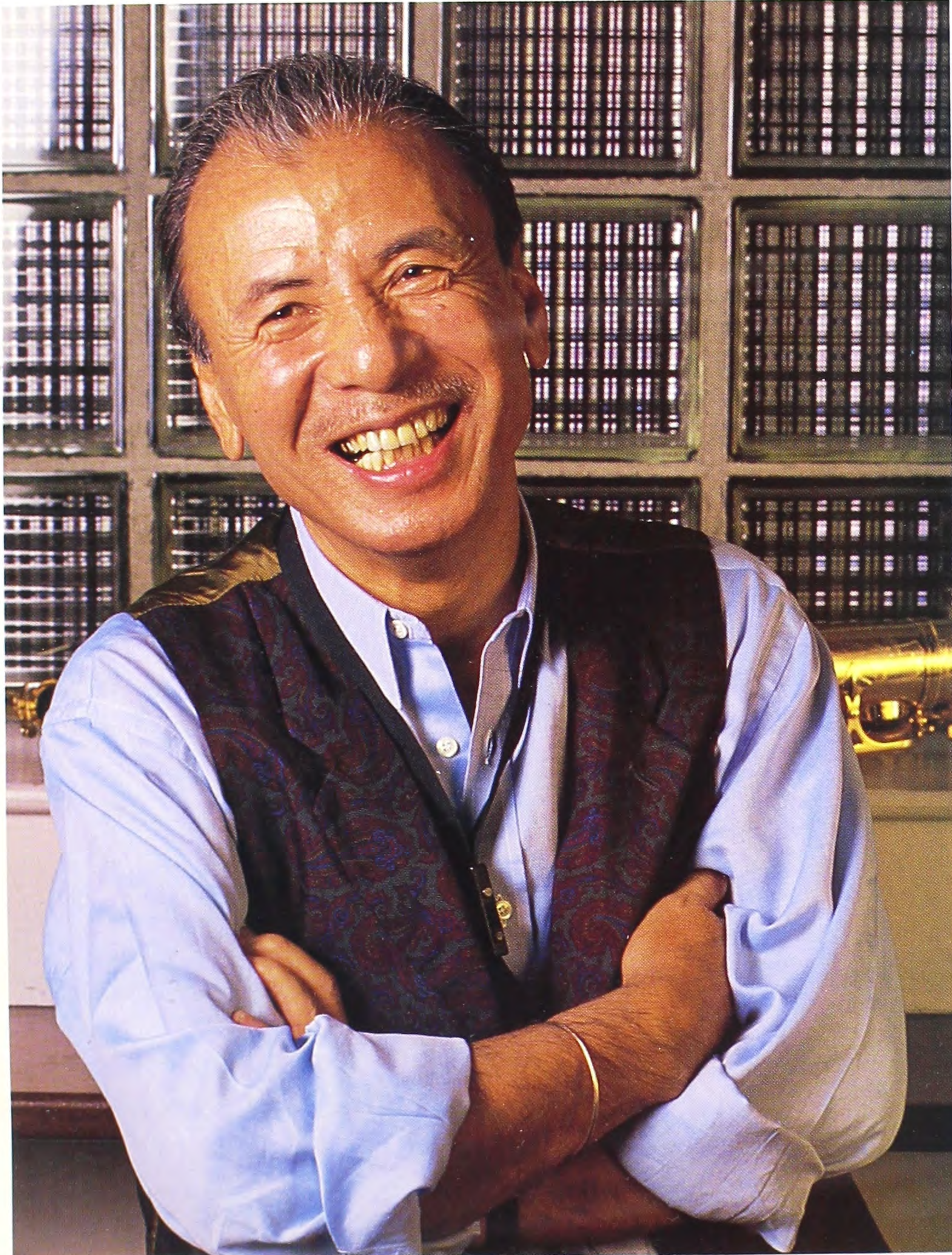


Spring 1991

Berklee *today*

A Forum for Contemporary Music and Musicians

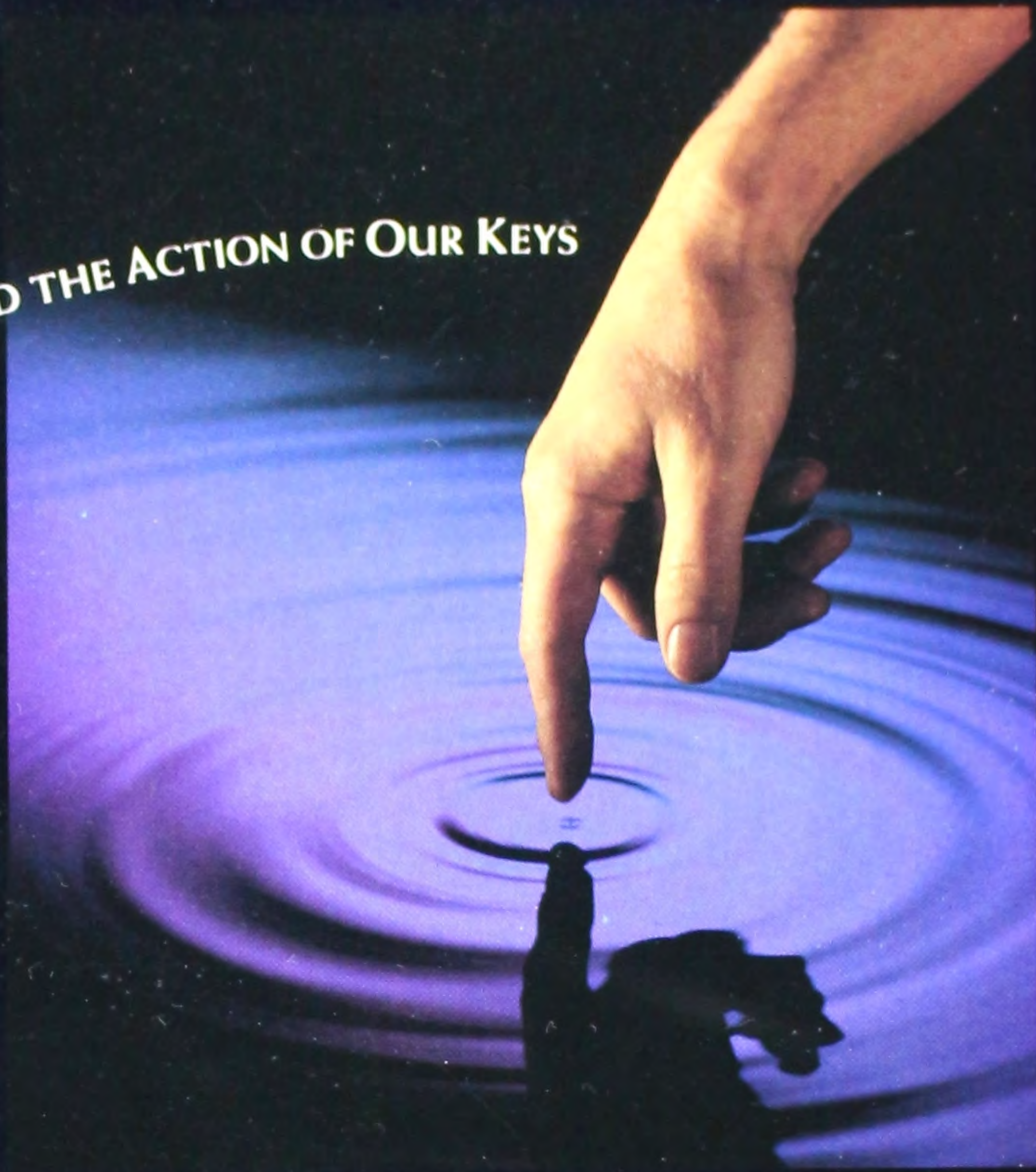


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THE PRINCIPLE BEHIND THE ACTION OF OUR KEYS



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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, *Berklee today* serves as both a valuable forum for our family throughout the world and an important source of commentary in contemporary music.

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Beyond Jazz

Dean of Curriculum Gary Burton '62

When I came to Berklee as a student back in the 1960s, the entire focus of the curriculum was on jazz. Most commercial music up to that time shared many elements with jazz. So, it was logical to teach playing and writing skills to future music professionals in a jazz context.

Over the past two decades, however, many changes have taken place in the world of music, and here at Berklee. Commercial music has rapidly diversified into many styles and settings; techniques of playing instruments have become specialized for different types of music; and technological developments have brought about new instruments and new approaches to performing and recording. At Berklee, our greatest challenge has been to keep pace with the evolution of commercial music so that we may continue to prepare our students for careers as creative and productive professional musicians.

When I speak of commercial music, I am not talking about promotional "hype" being sold to a gullible public. It is not merely "music that makes money." It is a broad spectrum of musical styles that have evolved from generations of cultural insights on the part of thousands of creative musicians. From ragtime through jazz and swing, country music, rhythm and blues, rock and roll, and reggae, commercial music has always been closely tied to the values and interests of the vast American culture.

Commercial music succeeds by combining and recombining musical trademarks that are culturally meaningful. This is what ties commercial music to its audience and makes it interesting to musicians and listeners alike. And this is why commercial music is worth studying.

As a professional jazz musician, I have seen my own chosen form of music undergo a similar diversification, increasingly borrowing stylistic influences from the commercial music we hear around us. From an artistic standpoint, I believe this to be a very healthy trend. No doubt some others would prefer a pure, non-evolving form of jazz. But I believe that since the beginning, jazz has been a music based on the interpretation of our environment, and the transformation of that interpretation into something of meaning to the listener. As with all forms of popular music, jazz must keep changing in order to connect with the cultural identities of our audiences.

Thirty years after my student days, we are still serious about jazz here at Berklee. But we are equally serious about many other forms of commercial music. These forms of music both define and reflect our cultural experience.

Berklee *b e a t*

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

Keyboardist Tom Coster joins Berklee as an artist-in-residence this spring.

TOM COSTER COMES TO BOSTON

Former Santana keyboardist and Headfirst Records recording artist Tom Coster will be joining the Music Synthesis Department as an artist-in-residence for the spring 1991 semester. During the term, Coster will direct a Berklee student ensemble, give music synthesis master classes, perform in Faculty Artist Series presentations, and teach various courses dealing with recording.

Coster gained international recognition for his keyboard work on 11 gold

and platinum albums with guitarist Carlos Santana. His stint with Santana took him on numerous world tours, giving him exposure to a vast audience.

Since leaving the Santana band, Coster has released four albums under his own name. *Didja Miss Me*—his first collaborative effort with his 22-year-old son Tom Coster, Jr. '87—reached number 10 on *Billboard's* contemporary jazz charts. His latest disc, *From Me to You*, has also fared well with audiences and critics.

"Tom, Jr., attended Berklee and was blowing me away with his music writing ability," said Coster. "I

asked him to collaborate with me on the last two projects. It turned out that he played a major role in both the writing and producing."

Apart from being a Berklee parent, Coster has other reasons to be excited about his upcoming residency.

"I had always wanted to attend Berklee when I was younger. But once my career got going, I never had the time," he says. "The opportunity to teach at the college is like a dream. I'm thrilled that I will have a chance to work so closely with the students. I'm eager to show them how to use computers in writing and recording music, and how I use technology in my pre-production work."

For the residency, Coster is relocating from his home in California to Boston. He will teach from Berklee's state-of-the-art synthesis facilities, as well as from an advanced classroom/lab equipped specifically for his courses.

The full-semester residency will provide extensive student access to an active, successful music professional.

"Music technology is the way of the future; and there is a lot to learn," he says. "I can't wait to begin working with all the up-and-coming artists at Berklee."

