

Fall 1990

Berklee *today*

A Forum for Contemporary Music and Musicians



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18 The Roots of Reggae

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MUSIC

Berklee *today*

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

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The Difference

President Lee Eliot Berk

Music Makes the Difference" is the theme of an important national campaign initiated by the National Association of Music Merchants (NAMM), one of the country's leading music industry organizations.

The program is a national petition campaign supported by the Music Educators National Conference (MENC), the Music Teachers National Association (MTNA), the National Academy of Recording Arts and Sciences (NARAS), the Piano Technicians Guild (PTG), and many other organizations. The goal is to demonstrate broad, active national support for the value of music as a national education priority in the schools.

Sponsors of the petition campaign are concerned that while numerous gatherings and reports have stressed the need for America to improve the education of our youth, little has been said specifically about the advancement of music and the other arts as being essential to a sound, well-rounded education.

The supporting points of this campaign are worth serious consideration—especially during these difficult times for public education across the country. Music education fosters creativity, teaches effective communication, provides basic tools for a critical assessment of the world around us, and encourages the abiding values of self-discipline and commitment. Music is, furthermore, an important means to self-discovery and self-expression. Therefore, instruction in music and the other arts *must* be viewed as central to a complete education—not only by virtue of their intrinsic worth, but also because they are fundamental to what it means to be an educated person.

In addition to the petition campaign, the Music Makes the Difference program will include three forums to be conducted this fall in major cities throughout the country. These forums will serve as public sounding boards regarding the importance of music education at an early age. The result of these meetings will be the focal point of a National Symposium that will be held in Washington, D.C., in early March of 1991. A group of nationally recognized leaders will present the report and the petition to the nation in an appropriate setting.

Support for this campaign is a worthwhile matter for all of us who value the contribution which music makes to our lives and to our society. For those interested, this issue of *Berklee today* includes a reprint of the declaration and petition on pages 31 and 32. These provide the necessary information materials for you to become a supporter.

Berklee *b e a t*

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

Honorary doctor of music degree recipient and jazz leader Jack DeJohnette sits in with student performers during the 1990 entering student convocation concert.

CONVOCATION '90

Berklee's recent entering student convocation offered the opportunity to welcome the Class of 1994 and to honor three major figures in music broadcasting, education, and performance. President Lee Eliot Berk presented honorary doctor of music degrees to Voice of America personality Willis Conover, music educator William Stanley, and renowned drummer, keyboardist, and composer Jack DeJohnette. Producer/arranger Joe Mardin '85 appeared as alumni speaker for the event.

Since 1955, Willis Conover has broadcast "Jazz Hour/Music U.S.A." on Voice of America radio. In countries suffering from political repression or eco-

nomic deprivation, and in areas where even the smallest acts of personal or creative expression are denied, Mr. Conover has provided an invaluable bridge to the opportunity, individuality, and freedom of jazz.

While the absence of Voice of America broadcasts in the United States has kept Conover a hidden gem in his home country, his international broadcasts have made him a worldwide celebrity. A writer for *Jazz Forum* once wrote of him: "If any one person can be credited with making jazz a global phenomenon, there isn't even a close runner-up to Willis Conover."

Music educator William Stanley was honored for his support and promotion of excellence in high school music education. Through his years of dedicated service as coordinator of music at Hall High School in West Hartford, Connecticut, he has nurtured and influenced the lives of countless students on their road to musical discovery.

Stanley's continuing dedication and quest for excellence built what was a small department at Hall High into a major force in national competitions and international tours. His jazz show band of players, singers, and dancers has performed to audiences of more than 15,000 each year.

Student groups under his direction have toured Europe 10 times and have recorded more than 20 award-winning and critically acclaimed recordings.

Jack DeJohnette has proven himself to be a gifted musician in the most complete sense. From soloist to sideman to group leader, his talent spans styles from the traditional to the avant garde. This talent extends from drums to keyboards to composition.

A graduate of the American Conservatory of Music in Chicago, DeJohnette is noted for his work as a sideman with such diverse artists as Betty Carter, Thelonious Monk, Bill Evans, Chick Corea, Miles Davis, and Keith Jarrett. He also has received international recognition for his work as a leader with New Directions and Special Edition.

During the convocation event, producer/arranger Joe Mardin '85 served as alumni speaker. Mardin has arranged or produced efforts for such artists as Aretha Franklin, Tommy Page, Ofra Haza, and Chaka Khan. Mardin is also noted for his co-production work with his father Arif Mardin '61 (see page 12).

The convocation event closed with a spirited concert by current students, featuring an impromptu jam with Jack DeJohnette.



PHOTO BY BILL WASSERMAN

NEW NEWS AND VIEWS IN MUSIC TECHNOLOGY

During the past decade, the role of computer and microchip technology has changed the way the world works, learns, and thinks. This has been especially true in the world of contemporary music, where an understanding of modern technology is becoming increasingly important.

To answer this growing role of modern technology for the contemporary music professional, Berklee has formed a new position and launched several new classes in music technology.

A new addition to the college administration, the assistant dean of curricu-



David Mash '76, assistant dean of curriculum for academic technology.

lum for academic technology, will study and suggest new and innovative approaches to teaching and learning with advanced equipment. Former Music Synthesis Department Chairman David Mash '76 was recently appointed to

the new position. Mash brings to the task his extensive knowledge of music synthesis and computer technology. Former Assistant Chairman of Music Synthesis Dennis Thurmond has taken on Mash's former position, pledging the same aggressive role in advancing the department's educational opportunities.

Another major development in the area of technology is a new category of courses on Music Technology. These courses, covering many basics of music technology, are designed for students in music technology majors such as Music Synthesis and Music Production and Engineering. The courses bring together aspects of technology essential to modern

producers, engineers, and electronic music performers.

"Music technology is no longer isolated in special areas," says Music Technology Division Chairman Don Puluse. "We wanted to address some of the common areas in a more comprehensive way."

Initially, four courses in the new category will be offered—technology problem-solving, digital and analog audio, MIDI, and synchronization.

In addition to technological advancements in other areas and departments, the new position and the new courses are designed to keep Berklee on the cutting edge of contemporary music and music education technology.

RETURN OF THE FULBRIGHTS

Three Berklee professors returned from their terms as Fulbright lecturers and researchers overseas with a new perspective on world music and world events. Associate Professor of Music Synthesis Richard Boulanger returned from six months in Krakow, Poland, as a senior lecturer at that city's Academy of Music. Associate Professor of English Joe Coroniti returned from his senior lectureship in Cameroon. And Jon Nelson, an assistant professor in Composition, returned from an electronic music facility in Stockholm, Sweden, where he was composing on a Fulbright research grant.

In addition to his lecture schedule, Boulanger took his opportunity overseas to give concerts of his electronic music throughout

Poland as well as in Sweden, Czechoslovakia, and France.

"There is not much television in Poland," Boulanger says, "about two hours a night, with two stations to choose from. So, the concert events were very well attended. Musically, they are incredibly advanced."

In terms of technology, Boulanger admits that Po-

land has a long way to go.

"They all get *Keyboard* magazine and know about the latest equipment," he explains. "They didn't have the technology, but they knew they wanted it."

"My students had some difficulty with in-class discussions," adds Joe Coroniti, who taught American Literature at the University of Yaounde in Cameroon. "They were used to the European method of teaching, with

the professor at the head of the class lecturing and the students just taking notes."

Despite this unfamiliarity with the American system, Coroniti managed to get his messages across in two graduate-level courses and one third-year course.

Jon Nelson spent 10 months at the EMS studio in Stockholm, Sweden, composing a work for cello and prerecorded tape. The piece, entitled "Six Etudes Breves," is scheduled for performances in Worcester and Boston this February.

"It was a very productive year," says Nelson, who also completed his doctoral dissertation while abroad. "It was exciting and stimulating to be in another culture. I wouldn't trade the experience for anything."

All three Fulbright winners will be sharing their experiences and insights on their journeys with fellow faculty members and students this semester.

Richard Boulanger performed extensively throughout Poland



Composer/keyboardist Joe Zawinul '59 leads a keyboard clinic during Berklee's program in Perugia, Italy.

THE BERKLEE ROAD SHOW

The Berklee on the Road program was in high gear this summer as faculty and staff brought a piece of the Berklee experience to music students in Los Angeles, Italy, and Japan.

The program featured a number of firsts this year. Berklee in Los Angeles was the first such program on the West Coast, drawing more than 130 talented students from the L.A. area.

The Berklee in Italy program in Perugia was the first program there to feature lectures by a Berklee alumnus of international stature. Keyboardist and composer Joe Zawinul '59 enthralled students in the Perugia program with insights and perspectives from his years as a leading figure in jazz.

Another first in Italy was the off-campus award of Berklee's honorary doctor of music degree.

Jazz supporter Carlo Pagnotta received the honorary degree from Dean of Students Lawrence Bethune '71 and Professional Performance Division Chairman Larry Monroe '70

during a ceremony in Perugia, Italy.

Pagnotta was a driving force behind the formation of Italy's Perugia Jazz Club in 1955, giving the city its first taste of such jazz legends as Louis Armstrong, Chet Baker, and others. He continued his leadership role in the club throughout the 1960s, building to a high point in 1973, when he helped launch the Umbria Jazz Festival. Through his continued support, that event has become one of Europe's leading festivals.

Pagnotta was also honored for his continuing role as a supporter of jazz education. His vision of the importance of jazz has brought extensive education, inspiration, and scholarship opportunities to Europe's music students.

Berklee in Japan brought extensive study of music theory, performance, and technology to almost 200 students. As in past years, the demand for the program was overwhelming, initiating a flood of more than 1200 applications from young Japanese musicians. The Japan program included classes in music theory, performance, and technology.

TODAY, BOSTON; TOMORROW...

Plans are in the works for a two-day seminar on the Berklee campus focusing on the strong Boston music production industry.

On November 19 and 20, Berklee's Music Technology Division will host several panels and events to bring the local production professionals together and to reinforce the status of Boston's thriving music industry in the international music marketplace.

Day one will offer student activities. Day two will provide events for Boston's music professionals.

"We would like to enhance the national and worldwide awareness of the health of Boston's music scene," says Music Tech-

nology Division Chairman Don Puluse, "and to guide students and professionals towards a greater awareness of hearing protection."

The seminar will include a panel of artists and clinicians on hearing awareness as well as a panel of leading local record executives and producers. A highlight of the event will be a digital recording session—including pre-production meeting and session work—to take place on the Berklee Performance Center stage.

"Berklee holds a unique position in the local music industry," says Puluse. "We're a part of the Boston scene, but we can also provide a neutral ground. We are mainly interested in the issues."

More information is available through the Music Technology Division.

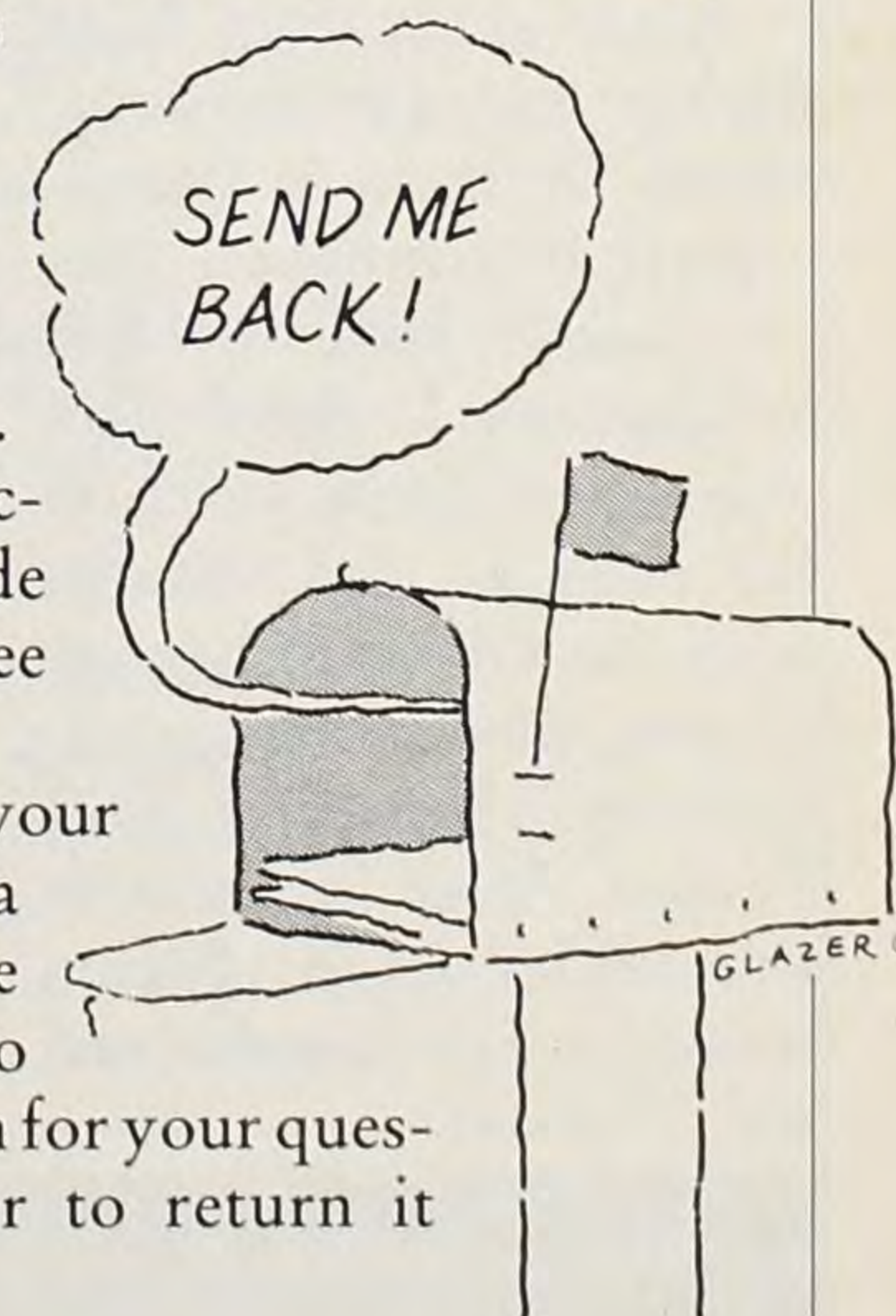
IT'S IN THE MAIL

All alumni with current addresses will soon be receiving an important *Alumni Directory* questionnaire in the mail. This is being sent to give every alumnus and alumna the opportunity to be accurately listed in the upcoming new *Berklee College of Music Alumni Directory*.

