

Fall 1993

Berklee *today*

A Forum for Contemporary Music and Musicians



12 Top guitarslinger Steve Vai '79
on playing rock with heart *and* mind

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Berklee *today*

A Publication of the Office of Institutional Advancement

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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 Institutional Advancement. All contents © 1993 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 266-1400, extension 438. Alumni are invited to mail in details of activities suitable for feature coverage. Submissions accepted.

LEAD SHEET

Visions of the Past and Future

Dean of Institutional Advancement

John Collins

In 1995, we will begin celebrating the 50th anniversary of the founding of our college. To make the most of it, we have begun a planning process to determine the best way to make the world aware of the golden anniversary of Berklee College of Music.

This is an extraordinary chance to communicate key messages to the world. We will spotlight Berklee's legacy as a pioneer in contemporary music education. We will confirm Berklee's leadership in providing music education to a diverse group of international students, as well as to urban youth from our own cities. We will demonstrate Berklee's commitment to diversity, multicultural education, and good will through music education.

The 50th anniversary is an opportunity to celebrate the many "firsts" which led to Berklee's becoming the finest, and now largest, college of contemporary music in the world. We also want to demonstrate through special anniversary programming that the Berklee tradition is an enduring and forward-looking one.

We will soon choose a theme which represents our key messages—a theme which will incorporate Berklee's tradition into a vision for a strong and dynamic future. This theme will be a positive statement which will lend coherence to the myriad of events, educational programs, conferences, and international parties which will be part of the anniversary celebration.

Planning is already underway. We are discussing thematic and program ideas with trustees and leaders from throughout the college, as well as with representatives from Hill & Knowlton, an internationally respected public relations firm. After considering all the variables, we will choose a theme and start the process of planning events.

To involve everyone, we are forming an Anniversary Leadership Committee with members on board to represent our faculty, chairs, staff, students, alumni, and parents. This committee will serve as a bridge between the anniversary programs and our audiences, and will help implement our events. We will also develop an Honorary Anniversary Committee which will include noted alumni and music industry leaders willing to lend their expertise to our programs. With help from committee volunteers and friends, we will soon have a year filled with special events, conferences, seminars, and concerts.

We look forward to your participation and support. By developing mutually beneficial relationships, we can begin writing the next chapter in Berklee's history.

Berklee *b e a t*

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

THE TRANSFER AND GREENE HONORED

Berklee's 1993 Entering Student Convocation afforded a chance to welcome the class of 1997, and celebrate the achievements of Michael Greene and the Manhattan Transfer, this year's honorary doctorate of music recipients.

Greene, president of the National Academy of Recording Arts and Sciences (NARAS), has spent more than 20 years in the entertainment and communications industries. Starting out as a recording artist and producer, he later became president and CEO of Apogee Recording Studios, where he worked with Ted Nugent, Lionel Richie, and

Kansas, among others. He also managed five publishing companies holding the rights to over 5,000 titles. Greene also founded one of the nation's first video music networks in 1979.

As the first full-time president of NARAS, Greene has deepened the academy's involvement in community-oriented programs and increased its role as the voice of the recording industry. Greene and NARAS have developed such programs as MusiCares, the National Student Music Awards, and Grammy in the Schools. He frequently speaks on such issues as censorship and music and arts education.

President Berk remarked, "In the music education field, Michael Greene has targeted NARAS as an active advocate for supporting music education in public schools. From the Grammy telecast to his vital role as a leading partner in the National Coalition for Music Education, he has been one of our era's chief advocates for public school students to learn about their rich musical heritage and to participate through school music programs."

Vocalist Tim Hauser formed the Manhattan Transfer in 1972, and, since the release of their debut album in 1975, the group

has been regarded as one of the most innovative and successful vocal groups in contemporary music. Singers Cheryl Bentyne, Tim Hauser, Alan Paul, and Janis Siegel have garnered 10 Grammy Awards in their 16-album career. Among their most acclaimed albums are *Extensions* and *Brasil*, and singles, "Boy from New York City," "Twilight Zone/Twilight Tone," and "Birdland."

In 1980, the Manhattan Transfer became the first group ever to win Grammys the same night in both the pop and jazz categories for the songs "Boy from New York City" and "Until I Met You (Corner Pocket)," both from their *Mecca for Moderns* album.

President Berk lauded the group's "important contributions to contemporary music over the past three decades, and their efforts in preserving and expanding the traditions of the jazz heritage."

In delivering the 1993 Convocation address, Greene told the class of 1997, "You can't determine how the public will react to your art—don't react to radio trends. Listen to your own ideas. Following them is the only formula for success." Also addressing the new students were Professor Jon Damian and Berklee senior Lisa Donahey.



PHOTO BY BILL WASSERMAN

Left to right, Alan Paul, Janis Siegel, President Lee Eliot Berk, Michael Greene, Cheryl Bentyne, and Tim Hauser after the bestowal of honorary doctorates at the 1993 Convocation.

INTERNATIONAL MUSIC EDUCATION NETWORK LAUNCHED

This June, a lecture hall in Berklee's Fenway building looked more like a United Nations meeting chamber than a classroom. Flags of several nations lined the rear of the stage, conversations in various languages drifted about the room, and a large crowd gathered to attend the formal signing of two international agreements. President Lee Eliot Berk formally established the Berklee International Network, a coalition of music colleges created to improve contemporary music education around the world.

The charter members of the network are La Fundación Aula de Musica of Barcelona, Spain; Rimon School of Jazz and Contemporary Music of Tel Aviv, Israel; and Centre of Music Studies Philippos Nakas of Athens, Greece. These schools will work with Berklee in a cooperative effort involving clinician exchanges, discussions about curriculum, music technology, and student foreign exchange programs.

"The intent of Berklee's cooperation with other schools of contemporary music," remarked President Berk, "is to disseminate musical knowledge, and bring the joy of creating music to young artists around the world."

A number of educational and professional opportunities for students and faculty will result from these partnerships. Eligible students of the member schools will be considered for advanced placement and scholarships at Berklee. Berklee students may also arrange to study abroad at one of the network schools.



PHOTO BY ALLEN BUSH

From the left, Leonidas Arniakos, Lee Eliot Berk, and Konstantinos Nakas, and Despina Nakas of the Centre of Music Studies Phillipos Nakas after the network signing.

Network faculty will be invited to participate in summer professional development workshops and to audit Berklee's regular course offerings. Members of the Berklee faculty and staff will have the opportunity to travel to network schools on annual trips that will include workshops, seminars, lectures, and administrative meetings.

"We expect many other forms of collaboration to emerge as time goes by," said President Berk. "While the relationships will initially be only between Berklee and each individual member institution, we are encouraging the development of multilateral relationships among all participating members. The network strengthens Berklee, each member school, and ultimately advances contemporary music education around the globe."

The eventual return homeward of many international Berklee alumni led to the origins of the Berklee International Network. In 1978 when Berklee alumnus Antonio Peral, and Arthur Bernstein and Enric Herrera founded L'Aula de Musica as the jazz department of Conser-

vatorio del Liceo, in Barcelona, they sought advice from Berklee. This ultimately led to a Berklee scholarship program for Spanish students. Today, L'Aula has 300 students, and 40 faculty members, including 15 Berklee alumni.

In 1985, the founders of the Rimon School, which included alumni Yehuda Eder '79, Guri Agmon '76, and Gil Dor '75, also turned to Berklee as they developed their curriculum. Rimon now has a 25-member faculty and 200 students. In August, Rimon and Berklee signed an agreement allowing graduates of Rimon's two-year program to enter Berklee as third-year students.

The Nakas School, founded in 1989, has nearly 400 students and 14 faculty members. Nakas, like the other member schools in the network, is considered the premier institution for contemporary music study in its country.

In upcoming years, Berklee will work to expand the International Network to include schools in Northern Europe, South America, and Asia.

—Rob Hochschild

TWO NEW DIRECTORS NAMED

Rob Rose was named the new Director of the Berklee Performance Center. Rose formerly chaired the Performance Studies Department, and was one of the BPC's primary tenants as head of the Performance Division's Yo Team.



PHOTO BY ROB HAYES

New BPC Director Rob Rose

Rose will oversee the professional concert bookings, and provide increased access to the hall for student and faculty shows.

Beverly Tryon has been appointed Berklee's first director of corporate relations. Tryon, a 1980 Berklee alumna, was previously purchasing manager at Berklee. In her new role, she will explore creative ideas to enhance Berklee's partnerships with music industry corporations.



PHOTO BY KIM GRANT

Beverly Tryon

NEW COMPUTER LAB OPENS

After a long summer of planning and building, Berklee opened the doors of the new Learning Center in September. The center is the world's largest networked learning facility for music education.

The new Learning Center, located on the fourth floor of the 150 Massachusetts Avenue building, houses 40 computer/synthesizer workstations, four independent work-station-equipped, sound-isolated tutoring rooms, 16 tape deck stations, and a variety of other support equipment and materials. Each of the 40 workstations is outfitted with a Macintosh II VX computer with a CD-ROM drive, 14" color monitor, a Korg X3 synthesizer, an Opcode MIDI

bilities; retrieve audio and video resources; and access a network that provides file sharing, print spooling, and bulletin boards.

The Learning Center's file server makes possible other innovative applications which may be implemented as the center develops. For example, the file server may in the future be configured to not only store assignments from teachers, but to enable students to call up specific tasks for a class, complete them at a workstation, and then send completed assignments via electronic mail directly to faculty electronic mailboxes.

Completion of the center was made possible through the contributions of hardware and software



Cutting the ribbon during the Learning Center dedication are (from left to right) Lee Eliot Berk, Mike Kovins of Korg USA, David Bierut of AKG, and Chris Halaby of Opcode.

interface, a Fostex MC-102 mixer/cassette deck, and a pair of AKG headphones.

The facility will help students to reinforce classwork through self-paced tutorials and other instructional software; complete assignments requiring music sequencing, notation, and word processing capa-

from the Korg USA, Digidesign, Opcode, and AKG Acoustics companies. During the dedication ceremonies, President Lee Eliot Berk thanked representatives from each of the companies for their assistance and called the facility "a prototype for the world of music education."

FACULTY NOTES

Professor **John Bavicchi** received the 1993-94 ASCAP Award in recognition of his outstanding catalog of compositions and the numerous performances of his works.

Woodwind Professor **Andy McGhee** released *Could It Be*, his first CD under his own name. Also featured on the project are Professor **Ray Santisi**, Assistant Professor **John Ramsay**, Associate Professor **Greg Hopkins**, and alumni **Joe Cohn '90** and **Marshall Wood '83**.

Assistant Professor of Percussion **Nancy Zeltsman** has released a CD entitled *Woodcuts*, on which she plays marimba.

Associate Professor of Percussion and noted hand percussion player, **Giovanni Hidalgo** has released a Latin-jazz CD entitled *Worldwide*.

Ensemble Department Chair **Orville Wright** recently served as the chief adjudicator for the Bi-annual Steel Band Festival in Trinidad and Tobago.

Vibist and Associate Professor **Cecilia Smith** released a jazz CD titled *The Takeoff*.

Associate Professor of Music Production and Engineering, **Fred Miller** released *What's Wrong with This Picture*, his debut CD for the BMG Kidz, label Zoom Express.

Professor **Wayne Wadhams**, has re-issued *Dance Music of the High Renaissance* for his Boston Skyline Record label's "From the Vault" series.

The CD *Blueprint* by Associate Professor of Bass **Bruce Gertz**, was named "CD of the Month" in the April issue of a Spanish audio magazine. He recorded a second CD, *Third Eye*, to be released in the early months of 1994.

Associate Professor and guitarist **Garrison Fewell's** new CD *A Blue Deeper than Blue*, has been receiving enthusiastic reviews and airplay on jazz radio stations across the country.

Professor **Hal Crook** released *Only Human*, a new CD featuring Crook on trombone, with bassist John Lockwood and drummer Bob Gulotti.

Charles Combs, Chair of Berklee's General Education Department, is the editor of the *New England Theatre Journal*.

Associate Professor of General Education **Makoto Takenaka** played piano on the CD *Tauta* just released by Shakuhachi flutist Uwe Walter.

Associate Professor of Guitar **Charles Chapman** has received his master of education degree from Cambridge College.

Music Education Chair **John Hagon** conducted 10 concerts with the Barnstable Band as part of his 23rd season as music director. Hagon also conducted 12 concerts with the Harwich Town Band.

The Feather Records label, headed by Assistant Professor of Guitar **Lauren Passarelli**, has released *Stained Glass*, a solo album by Sarah Burrill.

MAJOR CONCERT EVENTS FOR FALL

Each semester, Berklee provides the best ensembles a chance to showcase their artistry on the Berklee Performance Center stage. Come see and hear tomorrow's stars. Tickets are only \$4.00.

November 1 & 2

Brass Department Concerts

During Brass Week, the Brass Department will showcase faculty and students and a guest artist (to be announced).

November 4

Country Night

Under the direction of Assistant Professor Bob Stanton and the Performance Studies Division, student singers and instrumentalists will perform a variety of country selections.

November 8

Woodwind Department Concert

Berklee's annual Woodwind Day culminates in a concert with a special guest artist (to be announced)

November 15 & 16

Voice Department Concerts

During Voice Week, Voice Department Chair Kenneth Greenhouse will direct concerts by faculty, students, and a guest artist (to be announced).

November 18

The Jazz-Rock Ensemble

Faculty members Rob Rose and Ken Zambello direct Berklee's Jazz-Rock Ensemble in a program of the music of Aretha Franklin and James Brown.

November 23

The Concert Jazz Orchestra

Faculty trumpeter/composer/arranger Herb Pomeroy presents a program of contemporary big band music.

December 2

Singers' Showcase

The Performance Studies Department presents Berklee's finest vocalists performing in many musical styles and instrumental settings with arrangements written especially for this 10th annual Singers' Showcase concert.

December 6

The Reverence Gospel Ensemble

Berklee's Reverence Gospel Ensemble, under the direction of faculty member Dennis Montgomery III and Ensemble Department Chair Orville Wright, presents an evening of contemporary and traditional gospel music.