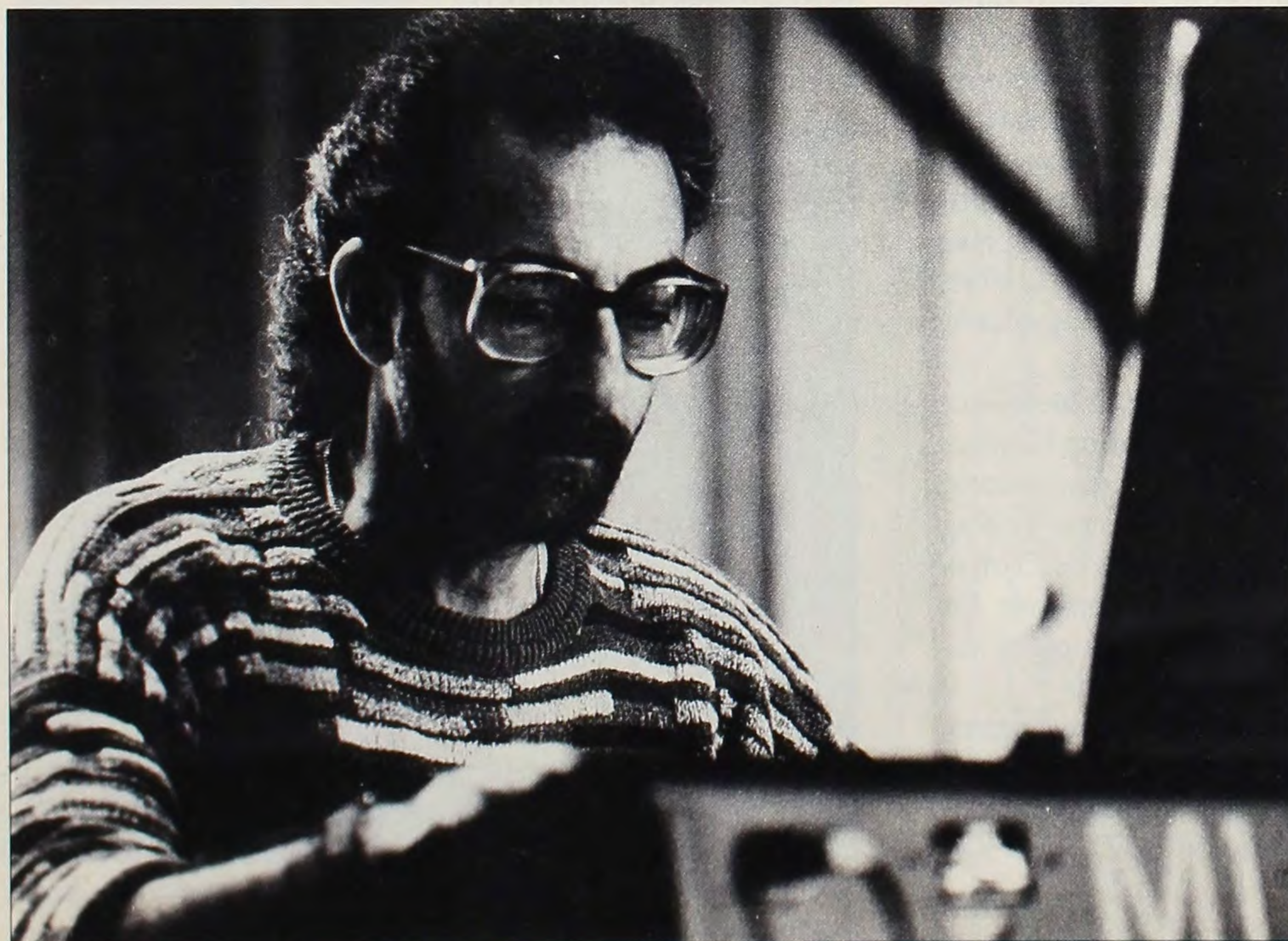


PHOTO BY JOJI SAWA

A SUMMER FULL OF SEMINARS

With buds just appearing on Boston's trees, Berklee is already preparing for a hot summer of professional educational opportunities. Four events in the college's "Summer Professional Program" series will offer active music professionals and music educators the chance to discuss and explore important aspects of their fields.

On August 12 through 16, music educators will discover the future of the discipline with a conference on "Music Technology Applications for the Music Educator." Courses of study will include sessions on "The Synthesizer as an Ensemble Instrument," "Using MIDI Instruments in Music Composition and Production," and "Studio Vision, Integrated Music Software." Classes will provide ample hands-on time on the latest hardware and software.

The Professional Performance Division will host the "Jazz Improvisation Workshop" on August 14 through 17. This workshop will provide students, teachers, and professionals with an intensive performance-centered experience in Berklee's contemporary approach to improvisation. Through lectures, demonstrations, and ensembles, participants will discuss techniques, theoretical concepts, practice routines, and stylistic applications related to the art and craft of improvisation.

On August 15 through 17, the Music Technology Division will host a "Symposium on Digital Audio Workstations." This national forum will address the booming growth and potential of the computer workstation as a music composition and production tool. The symposium will also offer demonstrations of leading digital audio workstation configurations. For those wishing to make presentations at the symposium, the Music Technology Division is accepting proposals for paper presentations until May 1, 1991. Please submit proposals to Music Technology Division Chairman Don Puluse.

Also on August 15 through 17, the Professional Writing Division will host the "Jazz Writing Conference," a three-day series of presentations, discussions, and performances that will explore the diverse writing techniques found in contemporary jazz. The Professional Writing Division is accepting proposals for paper presentations until June 1, 1991. Proposal abstracts should be 100 to 200 words in length.

For more information on any or all of these events, contact the Summer Professional Programs office at Berklee College of Music, 1140 Boylston Street, Boston, MA 02215. Or call the office at (617) 266-1400, extension 417.

BOSTON SAX WORKSHOP

On November 5, Berklee hosted the first annual Boston Saxophone Workshop and Contemporary Woodwind Seminar, a full-day series of clinics, demonstrations, panel discussions, and product displays. Co-sponsored with *Saxophone Journal*, the event drew presenters and clinicians from across the country and attendees from throughout the New England area.

The bulk of the workshop activity took place in the Berklee Performance Center and in Berklee's recital halls, where sessions ran from morning until night. Faculty member and noted saxophonist George Garzone '72 led a clinic on improvisation, demonstrating techniques he is exploring as a member of the avant garde group, the Fringe.

Woodwind Department Chairman Emeritus Joe Viola '53, Selmer clinician Steve Mauk, and *Saxophone Journal* Editor David Gibson held a panel discussion on trends and techniques in saxophone performance.

Faculty member Bob Patton discussed microphones and sound processing during his one-hour clinic. And Commercial Arranging Department Chairman Bob Freedman explored the challenges and solutions of scoring for woodwinds.

Technology also played a role in the day's events as Woodwind Department Chairman Matthew Marvuglio '74 demonstrated the capabilities of MIDI wind controllers in Berklee's Wind Controller Lab.

Throughout the day, representatives from Selmer, Yamaha, Haynes Flutes, Powell Flutes, Rico Products, Vandoren, and LeBlanc were on hand with instruments and information on their products.

Two highlights capped off the workshop activities. First, Berklee and *Saxophone Journal* honored Joe Viola for his years of dedication and service to Berklee and to the woodwind community. Then, Berklee sponsored an evening concert featuring Steve Mauk and George Garzone in a dazzling display of saxophone virtuosity.



PHOTO BY ANDREW TAYLOR

Faculty member George Garzone '72 presents a clinic on improvisation during the Boston Saxophone Workshop.

LEADING CORPORATIONS SHOW THEIR SUPPORT

In a significant show of support, Korg U.S.A. recently donated 10 of its C-50 digital concert pianos to refurbish a piano laboratory. The Korg Room, along with the Technics Keyboard Labs that were donated last year, will be well-used. More than 300 student musicians learn and practice in the labs each semester.

In addition to providing the Korg Room, the company has offered substantial discounts to purchase seven T2 synthesizers. These advanced instruments will be used in conjunction with computers and other hardware to create music workstations for continuing faculty development.

Korg has a long list of Berklee alumni in its employee roster. Included in that list are Marketing Director Brad Strickland '72, District

Sales Manager Andi Rossi '80, product specialists Andrew Lubman '88, Shige Kawagoe '88, and Jack Hotop '73, and parent Lance Abair, whose daughter currently attends Berklee. In addition, noted alumnus Jan Hammer '69 has just signed an endorsement agreement with the company.

Kawai America Corporation enhanced its support of Berklee during the past year by providing 20 acoustic upright pianos for faculty teaching studios as well as three grand pianos for student and faculty use.

The pianos will be used for one year and then offered for sale to the faculty, students, and the general public at a substantial discount. New pianos will then replace those sold.

Kawai Instrument Manufacturing Company of Japan also recently

donated a number of instruments along with extensive recording equipment for college use. Impressed by faculty performances in Japan last summer, Kawai is also helping to support the work of faculty percussionist Steven Wilkes '80 and guitarist Jim Kelly '73.

Finally, Coda Music Software has enhanced Berklee's educational efforts by offering significant discounts to faculty, students, and staff on their MusicProse music notation software package. In addition, the company has provided discounts on all of its products—including Finale, its high-end notation program—for Berklee use, along with free future software upgrades.

Berklee welcomes the efforts of these industry leaders and looks forward to further support in 1991.



PHOTO BY ERIN ROBINSON

Community Affairs Representative Vincent H. Howell

P.O.P! GOES THE PROGRAM

Berklee has long been dedicated to supporting its surrounding community. Recently, the college renewed its commitment, and set a course for enhancing its programs.

In December, President Berk announced the appointment of Vincent H. Howell as the college's new community affairs representative. Howell comes to Berklee from the public sector, where he served as an

administrative aide to Massachusetts State Representative Byron Rushing. In his new position, Howell will focus and strengthen college relations with the community while developing new community service opportunities for faculty, student, and staff participation.

One program that has been a model for faculty and students is the Performance Outreach Program, also known as P.O.P! Created by faculty member Jon Damian, P.O.P! bridges performance experience and community service by arranging student duo performances at Boston-area hospitals.

"It's a symbiotic system," Damian told *The Boston Globe*. "The students get real working experience and the hospitals benefit greatly. It provides good exposure for the students as well as the school."

Over the past year, P.O.P! teams have performed 23 times, entertaining approximately 800 hospital residents.

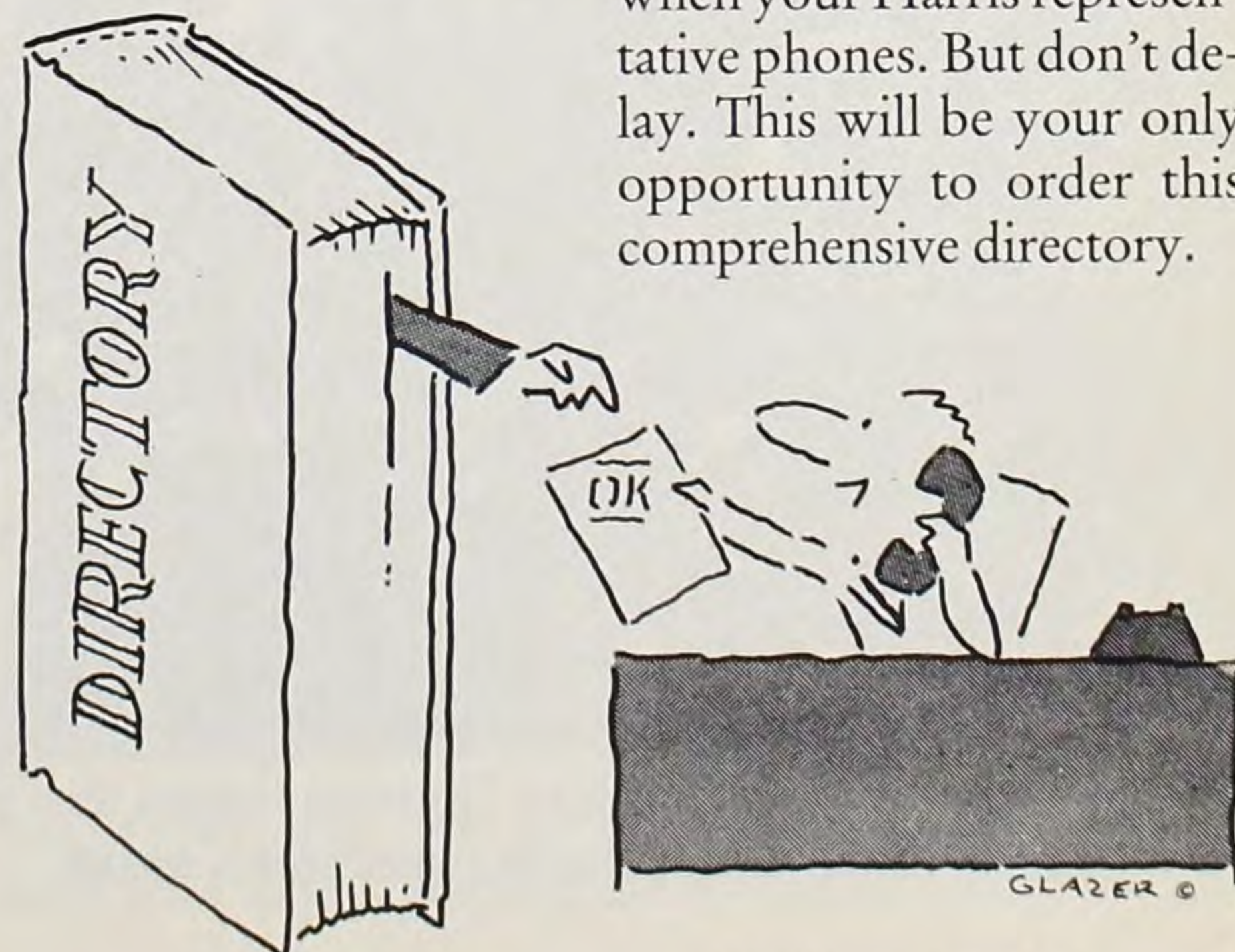
CALLING ALL ALUMNI

Beginning February 21, representatives of Harris Publishing Company will start telephoning alumni for the verification phase of our *Berklee College of Music Alumni Directory* project.

Much of the information to be verified on each individual's listing will be going into the directory—specifically, current name, academic data, residence address, and phone number (if applicable). The scope of this

information is an indication of the thorough and complete quality of the entire volume. The directory will sort this data by name in the alphabetical division, and by class year and geographical location in separate sections of the book. Also included will be a special message from the Alumni Relations Office as well as photos and information on the school.

Soon, locating fellow alumni will be as easy as turning a page with the *Berklee College of Music Alumni Directory*. You may reserve your personal copy when your Harris representative phones. But don't delay. This will be your only opportunity to order this comprehensive directory.



NARAS Recording Industry Day at Berklee

by Mark L. Small '73

On November 19 and 20, Berklee's Music Technology Division hosted NARAS Recording Industry Day, an integrated series of events that included symposiums with leading music industry figures, and an innovative recording session with Grammy Award-winning producer Russ Titelman (Eric Clapton, Steve Winwood, Rickie Lee Jones). Day one was focused primarily for current Berklee students. Day two welcomed regional Berklee alumni and other members of Boston's active music industry.

