

Spring 1992

Berklee *today*

A Forum for Contemporary Music and Musicians



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in the new Syndicate

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Berklee *today*

A Publication of the Office of Development

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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.

Berklee today (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Development. All contents © 1992 by Berklee College of Music. Address changes, press releases, letters to the editor, and advertising inquiries should be addressed to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, (617) 266-1400, extension 438. Alumni are invited to mail activities materials suitable for feature coverage to the chief public affairs officer; or Alma Berk can be reached at extension 236. Submissions accepted.

LEAD SHEET

Investing in Music

Dean of Administration David R. Hornfischer

An investment is an expenditure we make with the expectation of a return. At Berklee, we see investments in our facilities as essential to our current success, our future growth, and even to the evolution of contemporary music.

That belief lies at the heart of the more than 25 million dollars in capital improvements Berklee has made over the past decade. These changes and renovations have been at all levels. Many were enhanced by generous industry donations or discounts.

Investments in education technology have included the creation of three music synthesis labs, six recording studios, an improved film scoring facility, a professional writing lab, and a MIDI-based facility for woodwind, guitar, and percussion instruments. Renovations in recital halls, classrooms, and offices have also improved educational programs.

The opening of a new 250-bed residence hall on historic Commonwealth Avenue, improvements to the Massachusetts Avenue residence hall, creation of a new learning assistance facility, and conversions of former residence hall space into faculty offices and development areas have enhanced curricular support capability. Investments in office technology have improved our efforts in student recruitment, registration, financial aid, and financial reporting.

A major goal behind all of these investments has been the desire to continue as a world-class leader in contemporary music education. This will be especially critical in the next five years, when there will be fewer potential entering domestic students, more competition from other institutions, and a greater need to attract international students.

These expenses were funded by the issuance of long-term tax-exempt bonds which will be repaid as the facilities are used. Thus, those who will benefit from the investments will share a portion of their cost in tuition payments.

Our loan payments will put pressure on future tuition levels, which will increase the need for additional scholarship funds. We will also need to demonstrate that the benefits of a Berklee education over the life of a professional career justify each student's investment. We believe the quality of our improved facilities and programs enhance our ability to do that.

Our investments of time and money have already paid big dividends in the professional successes of our alumni and the learning opportunities for our students. As time goes on, I believe our commitment to growth will benefit not only future students but the music industry as a whole.

Berklee *b e a t*

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

Danny Gatton performs with his band during the William G. Leavitt Memorial Scholarship Concert.



PHOTO BY KIMBERLY GRANT

LEAVITT MEMORIAL RAISES \$30,000

Thanks to an unprecedented outpouring of support and interest, the November William G. Leavitt Memorial Scholarship Concert has raised more than \$30,000 for the William G. Leavitt Memorial Scholarship Fund.

With such leading guitar headliners as alumni John Abercrombie '67 and Mick Goodrick '67, as well as Danny Gatton and his band (sponsored by Fender Musical Instruments), the concert event attracted broad interest as it honored the legacy of Berklee's former Guitar Department chair and valued alumnus, the late William Leavitt '51.

Special thanks for the success of the fund-raising event go to the many corporate and private sponsors, and to the 1200-plus music lovers who attended the show.

"Tonight is exactly what Bill Leavitt would have wanted: the establishment of an enduring music memorial scholarship," said President Berk at the event.

"It is also very special as we bring together the family he loved; the representatives of the music industry he was such a part of; the devoted faculty he gathered to share his teaching innovations; the creative students to whom he devoted his life's work; and the performing alumni and participating artists, giving it all a memorable musical expression."

The William G. Leavitt Memorial Scholarship Fund will serve as a living memorial to the visionary educator, providing annual scholarship support to talented young guitar students. Money raised at the concert have been placed in an endowment fund to serve as the foundation of that goal.

Donations may still be sent to the fund at Berklee College of Music, Office of Development, 1140 Boylston Street, Boston, MA 02215. Or call the Development Office at (617) 266-1400, extension 438, for more information.

PRESIDENT BERK ELECTED TO IAJE

The International Association of Jazz Educators announced the election of President Lee Eliot Berk as the first United States Representative to its executive board. President Berk was elected by popular vote of IAJE's United States members from a pool of 50 nominees and five finalists.

With a membership of more than 6000 from 20 countries around the world, IAJE has become a leading international proponent for the support and advancement of jazz in the classroom. As U.S. Representative, President Berk will serve as a full voting member of the IAJE executive board, guiding the association in short-term projects and long-term goals.

"We are very excited that someone with President Berk's vision and experience has been elected to the position," said IAJE Executive Director Bill McFarlin '83. "His international resources and his leadership expertise with a leading music institution uniquely qualify him to be a very effective and responsive member of our executive board."

President Berk's term began at last January's IAJE conference in Orlando, and will run through July 1994.

WRITING CHAIR SEARCH BEGINS

Berklee's world-renowned Professional Writing Division, the second-largest division at the college, is now accepting applications for the senior-level position of chair.

The division chair oversees six departments—Commercial Arranging, Compo-



PHOTO BY LORRAINE KARICZ

Distinguished Professor Ted Pease '66 stepped down as chair to return to teaching and composition.

sition, Film Scoring, Harmony, Jazz Composition, and Songwriting—which offer more than 100 courses to more than 300 students enrolled in the division's various majors.

The position became available late last year, as the division's founding chair, Ted Pease '66, stepped down to return to teaching and composition (see *Berklee today*, Summer 1991, page 9).

Those interested in the position should send a resume, three letters of recommendation, and supportive background materials with a letter of application by March 15, 1992, for an August 1992 starting date.

Inquiries should be addressed to: Professional Writing Chair Search Committee, Dept. BCM, Office of the Dean of Faculty, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.



PHOTO BY ANDREW TAYLOR

President Berk (left) talks with NAMM Director of Market Development Karl Bruhn (center) and Yamaha Communications Center Vice President and General Manager Tom Sheehan '75 at Berklee's 10th anniversary NAMM reception.

BERKLEE'S FIRST DECADE AT NAMM

The National Association of Music Merchants (NAMM) annual winter convention is the main event for music retailers, music instrument manufacturers, publishers, and music service organizations. This January, Berklee celebrated its tenth year of continuous participation at this important music industry meeting place.

Since the initial visits by leading faculty members in 1982 and the establishment of a permanent booth, Berklee has made NAMM an essential part of the college's integral and vibrant connection to the music industry. Throughout that decade, NAMM-related contacts between top industry figures and members of the college faculty and administration have proven beneficial and influential for both parties.

From the establishment of Berklee's Music Synthesis and Music Production and Engineering majors, to the subsequent development of an entire Music Technology Division, input from top industry and corporate executives has helped guide the

direction of education and the development of the college's high-tech facilities. Berklee's recording studios, music synthesis labs, MIDI writing lab, keyboard learning labs, and Faculty Center for Academic Technology in Music Education have been created and upgraded with the advice and support from many NAMM member manufacturers including Kawai, Korg, Roland, Digidesign, Kurzweil, Technics, and Yamaha.

But the benefits of Berklee's NAMM relationship have gone both ways. Through the years, NAMM members have found valuable insights and ideas on new products and services among Berklee faculty and staff. And the college has become an important resource for new ideas and new approaches to music instrument manufacturing.

To celebrate this tenth anniversary, Berklee announced its new Music Business/Management major to be offered in the fall of 1992 (see page 17). Offering comprehensive study in music business concepts and procedures, the new major is sure to continue the Berklee tradition of active ties to music industry leaders.

Berklee

Alumni Student Referral

Help give an interested, deserving young musician more information on Berklee by filling out this form and sending it to the address below.

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Address _____

City _____

State _____ ZIP _____

Instrument _____

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Send the completed form to:

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Office of Admissions
1140 Boylston Street
Boston, MA 02215

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HIGH SCHOOL JAZZ FESTIVAL EXPANDS

Berklee's 24th Annual High School Jazz Festival attracted a record number of bands to perform, listen, learn, and compete this February. Because of this growing popularity, the event was relocated this year from Berklee facilities to the 2700-seat Hynes Convention Center, where more than 140 high school jazz choirs, big bands, and small groups participated.

For the festival's organizers, the turnout was proof

of a growing interest in music and in jazz among high school musicians.

"The enthusiasm and energy behind each band's performance clearly indicates that a lot of young people love jazz," said festival co-chair and Berklee Dean of Students Larry Bethune '71. "Each year we get more and more bands participating. This is evidence to me that jazz is alive and kicking among young players."

High school bands traveled from nine states—including Massachusetts, Maine, Vermont, Connecticut, New York, New Jer-

sey, Rhode Island, Pennsylvania, and Delaware—to perform, attend clinics by Berklee faculty members, tour the Berklee facilities, and compete for trophies, plaques, and \$70,000 in tuition scholarships.

Despite deep cuts in high school music programs nationwide, festival organizers look forward to breaking attendance records again at next year's 25th-anniversary milestone event.



SUMMER STUDY AT HOME AND ABROAD

Once again this summer, Berklee is offering a variety of learning experiences for music professionals and music educators. And, once again, the programs stretch around the globe with locations in Boston, Los Angeles, Perugia, and Utrecht.

The Professional Education Division will present a five-day seminar this sum-

mer on music technology and its importance for the music educator.

"Using the Computer in the General Music Education Curriculum" will offer a broad overview of the hardware and software available to music educators and specific insights on teaching in this new environment. Noted educator and learning systems designer Margaret Waldmann will lead the program.

The workshop is intend-

ed for any music educator who wants to learn more about music technology and its application in the classroom. Classes will run August 3-7. For further information and application materials, contact Naro Khandjian at Berklee, 1140 Boylston Street, Boston, MA 02215.

Also on the Berklee campus this summer, the Guitar Department will offer a Guitar Performance Workshop. Aimed at all levels of guitar performance, the two-day workshop will present sessions on blues guitar, ragtime finger picking, MIDI guitar applications, jazz and rock improvisation techniques, and other topics.

The Guitar Performance Workshop will take place August 6 and 7. Those interested should contact the Guitar Department at (617) 266-1400, extension 511.

Meanwhile, in the Netherlands, Berklee's Music Technology Division will host a joint summer program with the Utrecht School for the Arts.

Running from August 16 through 23, the program is directed toward profession-

als and conservatory-level students who wish to expand their knowledge of music technology.

The one-week program will offer special tracks of study in Real-Time Performance, Composition/Orchestration, or Music Production and Engineering.

Those interested in the program should contact Berklee's Music Technology Division at (617) 266-1400, extension 408.

In addition to these new programs, Berklee will continue its popular sessions in Perugia, Italy, and Los Angeles, California.

Now entering its seventh year, Berklee's two-week program in Perugia, Italy, will be held July 8-23 in conjunction with the Umbria Jazz Festival.

The one-week session in Los Angeles will take place from July 25 through August 1 on the campus of Claremont McKenna College in Claremont, California.

For more information on the Italy or Los Angeles programs, contact Berklee's Professional Performance Division at (617) 266-1400, extension 331.



PHOTO BY ANDREW TAYLOR

Photo Opportunity: During an impromptu campus visit, Bruce Hornsby '74 poses with his former piano teacher, Professor Emeritus Dean Earl '54. Hornsby was on campus to discuss an orchestral project with visiting alumnus Michael Gibbs '88.

NEWS SPECIAL: THE LONG WAY HOME

For retired Berklee professor Jeronimas Kachinskas, the road home has been a long one. Forty-seven years after fleeing from the Communist regime that conquered Lithuania during World War II, Kachinskas has been invited back to his native land to receive its 1991 composition prize.

This journey in February—coinciding with the first anniversary of Lithuanian independence—will be Kachinskas second visit home since 1944. His first return was last October, when a six-concert festival of his music served to reacquaint the Lithuanian people with one of their most important 20th-century composers and conductors.

Not Forgotten

Though nearly five decades have passed since his departure, Kachinskas was never forgotten. The new Lithuanian Ministry of Education and Culture (created after the collapse of the Soviet regime) and an association of Lithuanian composers supported an effort to seek out and present the music of distinguished Lithuanian emigres. As part of the program, Kachinskas was invited back to Lithuania in October 1991 for an extensive homecoming celebration and festival devoted exclusively to his chamber, choral, and orchestral music. The event netted full television coverage, and captured the attention of the national press.

For Kachinskas, the trip home was a deeply moving and emotional one, full of reunions with friends and relatives, and visits to places he had not seen since the war years.

Genesis

For Jeronimas Kachinskas, who describes his life as an odyssey, the journey began in Vidukle, Lithuania, where he was born in 1907. The son of a church organist, he was exposed to classical music very early in life. Upon reaching his twenties, he entered the conservatory in Klaipeda to study viola, piano, and composition. Further studies took him to the Prague Conservatory in Czechoslovakia in 1929. There, after earning his bachelor's degree in composition, he stayed on to



Former faculty member Jeronimas Kachinskas (right) receives the traditional welcome of salt and bread in his Lithuanian homeland.

pursue study in quarter-tone composition and conducting before returning to Lithuania in 1931.

As his compositions began to attract attention at European music festivals, he became acquainted with Paul Hindemith, Luigi Dallapiccola, and Alan Rawsthorne, his peers in the rising generation of composers.

In 1938, his *Nonet* was performed at the International Festival of Contemporary Music in London. After the concert, which also featured a work by Oliver Messiaen and the premiere of Bela Bartok's *Concerto for Two Pianos, Percussion, and Orchestra*, Bartok praised the work of the younger Kachinskas.

At the same time, Kachinskas held a teaching position at the State Conservatory in Vilnius, the Lithuanian capitol. He also held a succession of conducting posts with the Klaipeda Symphony Orchestra, the Kaunas Radio Orchestra, and the State Opera and Philharmonic orchestras. His career continued uninterrupted—even during Lithuania's German occupation. By 1944, he had directed more than 1000 orchestral performances, opera concerts, and radio broadcasts.

Exodus

But Kachinskas' musical world shifted dramatically when the Russians over-

ran Lithuania in 1944. Many of Kachinskas' early scores were destroyed in bombing attacks. Personal clashes with the new conquerors convinced him that he could not live under Russian domination.

"We spent one year under Stalin and it was very harsh," he remembers. "One of my wife's brothers was shot, another was sent to off to Siberia. The Russians had forbidden my compositions to be played after the state declared them bourgeois and decadent. I became outspoken and perhaps too provocative towards them because I felt so strongly that they should not interfere with my work.

"Someone informed me that my name was on the second list of people to be taken away to Siberia. So, in June of 1944 my wife Elena and I escaped."

The couple left most of their belongings, including his piano, in their apartment and made their exodus with a group of others.

"I put a few necessities and what was left of my manuscripts, concert programs, and reviews into a horse-drawn farm cart, and we left," he explains. "We managed to get about 250 miles from Vilnius, avoiding encirclement on three separate occasions. Finally we were caught in the middle of a battle and had to abandon the cart in the road. At that point my only thought

was to save my wife's life. I don't know what happened to my music. I'll probably never know whether it was picked up or thrown away."