December 7

The Rainbow Band

Berklee faculty composer/arranger/trombonist Phil Wilson presents the Berklee Rainbow Band playing original jazz and fusion compositions.

PIANIST JOANNE BRACKEEN BERKLEE'S SPRING 1994 ARTIST-IN-RESIDENCE

The Piano Department has invited world renowned jazz pianist and composer Joanne Brackeen to serve as artist-in-residence at Berklee for the Spring 1994 semester. Brackeen is recognized as one of the most original and innovative musicians in modern jazz, and has been a groundbreaker in a musical form traditionally dominated by male performers.

Brackeen has performed with such jazz legends as Art Blakey, Stan Getz, Joe Henderson, and Dexter Gordon. Both Oscar Peterson and Ornette Coleman have named Joanne as their favorite jazz composer.

Brackeen began performing and recording as a leader in the late '70s, and

has led her own bands in countless concert, festival, and club performances. To date, she has released 17 albums spotlighting 78 of her original compositions.

Her Berklee schedule will include private lessons, an ensemble, and a weekly master class devoted to exploring piano and rhythm section concepts.

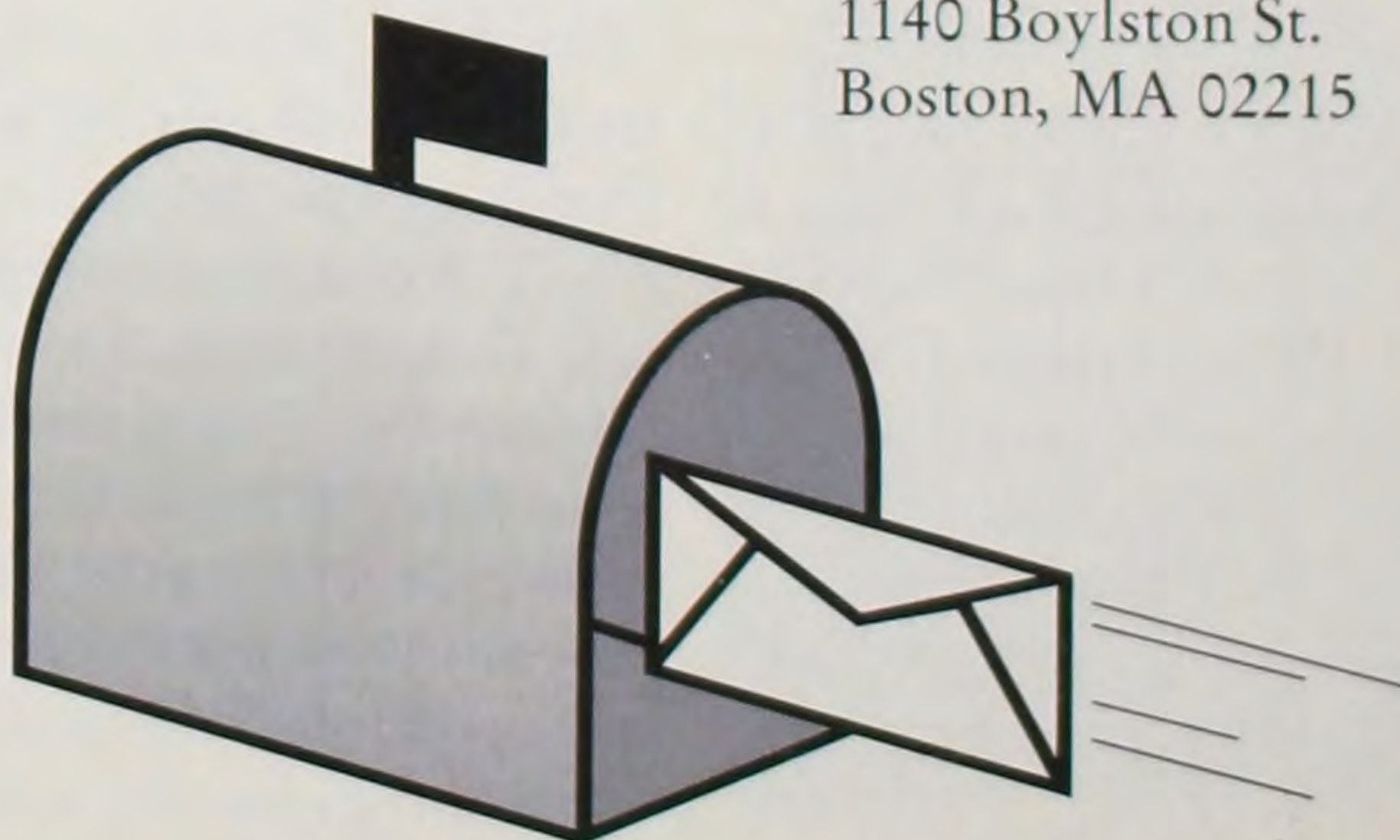


Pianist Joanne Brackeen

WHAT'S ON YOUR MIND?

In order to fully live up to *Berklee today's* purpose of being a "forum for contemporary music and musicians" [see the tag line on the front cover], we will soon add a "Letters to the Editor" column. We hope you will take a moment to drop a note and express your thoughts on the ideas and issues in *your* magazine. Address all correspondence to:

Letters to the Editor
Berklee today
1140 Boylston St.
Boston, MA 02215



VISITING ARTISTS BRING THE MUSIC INDUSTRY TO BERKLEE

During the summer and early fall, Berklee's Visiting Artists Series brought numerous top music professionals to the campus for clinics and concert performances. The informal, question-and-answer format of the Visiting Artist Series provides students and faculty a rare opportunity to learn from a number of important figures from across the spectrum of the music industry.

workstation for film/video post production. A veteran sound effects supervisor and designer, Gershin's film credits include *In the Line of Fire*, *JFK*, *The Doors*, *Truth or Dare*, and many others.

Songwriter **Hugh Moffatt** related his experiences of making a living and staying viable as a singer/songwriter in today's music business. Moffatt's songs have been recorded by Dol-



PHOTO BY ROB HOCHSCHILD

Trumpeter Terence Blanchard, left, with Film Scoring Department Chair Don Wilkins during Blanchard's July clinic.



Keyboardist Jan Hammer '69 visited Berklee September 21.

In September, composer/keyboardist **Jan Hammer '69** was at Berklee for a clinic, and a screening of the hit, long-form video, *Beyond the Mind's Eye*. Proceeds from the showing will be used to establish a Jan Hammer Scholarship fund at the college. Jan and **Dave Mash '76**, Assistant Dean of Curriculum for Academic Technology, were each presented a Distinguished Alumni award prior to the video showing in the Performance Center.

Sound effects designer and engineer **Scott Gershin '84**, presented a clinic on sound effects and design and one on using a digital

ly Parton, Ronnie Milsap, and Alabama, to name a few, and he has released his own albums on the Mercury, Sony, and Rounder/Philo labels.

Windham Hill recording artist, bassist **Michael Manring '79**, displayed his contrapuntal, dual bass technique during his August clinic. Manring has released three solo albums for Windham Hill, and has appeared on 13 other releases for the label.

Trumpeter, composer **Terence Blanchard** gave a clinic on his approach to film scoring, and later gave a clinic/concert with his quintet. Blanchard has re-

leased albums on Concord and Columbia, and has worked on the soundtracks of four Spike Lee films.

Dr. Bruce Paley and **Shoni Dowd** presented a clinic titled "Taking Your Band to the Top and Keeping Your Sanity." They discussed developing a group identity. Paley and Dowd serve as consultants at Harmonic Resolutions Inc., a consulting firm for bands, managers, and the music industry in general.

Songwriter/producer **Jon Lind** presented a clinic on songwriting and performed a few of his originals. Lind's career took off after his song "Boogie

Wonderland" recorded by Earth, Wind, and Fire made it to number five on the charts. His other hits have included Madonna's "Crazy for You," Vanessa Williams' "Save the Best for Last," and others.

Synthesist/composer/arranger **Suzanne Ciani** presented a clinic on contemporary music synthesis for students in the Music Technology Division. Ciani has recorded with Spyro Gyra, Stanley Clarke, Lenny White, and many others. She has extensive credits in television and film music, and has recorded numerous New Age albums.



PHOTO BY ROB HOCHSCHILD

Bassist Michael Manring '79

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THE DIGITAL WOODSHED

It is no secret that fast-moving bit streams of zeroes and ones have changed many aspects of contemporary life permanently. Digital, computer technology has revolutionized the way we approach tasks which for years have been performed differently, and, in many cases, with assistance from others. In producing *Creative Comping for Improvisation*, three-volumes of play-along CDs and chord sheets published by Advance Music, Professor **Hal Crook '71** has opened the door of the musician's woodshed a little wider to computers and MIDI.

With production assistance from Rick Peckham, assistant chair of the Guitar Department, Hal performed alone on the piano in Berklee's Studio B, recording the accompaniments to 30 standard tunes such as "Beautiful Love" and "I'll Remember April," replete with reharmonizations and rhythmic displacements. His piano work is precise and swinging enough to please the most demanding jazz aesthete who may simply play along with the CDs on the stereo. But for those with a computer MIDI studio, the CDs offer other learning options.

Hal recorded on an acoustic MIDI grand, striping the tape with a time code which resulted in the production of both an acoustic track and standard MIDI files. The MIDI files can be read by any CD ROM drive or imported through most sequencing programs for use with Macintosh, IBM, Atari, and other computers. This affords users the flexibility to alter the tempi while leaving the pitch unaffected, or to transpose the accompaniments into any key. Those wanting to analyze Hal's rhythmic interpolations and chord voicings can even generate a transcription of his comping if they have a printer.

Created as a companion to his book *How to Improvise* (also published by Advance Music), Hal specifically designed the project to aid instrumentalists in developing the ability to divide their listening attention between what they are playing and what is being played around them

while they improvise.

"It is similar to dividing our vision by focusing on a single point while simultaneously using our peripheral vision to observe a broader view," states Crook. "We automatically divide our hearing to some degree whenever we play with accompaniment—live or otherwise—but we naturally give more attention to our own playing than our surroundings.

"For example, in order to execute a demanding technical idea or maintain control while playing with challenging accompaniment, the soloist may need to concentrate exclusively on his or her own playing. But when trying to accurately maintain an extremely fast or slow tempo, an improviser may periodically need to concentrate more on the instruments establishing the tempo."

Hal's original intent was to provide intermediate to advanced soloists with less predictable comping, but to include enough release from the musical tension to inspire the improviser's confidence and trust.

"I have also been successfully using these CDs with less evolved players by instructing them to limit their melodic choices to one or two notes throughout the solo," Crook explains. "In this situation, even beginning-level soloists can learn how to manipulate their attention in highly interactive surroundings."

"It is remarkable that in the studio I was just playing an acoustic piano the way I usually do, but through the MIDI interface, new possibilities opened up. What I played—the results of 38 years of music study—can be manipulated or viewed in detail instantly through a keystroke."

Hal's practice tool for the '90s could be the tip of an iceberg completely out of view only a few years ago. Of course, the time-tested methods for acquiring physical facility on an instrument don't change. But, with the possibilities of a virtual reality, digital woodshed perched on the horizon, the improviser's journey toward mastery of the jazz repertoire could grow shorter. ■

The Great Performers Give You Both.

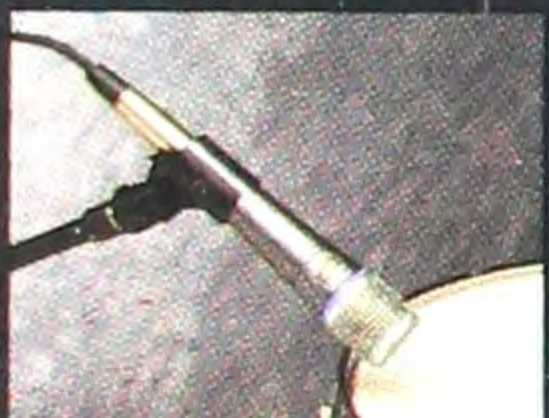
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Snare: Beta 57