The directory will provide an invaluable resource for finding old friends, classmates, and fellow alumni. But you can only be found if you are listed. So, please be sure to complete and return your directory questionnaire as soon as possible.

Once received, your information will be edited and processed by the Harris Publishing Co., Inc. The impressive new directory is expected to include more than 15,500 Berklee alumni.

If you don't return your questionnaire, there is a possibility you may be inadvertently omitted. So don't take a chance; watch for your questionnaire and remember to return it promptly.



Jay Patten '69: Flight of the "Blue Jay"

by Alma Berk

After more than a decade of working as a top Nashville studio musician and conductor/saxophonist for Crystal Gayle, Jay Patten '69 has released his first solo album for the CBS label. *Black Hat & Saxophone* not only spotlights Patten's distinctive alto and soprano work, but also showcases his vocal and guitar stylings as well as his formidable compositional ability. The album is currently being aired on 235 radio stations, following its auspicious entry onto the *Billboard* Jazz and Adult Contemporary charts.

After graduating from Berklee with a Professional Music Diploma in Instrumental Performance, Patten (known to his Berklee colleagues as Joseph Pellicchia) spent three years on the road as lead vocalist with the Glenn Miller orchestra, then under the direction of Buddy DeFranco. After his stint in the Miller band, Patten moved to Los Angeles, and

worked with numerous rock, fusion, and jazz bands.

"L.A. is where I really got my chops together," reflects Patten, "in rehearsal bands which met every day to play the music of various composers. I ended up playing with

heavyweight musicians I'd heard about all of my life." At the urging of friends, Patten and fellow musician Keiran Kane (of the country duo the O'Kanes) loaded up a station wagon and headed for Nashville.

On Patten's first day in the "Music City," famed producer Don Gant contacted him to work on an album by Bobby Braddock for the Elektra label.

"It was a good time to come to Nashville," states Patten. "There weren't many sax players with my style."

Since that time, "Blue Jay," as he is known in Nashville circles, has become one of the top saxophonists in town, working with Johnny Cash, Leon Russell, Michael Johnson, Dobie Gray, and T.G. Sheppard. His most enduring gig has been with noted country vocalist Crystal



Jay Patten '69 released his solo debut, *Black Hat & Saxophone*, on CBS Records.

Alma Berk is chief public affairs officer and director of public information.

Gayle, for whom Patten plays saxophone and acoustic rhythm guitar and conducts orchestral concerts.

When not working with Gayle, he leads the Jay Patten Band, which has been a solid unit for 10 years. That band is featured on the new recording and is touring to support the release.

Comprised of three vocal and 10 instrumental tracks, the album features 12 Patten originals and an instrumental cover of Todd Rundgren's "Can We Still Be Friends." The music spans a wide range of styles from the steady swing of the title track and the funk of "Bittersweet" to the atmospheric modal soundscapes of "Lane's Journey." The latter track is a tribute to the late Lane Langston '69, a classmate of Patten's at Berklee.

"Lane was a special friend," he says. "Charlie Mariano ['51] had a great impact on both Lane and me in our student days. For this cut, I played some Charlie Mariano-style soprano sax on top of layers of acoustic guitar, mandolin, and keyboards."

In the course of his travels with the Crystal Gayle band, Patten has run into many of his Berklee friends and classmates. While in Boston last summer, he visited Berklee



professors John LaPorta and Joe Viola '53, two of his most influential instructors.

"Everyday I think of how fortunate I was to study with these teachers," states Patten. "Their words keep playing back in my mind."

While backing Gayle on a recent appearance on NBC's "Tonight Show," Jay had the opportunity to reminisce with Ernie Watts '66, a member of the NBC "Tonight Show" Orchestra. Patten met Watts on his first day at Berklee.

"I remember sitting in the lobby of the dorms on Newbury Street, putting my tenor together so I could practice," recalls Patten. "From an adjacent room I heard these screaming alto lines. I just took my tenor apart, put it back in the case, and went up to my room. Later, I learned it was Ernie I'd heard warming up. For a while I was really worried. I thought everyone at the school played like that."

Today, Patten is a seasoned and respected music industry veteran. With his album doing well on the charts and an itinerary booked solid with sessions and concerts with some of Nashville's top stars, this year promises to be one of Patten's best.

Berklee

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Commercial Music: The Chicago Connection

Andrew Taylor

It just feels right.

So goes the tag line on a familiar series of Mazda commercials. Like most slogans, Mazda's catch phrase is intended to capture many things: the unique aspect of the product, the current focus of the company, the intangible "something" that may touch the listener's intellect or emotions. A lot is expected of those four short words. But their power to move people is undeniable.

Just as much is expected of commercial music—the underscoring or featured song of a radio or television spot. As with an effective film score, commercial music can add a depth beyond the spoken words and visual images. When the music works, the listener doesn't hear the endless meetings, discussions, politics, rewrites, overdubs, and production techniques that went into the project. When all the pieces come together, it just feels right.

"The most challenging aspect of the job for us is coming up with the right tune for the right client," says Mark Weinstein '77, co-founder of Klaff/Weinstein Music which composed Mazda's trademark song. "It can be difficult. It can be easy. It's always rewarding. When somebody says, 'You guys have captured the essence of what we are, who we are, and the way we perceive ourselves,' we feel we have hit a home run."

With nine Clio awards and a long list of advertising "hits" including Budweiser's "Bring Out Your Best," Coca-Cola's "Can't Beat the Feeling," Michelob Light's "For the Winners," and McDonald's "McDonald's and You," Klaff and Weinstein have hit the ball out of the park with impressive consistency.

The Chicago Scene

Weinstein is one of a group of Berklee alumni succeeding in the busy Chicago commercial music scene. Unknown

to some as a national advertising center, Chicago is the home of the second largest collection of advertising agencies in the United States. This concentration has provided a flourishing business for talented composers, producers, arrangers, and performers.

"Chicago is a nice market to be in because you can make New York wages and live on a Chicago cost of living,"



Gary Klaff (left) and Mark Weinstein '77 have written product anthems for Budweiser, McDonald's, and Pizza Hut.

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MUSICIAN Magazine is great. It's the number one magazine that we read. We've read things in it that you can't read anywhere else—like the Jimi Hendrix exposé by Noel Redding or the Brian Wilson comeback article.

We've really learned a lot from MUSICIAN.

—Heretix



MUSICIAN Magazine's A&R Project is amazing! It was the first real concrete evidence we had of who to contact and that many of the people interested in our band had the power to sign. It filled in reliable details where most other sources just clouded things up.

—Materialissue

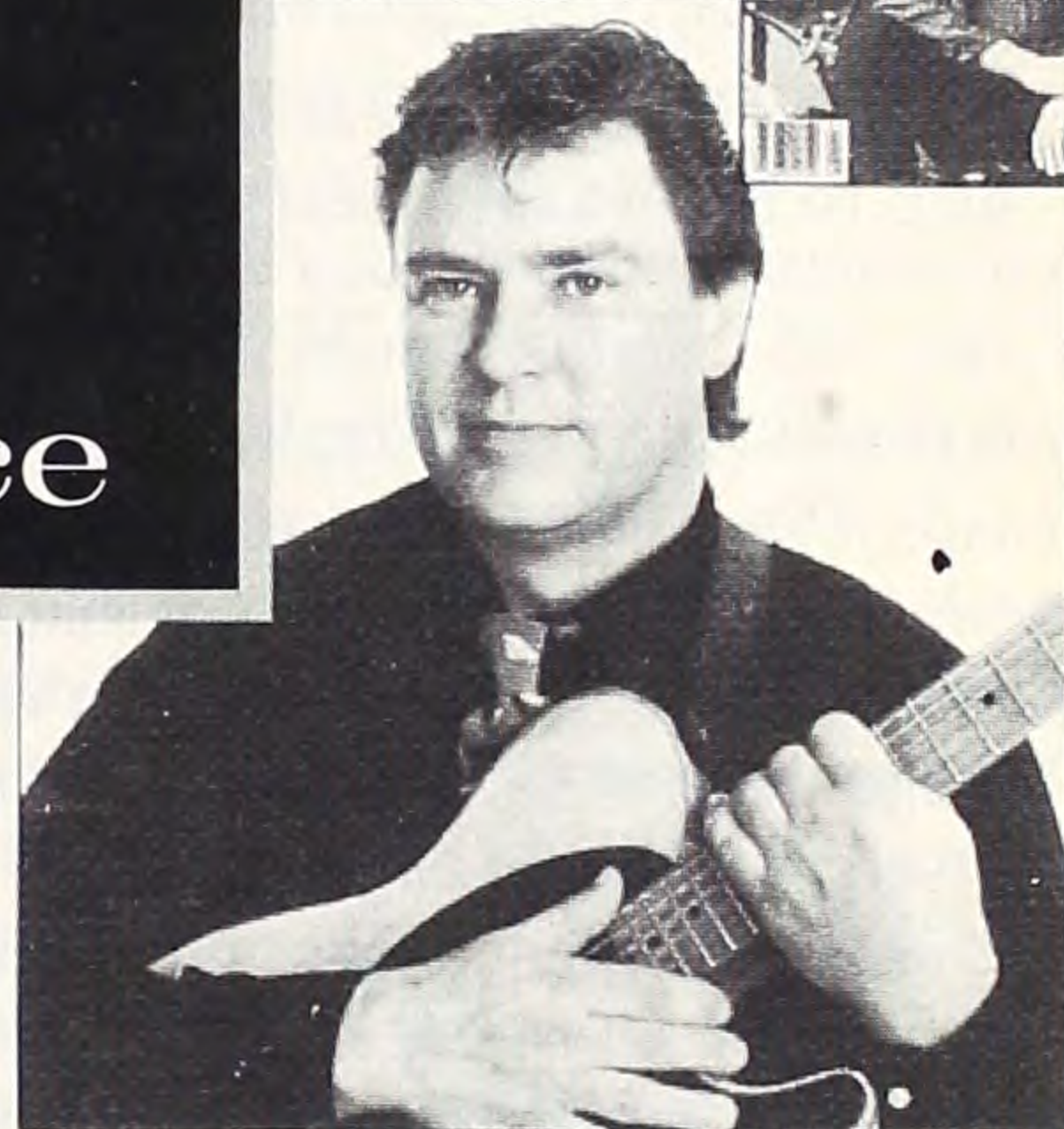


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MUSICIAN Magazine is not afraid to do something unusual. It exposes artists who wouldn't get covered elsewhere. It's not just pictures of heavy metal guitarists and tablature. For me, MUSICIAN is the most diverse and interesting of all the music magazines.

—Robben Ford



I find MUSICIAN Magazine an invaluable source of information for me. It goes beyond all the tech magazines and covers the whole music scene.

—Danny Gatton



One of my favorite things in life is kicking back with the latest issue of MUSICIAN Magazine and devouring every page. Once I pick it up, I can't put it down until I'm finished.

—Jim Keltner
The Traveling Wilburys



After reading hundreds of Keith Richards interviews, MUSICIAN Magazine got Keith to open up as a musician. What really hit home was how the Stones have been able to sublimate their personal problems and struggles for the good of the band. We could really relate to that.

—The Subdudes



MUSICIAN Magazine is essential reading for players and anyone who cares passionately about contemporary music. Every story published in MUSICIAN has one central focus: music. From major label hitmakers to gutsy, controversial independents. From creativity to technology, in the studio and on the stage. From getting signed to getting airplay, MUSICIAN goes directly to the source and probes every facet of what artists do to get their music heard. If you're serious about music, subscribe to the players' choice. Order MUSICIAN Magazine today.

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SOUNDS OF CHICAGO FROM THE CCMPA

The Chicago commercial music scene has become a major player in the national advertising community. Through an annual creative showcase called "Sounds of Chicago," the Chicago Commercial Music Producers Association (CCMPA) works to sustain and celebrate that fact.

"The CCMPA was founded two years ago for two primary reasons," says association president Jesse Browne. "First, we wanted to promote the music of the Chicago commercial music producers in a friendly, non-competitive atmosphere. And second, we wanted to give something back to our roots, specifically by supporting the next generation."

Co-sponsored by *Advertising Age's Creativity* magazine, this year's Sounds of Chicago event began doing just that by launching a sizeable scholarship fund for Berklee students with an aptitude for commercial music.

"Berklee was an obvious choice for our first scholarship," Browne explains, "since that's where so many of the creative people in Chicago got their start."

The CCMPA/*Creativity* Scholarship is scheduled to be awarded next year.



says Bruce Upchurch '79, founder of Music Oasis, Inc., another busy commercial music house. "Not that it is cheap to live here. But comparing Chicago to New York is like 'expensive' versus 'ridiculously expensive.'"

Upchurch opened shop in Chicago in 1985, moving from Dallas. Because of his background in direct television and radio music, his company has a wider client base than other Chicago firms—incorporating projects for Betty Crocker, Sears, Cheer, Kraft, Luvs, and Keebler, as well as direct music spots for television and radio stations.

"I find that we're more diversified in the type of work we do, especially for Chicago," he says. "Ninety-nine percent of the companies here do nothing but commercial music for ad agencies. It's what 99 percent of the music business *is* in Chicago."

The Business

A commercial music house works with an advertising agency to provide music for a television or radio ad—usually taking the score from initial concept to final synchronized tape. The music can take the form of an orchestral or synthesized underscore, a rearrangement of a preexisting piece, or an all-out product anthem. As a result of this wide range, the small

staff of most houses must master every aspect of the music-making process.

Larry Pecorella '79 and Bobby Francavillo '79, co-owners of Intuition Music, Inc., deal with that challenge by dividing the tasks between them. Francavillo is responsible for most of the writing and arranging. Pecorella has become adept at production and management. The combination has proven to be a powerful one. After only five years in Chicago, the company is one of the busiest houses around, scoring accounts for 7-Up, Kellogg's, Oldsmobile, Maybelline, Pillsbury, McDonald's, Secret, Allstate, and Three Musketeers. Francavillo is especially proud of the series of complex full orchestral spots he created for 7-Up's cartoonish "On the Spot" campaign.

"Since we moved to Chicago, we have never complained about not having any work," says Francavillo. "We are very devoted to our clientele and they are very loyal to us. Which makes it a really happy atmosphere and cuts down on the aggravation."

"Sometimes we have too much work," Pecorella says with a smile. "And that is a nice problem to have."

The Pigeonhole

Pecorella and Francavillo attribute much of their success to their musical

and stylistic versatility. The other alumni agree that mastery of all musical styles and arrangement techniques is essential to a commercial music house that hopes to survive.