Jeronimas and Elena walked another 300 miles to Lednice, Czechoslovakia. Finding it also occupied by the Russians, they continued on to the American-held territory of Augsburg, Germany. There they were taken to a displaced persons camp where the Americans fed and housed them.

While at Augsburg, the indomitable Kachinskas set about organizing groups for choral concerts in the camp. With help from former contacts, he arranged for appearances as guest conductor in three Ludwigsbouv Hall concerts with the Augsburg City Orchestra, as well as appearances with the Prague Radio Symphony and the Duborknik Symphony Orchestra in Yugoslavia.

Eventually, with advice and help from new American friends, Jeronimas and Elena Kachinskas made their way to America, arriving on March 24, 1949.

New Beginnings

Settling in Boston, Kachinskas took a job playing organ and directing the choir for the parish at Saint Peter's Lithuanian Church in South Boston. He met Berklee College of Music Professor John Bavicchi who became an important advocate, helping him find work and mounting numerous performances of his works.

"I encouraged him to apply for a job as conductor of the Melrose Symphony Orchestra," Bavicchi remembers. "He was concerned that his English might not be strong enough to communicate his ideas to the orchestra, but he was hired, and language was not a problem. Later, when Berklee needed a conducting teacher, I felt it would be of benefit to the college to have someone of his stature teaching the subject, so I recommended him."

Kachinskas joined the Berklee faculty in 1967, teaching conducting and composition for the next 19 years. During those years, Bavicchi and other Berklee faculty members presented and participated in numerous performances of Kachinskas' works including his *Mass*, saxophone quartets, choral music, and songs.

"Teaching at a jazz school did not hurt me," jokes Kachinskas. "I remember once Berklee founder and Chancellor Lawrence Berk played me a classical melody and asked if I could help him identify the composer. I jokingly asked if he thought I could still be trusted to do that as I'd been teaching at Berklee for so many years. I enjoyed my time at Berklee very much, and met many gifted students."

A Tale to Tell

Retired from teaching, Kachinskas continues play the organ at St. Peter's in South Boston. And he continues to compose. During his recent homecoming to Lithuania, he received a commission from the Klaipeda Conservatory to compose a four-movement work for chorus and orchestra. The work will commemorate the 750th an-



Kachinskas circa 1970

niversary of the city's founding by German crusaders.

"I'm working like mad to meet the May deadline," he says. "My cantata will blend modern themes with those of traditional Lithuanian folk music. The text is historical, and describes ancient patriotic tales as well as modern ones. Through the ages, Lithuania has known many invading armies."

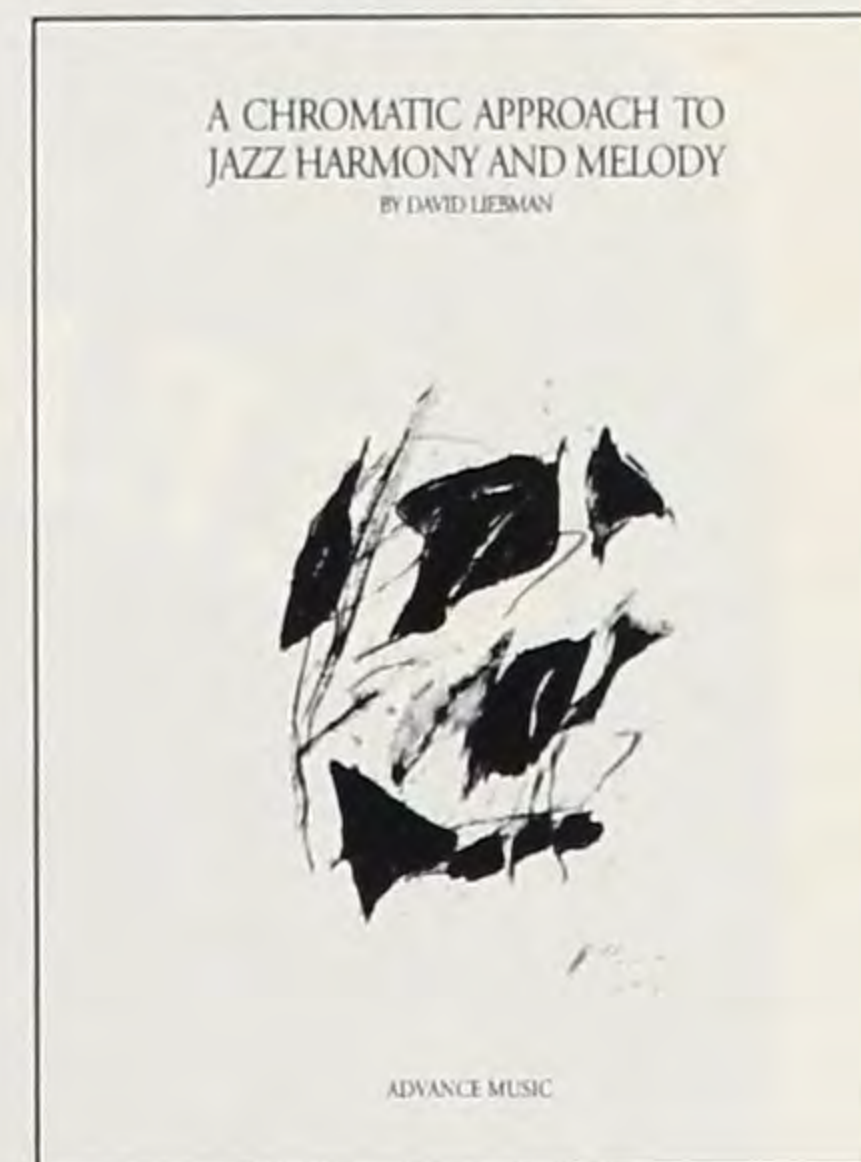
As a witness to some of the most dramatic events of Lithuania's 20th-century history, Jeronimas Kachinskas seems to be the ideal composer to tell the tale.

—Mark L. Small

ADVANCE music

A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY

BY DAVID LIEBMAN



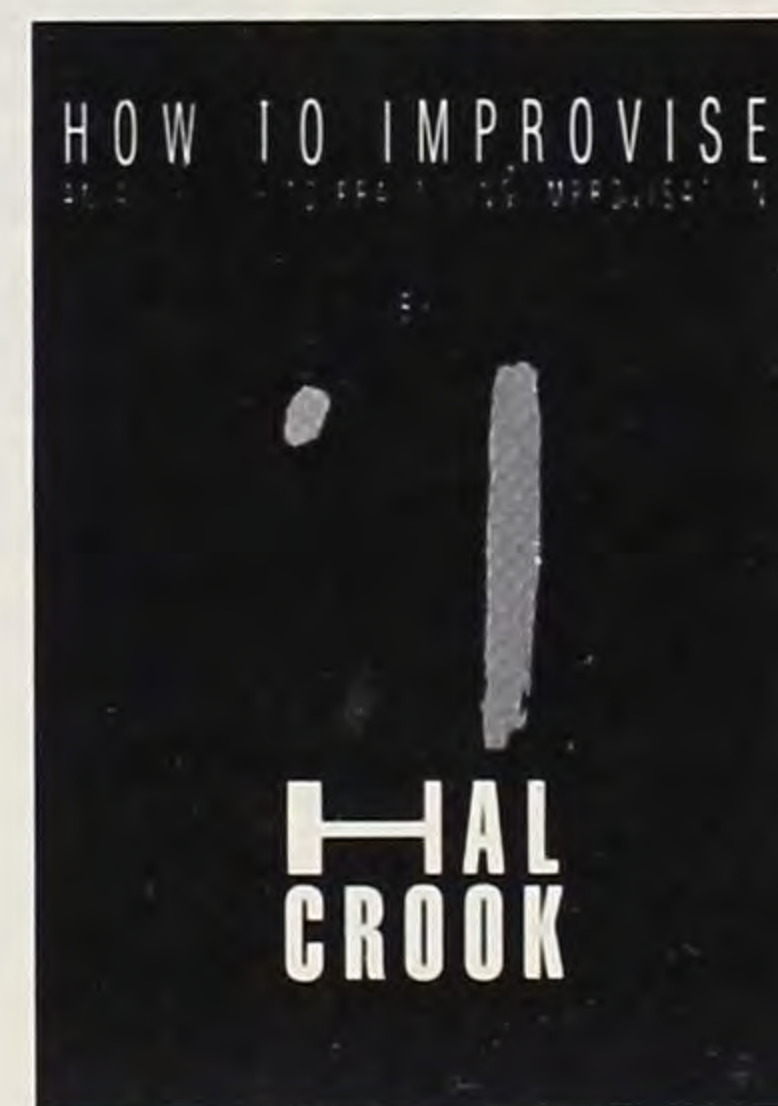
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HOW TO IMPROVISE

AN APPROACH TO PRACTICING IMPROVISATION

BY HAL CROOK



Book / 2 cassettes - Order # 14202

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PHOTO BY ANDREW TAYLOR

Pomeroy reminisces with Doug Roerden '83 at a Boston alumni event: "To whatever degree I am a young 61," he says, "it has a great deal to do with my associations with these amazing talents."

"The process of seeing scores being written for my band and then hearing a good band play them began to develop a great eye-ear relationship.

"So I started teaching by putting up examples of things that I and other people had done that had worked," he explains. "And I began, after a couple of years, to draw some principles and generalities from these examples. Over the next three or four years, the line-writing course and its basic shape evolved."

By the mid-1960s, the class had evolved into a legend. The course's many rules and theorems shaped several generations of composers, arrangers, and performers. Today, its impact has spread far beyond Pomeroy's students on to *their* students.

"I teach a short version of the class in Europe from time to time," he says. "And the majority of the people come with all of the class notes in their hands, having studied privately with someone who had taken the course with me. It is really a lovely feeling so far away from home."

Open Wide

With a few minor changes in his plans, Herb Pomeroy could have been working on a different kind of chops. The first male in three generations of Pomeroy's not to be a dentist, Herb was lured from his family calling even

in his high school years. And Berklee seemed the perfect place to be.

"June of 1948 is when I was first associated with this place," he remembers. "It was between my junior and senior year of prep school. I had always been interested in math, and my mother had heard these ads on the radio for this school where they taught music by math. She thought I would be interested. So I called the school and talked to somebody about doing some private study that summer."

The halls of Berklee at that time were booming with veterans from World War II. A mathematical approach to music, the Schillinger method, was one of the many courses taught at the time. As young as he was, Pomeroy was old enough to sense the excitement of those early years. That excitement eventually drew him away from his first year at Harvard to become a full-time Berklee student with a class of future greats.

"Charlie Mariano was a student back then, and Ray Santisi and Bob Winter. During my second semester here, I was in many of the same classes as Quincy Jones. He had great talent and had that push that has made him so successful. It was quite obvious that he was going to do something very special."

After two years, Pomeroy was offered a touring gig with Lionel Hamp-

ton. That led to work with Stan Kenton, the Jazz Workshop, and later gigs with Serge Chaloff, Benny Golson, Stan Getz, and Zoot Sims. But some of his strongest memories come from his Boston pick-up gigs with the great Charlie Parker.

"When I started working with Bird in 1953, his health was beginning to deteriorate," he remembers. "But still, I can remember going to work the first night with him. It was at the High Hat at the corner of Mass. Ave. and Columbus. And, literally, my knees were shaking as I was walking up the stairs. Because I really had no right being on the bandstand beside him. I was like a boy.

"But he was great to work with. He used to call me Herbert and he would whisper in my ear, 'Yeah, Herbert, you're wailing.' And I would just melt."

Pomeroy also learned a lot about his own playing by performing with the master.

"It was a great experience, even just playing the head of a tune with him. Before I worked with him, I thought I played with some amount of definition. But playing the head in unison with him was like the horn was being pulled out of my hands. He played with such ferocity."

Back to School

In 1955, Joe Viola recommended Pomeroy for a job at Berklee, and his legendary teaching career began. As his line-writing course gained momentum, his direction of the Berklee Recording Band grew in stature. Soon, the band was pulling the best of the Berklee student players, writers, and arrangers, and sending the best of Berklee around the world in the "Jazz in the Classroom" album series.

Driven by his love for Duke Ellington's music, Pomeroy soon created a course on writing in the Ellington style that became yet another badge of honor for Berklee students.

"I really didn't listen to Ellington until I was about 23," he says. "I was a fan of Dizzy Gillespie's band for the newness of the bebop, and Woody Herman's band for the combination of swing and bebop. But when I was

23, I began to tire of the other bands and I began to listen to Duke. And I realized that there was something much richer there. I had to grow up to find out about this. Still to this day, I hear things in Duke's music where I have no idea what is going on."

The course's fame even spread to the master himself, who cornered Pomeroy during a tour stop.

"Duke said to me once, 'I hear you're teaching a course up there in my style.' I said yes. He said, 'I've got to take that course to find out what I'm doing.'"

Learning by Doing

Pomeroy will admit that much of his teaching success comes from his own experience and success as a musician and bandleader. His Herb Pomeroy Big Band served as a constant source of inspiration and teaching materials. His recordings with John Lewis, the Boston Pops, and Serge Chaloff gave him a wealth of experiences to hand on to his students. His active tour schedule in the United States and Eu-

rope provided the professional refreshment that kept his teaching alive.

But Pomeroy gives just as much credit to his many talented students as to his professional activities for keeping him growing and changing as a musician.

"To whatever degree I am a young 61, and I like to think I am, it has a great deal to do with my associations with these amazing talents," he says. "The musical ideas that have been fed into me by these players and these writers have allowed me to stay so much more alive inside of myself.

"I associate with other people my age. And I see them beginning to get old in their thinking and their approach to things. And I feel fortunate just to have associated with these young people."

He also feels fortunate to have caught the eye of Berklee founder and current Chancellor Lawrence Berk.

"Larry created a situation for me that I would have never created for myself," he says. "He never questioned me, ever. He let me be me. I remember

a few Berklee concerts where he would come to me after the concert and be crying from the joy he got from the music. He just loved the music. And he loved people."

Future Plans

With retirement still a few years down the road, Pomeroy feels that he has more to say emotionally than ever before. With plans for continued touring and a new trio album in the works, he looks forward to sharing his music with audiences for years to come.

But this ultimate musician has one more surprise for those who believe that music is the center of his life.

"I don't believe music is as important as we fellow human beings are to each other," he says. "The people who put the music first and the human beings second, in my mind, are making a mistake. I try to enter into any musical relationship knowing that first we are two people together, and then we are playing music. Just sitting here and talking is much more important than any music I have ever played."



Photo: Martin Bough

Jazz Masters

Five decades since first hitting the Jazz scene and after playing with every Jazz star imaginable, Clifford Jordan still has something to say. And when he says it, he still says it with

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The Sound of Zawinul Music

With a new album and a new band, Joe Zawinul raises the jazz standard once again

by Andrew Taylor

For more than 30 years, Josef Zawinul '59 has defined contemporary music even as he has defied definition. His jazz climbed the pop charts. His fusion electrified jazz. And last year, his keyboard and production skills even hit number one in the "world music" world.