The Sony and AGFA corporations cosponsored the Industry Day events, contributing special support and

equipment to ensure the success of the effort. National Education Director for NARAS (National Academy of Recording Arts and Sciences) Ron Bergan kicked off the activities by presenting a check to Dean of Students Larry Bethune '71, establishing a NARAS scholarship fund at Berklee for a deserving student in the Music Technology Division.

"It is important that Berklee students, alumni, and members of Boston's music community participate in a forum of this type with major industry professionals," said Don Puluse, Berklee's Music Technology Division chairman and Industry Day organizer. "We all learned a lot—especially during the Titelman session."

Record Production...Live

For the special production session, the Berklee Performance Center stage was transformed into a recording studio for master producer Russ Titelman. The instruments and vocals onstage were miked using the tie lines that run from the Performance Center to Berklee's Studio A, where Assistant Professor Robin Coxe-Yeldham and MP&E Assistant Chairman Andy Edelstein '80 engineered the multi-track digital recording.

Via lapel mics and a closed-circuit television link between studio and stage, the actions and dialogue of Titelman, musicians, and engineers, as well as the studio monitor mix, were relayed to the audience. With guidance



PHOTO BY KIMBERLY GRANT

Grammy-winning producer Russ Titelman listens to a playback in the Berklee Performance Center during the live production event.

from Titelman, the collaborative efforts of Richie's House of Funk and vocal trio M \acute{e} nage (both comprising Berklee students and alumni) resulted in a popping rendition of the rhythm and blues tune, "Give Me the Remedy," penned by alumnus Chris Parks '88.

During the three-hour session, Titelman worked out arrangements, instrument fills, and song structure with the musicians. After rehearsing the group, he supervised the recording of several rhythm section takes, the doubling of background vocals, and the cutting of the lead vocal. At one point, he joked about the session's time constraints.

"We're way ahead now," he said. "It usually takes three weeks to get to this point."

But during those three hours, audience members enjoyed the rare opportunity to observe a Grammy-winning producer at work.

"It was great to see him interacting with the players and solving the technical problems which arose," said Puluse. "He's a great role model for everyone in the music industry."

Hearing Panel

House Ear Institute of Los Angeles Representative Penny Jacob led a panel of distinguished medical and audio experts in a discussion of hearing awareness and damage prevention.

"I hope you will leave here shaken up over the very real threat of irreparable, noise-induced hearing loss," she said in her opening remarks, "and gain insights on how to avoid it."

Dan Foley, audio specialist with Bruel and Kjaer Instruments, Inc. (manufacturers of audio testing equipment), helped hammer Jacob's point home by observing that if the average rock show followed Occupational Safety and Health Administration (OSHA) standards set for other industries, they would be deemed unsafe after 15-30 minutes. He quoted some measurements his company had done at live concert venues where sound pressure levels peaked between 105 and 130 dB—measurements that far exceed accepted listening levels.

Producer/guitarist Jeff Baxter (formerly with Steely Dan and the Doobie Brothers) attributed the preservation of his hearing to his use of headphones

JEFF "SKUNK" BAXTER ON HEARING

As a producer and guitarist, Jeff Baxter has earned a reputation of excelling at his craft. Through recordings and tours with such artists as the Doobie Brothers, Steely Dan, Elton John, and Linda Ronstadt, and compositions for such major films as *Roxanne* and *Bull Durham*, Baxter has proven himself a versatile and insightful musician. The following is excerpted from his discussions during the NARAS Recording Industry Day "Hearing Awareness and Protection Panel" session.

"Instead of telling you what you shouldn't do, I'm going to start off by saying that I've got a real nice house in L.A.; and I've got a real nice car; and I've got all the stereo gear that I want; and I get to travel around the world and do just about everything I want.

"The only way I got to do that was because I was a successful musician and producer. But the only way that you can do *that* is if you can hear. If you can't hear, then you can't make records. And if you can't make records, you can't have hits. If you don't have hit records, you don't get dough. So, you have to go back to putting windshields in Pintos.

"The bottom line is that I was very lucky. A long time ago when I first started playing on stage, I could never get a monitor mix that was right. No matter what they did, it

was never right. So, I started wearing headphones. And I was getting the house mix, because I wanted to hear all the good stuff. I wanted to hear all the cool effects on the vocals and the final mix. I really wanted to hear it much like I would in a recording studio.

"What I didn't realize until later was that because I was controlling my acoustic environment and the sound levels that were going into my ears, my ears weren't ringing when I was coming off stage. But I was having trouble making the people I was with understand what I was saying. I was finding that people around me were talking a lot louder than I thought they had to, at least a lot louder than I was.

"So, I began to put two and two together. I realized that I was actually protecting my hearing. Now that I'm 42 years old and still making records—still mixing over small speakers and still hearing things in rooms where people are always saying 'Turn it up, turn it up'—I realize just how lucky I am.

"The amount of research that's going into audio as well as virtual reality is pretty amazing. But if you can't hear, it's going to be as if you can't see. You're going to be losing out on some incredible future technology. I'm not trying to be righteous. I'm just saying that I'm a really lucky guy, because I can still hear."

onstage during concert tours, and detailed measures the Doobie's took to control their stage volume (see "Jeff 'Skunk' Baxter on Hearing").

Gary Kidder of the Fradkin Hearing Center of Boston, suggested following the Surgeon General's admonition to take a baseline hearing exam every two years. Kidder also recommended that musicians, to whom hearing is so important, should obtain custom ear plugs which can reduce sound pressure levels by up to 20 dB across the audio spectrum, without attenuating the high end.

In concluding the session, Penny Jacob predicted that those who take

these steps "will be thanking themselves years from now."

Producer's Panel

A panel of renowned producers, moderated by Greg Hawkes '72 (keyboardist for the Cars and Paul McCartney), included Jeff Baxter, Lennie Petze (senior vice president of Imagine Records), Joe Mardin '85 (producer for Kenny Loggins, Aretha Franklin, Chaka Khan, Boy Meets Girl, and others), and Jeff Hudson (Pat Metheny, Al DiMeola video producer).

In discussing current music business issues, Joe Mardin felt that songwriting has suffered through the per-

vasive influence of MIDI devices.

"The sounds amateurs can make are so compelling that many people new to the scene are learning more about the machines than the music," he said. "I think the '90s will bring a return to great performances by real musicians."

The panel members addressed, among many topics, the age-old question of how to "break in" to the business. Jeff Baxter suggested that songwriters ally themselves with promising unsigned bands. These bands could perform their songs in showcase clubs that A&R people frequent, and could carry songs with them on their rise to success.

Baxter also stressed the importance of a convincing and emotional vocal performance on demo tapes. The panel agreed, and emphasized a dogged persistence and professional-quality demos and promotional materials as imperatives for those competing in today's music marketplace.

In closing the final discussion, the producers universally agreed that



Leading producers field questions during the Producer's Panel. Left to right are Greg Hawkes '72, Jeff "Skunk" Baxter, Lennie Petze, and Joe Mardin '85.

"who you know" is still as crucial as ever, and that the tape must be heard by the right person in the business at the right time.

Before those words had finished reverberating around the hall, a hand-

ful of audience members were taking their advice, rushing the stage with cassettes in hand. Before heading out the backstage door to a waiting cab, Petze and Baxter graciously accepted the proffered tapes. ■



LENNY PICKETT

Rising to the top of his profession, Lenny Pickett has dazzled many an audience with his performances on Saturday Night Live and his recordings with a veritable who's who of rock stars, and who can forget his remarkable tenure with the Tower of Power at the age of 18! No matter where or when you hear Lenny, there is no mistaking his style, tone or soul and there's no mistaking the reed he uses for all of his work...

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Performance Studies: Putting It Together

by Andrew Taylor

From backstage, it's a behemoth. Steel pipe, wood supports, and plywood stretch 20 feet above the stage. Racks of black metal lights with colored gels point in every direction. Wires and cables weave through the rigging, fastened tight to crossbars with gray duct tape. From backstage, it is a structure that does not make sense—the mechanical side of an illusion.

But from the seats in the Berklee Performance Center, the set for the fall 1990 Singers Showcase looks impressive. There is no hint of the complex web of materials that comprise this elaborate structure. The plywood, the lights, the music stands, the microphones, and the equipment blend into one cohesive whole—which, after all, is the whole idea.

The same could be said of the student performers for this concert. Behind each vocal phrase and gesture is a wealth of detail. Stage presence, microphone usage, diction, stance, rehearsal techniques, as well as a firm grasp of performance styles and improvisation, all blend with talent and inspiration to build an effective performance.

To the audience, however, this catalog of skills is invisible. There may be months of hard work and years of coursework behind this one evening's entertainment. But, when all the raw knowledge and experience come together, the artifice fades away, leaving only the music, the musician, and the moment.

Sweating the Details

While a successful performance draws upon all of a student's coursework at Berklee, much of the detail training falls to the Performance Studies Department. With courses that range from Fundamentals of Improvisation to Rehearsal Techniques to Heavy Metal Rock Band 1, the department covers a broad range of subjects that are essential to the successful professional musician.

"Performance Studies is actually a service department for the college," explains Department Chairman Rob Rose



Students explore and expand their skills in the fall 1990 Singers Showcase.

PHOTO BY KIMBERLY GRANT

'72. "We are responsible for the survey of instrumental and vocal styles for Performance majors. Harmonic Considerations is also a required course for Performance majors. Other than that, all of our courses are general electives for any Berklee student."

The all-encompassing directive of the department has made for an impressive collection of teaching talent.

"We have a very diverse faculty, basically split down the middle," says Rose. "On one hand, we have contemporary rock faculty that teach history of rock, stage performance techniques,

and stage performance workshops geared toward rock music. On the other hand, we have jazz faculty that teach jazz improvisation, harmonic considerations for improvisation, and other jazz-related courses. They all are very talented in terms of what they do."

In Rose's opinion, they *have* to be.

"If you do rock or jazz," he says, "there's nothing like doing it right. So, we make sure that the people teaching jazz here are real jazz musicians; and the people teaching rock are real rock musicians. All of the faculty work professionally, and are either noted as being tops in their field or are developing a reputation toward that end. And the students respond to that."

The students have a lot to respond to. Trombonist Hal Crook '71 has gained national acclaim for his work with the Phil Woods Quintet. Trombonist Tony Lada '72 received critical acclaim for his last solo recording. Saxophonist Jim Odgren '75 toured with Gary Burton '62 and Mike Gibbs, and has become a well-known international clinician. Guitarist Bob Stanton '83 received honors at the recent Boston Music Awards when his band T.H. and the Wreckage was named "Outstanding Local Rock Band." Other faculty have successful careers as well, making for a full roster of active professionals.

A special addition to the faculty beginning last year was singer/songwriter Livingston Taylor, who coteaches a course in Stage Performance Techniques with faculty member Jennifer Terry '86.

"There is an old saying that goes, 'Good players don't always make good teachers. But bad players *don't* make good teachers,'" he says. "We try to bring all of our professional experience to the classroom to instill in our students the desire—and to show them the need—for professional attitudes and professional work ethics in everything that they do."

The Art of Improvisation

While the department's course schedule grows and changes with the evolution of contemporary music, classes on im-



PHOTO BY KIMBERLY GRANT

"We hope to give the students a chance to work in a real work environment," says department Chairman Rob Rose '72.

fessor Hal Crook—began building a new curriculum that would do just that.

"There are certain things that you have to be able to do if you want to play a solo," Rose explains. "An example would be something like pacing—when to play and when not to play. It doesn't matter what kind of music you're playing. The basic techniques are the same."

By breaking down the improvisational solo into its essential attributes and building courses from there, faculty were able to standardize coursework and simplify the learning process.

"The great thing about this new way of teaching improvisation is that it applies to any idiom," Rose explains. "So, we have the same techniques being taught to the jazz *and* the rock students."

Steering Committees

Because contemporary music is constantly changing, the department leadership has to maintain that same drive and innovation in evaluating all of its courses. To do this, the department relies on three major committees to monitor current musical trends, assess the needs of student musicians, and suggest changes or improvements to the system.

The department's Education Committee discusses current curriculum, testing, and teaching approaches. The Education Committee also assures effective communication and complementary lesson plans with other departments.

The Improvisation Committee monitors trends in improvisation, and seeks more effective means of teaching the discipline. Recently, the committee promoted an increased use of MIDI and synthesis technology, specifically to create a more standard backdrop for student testing.

"The committee felt that the department should begin departmental testing in improvisation classes," Rose explains. "To do that correctly, we felt we needed something like Music Minus One, so students could have the same caliber of background or band music."

Using synthesizers and computer sequencing software, department faculty laid down rhythm tracks for final ex-

ams. The sequences offer a wealth of opportunities for alternate tempos, different keys, and various rhythm section instrument sounds.

"This system makes it easier for students because they have a very strict environment to play in," says Rose. "They know what to expect. In addition, we can be more sure that the students are getting what they need in order to progress to the next level."

The other major committee that influences Performance Studies curricula is the Rock Advisory Committee. This collection of faculty members and administrators helps catalog past, current, and future trends in contemporary music. By understanding the geneology of modern pop, rock, and jazz styles, department faculty hope to give students a sense of where music used to be, where it is now, and where it might be going.