"Sometimes you are writing Beethoven in the morning and Art of Noise in the afternoon," says Bruce Upchurch. "Then the next day, you might be doing country and Depeche Mode. Simply put, the more versatile you are, the more you work."

"A lot of people develop a particular niche," says Bobby Francavillo. "But it is very difficult in a business like this to make any bold statements. Our approach has been just to do great work, hitting it up the middle, and honestly being able to do anything. I think the companies that have taken that approach have been able to survive the longest. And the ones that have chosen to be pigeonholed either are not as pigeonholed as they once were or they are out of business."

"When we are given a project," says Weinstein, "we can pick any one of a thousand approaches. That keeps you thinking. And it keeps things interesting. If you write in only one style, you will get pigeonholed. That is the worst thing that can happen to any writer or jingle house."

"Besides, I *enjoy* the variety," Upchurch adds. "I enjoy the fact that I have had enough education and experience to go from Brandenburg concertos to Thin Lizzy and feel equally comfortable with both."

The Intangibles

According to all four alumni, people skills and an intuitive mind are just as important as a mastery of the technical and stylistic aspects of music. In commercial music, understanding and fulfilling the client's needs is more than half the battle.

"There are a lot of intangibles to think about before you sit down and write a song," says Weinstein. "We look at the client's history, where they are in the market, who they address, what they want to say, and the way they perceive themselves. You may write a terrific tune. But if it isn't the right song for the right product, nobody is going to buy it."

Upchurch goes through a similar laundry list with his clients.

"You have to be able to pick the client out from a palette of different personalities," he explains. "Does this guy really mean what he says? Is he saying what he thinks he wants? Is he confused? Do I know better what will work for this project?"

According to Weinstein, the communication gap can be vast. But it is also an understandable problem.

"Music is one of the most difficult things to communicate," he says. "It is hard enough between two musicians. Imagine how difficult it is for somebody who may not understand music as well as you do."

"Of course, they are also thinking about other things," adds Pecorella. "They are thinking about the meeting they just came out of with the brand manager, and about what the director thought, and about what the creative director thinks. You have to understand where they are coming from. And sometimes, you have to be more creative when you are working within those guidelines."

With this variety of forces at work, commercial music house personnel often can become as much politicians as musicians.

"This is a very human business," says Upchurch. "You have to be able to talk to somebody and pull out their ideas even though they can't explain them well, musically. You also have to put out fires when someone gets their feathers ruffled. If you can't communicate, you are nowhere."

"A lot of times, the client will come up with what sound like ridiculous comments," says Francavillo. "But I've found that if I listen, it makes me a better musician. Their comments are of the common man. So they help me connect with more people. When I look back, those 'ridiculous' comments almost always improved where where I was going."

Mark Weinstein also likes to remain open to changes in his work.

"It is a living, breathing business," he says. "Nothing is written in stone. All of the lead sheets are written in pencil."

Making It Work

Staying on top and remaining flexible as a commercial music writer, producer, or arranger requires a mixed

bag of talents. These alumni stress versatility, communication skills, a strong intuition, and talent.

"Talent is a given," says Larry Pecorella. "You have to do good, consistent work, day in and day out. And then you can't be a jerk. The clients have to like you."

"It starts with talent, but that is just the beginning," says Weinstein. "What distinguishes the successful people is that they are bright. They can make a connection between what is right musically and what is right conceptually. The two are not always the same."

"You also have to get used to rejection," Upchurch adds. "As much as 50 to 75 percent of what we do gets thrown away in the form of demos that never hit the air. It can be political. The product could get panned. The ad agency approach might not fly. Rejection can come for a number of reasons. There is no room in this business for getting your feelings hurt."

Even with all of these talents in tow, a young musician may find it difficult to break into the fast-paced, competitive business of commercial music production.

"It's a little like getting credit," Upchurch explains. "On your first credit application, they look at you and say, 'We can't give you credit because you don't have credit.' It's a

vicious circle. It is the same in this business. You can advertise. You can have your sales representative knock down every door in Chicago. But you will get more mileage out of somebody at the agency saying, 'I like that. Who did that?'"

Upchurch's outlook has a bright side, as well.

"If you believe in yourself and you truly are good," he says, "there's always a place for you, no matter how much competition there is."

Honing the Craft

Despite the odds, all four alumni have built first-rate businesses in the second most active advertising center in the country. Their music reaches more listeners than most leading artists could hope to attract. In fact, some of their themes may be running through your head right now.

Larry Pecorella sees the success of Intuition Music and of his alumni peers as a continuing process of refining and extending their craft.

"Your craft is no longer just sitting down and learning your instrument," he says. "Your craft is your business. It's the music. It's your relations. It's your sales rep. It's your reel. It's the whole thing. And you have to look constantly for ways to perfect each area and grow and keep moving. You can't stop." ■



Larry Pecorella '79 (left) and Bobby Francavillo '79 moved their commercial music production house, Intuition Music, to Chicago in 1985.

PHOTO BY ANDREW TAYLOR



A Few Minutes with Arif Mardin

A short break in the busy life of a Grammy-winning producer, arranger, and record executive

by Andrew Taylor

Arif Mardin '61 looks at his watch, and then back at the control room window on the opposite wall of the studio soundstage. It has been only 15 minutes since he was in there last—mixing the tracks for Bette Midler's new album—but it has been a jam-packed 15 minutes. In that quarter hour, he has eaten half an order of take-out fish and chips (the worst he has ever had, by the way), instructed the studio staff on the afternoon schedule, and discussed a lifetime of experiences and insights with a slightly dazed Berklee employee.

While his schedule is tight, Mardin never seems harried—at every step he is quiet, thoughtful, and charming. But after 15 minutes of talking about himself, he is anxious to get back to what he loves to do, and to what he does best: putting inspired musical moments on record. Like a schoolboy aching for recess, Arif Mardin is ready to get back to work.

For more than 25 years, Mardin has brought that same enthusiasm and dedication to the business he adores. Even when he first entered Berklee in 1958, fresh from his native Istanbul, he had an undeniable hunger for new ideas and an unquenchable love for music.

"I remember my arrival in Boston and the subsequent entrance to Mr. [Lawrence] Berk's

office on a cold January morning," he told an audience of Berklee seniors in 1983. "It was straight out of an old Italian movie. I was wearing a wide-rimmed Borsalino hat, a clumsy long coat. I was carrying two battered suitcases which contained a mixture of manuscripts and clothing. I must have looked like a refugee who had just been released from Ellis Island."

Like a refugee, Mardin had left a lot behind him to come to America. After completing studies at the Economics and Commerce Faculty of Istanbul University, he was prepared for a steady career in business. His father was Chairman of the Board of Turkpetrol, where he was promised a respectable position.

"All went according to the master plan until Dizzy Gillespie came to Istanbul with his big band," Mardin says. "Dizzy and Quincy Jones ['51] encouraged me and helped me. The fire that had been smoldering in my heart, my desire for a career in music was rekindled."

Quincy Jones took some of Mardin's arrangements back to New York where he recorded them for Voice of America radio with such major players as Phil Woods, Art Farmer, and Hank Jones. These tapes made their way to Berklee and won Mardin the first Quincy Jones Scholarship.

At heart, I am a modernist. I may grow very old, and I still will be looking for the next new thing.

After studying and then teaching at Berklee, Mardin made the journey to New York where he found some success offering arrangements to club and touring jazz bands. In 1963, he was offered a job as a studio assistant by Atlantic Records Vice President Nesuhi Ertegun, and his auspicious career in pop music began.

Almost 30 years later, Arif Mardin is vice president of the Atlantic Recording Corporation with an impressive list of production and arranging credits that includes recordings with Aretha Franklin, the Bee Gees, Chaka Khan, Bette Midler, Carly Simon, Hall and Oates, Average White Band, Judy Collins, and Donny Hathaway. He has received four Grammy nominations in addition to his four Grammy awards. His most recent Grammy was 1989's Record of the Year for Bette Midler's recording of "Wind Beneath My Wings." He received an honorary doctor of music degree from Berklee in 1985. He was also pleased that his son, Joe Mardin '85, graduated from Berklee that same year. (Joe is now a frequent co-producer and arranger with his father.)

This year, Mardin was honored as Turkish-American Man of the Year by the Board of the Assembly of Turkish-American Associations. As an added honor, his speech from that awards event was entered into the Congressional Record as a testament to the vitality of the American dream.

A quarter of a century has done nothing to diminish Arif Mardin's love and enthusiasm for music or the music business. Even within the span of a quarter of an hour, you sense that this collection of talent, dedication, charm, and insight was always destined to reach the peak of his profession. It was just a matter of time.

Record producers such as yourself have played a major role in the music industry. Why do you think so little has been written about you or your profession?

At one point, what we did was considered routine. People didn't think that we were that

important. I think the first producer that brought in a certain style and a personal stamp was Phil Spector—with his "wall of sound" and his very personal touch and technical imprint that people started to recognize.

Lately, I think, Michael Jackson and Quincy Jones, with their mega-hit *Thriller*, made it possible for producers to come to the forefront, especially in the Grammy awards. When I won my producer's award in 1974, we were pre-telecast—unimportant, not glamorous. It was like that for a long time until Quincy and Michael

Jackson made it happen. When Quincy got the Producer of the Year award, it was front-line television. Now, we are on the regular program. There is also a greater awareness of producers by the record-buying public.

Do you think you have a personal stamp?

I'm in between. I do have a personal style. At the same time, I try to bring out the best of the artist.

I can't do the same production for different artists. First of all, singers have different ranges. Bette Midler has a wonderful mezzo range. Chaka Khan has a high range. So, when you try to provide the settings for these jewels, they all will be different. The arrangements will have different characteristics. However, in the use of reverbs and effects and certain technical aspects, I do tend to use things that I like. There, I think there is a certain personal style. But then I may change it immediately for another group.

What was your first production project?

My first pop co-production with Tom Dowd was the Young Rascals in 1965 ("Good Lovin'"). We were house producers then, supervisors—they didn't even call us producers.

Did you have as much control over the sound and production back then?

We had control of the sound, but not a monopoly. I hate to be a tyrant. It's not like the Svengali saying, "*Liebchen*, this is how it's going to be. Sing and get out." There are some people like that. I prefer a more democratic process. I love to pick brains. I love to get input from many different people. And if I hear something good discussed in the other corner of the room, I listen to it and I may apply it.

Has that feeling helped you stay in tune with contemporary styles?

I keep up. I listen to English records, U.S. records; I have a lot of records taped for me on a periodic basis—avant garde records, R&B

records. My musical growth coincided with the bebop era of Charlie Parker and Dizzy Gillespie when they were exploding. I was a youngster listening to their records. At the same time, I love modern twentieth-century music from Stravinsky, Bartok, and Schoenberg to the expressionists into all the modern stuff.

At heart I'm a modernist. I may grow very old, and I still will be looking for the next new thing. I guess that keeps me alive and young.

How much do you produce for an audience and how much for yourself or for the artist?

That is very important. I think, first of all, you have to be true to yourself and true to the artist. If I do something for Bette Midler and she is not here, I always try to second-guess the situation, saying, "Would she like this? Is this Bette?"

But then there is a danger of going too much into art and ignoring your other prime responsibility: trying to make a commercial record. So, the balancing act is making a commercial record that also will stand the test of time.

It should be something that you're proud of—you shouldn't wince when you listen to it the following year. I always like to sneak things in that are really good and will be discovered by other people.

The producer must make a competitive record. He has to make a living. But if you betray your profession by being sloppy and unmusical, that is a sin.

Can it feel limiting to target a specific demographic?

At my age, I don't have to slave too much about it. I can pick and choose. Prestigious artists like Bette Midler or Roberta Flack don't have to compromise their reputations trying to target their audience. Because it usually backfires. If the artist or myself don't feel what we are doing and we are cynically trying to corner a certain market, it won't be commercial. People will see through that very easily.

How has the compact disc changed the way you produce a recording?

The simplest things are different. We used to have an intermission between sides, where the

listener would get up and turn the album over. Now it's a continuous 40-minute to one-hour program. Sequencing is very important. You can't let the listener get bored.

Of course the technical aspects are great. We used to cheat when we mastered on vinyl. On loud passages, the mastering engineer used to take the levels down for two bars and then go back up, or reduce the bottom end of the record for two bars because the record skips. It's no problem with CD or cassette. That kind of mastering technique is obsolete. You just make the best sound with all the great dynamics.

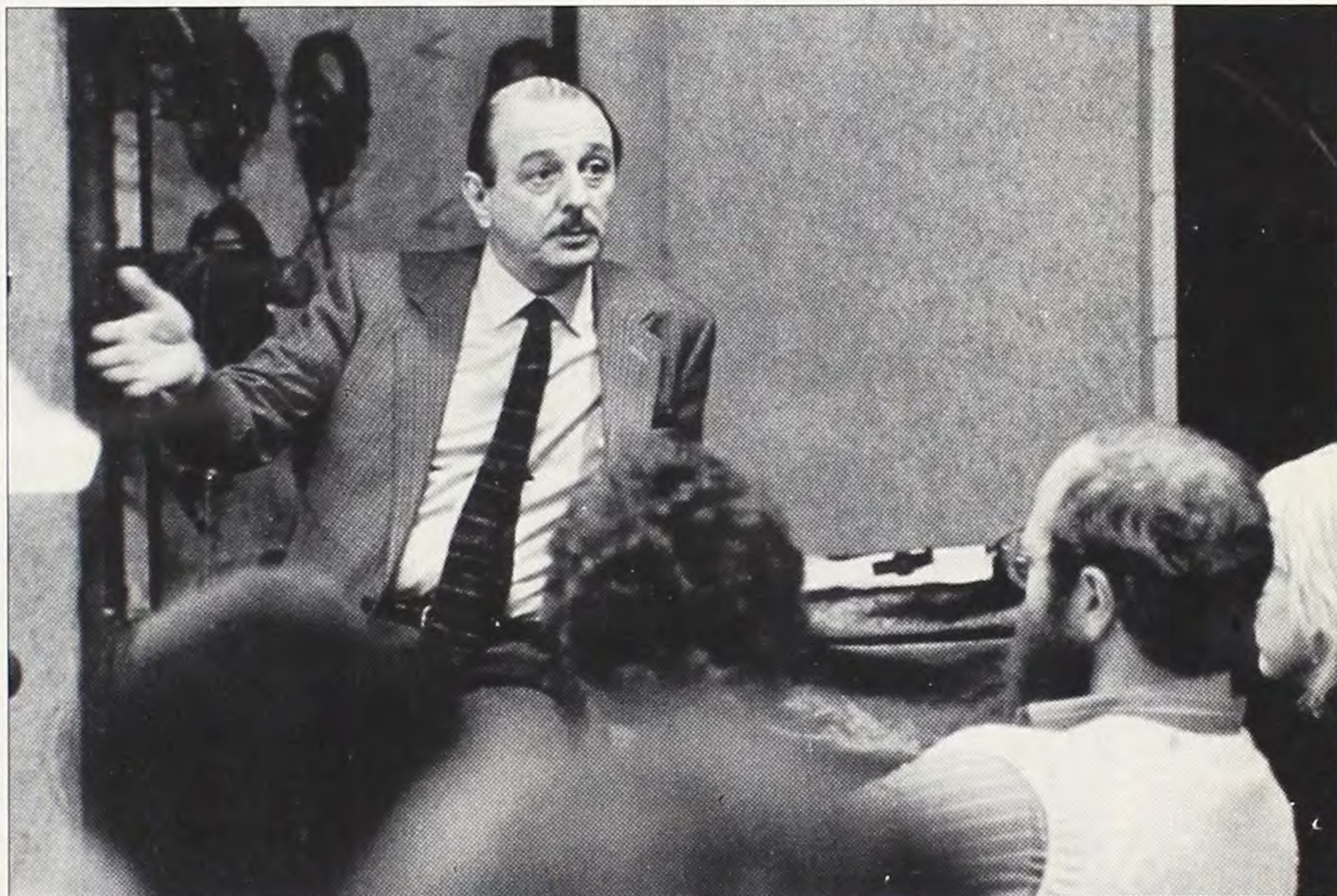


PHOTO BY JOJI SAWA

Arif Mardin presents a clinic on advanced production techniques to a class of Berklee students.