When pressed with these complexities, Zawinul responds with a characteristically simple answer in his charmingly Austrian accent.

"Somebody else puts those names on, I don't," he told a *New York Newsday* reporter. "In Copenhagen, there was this festival we played at. And everybody was classified as something: rock music, rock-fusion, jazz. Next to my group, they just called it 'Zawinul music.' That's really the best description."

Since he arrived in the United States on a Berklee scholarship in 1958, Josef Erich Zawinul has made "Zawinul music" a vibrant genre of its own. Through early work with Maynard Ferguson, Dinah Washington, and Cannonball Adderley and groundbreaking later years with Miles Davis, Weather Report, and the Zawinul Syndicate, he forged new forms of music as he blurred the boundary between electric and acoustic instruments.

Born in Vienna in 1932, Zawinul played accordion as a child, later studying music at the

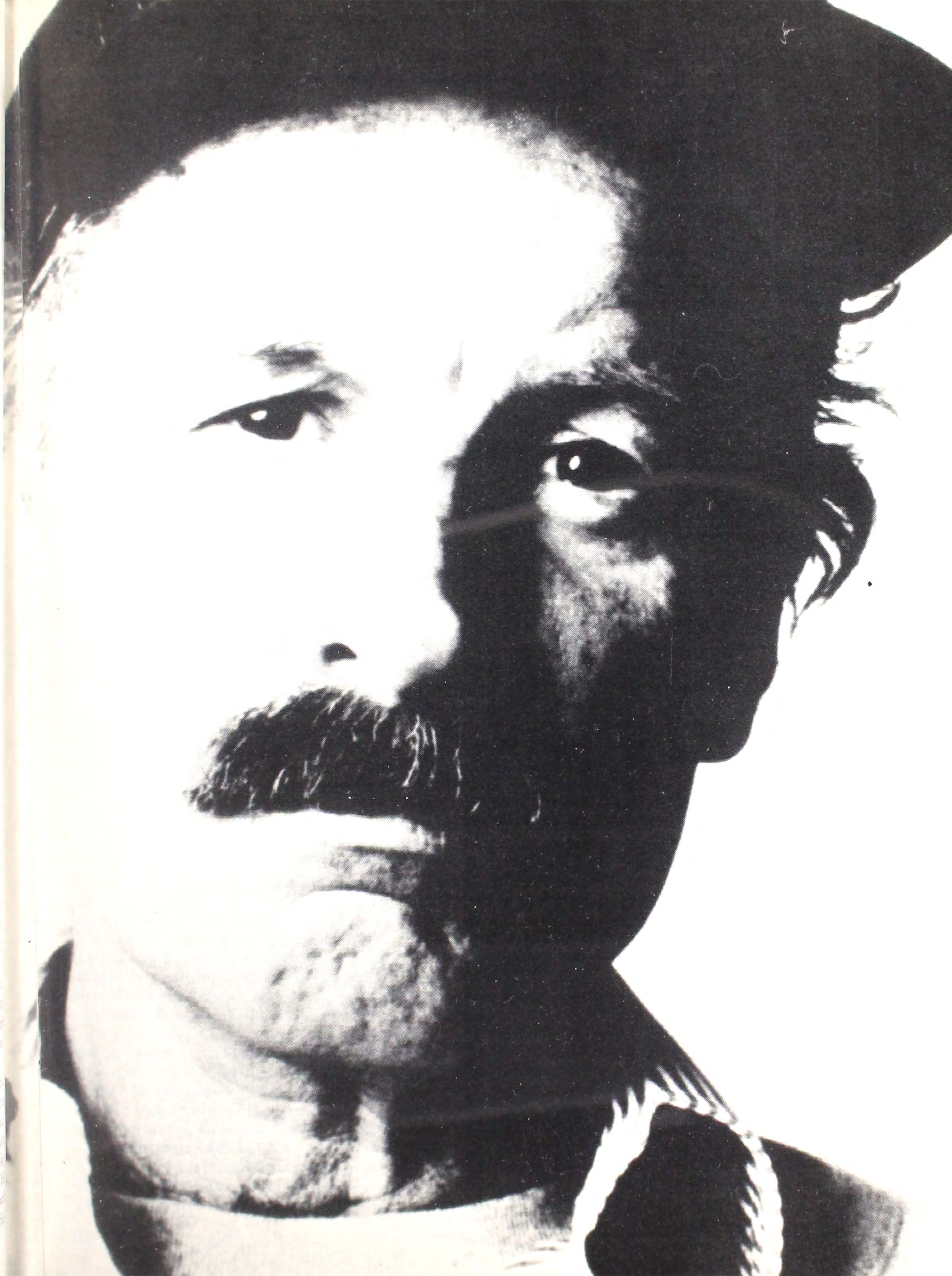
Vienna Conservatory. By the early 1950s he was playing piano for leading Austrian dance and radio orchestras, as well as for Polydor's house recording band. Friends and inspirations at that time included composer Paul Hindemith and celebrated pianist Friedrich Gulda, who gave Zawinul his first composition jobs.

In 1958, the strength of one of his recordings earned him a scholarship to Berklee, providing him with his essential bridge to the American music world.

"I actually thank my living to that scholarship program," he told a Berklee student audience last year. "That was the only way for me to come to America."

The American jazz world was quick to pick up on Zawinul's piano talents. After touring with Maynard Ferguson, he became an accompanist to Dinah Washington, appearing on her recording of "What a Difference a Day Makes."

It was through Washington that Zawinul had his first encounter with electronic instruments, an encounter that would change the face of jazz. At a tour stop with a particularly bad acoustic piano, Zawinul sat in on Ray Charles' 66-key Wurlitzer and instantly loved the sound. His later playing on the instrument, particularly with Cannonball Adderley, inspired Miles Davis, Her-



bie Hancock, and a legion of other jazz artists to add electronics to their bands.

During the Adderley years, Zawinul the composer began to emerge, writing several hits including "Mercy, Mercy, Mercy" and "Walk Tall." Miles Davis selected "In a Silent Way" to be the title cut of an album, signing Zawinul on to provide keyboards. Zawinul later played on three more of Davis' influential jazz/rock albums, including the pivotal *Bitches Brew*.

In 1970, Zawinul co-founded Weather Report with Wayne Shorter, launching one of the most enduring and influential bands in jazz history. With a vibrant, organic electric sound and a unique group-improvisation approach, Weather Report dominated the jazz/rock scene for more

Music is nothing but an extension of what you are. If you are messed up, that will come out in everything you do.

than a decade. Instant standards such as "Birdland" and "A Remark You Made" brought the band unprecedented success and critical acclaim, and ushered the fusion sound to the forefront of contemporary music.

After Weather Report dissolved, Zawinul continued to set the jazz standard with his own band, the Zawinul Syndicate. This spring, he is releasing his third Syndicate album with a tight new band configuration and a vibrant world music sound.

Last year was a busy one for Zawinul. He completed work on his new album, toured with his new Syndicate, and supported the chart-topping success of *Amen*, his production/arranging/performance project with West African singer Salief Keita. He also returned to Berklee to receive an honorary doctor of music degree at the 1991 Entering Student Convocation.

Zawinul's musical career has matched the best of his music, building in brilliant intensity as its many motifs weave together with purpose and grace. It was at yet another peak that we spoke to this jazz master on a tour stop in Boston.

Since his music has always been built on a firm foundation, we began at the bottom by asking about that root.

Why has the bass always been so important in your music?

I need it. With my music I need drums and bass. There is an old Czech saying that goes: "If I don't hear the bass, to hell with melody." For me, there is a foundation of music, a rhythmic pulse that suggests the correct notes. Even the sound of a single note creates a rhythm. And that's how my music is built.

I have been very lucky with bass players all my life, even in Austria. The first musician I ever played with was Rudolph Hansen. He played the bass with incredible feeling, and incredible strength in beat and intonation. He taught me a lot about music.

When I came to America, I played with Gene Cherico ['59]. He was a student at Berklee, and he played with Frank Sinatra for 20 years or so. Gene Cherico was amazing.

Then, in New York, I played with Jimmy Rausa in Maynard Ferguson's band. Jimmy was a great, great bass player. In Cannonball's band, it was Sam Jones. And Sam was the king of all walking bass players.

And, of course, in Weather Report we had Miroslav Vitous ['67], then Alphonse Johnson, Jaco Pastorius, Victor Bailey ['79], and Gerald Veasley. So, in the last 20 years, I have had only four bass players.

Beyond your bass players, you have nurtured quite a few young musicians in your bands. What attracts you to the younger player?

I don't care as much about age as about attitude. I know some really old guys that I like to play with. I have been lucky in finding players who I can groove with without any generation gap whatsoever.

What kind of attitude do you look for?

I don't know if it is a particular thing. It's just a certain degree of humanity, of character. That is very important. I don't like people using drugs. In the older days there was a lot of that junk around. I like honesty. And I like people that take care of themselves, that dress well. They don't have to be dressed up, just clean. It is all related to your music. Music is nothing but an extension of what you are. If you are messed up, that will come out in everything you do.

What were your professional beginnings like in the Austrian studio circuit?

We had a great level of musicians. There were guys from the Vienna Philharmonic, the Vienna Symphony Orchestra, and the best musicians from the dance bands. So we were able to cut a tune in 20 minutes, *with* rehearsal.

We would play the tune through so we would know all the notes and then lay it down. And

these went on to be big hits. It was amazing.

That was for Polydor. And I had a nice deal with them. I didn't want to be paid by the hour, I wanted to be paid by the title. Sometimes we recorded 20 titles in a day. So I made a lot of money.

What styles of music would you record?

We played all kinds of things—opera, Gershwin, film music, really difficult classical stuff, but mostly pop. And I played a lot of instruments—vibraphone, accordion, piano, bass, trumpet. It was really an experience to learn a lot in a short amount of time.

Did that broad experience have an effect on your later music?

It had no effect whatsoever. As a matter of fact, I tried to *avoid* it having any effect. It was well arranged and played correctly, but I never liked that music. I did it because I thought I could learn something from it. I did learn how to sight read really well. And, besides, it was fun. It was a good gig.

I couldn't do today what I did then. I could read so well. It's like in sports: What you don't use, you lose. And I have been playing my own music for so long.

As recently as a couple years ago I played classical music in Europe in major performances. But it had been a while. You lose your connection. When you haven't driven an automobile for a while, it takes you a few days to get the speed back in your eyes. With music it is exactly the same.

And yet you are still doing new things, like the album you produced with West African singer Salif Keita.

That is a killer album. But it took a lot of my time, because I recorded everybody individually. First, I thought I would produce the album and play on it. Then, all of a sudden, everything was in my lap—the entire thing, the budget, everything. It was a severe project.

When they first contacted me, I had never heard of him. So they sent me a tape, and I liked it. Then I never listened to that music again. I only wanted to listen to him sing, and think about what I would do with it. I improvised all of that accompaniment. I wanted to show that nothing is being taken away from his culture. On the other hand, the reason they hired me was because they wanted to have some of that soul.

Why do you think your approach worked so well with that "world beat"?

I am a peasant. I come from a peasant family. I always respected classical music, but I never appreciated it that much. Whenever my family

would get together, it was always folklore. That was the music from my heart. Not that I ever took a song out of folklore, but the rhythms and little variations are in my heart and in my belly.

I have always loved that feeling of the earth, of working in the fields, which I did plenty. I guess that is why my music blended so well with the African peasant music.

So, where does jazz fit in?

Jazz, to me, is another kind of folklore. But in the later years, it got too hybrid, too aloof, too miscellaneous. With so much of jazz, you hear melodies which are already improvised lines,

Zawinul jams with Berklee students during the 1991 Entering Student Convocation.



more or less, instead of tunes. Then, on top of that, you hear a tenor solo and a trumpet solo that never give you a clue of the meat of the melody. That, to me, is miscellaneous. A lot of jazz in the later years is like that.

I enjoy more organized music—when you have a nice melody and some serious rhythm underneath. Then you have a motif, and a variation to a motif. That is what I like, not just noodling.

The true masters I love in jazz are all very organized mentally—like Duke Ellington, Louis Armstrong, Miles Davis, Dizzy Gillespie, Bird, Sonny Rollins, and Wayne Shorter.

How do you write your music in order to get that organized sound?

I hardly ever write anything down first. First comes the improvisation. I have a drum machine and I just fool around. I fiddle with my sounds, and if I like something, I put the tape

recorder on and improvise. Then, I write it down and I work on it.

About 90 percent of the time I don't change anything from the original improvisation, because that's the way it came to me, or *through* me. It's not all as serious as it sounds. It's easy for me. That's the lucky part of it.

Is that approach what has always given your electronic performances such life?

That is something that a lot of people who play electronic instruments don't allow themselves to do, to really play from the heart. To me, those things are nothing but tools. A trumpet is nothing. An acoustic piano is nothing. It is a tool. The player is the one who is going to either do something with it or not. The moment you let these novelties take over, you're gone.

A lot of people just translate what they do on acoustic piano to synthesizer, and it doesn't work. It's a tool, and let's keep it like that. It's the individual who is going to get something out of it.

Now you have a new album coming out. How is it different from your past recordings?

I think it's much better. It's much stronger. I took more time. I have been working on it for a couple of years. And there are some really good tunes. We do a lot of overdubbed improvisations, but we still kept a freedom in the band. It sounds like a band is playing. I think people are going to like it.

What are a few of your favorite tracks?

One is called "South Africa" which celebrates the day when apartheid is stricken from the law. On the day they announce that apartheid is finally over, I think there is going to be a worldwide celebration. This song is talking about it. [Percussionist] Bobby Thomas originally brought the lyrics in. And we worked a lot on them. We had some translated into Zulu.

Another song is called "Patriots." The main theme is the blues, underneath a very fast beat. It was inspired by this black kid I saw on CNN with an alto saxophone, sitting out in the desert by himself during Desert Storm. He was just sitting there playing alone with the alto in the desert.

He was not a great saxophone player. But in his tone and the expression of his music there was so much feeling, so much wanting to come home, and yet so much resolve. There is this Arab overtone to the music. Then underneath is the slow blues against the fast tempo. It has a very powerful rhythm track.

I have always believed in the military. I always thought that anybody that went into the military gained something from it. And I ad-

mired that so many kids go into the army because the life out here doesn't give them much. That's why I called the song "Patriots."

What is new about this Syndicate?

This band is probably the best I have had. The bass player is phenomenal. And the emergence of [guitarist] Randy Bernsen is really remarkable. He followed Scott Henderson and it immediately made a big difference in the band, because he is a real band player. Scott was more of a "hey check me out" player. He was more or less out for himself, which is understandable. But when Randy came in, the band immediately started to become a band.

At the beginning, Randy lost some confidence, because I was on him quite a bit. I didn't want the same thing happening to him that had happened with Scott. But then, all of a sudden, he became a solid, solid player, in every respect. He is going to be one of the guys to be reckoned with. I think he's got it.

