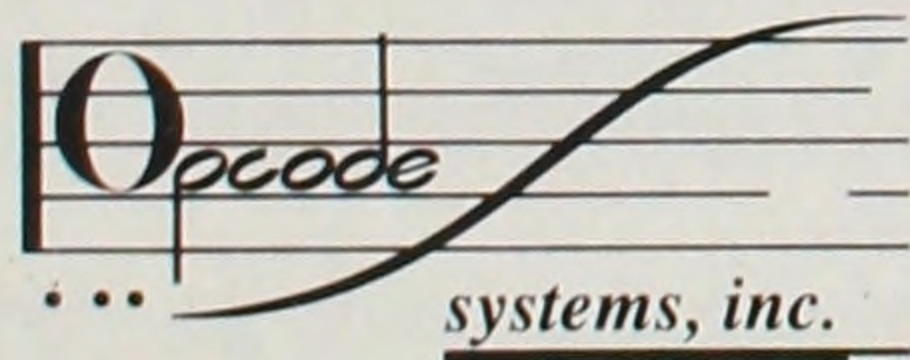
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