Overall: SM57



Overhead: VP88



Toms: SM98A

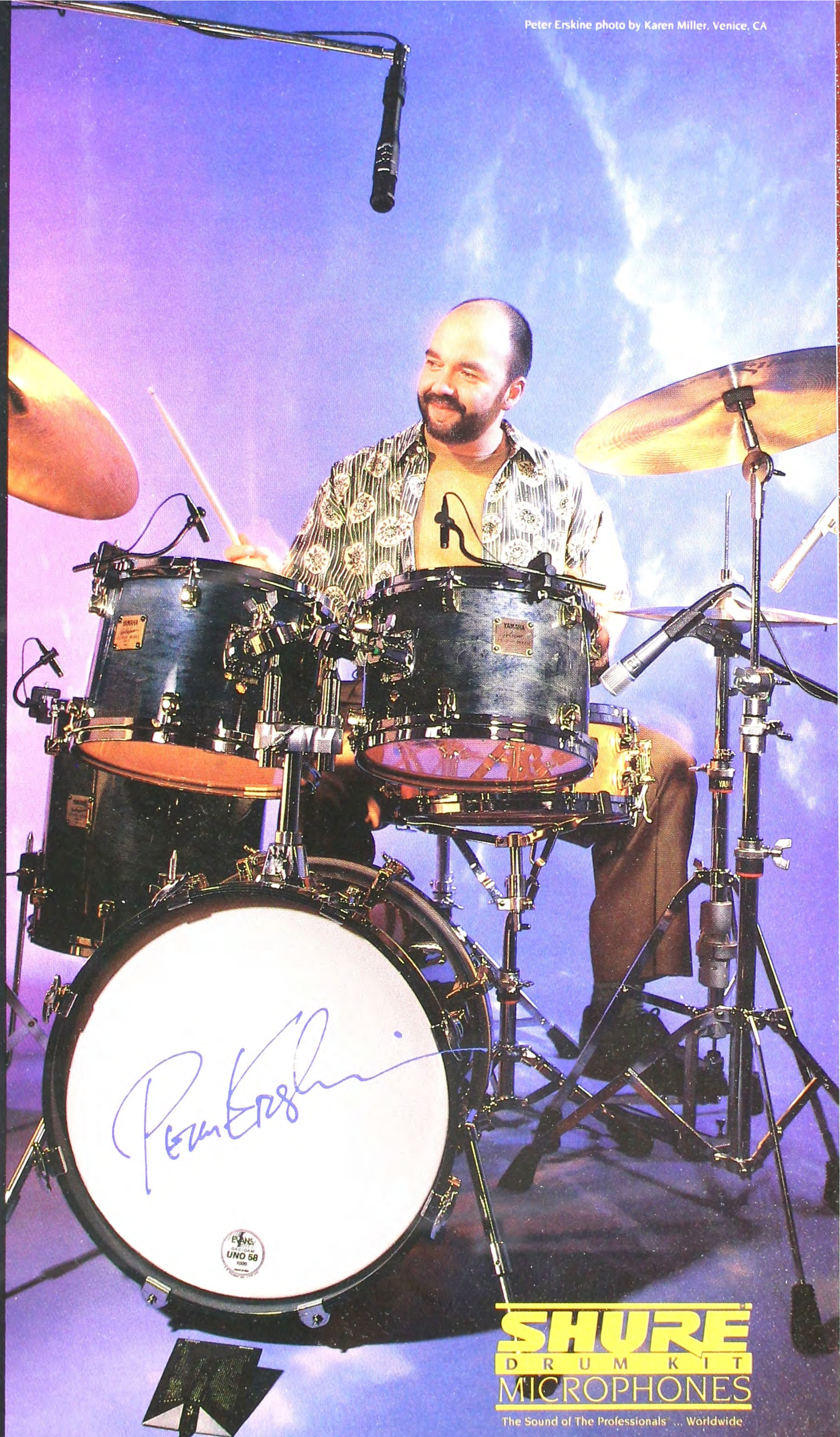


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Voices Carry

In recent years, Berklee has gained a great deal of attention for building up high-tech facilities and implementing innovative music technology programs. But, while the college occupies a place in the vanguard of those leading us toward the musical sounds of the next millennium, another steadily growing area at Berklee focuses on man's most ancient form of musical expression—singing. Human voices have probably been lifted in song since our ancestors lived in the caves of the fertile crescent, and today, vocal music of every description still owns the airwaves. Though many think of Berklee as a training ground for instrumentalists more so than vocalists, the word is out and singers are flocking to Berklee's Voice Department in ever-increasing numbers.

Some alumni recall vocal activity at the college as far back as 30 years ago, but it wasn't until the fall of 1976 that Berklee students could officially declare voice as their principal instrument. In the late '70s, there were only about 30 voice principals enrolled; today, the Voice Department serves nearly 250 vocalists.

Brian O'Connell, who chaired the Voice Department from the mid '70s through 1984, developed the foundation of the curriculum that continues to be central to the program. A combination of private voice instruction, music reading and sectional labs, and various department-sponsored vocal groups provided early

voice students with varied learning experiences. O'Connell also directed the Berklee Concert Choir, believing it important to expose students to choral masterworks. Under his leadership the choir presented concerts in New York and Chicago, and premiered original choral works by faculty composers.

The Voice Department has experienced considerable growth over the past decade. Current Department Chair Kenneth Greenhouse and his 15 faculty specialists provide private instruction and coaching in a variety of



Associate Professor Charlie Sorrento, a pop vocal specialist, helps Donnie Griffin '94 warm up. The Voice Department's philosophy is that sound vocal technique and vocal health, as well as style, are the keys to successful, enduring singing careers.

PHOTO BY KIM GRANT

styles, including pop, rock, Latin jazz, musical theater, R&B, opera, and jazz vocal improvisation.

"During their first year at Berklee," Greenhouse states, "singers enroll in a sequence of reading and performance labs, but private voice instruction in technique and interpretation is the most important part of their schedule. Later, elective courses in vocal improvisation, Stage Performance Workshop, Jazz Vo-calese, or new classes—Latin Vocal Styles and the Musical Theater/Opera Scenes Workshop and Ensemble—can lead a student down a number of stylistic avenues."

These days, there are many different performance opportunities for singers of various musical styles at Berklee. The 40-voice Concert Choir, under the direction of Assistant Professor Anne Peckham, exposes the students to major choral works from the classical repertoire. Recently, the Concert Choir performed the Charpentier *Midnight Mass* and the Rutter *Requiem* with a chamber orchestra. They also joined with the Regis College and Villanova choirs to perform Schubert's *Mass in G*.

"The Concert Choir is about the only outlet at Berklee for those who love traditional choral masterworks," says Anne Peckham. "The level of musicianship is very high and they like to be challenged. This is also probably one of the most diverse groups on campus—about equal numbers of men and women, and singers from 14 different countries."

Assistant Professor Bob Stoloff's 12-voice, improvisatory ensemble Vocal Summit is for those with a flair for spontaneous group improvisation, or "team composing" as Stoloff terms it.

"In addition to the extemporaneous pieces in which we improvise melody, harmony, and rhythm on the spot," states Stoloff, "the group performs scat-vocal interpretations of instrumental classical and jazz works, and sings them a cappella. It is quite a dynamic group."

The College Singers, a small ensemble, perform music of twentieth century American choral composers. Four vocal jazz ensembles offer vocalists a chance to dig into the jazz vocal repertoire. Several of these groups have made appearances at conventions for the American Choral Directors Association and International Association of Jazz Educators.

A number of other departments also contribute to the learning opportunities of Berklee's vocalists. Under the auspices of the Ensemble Department, chaired by Orville Wright, students can develop important studio singing skills in a variety of vocal recording ensembles, or perform with the Gospel Choir—a



PHOTO BY KIM GRANT

Major concert events such as Singers' Showcase (above), give the college's top vocalists a chance to sing before a full house on the Berklee Performance Center stage.

group singled out for special honors recently by the New York Chapter of the National Black Music Caucus.

Many of the college's major concert events featuring rock and pop vocalists are produced by Yo Team Productions and the Performance Studies Department. In addition to the concerts mounted for Berklee's annual convocation and commencement, the Yo Team spotlights Berklee's top singers for the Country Night, Jazz-Rock Ensemble, and International Night concerts. The Singers' Showcase concerts are the most popular shows on the concert calendar and never fail to pack the Berklee Performance Center.

Greenhouse and his faculty stress sound vocal technique as the basis for an enduring, successful singing career—regardless of the musical style, and educate the students about vocal health.

"We often invite the noted otolaryngologist Dr. Steven Zeitels to the campus for voice protection seminars," states Greenhouse. "Young singers need to know the effects fatigue or singing over a loud band in a smoke-filled club can have on their voices. We make sure they learn how to avoid voice injuries."

Associate Professor Jan Shapiro sums it up: "What Berklee offers vocalists sets us apart from conservatory and university voice departments. We provide the students with good traditional training—but we never lose sight of what they will need in order to sing today's music." ■



PHOTO BY BILL MOULINE

Anne Peckham (first row, far left) states: "The Concert Choir is about the only outlet at Berklee for those who love to sing traditional choral masterworks."



Rock Guitar's Top Gun

For rock's reigning guitar hero Steve Vai '79, music comes from the heart and mind...with an edge

by
Mark L.
Small '73

Steve Vai '79, in his own words, is a walking dichotomy. As a former key member of Frank Zappa's band, and top-drawing arena acts Whitesnake and the David Lee Roth band, Vai earned his stripes before stadium audiences across the globe in the '80s coaxing hyper-speed solos and bizarre sound effects out of his guitar while engaging in flamboyant rock and roll stage antics.

What might appear (to some) to contradict that history, is Vai's sometimes intellectual approach to his own music. For example, for "Down Deep into the Pain" from his new album *Sex & Religion*, Vai worked with a scale he created which divides the octave into 16 equal divisions instead of the 12 divisions of the equal temperament, to evoke a "divine dissonance" in the tune's final section. With unbridled creative license in his own studio, Vai has consistently produced thoughtful and technically astonishing music on his solo albums.

Vai's dual nature shows up in his personal as well as musical life. He eschews the stereotypical excesses viewed by many as the spoils of rock and roll stardom. Today, he is a devoted family man with a wife and two sons, and is quite outspoken about his aversion to drug and alcohol use.

Raised in an Italian-American household in Carle Place, New York, Steve started out playing the accordion, and later played tuba in his high school band. But after the first hearing of his sister's Led Zeppelin albums, Steve was inseparable from the guitar. Even in his teen years, Vai's energy for music went beyond playing cover tunes in Long Island's pubs by night with his garage band. At the same time he composed his first score, "Sweet Wind from Orange County," for his school orchestra.

Vai's thirst for musical knowledge brought him to Berklee in the fall of 1978. His roommate at Berklee got him interested in transcribing music from records—a vitally important development for Vai's future. With his typical intensity, he set about meticulously transcribing some of Frank Zappa's most challenging music. After weeks of work on "The Black Page," Vai sent a copy to Zappa, who wrote back offering him a job as his transcriber. By the time he was 20, Steve was playing in Zappa's band, frequently being introduced by Frank as his "little Italian virtuoso."

Vai's playing and transcribing prowess caught the attention of the editors of *Guitar Player* magazine who made Steve's fusion rave-up "The Attitude Song" their premier

soundpage insert, and featured his transcription work in a monthly column. Doors began opening, and his first album, *Flex-able* sold 250,000 copies. His unforgettable guitar duel scene as "Jack Butler," the devil's top guitarist in the blues-fantasy film *Crossroads*, gave Vai even greater visibility.

Notable stints as David Lee Roth's post-Eddie Van Halen lead player, and as the replacement for guitarists Yngwie Malmsteen in Alcatraz and Adrian Vandenberg in Whitesnake, boosted ticket and album sales for each act. In 1990, Vai released *Passion and Warfare*, a fiery instrumental disc which sold over 800,000 copies and shored up his position at the very summit of the rock guitar heap—a spot he has dominated for nearly a decade.

When we spoke, Steve was gearing up for a tour to support his just-released album *Sex & Religion*. He paused for a while on the deck of his Lake Tahoe home to share a few thoughts on where he's been, and what lies ahead.

I like high-energy music—whether it is a Stravinsky melody or a 21-year-old kid screaming into the mike—it has to have that intensity.

Do you ever play with any of the people you met when you were at Berklee?

As a matter of fact, on August 6, my band was featured playing with Branford Marsalis and the "Tonight Show" band at the end of the program. I wrote an arrangement of a song from my album so our bands could play together. Branford and his guitarist Kevin Eubanks went to Berklee at the same time I did. They are really fine musicians.

What are your thoughts on musical literacy for rock musicians?

A lot of people like to knock music schools, but I really enjoyed my time at Berklee and got a whole lot out of it. That is one of the few environments where you can go knock on someone's door, whether they are a sax player, flute player, or heavy metal guitarist, and ask

them if they'd like to jam.

If a person has the right attitude, a music school like Berklee is a good place to learn. I saw that those with a good attitude got more out of the school than those with a bad attitude.

A lot of rock musicians would rather not learn to read music or know theory.

I would not say knowing theory or not knowing it is good or bad. For me, I like to know the music because it helps my expression. I can sit with manuscript paper and compose music that I couldn't do if I didn't know music. The big mistake some people make, is thinking that if you know music you can't play from the heart, but it is all up to the individual. Those statements usually come from someone who has not taken the time or had the discipline to sit and learn. If they did, they would realize that there is a whole other world of expression.

It would be wrong to say that because he understood music, Mozart couldn't write or play from the heart. Those great classical composers' only choice was to write their music down. You can't dismiss what they've done because they knew how to write down the little black dots. Sometimes you find trained musicians who can't really express themselves very well, but can resort to the little technicalities or mathematics. It is easy for some with a very analytical mind to write melodies and counterpoint without breaking the rules. But the bottom line is how it sounds.

You originally came to Berklee to learn arranging and film scoring. Were you hopeful then of making a name as a rock guitarist?

Today I am pretty much what I was back then. My guitar technique has changed, but I was always interested in arranging and playing challenging music. What I did on my *Passion and Warfare* and *Sex & Religion* albums is very similar to what I did back then. Actually, my song "Sleep" from the *Flex-Able* album was written while I was at Berklee. I wrote it for a harmony class that Mike Metheny taught.

Was he an influential teacher for you during your Berklee years?

I had some really great teachers. Mike Metheny was one. Wes Hensel was also a fabulous teacher. Mike Palermo was my ear training teacher, and he was really into Frank Zappa. He told our class that in order to play with Zappa, first of all you had to be good, and second, there was a two-year waiting list.

What are your thoughts on Zappa's band being a proving ground for rock musicians as the

Miles Davis band was for jazz players?

Drummers like Terry Bozzio and Vinnie Colaiuta [75] had innate abilities that go way beyond those of the average drummer, but they may not have gotten the exposure they got if there wasn't a field like Frank's to play in.

Going to work for Frank is an education, but he is really not concerned with educating people. He is interested in having his music played properly by people who are proficient. He really knows how to identify a person's talent. He always finds something extreme that he can pull out of a player. In my case, I had the ability to understand and perform difficult rhythms and to make weird sounds on the guitar. He really dragged that out of me in the best possible way. That is his genius.

Do you think there will ever be a musicological value to the rock guitar transcriptions now proliferating in books and magazines, or are they mostly of immediate value?

It is good to have a document representing the music so that someone who hasn't heard it can learn it. The first piece of music I learned how to read was "Since I've Been Lovin' You" by Led Zeppelin. I couldn't figure out the guitar riffs, but I got the song book and learned it note-for-note from the transcription.

But some of those transcriptions are so rhythmically complex that even the best musicians could never read them without having the record as a guide.

Well, some of the music I transcribed for Frank Zappa's guitar book, I did almost as an art-type project. I didn't expect that something like that would be thrown in front of somebody for sight-reading. That work was like a meditational journey for me. I had never seen anything as complex as that stuff. It was fun for me to notate it and decorate the page with the proper articulations.

With so many musically literate musicians playing popular music, do you think someday it might be considered more a serious art form than a popular one?

It is hard to say. It is up to the individuals. Some people don't want to have to think about it or work so hard at it. They just want to grab a microphone and do a rap and say "this is my art." Then, some want to learn enough about music that they could have 120 instruments play their ideas.