Has the CD affected anything else, like the length of a single?

The length of a single depends on what the radio stations would spare, computing the length of music versus the length of time they sell. In the '60s it was two-and-a-half minutes; three minutes was unheard of. Now it's much longer. So, who knows.

It's interesting, there is a three-minute 78 rpm record form—almost like the rondo form, the sonata form, and so on. For a lot of jazz masterpieces from the '30s or '40s, that was the time they had to work with. The frame was that two minutes and 45 seconds or three minutes and five seconds, whatever it was. And a lot of incredible Louis Armstrong or Duke Ellington masterpieces were made in the three-minute form. It was amazing how solos were allotted, how variations on a theme were done, and then how it was cut.

With LPs, that conciseness disappeared. We ended up with wallpaper music. It sounds like the same solo is playing for 10 minutes on a jazz record whereas the substance of that solo would

be eight bars. But the "old-timers," in a three-minute form, had no superfluous notes. Everything was what was needed. If the man played eight bars, he put all he had in those eight bars.

So, you can run into problems when you lose limitations.

Right. Definitely. I'm not saying that being concise is better than the long form. But definitely, mediocre musicians or people who like to ramble a lot, are now captured. And that kind of playing is on record.

Your first love was jazz. How did you become such a major pop producer?

I came to Berklee on the first Quincy Jones Scholarship. Then, I taught there. Then my wife and I said, "Let's move to the big city." No offense to Boston, but we moved to New York. For the first year, I gave piano lessons and wrote a few tunes. My wife was working at the United Nations; so that's how we got along.

Then, Nesuhi Ertegun, a partner at Atlantic who passed away last year, called me up and said, "I need an assistant at the studio." I knew it was pop music, but I said, "I'll take it. Anything to do with music, I'll take." When I went in there with my expertise from Berklee, they started to give me little projects—arranging and so on. And then, it grew.

I was a studio manager, too, so I had to learn production, test pressings, and this and that—keeping a log, tapes, libraries. At the same time, I moonlighted and wrote arrangements for Atlantic's groups—some jazz, some pop. I graduated to being a producer when the Young Rascals were signed by Atlantic. And Atlantic told the group, "Look, there's a young man from Berklee who can help you with your arrangements, and this veteran engineer, Tom Dowd, who will be in charge of all the sounds." So, we became a team. Tom and I produced a lot of records together.

Then, Jerry Wexler, who was my boss, took Tom and me as *his* team, and the three of us produced a lot of records, including Aretha Franklin and Dusty Springfield.

I have no problem with pop because music is music. I love any kind of exciting energetic music or music that is meaningful. So now I have jazz and pop and everything in my heart.

Do you have strong memories from coming to Berklee from Istanbul?

Oh, yes. It was amazing. It was fantastic working with people like Herb Pomeroy, who really opened up a lot of doors for me. Not only was he a friend, but he was a great teacher. He is still a great teacher. Ray Santisi was another great friend.

The school was small—one townhouse, with a few hundred students. It was like a small family atmosphere. Larry Berk's office was downstairs; the late Bob Share was across the hall; Joe Viola was down the hall, teaching saxophone. It was a really wonderful family unit. Now, they have expanded it into something much bigger. But the warmth is still there.

Are you still on the lookout for new artists?

Always. That keeps my career and my production techniques alive. For example, years ago, I had the privilege of being associated with Scritti Politti. It's great to work with creative, hip, and modern people because it rubs off on you. They may learn something from me, and I learn something from them.

My latest young artist, younger than my son, is Tommy Page. Joe and I produced a few sides on his first album. We made one song that was the most requested record in America. It was a huge success in Europe. And here we went up to 32 in the charts—which was great for a brand new artist.

When you are putting a project together, what do you listen for in a song?

It sounds very corny to say, but it has to touch a certain honest emotion and say it in a different way. Almost everything has been written about. But it's the way you permutate and combine and recombine those elements that makes it sound original. In a song, I always look for how this person said the usual stuff in a very different way.

A simple example is that you can say, "I feel so lonely," which is normal. But that song Yes recorded a few years ago, "Owner of a Lonely Heart," is a way of turning around something everybody knows and saying it a different way.

So, the title of a song or a hook line has to have something original in it, or extremely heartfelt—so simple but so wonderful. It's very difficult to find songs like that.

In what ways do you see pop music evolving or changing?

It's still the song. However it's set, the song is very important. Technique may change. At one point, we had an unbelievable amount of machinery playing the music. Now the reaction against that has brought us to today where, again, humans are playing. I like to use synthesizers and sequencers mixed with real players.

At times, I may do a live session. But I'm not a retro person saying, "The good old days were great." The good old days were *fantastic*. But you have to keep moving forward and do what is best for a song. Don't record out of habit. But do what's best for a song. ■

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	License plate, red/w white			\$ 5.95	
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Shipping	
Total	

The Roots of Reggae

Jamaica's most popular indigenous music is the child of many styles

by
Lawrence
McClellan,
Jr.

Since the late 1960s, the Caribbean, United States, Africa, England, and Canada have witnessed a steady growth in the popularity and development of Jamaica's most popular musical form—reggae. In America, three reggae albums reached *Billboard's* Top 100 in early 1979. In addition, the popularity of reggae in America has influenced major artists such as Stevie Wonder, Roberta Flack, Bob James, Johnny Nash, and Kenny Garrett to write and/or record reggae-style music.

The chief proponents of reggae, however, are Rastafarians from Jamaica. These religious men serve as the key spokesmen for the music and its powerful message—which focuses primarily on the struggles of Jamaica's poor majority. Some of the most popular reggae artists and spokesmen to date are Jimmy Cliff, Peter Tosh, Toots and the Maytals, Third World, and the Mighty Diamonds. During the '70s, the most important figure in reggae was the late Bob Marley. He was considered by his followers as the

Lawrence McClellan, Jr., chairs Berklee's Professional Education Division. Funding for his research on this topic was provided by the Consortium on Research Training (CORT).

international spokesman for the music and the concept of Rastafari.

Rasta Music

Reggae evolved from many Jamaican musical sources. The music's most pervading ideas were generated by the Rastafarian movement, which originated during the early 1930s.

The cult's two most important figures were Marcus Garvey and the former emperor of Ethiopia, Haile Selassie. Garvey was referred to as the "Prophet" and Selassie as the "Living God." Rastafarians believe in the divinity of Haile Selassie which can be traced through the Bible.

Rhythms played on the Burru drums (the bass drum, fundeh, and repeater) were a key influence on reggae music.



Prior to Selassie's coronation as emperor of Ethiopia in 1930, he was commonly referred to as "Ras" while his real name was actually "Tafari." Subsequently, the term "Rastafari" was adopted as the name of those who considered themselves true followers of Selassie. He is now referred to as "Jah" by all Rastamen. Rasta culture and consciousness is primarily religious and centered around peace and harmony among black people, especially the poor and oppressed. The movement also advocates the eventual return of all black people to Africa—the motherland.

Music is an integral part of the Rastafarian's religious and social life. He believes in praising the Lord with musical instruments—"with harps and cymbals"—which is in keeping with teachings from the Old Testament. Although Rasta music differs from reggae, it is the basic creative source from which reggae is developed. Rasta music is basically drum music with vocal chanting reminiscent of some West African music. In fact, Rasta music developed from Burru music (a form of African music) and was very popular on Jamaican plantations during the time of slavery.

Burru Music

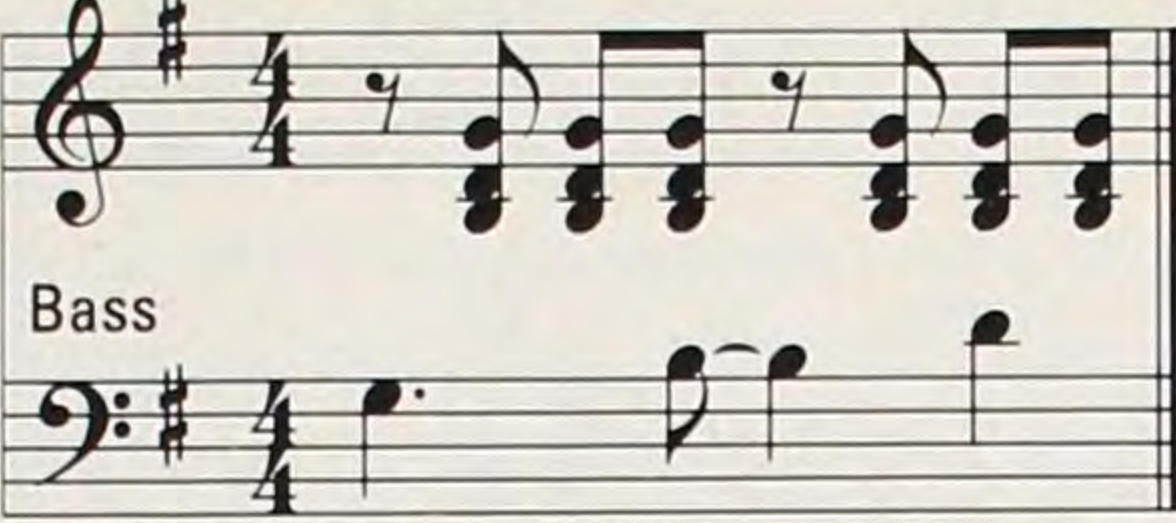
Burru music was one of the few African musical forms permitted by slave masters in Jamaica because it lifted the spirits of the slaves. The music also served as a work metronome to help speed up production. Needless to say, Burru bands were popular among both slaves and slave masters.

Burru drummers only played music in the fields and were not required to engage in manual labor. Consequently, Burru men could not make a living after slavery because they were not experienced in field work. Therefore, Burru men took to the streets and were regarded as the bums and criminals in their society. However, the Burru have now lost that stigma and are being sought out to help preserve the music.

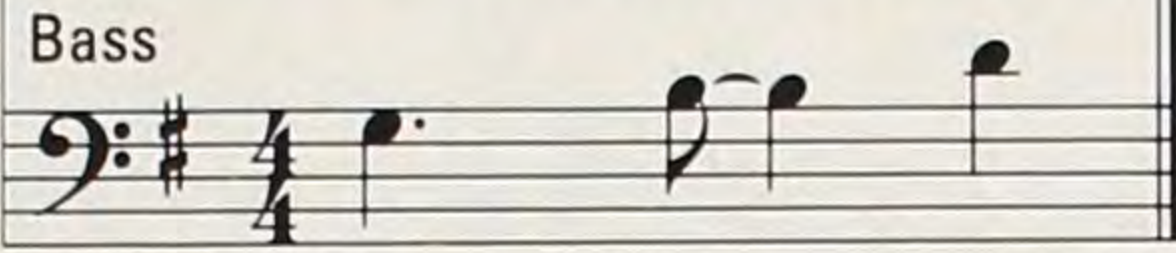
Burru drummers played three different drums which are now being used by Rasta musicians. They are the bass drum, fundeh, and repeater. These and similar instruments can be