Performance Makes Perfect

Once students begin to soak in all of this information, they get plenty of opportunities to try it out. A collaborative production group known as the "Yo Team" (comprising Rose, Performance Studies faculty members Ken Zambello '82 and Jennifer Terry, and Arranging Department Assistant Professor Richard Evans) sponsors several major concerts each semester in the Berklee Performance Center.

Each event is a professional-quality show, from the intensive auditions, to the elaborate sets, to the long hours

of preshow rehearsal and preparation.

"We hope to give the students a chance to work in a real work environment," Rose says, "the kind they will encounter when they graduate. We also try to make all of the shows *student* shows, letting the students make most of the decisions and do most of the work, including instrumental arrangements, lighting, set construction, and so on."

Developing Potential

From his desk in the Performance Studies office, Rob Rose and his department could easily become buried in all of these committee reports, curriculum reviews, and sheets of concert information. Stacks of papers slump in every corner of the room. Even the sofa is buried in the flood of proposals, evaluations, and recommendations.

But somehow, from their cluttered offices, Rose and his faculty keep a clear vision of where they are going, why they are teaching, and what should be most important.

"We believe in potential," he says. "We don't stress abilities as much as potential. If you only believed in abilities, Spud Webb wouldn't be in the NBA. He's five-foot-something, playing a position where you are supposed to be six-foot-two. But he uses all of his potential to play basketball."

"Our key word is 'motivation.' We try to motivate students to develop their potential. And students have *always* responded to that." ■

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Life After 50 (Albums)

by Andrew Taylor

“Before I came to Berklee, there was nobody teaching jazz in Japan. Everything was guessing.” Sadao Watanabe ’65 tightens the mouthpiece on his soprano and quickly clicks the keys. “We would buy records and copy what we heard. Like, Miles Davis would play a one and a seven-diminished, and we would copy that. Then on another recording, he would play a one-flat-three-diminished, and we would copy that. We didn’t know *why* he did it. We thought maybe it was ‘hipper’ or something. We were just guessing.”

With 50 albums as a leader to his credit and a vast array of musical influences, Sadao Watanabe isn’t guessing anymore. He has become a major player in the world jazz scene and a leading celebrity in his native Japan. And while his face may be associated with the many products he has endorsed in his home country—from Wrangler jeans to Coca-Cola to Bravas cologne—his name will always be synonymous with jazz.

In fact, Watanabe’s successful life and career in music has paralleled in many ways the discovery, growth, and flowering of jazz in Japan. Watanabe was born in 1933 in Utsonomiya, a city 90 miles north of Tokyo. His father, an electrician, played the biwa, a Japanese counterpart to the lute. While Watanabe grew up hearing traditional and classical Japanese music, he and many other young com-

patriates were drawn to the vitality and expression of American jazz.

"During the Second World War, we had no chance to listen to jazz," he remembers. "I was 13 or 14, and I had never heard jazz. The day after the war was over, we could hear American Service Radio and American jazz. It was really fresh and refreshing for my generation. I remember running home from school everyday to hear 'Jazz Hour' on the radio. I was so excited by it."

Captivated by Bing Crosby in *Birth of the Blues*, Watanabe convinced his father to buy him a clarinet. He learned basic fingering from an old man in his neighborhood for three cents a lesson. Then, with a few G.I. music books and an armload of records, Watanabe took the rest of his early musical education upon himself.

The Dream Takes Hold

The influx of American movies, music, and styles after World War II instilled a generation of Japanese youth with hopes to make it as jazz musicians. Watanabe learned basic big band numbers from recordings—"Sentimental Journey" was an early favorite—and started to play with local jazz bands. The first few gigs were rocky ones. He remembers some patrons asking his band leader to "please let the clarinet boy be fired." But with continued study and professional experience, the "clarinet boy" caught on fast.

Soon, he was playing clubs, hotels, and U.S. air bases where the jobs were plentiful and the pay was low.

"If you had an instrument, you had a job," he remembers. "Even if you couldn't play, you could just hold a bass and stand onstage."

After graduating high school, he set off for Tokyo to take his shot at the big time. Inspired by movie appearances of Les Brown and His Band of Renown, Watanabe had switched over to the saxophone as his primary instrument. He began jamming after hours with various local artists including Toshiko Akiyoshi '57, whose Cozy Quartet he soon joined. When Akiyoshi packed off to study at Berklee, Watanabe stayed behind to lead the quartet.

Akiyoshi returned from her studies in 1962, full of the knowledge and excitement Boston and Berklee had to offer. She encouraged Watanabe to attend the school, as well, and recommended him for a full scholarship. Working gigs and sessions day and night, Watanabe scraped enough

money together for the plane ticket.

"Boston fit my lifestyle," he remembers. "It's like a second home to me now."

He rented a room near Berklee for \$10 a week and bought a blanket and a frying pan. Those, along with his saxophone and flute, were his essential equipment for building his dream. Though gigs at first were slow in coming, he soon gained notice and some money in the local jazz scene.

"Before coming to the States," he says, "I thought I wouldn't see my family for four years. But after 10 months, I saved \$1000 to bring my wife and daughter over."



PHOTO BY BOB KRAMER

The Widening of Style

Watanabe always held an interest in a vast array of musical styles. Beyond his father's traditional Japanese performances, he had discovered rhythm and blues, bebop, and classical music before coming to Berklee. In each genre, he found unique character and power. He began to incorporate his favorite aspects of each into a diverse but cohesive personal style.

In 1965, he was introduced to another musical form when a Berklee professor recommended him for a professional touring group.

"Gary McFarland called Herb Pomeroy looking for a tenor sax and flute player," he recalls. "He was doing soft samba. Herb asked me, and I went to audition in New York. It was very rare then to find a jazz player

that could play flute. I had taken seven years of classical lessons before coming to Berklee. So, I got the job playing soft samba."

Watanabe was not sure that Brazilian music suited his own musical tastes.

"At first, it was dull to me," he says. "But when we went to San Francisco, Sergio Mendez and Brazil '65 was playing at the El Matadore. We were working across the street. So, at intermission, we would go to see them. That was the first time I really heard live Brazilian music played by Brazilian musicians. Then, I started to love it."

Brazilian music was to play an important role in Watanabe's musical development—both because it fit his personal style, and because it opened the door to a universe of world music influences. Later explorations included trips to Africa and Brazil, and world tours with stops in Montreux, India, Rio de Janeiro, Southeast Asia, Tanzania, and other ports of call.

Watanabe admits that the diverse mix makes it a challenge to build a cohesive album.

"When making albums, I try to focus on something," he says. "But once I start, I want to put a Brazilian flavor and an African flavor and a jazz flavor. It's okay, though, because I write everything. So, it all comes out like me."

The Homecoming

Upon his return to Japan in 1965, Watanabe was besieged by young jazz musicians aching to learn what he had learned. He found his country as he had left it: hungry for any knowledge of the vibrant form of jazz.

"When I went back, my musician friends were still guessing," he says. "So many musicians came up to me and asked what I learned at Berklee. My home was packed."

In response to the demand, he started a small jazz school to share his knowledge of theory and technique. He also formed a quartet to tour and gig in local Tokyo clubs.

Just as young musicians hungered for his knowledge, Japanese record labels clamored for his talents. Many of his 50 recordings as a leader were cut during those first few years back home. At times, it seemed he couldn't make them fast enough.

"At that time," he explains, "I would just pick up the tune and play straight-ahead—some bossa nova, some samba—just playing melody. They were very easy to record. At most, I made nine albums in a year." He laughs and shakes his head. "I can't do *that* anymore."

Success at home led to tours and recognition abroad. He played his first Newport Jazz Festival with the Billy Taylor Trio in 1968. He appeared at the Montreux Jazz Festival in 1970. He also started a jazz radio program, eventually known as "My Dear Life," that brought a wealth of world jazz to an audience of eager listeners.

Other historic performances included the first jazz concert to be performed at the Budokan, featuring Watanabe with full orchestra and an audience of

I never try to be a Japanese musician. I just play what feels good to me.

30,000. Jazz fusion performances with David Grusin and Lee Ritenour helped boost his solid reputation in the United States. His production of the Bravas Club '85, an event that brings together musicians from many countries, earned him the Japanese Ministry of Education Award in 1986. And his continuing success has placed him on the top of critics lists and readers polls around the world.

Watanabe has also fostered a growing love and aptitude for photography. Two books of his African photographs have been published in Japan. The most recent book was packaged with a compact disc of traditional African music.

The Future

While Watanabe has become known as the father of Japanese jazz, he sees himself more as a citizen of the world.

"I never try to be a Japanese musician," he says. "I just play what feels good to me."

Still, he is concerned about recent changes in his homeland's musical climate.

"The big problem in the Japanese jazz scene is that there is no room to jam," he says. "When I started, we could hang

out at all the clubs and jam. Lately, they won't allow it. It is very difficult to get people together to jam—unless you pay money to rent a studio."

With new albums, more world tours, and annual journeys back to Africa "to clean up the mind," Watanabe continues to explore new ways to make his music better. Still, in thinking back on his most fulfilling musical memories, he remembers his years at Berklee, and he offers advice to current Berklee students.

"Around the college are the best musicians from around the world. It's like a musical town," he says. "You will never have this kind of musical experience again. It is the best time of your life. So, don't waste time."

In his 57 years, Sadao Watanabe has never wasted time. His 51st album is due this spring. ■

SELECTED SADAO

While a listing of all of Watanabe's 50 discs as a leader would stretch on for pages, here is a selection of some highlights from his career.

- Goin' Home* (1966) Denon CY-1386
- Iberian Waltz* (1967) Denon C38-7690
with Charlie Mariano '51
- Sadao Meets Brazilian Friends* (1968) Denon C38-1381
- Song Book* (1969) CBS Sony SOPL-38XJ
- Round Trip* (1970) CBS Sony SONP-50221
with Chick Corea, Miroslav Vitous '67, Jack DeJohnette
- Mbali Africa* (1974) CBS Sony SOPW-27/-28
- How's Everything/Live at Budokan* (1980) CBS C2X-36776
with Dave Grusin, Steve Gadd, and others
- Fill Up the Night* (1983) Elektra/Musician 60297
- Rendezvous* (1984) Elektra 60371
with Steve Gadd, Marcus Miller, Richard Tee, and others
- Parker's Mood* (1985) Elektra 60475
- Good Time for Love* (1986) Elektra 60495
- Sadao Meets Brazilian Friends* (1986) Denon C38-7871
- Selected/Sadao Watanabe* Elektra 60803
Greatest Hits Collection
- Elis* (1988) Elektra 60816
with Cesar Camargo Mariano
- Front Seat* (1989) Elektra 60906
with Patti Austin, Robbie Buchanan, Abraham Laboriel '72

Building the Digital Orchestra

The answer to some modern-day MIDI limitations may be centuries old

by Jack Jarrett

The idea of a composer fully realizing a high-fidelity performance of a complex orchestral score in his own digital studio is one which has immense appeal, for several reasons.

First, the basic technology for such an achievement already exists. Any sound or combination of sounds can be synthesized digitally and made audible through digital/analog conversion. The standard MIDI (Musical Instrument Digital Interface) protocol can trigger and control digitally produced sounds in real time. Through sequencer software, a composer can record live performance through MIDI and edit the data for re-performance. And notation software can translate musical scores directly into MIDI performances. In fact, a composer can achieve quite startling results today, if he or she limits musical demands to current technology.

Jack Jarrett chairs Berklee's Composition Department. He coauthored MusicPrinter Plus, a music notation and MIDI playback program for IBM and compatible computers.