I am writing a piece for a 30-piece orchestra and a rock band with me playing lead guitar. It is with a group called Orchestra of Our Time from New York. We hope to do a concert in the spring of 1994. I am in the midst of orches-



PHOTO BY MARGARET NORTON

Vai and his band joined forces with Branford Marsalis (top row, second from right) and the "Tonight Show" band for an August 6th appearance.

trating a lot of my past and present compositions. After that I will do a series of concerts in Germany with the Orchestre Moderne. They worked with Frank Zappa on his upcoming *Yellow Shark* album. Just the other day I visited Zappa at Warner Brothers Studios where he and Orchestre Moderne were recording some music by Edgar Varése. Frank told me to get an amp and play with the orchestra. It was a blast.

How did you end up playing the role of "Jack Butler" in the movie Crossroads?

Slide guitarist Ry Cooder was doing the soundtrack, and he called *Guitar Player* magazine to get the name of a hot rock guitarist for some sections. They recommended me. Ry called me, and I went down to work on the musical duel section with him. I had to discuss certain aspects of the scene with the film director, and he asked me if I wanted to act out the part. It was simpler than teaching an actor to mimic what I was playing. I guess I also had the perfect "Jack Butler" eyebrow.

Did the film bring you to the attention of David Lee Roth?

No, we met before the film was released. In fact, he went with me to the premiere of the movie. I was bubbling under back then. After *Guitar Player* used my "Attitude Song" for their soundpage, and then my *Flex-Able* album came out with a few cool guitar things on it, things began to happen. Dave had heard the record I did with Alcatraz and liked that too.

There was a lot of media attention focused on Roth's split from Van Halen. Did you feel a lot of pressure as the one who had to fill the spot

Eddie Van Halen had carved out?

How do you compete with Eddie Van Halen? I loved his playing and knew I would be compared to him; I was honored to be in the position. I didn't know what would happen at the concerts—whether the audience would accept or ignore me. By the middle of the tour they were chanting my name before I got on stage. It was a thrill. I enjoyed the whole thing.

Was it a big adjustment to shift gears from the complex instrumental material you'd been doing to playing in an arena rock band?

I had always hoped to be able to play in big places. I am sort of a walking dichotomy. I do like playing rock and roll with acts like Roth and Whitesnake, but I also like to expand my horizons. The ultimate would be to go out with a huge band and play hard-core rock with horns and an orchestra in arenas. I don't know if it will ever happen, but it would be great.

Is the new album a synthesis of both the instrumental and mainstream rock music you've been playing over the course of your career?

The album's single, "Down Deep Into the Pain," is a lot more hardcore than anything I did with the other bands I've been in. It is musical, there is tender melody, and bone-crunching thrash. I like high-energy music—whether it is a Stravinsky melody or a 21-year-old kid screaming into the mike—it's got to have that intensity. I like music with an edge.

*Will you tour with the band that played on your new album **Sex & Religion**?*

I'm working on it. I don't know if I can get Terry Bozzio, he's got a lot of commitments. He is one of my favorite drummers. [Ed. note: Abraham Laboriel Jr. '93 is currently drumming with Vai.] The singer, Devin Townsend, is a wildman and really musical. He is also an incredible guitar player. He will be playing a lot of guitar in the shows. With him I can really do some great dual guitar stuff. Between him, [bassist] T.M. Stevens, and myself, there are a lot of possibilities for some cool pyro playing.

Do you think we are seeing the end of the pyrotechnical guitar hero era?

The music scene is groping for an identity right now. You are always going to have people interested in being virtuosos who are really proficient on their instruments. But I love the thrash thing, and some of grunge stuff if it is inspired. There are kids reacting to the albums with polished guitar playing and production by saying "I can't do that." So they go into their garage with a beat up guitar and amp and they start slashing away on these grungy sound-

ing chords. The next thing you know, there are some really inspired kids making good music. I can appreciate that, but I like to be able to play fast and proficiently. So if some guitar magazines are saying that shred is dead, and the trend is toward grunge, it gives me incentive to go and shred even more. I try to stay as far out of trends as possible.

Your song "Still My Bleeding Heart" was inspired by your encounter with a young person in a hospital with terminal cancer. How did that all come about?

As an artist, I get requests from places like the Starlight Foundation. I received a request to give this boy a call in the hospital because he was terminally ill. I've done this a number of times, sometimes the kids pull through, but that was not the case this time. He requested me because he was a fan.

It was funny, when I called he didn't believe it was really me. I had to answer a series of questions to convince him. He was a really sweet kid, and I was taken by his bravery—I felt kind of dwarfed by it. He would just lay in bed playing his guitar. I got a letter from his parents a few months later telling me that the phone call helped him in his last months, but that he'd lost his battle with cancer. It was very moving for me. That is why artists write songs—because of significant events in their lives.

As someone in the rock and roll spotlight, is it a challenge to balance your professional and family life?

Not at all. A lot of rock and roll musicians have families, but it is what they do in their mind or in their spare time when they are away from home that has the most effect on their mental health and family life. I've been exposed to a lot having come up in the bands I've been with. I have had any kind of vice you can imagine made available to me. I didn't over-indulge. I never did any drugs, and at this point I don't drink anymore.

Is there anything else you want to say?

Yeah. I want to tell the Berklee students that when I was at Berklee, I didn't realize how good it was until I left. When you get out into the professional world is when the real education begins. Going to Berklee is a great opportunity to hone your chops, make new friends, and to explore a completely musical environment. You don't have to worry about the daily business affairs that come into a musician's life once he or she has to make a living. So sit back, study hard, and enjoy your time there—it's probably the only time you are going to have to do something like that. ■

What's Your Band's Name Worth to You?

A Nashville attorney shares the truth about the consequences of not registering your act's name

by
Kevin S.
Kookogey
'89

Probably never before has Nashville seen a single year in which three acts signed to major labels have encountered trademark problems which necessitated changing their names. Contemporary Christian recording acts Pray for Rain, Legend, and Say So, will all soon be informing the public of their new identities. A fourth act, the hit country group Shenandoah, was also involved in a trademark dispute. After many travails, Shenandoah resolved its troubles and will continue to be known as Shenandoah—but at a great cost.

The reason for problems like these is a lack of understanding of the importance of a trademark in the music industry, and a fear of accruing legal and other related costs.

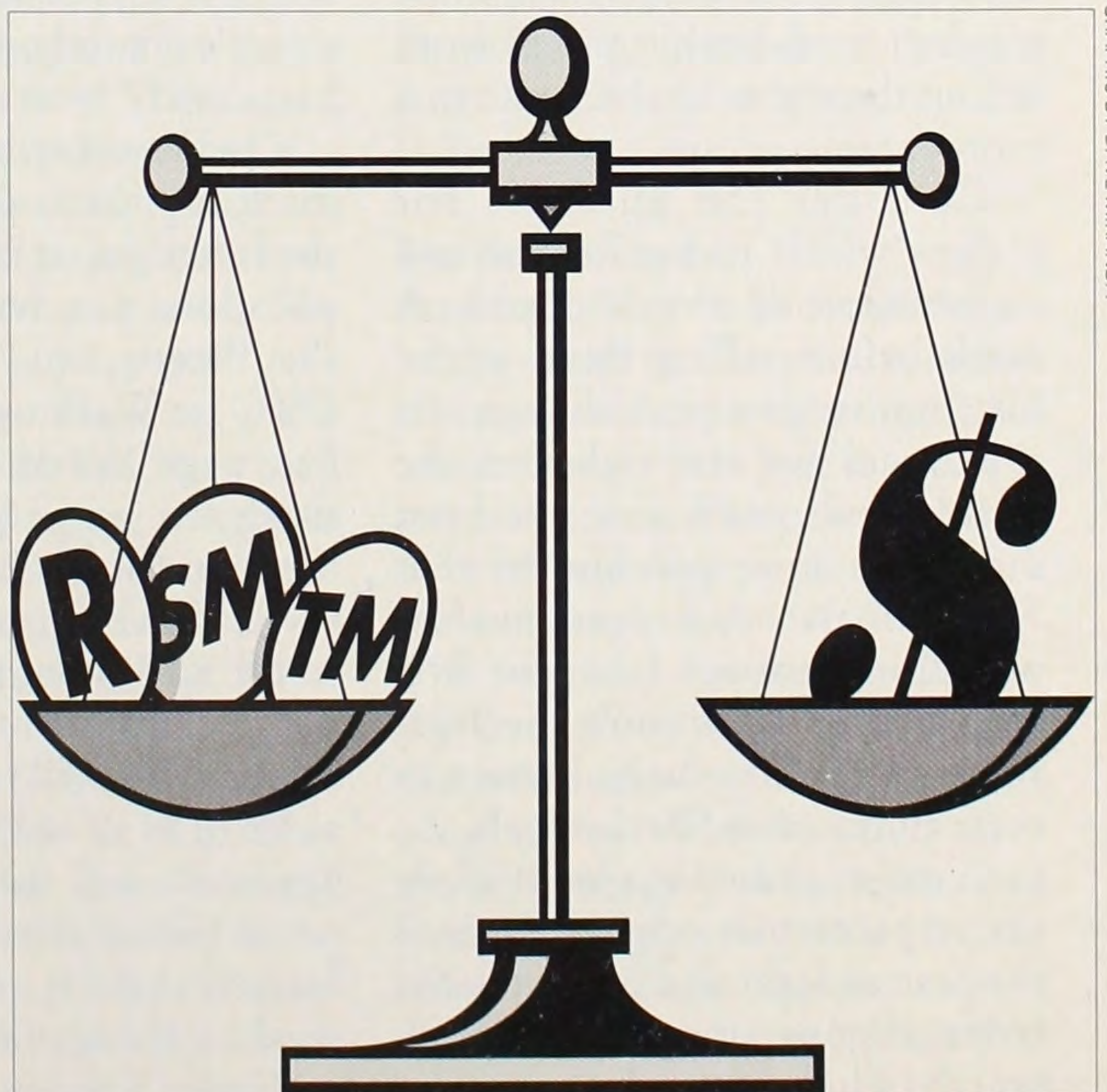
Most bands at their inception do not think twice about the ramifications of the name by which they choose to be known. For a weekend band harboring no illusion of achieving national or even regional recognition, there is probably not much reason for lengthy contemplation about registering their name. But, for

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Diligence from the outset can avert financially devastating trademark disputes later on.

an act with aspirations of acquiring a record deal, or for a good regional band with a strong local following, there are good reasons for them to consider trademarking their name.

Obtaining trademark registration early will prevent the headaches presented when, after signing a record deal and acquiring an audience, it is discovered that another act has already registered the same or a substantially similar name. In these situ-



GRAPHIC BY DAVE MIRANDA

ations, the band must either change its name or buy the rights from the registered owner. Both options can be costly.

Potential Losses

Buying the rights to the name can cost \$20,000 or even more, depending on the fame achieved by either of the parties desiring to continue using the name. On the other hand, changing the band's name could cost thousands of dollars to market them under a new name when they have already become well known under the former name. In addition to the cost and stress of remarketing, the "already-fooled-once" act will, no doubt, decide to pay the expense of acquiring legal protection of its name the second time around.

Aside from the protection aspect, there is another primary reason to trademark the name of an act even before national or regional recognition is established. If an act which has already achieved big exposure is using the registered owner's name, the owner stands in a favorable position from which to bargain with the established act for continued use of the name. A little-known local band with a registered mark could change its name without any substantial loss while reaping considerable profit from selling the rights to the name to a more famous group.

Consider the outcome for groups which had prior use and registration of the Shenandoah mark before selling them to the hit country group. Although the price paid for the rights to the Shenandoah mark has not been disclosed, it is well known that Shenandoah had to spend much, if not all its earnings from the first two albums to acquire the legal rights to continue to be known to their audience as Shenandoah.

A major cause for a band's failure to protect its original name is the fear of legal and other related costs of conducting a trademark search (which is not always neces-

A name distinguishes

an act from others just as much as its music does.

sary) and starting the trademark application process. Most new bands fail to understand the value of investing in the protection of their name, and view it as an economic burden.

In fact, the cost of acquiring trademark rights pales in comparison to the amount of money that could potentially be lost in the future when it is discovered that another band previously secured the rights to that name. It can be particularly frustrating if your act ends up with a record contract and a national audience and is later forced to change its name because an unknown garage band has trademarked the name and refuses to sell it for a reasonable price.

The Price of Protection

Although a trademark search is sometimes warranted, the cost (between \$300-\$600 depending on how extensive the search is) can seem unreasonable if it only reveals that the name has already been registered.

On the other hand, filing a trademark application is a simple process, the initial fee is currently \$210. Applications can be acquired through the Patent and Trademark Office (PTO) in Washington, D.C. (see sidebar, page 19). If the band has been using the name for some period of time, no further costs may be necessary. However, most acts will need to file an "intent to use" form in order to use the name in interstate commerce. This will require an additional fee of \$110 at a later time when the applicant will be required to send proof (usually cassette J-cards or CD inserts) that the name is indeed being used by the applicant.

Under a recent change in the law,

anyone desiring to register a name and/or mark with the PTO may do so even before ever having used the name in commerce. The only requirement is that the applicant have a *bona fide* intent to use the mark. Therefore, a band serious about its future may choose a name and apply for registration as soon as the members form the group. Obviously, it is a waste of time and money

acquiring trademark protection for a short-lived project.

If the PTO decides that the name chosen is not in conflict with any other marks and otherwise meets the requirements to become registered, the applicant is given six months to prove that it is now using the name or mark. To prove its use of the name, a band would have to file three examples of how it is using the name. They could be three J-cards or three press kit photos with the band's name in the margin, etc. Once the PTO accepts those items and approves them, registration will follow within a few months.

Legal Counsel

It is probably wise to contact an attorney who is well versed in trademark law rather than proceeding with the application alone. There are several reasons for this. An attorney knowledgeable in trademark law can help a band choose a name or mark which is more likely to withstand the scrutiny of the PTO. This can save the cost of applying more than once—there is no refund of the \$210 application fee if the mark chosen has already been registered.