MENTO

Keyboard, guitar, or banjo

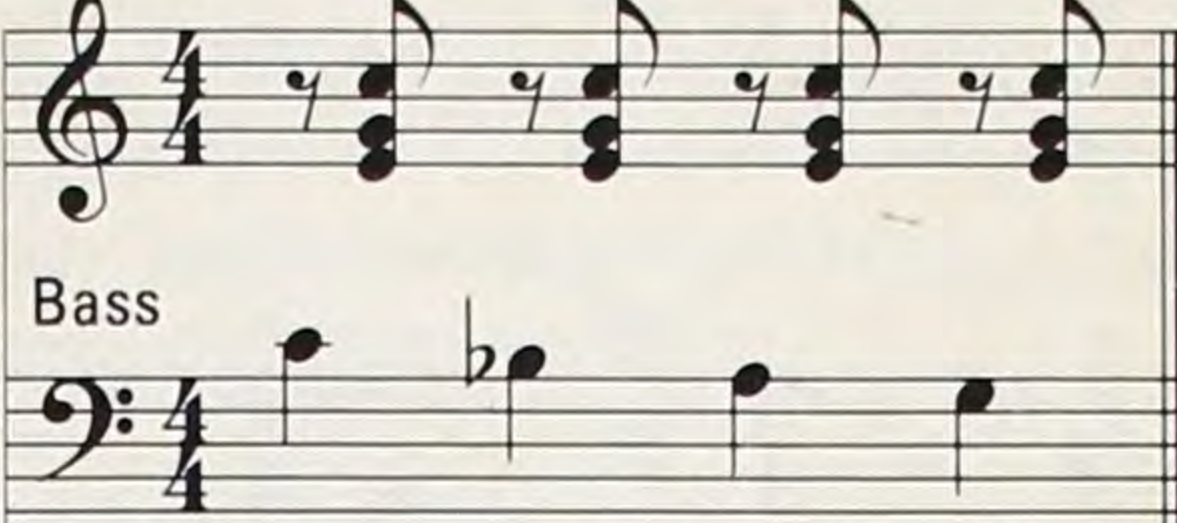


Bass

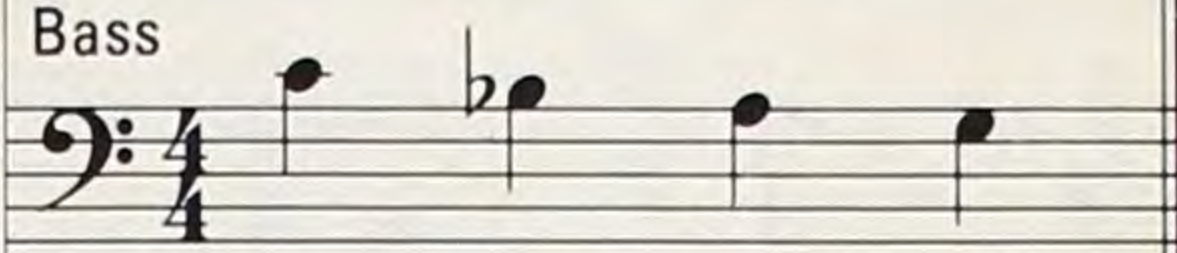


SKA


Keyboard



Bass



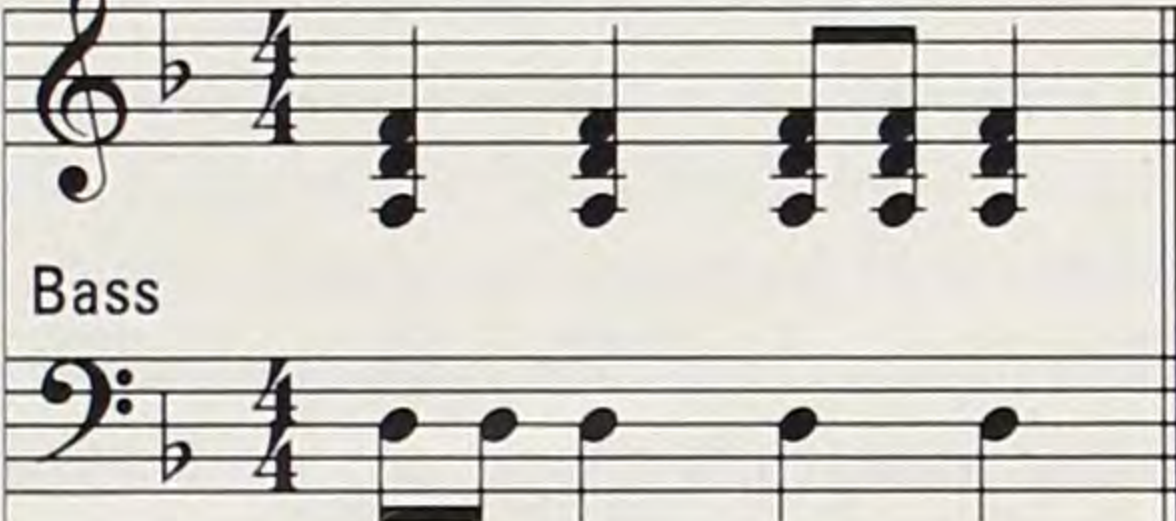
Drums



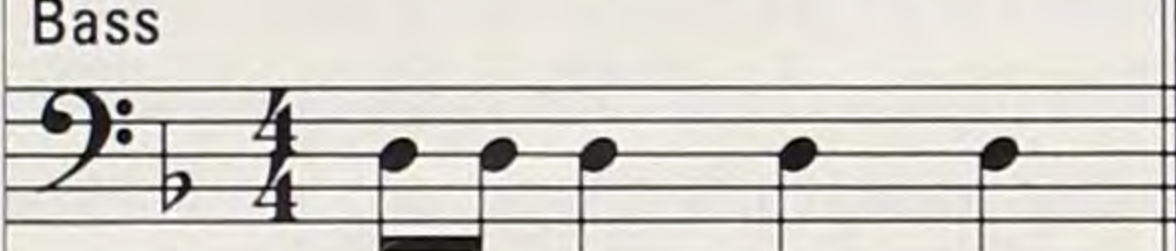
ROCK STEADY

A

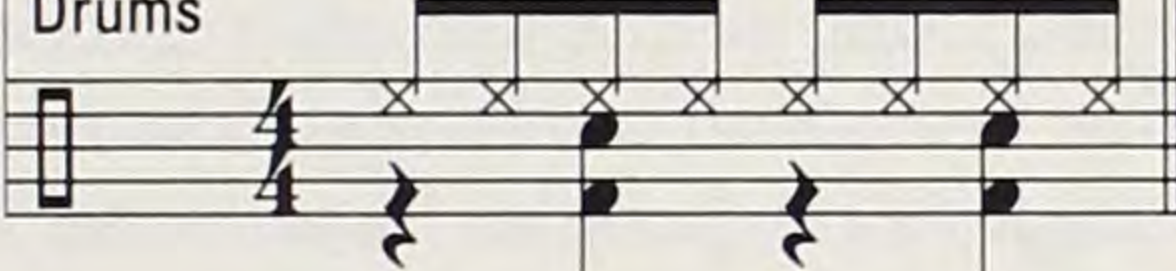
Keyboard



Bass




Drums

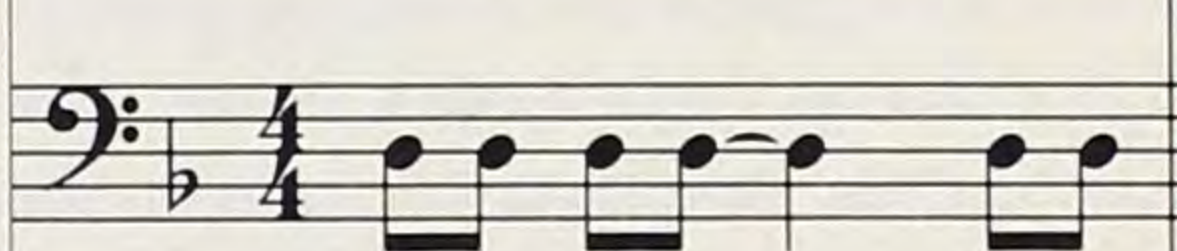


B


Keyboard



Bass



Drums



Mento, ska, and rock steady were three major influences on the development of reggae. Some of that influence is evident in the above examples.

The banjo or guitar pattern in the mento example is similar to keyboard rhythmic patterns found in reggae accompaniments. It is also interesting to note that the mento bass pattern is similar to some American rhythm and blues bass patterns.

Ska developed primarily as instrumental music with fast tempos. Basic rhythmic figures in a typical ska accompaniment differ from those in mento.

In rock steady, we can see the transition from ska to reggae taking place. The keyboard pattern in the "B" section is ska, while the pattern of the "A" section is totally different.

traced back to Africa in certain places like Ghana, Nigeria, and parts of Ethiopia. Burru-type drumming was used in religious ceremonies in Africa and is one of the oldest Jamaican musical forms. The three drums are known collectively as Akete (shown on page 18).

The bass drum is the largest of the three drums with a head made of goat skin. The head is usually about 12 inches in diameter and held with a metal rim by hooks laced with a rope. The drum is tuned by tension with a rope and played with a cloth padded stick. The fundeh is smaller than the bass drum with a goat skin head that

is played with the hands. The smallest drum, the repeater, is made from the hollowed trunk of a coconut tree and constructed similar to the fundeh.

Burru music made its way into the Rastafarians' religious ceremonies in the late '40s and became the foundation of Rasta music. In addition to Burru drums, present-day Rasta bands are often augmented with instruments such as harmonicas, graters, guitars, wind instruments, and other miscellaneous percussion instruments like the paper drum.

During the early '70s, the influence of Rasta music became apparent in reggae. For example, electric bass

REGGAE

The musical score is titled "REGGAE" and is set in 4/4 time. It consists of four staves: Melody, Keyboards, Bass, and Drums. The Melody staff shows a simple melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Keyboards staff features a rhythmic accompaniment with a bass line of F min and G min, and a treble line with a steady eighth-note pattern. The Bass staff shows a prominent bass line with a triplet of eighth notes (G2, A2, B2) followed by quarter notes C3, D3, and E3. The Drums staff shows a standard reggae drum pattern with a strong backbeat on the second and fourth beats.

players in reggae bands began to imitate the Rasta bass drum while the rhythm guitar or organ took over the pattern of the fundeh (♩ ♪ ♪ ♪). Later on, the lead guitar began to imitate repeater drum rhythms. More recently, however, reggae bass players have begun to develop rhythmic patterns different from those of the Rasta bass drummer.

In addition to Rastafarian music, other musical styles preceded and helped shape the current style of reggae. The most notable styles were mento, ska, and rock steady.

Mento

Like Burru music, mento had strong African roots and contained elements from Jamaican plantation work songs. Mento flourished during the '30s, '40s, and '50s and is considered to be indigenous Jamaican dance music. It is a song and dance style usually performed in common time or 4/4 meter with accents on the fourth beat of each measure.

Popular mento tunes are used repeatedly with different sets of lyrics to suit many different occasions. The songs are often used to mock or laugh at people within a particular social group. Often, the subtle messages in the lyrics are only understood by the people within that group.

Presently, mento bands perform for dancing and festive occasions in the rural areas of Jamaica using traditional homemade musical instruments such as maracas and drums.

Ska

During the late '50s, ska evolved from a combination of mento and American rhythm and blues. Ska also developed along with the sound reproduction system which brought the music closer to the people. In addition, the style of ska was shaped by many Jamaican jazz musicians during the big band era.

One of the most influential jazz musicians and Rastafarians in Jamaica during the ska period was legendary trombonist and composer Don Drummond. He successfully fused ska with jazz. His compositions, such as "Addis Ababa" and "Marcus Garvey," made a strong impact on ska and Jamaican popular music.

Ska was primarily instrumental music performed in 4/4 meter with very fast tempos. The small amount of ska performed today is usually played at slower tempos.

Rock Steady

Ska gave way to rock steady in the mid-'60s with slower tempos. As a vocal form, rock steady once again emphasized the importance of lyrics in Jamaican popular music. These lyrics echoed black people's messages of freedom and equality all over the world during the turbulent '60s.

Rock steady was performed in quadruple meter with some rhythmic patterns in the accompaniment similar to those found in ska (see page 19).

Rock steady was a short-lived musical form, mainly serving as a link

between ska and reggae. Moreover, rock steady served as the vehicle of vocal expression that formed the foundation for reggae's development.

Reggae

In the late '60s, reggae emerged as a synthesis of mento, ska, and rock steady. The obvious impact reggae made on Jamaican cultural life was immense. In an issue of the *Jamaica Journal*, Barbara Glouden wrote of the movement: "From the reggae subculture arose new heroes and new inspiration to youngsters who hitherto have never found any example to inspire them."

Glouden further felt that the Rastafarian cult exerted the most influence in shaping the direction of popular music, drama, painting, and sculpture in Jamaican culture.

Many Jamaican musicians generally agree that the two most important aspects of reggae are the message in the lyrics of the tune and "the beat." Basic rhythmic patterns from mento, ska, and rock steady are readily apparent in reggae. For example, early reggae contained some of the basic rhythmic patterns taken from guitar or organ accompaniments in mento. These instruments usually played "off beat" rhythms in mento like those illustrated on page 19. However, during the early '70s, other variations of the basic mento pattern emerged in many reggae instrumental accompaniments.

The rhythm section (guitar, keyboards, bass, and drums) in reggae bands is most important; it emphasizes "the beat" or the strong rhythmic element in the music. Moreover, the bass line appears to be the most dominant voice in the ensemble.

Garth White, director of the Afro-American Division of the Institute of Jamaica, believes that the "bass line or Apocalyptic Bass is used to highlight protest music in Jamaican reggae." The bass line is a dominant voice, although it is an integral part of the reggae ensemble.

The musical example in the box above shows the dominance of the reggae bass line. Note that the bass line is a rather independent voice in the ensemble. The bass voice is also an ostinato which acts as a unifying device

for the entire accompaniment.

It is interesting to note the difference between the cymbal pattern and the bass line's quarter-note triplets. The two patterns played together produce sounds often referred to as "the beat." In addition, the guitar or keyboard part consists of splashes of harmony on the second and fourth beats in each measure. The basic pulsation is carried by the drums with occasional improvised fills and polyrhythmic patterns to support the bass line and accentuate the lyrics.

Harmony, Melody, and Form

Harmonic content in reggae is often quite basic. Most harmonic structures are triadic with occasional dominant seventh chords. However, other harmonies may consist of simple structures with an added sixth, ninth, or eleventh. These harmonic structures "sound good" to many of the musicians who do not necessarily understand harmony and harmonic progressions in a traditional sense.

Many reggae songs and melodies

consist of tones in major and minor tonalities, major tonalities with a lowered third scale degree (as in blues and jazz), or in the dorian mode. Sometimes an entire reggae melody is performed over one or two triads. Most reggae is repetitious because the message in the lyrics is the most important part of the music. Many reggae melodies are simple and folk-like with a range that rarely exceeds an octave. Some melodies consist of one or two motifs with many repeated variations.

Although melodies obviously provide the foundation for reggae songs, the lyrics are highly original and among the most powerful found in any other style of commercial music. Reggae lyrics collectively make up a historical document of Jamaican life. The messages express sorrow, political happenings, joy, and love with strong nationalistic tendencies concerning the experiences of the poor in Jamaica's ghettos.

The formal structure of reggae varies from strophic form to forms

utilizing call-and-response patterns which can be traced to African music. Some songs are also structured as binary and ternary forms. However, many reggae tunes are performed in strophic form where one single melody might be repeated several times with different verses.

Past and Future

Reggae has a rich and diverse lineage, evolving from Burru music, mento, ska, and rock steady, with influences from the Rastafarian movement and Afro-American rhythm and blues. These numerous and differing influences on reggae clearly indicate that the music has a highly eclectic character which may be the reason the form has such international appeal.

Reggae has enjoyed much success and popularity for more than a decade. With increasing interest in "world music," it appears that reggae has a bright future, as well. In fact, this writer believes that reggae will be recorded in many future history books as the "classical music" of Jamaica. ☺



It's elementary for Mr. Watson

It's no mystery that Bobby Watson is quickly becoming one of the most respected players in the Jazz world. His already distinguished career includes over 40 albums and performances with such Jazz luminaries as Art Blakey and Max Roach. Bobby uses a Vandoren V5 Series A35 mouthpiece with Vandoren Java 3 1/2 reeds for even response and a tone that sets him apart from the rest. The choice for great players like Mr. Watson is elementary . . . it's Vandoren.