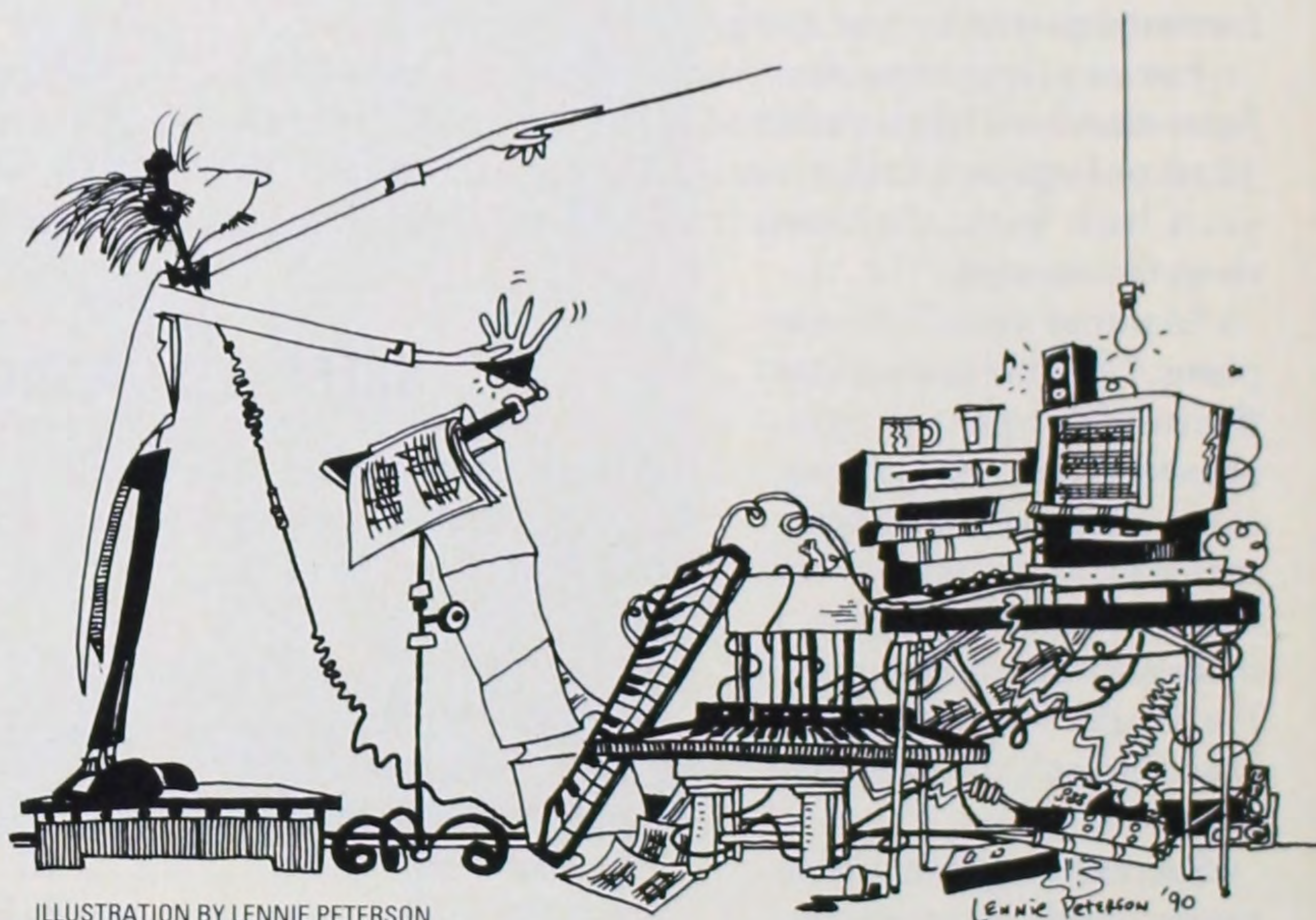


ILLUSTRATION BY LENNIE PETERSON

Second, the economics of the concert world are such that few serious composers have the opportunity to hear their works performed by top-level performers—particularly if such works require a symphony orchestra. The possibility for composers to create accurate musical renditions of their own works can enrich our musical culture immeasurably by making these works available for public consumption directly through recording media.

Third, the ability to realize a score digitally carries with it the possibility of refining performance to a level of accuracy rarely achieved by live performers.

Fourth, the process of digitally realizing a convincing orchestral performance not only can provide deeper insights into the art of musical interpretation and performance, but also can open doors to new forms of musical expression beyond traditional acoustical capabilities.

There are three factors currently standing in the way of convincing digital orchestral performance: limited control of tone color, limited control of expressive nuance, and restrictive computer user interfaces.

Control of Tone Color

In the foreseeable future, the best solution to the problem of tone color control lies in the creation of synthesizers that duplicate orchestral sounds under MIDI control. While this may not be the best long-range answer, it represents a considerable step in the right direction, particularly if modifications in the MIDI code are made.

The crucial aspect of such instruments would be the care taken in recording and balancing the digital samples. Such work should be done in consultation with a professional composer or conductor intimately familiar with the sounds of the orchestra under concert-hall conditions.

Throughout the process, the emphasis should be on recording the specific *sounds* of the orchestra, rather than the *instruments*. While this distinction may seem pointless at first, it reflects an important consideration in the way recording is done. An instrument is a physical object which can be miked closely under dry acoustical conditions. By contrast, an orchestral sound is one produced by one or more instruments and realized within the acoustical ambience of a concert hall. French horns, for example, sound course and rough when miked closely, but develop a completely different character when heard under proper ambient conditions.

Furthermore, most orchestral instruments produce more than one distinctive sound. The effect of various mutes, for example, as well as of different techniques of embouchure, bowing, plucking, and striking, should be recorded and made available within the orchestral palette. The individual sounds should be acoustically balanced

in accordance with their relative dynamic capability. Finally, all the instruments should be recorded in the same hall, in positions corresponding to their physical placement within the typical orchestral body.

One of the problems of MIDI technology is that it equates musical events with individual sounds. This fact reflects the keyboard origins of MIDI thinking. An orchestral sound, however, does not necessarily start with a fresh attack every time the pitch changes. A composer needs a mode of control that will allow pitch to change within a sound envelope, producing a true legato connection between consecutive pitches. Such a control mode will require development of new synthesizer functions and corresponding MIDI control codes.

Once this vast bank of sounds is available to a composer, he or she will need instant access to all of them within a single composition. Unfortunately, current MIDI specifications limit program change commands to only one seven-bit data byte, allowing a maximum of 128 possible patch selections. Modification of this command to allow two data bytes would permit the broad range of sound selection needed for true orchestral emulation.

Control of Expressive Nuance

One of the criticisms leveled against computer-generated music is that it lacks the "human" factor. Often this human factor is erroneously defined as fallibility—a computer performance is "too perfect" to sound human. Such thinking is unfortunate since it denies virtue to the very standard toward which human performance strives.

In fact, what we appreciate in a great performance is not its fallibility, but rather the extremely high degree of subtle, expressive control it evidences. Such control is not a chance by-product of random factors, but is the result of deliberate planning and execution. Because musical notation deals with perceptual time and pitch rather than actual clock time and frequency, the nonmusician may interpret deviations from machine-like duration and frequency as "human error." Nothing could be further from the truth.

Although expressive control in musical performance is reflected pri-

marily in variation of dynamics and tempo, other factors such as modifications in attack, vibrato, pitch, and tone color are often essential. In ensemble playing, dynamic balance among instruments is also an important factor.

While MIDI provides adequate means of controlling most of the elements of musical expression, any performer or composer is limited by the keyboard-based sequencing that current technology promotes. An excellent keyboard player armed with an expensive, sensitive MIDI keyboard can record an expressive performance directly, using a MIDI sequencer. But much of the effect of such a performance will be lost when the sequence is quantized to allow synchronization of multiple performance tracks. Also, the continuous dynamic control necessary for reproduction of convincing woodwind, brass, and string performance cannot be achieved through keyboard velocity attacks alone. The problem becomes more complex when a composer or performer wants a rubato performance, which will not fit well into the barline scheme provided by sequencers.

Conventional sequencers also force a linear, layered approach to composition. While this can be useful in building a composition through improvisatory means, it limits the ability to modify vertical elements of a musical texture such as voicing and balance.

The Centuries-old Interface

This brings us to what is perhaps the most important consideration in digital orchestral synthesis—the user interface itself. The user interface is the collection of software tools through which the user may develop and modify a performance.

A software user interface designed for orchestral synthesis should have certain capabilities. It should allow editing of both vertical and horizontal elements of the performance, particularly those affecting balance and voicing. It should allow separate musical voices to be created, represented, and edited as individual elements within the musical texture. It should allow editing of continuous dynamic change by voice. It should allow editing of variation in tempo without disturbing metrical representation of musical du-

EVOLUTION OF A SPECIES

Standard musical notation, while providing an excellent medium for traditional compositions, lacks certain controls required for more contemporary music.

New musical symbols for pitch bend, aftertouch, and other continuous controllers could allow musical notation to take full advantage of currently available MIDI capabilities. The ability to notate a score in more than one simultaneous tempo would open new possibilities, as would the capability to indicate different simultaneous tuning systems.

Other enhancements might be symbols to indicate specific attack parameters when a note begins, to move the attack point of a note forward or backward in time without altering its rhythmic position, and to indicate changes in tone color within the duration of a note.

Notation is more than just a medium for recording musical data—it is a powerful tool in the creation and revision of music. Whatever evolution notation undergoes in meeting the demands of digital technology, its essential readability should be preserved.

rations or synchronization of voices. It should allow easy visual conceptualization of the total performance in terms of pitch, rhythm, meter, color, and texture. Most importantly, it should be a medium that permits easy auditing and editing of all aspects of the performance, including those dealing with expressive nuance.

Fortunately, the model for such an interface has been in existence for several centuries. It is called musical notation. It has evolved precisely for the purpose of specifying parameters of live performance in an easy-to-read form. It also facilitates musical conceptualization and revision. As such, it represents an ideal format for a computer user-interface language.

Adopting musical notation as a user-interface language for orchestral synthesis is not without problems. In its traditional usage, musical notation is extremely specific in designating pitch, rhythm, and tempo, but less so in respect to dynamics, rubato, articulation, and color.

Over the past few centuries, as the roles of composer and performer have become increasingly separated, notation has become increasingly precise in these latter areas as well. We can anticipate that such evolution will continue. We can also speculate that the computer environment will bring greater refinement to existing symbols, while stimulating the development of new symbols for performance parameters such as pitch bend, vibrato, and

various envelope and color changes (see "Evolution of a Species").

Notation as a MIDI Generator

The analogy of a tape recorder, upon which virtually all MIDI sequencers are based, is inappropriate to a musical notation interface. In its place is the analogy of the score itself. Instead of sequencer tracks, there are musical staves—or, more accurately, musical voices notated on staves. Common notational practice provides for two independent parts to be placed on a single staff, distinguished from each other by the stem direction of their notes. In such cases, each part can represent a specific instrumental tone color. Since MIDI assigns tone color by channel, each musical voice can be assigned to a specific MIDI channel, over which appropriate program changes (i.e., patch commands) can be sent.

Within a standard musical score, dynamic markings are specified independently by staff. In actual performance, dynamic control is dependent not only on the dynamic markings themselves, but also on an overall balance among instruments of different intrinsic dynamic weight. Since this latter type of dynamic control is not part of the score, there must be a means of allowing the user to specify relative dynamic weight among score voices.

MIDI provides two primary means for controlling volume—velocity commands which are sent with notes, and channel volume commands which

are independent of notes. Use of MIDI channel volume for score dynamics makes it possible to have continuous crescendos or diminuendos within held notes—an important factor in creating expressive performances. At the same time, dynamic balance can be achieved through use of velocity commands.

Articulation presents a special problem. There is currently no way to indicate legato performance through MIDI. Since MIDI instruments treat each note as a separate musical event, envelope attacks are generated each time a new note is played. It is possible, however, to insert silence between consecutive notes. One can achieve articulation, therefore, through interruption of a musical line, rather than through joining of consecutive sounds. This system works fairly well as long as the sounds chosen are legato in nature, lacking distinct attacks.

Tempo variation can be indicated through metronome marks placed in the score. Accelerando or ritardando can occur smoothly between consecutive metronome indications. For subtle agogic accents, a tenuto mark can lengthen a note by a specified duration.

Accents, trills, tremolandos, grace notes, fermatas, and repeats are easily notated, as are nonduple subdivisions into three, five, seven, nine, and multiples thereof. MIDI channel and program change commands can be inserted into the score by staff at any point, allowing change of timbre where desired. Armed with all of these musical symbols, it is possible for a musician to edit an expressive MIDI performance directly through use of standard musical notation, without any knowledge of, or reference to, MIDI code.

Toward the Future

One of notation's greatest strengths is its use as a language for organizing our thoughts about music. Trained musicians can play complex scores at sight. Composers can notate scores with an extreme depth of nuance.

Coupled with current digital synthesis and computer technology, notation can make the digital orchestra a useful and fascinating medium for the composer and musical scholar. Such a medium can effectively replicate the music of our past while making way for the music of our future. ■

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Improvisation & the Jazz Singer

If you're not improvising, you're not singing jazz. . .or are you?

by Jan
Shapiro

What makes a singer a jazz singer? Does song content determine jazz from pop? Is improvisation necessary to make a vocalist a jazz vocalist? What category do we place singers Billie Holiday, Johnny Hartman, and Frank Sinatra, or vocalists who specialized in 'lyricized versions' of instrumental solos? These singers were not noted for 'scat' singing, and yet are acclaimed as some of American's best jazz singers.

Jazz singing has always been difficult to define. Musicians and singers have long disagreed on the specifics. Even well-known vocalists such as Carmen McRae shun the title "jazz singer," feeling it too limited and ill-defined.

To Improv or Not To Improv

While the topic is often contested, most musicians will agree that jazz singing includes improvisation. Early jazz singers such as Ethel Waters improvised within a song by altering

Jan Shapiro is an assistant professor in Berklee's Voice Department. She is also an active studio and concert vocalist in the Boston area.

Jan Shapiro (right) with student: "An understanding of vocal improvisation can only help a singer's craft."

rhythmic phrases, not by scat singing. Many singers such as Mildred Baily, Connee Boswell, and Billie Holiday improvised by singing the lyric but changing the rhythmic phrase, melodic phrase, or both. Some vocal groups such as the Rhythm Boys, the Boswell Sisters, and the Mills Brothers set the stage for future vocal groups by emulating instruments—singing lyrics but phrasing in a 'horn-like' manner, and/or vocalizing percussive sounds.

As jazz singing evolved, artists such as Ella Fitzgerald and Mel Torme began utilizing scat syllables in a whole



PHOTO BY LORRAINE KARCZ

musical chorus as yet a more elaborate vehicle of improvisation.

In Berklee's Voice Department, we feel it essential that students become familiar with many approaches to contemporary singing. We also believe that a basic knowledge and skill in improvisation will help any singer, regardless of style.

Vocal improvisation, though based in American jazz, is used in various forms of today's popular music. Learning the art of improvisation as related to the voice gives all vocalists a broader view of just what vocal style can encompass.

Teaching Improvisation

Despite the benefits of understanding improvisation, the majority of young students today are not experienced or familiar with scat singing. Jazz vocals are few and far between on commercial radio or television, so most students lack exposure to the genre. This creates special challenges in teaching vocal improvisation, and in promoting its usefulness to the contemporary singer.