I know when you are young, you can lose a little confidence sometimes. You just have to overcome that, let the smoke clear, and *be* there.

Are you touring a lot with the new band?

Oh, yes. It has been amazing. We played in Umeå, Sweden, an amazing little town 350 kilometers from the last lines of the North Pole. The average age in that city is 35 years, so I felt like I was Methuselah—nothing but kids. So, we played there that night. We had to take the bus after the concert, drive nine hours to Stockholm and then take an airplane to Brussels in Belgium. There, we were picked up by the bus and driven to Maastricht in Holland, which was about three hours away. There we had a few hours to rest before we played a midnight concert. Then, we had to leave at 5:30 in the morning back to Brussels to catch an early morning flight to Copenhagen. In Copenhagen, our bus picked us up to go on the ferry and drive back to Göteborg, Sweden. The whole tour was like that. It was tough. But it was great, too.

And you have been doing that for 30 years?

You only realize this when you get old, but everything in life is just a couple of months ago. It seems like I was always the youngest guy in the band until recently. I talked to Ahmad Jamal a few weeks ago, and he said the same thing. He said, "Joe, man, these last 30 years were like a flash." The last time I saw Miles, we talked about the same thing.

When I met Miles, I was 26 years old and he was 31. And I remember that meeting as if it were this morning. It goes very quickly. If you are really busy and have many things to do, it goes in no time. ■

Teaching the Business of Music

The new Music Business/Management major adds a final piece to the Berklee puzzle

by Don Gorder

As the world's largest college of contemporary music, Berklee is truly a mini music industry in itself. The student body comprises future professional performers, composers, arrangers, producers, engineers, synthesists, and teachers. Within the walls of this cutting-edge environment, music is created, performed, cast into electronic configurations, recorded, and time-synced with film and video. About the only thing missing from this ecosystem has been a comprehensive program in the business side of music.

This fall, the college will add that final piece to the puzzle with the introduction of a new major in Music Business/Management. With tracks of study in entrepreneurship, merchandising, and management, this degree program must clear several hurdles as it moves from infancy to maturity. But the potential rewards for the music industry and the students who accept the challenge are immeasurable.

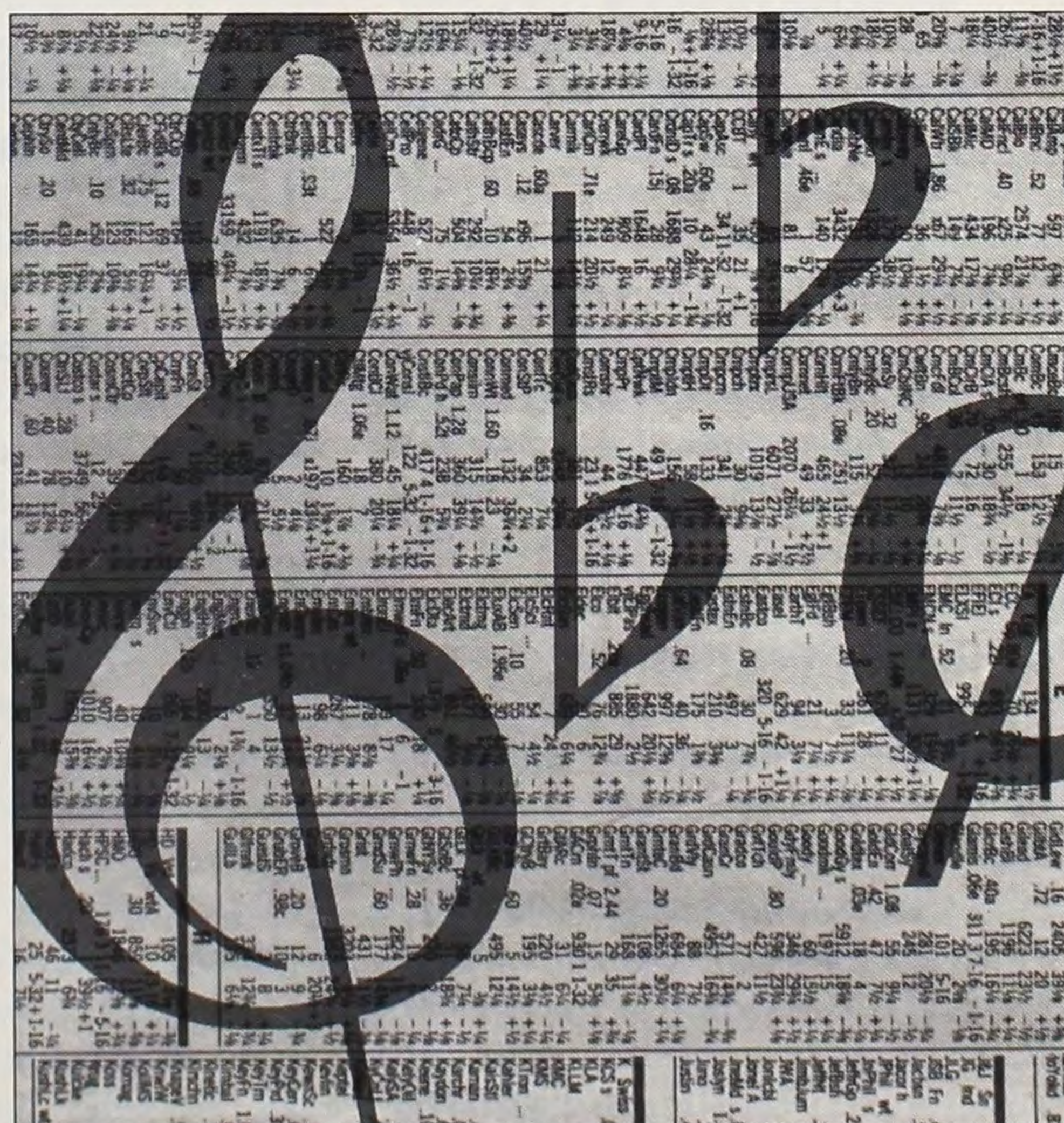
Don Gorder, an accomplished educator, performer, and entertainment attorney, chairs Berklee's Music Business/Management Department. He directed similar programs at the University of the Pacific and the University of Colorado/Denver.

MB/M studies the range of activities that takes music from the point of creation to the consumer.

The Discipline Defined

The first hurdle to any music business major is one of definition. In my nine years as an educator in this field, I have continually been asked what music business/management is all about, as well as how it qualifies as a discipline worthy of acceptance alongside other staples of higher education.

My response has always been this: When we attend a live performance,



THE ANATOMY OF A MAJOR

The Berklee Music Business/Management major will blend traditional business disciplines with specific music industry study. Required courses will include some or all of the following, depending on the student's chosen track. Elective courses will build on these foundations.

International Industry Operations:

An analysis of the structures and practices of two main industries in music. Required for the Management Track.

- I. Record Companies
- II. Music Publishing

International Merchandising & Sales

An in-depth survey of the business mechanisms found in the international commerce of music products. Required for the Merchandising Track

Legal Aspects of the Music Industry

An overview of key business and legal issues of concern to musicians and songwriters, including copyright, contracts, and business relationships.

Survey of Music Technology

An overview of the current state of the art in music technology through explanation and class demonstrations. Required for the Merchandising Track.

Music Intermediaries: Agents, Managers, Attorneys

An analysis of the role of the intermediary in advising, representing, and furthering the careers of artists.

Concert Promotion & Venue Mgmt.

A look at both sides of the promotion/management business, emphasizing the ability to project a profit considering overhead, ticket pricing, advertising, promotion, and scheduling.

Computer Applications in the Music Industry

A hands-on study of music industry software, including word processors, spreadsheets, databases, and graphics programs.

Honors Internships

Qualifying students receive the opportunity to work in a business-related area of the music industry which interests them.

Senior Project Seminar, Business/Management

Hands-on laboratory experience through active participation in the Berklee Music Company, a mock industry approach to record companies, music publishing, talent agency and management, music merchandising, and concert promotion.

Core Business Curriculum

- International Marketing
- Organizational Behavior & Ethics
- Principles of Business Management
- International Economics & Finance
- Data Management & Statistics
- Principles of Financial Accounting

listen to the radio, watch television, attend a movie, purchase recorded music on tapes, CDs, and LPs, purchase printed music as folios, arrangements, and sheet music, or purchase any of the myriad of items that help us make music, we have been provided with a product that has traveled through a network of "behind the scenes" business operations. Without this network, contemporary music as we know it could not survive.

Music business/management, then, is the study of the range of activities that takes music from the point of creation to the consumer. To make the journey a smooth one, the discipline

requires analysis of traditional business and management concepts. This analysis must lead to an understanding not only of business terminology and theory, but also of the structural aspects, contractual relationships, and ethical and legal considerations that permeate the music industry.

It is an exciting and challenging field, one that is driven by the ever-changing tastes of the public.

Beyond Tradition

Of course, a music business major is not built from ground zero. Many of the common denominators of traditional business study are found in this

field, such as the analysis of supply and demand in the international marketplace, the construction and interpretation of financial data, the management of the flow of goods and services, and the study of behavior within business organizations.

Even within these traditional disciplines, however, the music industry adds its own unique twists as it raises a flood of other challenges, including royalty management for artists and songwriters, talent development and promotion, and the retrieval of information through computer networking services, to name a few.

For success in the job market, students must receive a thorough grounding in traditional business as it relates to the contemporary music industry. And the information they are given must be gleaned from practical as well as scholarly sources.

Learning by Doing

As a capstone of their education, students must have the opportunity to synthesize their accumulated skills and knowledge, and apply them to "real life" settings. Internships provide this opportunity, as do student-interactive projects involving managerial role-playing. My vision of the Berklee program incorporates all of these.

The idea of professional internships holds special promise for the Berklee major. Berklee has already earned a superior reputation in the areas of music performance, composition, technology, and education. The Music Business/Management program will help continue that trend by cultivating relationships with the industry's vast business side—encompassing recording, publishing, merchandising, talent development, concert promotion, and concert venue management.

This department will develop new ties to the music business and nurture existing ones to encourage practical input to the program, as well as internships and entry-level job placements. The most important attribute of this program will be its credibility with the outside world. The most effective mechanism for enhancing this credibility is the growing network of graduates who use their Berklee preparation to find a successful niche as music business professionals

Will It Help?

Another hurdle this major must clear is the question of need. In an industry that has rarely experienced a shortage of entry-level personnel, some might question the need for a program that adds to the supply. Since a high priority item with students is skill preparation for the job market, this point is of particular importance to our success.

These arguments are not without their points. The raw truth is that a degree in music business/management is neither a prerequisite for, nor a guarantee of, finding a job in the music industry. Nevertheless, I am absolutely convinced, stemming from my own experience and many years of conversations with industry executives and personnel, that the program which I envision for Berklee will provide the necessary advantage for students to gain a foothold in the job market.

When faced with the matter of training someone for a particular job, the industry will almost always prefer those who already know the business, and additionally, those who have shown the discipline to complete a college degree. Berklee's program has the potential to become not only the focal point for music industry hiring, but also the standard by which other music business programs are evaluated.

Filling a Need

In fact, the need for knowledgeable, versatile personnel in music industry positions has never been greater. Recent events and opinions have promoted a rather unsavory view of the music industry—the negative account of music industry ethics in Fred Dannen's book *Hit Men*, the artist packaging/fraud issues behind the Milli Vanilli dispute, or the daily arguments over the censorship of inflammatory music lyrics. This growing perception is all the more reason for Berklee to begin preparing the students who may some day serve to eliminate this negative sentiment.

In addition, the music industry has started to face the challenge of an increasingly worldwide marketplace. As our world continues to shrink, both

Berklee's program has
*the potential to be second
to none for several reasons.*

politically and culturally, we will need to reevaluate the very nature of our business. Our increased reliance on electronic information and data reporting systems, the advent of consolidated think-tanks like the European Community, and the continuing discussions of global copyright protection are indicators of this growing trend. Berklee, with its 30 percent international population, is in a unique position to provide this international focus and multi-cultural awareness within the program.

Major Objectives

The Music Business/Management program at Berklee is completely in line with the college's overall mission of practical career preparation for today's professional musician.

Its major objectives are to develop practical, theoretical, and analytical business/management skills in students for successful careers in the music industry; and to provide a learning environment that fosters critical thinking, ethics, professional behavior, and written and verbal communications skills for effective performance in the music marketplace. In accomplishing these objectives, we will need to keep abreast of current trends and legislative developments as they affect the music industry, while analyzing the important legacies of the past.

The three emphasis tracks of the program will allow students to target their education toward their specific career goals. One track will prepare students for careers as music managers in the corporate world of international recording, music publishing, and talent development, contributing to the success of artists, copyrights, and per-

formances. Another track will prepare students to be music merchandisers dealing with the international marketing and sales of music products. The final track will stress the skills required for an individual music entrepreneur wholly in charge of self-directed music business activity—possibly as a producer of music for advertising or film, a manager of a performance venue, or a performer who recognizes the

inherent business aspects of his or her career. In addition, students wishing to continue toward a master's in business administration or Juris Doctor will receive preparation for entering these disciplines.

The Place to Be

Berklee's Music Business/Management program has the potential to be second to none for several reasons. It will offer traditional business study—accounting, finance, economics, marketing, and so on—in the environment of a leading college of music. Instructors will have an unrestricted license to bring music into the substance of these courses, by way of examples, data presentation, and case studies, leading to a more focused education in the business of contemporary music.

In addition, no other environment could offer the mini music industry atmosphere of Berklee described earlier. Music is the stock-in-trade of everyday life here. It bursts from the classrooms, dorm rooms, and recital halls. All of this creates a living laboratory for business/management interaction and role-playing, rife with opportunities for students to test their skills in bringing the music of their peers to the listener/consumer.

Most of all, Berklee's Music Business/Management major will immerse its students in the unique aspects and challenges of the field while giving them room for practical application. Through solid foundations in traditional business, practical training in music disciplines, and real-life experiences in internships and campus involvement, the program will be driven by the saying, "Teach me and I will listen. Involve me and I will learn." ☐

Constructing a Better Lyric

Careful verse development may keep your listeners from making a detour

In its simplest form, the basic rule of songwriting is: "Keep your listener interested all the way through your song." Attracting listeners at the beginning of a song only to lose them by the end is frustrating at the least, and career-busting at the worst. But there are specific ways to avoid this common pitfall.

by Pat
Pattison

The burden of keeping listeners interested falls mainly on your verses. To succeed, each verse should do its part to advance your concept, plot, or story. Like the paragraphs of an essay, each verse should focus on a separate idea to develop a comprehensive whole.

Verse Development

For example, let's say we had a song whose only elements are verses, and the verse summaries went like this:

1. The sheriff is the toughest man in town.
2. He is strong and has a fast gun.
3. Everyone in town knows the sheriff is tough.
They are afraid of him.