Check out Bobby's latest Blue Note release "The Inventor"

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Photo: Jean Simeon

The Basics of Ambichords

A short primer on the structure, nature, and use of an innovative chord form

by Robert
Freedman

Ambichords is a name I have applied to a set of harmonic structures which can provide contrast to the sound and texture of more commonly used voicings.

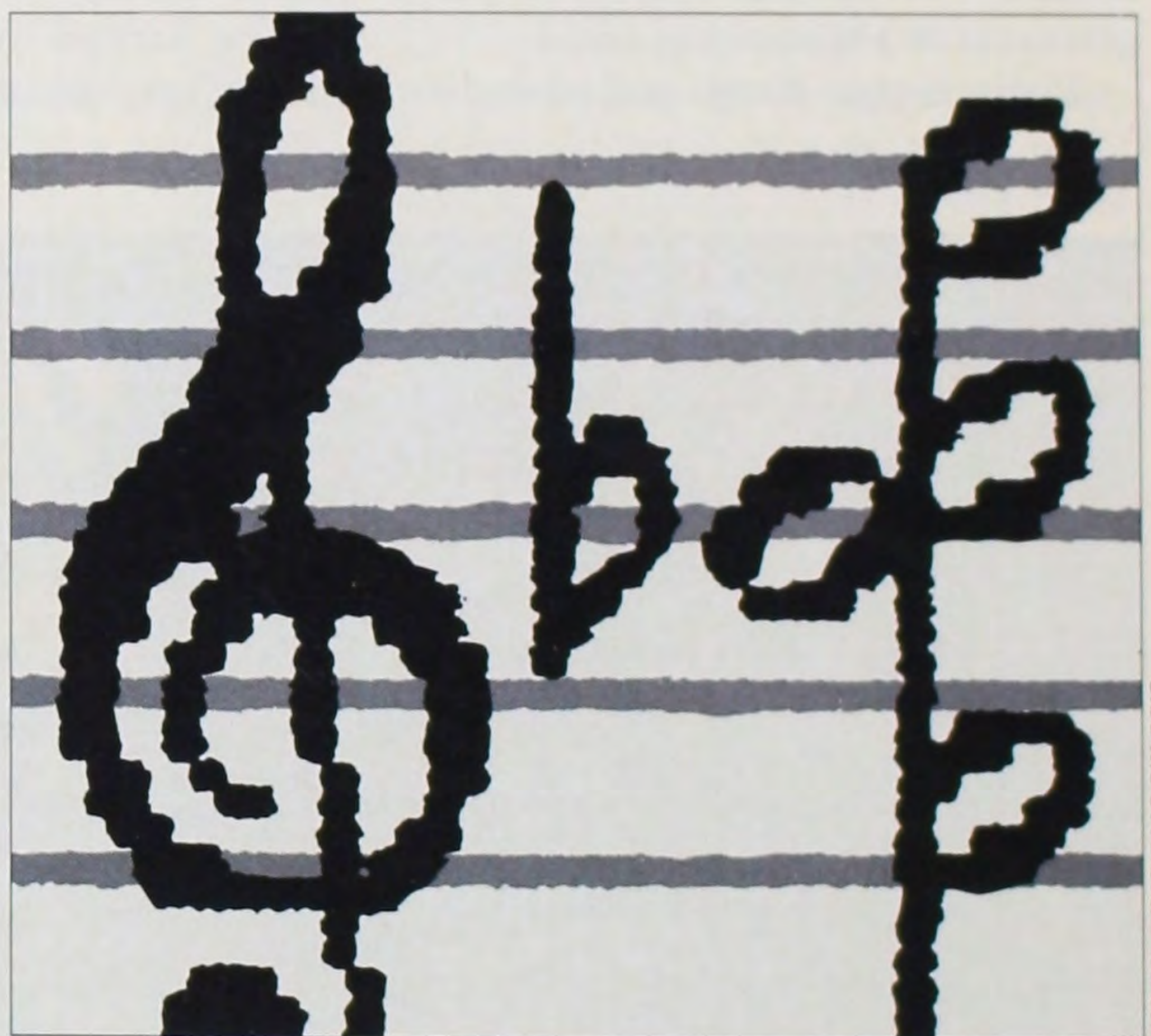
These structures may be used in virtually any style of music. I employed this technique exclusively when arranging the first eight measures of Wynton Marsalis' recording of "Stardust" on his Columbia album, *Hot House Flowers*. Ambichords have also found their way into the music for television news shows, jazz big bands, and symphony orchestras.

Definition and Construction

An ambichord is a four-part harmonic structure which contains two perfect fourths and a major second, bracketed by an octave. Any inversion of an ambichord results in another ambichord.

There are three basic forms of ambichord, which are designated by roman numerals (see ①). Form I includes a perfect fourth over a major second over a perfect fourth. Form II is built from a perfect fourth over an-

Robert Freedman chairs Berklee's Commercial Arranging Department and is a Grammy-winning arranger and composer.



GRAPHIC BY ANDREW TAYLOR

Ambichords can provide contrast to the sound and texture of more commonly used voicings.

other perfect fourth over a major second. Form III includes a major second over a perfect fourth over another perfect fourth. Form III-A is a "drop two" variation of form III. This may be used when the proximity of the two upper voices of a form III is unsuitable.

An ambichord is identified by naming its top note along with its form (see ②). Because of their unique structure, the names of ambichords bear no logical relationship to any underlying or simultaneous standard

harmonic statements (i.e., "normal" chords) or progressions.

Usage

Any ambichord may be used over a number of different conventional harmonic statements provided that its component notes are made up entirely of chord tones and/or acceptable tensions (see ③). Conversely, a number of different ambichords may be used appropriately over a single conventional chord (see ④).

When determining which form to use (I, II, III, or III-A), consider the ranges of the instruments involved. All of the instruments used in the voicing should be in comparable, compatible registers. Beyond that, taste and experience should be your guides.

To avoid muddiness of sound when using ambichords over conventional harmonic statements, the bottom note of the chord should be no lower than G below middle C.

A Small Problem and Some Solutions

When the lead note of an ambichord is the seventh of a dominant seventh chord, forms I and II are problematic because each contains the natural 11, which is not acceptable in traditional circumstances (see ⑤). Form III (or III-A) may be used providing that the arrangement's style allows for a flat 13 and raised nine in the voicing.

A second solution to this problem is to use a triad which contains a perfect fourth (see ⑥). In context with a series of ambichords, these triads will be quite acceptable to the ear.

The third possibility involves reharmonization. The main advantage to this choice is that it allows retention of the ambichord form (see ⑦).

Other Ideas

Ambichord principles may be applied to three-part voicings by eliminating the lower note of the octave bracket (see ⑧).

Try not to use consecutive ambichords of the same form. For instance, don't follow an FI with an AI, or a BIII with a DIII. This will avoid the sound of parallelism. (A form III ambichord may precede or follow a form III-A because the two are built from different intervals.)

If there is a reason why consecutive forms must occur, use contrary motion below them (see ⑨).

Final Words

The structures which fall into the category of ambichords have existed

for many years. But their construction and usage were not organized in this way until the early 1980s.

As with any other technique, the effectiveness of the use of ambichords depends on the talent, imagination, and intelligence of the user. ☐

Alum notes

Compiled by
Carrie Semanco
'86

Members of the Class of '75 recall the days before MIDI at Alumni Weekend '90 last June. From left to right are Larry Smith '75, Mark Carney '75, and David Tobin '75

Thomas F. Lee '62 recently retired from a 24-year career with the United States Marine Corps Band to take on duties as secretary/treasurer of the D.C. Federation of Musicians Local Union. Thomas lives in Mason Neck, VA.

Masahiko Sato '66 lives in Tokyo, Japan, where he performs with a well-known jazz trio. The *Japan Times* referred to Masahiko as "one of the most significant musicians in Japan."

Richard Cully '68 lives in Boca Raton, FL, where he is leader and drummer for the Dick Cully Big Band. The band was named one of the best in the nation by *down beat* magazine and

was invited to perform at the MusicFest U.S.A. festival last year in Philadelphia.

Alexander Meastro Powe '70 lives in Taylors, SC, and works as a writer, producer, music publisher, and performer. Alexander released four recordings this year, all on the Centura label.

John Novello '73, a composer/keyboardist, authored the critically acclaimed manual *The Contemporary Keyboardist*. John also contributes many freelance editorials and columns to *down beat*, *Jazz & Keyboard Workshop*, *Musician*, *Keyboard*, and *Sheet Music* magazines. His performance credits include appearances with Chick



John Novello '73

Corea, Ramsey Lewis, **Richie Cole '67**, the Manhattan Transfer, Larry Coryell, Donna Summer, and Edgar Winter.

James "Mack" Dougherty '74, a Los Angeles-based guitarist, performed the scat-guitar theme solos for the television shows "Heat of the Night," "Matlock," and "Paradise." Mack has also appeared with Mitzi Gaynor, Andy Williams, Vicki Carr, and Roger Williams.

David Schwartz '74 writes for the CBS television series "Northern Exposure," which premiered last summer. David lives in Los Angeles, CA.

Dennis E. Wilson '74 lives in West Babylon, NY, and is music production manager for the Count Basie Orchestra.

Bill E. Murrell '77 performs with Columbia recording artist Kirk Whalum. Bill lives in Burbank, CA.



PHOTO BY BILL WASSERMAN

Frederick "Binney" Stone '77 teaches guitar at the Music School at Rivers in Weston, MA. Binney performed all of the guitar tracks on Rick Wes' *Dance Everybody* and on New Generation's *Heartache to Heartache*. He has been performing with the Massachusetts-based band Step-pin' Up for the past four years.

Martin D. Hayes '78 works for Pianodisc in Sacramento, CA—a company that refits acoustic pianos to create MIDI player pianos. Many of Martin's arrangements appear on the company's demonstration disks. Martin also performs with his group Tranzition.

Daniel Slider '78 won a BMI television award for composing the theme to the ABC television hit series "America's Funniest Home Videos." He lives in Studio City, CA.

Donald J. Tomlinson '78 lives in Pittsburgh, PA, and plays drums with the oldies show "Magic Moments."



Eric Marienthal '79 released his second solo record on GRP. Entitled *Crossroads*, the release also features alumni **Terri Lyne Carrington '83** and **Vinnie Colaiuta '75**.

Michael C. Berkowitz '80 teaches bass and guitar at Charlie Daniels Music in Fresno, CA. Michael performs in and around Fresno with the band Contents Under Pressure.

David Gary Hughes '80 plays in the Baltimore-based fusion band Cold Fusion with fellow alumni **Jon Schmidt '81** on saxes and **Paul Hildner '77** on drums. David is also a registered craftsman member of the Piano Technicians Guild and operates an extensive piano rebuilding shop in Reisterstown, MD.

William D. Spoke '80 plays drums with the pop/rock band Richie Owens and Big Sky and freelances in and around Hollywood, CA.

Laura Dreyer '81, a saxophonist and composer, performs with her own jazz-fusion band in New York. Laura is involved with the BMI Jazz Composers Workshop and received recognition in the 1989 *Billboard* songwriting contest.

Hans Fagt '81 has performed as a drummer with Kim Larsen and Bellami. Both of Hans' most recent albums, *Yummi-Yummi* and *Kielgasten*, achieved double-platinum sales status in Denmark, as well as reaching gold and silver status in Norway and Sweden.

Kevin Andrew Pituch '81 lives in Toledo, OH, where he plays bass trombone with the Toledo Jazz Orchestra. Kevin's other performance credits include a three-year stint with the Tommy Dorsey Orchestra.

Ted Silverstein '81 writes and produces for artists in his own professional studio in Brooklyn, NY. He is also a member of the rock group Seventh Sense.

Nicolas Villamizar '81 owns Sounds Good Productions in Chelsea, MA. He is also a featured pianist at the Sheraton and Ritz-Carlton hotels in Boston.

Gerald Gold '82, a former faculty member, is now a Boston-based independent

CLASS CONNECTIONS

As the days get cooler and Berklee students flock to the practice rooms, taking breaks for hot coffee instead of outdoor games of hacky-sack, it's hard to believe that another summer has flown by and the fall session is underway. Activity among alumni picks up as well in the fall with regional events and programming across the country for the year being planned.



PHOTO BY LORRAINE KARCZ

Carrie Semanco: The new season brings new events for our alumni.

Upcoming dates for alumni events include Friday, November 9, in Philadelphia. Berklee will host a student/alumni networking party in conjunction with the Percussive Arts Society convention in the Adams Mark Hotel from 6:00 to 8:00 p.m. Berklee's Dean of Curriculum **Gary Burton '62** and a student group will perform for the convention on Saturday evening at 8:00 p.m.

Berklee will also host an educational seminar and alumni brunch in Los Angeles on Sunday, January 20th, in conjunction with the NAMM show. Also, we are working closely with alumni in New York to present an Alumni Band Showcase and educational seminar on March 10.

In addition to these special events, Harris Publishing will begin research for the first Alumni Directory by mailing a questionnaire to all alumni in October. Please do your part to make the Alumni Directory an effective networking tool by responding to Harris quickly with complete information.

Watch your mailbox for further information on these and other events in your area. Be sure we have your current address so you don't miss out on local alumni happenings.

If you have any questions about upcoming events in your area, or would like to be on a club committee to help organize an event, don't hesitate to drop me a note or call me at (617) 266-1400, extension 479. Your involvement makes it work.

—Carrie Semanco '86
Alumni Relations Coordinator

Upcoming Alumni Events

(watch your mailbox for more specific information)

November 9	Philadelphia Networking Party
January 20	Los Angeles Brunch/Seminar
March 10	New York Alumni Band Showcase/Seminar

producer. Gerald has produced traditional Chinese artists, including Lily Yuan, and coproduced the *Music of Bali-Semar Pegulingan* CD on Lyrichord Discs.

Steven J. Piermarini '82 received his master's degree in conducting performance from the University of Lowell this past June. Steven is band director at the Wayland High School in Massachusetts and recorded with the New Kids on the Block.

John Taylor Kent '83 owns and operates a MIDI studio in Anchorage, AK, and recently received a degree in psychology from the University of Alaska.