Often, in the midst of the application process, there will be a need for correspondence with the PTO attorney concerning questions or problems about the applicant's chosen mark. Having an attorney conduct this correspondence will not only expedite the process, but it will generally increase the applicant's chances of acquiring registration.

Once the mark is registered, the attorney can take steps to make certain that the owner's rights remain

protected. It is important to understand that even after registration is acquired, it does not become permanent automatically.

The owner of the name or mark must file a specific affidavit in the fifth year after initial registration to assure that the mark becomes "incontestable." After that, registration must be renewed every 10 years. If these steps are not taken, the registrant can lose his trademark rights. An attorney can help determine if another band with a registered name has abandoned its trademark, making it possible for a different act to use the name.

The Rest of the Story

As for the three Christian acts mentioned at the beginning of this article—two have already changed their names, while the third is preparing to do the same. Legend is set to release its second album under the new name of Legend Seven. It is a common ploy to simply add or subtract a word to avoid trademark violation. Of course, it would have been easier and less expensive to do this before the initial registration of the name.

If you find that another group is using your name or a confusingly similar one, it would be unwise to waste time and money attempting to register the mark or prove prior use. The addition or subtraction of a word may be all that is necessary to increase the chances of successful registration. It will still be necessary to take steps to make sure that the new name is not already in use.



For RCA country artists Shenandoah (above) to continue to use their name, they paid most of the earnings from their first two albums to those who had previously registered it.

OPTIONS FOR TRADEMARKING A BAND NAME

1. File the trademark application yourself.

For instructions, obtain the booklet "Basic Facts about Trademark," available free of charge by writing or calling:

United States Patent and Trademark Office
Washington, D.C. 20231
Phone: (703) 557-3158

A non-refundable application fee of \$210 is required each time you submit a name for consideration. Once your trademark is approved, an "intent to use" form must be filed with a \$110 fee.

2. Pay for a full, nationwide search of the name, or similar ones.

This will help you avoid paying trademark application fees repeatedly. Two noted database companies who provide this service are:

Thompson and Thompson of North Quincy, Massachusetts
Phone: (800) 692-883. Fee: \$310.

Compumark of Washington, D.C. Phone: (800) 421-8863. Fee: \$275.

These companies will *not* provide any legal advice.

3. Hire an attorney versed in trademark law. He or she can:

A. Help you choose a mark likely to be approved by the PTO.

B. Handle questions from the Trademark Office's attorney.

C. Take measures to ensure that your mark will remain protected.

Projected attorney's fees range from \$500 for a case with no snags, to \$1,500 if problems are encountered. (This price does not include the application and "intent to use" fees.)

The band Say So has taken a different approach to solving its trademark problem. Unlike Legend (now Legend Seven), Say So had not released its first album when the conflict arose. Consequently, they will have fewer barriers to overcome in using a completely different name.

Having a record contract alone does not guarantee wide exposure—some unsigned bands which tour extensively are better known than bands with a few records out. Depending on the amount of exposure they acquired prior to signing their record deal, Say So may still have to clear up some confusion as they prepare to release their debut album this fall under the new name Point of Grace.

At the time of this writing, Pray for Rain was still advertising concert appearances under the same name. They are in

the studio working on a new album. It is rumored that it will be released under the initials PFR. Using the initials of a mark which has already been registered will not be refused registration as long as the letters stand on their own and are not intended to represent (at least not publicly) the underlying words of the registered mark. Whether PFR will connect subliminally in the minds of Pray for Rain's audience members remains to be seen.

The Bottom Line

Any band serious about its future in the music industry must realize that a name or mark distinguishes an act from others just as much as its music does. The potential benefits of securing your trademark far outweigh the costs involved. The potential for loss caused by the use of an unprotected name can be devastating. It makes little sense to risk all of the time, money, and energy you have invested in establishing your act's identity when trademark disputes can be avoided by exercising a little diligence at the outset. ■

2+3 = Your Time Feel

Working with rhythms in groupings of twos and threes can help develop your time feel and phrasing ideas

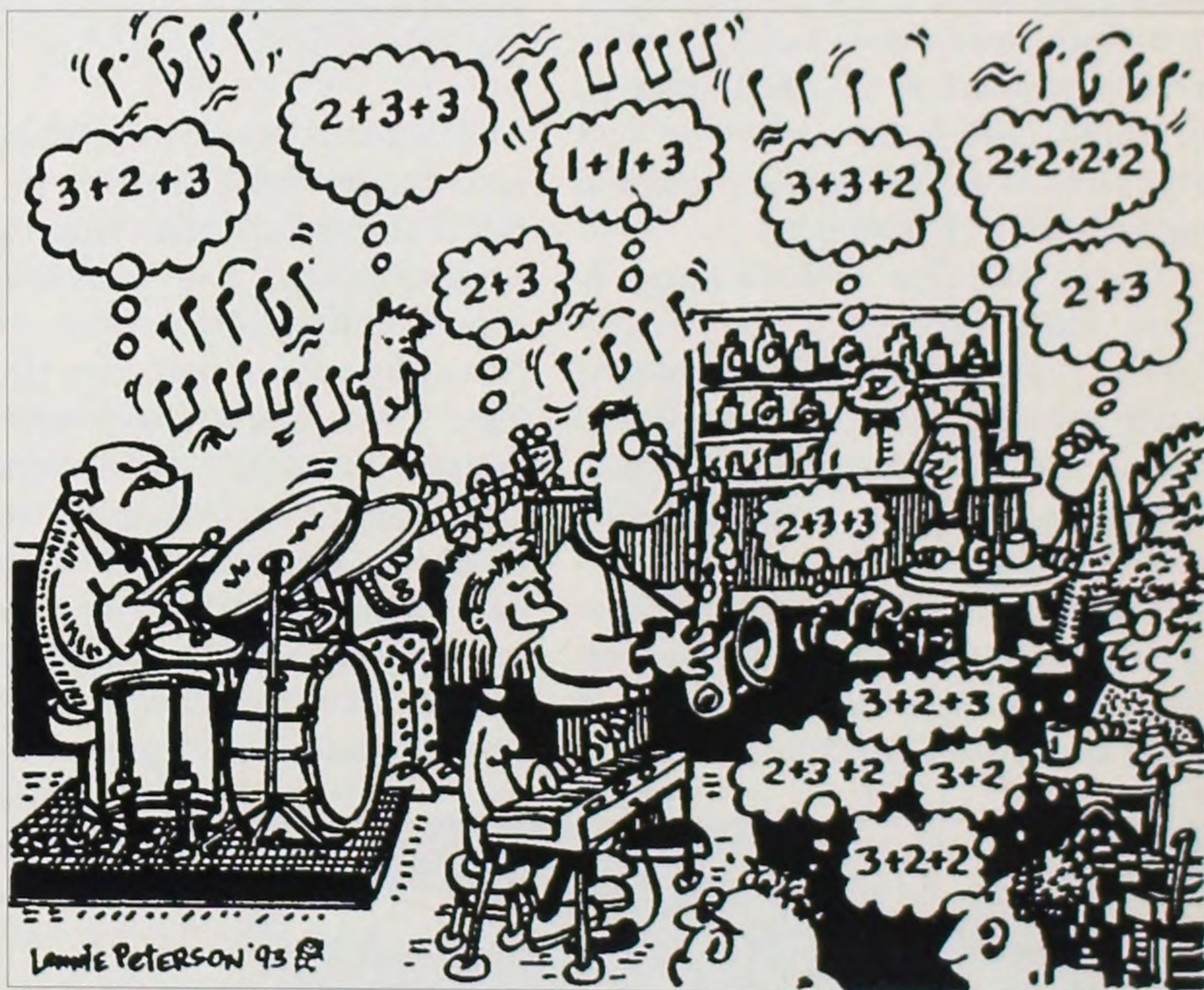
by
**Suzanna
Sifter**
'88

I studied privately with bassist Dave Holland for a short time. The most important lesson he ever taught me was that all rhythms break down to some combinations of 2 and 3, and that there is a basic, finite set of rhythmic groupings based on three variable parameters: rhythmic subdivision, meter, and the number of measures.

Let's examine a simple example and arbitrarily designate the rhythmic subdivision as the eighth note, the meter as 4/4, and the number of measures in which the pattern happens as one.

The four possible combinations of eighth notes grouped in twos and threes totaling eight and filling a bar of 4/4, are: 3+3+2, 3+2+3, 2+3+3, 2+2+2+2. (Example 1 on page 21 shows these patterns notated.)

Suzanna Sifter '88 is an instructor in the Performance Studies Department. She is also an active professional jazz composer and pianist.



The most important aspect of a player's ability is his or her internal time feel.

At first, the best way to practice these groupings is to be away from your instrument. Tap quarter notes with your foot and tap eighth notes alternately with your right and left hands. Strive to maintain a steady pulse. You may find that your time is uneven, or that it rushes or slows down. Since the purpose of these exercises is to strengthen your time feel, continue to tap constant eighth notes until they become steady.

Next, introduce the grouping 3+3+2, count out loud: 1 2 3, 1 2 3, 1 2, accenting the beginning of each subgroup with your hand every time you say "one." Work this rhythm into a groove by tapping it for long stretches at a time. Practice this and the other combinations with a metronome, with music, and unaccompanied until they feel very comfortable, even at faster tempos.


Now, let's try altering one parameter of the previous exercise. If we work with two measures in 4/4 it doubles the number of eighth notes from eight to 16. This opens up a vast number of possibilities for combinations of twos and threes in which over-the-barline rhythms can occur: **A.** 3 3 2, 3 2 3, **B.** 2 3 2, 2 3 2 2, and **C.** 3 2 2 2, 3 2 2 (see example 2).

Working with groupings of twos and threes is a great way to become fluent in 12/8 and odd times such as

7/8, 9/8, and 11/8. Odd meters can be superimposed over 4/4 for some great, tension-producing, over-the-bar line effects.

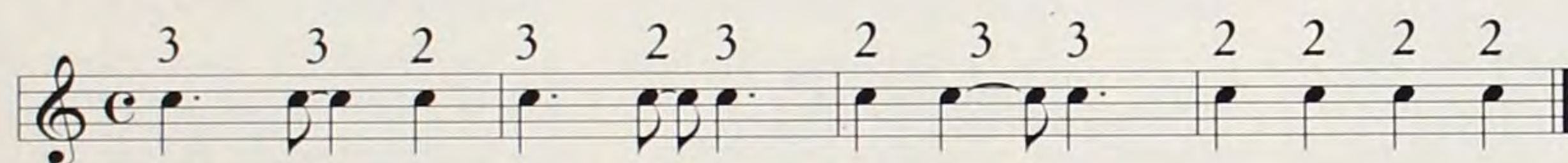
Different combinations of 2 and 3 can also be used to break up those fluid, eighth-note, bebop lines. Listen to Pat Metheny's solo on "All the Things You Are" from his *Question and Answer* album (example 3) for great examples of displaced melodic rhythm in Pat's improvised lines.

Herbie Hancock's "Maiden Voyage" (example 4) uses a compositional technique featuring an ostinato with 2s and 3s. See in the last bar of the ostinato that three can also be broken down into 2+1, 1+2, or 1+1+1, for further combinations.

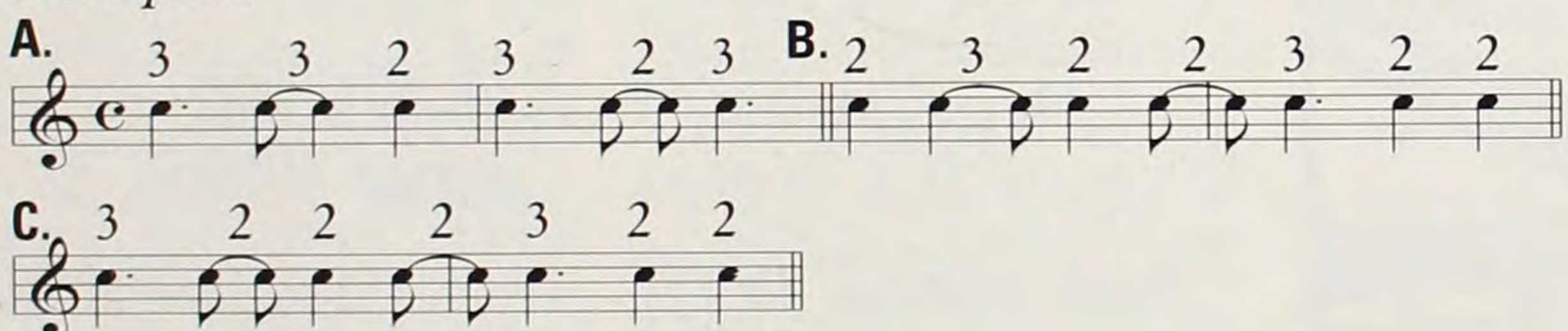
I feel that the most important aspect of a musician's ability is his or her sense of time, regardless of genre. These exercises can help you develop a solid, internal time feel. 