*Faculty member Pat Pattison is the author of *Managing Lyric Structure and Rhyming Techniques and Strategies*, published by Berklee Press.*



Beyond the obviously dry prose, the lyric has a bigger problem. Because the verses say much the same thing in different words, the lyric has no motion.

Things could be improved with more interesting language, images, or metaphors. But no matter how you polished the language, you could never disguise the fact that something important is missing.

The only real fix is to rework the song, taking the idea to new places:

1. The sheriff is the toughest man in town.
2. He is obsessed with a beautiful woman.
3. She is married to the weakest man in town.

The language is still bland and imageless. Yet now we want to know what happens next. We had no such curiosity about the first sequence.

Repetition

When you add a repeating section to the verses (a refrain or chorus), development is even more important. Stagnant verses infect repetition too. Watch:

1. The sheriff is the toughest man in town.
Beware, beware.
All hands beware.
2. He is strong and has a fast gun.
Beware, beware.
All hands beware.
3. Everyone in town knows the sheriff is tough.
They are afraid of him.
Beware, beware.
All hands beware.

The refrain suffers from the same disease as the verses: stagnation. Boredom is amplified. And we quickly lose interest in the story of the song.

It will not do to change the refrain every time. Then it is not a refrain, but simply added material. As before, we cannot solve the problem by adding more. We need to fix what we already have. Again, we do so by developing the idea with each verse. Like this:

1. The sheriff is the toughest man in town.
Beware, beware.
All hands beware.
2. He is obsessed with a beautiful woman.
Beware, beware.
All hands beware.
3. She is married to the weakest man in town.
Beware, beware.
All hands beware.

Now each refrain is a different color, taking its tone from its changing context. When sandwiched between verses that say the same thing, the refrain gets boring. When set between verses that develop the idea, the refrain dances.

So many songs waste verse space waiting for the hook to come around

BETWEEN FATHERS AND SONS

My father had so much to tell me
Things he said I ought to know
Don't make my mistakes
There are rules you can't break
But I had to find out on my own

Now when I look at my own son
I know what my father went through
There's only so much you can do
You're proud when they walk
Scared when they run
That's how it always has been
between fathers and sons

It's a bridge you can't cross
It's a cross you can't bear
It's the words you can't say
The things you can't change
No matter how much you care

So you do all you can
Then you've gotta let go
You're just part of the flow
Of the river that runs
between fathers and sons

Your mother will try to protect you
Hold you as long as she can
But the higher you climb
The more you can see
That's something that I understand

One day you'll look at your own son
There'll be so much that you want
to say
But he'll have to find his own way
On the road he must take
The course he must run
That's how it always has been
between fathers and sons

It's a bridge you can't cross
It's a cross you can't bear
It's the words you can't say
The things you can't change
No matter how much you care

So you do all you can
Then you've gotta let go
You're just part of the flow
Of the river that runs
between fathers and sons

and rescue them. Exceptional songs have verses that carry their share of the burden. Check each line of your song to find the lazy language.

A Case in Point

For an example of verses that don't quite carry their share, look at the wonderful lyric to "Between Fathers and Sons" by Jon Jarvis and Gary Nicholson (see box above). For me, the lyric really hits home, especially in the first chorus. It touches both the son and the father in me.

But there is a problem in the second system (verses three and four, along with chorus two). The ideas here have already been said in the first system. A new character, the mother, is introduced. But we have already seen the parent perspective.

Even with the change from "I" to "you," verse four says almost the same thing as verse two. There was no need to universalize the idea with "you." It was already universal.

To be fair, there is *some* advancement of the idea in verses three and four. There just is not enough to give

us a new look at the chorus when we get there. So, the power of that lovely chorus is diminished rather than augmented the second time around. We leave the song less interested than we were in the middle.

Let's try to fix it.

The song contains two perspectives: a son looking at his father and the son *as* father. If the first system could focus only on the son looking at his father, we could save some punch for later. For example, we could say:

My father had so much to tell me
Things he said I ought to know
Don't make my mistakes
There are rules you can't break
But I had to find out on my own

verse two idea:

I kept him at arm's length
I didn't want him interfering with
my life
He kept trying
But I wouldn't let him

Now that we have explored the first angle, the move into the chorus is clear:

It's a bridge you can't cross
It's a cross you can't bear
It's the words you can't say
The things you can't change
No matter how much you care

So you do all you can
Then you've gotta let go
You're just part of the flow
Of the river that runs
 between fathers and sons

We see the first chorus from the son's point of view, colored only by the son's eyes. The second system is free to look at the story from the other side of the river:

Now when I look at my own son
I know what my father went through
There's only so much you can do
You're proud when they walk
Scared when they run
That's how it always has been
 between fathers and sons

It's a bridge you can't cross
It's a cross you can't bear
It's the words you can't say
The things you can't change
No matter how much you care

So you do all you can
Then you've gotta let go
You're just part of the flow
Of the river that runs
 between fathers and sons

The father's perspective colors the second chorus. In many ways, it becomes more interesting than the first chorus. Because the lyric moves, it will move its listener as well.

Division of Labor

Our work with "Fathers and Sons" leads us to a simple principle for division of labor: Put separate ideas in separate systems. This can give your early verses a place to go and provide the fresh perspective your later verses so desperately need.

In many cases, point of view will divide your verses easily and naturally. For example, if your song focuses on a relationship, you could divide your verses into the "I," "you," and "we" perspectives.

It will help to listen—*really* listen—to other artists' songs to see why their verses work or don't work. See how they build their verses to change the colors of their choruses.

Sculpting a lyric that will hold your listeners' interest takes a lot of practice and a keen eye for detail. You don't need to say everything in your first verse, or even your second. Patience is a virtue.

Above all, hire verses that do their job with spirit and style. If they almost work, fix them. If they don't work at all, fire them. Lazy verses will destroy company morale. ■

"Between Fathers and Sons" by Jon Jarvis and Gary Nicholson. Copyright © 1986 Tree Publishing Co., Inc., and Cross Keys Publishing Co., Inc. All rights reserved. International copyright secured. Used by permission of the publisher.

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 would 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.

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

Alum notes

Compiled by
Carrie Semanco
'86

Composer **Paul Nash '72** is artistic director of the Manhattan New Music Project, a group that commissions and presents new works. The group works in cooperation with the Bay Area Jazz Composers Orchestra in San Francisco.

As creative director of Backbeat Productions, **Jon Heda '74**, known professionally as Jon Hammond, hosts his own television show on Manhattan Cable television. Jon is also a representative for Hammond Organ.

Kim Cissel '75 wrote the finale for the first annual World Peace Festival in Amenia, NY. The music was performed by the Hudson Valley Philharmonic and 21 choirs from the area and

conducted by Joseph Eger, conductor of the United Nations Symphony.

Ed Sorrentino '75 was appointed assistant director of the South Shore Conservatory in Hingham, MA. Ed performs throughout the Boston area with faculty member **Herb Pomeroy '52** and as a member of the Mark Kross Trio.

Stephen Carbonara '76 directs the American School of Modern Music in Paris, France. The school offers courses in ear training, composition/arranging, and instrumental performance. The faculty includes many Berklee alumni.

Trumpeter **Steven Gluzband '76** has 45 album credits, including a 1989 Grammy winner with Ray Barreto and Celio Cruz and a platinum album with Talking Heads. Steven lives in Bay-side, NY.

The Milken Foundation, a national organization which recognizes outstanding teachers, recently named **David Neves '76** one of six outstanding educators in Rhode Island, awarding him \$25,000 for his contributions to music education.

Reedman **Michael "Scott" Adair '77** lives in Greensboro, NC, where he leads his own dance band, freelances, and works as a music contractor. Scott also performs with the U.S. Air Jazz Orchestra.



Eric Marienthal '79 released his third GRP album, *Oasis*.

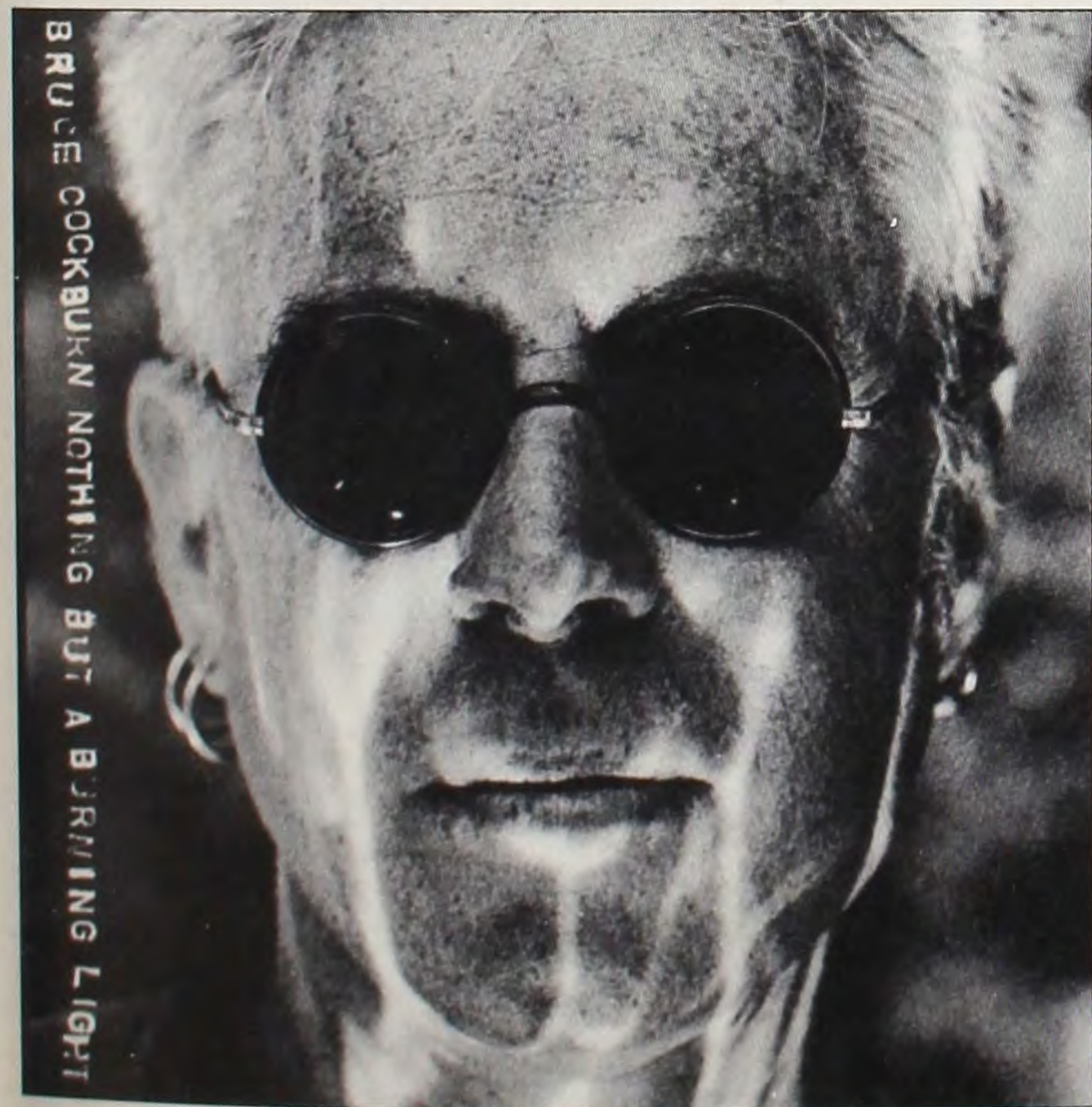
Roger Gamache '77 and **Michael Persico '80**, both faculty members at the Cape Cod Conservatory, are coordinating an expanded instrumental, theory, and arranging program for junior and high school age musicians in Falmouth, MA.

Canadian lyricist and arranger **Margot Glatt '77** worked as music production assistant for the CBS television series "Urban Angel," and for the films *Scanners* and *Scanners II*.

A former member of the Yellowjackets, reed player **Mark Russo '77** is working on a solo album and a project with Kenny Loggins.

Wilmington, DE, resident **John Yaschur III '77** serves as writer, arranger, and director of the Patchquilt Orchestra.

Atlanta, GA, drummer **Jeffrey Lee Sipe '78** plays with the band Aquarium Rescue Unit. The group's



CLASS CONNECTIONS

One of the more enjoyable events I coordinate each year is Alumni Weekend. And even though the buds of spring have barely nudged from their stalks, we are already hard at work on next year's event.

Last year's "Revolutionary Reunion," held in August, featured a welcoming party and concert aboard the Boston Tea Party Ship, a concert by the Gary Burton Quartet, a tour of the Museum of Fine Arts, and a special reunion dinner for Berklee Alumni Representatives and reunion classes. Everyone who participated enjoyed the weekend. But in our never ending quest to fine tune our programs, the event continues to evolve.

Beginning this year, Berklee reunions will concentrate on cluster years of those who left 10 or 25 years ago. For example, alumni who graduated or left in 1967, 1968, and 1969 will come back for their 25th reunion in 1992 and alumni from 1981, 1982, and 1983 will be invited to their tenth reunion. This way alumni are more likely to see classmates they know.

Although all alumni are welcome and encouraged to return to Berklee for Alumni Weekend activities, next year we will mail registration information only to those in the Boston alumni club and to those who are celebrating 10th and 25th reunions. Other alums should watch the pages of *Berklee today* for updates. Those interested can request registration information from the Alumni Office or through the Boston Alumni club.

This year's reunion will be held on September 26, and will more closely resemble a homecoming weekend. Holding the reunion in the fall when Berklee is in full swing will offer many benefits. Alumni will be able to recapture the feeling of being a student. More faculty will be on campus for alumni visits. And the concert offerings will be more abundant, including recitals and visiting artist clinics. The fall date also avoids the perennial wedding-gig conflict many alums experience in the summer months.

We plan to keep the best aspects of last year's program while adding new and different events. Some will be educational, some social, but all will have a musical accent and a distinct Berklee flavor. So, mark your calendars now. We hope to see you there.

—Carrie Semanco '86
Alumni Relations Coordinator



PHOTO BY LOBRANE KARICZ

Carrie Semanco: This year's Alumni Weekend will be more like a homecoming.

first album, a live concert recording, was released in November.

Buddy Aquilina '78 is leader, composer, and arranger for the Toronto group Jazz Conspiracy. Buddy also teaches privately and freelances as a composer.

Vice president of the Digital Effigy Music Company, **Frank J. Chovitz '78** lives in Cheshire, CT.

Clare Cooper '78 plays keyboards and sings with the New York pop group Altimeter.

Flute and saxophone player **Peter Gordon '78** released his second contemporary jazz album *Whisper and Wail* on Positive Music Records.

Guitarist **Chuck Loeb '78** released his solo debut CD, *Balance*, on DMP. *Balance* features nine of Chuck's original compositions. He has performed on two other DMP releases, *Magic Fingers* and *Life Colors*, as well as with Hubert Laws, Steps Ahead, Stan Getz, and the Yellowjackets.