In some of Berklee's departments, we have tried to reach students through playing or singing the blues. Since the blues is the foundation for much of our popular and contemporary music, it serves as an important teaching bridge between jazz and contemporary popular music.

In the Voice Department, faculty have found a blend of basic skills reinforcement and personal guidance to be most effective in teaching improvisation. Bob Stoloff, for example, specializes in vocal improvisation, having performed professionally with such artists as Bobby McFerrin, Urszula Dudziak, and Jay Clayton.

His fundamental course on improvisation is based on rhythmic patterns and articulation of scat syllables. Stoloff uses an instrumental approach to the voice, specifically encouraging the mimicking of drum and percussive sounds.

Stoloff first gives students a rhythmic foundation, using eighth note and triplet exercises. He then applies scat syllables derived from such artists as Mel Torme, Ella Fitzgerald, Jon Hendricks, and Eddie Jefferson. Bob also incorporates lip and tongue exercises in his teaching to help each student

SCAT SCHEMATICS

Voice Department faculty member Bob Stoloff has designed an effective curriculum of exercises and examples to help students improve their vocal improvisational skills. He first gives students a strong rhythmic foundation using exercises that mix eighth notes and triplets (see Example 1). Next, he introduces scat syllables derived from the great vocal improvisers, encouraging students to add shape and texture to their melodic solos (see Example 2).

Through additional vocal etudes of increasing difficulty, along with extensive lip and tongue exercises, students gain a fluency in the language of vocal improvisation with which they can build their own solos in their own personal styles.

Example 1: Balancing Triplets and Eighths

Example 2: Melodic Contour with Syllables

develop and improve vocal articulation (see "Scat Schematics").


The Chord Approach

Other teachers, like myself, may use combinations of materials to guide a student. For example, I often have students sing inversions of basic seventh chords on specific scat syllables, graduating from major seventh to minor, augmented, ninth, and thirteenth chords. I may assign a simple transcribed instrumental solo, which the student will sing over chord progressions, as well as learning and singing specific rhythmic patterns to a prerecorded rhythm section cassette tape.

When the student has a good beginning sense of hearing chord progressions, we may "trade fours"—taking turns at scat singing over a jazz standard. In all cases, I encourage lis-

tening, listening, and listening. Consistent listening to recorded examples of singers who utilize scat syllables, to jazz vocalists who improvise within the lyrics of a song, and to instrumentalists within traditional and contemporary ensembles is most important.

Are you singing jazz if you can't scat? The answer is subjective. Certainly, a firm understanding of vocal improvisational techniques can only help a singer's craft. Any vocalist would do well to explore the genre.

Still, we may never completely answer the question for vocalists, "What is a jazz singer?" Helen Humes, former singer with the Count Basie band, may have found the best definition when she said, "I've been called a blues singer, a jazz singer, and a ballad singer. Well, I'm all three... which means I'm just a singer." 

Alum notes

Compiled by
Carrie Semanco
'86

Terry Wollman '80 is musical director of "The Byron Allen Show," and has performed extensively for other major television projects.



Charles Keljikian '54, known professionally as Charles Lake, is president of Whale Productions Entertainment Booking Agency. Charles is road manager for the Dizzy Gillespie Orchestra and produced *Symphony Sessions* for ProJazz with the Rochester Symphony and the Dizzy Gillespie Quintet.

Mulatu Astatke '58 lives in Addis Ababa, Ethiopia, where he is an active composer, arranger, and conductor for many different Ethiopian modern arts projects. Mulatu received the National Red Sea Medal for

fine arts and is a board member of the International Jazz Federation.

Sam Josefsberg '61 has played guitar for Eddie Arnold, Tony Martin, and Eddie Fisher. Sam authored *The Guitar Instructor*, published by Columbia Pictures Productions.

Allan McLean Rae '63 is composer-in-residence for Alberta Theatre Projects in Calgary, Alberta, and an instructor at the University of Calgary. A former board member of the Canadian League of Composers, Allan has written numerous commissioned and noncommissioned works for Canadian television, radio, theater, and concert stage.

Paul R. Coyle '68 conducts clinics for United Music of America, which represents Armstrong Artley flutes and Grassi saxophones. Paul is the choral director for the Bacon Academy in Colchester, CT, and sings, writes, and plays sax and flute with his own rock group, Coyle, preparing for their first solo album.

Craig E. Atkins '69 of Liberty, NY, plays drums and writes for the country group the Hillshires.

Wayne Kopf '71 is band director for Hillsboro schools in Belle Mead, NJ.

Robby Merkin '71, president of Merkin Musik in New York, was musical director/arranger for the

Academy Award-nominated film *Little Shop of Horrors*. Robby also directed and arranged the Academy Award-winning soundtrack to Disney's *The Little Mermaid*. Now serving on the Board of Governors for the New York chapter of NARAS, Robby arranges for "Sesame Street."

Tulsa R. Read '71 of Shawnee, KS, found his niche as a professional harmonica player. Tulsa teaches privately and has performed and composed harmonica music for numerous television, radio, and stage productions.

Steve Groves '72, known professionally as Steve Grooves, has released his first EP with his wife Angel, entitled *Steve & Angel's Halfway to Paradise*. Steve recently organized a performance series called "Blues in the Night" at the Municipal Arts Centre in Ottawa, Ontario, where he lives.

Gerald N. Kalaf '72 played drums and percussion for the hit television shows "Dallas" and "Knots Landing" during the '89 and '90 seasons. This past summer, Gerald accompanied Gregory Hines at the Apollo Theatre in New York and toured France and Switzerland with the Jazz Tap Ensemble. Gerald's orchestration of Bach's *Italian Concerti* was performed by the National Symphony of Lyons,

France, this past September.

Thomas Reed '72, a Rhode Island-based acoustic and electric bass player, performed for the W.C. Handy Award Show '89 and appeared with the Myer Davis Orchestra at the Homestead in Hot Springs, VA.

John Carlini '73 is the featured guitarist on David Grisman's latest CD, *Dawg '90*. John served for seven years as music director for the Ice Capades, and performed with his group at Carnegie Hall. He also scored music for the movie *King of the Gypsies*.

Tim Price '73, multi-woodwind player, composer, and electric bassoonist, has logged road time with the bands of Harry James, Don Patterson, Les DeMerle, Tommy Dorsey, Bill Doggett, and Jack Reilly. Tim teaches privately from his home in Reading, PA.

Brad Strickland '74 is market development manager for Korg U.S.A., where he coordinates a full range of new support programs for Korg, Marshall, and Sonor dealers.

Jeannie Deva '75 directs the Voice Studio in Cambridge, MA. The New England Musicians Association named Jeannie one of Boston's top vocal coaches. She penned *The Contemporary Vocalist*, a guide to vocal performance and recording techniques, and is a columnist for *Musicians Only* magazine.

Roberta Fabiano '75 performs as guitarist, vocalist, and songwriter for the Peter Duchin Orchestra in New York City. Roberta has worked with Al B. Sure!, Cleo Laine, Gloria Loring, and Buster Poindexter. She performed in the film *Working Girl*, and has won the New York Songwriter's Showcase, the New York

ALUMNI NEWS

Los Angeles and Environs

More than 70 Los Angeles-area alumni, along with those in town for the AES convention, met for a casual networking party at the jazz club At My Place in Santa Monica this past September. Many alums remained after the party to catch a fabulous concert by former faculty member **Corey Allen '80**, Manhattan Transfer's Cheryl Bentyne, and the Armadillo String Quartet.

In January, the Hollywood Holiday Inn was once again the site of the New Year's Alumni Brunch. This year's Distinguished Alumni award recipient, famed bassist **Abraham Laboriel '72**, presented an outstanding clinic/demonstration for alumni and their guests prior to the brunch.

Chairman of the Southern California Berklee Alumni Group and Alumni Representative **Tony DiMito '87** was also recognized with the first-ever Alumni Club Award for his efforts in launching the group's newsletter.

New York

The newly formed New York Alumni Committee hosted their first event on September 30th at the world-famous Knitting Factory. Seventy alumni braved heavy rain to participate in the event. The group plans to host an alumni band showcase this spring. New York alums, watch your mail for more details.

Boston

The Boston Alumni Club committee hit the ground running this year when they hosted an alumni/student concert at Boston's popular Regattabar in October. The Berklee Vocal Jazz Ensemble, led by faculty member April Arabian, enthusiastically volunteered to perform, as did Berklee's Dean of Curriculum **Gary Burton '62**. More than 130 Boston alums were held spellbound for the evening by the Gary Burton Quartet and the Vocal Jazz Ensemble.

This spring, the club will host an educational clinic/demonstration and an informal networking party.

Nashville

Nashville area alums enjoyed their second club event in October. The new



Mike Morris '82, Nancy Morris '80, and Melodie Morris (2002?) share quality time at the Nashville alumni event.

Third National Bank Music Division office, located on Nashville's famed Music Row, was the site for a relaxed get-together for more than 30 alumni. Many thanks go to Brian Williams, Third National's Music Division director, for helping to coordinate the event.

Plans were made for the Second Annual Alumni Songwriter's Showcase to be held on March 17th, 1991. Alumnae **Lee Satterfield '83** and **Betsy Jackson '84** have volunteered to cochair the event again this year. **Ed Bigler '62** offered the use of his newly opened jazz club, Sax Fourth Avenue, for this year's showcase. The club committee also plans to host a second alumni panel for Berklee students participating in the Nashville Songwriter's Association's annual symposium.

Philadelphia

The Adams Mark Hotel in Philadelphia was the site of the 1990 Percussive Arts Society convention this past November. During the convention, the Alumni Relations office hosted a reception for the many attending alumni, and those living in the surrounding area.

Washington, D.C.

Alumni gathered with President Lee Eliot Berk and other administrators, faculty, and staff participating in the International Association of Jazz Educators convention held at the Sheraton Washington on January 11th. Members of the Berklee Vocal Jazz Ensemble and faculty member April Arabian once again showed their support by performing a few a cappella numbers during the event.

IN SEARCH OF THE NEW, IMPROVED BIG BAND

His compositions can be found in the books of many of America's foremost big bands. His publications are considered standards in the field of jazz education. He has gained national acclaim working with such diverse talents as Mel Torme, Chaka Khan, and Dizzy Gillespie. And his commercial credits run the gamut from the CBS movie theme to Kodak's promotion for the 1988 Olympics. And if that weren't enough, he is the director of jazz ensembles at Cornell University. So what's next for **John LaBarbera '67**? How about being awarded the only National Endowment for the Arts grant in the area of jazz composition, for a second time?

While writing for big bands over the past 20 years, LaBarbera has seen an evolution in the idiom. But he feels the evolution is far from over.

"No one has taken it to a distance that I'd like to see it go," he says. "I've always felt that since we've been focusing so much on improvisation in jazz—and that's what jazz is—that there should be more room for the individual player and more chance for the individual to be creative."

LaBarbera plans to use his recent



John LaBarbera '67

grant to explore new techniques that will add improvisational freedom to the players in the traditional jazz ensemble. To do this, he is assembling a big band that will tour and record nationally, performing his compositions and arrangements. His innovative techniques are based on the improvisation of the individual players. In essence, every player is a lead player, no one is a sideman. Form

and leadership will still exist; but the compositions will be largely improvisational.

LaBarbera's work has also led him to explore the use of modern technology in the traditional setting. The band will incorporate MIDI synthesizers and other technological gadgetry, as well as a miniature monitoring system for each musician's stand. Still, LaBarbera refuses to be totally reliant on this equipment in his performances.

"When the lights go out, the band will still be able to play," he says. "You cannot survive without embracing the new techniques as they come along. You cannot just make your living with a pencil and score paper any more. But that doesn't mean you discard all your traditional techniques."

LaBarbera's years of experience have given him a clear view of what is necessary to succeed.

"You have to listen and drench yourself in the history of the music you purport to compose or arrange," he says. "You should also be able to write away from the piano or computer. . . then listen some more."

—Carrie Semanco '86

Vietnam. *War Stories* features **Kennwood Dennard '76**, **Timothy Landers '76**, **Victor Bailey '80**, **Mike Stern '75**, **Vinnie Colaiuta '75**, **Jamie Glaser '77**, **Rich Gibbs '77**, and **Jim Odgren '75**.

Steven Zdenek Eckels '77, former Berklee faculty member, directs the Chequamegon Music Associates and teaches guitar at the University of Wisconsin in Superior. Steven's recordings include *It's a Beautiful Thing* with saxophonist **Ernie Watts '66**, and *Woodland Wings*. He has received two ASCAP composition awards.

Bill Gibson '77, a trombonist, and bassist **Jack Cannon '90** perform with

Jordan Nunes and the Universe Orchestra on-board the Carnival Cruise Line.

Marlene Tachoir '77 won the 19th and 20th International Jazz Composition contests in Monaco, received two Canadian Arts Council grants, and has written for several successful albums. Marlene authored the book *Creative Studies for Keyboard Voicing*.

Mick Gaffney '78, a session guitarist in New York, performed on the soundtrack to the film *My Blue Heaven*. Mick is also guitarist for the jazz-flavored rhythm and blues band Stuff.

Peter Gordon '78 toured for the past three years with Tom Jones, playing sax,

flute, and EWI. His first solo album, *The Long Way Home*, was released in August.