A FORMULA FOR PHRASING

Example 1

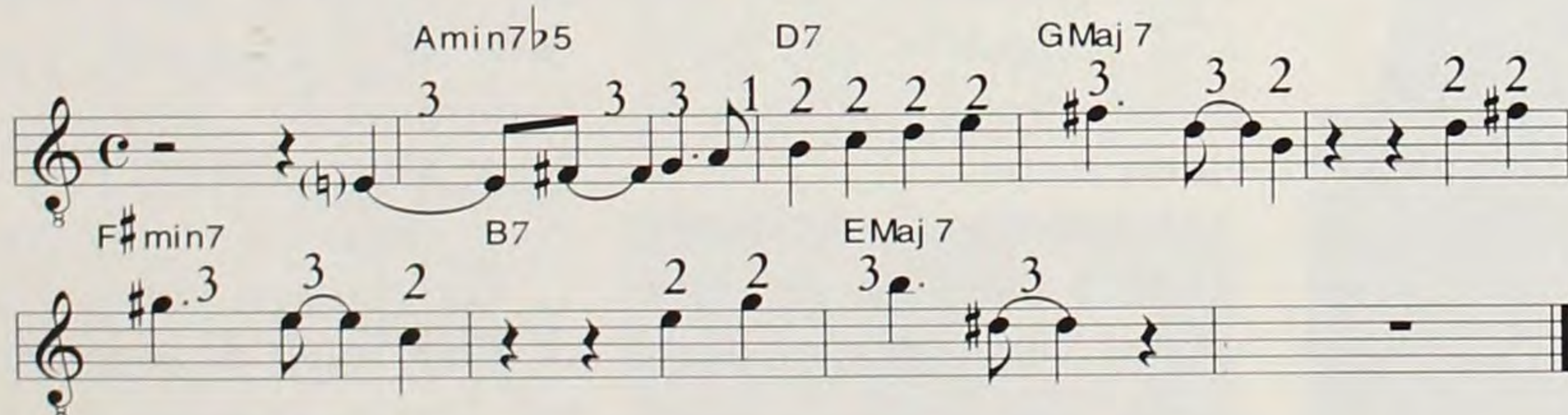


Example 2



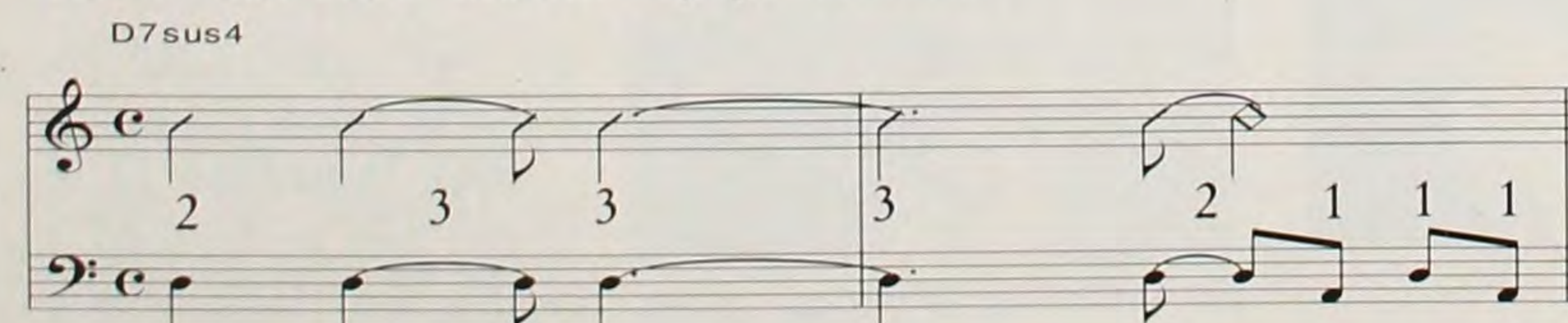
Example 3

From Pat Metheny's "All the Things You Are" solo.



Example 4

Herbie Hancock's "Maiden Voyage" ostinato.



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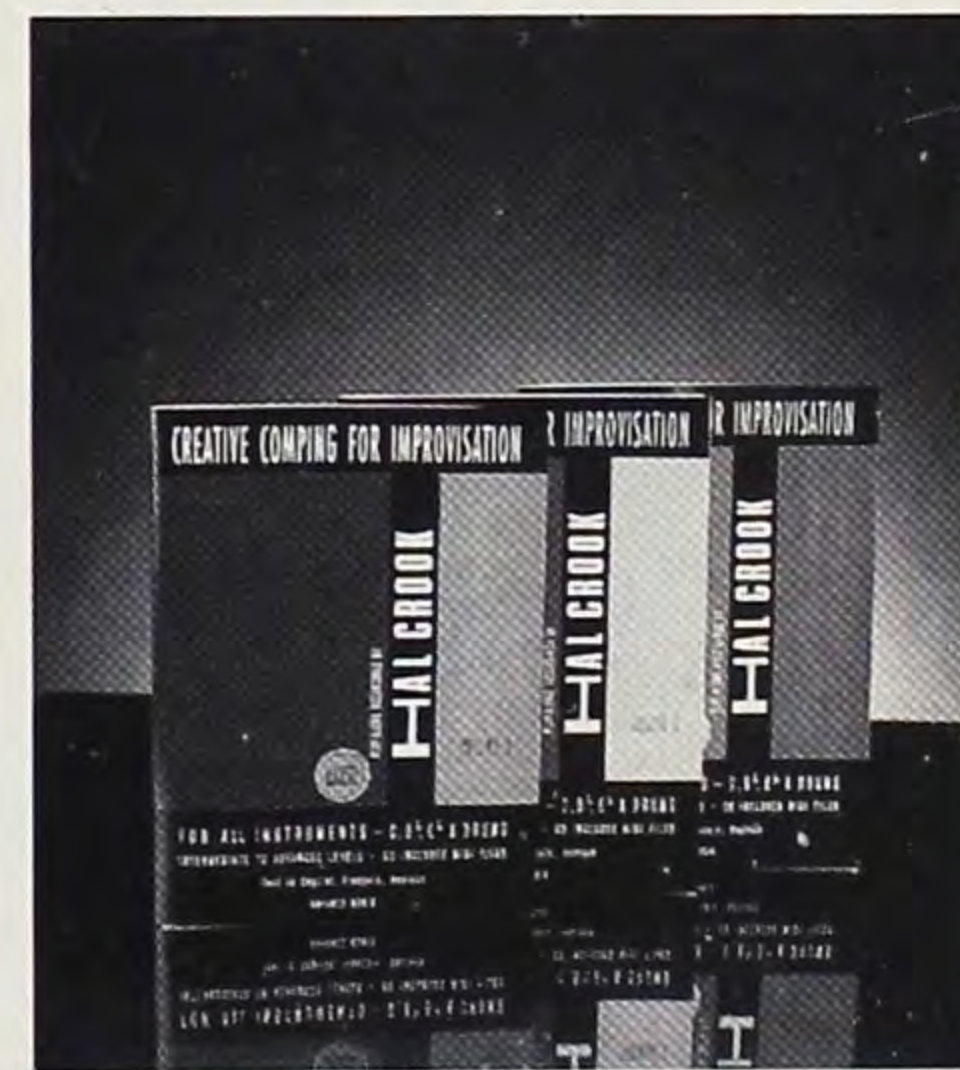
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Alum notes

Compiled by
Rob Jaret '93

Michael Gibbs '63 released his new album *By the Way* on Ahum Records. Gibbs has also written a string arrangement for the new Elton John album *True Love*, and is working on a score for the movie *Being Human*.

Windplayer **Ray Pizzi '64** released his latest CD, *I Hear You*, on Bhakti Records in Europe. Ray was also the featured alto saxophone soloist in the



Ray Pizzi '64



PHOTO BY JEFFREY BURKE

The Mark Small-Robert Torres Guitar Duo

L.A. Philharmonic's premiere of Frederick Myrow's symphony *Frontiers* in May, and was bassoon soloist in four performances of Henry Mancini's "Piece for Jazz Bassoon and Orchestra" in March.

Roger Aldridge '68 has composed two multimedia works, *Seasons of the Chesapeake*, and *The Quilter's Fiddle* for the Chesapeake Bay Foundation. He has also composed and published twelve volumes of fiddle tunes.

Drummer/bandleader **Richard Cully '68** recently received endorsement deals from three percussion manufacturers.

Larry Albert '71 is the Music Department chair for the Frontier School System in Hamburg, NY. Larry has done numerous commercial recording projects in western New

York and is an arranger/performer with After Five.

Peter Maerz '71 is drummer, keyboardist, and leader of the group *Clik!* in southern Florida.

Joseph Mitchell '71 is owner, instructor, songwriter, and engineer at Music Starts Here, a recording and instruction studio in Kingston, NY.

Guitarist **Paul Nash '72** and trumpeter **Jack Walrath '68** performed and composed for Manhattan New Music Project's Soul Note release *Mood Swing*.

The classical guitar duo of **Mark Small '73** and Robert Torres, released a CD of Mormon hymn tune settings for classical guitars and chamber ensemble for the Salt Lake City-based Deseret Book Company.

Rick Thibodeau '73 composed and performed music for the "CBS Movie of

the Week," *There Was a Little Boy*.

Roger Benedict '74 owns the Benedict Guitar Company, which builds custom guitars and basses.

Thomas Casey '75 has started his own music consulting firm.

Richard Falco '75 is director of jazz studies at Worcester Polytechnic Institute. Bands under his direction have toured Russia, Romania, France, Belgium, and Egypt.

Andrew Guarrine '75 teaches and arranges string music for his elementary and junior high school orchestras in Tampa, FL.

Woodwind player **Allan Namery '75** received \$10,000 in performance grants from the National Endowment for the Arts in 1987, 1989, and 1992, and performs with Jazz Focus in the New York area.

Trumpeter **Tiger Okoshi '75** released *Echoes of a Note*, a tribute to Louis Armstrong. The CD features Peter Erskine on drums, Gil Goldstein on piano, guitarist **Mike Stern '75**, and banjoist Bela Fleck.

Drummer **J.R. Robinson '75** is on five of the top ten adult contemporary albums, including Jeff Lorber's and Michael Franks' new albums. J.R. is also on the new Michael McDonald, Peter Frampton, Michael Bolton, and Elton John albums.

Composer **Neil Smolar '75**, owner of Neil Smolar Productions in Montreal, scored *The Boys of St. Vincent*, a CBS miniseries, which took top honors at the Cannes Film Festival.

Songwriter/Producer **Jack DePietro '76** is president of Golden Music Productions. The company's new releases include titles by John Hall of Orleans

and **Frank Piazza '82**.

Robert Fried '76 is working on a Ph.D. in ethnomusicology at the University of Chicago.

Pianist **Hal Goldstein '76** just finished a three-month stint at the Fredville nightclub in Oslo, Norway. Hal also produces music for the TV shows "Lifestyles of the Rich and Famous" and "Life Goes On."

Guitarist **Anthony Johnson '76** performs with Anthony Newley, Frankie Laine, Bobby Vinton, Roger Williams and the Oregon Pops Big Band, and the Oregon Pops Symphony.

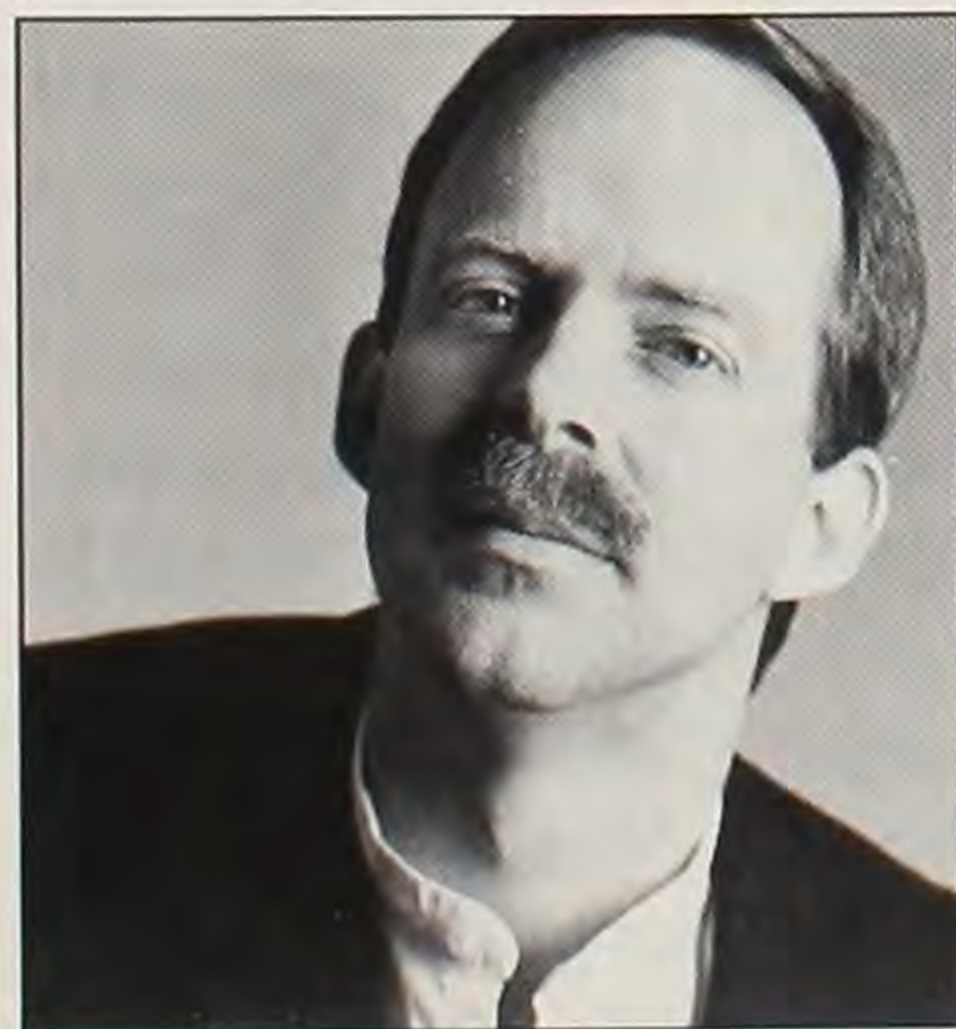
Kenneth Barken '77 wrote a song on the new Earth, Wind, and Fire album *Millennium*.

James Chaffee '77 is president of the Christian Artists Corporation and the Continental Singers. He coordinates 36 international touring acts and gospel music seminars.

Drummer **David Clive '77** is on the faculty at the Brooklyn Music School and Kingsborough Community College.

Bill D'Andrea Jr. '77 works as a solo pianist in the Connecticut area and performs and arranges for the band Elm City.

Songwriter **Hunter Moore '77**, who has written songs for Kathy Mattea, Ricky Skaggs, and Alabama, released *Departure*, his first solo album.



Hunter Moore '77

CLASS CONNECTIONS

As the days become shorter, we have more to look forward to than the visual splendor of autumn trees in festive brilliance. Alumni activity resumes with a variety of regional events.

Alumni events held this fall included the third annual Bay Area Alumni Networking Brunch, Sunday, October 3, at Jazzed, in San

Rafael, California, and a student/alumni reception held in conjunction with the Audio Engineering Society (AES) and JazzTimes conventions on October 9, at New York's Renaissance Hotel. On Friday, October 15, Berklee classes of 1965-69 gathered for a reunion at the Boston Back Bay Hilton.