Pianist/vocalist **Chaya Tinterow '78** has performed with Robert Goulet, the Ink

Spots, and Demand Wilson. He lives in Houston, TX, where he leads his own jazz group and plays with the Theater under the Stars and the Houston Ballet.

Antonio Petrini '79 has been on the road as a backup singer and drummer throughout Europe full-time since leaving Berklee and is preparing to tour with his own group.

Larry Holiday '80 performs with the All Seasons Reggae Posse and a jazz trio in and around Covington, KY.

Guitarist and mandolin player **John McGann '80** performs in various rock, bluegrass, and Celtic bands in the Boston area. John is also well-known as a transcriber and has placed in several regional and national flatpicking contests.

Guitarist **Rick Stone '80** performed at Carnegie Hall with his quintet, featuring Kenny Barron, Ralph Lalama, Dennis Erwin, and Kenny Washington.

Nick Batzdorf '81 has been appointed editor of *Home & Studio Recording* magazine. Nick also stays active as a freelance composer/or-



PHOTO BY SANDRA EISNER

Guitarist Chuck Loeb '78 released *Balance* on DMP Records.

ALUMNI NEWS

Nashville

The atrium of the Davis Kidd Bookstore Café was the setting for an alumni open-mike session hosted by club committee member **Debra Salvucci '89** on Sunday, October 20.

Debra hosts a popular weekly songwriter's showcase at the Davis Kidd Bookstore and broke the ice by performing two of her original songs.

Other alums who got up and did their thing included **James Sturdivant '77**, **Gary Culley '89**, **Joe Turley '81**, **Betsy Jackson '84**, **Ron Miller '91**, and **Mike Morris '82**.

The third annual Nashville Alumni Showcase is slated for March 15, 1992.

Anyone who has been out of touch with alumni happenings in Nashville and would like to know more about becoming involved should contact the Berklee Alumni Relations Office at (617) 266-1400, extension 479.

Los Angeles

The SoCal Alumni Group hosted a gathering for young alumni and newcomers to the Los Angeles area on Sunday, November 10, in Van Nuys, CA. Alumni **Philip Giffin '76** and **Richard Gibbs '77** held an informative question and answer session based on their experiences in the Los Angeles music industry.

SoCal Alumni Group Chairman **Tony DiMito '87** raffled off five alumni directories at the reception that followed.

Randy Crenshaw '83 and the a cappella group Vocal Motion were a hit at the Third Annual SoCal Alumni Brunch held on January 19. Drummer **J.R. Robinson '75** received this year's Distinguished Alumni Award in recognition of his outstanding achievements as a first-call session player, producer, and writer.

Committee member **Tony Berkeley '88** received the Alumni Club award for his work with the committee and his contributions to the *SoCal Alumni News*.

Before brunch, **David Mash '76**,

Berklee's assistant dean of curriculum for academic technology, presented a special educational clinic based on his book *Computers and the Music Educator: A Curriculum and Resource Guide*.

Mash demonstrated some of the newest music technology applications and discussed their implications for musicians and music educators.

New York

In New York, the AES convention provided the backdrop for an alumni get-together at the Warwick Hotel on October 6. Music Technology Division faculty member Robin Coxe-Yeldham led a discussion on digital audio workstations followed by an alumni reception. Committee member **Steve Ward '87** was on hand to award alumni directories as door prizes.

The club committee plans to stage an alumni jam session in March. New York alumni should watch their mail.

Boston

The Berklee Alumni Group of Boston hosted a get-together for Boston alumni following the Berklee Jazz Orchestra Concert, directed by **Herb Pomeroy '52**.

A whopping 120 alums turned out for the fantastic concert of original music, mingling with Herb and the students after the show.

New alumni events are being scheduled across the country. Please be sure we have your current address so we can keep you up to date on events in your area.



SCENES FROM HOLLYWOOD:

Top Photo: The a cappella group Vocal Motion, featuring Randy Crenshaw '83 (third from right), performed at the SoCal Alumni Brunch.

Middle Photo: Erik Hanson '84 and Kevin Dixon '85 take a break from the brunch action.

Bottom Photo: President Berk talks with Distinguished Alumni Award recipient J.R. Robinson '75.

DEVELOPMENTS

I am occasionally surprised to hear from people that think Berklee is a proprietary business, or a corporation where profit goes to stockholders. While Berklee is certainly in the "education business," it is a non-profit organization with a mission of education for public good, not personal gain.

Berklee College of Music was founded almost 50 years ago as a private for-profit organization. However, in 1967 the business officially became a non-profit educational institution. Founder Lawrence Berk sought non-profit status to protect the value of the degree for all Berklee alumni. Forgoing the personal profit he would gain from selling the school, Chancellor Berk instead formed an independent Board of Trustees to help guide Berklee into the future.

There are no individual owners, no partners, and no stockholders at Berklee. Trustees serve without compensation. Any operating surplus is put into new equipment, facilities, faculty and staff salaries, and, if at all possible, into an endowment which serves as the college's insurance policy for the future.

If you think of Berklee as a business, our product is sold for less than cost. In fact, Berklee is still the most affordable of all comparable music schools. Furthermore, the college discounts that tuition through financial aid programs. We are proud that we have increased this aid even as federal and state aid has declined a full 75 percent in the past three years.

Your contributions to the college are a critical factor in helping us provide the finest education possible at the lowest possible cost. And you can be sure that 100 percent of your scholarship donation goes directly to help students through endowment funds. Berklee does not take *any* administrative costs or charge fees from scholarship contributions.

This college is indeed fortunate that careful management throughout the past years has allowed it to grow into a world-class institution with a stable financial foundation. If there are any "stockholders," they are you: the alumni, parents, and friends who have helped build Berklee into the leading college of contemporary music. I hope you will continue to help improve the value of a Berklee degree worldwide, investing in the next 50 years, as well.

—John Collins
Director of Development



PHOTO BY BOB KRAMER

John Collins: Berklee strives for public good, not personal gain.

chestrator. His film credits include *Nothing but Trouble*, starring Dan Akroyd, and *Rage in Harlem*.

Founder and director of the Westchester School of Guitar, **Jeffrey J. Brown '81** also teaches at Westchester Community College and performs as a solo jazz guitarist throughout New York's Westchester county.

James D. Stewart '81 released *Season of the Butterfly* on his own YMP label. The recording is available through the *Indie's Music Catalog*.

San Francisco guitarist **Gary Norman Boggs '82** released *Body Talk*, a contemporary jazz album. He also conducts a workshop called "Reaching Your Creativity through Music" and performs at Pronto's in Marin County, CA.

David C. Contois '82 owns and manages Contois Music, a full-line Yamaha dealership in Essex Junction, VT.

Berklee faculty member **Jon Finn '82** has become an endorsement artist for the Ibanez Guitar Company. Described as "a Ferrari of a guitar player" by *Guitar for the Practicing Musician*, Finn headlines at rock clubs throughout New England and, for two consecutive years, he has placed second in the "Boston's Best Guitarist" competition.

Lenora Helm '82 and **Lori-Ann Velez '83** tour as background vocalists with R&B artist Freddie Jackson. With **Marlon Saunders '85**, they have formed the New York vocal trio Triple Delight. Lenora and Marlon also appear on former faculty member Donald Brown's latest recording on Muse Records.

Popular Rhode Island vocalist **Debra Mann '82** released her debut cassette of original jazz songs on Big Noise Records. In 1989,

Debra formed the local Professional Musicians Support Group to help elevate music business standards in Rhode Island. She has also performed benefit concerts to aid the Rhode Island Animal Rights Coalition and the Tomorrow Fund, a program for children with cancer.

Composer/songwriter **Cary Jed "C.J." Masters '82** received a master's degree from Manhattan School of Music. C.J. signed a publishing contract with BMG Publishing International and leads the band Concrete Canyon Conpersons in New York.

David A. Collini '83 lives in Traverse City, MI, and has recorded two albums, *Mad Shadows* and *A.S.A.P.*, for Optimism.

Les Harris, Jr. '83, performs as drummer for the jazz vocal group the Ritz. Les is also a drum instructor at the University of New Hampshire, the University of Southern Maine, and Phillips Exeter Academy.

Music Education graduate **Michael Robert Hood '83** teaches music in Mamro-neck, NY. Michael also composes, arranges, and performs with a modern jazz gospel quintet.

Guitarist **Alex Merck '83** of Köln, Germany, has scored three documentaries for German television



Gary Norman Boggs '82

WARREN HILL '88

The opening act spot for Natalie Cole's recent tour would be a major coup for any 25-year-old. But even in hindsight, **Warren Hill '88** can't quite pin down exactly how he got the gig.

"A lot of luck, a lot of timing, and a good manager, I suppose," he says with a shrug.

Of course, it could not have hurt that Hill's soft jazz RCA/Novus debut, *Kiss under the Moon*, was already clammering up the adult contemporary charts, or that the smooth grooves of his music fit Cole's audience perfectly.

But no matter how he got the job, Hill found himself with some clammering of his own to do when the deal came through.

"It was very last minute," he says. "I had never been on the road before on a major tour. And we had two weeks to prepare for our 40-minute set."

Then again, Warren Hill is no stranger to moving fast. Six months after graduating Berklee and moving to Los Angeles, he had signed his first major record deal with Atlantic.

"I spent about eight months working on that deal—writing music, doing the contracts, getting it together," he remembers. "I got signed on a two-song demo. So I had to come up with the rest of the record."

But one week before his recording studio sessions were to begin,

the man who had signed him left the company. Hill was left with a contract but no champion to push the record through. He mutually decided with Atlantic to call off the deal.

Four months later, Steve Backer called him to sign a deal with RCA/Novus—an up-and-coming division of the major label with two other young Berklee alumni on its roster, **Roy Hargrove '89** and **Antonio Hart '91**. And Hill began clammering again to put *Kiss under the Moon* on tape.

In retrospect, Hill is thrilled with the space he was given to record his debut. Backer left him full artistic freedom to find his own voice. He

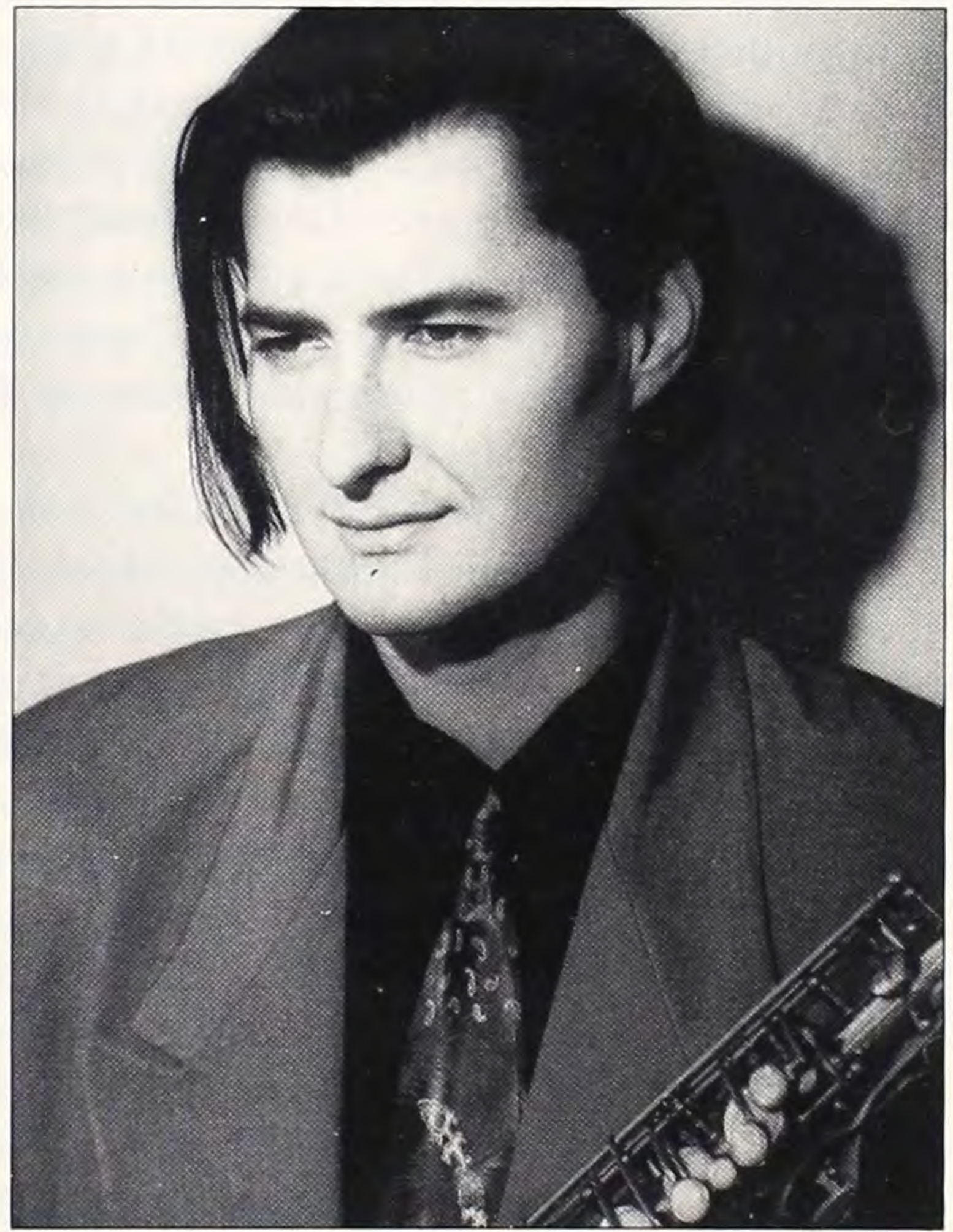
was also excited about the assistance of such astounding sidemen as Michael Boddicker, Neil Stubenhaus, Paulinho da Costa, and Harvey Mason. Their solid performances and the production mastery of Boddicker, Sam Purkin, Byron de Lear, and Preston Glass helped Hill define his personal voice.

"I concentrated on making more of a compositional record than an improvisational one," he says. "To me, songs are the element, and everything else in jazz is part of the song. The most important thing is composition, the improvisation comes later."

Audiences across the country and especially in his Canadian homeland have agreed with his approach. That agreement has kept the album high on the charts, as it has kept Hill out on the road.

"The audience I want to reach is just the average listener, the person that wants something a little more than just Top-40 radio," he says. "I get more of a thrill from a person like that connecting with me than I do from an educated musician."

"I think people can understand my music," he says, and then smiles. "And, of course, there is a big audience of average people out there."



WDR. He released his third album entitled *Dog Days* on Delta records with bassist **Andreas Lonardonì '83**.

Christopher M. Bednar '84 co-wrote the song "Tenderly" which appears on Tiffany's latest album. Christopher is starting a children's music publishing company and looking for material.

Saxophonist **Leo Brandenburg '84** freelances in the Boston area where he is pursuing a degree in international relations/Latin American

studies at the University of Massachusetts.

Joseph Dougherty '84 has been appointed vice president of Vestax Corporation of America, a manufacturer of home studio recording equipment.