Eric Johnson '78 was appointed director of U.S. Concert Services for Yamaha pianos in October, 1989. In addition to his bachelor's degree in composition from Berklee, Eric holds an MBA from the Johnson Graduate School of Management at Cornell University.

Tommy Campbell '79, well-known drummer and former Berklee faculty member, has toured and recorded with Dizzy Gillespie, Sonny Rollins, Wynton Marsalis, George Benson, Milt Jackson, Jaco Pastorius, and Stanley Turrentine. Tommy

is also featured on John McLaughlin's albums *Belo Horizonte* and *Music Spoken Here*.

Donna Feldman-Cutler '79 performed for a benefit concert hosted by Alice Cooper. Donna has also performed throughout southern Florida with the African group Asante and the reggae band Riot Squad.

Ronaldo German Gonzalez '79 freelances as a guitarist, composer, and arranger in New York. Ronaldo appears with the groups Jack Sheedy and Jazz Time, the Jeff Sick Quartet, and the Mark Hagan Quartet. He toured Europe and recorded two albums as drummer with the rock group Swans.

DEVELOPMENTS

Berklee's status as a leader in contemporary music education is the result of a vast collective effort. Administration, faculty, staff, trustees, Friends, students, parents, and others all lend a hand in the growth and success of the college, as does the growing list of music industry corporations that support the college.

This past October, Berklee trustees, staff, and faculty were pleased

to invite major donors to the first annual Donor Recognition Event. It was our opportunity to publicly recognize and thank those friends who made outstanding donations of their time, talent, and dollars. The good food, fabulous entertainment, and friendly company made for an wonderful evening.

As Berklee looks toward 1991, which may prove to be a difficult year for all institutions of higher education, the importance of donations from individuals and companies will become even more essential in maintaining and advancing Berklee's state-of-the-art curricula and facilities. Donations go directly toward meeting those goals and toward important student scholarships.

A welcome development in student support has been the creation of the Emmanuel Zambelli Scholarship Fund. Thanks to a gift from piano faculty member Emmanuel Zambelli, which was matched by a donation from a friend of the college, the scholarship was established in support of furthering student interest in performance of classical repertoire.

We are pleased to be recognized by a valued faculty member of the Berklee community. And we look forward to making the first award of this and other new scholarships in 1991.

—John Collins
Director of Development



PHOTO BY LORRAINE KARGZ

John Collins: Berklee's leading status is the result of a vast collective effort.



Emmanuel Zambelli and President Lee Eliot Berk

Jonathan R. Lax '79 led the Summit Brass in performances in New York, Philadelphia, and Boston this past year. Jonathan is also assistant band director and brass ensemble director for Bayonne High School in Bayonne, NJ, and performs with the Boston Big Band and the Dave Whitney Orchestra.

Frederick L. Malouf '79 earned a Ph.D. at Stanford University's Computer Audio Research Lab. Frederick now works in Apple Computer's music products engineering department.

David Fox '80 moved to California last year to join Roland Corporation as a product specialist.

Larry Holiday '80 toured with blues singer Z.Z. Hill and plays keyboards for the Cincinnati-based Dynamic Nu Heet Band.

Caris Visentin Liebman '80, an oboist and English horn player living in Stroudsburg, PA, can be heard on husband David Liebman's recent release *Time Line* on OWL Records.

Henry Moss '80 formed his own jazz trio which is now the house band at the Paradise Island Club Med in his native Bahamas.

Thomas B. Ransom '80 teaches guitar and composition at Kansas City School of the Arts. Thomas also owns and operates Ransomed Productions studio in Lenexa, KS.

Stephen Recker '80 is recording his second solo album for Autumn Breeze Records. His debut album, *Fun with Old Clothes*, features saxophonist **Eric Marienthal '79**. As lead guitarist with well-known bassist **Stu Hamm '80**, Steve toured the United States backing Hamm's *Kings of Sleep* CD.

Rick Stone '80 released his second album entitled *Far*

East on his own Jazz& record label.

Terry Wollman '80, musical director for the "Byron Allen Show," has arranged, produced, and performed for the Grammy Awards, several television documentaries, "It's Gary Shandling Show," "Married with Children," and "Billy Preston, Live from West Germany." Terry, who has four albums to his credit including the Grammy-nominated *Bimini*, has toured with Billy Preston and Syreeta Wright.

Zoro the Drummer '81, having toured with Bobby Brown and New Edition, now performs with Lenny Kravitz. Zoro was featured in the September 1989 and 1990 issues of *Rhythm* magazine and is an endorsement artist for Sabian, Vic Firth, and Evans.

Paul Youngblood '81, product manager for Roland Corporation specializing in synthesizer programming, has programmed synthesizers for the "George Michael Live" tour, Lee Ritenour, and Larry Carlton.

Douglas A. Boughter '82 and **Tony Dec '89** have been named executive producer and associate producer, respectively, at Sony Trans Com (a division of Sony). Douglas oversees all creative and conceptual programming elements for in-flight audio productions on 40 domestic and foreign airlines. Tony engineers the majority of the company's audio projects and conducts daily negotiations with major record companies.

Steven Eigner '82 owns and operates Private Sounds Recording Studio in Quincy, MA.

Bill Gómez '82 graduated from Santa Maria University law school and is now an attorney for several music

companies in Caracas, Venezuela. Bill is also musical director for the Festival of Special Education.

Mark Huffman '82 works as executive producer for Redna Productions, Procter and Gamble's in-house production company.

Debra Mann-Morra '82, a singer/songwriter based in Rhode Island, performs with the theater group Impact and with her own jazz trio.

David Medeiros '82, a Berklee Admissions Office staff member, is guitarist for the Boston-based rock band Two Back Yards. The group reached the semi-finals in *Musician* magazine's "Best Unsigned Band" contest from nearly 6000 entries. Two Back Yard's versions of "O Holy Nite" and "The Grinch" appear on the release *Gross Santa's Yuletide Favorites*.

David F. Van Slyke '82, former Berklee MP&E faculty member, now works as a digital sound effects editor for film and television at Columbia Pictures. David has done post-production work on the NBC show

"Baywatch" and the Rolling Stones' video "25x5: The Continuing Adventures of the Rolling Stones."

Merv de Peyer '83, keyboardist and producer, has 21 major label albums to his

A SPECIAL REQUEST

Dear Friends,

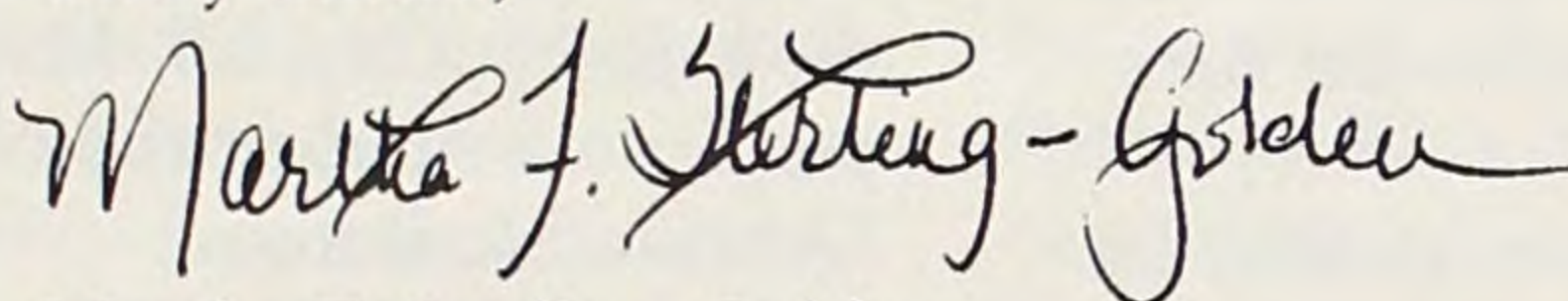
Two years ago, just before Christmas, you lost a member of your faculty to cancer. His name was Don Sterling—Frederick Donald Sterling, Jr., actually. He was my brother.

We considered Bud, as we called him, the King of Cool. He got his love of music from our father, who played alto sax for dance bands in the '20s and '30s. Bud was the most elusive member of our family. But he, like our father, taught us what *real* music was and is.

I am asking that you will print my letter in your alumni bulletin. I would like to hear from colleagues and former students of my brother. If he helped someone, or encouraged someone, please write and tell me about it. We knew that his years at Berklee were the most important years of his life, and that he lived only to pass his love of music on to a new generation. Maybe he made a difference for someone else out there.

Please share with me, and my sisters, the Don Sterling all of you knew.

Many thanks,



Martha F. Sterling-Golden
49 Sylvan Avenue
Lewiston, ME 04240



Chehalis Hegner Melloni '84

credit with such artists as Vanessa Williams, the B-52's, Chaka Khan, Jermaine Jackson, Bobby Brown, and Earth, Wind and Fire. He has toured with the Waitresses, Young Fossils, Cameo, and Blood, Sweat and Tears.

Jeff Kashiwa '83, saxophonist for the Rippingtons, can be heard on the group's fourth album *Welcome to the Saint James Club* on GRP.

Greg Osby '83, saxophonist with his own group Sound Theater, has toured and/or collaborated in performance with Dizzy Gillespie, Jack DeJohnette, Herbie Hancock, McCoy Tyner, David Murray, Pat Metheny, Bobby McFerrin, and **John Scofield '71**.

Patrick Fabert '84 plays trumpet with the Radio Philharmonic Orchestra in Paris and the National Jazz Orchestra of France.

Franki Wessler Gorruso '84 wrote two arrangements on

GRP's Grammy Award-winning album *Digital Duke*. Franki, who also played guitar with the Duke Ellington Orchestra, now leads his own big band in New York.

Chehalis Hegner Melloni '84 performs extensively as a singer/songwriter in Boston acoustic venues. She has appeared on many Boston radio shows, including regular rotation on the WERS "Coffeehouse" show. Chehalis is married to **Romeo Melloni '87**.

Rick Larsen '84 of Rockland, MA, is the "front of house" engineer for Miles Davis.

Donald Quan '84 released a contemporary world music album entitled *Tear of the Sun* with Canadian flutist/producer Ron Korb. Donald's recent credits include editing and playing keyboards for the Smithsonian film *Blue Planet*, playing keyboards for the group

BAR REPORT

This year, our alumni representatives have been especially busy looking for talented high school students to nominate for the Berklee Alumni Representative (BAR) Scholarship. This scholarship, maintained by BAR member donations, is given each year to the most promising Berklee applicant who has met with a BAR member. Berklee alumni representatives comb through approximately 800 high schools each year, meeting with music students and educators and discussing Berklee's programs.

As tapes are received from the nominees, they are carefully evaluated by Berklee's Scholarship Committee. The tapes are then passed along to a team of Boston-area BAR members who select four to six finalists. The winner is chosen by BAR members from all over the United States and Canada during the annual year-end Rap-Up meeting held on the Berklee campus.

This year, we already have received more than 100 nominations from across the country and are looking forward to receiving many more. Having the BAR members involved with the entire process gives them a real stake in who becomes enrolled at Berklee. Because all tapes received are also reviewed for other Berklee scholarship programs, prospective students get a great opportunity for financial assistance.

This scholarship program is only one of the many ways the BAR members assist the college. As I have mentioned in previous articles and mailings, BAR members are very active in representing Berklee at more than 90 music conferences, festivals, college fairs, and Berklee-hosted receptions each year.

We are currently looking for new ways to involve more alumni in the BAR program internationally. So, no matter where your music career has taken you, if you are interested in becoming involved with BAR please check the appropriate box on the "Alum Notes Information Form" on page 29. We will send you more information about the program along with an application.

If you would prefer to speak with me personally about your interest in BAR, call me directly at (617) 266-1400, extension 366. I look forward to hearing from you.



PHOTO BY LORRAINE KARCZ

Rich Adams: The BAR Scholarship is just one way that BAR helps Berklee.

—Rich Adams '82
Alumni Admissions Coordinator

Eye Eye (Duke Street Records), and writing jingles for Canadian national spots for Tide, Rice Krispies, Passport/Isuzu, and Halsa.

Suzanne Dean '85 released her second CD for Nova Records entitled *I Wonder*. Suzanne also does music research and arranging for Landmark Entertainment.

Kevin Dixon '85, a Los Angeles-based guitarist and Berklee alumni representative, appears with vocalist Laura B. on their new CD *They Eat Their Own*, released on Relativity Records.

Mark L. Roth '85 teaches guitar, bass, theory, and ear training at HI-G Music Studio in Jewett City, CT. Mark performs with the band No Deposit, No Return.

Mahmut Yalay '85 returned to Izmir, Turkey, after attending Berklee and now plays upright bass with the Izmir State Opera and Ballet Orchestra.

James Thomas Callahan '86 plays drums with the group Edgar Cayce, a popular hard rock cover band, and recently completed an album with the New Jersey-based rock group Prophet. James also performed on Jodi Bongiovi's (cousin to Jon) new album.

Miguel Kertsman '86 formed the Amozonica Universal Orchestra and is composer, keyboardist, and percussionist for the group. Sponsored by Casio Corporation, the orchestra has performed throughout New York.

Melinda Maxwell '86 co-owns Raving Maxx Productions in New York with **Frantz Verna '86**. Melinda is also an artist/product development coordinator for GRP Records.