On Saturday, October 23 at the Los Angeles Airport Sheraton Hotel Berklee will also host an educational seminar and a reception titled, "Hear the Inside Story on . . ." The seminar will feature two panel discussions with top alumni professionals such as film score composer **Hummie Mann '76**, arranger **Corey Allen '80**, producer **Debbie DeForest '87**, session players **J.R. Robinson '75**, and **Michael Thompson '75**, entertainment lawyer **T. Muntarborn '80**, engineer **Dave Way '87**, TV composer **Chris Klatman '80**, movie sound designer **Scott Gershin '84**, and **Steve Johannessen '84** of Kurzweil. Acclaimed composer/arranger and producer **Johnny Mandel** will be the keynote speaker. If you didn't receive registration information in the mail, call me at (617) 266-1400, extension 479.

During the week of November 1-5, Boston-area alumni are invited to attend Brass Week events at the college. Numerous clinics and workshops and an evening concert with a special guest performer (name to be announced later) are planned.

On Sunday, November 7, the Boston Alumni Chapter will host an educational networking brunch at the Top of the Hub restaurant. The guest speaker will be Scott Billington of Rounder Records.

Other dates to save are January 13 - 16, 1994, for the IAJE Convention in Boston, and January 23, for the Los Angeles Alumni Awards Brunch.

Watch your mailbox for news of other activities in your area. Also, if you know any alumni who have not been receiving Berklee mailings, have them contact the Office of Alumni Relations with their address update.

—Sarah Bodge
Assistant Director of Development
for Alumni Relations



PHOTO BY BILL WASSERMAN

Tod Cooper '78 is the music supervisor for all animated feature films at Walt Disney. He is currently working on the *Lion King* with Hans Zimmer and Elton John, and *Nightmare before Christmas* with Danny Elfman.

John Doelp '78 is senior vice president of marketing at Epic Records/Sony Music. John was executive producer on the Grammy Award-winning Celine Dion album, and oversees marketing for Pearl Jam and the Spin Doctors.

Steven Greene '78 is director of the newly formed Mark of the Unicorn users group and is a developer for Young Chang.

Guitarist **Randy Roos '78** wrote four cuts and is a featured soloist on *Reliable Sources* by George Jinda and World News on JVC.

Producer/engineer **Ben Wisch '78** was profiled in the June 5 issue of *Billboard*, and discussed his work on Marc Cohn's debut album, and Patty Larkin's *Booth of Glass*.

John Batchelder '79 is the guitarist for the U.S. Air Force Heartland of America Band.

Singer/songwriter/guitarist **Sarah Burrill '79** just released the album *Stained Glass* on Feather Records. The album featured alums **Cindy Brown '83** on key-



Sarah Burrill '79

boards, **Joe Santerre '82** on bass, **Lauren Passarelli '82** on guitar, and **Suzanna Sifter '88** on keyboards.

Philip Kelly '79 composed musical scores for "The Best of Science Fiction, Fantasy and Horror," and "The Saturn Awards."

Singer/songwriter **Paul Bettencourt '80** will release his debut album *Guilty as Charged* this fall.

Author/composer **Bruce Ditmas Bromley III '80** had his music and poetry performed at Shakespeare & Company in Paris and the Pen Club in London. Currently, Bruce is studying English literature at Columbia University.

Leonard C. Crockett '80 composes and performs with the Connecticut-based duo State of the Art.

Deborah Lempke '80 is director and owner of Wood & Strings Music Center, an instrument shop and teaching studio.

Keyboardist **David Lockwood '80** composed nine of the 10 tunes on the album *Raccoon Beach* by the group Straight, No Chaser on the Airwaves label.

Frank Macchia '80 composed works for the Hamburg, Germany Radio Jazz Orchestra and the Greene String Quartet. Frank also composed music for the Estelle Gety video "Young at Heart," and the film *Dark Streets*.

Christen Simpkins Jr. '80 records with the Hubert Baker Choraliers.

Drummer **Patrick Tamminen '80** just released *Unspoken Dreams*, a CD on Turnip Records with his group Passages. The group also features guitarist/composer **Larry Barbee '87**.

Singer/songwriter **Stephen Bracciotti '81** has released *Café Des Arts* on his own River Run label.

Duke Jones '81, a music instructor in the Pembroke, NH schools, is listed in *Who's Who among American Teachers*.

Composer **Jeff Levi '81** owns Laughing Cloud Music in Los Angeles, and has written jingles for Miller Lite and Purina, and music for the "Miss America Pageant," TV shows "Out of This World" and "Best of Not the News," and the films *The First Power* and *Drugstore Cowboy*.

Shunsuke Mizuno '81 is performing in Tokyo with his ethnic jazz/pop band Neo Oriental Second. Their first CD was released in July by BMG-Victor.

Bassist **Kent Taylor '81** performed at Carnegie Hall with the Gene Pitney Orchestra in February.

Singer/songwriter **Karen DeBiase '82** performs in Boston area clubs with her band Girl on Top.

Guitarist/vocalist **David DeQuasie '82** performed with his band the Impatients for nine months in Greece, and released the album *Diving* while there.

Billy James '82 recorded an album with members of the Mothers of Invention. *Ant-Bee with My Favorite Mothers and Bizarre Musik* was released on James' own Electric Yak label.

Gary Miller '82 plays vibes and drums in Pittsfield, MA with area jazz groups, including the Big Six Jazz Band, which recorded *Nostalgia Ain't What It Used to Be*.

Bassist **Bob Ross '82** is pursuing a master's degree in jazz composition at New England Conservatory. He also composes and performs with the avant-jazz group Debris, and writes for *EQ* magazine.

Benjamin Smeall '82 and his pan-American folk



Stephen Bracciotti '81

band Los Charangos performed at the University of Wisconsin, Green Bay.

Keyboardist/composer **Mark Adamy '83** and his band, Mark Adamy and the Real Time Band performed for Boston radio station Mix 98.5's second anniversary party in April.

Randel Crenshaw '83 released a CD with his a cappella group Vocal Nation for VNM Records.

Rob Jaczko '83 produced a gold album for Virgin recording artists the Northern Pikes, and has engineered projects for Bruce Springsteen, Graham Nash, Patti Scialfa, David & David, and **Warren Hill '88**.

Leonard Moore '83 orchestrated soundtracks for the TV movies *Gregory K*, *Not in My Family*, *Charles and Di: Unhappily Ever After*, and *A Mother's Right: The Elizabeth Morgan Story*.

Trumpeter **Richard Price '83** played lead trumpet for Lionel Hampton's European tour. Richard is chair of fine arts at Bishop Hendricksen High School in Warwick, RI.

Bassist **David Stearns '83** recorded the CD *Galactic Love* with Henry Gibson. The disc was released in France, and will be issued on Verve in the US.

Daniel Stein '83 programmed keyboards for

Mick Jagger's album *Primitive Cool* and James Taylor's *New Moonshine*. He also composed themes for "Totally Hidden Video" and ABC-TV's "Day One," and arranged the CD *Muppet Beach Party*.

Randall Walker '83 was a keyboard technician for Janet Jackson on her 1990 and 1993 tours, and for producers LA and Babyface. Randall has played with El DeBarge, Tracey Spencer, and Jasmine Guy.

Bassist/vocalist **John Willis '83** and his band Limbs Akimbo will be the house band at the Narai Hotel in Bangkok, Thailand for five months.

Don Breithaupt '84 and his band Monkey House had a #19 hit in Canada with "Lazy Nina" from their Aquarius/Capitol CD, *Welcome to the Club*.



PHOTO BY BILL WILLIAMS

Sonya Jason '85

Danilo Buenconsejo '84 is president of the Entertainment Time Capsule in Chicago, and has produced several concerts.

Philippe Crettien '84 and the Bill Lowe/Philippe Crettien Quintet released their first CD, *Sunday Train*, for the German Konnex Records label.

Christopher Daniel '84 is the music director for the Singapore Broadcasting corporation.

Producer/composer

Daniel Indart '84, president of Indart Music Productions in Van Nuys, CA, has provided music for Miller Lite, Chrysler, and Pampers commercials.

Dan Mockensturm '84 is director of audio at CPN Television Studios in Clearwater, FL. Dan has worked on "Conversations with Burt Reynolds," "Crime Scenes," and a live interview with Duran Duran.

Barry Rocklin '84 was conductor and music director for the Chiswick Park Theater production of *Annie* in Sudbury, MA. Performing in the orchestra were **Jackson Schultz '76** and **David Sass '87**.

Guitarist **Heinz Zenguffinen '84** and his group Family Force recently released the CD *Telling Me Stories* on the German GSE label.

Guitarist **Bennett Brandeis '85** released *Whirly Bird* on White Wolf Records with his trio. The trio includes **Joe LaBarbara '69** and Dave Carpenter.

Daniel Davis '85 is director of guitar studies at Grand Canyon University in Phoenix, AZ. Dan's book, *Creative Comping*, is being published by Neil Kjos Publishers.

Saxophonist **Sonya Jason '85** released *Tigress*, her Discovery Records debut. It reached #4 in *Radio and Record* for national airplay, and #14 on the *Gavin Adult Alternative Chart*.

Ralph Petrarca '85 is owner and manager of Normandy Sound, in Warren, RI.

Mihoko Tokoro '85 is a radio entertainment reporter for FM Tokyo's "Woman Square" show.

Vocalist/composer **Susan Botti '86** received a 1993 NEA grant for her chamber opera *Wunderglass*. She also sings on CDs on CRI

BAR'S 10TH ANNIVERSARY

The Berklee Alumni Representative (BAR) program recently celebrated 10 years of service to the college, and members returned to Boston for the annual BAR Rap-Up. The BAR program was established to help student musicians and educators learn about Berklee and music careers, while providing alumni with a meaningful way to remain a vital part of the Berklee community.

During Rap-Up, BAR members from the U.S., Canada, Japan, and Argentina learned of recent changes at Berklee and toured new facilities. They took part in a number of social events, including the BAR awards dinner, and the BAR-B-Q and jam session at the Berklee Concert Pavilion.

At the dinner, a letter of congratulations from President Berk, who could not attend, was read. He stated, "The BAR program has become an integral part of our efforts to keep the college strong and demonstrates the difference our alumni can make by sharing their time, experience, and guidance with the next generation of musicians."

Looking toward the next 10 years, BAR Coordinator Lenny Cole says, "As budget cuts continue to negatively affect school music programs, it becomes more important for BAR members to counsel serious musicians on how to prepare for Berklee. In the coming years we hope to expand BAR to provide these services internationally."

For information on the BAR program or other Alumni Admissions opportunities, call Lenny Cole toll-free at (800) 421-0084.



Grammy nominee Jon Lind spoke on the songwriting business during one Rap-Up meeting.



Berklee student Elizabeth Withers was one of the Black Divas who sang at the welcome reception.



Kevin Dixon (left) received the Representative of the Year award from BAR coordinator Lenny Cole.

KEEPER OF THE FLAME

Bill McFarlin '81 is optimistic about the future of jazz. As CEO of the International Association of Jazz Educators (IAJE), for six years Bill has been the point man in the organization which has worked tirelessly for 25 years promoting the growth and development of jazz and jazz education.

"I think there is a growing awareness of jazz among younger audiences for a number of reasons," states Bill. "Crossover artists like Sting have brought jazz to the attention of a new audience. Other factors include vintage jazz CD reissues, and pop-music oriented magazines giving some space to jazz. Having Branford Marsalis on the 'Tonight Show' hasn't hurt either."

Other reasons should include the many accomplishments of McFarlin and the IAJE. Through grants and fundraising efforts, they have underwritten jazz performances and scholarships for young musicians. IAJE has also lobbied for congressional support of Resolution #57, declaring jazz a national treasure, for the inclusion of the arts in the America 2000 agenda, and for the awarding of the Congressional Gold Medal to Dizzy Gillespie.

McFarlin started out as a trumpet player, and earned his Berklee degree in professional music. After graduating he worked for a time at Blue Lake Fine Arts Camp in Twin Lake, Michigan, producing their summer entertainment series, and performing with such artists as Lena Horne, Louie Bellson, Mitzi Gaynor, and Bob Hope. Bill later managed a National Public Radio station in western Michigan. In 1984, he moved to Manhattan, Kansas, for an administrative job with IAJE. Two years later was executive director.

"I consider myself a musician first," he states, "but it has always been in my blood to do promotion and administration. Even while I was at Berklee I always wanted to be involved in this end of the business. I wear many hats at IAJE—as a conference producer, publisher of the *Jazz Educators Journal*, a lobbyist, and much more."

One of Bill's key efforts with IAJE is to reach out to people of other nations. IAJE has established sections in

seven regions of the world. They seek to educate people about the importance of making jazz an integral component of music education curricula, and to ensure that jazz has a seat at the table with other art forms.

Two projects Bill has been absorbed with are the IAJE Silver Anniversary Capital Campaign to raise \$100,000 for continued jazz advocacy programs, and a South African music relief effort.

"We are working in third-world and impoverished countries with the United States Information Service [USIS] in our relief efforts," Bill says. "We ask people to donate old instruments and sheet music, then through the USIS we ship the goods directly to the township schools in South Africa which have been culturally starved for decades. At our IAJE convention last January in San Antonio, Texas, we showed 3,500 people a video portraying the need there and what we are doing. The response was overwhelming. Former 'Tonight Show' drummer Ed Shaughnessy donated two drum sets on the spot, and Jamie Abersold provided thousands of dollars worth of play-along CDs and CD players."

Looking back on his six years with IAJE as he prepares to pass the leadership baton to the organization's next president in November, Bill states, "The encouragement and confidence I gained at Berklee launched me into the workplace, and the connections and ties I made there continue to serve me. It has been great to be at IAJE working with some of the most talented musicians in the world to preserve jazz for future generations."



Bill McFarlin '81 (right) and Billy Taylor



Pianist Pierre Hurel '89

& New World Records and on jingles.

Christopher Griffin '86 is the CD mastering engineer for Digital Music Express in Douglasville, GA, and guitarist on the Willbud-dies CD *Who You Kiddin'*.