Nashville songwriter **Betsy Jill Jackson '84** produced a project on Marilyn Sellars' *Love Lifted Me* album for Tyrol Hills records in Minneapolis. Betsy will also produce Marilyn's next CD/cassette slated for April.

Keyboardist **Derek Sherinian '84** is on his second world tour with hard rock legend Alice Cooper.

Walter "Skip" Wilkins '84 teaches jazz improvisation, music theory, and computer-aided instruction at the University of Northern Colorado, in Greeley.

As a full-time musician for the Caribbean cruise liner Freewinds, **Sonny Khoebal '85** has performed with **John Novello '73** and Chick Corea.

Jay Reithel '85 lives in Las Vegas, NV, where he leads and plays drums with the contemporary band Step Up, appearing nightly at Caesar's Palace Hotel.

Maneenuch Smerasut '85 owns and manages M.S. Voice Studio in Bangkok, Thailand. The studio's students claimed junior and senior medals in the Yamaha Music International event, finalist status in Sony's Voice of Asia Professional Singing Contest, first place in the All

BAR REPORT

Once again this past fall, Berklee Alumni Representatives (BAR) were very active as they visited with more than 13,000 students at 512 high schools throughout the United States, Canada, Japan, and Argentina. The magnitude of territory they cover goes far beyond what our admissions staff could cover alone. And the impact of knowledgeable Berklee alumni talking with potential students is an invaluable part of our recruitment.

In addition, admissions staff and BAR teamed up at many events across the globe, including seven national and 22 regional college fairs, the Audio Engineering Society conference in New York, the Texas Bandmaster's convention in San Antonio, the Linden Educational College Fair in Tokyo, Japan, and the recent Berklee Music Synthesis seminar in Buenos Aires, Argentina.

At this year's Percussive Arts Society convention in Anaheim, CA, special guest appearances made a special impact with prospective students and their parents. Drummer **J.R. Robinson '75** and guitarist **Terry Wollman '80**, both served as alumni representatives for the day at a special Berklee reception. J.R., one of Los Angeles' busiest studio drummers, shared his experiences as a Berklee student and discussed how the college helped him prepare for his current success. Terry Wollman outlined how his Berklee training gave him the skills and versatility needed to land the gig as musical director for the Byron Allen Show.

Other BAR members on hand to discuss Berklee with young musicians and their parents were **Nick Batzdorf '81**, editor of *Home & Studio Recording* magazine, and **Kevin Dixon '85**, guitarist for the Los Angeles rock group They Eat Their Own.

The Admissions Office held other receptions with BAR support this past fall in Baltimore, MD, Philadelphia, PA, and Seattle, WA.

This year, we will be reviewing applications for membership into next year's BAR program. If you are interested in helping Berklee's admissions efforts, or in discussing your Berklee experiences with potential students, simply fill out the form on page 22 and check the BAR information box. Or feel free to call me at (800) 421-0084. As always, we are eager to hear from you.

—Rich Adams '82
Alumni Admissions Coordinator



Rich Adams: The BAR program continues to cover a lot of important ground.

PHOTO BY BOB KRAMER

Thailand Coke Music Awards, and championship status in the Montien Pattaya music contest.

As staff engineer for Mad Hatter Recording Studios in Los Angeles, CA, **Michael J. "Mick" Stern '85** has worked on sessions for Prince, Mitchell Forman, and Vanilla Ice.

Mark Cross '86, a producer and sound design specialist, wrote the score and did sound effects for the movie *Medical Innovations* for cable's Discovery Channel. Mark has also written jingles and done sound effects for Subaru, Energizer batteries, and TCBY yogurt.

Jonnie "Most" Davis '86, a freelance engineer in New York, has a steady stream of clients including Keith Sweat, the O'Jays, Tiffany, Brenda K. Starr, Evelyn Champagne King, and Natalie Cole. Jonnie also worked for Calliope Recording, I.N.S., Sunset, and Centerfield Productions.

Drummer **Jonathan Edwards '86** and fretless guitar player **T. Fleisher '82** are members of the New York group Greening Society.

Singer/songwriter **Julie Gibbons '86** was chosen to perform two original songs at this year's Songwriters Hall of Fame Songwriters Showcase, sponsored by the National Academy of Popular Music, at New York's Lone Star Roadhouse.

Freelance arranger and pianist **Ira Woroner '86** lives in Boca Raton, FL, where he is active in musical theater, arranging, performing, and teaching.

Jean-Michel Creviere '87 produced blues/boogie pianist Mr. B's newest CD entitled *My Sunday Best*, on the Schoolkids Records label. Jean-Michel lives in Ann Arbor, MI.

Bass player **Terje Gewalt**

'87 performed with alto sax great Phil Woods at this year's Oslo Jazz Festival.

Ricardo I. Perotti '87 founded RiP Producciones, a production and entertainment company in Ecuador. He has performed with Kansas, Air Supply, Laura Branigan, and Luis Miguel and was named Revelation Artist of the Year by J.C. Radio in Ecuador.

James Caputo '88 has been named manager of the new E.U. Wurlitzer's "superstore" on Commonwealth Avenue in Boston.

LeeAnna Hazel '88 is resident pianist with the Milford Symphony Orchestra and Chamber Players. LeeAnna teaches piano in Mendon, MA, and has composed pieces for community theater and independent films.

Sao Paulo musician **Mauricio Marques '88** arranges, records, and performs with the jazz funk group Scalpo throughout Brazil. Mauricio has also toured internationally with singer Gal Costa and as an endorser for Korg.

Atlantic Records released the debut album of vocalist **Tim Owens '88**, *I Just Wanna Love You*.

Flautist **Christian Le Delezir '89** of Auray, France, released his second CD. The recording features his original compositions performed by Dave Liebman, Bob Moses, **Christian Jacob '85**, **Gildas Bocle '85**, **Jean Baptiste Bocle '87**, and **Marty Richards '85**.

Guitarist **Colin D. Mandel '89** was featured in last September's issue of *Guitar World* magazine and previously in *Guitar Player* magazine. Colin teaches at Pierce College in Los Angeles, CA.

Dimitri Matheny '89, flugelhornist with the Soma Quartet in San Francisco, is the managing director of 20th Century Forum, pre-

senting concerts of new works by young composers from the Bay area.

Laura Michele Warren '89 is vocal director, vocalist, and choreographer for the Georgia group After Hours. Laura was also a judge for the Illinois State Fair talent competition for the past two years and performs regularly in South Georgia.

Howard Burke '90 and **Dean Radzik '90** co-authored the book *Lead Sheet Interpretation* published by Houston Publishing. The book deals mainly with swing and Latin styles.

As assistant music editor for Triad Music in Burbank, CA, **Thomas J. Lavin '90** worked on the film *Only the Lonely*, as well as television's "Tiny Toon Adventures," and "Taz-Mania."

Berklee faculty member **Jorge Martinez '90** (photo below) premiered his original composition "Escenas Paraguay" with the Miami Chamber Symphony. The concert marked the first time that music in the Paraguayan style had been performed by a symphony orchestra in the United States.

Afonso Claudio Figueiredo '91 is pursuing a master's degree in music at the California Institute of the Arts.

Steven R. Hall '91 works at Newbury Sound in Boston as an engineer and assistant manager.

Scott Kinsey '91 teaches keyboards at Musician's Institute in Hollywood, CA, and tours with Scott Henderson.

Mark V. Loffredo '91 is a choral director and general music teacher for the Gorham Public School System in Gorham, NH.

Michael W. Masson '91 teaches guitar at the South Shore Music Company in Weymouth, MA, and performs in Berklee's Performance Outreach Program.

Kevin Michael McNoldy '91 works in jingle and film soundtrack production and owns Dream Sequence Studios in Nashville, TN.

Yumiko Murakami '91 and husband **Gustavo Gregorio '91** perform as the piano/bass duo Farolito in Osaka, Japan. Yumiko appeared on Japanese television, performing her own contemporary pieces with a big band. Gustavo writes television commercials and performs with Latin ensembles.

Freelance jingle writer **Christie Lynn Powell '91** lives in Pittsburgh, PA, where she is a substitute teacher and on staff at the Marketing Group and Ryno Productions.

Dave Robidoux '91 works for NFL Films as an engineer. His work can be heard on HBO's "Inside the NFL" and "This Is the NFL."

FUND FACTS

Since I joined the Berklee staff last November as Annual Fund Coordinator, I have often been asked what the Annual Fund is, and why it is important for Berklee. I answer that the Annual Fund helps the college achieve its goals.

Berklee's educational mission is to provide practical career preparation for the challenges facing today's music professional. The fulfillment of that mission requires professional-quality

labs to learn in, practice rooms to rehearse in, and recital and concert halls to create the live performance experience. And, of course, these facilities need to be filled with knowledgeable faculty and administrative support personnel to make the college work.

At most colleges, the Annual Fund is allocated to support only these necessities, filling the gap between tuition income and the actual cost of running the college. If enrollment is down, the need for funds is even greater because tuition is partially determined by enrollment predictions.

At Berklee, however, the Annual Fund supports more than these costs. It keeps the college's many advanced labs up to date so that our faculty and students can teach and learn on the best equipment. It helps our extensive libraries grow as human knowledge grows. In many ways, the goal of the Annual Fund at Berklee is not merely to maintain the status quo, but to *further* the institution and its programs. A big goal? Indeed. An impossible goal? Not at all.

The Annual Fund is the foundation of the development program. It provides needed income each year, but is also the basis on which other development programs are built. The Annual Fund brings alumni and parents closer to their institution and gets them involved. Many have wanted to show support but didn't know how, or haven't been asked to do so. The Annual Fund is the first step in consistent giving year after year. Without it, countless programs, facility upgrades, and students would never make it to Berklee.

The Annual Fund presents the opportunity for alumni, parents, friends, faculty, and staff to give back to the college, and to help deserving students succeed. With your support, the Annual Fund and Berklee will succeed for decades to come.

—Cecilia Navratil
Annual Fund Coordinator



PHOTO BY BOB KRAMER

Cecilia Navratil: The Annual Fund helps Berklee achieve its goals.



PHOTO BY ALLEN BUSH

Pianist/composer Jorge Martinez '90

Shop talk

Notes from music industry conferences, conventions, and confabs

Audio Engineering Society

October 4-8, 1991

New York, NY

The 91st AES convention was big and well attended. Approximately 250 exhibitors filled the Hilton. There was more to see and do than any sane person could possibly take in.

At the same time, the exhibits seemed to reflect corporate consolidation, especially among the digital audio workstation dealers and major manufacturers. Leaner and more carefully managed companies were the norm, along with a recessionary atmosphere of careful, businesslike conduct. There seemed to be much less hype than usual.

Many attendees noted that the technical sessions featured a poorer quality of papers than usual. Some sessions were also characterized as blatantly commercial. I also sensed a distinct deterioration in the quality of scientific inquiry.

The convention featured four items of particular interest.

Lexicon introduced LARES, an electroacoustical reverberation enhancement system that permits any reasonable room to acquire a range of reverberant characteristics. This system was originally developed for the Elgin Theater in Toronto, a major theatrical reha-

bilitation project in Canada. The system was such a success (the room can be used for anything from panel discussions to 14th-century liturgical choral music) that Lexicon has developed it for general application. The system is all under MIDI control, so that the acoustics of a hall can be (and usually



are) changed in real time in response to the program material.

Alesis came up with yet another variant on the digital eight-track recorder scheme, this time using Super VHS video recording as the storage medium. The interesting wrinkle is that up to 16 decks can be locked together (that is 128 audio tracks!) under a single controller. List price for the 32-track system is about \$18,000. The lines to see this one went down the hall, into the elevator, and almost out onto Sixth Avenue.

In the convention daily paper, there was a lot of project studio and home studio bashing. Front-page ar-

ticles on featured major-label A&R people attributing the poor quality of pop recordings to home and project studios. Other items tied these studios to the legal and moral problems with sampling as well as the decline of the major studios, mid-level studios, the record industry, and the Western World (I think). This suggests that the project studio has become a major and legitimate force in the way music is recorded today. It is no longer simply a vehicle for semi-pros and demo packages.

Finally, a research paper presented in the psychoacoustics session showed rather conclusively that musical sounds above 20 kHz are perceived by the brain (if not presented to the consciousness as auditory information) and often affect the perception of sound quality. The proofs and tests for this were fascinating and compelling. This means that the audiophiles have probably been right all along, that there are audio artifacts that digital recording deletes, and that these deletions affect our perception of music. Look for the debate to heat up again. Maybe we will have to go to 100 kHz sampling rates after all. Stay tuned.

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

National Association of Music Merchants

January 17-19, 1992
Anaheim, CA

In previous years, the focus for technology at the NAMM show was synthesis hardware and software products. This year the buzz was digital audio recording.

Rapid advances in technology and drastic reductions in cost have driven the price down to an affordable level for the professional musician. With competitive pressures, this trend should continue.

Roland showed its DM-80, a four- or eight-track hard disk based system that can be expanded by daisy chaining units together into a 32-track system. Units begin at less than \$7000 for a complete four-track system. The product line includes an available hardware fader console, a machine transport controller, and a software front end that runs on a Macintosh computer.

Korg showed Sound-Link, an eight-track system optimized for audio/visual production work. The system is complete with a professional-quality hardware console, machine transport controls, built-in software that will drive an external computer screen, and an integrated 16-track MIDI sequencer. This system is of high professional quality and is priced complete at just under \$30,000.

At a similar price is the Yamaha DMR8, an eight-track system that records to tape. This system has been around for several years but is being regularly updated and enhanced.

Alesis also showed an eight-track system that records to standard VHS-format videotape, and is priced below \$5000. This

product is clearly aimed at home studio set-ups where musicians may not be quite as inclined to use computer-based systems. One possible concern is the dropout-prone VHS tape format.

Digidesign continues to lead in the digital audio recording arena, both in number of units in the field and in continuing innovation. The company showed a full 16-track Pro Tools system and several add-on enhancements including an eight gigabyte tape back-up system using 8mm tape cartridges (the same tape used by 8mm video camcorders). The system operates at more than twice real-time speed and can work in the background.

The trend in synthesizer development continues with "spindown" technologies—slight advances in technical quality over previous machines, along with reduced



feature sets and lower prices. Korg showed the expanded O1/W line that includes the O1/Wpro (a 76-key version) and the O1/WproX (an 88-key version). Other spindowns included two rack-mount units, the O1r/W and the O3/Wr.

Another exciting development in the Korg booth was the Parker "Fly" series guitars built by alumnus Larry Fishman '73—an incredibly thin and light guitar with an excellent acoustic and electric sound.

Roland offered the JV30 and JV80, two new spin-

downs of sample-playing synthesizers which offer a lot of bang for the buck. Yamaha displayed the TG100, a small sample-playing module with direct serial port support for the Macintosh, offering a large number of high-quality sounds at a very low price.

Opcode showed new features in Vision and Studio Vision including real-time editing and improved transport controls. In addition, the company unveiled a new SMPTE reader/generator of both vertical (VTC) and longitudinal (LTC) time codes.