Joel Stoner '86 returned to Berklee as a visiting artist last September to share his experiences as an engineer at

Enterprise Studios in Los Angeles. Joel has engineered projects for the Tubes, Ratt, Quarterflash, the Beach Boys, and Jose Feliciano. His film and television credits include engineering for *Earth Girls Are Easy*, *The Untouchables*, "Highway to Heaven," "Crime Story," and "Wide World of Sports."

James E. Sullivan '86 is chief audio engineer and composer for Boston's Video One. Recent projects include music for Alex Julian, Pepsi, Toyota, and the Sports Channel.

David Castiglione '87, professionally known as David Casty, plays saxophone with the Walter Thompson Big Band, the Steve Weisberg Orchestra, Zen Mambo, Karl Berger's band Rhythm-Changes, and the duo Axial Man with slide guitarist **Dave Tronzo '76**.

Christopher Eric Morford '87, Chicago-based bassist and keyboard player, has recorded with the group Barretta. Christopher also works in blues guitarist Buddy Guy's night club as a sound engineer.

Gil Parris '87 was featured in *Guitar Player* magazine's "New Talent Spotlight" last August. Gil toured with the European touring company of *Jesus Christ Superstar*.

Jean-Baptiste Boclé '88 and brother **Gilas Boclé '85** released their debut CD on Caravan entitled *Going Places*. The Boclé Brothers Quartet includes saxophonist **Donny McCaslin '88** and drummer and Berklee faculty member **Marcello Pelli-teri '84**. The CD features special guest guitarist **John Abercrombie '67**.

Paul "Buzz" Burrowes '88 works at the Record Plant in Hollywood, CA, and was assistant engineer for the new Was (Not Was) album *Are You Okay?* His wife, **Lisa**



SAVE THE DATE

Alumni Weekend '91 & BAR Rap-Up

August 17 & 18, 1991

Return to the Berklee campus, visit with old friends, and network with other active music professionals. Special class reunions will be held for the classes of '86, '81, '76, '71, '66, '61, '56, and '51. Watch your mail for more information.

Togno Burrowes '88, manages one of Hollywood's leading film and television scoring studios, Group IV.

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

S. Robert Shi '88 lives in Wellesley, MA, and is drummer for the Boston-based group Talking to Animals—recently signed to CBS' Epic label. The group placed second in WBCN's "1990 Rock 'n' Roll Rumble" in Boston.

Thomas Stein '88, while pursuing his master's degree in jazz performance at New England Conservatory, performs with guitarist **Bill Moore '89**, teaches guitar and bass, and is an active Berklee Alumni Representative.

Benjamin F. Tisdale III '88 plays electric and acoustic bass in the Boston-based blues/dance band Roll With It, with **Jeff Robinson '84** and **Jon Gieger '90**.

Farid Ali '89, a singer/songwriter/guitarist, received a Distant Acchord Award in Los Angeles last November in recognition of his performances in world song festivals. Farid was chosen along with 22 others from all over the world after his impressive showing at the Holland Song Festival.

Adam Keith Glenn '89 works for Atlantic Records in New York, NY, as a studio assistant engineer/programmer. He plays keyboards with the New Jersey band Firehouse.

Kevin Kelly '89 is an assistant audio engineer at

Soundworks Studios in New York, NY, where he has worked with Steve Winwood, Johnny Gill, and Soul II Soul. Kevin plays drums in the band Sacked-out Sherry with guitarist **Stacy Lowenheim '89**.

Dean E. Medeiros '89 performs with alumna **Karen DeBiase '82** in the Boston-based band Girl On Top. The group's EP was released this past October.

Karen Guthery '90 is an intern at Warner/Elektra/Asylum Music in Nashville, TN. Karen has done several transcriptions for WEA, as well as copywork for Warner Bros. Records and EMI Music Publishing.

Matthew Carlton Haines '90 writes and produces jingles with fellow alumnus **Thomas Meadows '90** for Meadows-Haines Productions in Burbank, CA.

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):

- Send me more information on the Berklee Alumni Representative program (see "BAR Report," page 28).
- Send me more information on becoming a Berklee Career Network advisor (see "Class Connections," page 24).

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
September 21-25, 1990
Los Angeles, CA

The 1990 AES Convention in Los Angeles focused on three intertwining themes: the digital workstation as workhorse, semi-professional equipment as professional tools, and stereophony and surround-sound as serious subjects for study and commercial development.

Approximately 325 exhibitors showed a broad array of hardware, software, and services supporting the recording industry to about 15,000 attendees. At least half of the exhibits involved a computer in the offering. No less than 50 exhibitors were marketing some sort of digital workstation.

A digital audio workstation (or DAW, in these acronymic times), in this instance, is a computer plus storage system (mostly hard-disk) plus operating software used to process, edit, and store (sometimes) audio information for a bewildering variety of applications. The medium boasts an equally bewildering variety of approaches, ranging from two-track recording/editing to multi-track recording, to synthesis and video/film post-production. Boundaries between these operations are often blurred, and exhibitors tout increas-

ingly narrow product niches, applications, and features.

In general, 500 megabytes of storage is the minimum (this yields about 50 minutes of audio). Claims of computing speed ranged up to several hundred MIPS (Millions of Instructions per Second). Clearly, there is no single "best" unit, nor even the possibility of a single standout product. You pay



your money and make your choice, based on your needs, how much you and your clients can afford, and how long you figure the manufacturer will be around.

Only two of the exhibitors used the NeXT computer as a platform for any product or system. Macintosh seemed to be the primary workstation platform, with a fair number of IBMs and some Ataris being used as well. A few companies opted for dedicated computers aboard big systems, like Synclavier and Fairlight (who was back after a visit to the Chapter 11 bank-

ruptcy courts, selling a multi-track production workstation, *not* a synthesizer).

Semi-pro Goes Pro

On the semi-pro front, the news is that semi-pro has really gone pro, with a quite favorable price/performance ratio. Entirely professional results are now possible in a "home" studio operation at perhaps one-tenth of the cost of a professionally equipped studio. While this advantage may be offset by an unfavorable service life, it may not matter much in these volatile, "system-du-jour" times.

Tascam, in particular, had a comprehensive array of items, ranging from a four-track Portastudio for \$329 (list price) to a digital 24-track recorder for \$100,000. Of particular interest were an automated console with substantial capability for \$15,000 and a MIDI console (with mute automation) for \$3,000. Also, Tascam had tape recorders for *every* conceivable budget and application.

Fostex offered a 24-track one-inch recorder with built-in synchronizer for post-production work for \$15,000. Another very interesting Fostex offering was a HyperCard-based editing system that controls one of their 4030 synchronizers, which in turn operates two

Fostex D-20 R-DAT digital tape recorders. The idea behind the system is that for \$15,000 you can buy two R-DATs and a synchronizer and go into digital editing (if you already have the Macintosh), avoiding a major production hassle currently associated with hard-disk editing—the time required to up-load and download data files.

To support the semi-pro tape decks, Dolby Labs has come up with a low-cost variant of their SR noise reduction format, called Dolby S. It was said to sound very good, and in many respects better than the dbx system used on many of these decks. Both Tascam and Fostex have made it available, as have other manufacturers.

Surround Sound

At least eight of the technical sessions and workshops dealt directly with issues in the acoustical realm. This is a refreshing shift in engineering emphasis at these conventions.

Of particular interest were sessions on "Reproduction of Spatial Sound" and the "Critical Listening Workshop." This latter turned out to be a superb, brief tutorial on what we know about hearing perception that I highly recommend to anyone interested in the subject (it is available on cassette from AES). It was clear, relevant, and interesting.

There is also a renewed interest in quadrophonics (now known as "surround sound") for home playback of movies as well as for theaters. There are problems with compatibility between various home systems and between home and theater systems. These problems may spell doom once again

Los Angeles Songwriters Showcase Songwriters Expo

October 27-28, 1990
Pasadena, CA

The Songwriters Expo is the largest of the songwriter gatherings in the country. The overwhelming amount of activities crammed into the two days makes choosing one event track out of the many a fairly difficult task. There were many highlights in this year's Expo for songwriters in search of new ideas and professional information.

Jay Boberg, president of IRS Records, launched the event with a gloomy but insightful keynote address. Boberg painted a dark picture of the present-day record and music business, emphasizing the current rash of conglomerate buyouts of smaller companies. He felt that this trend would result in a more conservative market, and provide fewer opportunities for risk-taking and unusual new artists.

Boberg offered hope in the idea that the industry is a cycle, and that smaller companies could form as a reaction to the conservatism, balancing the system once again.

A panel discussion on "Breaking Through" comprised young writers who had earned a top 10 hit in the past year. Their stories were typically atypical, showing that there are no surefire methods for achieving success as a popular songwriter. If a formula does exist, it

involves a large time commitment and a tremendous persistence. As an example of this persistence, panel member Dyna Brein told how she had to "steal" the phone number of a favorite producer from a BMI office phone file because she had no other way to obtain it. The producer she contacted *did* like her song enough to record it with Stephanie Mills.

The Expo offers two areas for songwriters to submit their work: the "song evaluations" and the "pitch-a-thons." Song evaluations are usually done by music publishers, who give each song a critique. Pitch-a-thons are

led primarily by record producers, who are looking for material for their artists.

Because of the different formats and goals, the two sessions provided different benefits to songwriters. The song evaluation sessions offered insightful critiques on each composition's focus and effectiveness. Pitch-a-thons tended to be more cut-and-dry and less informative, since the producers have specific goals and agendas in their listening. In many cases, a producer would reject a song with little to no explanation, usually because the material didn't fit their artists.

Attendance at this Expo should be required for anyone thinking of pursuing a songwriting career in the Los Angeles area. The amount of professionals who attend this event provides great networking opportunities.

—Jack Perricone, Chairman,
Songwriting Department



for a very effective enhancement. For these systems to work compatibly and effectively, the industry will need some standardization in production, hardware, and broadcast transmission practices.

Other Notes

Two other milestones at the convention were worthy of note. First, the AES Board of Governors voted, after some 40 years of confusion

and discussion on the subject, to adopt the convention that "pin 2" should be nominally positive on any XLR-type connector serving a balanced audio line (in other words, pin 2 is hot!). So, get out your soldering irons and put your cabling right, once and for all.

Finally, there was only one remaining exhibitor still showing vinyl LP disc hardware: Apollo Masters Corporation. I walked by their

booth. They had four shiny blank black lacquer discs of various sizes hanging up on the curtain at the back of their booth. That was it. No literature, no flashing lights, nothing. The salesman was deeply engrossed in a novel, apparently as oblivious to the thousands of convention-goers passing by as they were to him. *Tempus fugit.*

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

William Leavitt: 1926–1990

Great guitar teachers are made, not born,” William Leavitt '51 used to say. This bit of sage advice from Berklee's former Guitar Department chairman, who passed away suddenly on November 4th, 1990, provides a small insight into Leavitt's positive, “can do” personality. His clear musical vision, formidable management skills, quick smile, and empathy for the needs of both students and faculty aided him in building one of the most comprehensive college electric guitar programs in the world. The chief architect of Berklee's Guitar Department, Leavitt was considered by many to be the most significant figure in electric guitar education.

In 1948, Bill Leavitt first entered Berklee as a student, the third guitarist to enroll at the school, then in only the third year of its existence. Upon graduating in 1951, Leavitt became a key figure in the Boston music scene as an arranger, composer, conductor, and guitarist, working with such stars as Ella Fitzgerald, Andy Williams, Patti Page, Chuck Berry, and dozens more. Leavitt played guitar on numerous recording sessions including those for the demos of the vintage songs “Old Cape Cod” and “Earth Angel.” In 1953, Les Paul and Mary Ford garnered an international hit with “My Baby's Comin' Home,” a waltz tune Leavitt cowrote.

Bill accepted an invitation to join the Berklee faculty in 1965, and stayed on for a quarter century. Piloting the guitar department through the electric guitar explosion of the late '60s and finding no suitable teaching materials on the market, Leavitt began composing his own exercises and guitar ensemble arrangements to fill the need.

“In the beginning of his Berklee career, Bill was writing guitar ensemble arrangements and exercises almost every night after work,” remembers Acting Guitar Department Chairman Larry Baione '71.

“He produced an incredible amount of material. If a student was having a technical problem, Bill would write an etude to solve it.”

His efforts resulted in five guitar method books and five books of etudes published by Berklee Press and distributed worldwide by the Hal Leonard Publishing Company. Leavitt's books have sold more than 500,000 copies.

“One of his favorite events was the reception for incoming students,” says Baione. “You'd see him off in a corner surrounded by the guitarists, talking and holding up his right arm to finger a chord voicing on it with his left hand.”

Thousands of Berklee alumni guitarists cut their teeth on Leavitt's method books, including such leading artists as John Scofield '71, Bill Frisell '77, John Abercrombie '67, Mick Goodrick '67, Mike Stern '75, and Steve Vai '79. Leavitt's efforts at the college are a watershed from which benefits for the entire music industry continue to flow.

“Bill could work with any student and get results from those who had hit a dead end with past teachers,” Baione recalls. “He used to counsel the faculty to find something good about each student's playing before pointing out their weaknesses. He made a lot of friends over the years.”

In bestowing Berklee's Sustained Leadership Excellence Award upon Leavitt in 1988, President Lee Eliot Berk described him as “one of the academic leaders of the college, an innovative educator whose methods have become the standard by which all others are measured.”

As an insightful leader and a warm, personal presence, Bill Leavitt will be missed by the entire Berklee family. Those wishing to honor his memory may contribute to the William Leavitt Memorial Scholarship Fund, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

—Mark L. Small '73



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