Franck Rivaleau '83 lives in Alexandria, VA, and is an associate producer for the Smithsonian Collection of Recordings in Washington, D.C. Previous works from the label include Grammy-nominated collections such as *Classic Jazz* and *Jazz Piano*.

Jesse Stone-Evelyn McGee Group, and writes for *The Soundstar*, a central Florida music periodical.

Eric Beall '84 has had songs recorded by Alisha, Samantha Fox, and Regina. He has also written and produced for Brenda K. Starr and new Chrysalis artist Ray Contreras. Eric lives in New York.

Steven Corn '84 of Van Nuys, CA, has scored two documentaries for *U.S. News and World Report*.

Gustavo Farias '84 lives in Reseda, CA, and is producer/president of Phillips Musical Effects. Gustavo has produced, composed, and arranged jingles for Taco Bell, Jell-O Jigglers, Knorr's, Kentucky Fried Chicken, and Kool-Aid.

Betsy Jill Jackson '84 writes songs for Any Luck Music in Nashville, TN. This year, her songs have been recorded by Glen Yarbrough and Randy Travis. Betsy also helped

DEVELOPMENTS

Supporting your college after graduation is an American tradition only recently copied by other countries' institutions. And it seems Americans value their education even more as the years add up after they leave their alma mater. Berklee is privileged to have alumni who are proud of their Berklee education and are willing to help pass that experience on to others.

I would like to offer my personal thanks to all our alumni who gave to the Alumni Scholarship Fund and the Annual Fund last year. Your continued investment in the college will help us maintain our status as a world leader in music education. The Annual Fund is a vital resource which helps Berklee attract top teachers, provide the most up-to-date equipment in the classrooms—from performance halls to recording studios—



PHOTO BY LORRAINE KARCZ

John Collins: Alumni support makes the difference.

and provide scholarships to talented and deserving young musicians.

Alumni, business, parent, and foundation support of the Annual Fund is vital to the college. When you receive your letter asking for support this year, please remember that every little bit helps. As the Alumni Scholarship Fund is built from many small gifts, your participation is invaluable.

We have listed last year's alumni donors in this issue. Parents and corporate gifts are acknowledged in Berklee's annual Convocation Report. We are very proud of our first distinguished roster and hope that many more of you will join those listed here next year.

—John Collins
Director of Development

Encore Circle

Joe Williams (Honorary Doctorate 1988)

Leader's Club

Eddie Horst '85
Stirling M. Pitcairn '85

Player's Club

Joe Viola '53
Richard Franke '69
Tom Snow '69
Michael McLane '72
James Martocchio '75
Ray E. Rettig '76
Mark Eliasof '78
Sidney J. Steven '79
Joe Mardin '85
Bruce G. Lundvall

Other Contributors

Hutson K. Howell '48
Ruth B. Miller '50
Everett (Dean) Earl '54
Herbert M. Wyman, M.D. '57
Roger Schueler '60
Barry L. Rockoff '61
Thomas Lee '62
John R. Hardin '69
Harry Marvin, Jr. '69
Gary Edighoffer '70
Rita Burke '70
John R. Thelin '71
Gary Lutzker '75
Kevin G. Boyd '76
Larry Hatchett '76
Randolph Austill '77
Kerryann A. Mitchell '77

Michael Saul '77
Stephen Curtis '78
Karen Mulhall '78
Marc D. Finkelstein '79
Mary McDonald '80
Douglas Mildram '80
Ken Townsend '80
Joseph P. Kurey '81
Gary Miller '82
Doug Roerden '84
John Donahoe, Jr. '85
Peter R. Melnick '85
Robin D. Spinale '85
Patrick E. Zdun '85
Etan Zinori '85
Stephen J. Dale '86
Emily Norman '86
Renee B. Simon for
Matthew L. Simon '87

Michael E. Giblin '88
David Erhardt '89
Steven A. Lagarto '89
Nancy Scharlau '89
John Collins
Leonard Feather (Honorary Doctorate 1984)

New Scholarship Funds

Alumni Endowed Scholarship Fund
Chicago Commercial Music Producers Association/Creativity Fund
Stephen D. Holland Memorial Fund
Roland Fund
W.S. Kenney Fund
Emanuel Zambelli Fund

organize and performed for the Alumni Songwriters Showcase held in Nashville last March.

Steve Johannessen '84 is director of customer support and artist relations for Kurzweil Music Systems and Young Chang Pianos. Steve's MIDI duo, Back to Back, has released two albums: *This is Real* and *Man-Machine Interface*.

Jay Paul Lawrence '84 performs in the Nashville area as guitarist for Warm Dark Pocket and Ivey's Vine. Jay received his bachelor's degree from Middle Tennessee State University School of Recording Industry Management in 1988.

Stan Pace '84, a bassist, vocalist, and engineer, performs throughout New England with Diver Down, a Van Halen tribute show.

Eric B. Schweitzer '84 performs and records with Bill Kutacheck and the Salesmen in San Francisco.

Eric lives in Oakland, CA.

Milan Svoboda '84 lives in Prague, Czechoslovakia, where he records with his own quartet and big band. Recent recordings include *Dedication* by the Milan Svoboda Quartet and *Keep It Up* by Milan Svoboda and Contraband. Alumnus **Michael Gera '89** is also a member of the quartet.

Donn R. Wyatt '84, a keyboardist, songwriter, and producer, lives in Los Angeles, CA, and is currently touring with Anita Baker. Donn performed in George Duke's Japan tour last year.

Rafael Jimenez '85 lives in Mexico and works for Rider Producciones S.A., a live performance production company.

Mark P. Murphy '85, known professionally as Mark Patrick, is busy teaching guitar, bass, and theory at the Mark Patrick Studio in Nashville, TN; serving as guitar and band coach for the Yamaha Rock



The Nova Records debut of Juan Carlos Quintero '84 features Tommy Tedesco as well as fellow alumni Alec Milstein '83, Bob Harsen '82, and Vinny Demaio '84.

BAR REPORT

Now that the Berklee Alumni Representative (BAR) program is launching into its eighth year, I would like to thank all of the alumni who responded to our mailings or called me to discuss the program. It is always a pleasure to feel your enthusiasm for Berklee and to learn how your music careers are progressing. I am pleased to say that BAR is progressing, as well.

BAR members are again meeting with young musicians at local high school music and guidance departments in their areas. In addition, BAR members assist the Berklee Admissions Office by representing the college at professional music conferences and college fairs across the country. This year, we again invited a select group of alumni to become part of the program. However, we aren't going to stop there.

We are targeting select metropolitan areas where student inquiries about Berklee are especially abundant. By expanding the BAR program in these cities, we hope to give additional opportunities for interested music students to learn more about Berklee from an active music professional who has experienced Berklee first-hand.

There are 15 specific metropolitan areas where we hope to enhance the BAR program this year:

San Diego, CA	San Francisco, CA
Dallas, TX	Miami, FL
Washington, D.C.	Atlanta, GA
Chicago, IL	Baltimore, MD
Cleveland, OH	Cincinnati, OH
Philadelphia, PA	Pittsburgh, PA
New London, CT	Hartford, CT
Providence, RI	

If you live in any of these areas and are interested in BAR, please call me at (617) 266-1400, extension 366. An orientation for new members is scheduled for January 1991. Please contact me by December 1 to be considered for this orientation.

Of course, no matter where you live, we would be happy to send you more information and an application for the BAR program. Just fill out the form on page 28 and check the BAR information box.

—Rich Adams '82
Alumni Admissions Coordinator



PHOTO BY LORRAINE KARCZ

Rich Adams: We are targeting our efforts to expand the BAR network.



Lalah Hathaway '90 climbed the charts with her self-titled debut on Virgin Records.

School at the Music Man music store; and working as a transcriber for the songbook division of Cherry Lane Music. Mark also performs with the Regulators in Nashville.

Thomas Beckner '86 freelances as a jazz pianist in New York, where he also performs as keyboardist for comedian Bob Nelson.

Michael G. Brannon '86, a guitarist in San Antonio,

TX, performs with the electro-percussive improvisational quartet True Diversity. Michael authored the book *Contemporary Improvisation for Guitar*.

Eileen Orr '87 lives in Detroit and plays piano with the all-female jazz group Straight Ahead, named Best Small Jazz Combo in Detroit's annual music awards competition last November.

Bruce Sales '88 has joined HEA Productions, one of the largest jingle houses in New York City, as an assistant engineer and writer.

Gary Terrence Becks '89, a guitarist and songwriter, released *I Live to Rock 'n Roll* on his own label, Real Time Records. The recording features his band, Voices Unknown.

Yuval Ron '89, a composer for First Take, Inc., in Boston, MA, composed the soundtrack for the motion picture *Strong City*, directed by Daniel Matmor,

which premiered at the Venice Film Festival in September. The soundtrack was produced by fellow alumnus **Daniel Cantor '86**. Yuval also composed a ballet score commissioned for the Bat-Sheva dance company in Tel Aviv, Israel.

Kirke J. Blankenship '90 plays drums for the Boston-based band Pieces.

Kelley D. Bolduc '90 leads and manages one of Boston's leading Caribbean-American dance bands, Hot Like Fire! Kelley also plays trumpet and sings with the group.

Nick Ketter '90 works as an engineer and sound designer for Crosstown Audio in Atlanta, GA.

Mary Ellen Thompson '90 has performed as lead vocalist on jingles for several New England companies, including New England Telephone, Filene's Basement, and Lechmere. Mary Ellen also sings lead for the band Nightshift.

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 Identity _____

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 27).

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!

Shop talk

Notes from music industry conferences, conventions, and confabs

Audio Engineering Society

May 3-6, 1990
Washington, D.C.

The eighth Audio Engineering Society International Conference was titled "The Sound of Audio" and focused specifically on the perceptual nature of the electro-acoustic process. The conference featured invited paper presentations in four areas: perception of sound, measurement of perception of sound, perception of the recording/reproduction process, and future developments.

While papers given were primarily tutorial, many presented research and a great deal of new information. A limited number of displays were presented, including current and future car stereo systems, binaural sound, and surround-sound systems.

One particularly interesting paper, given by Fred Wightman, focused on the pinna shape within a listener's inner ear and its effect on the ability to localize sound. Research has shown a direct correlation between pinna shape and localization ability. These findings could effect the future designs of binaural headphone systems.

David Griesinger, in his presentation on binaural sound, discussed at considerable length the nature of

perception through headphones. Binaural recording uses a dummy head with dummy ears. Recent developments include the notion of eliminating the pinnae from the dummy head, and programming electronic algorithms to serve as the functional electronic equivalents of pinnae. This



has the virtue of permitting the development of individual algorithms for each individual listener.

For many listeners, localization through headphones seems "inside the head," confusing, and unrelated to sonic reality. The result of this new approach could be an extremely realistic representation of sound via headphones for *all* listeners.

The papers on recording reproduction largely dealt with the issue of timbral fidelity and related problems. My paper, given at the conference, suggested that such fidelity is of limited utility, and that what a listener actually seeks is the "most musical" represen-

tation rather than the "most accurate." I discussed particularly how this was seen in the multi-track recording process.

One of the more interesting displays on the exhibition floor was a spin-off from military aircraft communications system research. Gehring Research has developed an auditory interface for the Macintosh computer. With the system, a computer user wearing binaural headphones perceives an audible cursor moving in three dimensions in a virtual auditory field. Auditory files, icons, and cues can be placed anywhere within this field.

To demonstrate the power of the system, Gehring played noise, music, and voice cues simultaneously through the headphones. In an acoustic space, this would be difficult to sort out. On normal headphones, it would be impossible. But in the binaural sound field, it all was quite comprehensible.

The system can be set to be stationary or to move with the head, or both. While development is needed, the system could prove to be a significant advancement in studio and synthesis communications and control.

—David Moulton,
Chairman, Music Production & Engineering Dept.

New Music Seminar

July 15-18, 1990

New York, NY

The New Music Seminar 11 had attendance numbers similar to New Music Seminar 10. One notable change this year was an increased Soviet enrollment. Through panels, evening talent showcases, a small exhibit area, and World Bar and Face the Nation morning meetings, the seminar offered a wealth of knowledge, contacts, and exposure to current trends in the music industry.

This year's seminar also hosted many Berklee alumni visitors including Cathy Carlesimo '87, Michael Castaldo '86, Haiti Conner '88, Dante Gioia '90, Andrew Grassi '89, Yumi Iwama '88, Minoru Kaneko '88, Saun-

dra Palmer '88, Angela Piva '86, Paul Ruest '89, Keith Barnhart '85, and Michael Sweet '84.

Berklee Professor Wayne Wadhams participated in a panel discussion entitled "Music Business Education." Other panelists included Janet Nepke of MEIEA and Ron Bergan of NARAS.

"Mock Negotiations" provided a spirited panel pitting business affairs officers from PolyGram, Island, and Warner Bros. against three music business lawyers. This informative panel was based on the point-by-point arguments between

the record companies and the music lawyers on the terms of a prewritten mock contract.

—Don Puluse, Chairman,
Music Technology Division



National Association of Music Merchants

June 16-18, 1990

Chicago, IL

Every summer NAMM show since 1987 has seen a decline in both the number of attendees and exhibitors. This year's event was certainly no exception, coming in at approximately half



the size of last year's show. This year was also the last time for the foreseeable future for summer NAMM to be held in Chicago. Next summer's event will be held in New York's Javits Convention Center in July, with a vastly altered format, including a consumer day.

One possible reason for this decline is the increased competition among all manufacturers to race forward with new products at a time when the sales are

slumping and the economy is in decline. Another is the general feeling that a single national show is all that is required, allowing manufacturers to spend their money and efforts on regional, local, and specialized events. A third reason is the increasing importance of the Frankfurt Music Messe. As the Western European market is maturing and new Eastern European markets are opening, many companies are focusing their efforts overseas.

However, while the show was slower than past years—or, perhaps *because* it was slower—it offered outstanding opportunities for industry contacts.

There were a few new developments presented at the show including two new Yamaha synthesizers. The TG77 is a rack-mount version of the SY77 without disk drive or sequencer. The SY22, announced but not shown at the winter NAMM show, employs vector synthesis, a tech-

nique first pioneered by Sequential Circuits in the Prophet VS.

Vector synthesis involves the creation of new waveforms (timbres) by mixing and fading between existing complex sound sources. The mixing and fading process can be manipulated in real time and recorded into a vector sequence which can then be processed further through subtractive techniques or effect devices.

Other interesting products displayed at the show included the Video Harp, a light-beam-based MIDI controller. Two companies displayed rhythm-section generators for "music minus one" applications. The Kawai GB-1 is a hardware-based system for rhythm section accompaniment. P.G. Music's "Band in a Box" provides a software-based product for similar applications.