Overall, this year's NAMM show seemed very upbeat considering the current economic recession. This mood upswing could be a positive indicator of impending recovery.

—David S. Mash, Asst.
Dean of Curriculum for
Academic Technology

National Conference on Liberal Arts and the Education of Artists

October 24-26, 1991
New York, NY

This conference provides an essential communication link between liberal arts educators and teachers of the arts. This year, hot topics included multi-culturalism in education and the connection of science and the arts.

Ronald Sheppard of CUNY/Staten Island compared the creative processes of science and art. Sheppard stated that the goal of creativity is "to extend oneself beyond the confines of the one and seek those universal principles that govern the many." From this philosophical base, he compared how science and art reach this goal. For example, he indicated that the artist sees beauty in diversity while the scientist sees beauty in symmetry. Further, he believed that the artist employs the creativity of deduction while the scientist uses inductive creativity.

Berklee professor Jim Harper presented a paper entitled "Liberating Pedagogy: Music Students Respond to Diversi-

ty in the Liberal Arts Curriculum." Harper presented student reactions to a new textbook in use at Berklee, *Rereading America*, that stresses diversity of viewpoint.

Stefanos Gialamas of Columbia College in Chicago, Illinois, discussed an approach to mathematics courses that connect math disciplines to the arts. His course on "Mathematics and Arts" encourages students to apply their arithmetic skills to topics such as numerical systems, Euclidean and projective geometries, topology, fractal geometry, knot theory, statistics, and probability theory.

Pan Papacosta, also of Columbia College, outlined a similar approach to science and art in his class "Einstein for Artists." The course integrates physics and art with analysis of Einstein's views on materialism, wealth and fame, racism, science, and religion. Additionally, students become aware of ways in which science and technology interact with the environment, politics, religion, the arts, economics, and other facets of society.

—Larry McClellan, Chair,
Professional Education Division

Berklee On-line

Richard Boulanger

For the past three years, the Macintosh Users at Berklee (MUB)—an organization made up of students, staff, and faculty—have been running an electronic bulletin board system (BBS) which has been heralded as the definitive on-line source for MIDI and the Macintosh in magazines such as *Electronic Musician*, *MacUser*, and *MacWorld*. Under new leadership and with a new commercial sponsor, the MUB BBS is back—bigger and better than ever.

For the uninitiated, a bulletin board system is a program running on a computer which is connected to a phone line via a modem. Users call the BBS from their computers using their own modems. Once connected, these users can send private messages to other users, post public messages for all users, and transfer programs and files to and from the BBS. In short, a BBS is the electronic equivalent of a mail box, bulletin board, and reference center.

Like Berklee, the MUB BBS is dedicated to the professional musician. More specifically, it is dedicated to providing information on the use of Macintosh computers and music technology. An additional goal is to create an electronic forum where members of the Berklee community and computer users from all over the country can exchange views and ideas on music, computers, and other subjects.

To achieve these goals, the BBS is divided into a number of file sections, accessed through standard on-line menus.

A mail service lets you send messages to particular users or to a public file. You can ask questions about any topic, or answer questions other users have posted. If your interests are more specific, the BBS has several special interest groups (SIGs) devoted to such topics as sequencing, MIDI, C-Sound, MAX, sound design and patches, notation, digital audio, general music, HyperCard, and others.

In addition, you can use the BBS to transfer files to and from your computer. Currently available files include

synthesizer patches, sequences, program demos, MIDI files, and items of more general use—such as virus detecting programs, shareware, and specialty system software. Other sections provide direct support from music technology companies. Opcode Systems is now on-line. Others are coming soon.

We are also proud that the Berklee BBS is the international base for the Macintosh version of universal software synthesizer language C-Sound. Developed at the MIT Media Lab by Barry Vercoe, this language is ideal if you are serious about acoustics, digital audio, and synthesis.

Of course, behind all of this technology is an amazing array of people who have made this service possible. Hardware was donated by John Souza, president of Orchard Computer in Quincy, MA. Insights and expertise continue to come from a long list of Berklee faculty and staff.

Current Berklee student John Lamar has been invaluable as the BBS's system operator, undertaking the immense task of reviewing, screening, and organizing the thousands of files on the board.

To access the BBS you will need a computer and a modem that runs at either 1200 or 2400 baud rate. These are available for less than \$100. You will also need software to

run the modem and communicate with the BBS. Most modems come with this program. Once the modem is connected and the program is running, adjust the terminal settings to 2400 baud, 8 bits, 1 stop bit, no parity bits, and dial (617) 424-8318.

When you are connected, follow the on-screen instructions on how to proceed. Soon, you will discover how easy it is to access an incredible wealth of music software, get answers to your technical and musical questions, find out about current jobs and alumni activities, promote your professional achievements, or keep in touch with alumni and friends.

Through the MUB BBS, you can get a direct line to an amazing collection of Berklee faculty, staff, and alumni. Just log on, tune in, and see where it takes you. ☐



PHOTO BY ANDREW TAYLOR

**BBS Director and Associate Professor
Richard Boulanger.**

Richard Boulanger is a noted composer, clinician, and associate professor in Berklee's Music Synthesis Department.



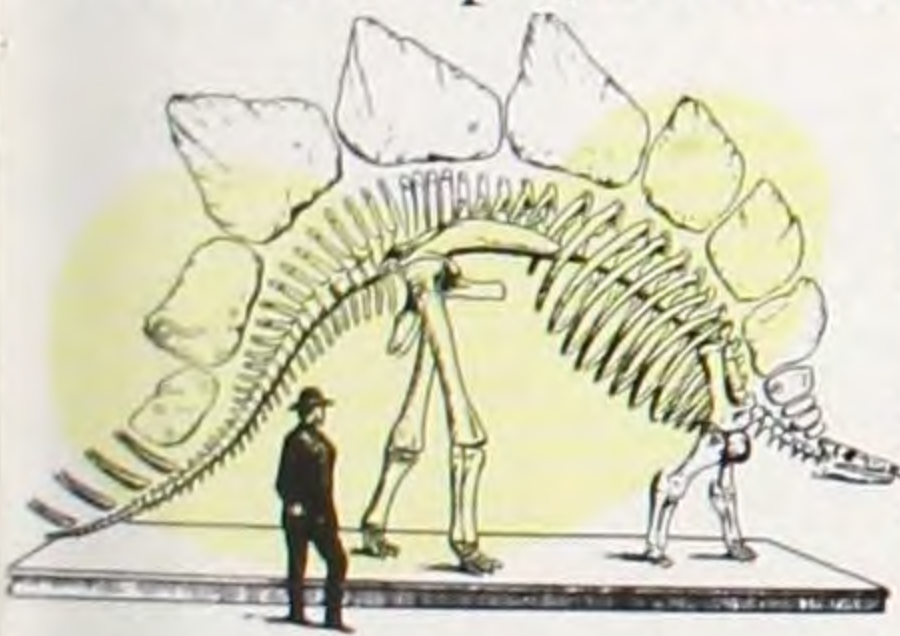
**NEVER CHANGE. NEVER ADAPT.
NEVER IMPROVE.
AND DIE NAKED, COLD AND ALONE.**

The dinosaurs could have used this kind of wisdom. Instead they relied on tradition. They relied on old thinking. They relied on the weather forecast. Bad move.

With this in mind we designed the Weddington. It's one guitar that respects tradition. It captures the style and sound of vintage guitars without forgetting this simple fact; we've learned a lot since Ike was president.

Like what makes a vintage guitar sound so good. And what doesn't. And it's not about how old it is. And it's not about the color of the pick-ups. It's about wood.

The Weddington body is a single, solid piece of mahogany. And we're talking Honduran mahogany. The kind the classics were made from. Not the heavier, cheaper, more common, African variety. Go down to



Stegosaurus unguulatus: Evolutionary fad.

the music store and ask the sales person for a mahogany guitar. Now ask if it's African or Honduran. They love customers like you.

The top is figured maple. It brings a bit of brightness to the Weddington's tone. And it's one of the pieces that was carefully selected by our own expert wood buyers. Their sole job requirement is to find beautiful wood for our guitars. The end result is

spectacular. Look at the picture there. Nice job.

The neck is mahogany and maple, set-in to the body. The heel is beautifully sculpted so it's easier to play the higher frets. They didn't have this in the old days. This is progress.

The fingerboard is bound ebony. It's inlaid with sparkling abalone and mother-of-pearl. And it all looks good. But how does it sound?

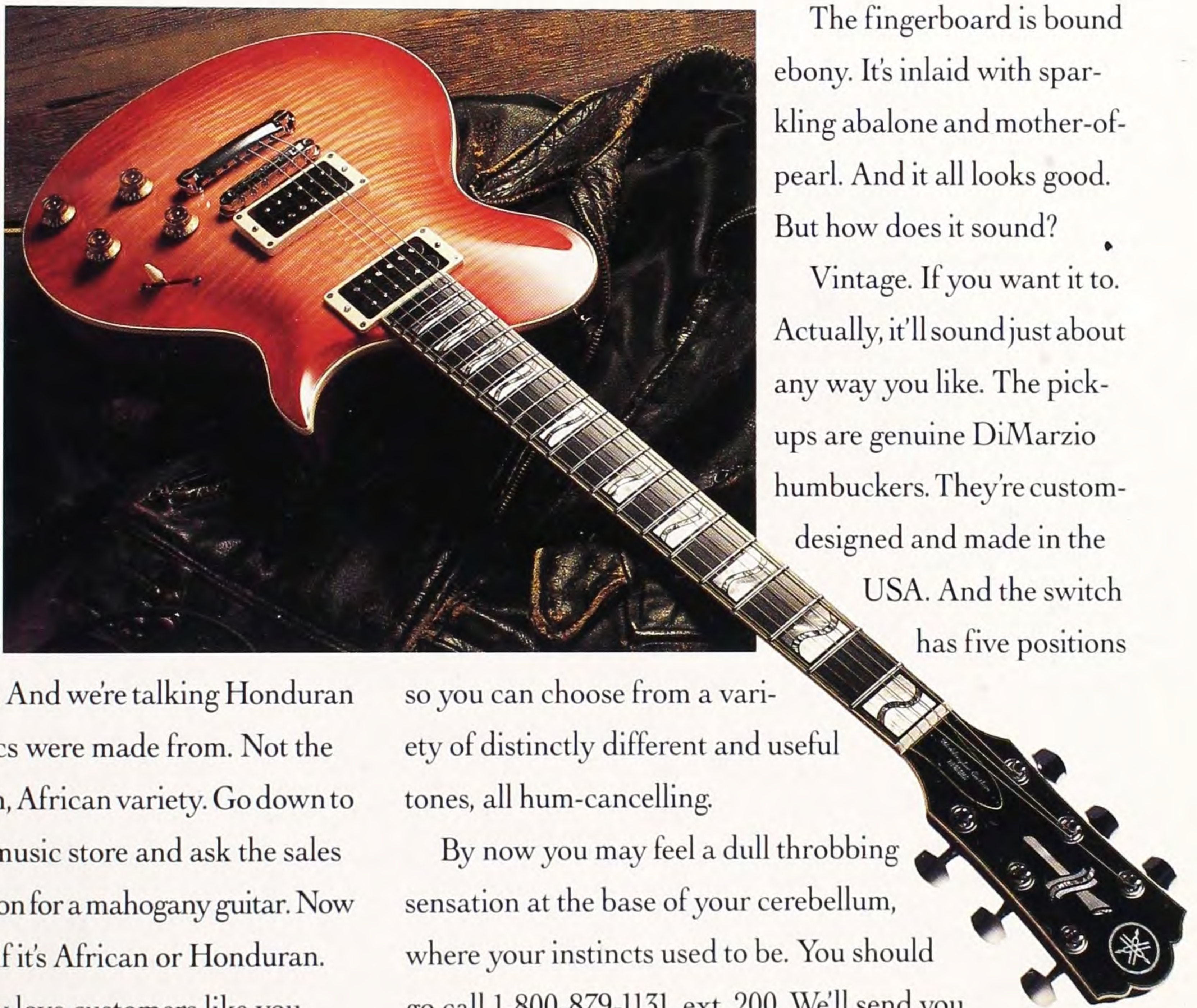
Vintage. If you want it to. Actually, it'll sound just about any way you like. The pick-ups are genuine DiMarzio humbuckers. They're custom-designed and made in the

USA. And the switch has five positions

so you can choose from a variety of distinctly different and useful tones, all hum-cancelling.

By now you may feel a dull throbbing sensation at the base of your cerebellum, where your instincts used to be. You should go call 1-800-879-1131, ext. 200. We'll send you more information about the Weddington Custom, Classic and Special. Or go down to your local Yamaha Guitar Dealer and take a look at the Weddington. You can touch it. You can pick it up. Best of all, you can play it.

The dinosaurs cannot. There's a moral here somewhere.



YAMAHA®
Weddington



**TO SURVIVE YOU NEED FOUR THINGS:
FOOD. SEX. SHELTER. GUITARS.
MAKE THAT TWO THINGS.**

This is the kind of thinking that's going on right now at Yamaha. Scary, huh? Well, we got this way from listening to a lot of guitar players.

It was for them we designed the Pacifica. A guitar so rich with the features guitar players love, that lo and behold, guitar players love it. Look at the picture there.

Look at the pickups. Those are genuine DiMarzios. They're custom-designed and made in the USA.

Look at the vibrato. It's a Floyd Rose licensed locking vibrato system. It has a low profile bridge milled from a single block of steel. It's set up so you can adjust intonation without detuning. And the strings can be loaded from the bottom, so you don't have to

snip the balls off. Why didn't someone think of this sooner? We don't know.

To go with the locking vibrato there's a height adjustable locking nut. So you can fine-tune the action without a trip to the repair shop.



*A Good Rule:
Give the people what they want.*

Check the neck. It's slim. Real slim. Ultra slim, you might say. And it's reinforced with carbon-graphite rods to keep it straight and true. Forever.

The fingerboard has 24 jumbo Dunlop frets. And

it has a compound radius. So it's slightly more curved in the lower frets, for easier chording. And it's slightly flatter in the higher frets for effortless string bending. This is a subtle thing. Most people never notice it. Won't your friends enjoy you pointing it out to them? Oh, yes.

Now take a look at the back of the neck, where it meets the body. Notice the absence of that annoying chunk of wood? It was called the

heel. Nice name for it.

It's gone.

Goodbye.



In its place is the Total Access Neck Joint. It joins the neck to the body with an aircraft-grade aluminum plate. And it's solid as a rock. It makes it easier to play the higher frets, while improving sustain and resonance.

If you find that you rank guitars somewhere considerably higher than all-beef franks, you should go right now to your local Yamaha Dealer and play a Pacifica.

Or just call 1-800-879-1131, ext. 100 and we'll send you information about Pacificas in a variety of pickup configurations, body styles and colors.

Look at the picture again. Think about the important things in life. Go play one.

YAMAHA®
Pacifica