—David Mash, Assistant
Dean of Curriculum for
Academic Technology

Nashville Songwriters Association International

July 20-21, 1990

Nashville, Tennessee

The Nashville Songwriters' Association International provides a forum for discussing political and economic issues facing the professional songwriter, as well as a meeting place and training ground for aspiring songwriters. Because this summer's seminar focused on the latter aim, the greater part of the weekend was made up of educational sessions.

The conference opened with a concert featuring a number of well-known NSAI-member writers including Don Schlitz (who wrote "The Gambler"), Roger Murrah ("We're in this Love Together"), and Norro Wilson ("The Most Beautiful Girl in the World").

Master class sessions took up the entire morning and first part of the afternoon of the second day. Attendees had a choice of two sessions: a class on lyrics taught by Pamela Phillips Oland, or a class on melody taught by Archie Jordan.

Master classes were followed by a critique session in which each attendee was invited to submit one song for criticism by the master class instructor.

The conference closed with an open mike session for attendees.

While the focus and discussions of the NSAI sessions were quite general, the seminar provided good opportunities for networking, in terms of possible songwriting collaborators as well as publishing and recording contacts.

—Robert Weingart,
Assistant Professor,
Songwriting Dept.

MUSIC MAKES THE DIFFERENCE

A DECLARATION OF CONCERN ABOUT MUSIC EDUCATION

During the 1980s, educational reform made it onto the front pages of American newspapers for the first time in decades. Politicians, policy makers, and business figures have been quick to trace much of the nation's "competitiveness gap" to the schoolhouse door. They have voiced ringing alarms over the slippage in math and science scores. But when the discussion has turned to making sure our children learn to understand and participate in music and the other arts, there has been silence. We believe such near-sighted concern short-changes our children because it leaves them only half-educated. Since the beginnings of civilization, music has been universally recognized as crucial to quality education, for two reasons.

First, every civilization recognizes that both formal and informal music education prepares children for what life ultimately requires. Music education fosters creativity, teaches effective communication, provides basic tools for a critical assessment of the world around us, and encourages the abiding values of self-discipline and commitment.

Second, music and the other arts have been recognized as unique to human capabilities and creativity, as a means to self-discovery and self-expression, and as a fundamental part of civilization itself.

We, whose lives are marked indelibly by a love for music, and, who understand the essential role music education can play in developing the whole human being, call on the parents of our school children, on teachers and school officials, on local and state boards of education, and on the American people to join us in establishing the rightful place of music in the schools.

OUR CREDO IS SIMPLE

Just as there can be no music without learning, no education is complete without music. Music makes the difference.

TO THAT END

We call on all who care about education to destroy, once and for all, the myth that education in music and the other arts is mere "curricular icing";

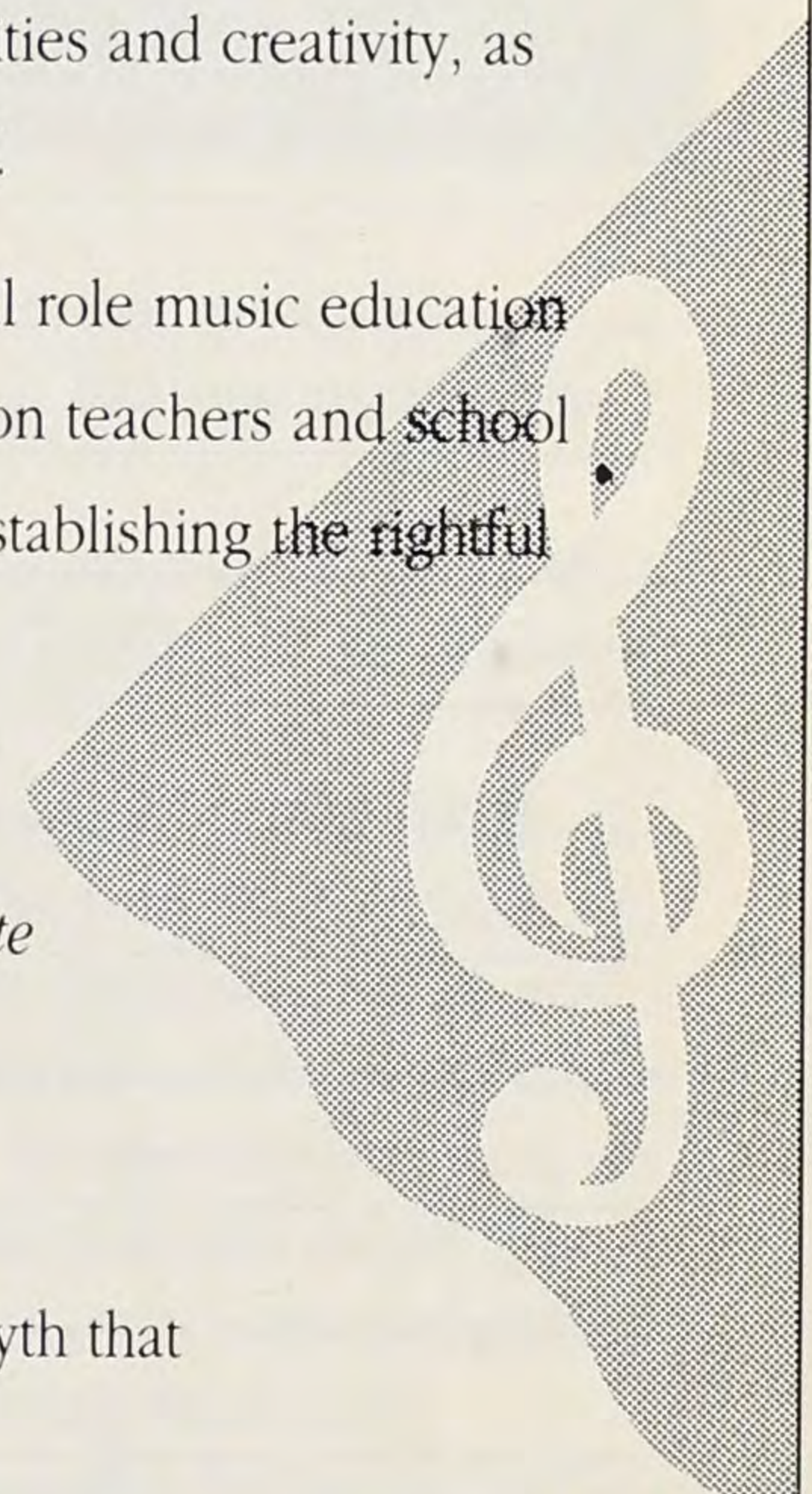
We call on all who cherish the arts to insist that instruction in music and the other arts be reestablished as basic to education, not only by virtue of their intrinsic worth, but also because they are fundamental to what it means to be an educated person;

We call on parents, educators, and citizens who know and understand the value of music in our common life to bring the message about the value of music education to decision makers at all levels and to encourage them to establish music as a priority, so our children can continue to learn and make music and;

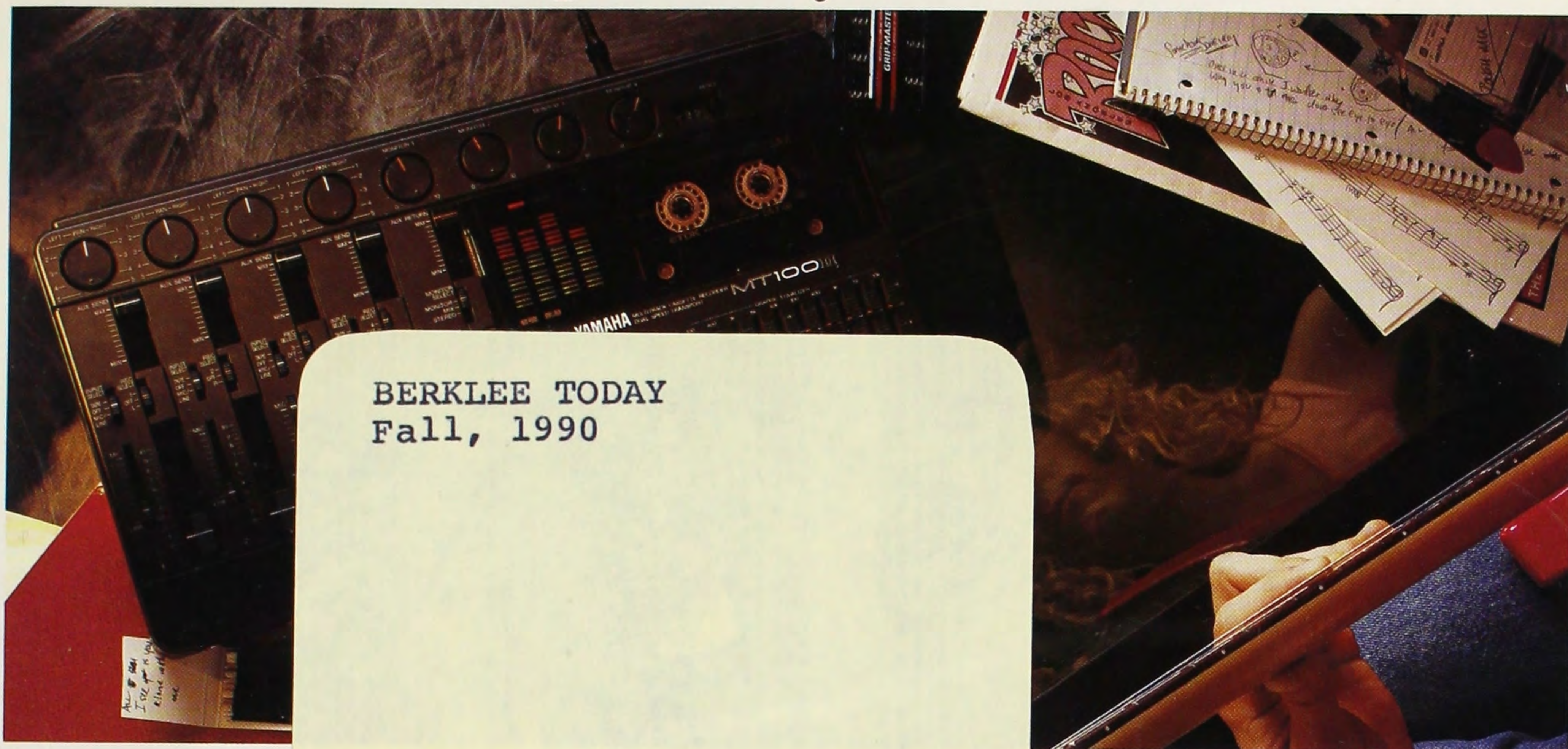
We call on those whose livelihoods depend on music—as manufacturers, technicians, retailers, educators and performers, composers and others—to lend their support to the cause of music education in our schools.



In witness to our commitment to these goals, we have signed our names to the accompanying petition.



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BERKLEE TODAY
Fall, 1990

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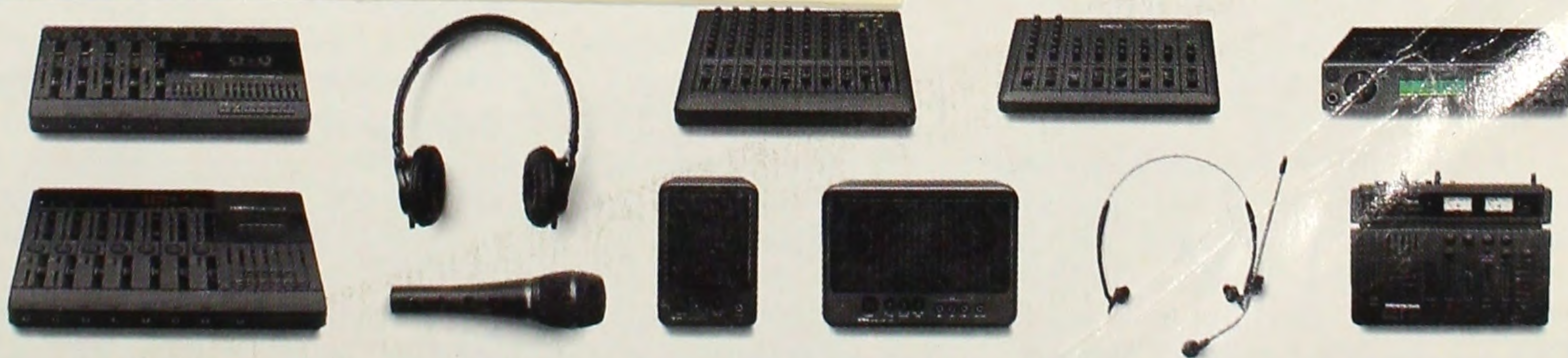
Berklee Library
Boston, Massachusetts

Most valued possessions had been cocktail napkins. Biology notebooks. No memory. You didn't realize just how important it was until the day you finally got the chance to put the pieces in place. Yamaha designed the MT100II Recorder. A machine that records on two channels simultaneously, separately or in any combination. With a dual channel 5-band graphic equalizer, stereo outputs. Frequency response up to 20kHz and mic/line level inputs on all four channels. All at a price that puts home recording within the reach of every aspiring musician. Contact your nearest Yamaha dealer to find out more about the new MT100II. So the next time you have something as valuable as a great idea, you'll have the perfect place to keep it.

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KN800

Lionel Hampton is legendary for playing an instrument no one in jazz had played before. The vibes. So, naturally after performing for over fifty years he thought he'd found every way possible to play them. That is, until he discovered the Technics SX-KN800 Keyboard.

A keyboard so advanced it creates vibes sounds impressive enough to get even Lionel Hampton to put down his instrument and pick up ours. Which isn't surprising considering the KN800's digitally-stored computer chips create sounds so lifelike you'd

probably think you had the actual instrument right in front of you.

What's more, the SX-KN800 features over 32 other true to life instrumental sounds, an 8-track sequencer with flexible edit functions, and a 16-bit computer memory with optional disk storage. Which allows an accomplished musician to accomplish even more.

But the true genius behind the KN800 is the fact you don't have to be a genius to play it. Because at the touch of a button you'll not only have a world of instruments at your fingertips, you'll also have a wide variety of rhythm

accompaniments to choose from as well. Many of which have been recorded by respected musical artists. So, you can play with the best even if you're just a beginner.

Now, if all this sounds too good to be true, we suggest you hear it for yourself.

Come in to the participating Technics dealer nearest you and try the SX-KN800. And you'll see why one of the world's great vibes players is now backing us up.

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