Kari Henrik Juusela '86 is a finalist in the 1995 Vienna International Composition Competition for Full Opera, and is on the music faculty at Stetson University in Deland, FL.

Saxophonist **Sean Lyons '86** performed for six months in Seoul, Korea, at the Grand Hyatt. He also played on Nam-Goong Yon's CD *Coffee, Copy, Kopy*, and Berklee senior Jay Lee's CD, *Sungjae Lee*.

Bassist **Tim Rios '86** just completed the CD *2 por 1* with Latin Image for Sony Discos International.

Keyboardist **Russ Achzet '87** is playing with Chicago and has worked with the Moody Blues. He was also guitar technician on Great White's *Psycho City* CD.

Mike Brannon '87 and True Diversity Jazz performed at the Official Texas Jazz Festival in Corpus Christi this July.

Marc Corradetti '87 wrote, produced, and played bass on his self-released album *Bottoms Up*, and is president of print music supplier MAC Enterprises in Madison, NJ.

Tenor saxophonist **Don Houge '87** released his debut CD *Soul Music* with **Frank Carlberg '90** on piano, **Dylan Keefe '90** on bass, and **Dan Rieser '90** on drums.

Christopher Jentsch '87 published transcriptions in *John Abercrombie Guitar Solos*, and collaborated with pianist Gary Versace on *Bill Evans/Jim Hall: The Undercurrent Transcriptions*, both published by Advance Music. Chris also received his master's degree from Eastman School of Music.

Tamas Marius '87 teaches sound engineering at Valencia Community College in Orlando, FL, and performed on, engineered, and mixed a CD for singer/songwriter Bruce Piephoff.

Bassist **Christopher Morford '87** engineered a session for Stabbing Westward, newly signed Columbia recording artists. Christopher also played bass a CD by John Seitz.

Guitarist/composer **Gil Parris '87** and Syndicate of Soul released the CD *Who's Snakin' Who* on the Shanchie label. The disc features Dr. John, Will Lee, and **Will Calhoun '86**.

Arvin Scott '87 is on the music faculty of the University of Georgia.

Dave Way '87, engineer for Bobby Brown, Whitney Houston, and Michael Jackson, was profiled in *Billboard's* June 26 issue.

Robert Beauregard '88 is choral director in the Fall River, MA, public schools. He won the 1993 Golden Apple Award at the Elementary Choral Festival.

Dow Brain '88 and **Bradley Young '88** wrote and co-produced "You Gotta Believe" on Marky Mark's CD and three cuts on Raven Symone's CD, *Here's to New Dreams*.

Jan Carol '88 of Lincoln, MA, released *Mystic Soul* with Mary Elizabeth Wheeler on her own SpiritSong Records label.

Mark Cohen '88 is producing television shows and films in California.

David Hart '88 is the live sound mixer for Up with People's one-year, six-country tour.

Producer/engineer **Michael Koppelman '88** recorded several cuts and played bass on the tune "Blue Light" for Prince's "Glyph" album.

Alphonso Jiles '88 and his concert band placed second in the All-American Music Festival in Toronto, in April. He teaches at Frederick Douglas High School in Maryland.

Paul Edward Kurzweil '88 is chief engineer at Spots Recording in Ft. Lauderdale. Paul has received two Addy Awards for original music/engineering for radio and has written music for regional TV ads.

Frederick Moehn '88 received a Henry Mitchell MacCracken Fellowship,

and is a Ph.D. candidate at New York University.

Drummer **Vine Sabatino '88** performed and programmed the drums and bass on one track of the Marky Mark album and performed with Ellis Hall of Tower of Power.

Jake Tamarkin '88 plays bass for the Connecticut band Bud Collins. The group owns the Dongina Sub record label.

Engineer **Allan Jeffrey Weinberger '88** owns Square One Studios in Portland, ME, and has done sound design for the Portland theater productions.

David Facenda '89 is general manager of Frog Song Music, in Philadelphia, and represents bands shopping for label deals.

Esther Haynes '89 performs in Israel with the Cotton Club Band, and bluegrass and folk acts.

Songwriter **Robert Hoffmann '89** is collaborating on songs with Michael Bolton and played guitar for Wilson Phillips.

Penny Hogan Bennett '89 is the product manager for

Polygram Records in New York City.

Pianist **Pierre Hurel '89** and his quartet opened for Chick Corea at Mourillon Beach in France. The group includes **Ian Froman '84** on drums and **Donny McCaslin '88** on saxophone. They released the disc *The Pierre Hurel Quartet* last year.

Synthesist **Carlo Serafini '89** released *Reverie* on the Target Label. The recording features orchestrations for flute and synthesizers of the piano music by Claude Debussy.

Patrick Skorvetz '89 co-owns the Chicago-based record label Two World productions.

Walter Lee Anthony '90 engineered Run-DMC's album *Down with the King*, Al B Sure's *Sexy Verses*, and the soundtrack for Al Pacino's film *Carlito's Way*.

Peter Napoleon Barbeau '90 won the Micline Award, given by a New Mexico music magazine for best arrangement of a contemporary Spanish song.

Guitarist **Eric Fontana '90** recently performed with

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THE ENVELOPE PLEASE . . .

Musicians dream of creating a work of lasting value and appeal. Although her contribution can't be hummed or played on a jukebox, Berklee alumna **Candace (Herman) Avery '81** has established an institution that has become a permanent part of the Boston's musical landscape: the Boston Music Awards (BMA).

After watching one of television's grandiose awards presentations in 1986, Avery mentioned to her future business partner Peter Gold that she would like to stage an awards show in Boston to recognize local musicians. Gold was interested, and they formed Avery/Gold Productions, and soon got to work producing the first BMA show for 1987.

Avery and Gold planned big for the first event, but initially the audience seemed skeptical that such a show could succeed in Boston. One week before the show, only 200 of the 2,700 seats in the Boston Opera House were sold.

"I remember driving to the show with a really bad case of the butterflies," she recalls. "I thought the show would either be great or that I would have to leave town the next day."

She arrived at the Opera House the night of the event to find a line



Candace (Herman) Avery '81.

of last-minute ticket buyers extending for blocks. The show sold out. The next year the BMA sold out the 3,700-seat Wang Center for the Performing Arts and continues to sell out each year.

From the start, local musicians and industry representatives have supported Avery's undertaking. At the first BMA, the Cars were on hand to be inducted into the BMA Hall of Fame. Subsequent inductees have included James Taylor, the J. Geils Band, New Edition, Tom Rush, Willie "Loco" Alexander, and this year's inductee, Berklee's founder and chancellor, Lawrence Berk. The show's featured performers have included such artists as Aerosmith, Extreme, Pat Metheny, and Boston.

At this year's BMA, 30 percent of the nominees were Berklee faculty or alumni, and a number of those performing were alumni.

Avery came to Berklee from New Orleans to major in percussion. At that time, she knew of only one other women drummer at Berklee.

"I was definitely something of a novelty," she laughs. "I'd be practicing and there would be guys standing around to check out what the 'chick' drummer was doing."

Recently, Avery walked through Berklee for the first time in a decade. She found a lot of the new technology implemented since she was a student to be quite impressive. Although she would really like to do it, re-enrolling at Berklee to finish her education is virtually impossible due to the demands of her career.

This year, Avery and Gold will produce a three-day music, arts, and food festival in Boston, the eighth BMA show, the third Atlanta Music Awards show, and the debut of the Chicago Music Awards. Avery will also assist in producing the second Los Angeles Music Awards show.

—Allen Bush '89

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Clarence Clemons, and has recorded tracks in Los Angeles for Barbra Streisand.

Keyboardist **Julie Greaux '90** is currently on tour with Billy Idol.

James Labinski '90 is an assistant engineer with A&M Records. He worked on Luther Vandross' *Love Me Again* album, Bon Jovi's *Keep the Faith*, and Motley Crue's *Till Death Do Us Part*.

Guitarist **Max Ridgeway '90** performed with his fusion trio at jazz festivals across Oklahoma.

Producer **Doug Sinning '90** owner of Earth Tones studios in Oviedo, FL, has released *Alexian, the Mother, the Magick, the Music*.

Kelly Brown '91 is co-founder of Theatrix Unlimited, a nonprofit perform-

ing arts group/acting troupe in Uniontown, PA.

Andreas Fliflet '91 played bass, arranged, and did pre-production work for EMI Uruguay recording artists Transatlantico.

Paul Chandler Hayes '91 has sung on jingles for CBS, Sears, AIWA, and Ringling Brothers Circus.

Lucas Pickford '91 just wrote three arrangements for Dr. John's latest album on Dinosaur Records.

Michael Ricchiuti '91 plays keyboards for Debbie Gibson's band.

Guitarist **David Steele '91** is recording with former John Mellencamp sideman Larry Crane's band.

Drummer **Brian Tichy '91** joined Zakk Wylde's band Pride and Glory, and will record with Pearl Jam pro-

FRIENDS OF NOAM SHEFI '87 . . .

Guitarist/songwriter **Noam Shefi '87** was just a week away from signing a recording contract in February of 1991, when thieves murdered him in his Manhattan studio.

His mother is collecting tapes of his performances and seeks tapes of his Berklee recitals from June 17, 1986, and October 23, 1986. If you can help, contact: Mrs. Shani Henia
1815 Belkind St.
Risho-Le-Gion 75317
Israel

ducer Rich Parashar.

Christian Vuust '91 received a \$15,000 grant from the Nordic Culture Fund to tour seven Nordic countries and the Faroe Islands this fall. **Anders Mogensen '91** is his band's drummer.

David Budd '92 was assistant engineer at Audioma-

tion Studios in Pittsburgh, PA, on a project with Fred ("Mr.") Rogers.

Paul Young '92 was musical director for the Dulwich, Great Britain Summer Festival 1993 and wrote scores for two films screened at Riverside Studios in Hammersmith.

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Shop talk

Notes from music industry conferences, conventions, and confabs

National Association of Independent Record Distributors Conference

*May 12-13, 1993
Washington, D.C.*

NAIRD is the trade organization which represents independent record distributors who range in size from regional operations, servicing small-town, "mom-and-pop" record stores, to national operations servicing chain stores.

The annual NAIRD convention is an opportunity for this part of the industry to meet and discuss current issues affecting the success of their operations in workshops and panel discussions. It is also a chance for indie labels, artists, producers, and managers to network with distributors. This is done through scheduled, one-on-one appointments, and through the concurrent trade show where labels, distributors, and other industry support services display and promote their products.

The atmosphere at the convention was charged with a degree of enthusiasm and cordiality rarely seen in more corporate environments. It was refreshing to find that at this level, love for the music is still paramount. One panel discussion, on production, manufacturing, and pack-

aging was directed toward artists and label, focused on the business of producing masters and then turning them into finished products for sale. Mitch Cantor of Alcazar Productions, discussed such issues as budgeting, monitoring the project, and the need to anticipate the purchase of more product from the manufacturer prior to being paid from the first sale. The other panel members touched on such aspects as art work, bar coding, minimum runs, and payment



policies. They stressed the need for clear communication between labels and manufacturers, as well as the labels' justifiable concerns over service, price, and quality.

The keynote address was delivered by Elliot Goldman of the Goldman Group, and former president of BMG. Goldman praised the indie labels and distributors for their love of music which can't find a home in the majors. Although the problem of survival remains, he feels that indie distributors are in a position to grow. Among the reasons Goldman gave

for this view were retail consolidation (fewer buyers covering a wider territory), the access indies have to sales data not available to the majors, exploitation of niche markets by indies, and the increasing sales by creative, fringe artists. He pointed out that some genres of music will always respond better to street-level marketing and feedback techniques of indies, but the challenge is to compete with majors at the national level. He advised the audience to use technology to tell them when to spend and when to stop spending, and to fill gaps in their organizations intelligently with an eye on creative marketing and long-range goals.

About 14-15 percent of all records sold originate from indie labels—an increase of six percent over the last five years. With lower costs producing lessened dependency on high sales volume, indies are servicing a grass roots market for music which is not intended for mass consumption. Although the record industry is still dominated by the "Big Six" distribution companies, indie labels and distributors remain an important element in the music industry.

—Don Gorder, Chair
Music Business/
Management Department



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MUSIC BOOKS

On The Rebound

Mark L. Small

One of the best comeback stories in pop music this year has to be that of **Aimee Mann '80**. Aimee burst on to the scene in the '80s as singer/songwriter/bassist with the band 'til Tuesday. Their debut album *Voices Carry*, climbed the charts with lots of help from radio and MTV. But after turning in *Welcome Home*, the group's second album, Epic, their record company, started losing interest. By the time their third album came out, Epic claimed it lacked commercial potential and offered very little promotional support. Locked into an unworkable contract, Mann's career seemed dead in the water, and 'til Tuesday disbanded.

After four years of legal wrangling, Mann broke loose and signed with Imago. Her new solo disc, *Whatever*, has earned rave reviews, and the first single, "Should've Known," has gotten lots of airplay in the US and is a top-40 hit in England. This summer, Aimee opened up for the Kinks in a short tour of England, and will tour the U.S. in November. For now everything is back on track. Below, she shares a few thoughts about her experience of rebounding from a bad record deal.

Why did Epic Records not support your albums yet refuse to release you from your contract?

They said they'd be happy to promote my albums if I'd do a completely different kind of music. So we had a stalemate situation. I wasn't going to give them another record and let them kill it. They wouldn't take a chance on supporting the sort of record I was making, but they were afraid that if I signed with another company, my records might be really successful.

We couldn't get out of our deal because we were signed to do seven albums with them. Under the terms of our contract, it didn't cost them very much to have us keep making records. So if we were to keep tossing out albums it didn't matter much.

For them, it was like buying a dollar ticket to the lottery—they might as well keep buying rather than let someone else buy the winning ticket.



Aimee Mann '80: "Get high advances so that the company will think twice about keeping you."

What were you doing between 1989 and 1993 when you were between albums?

There were business things going on. Our lawyers had meetings with other lawyers, and companies were negotiating to buy us out of the Epic contract. The whole time we were recording, and for four years, it seemed like something was just around the corner.

My manager, Patrick Raines, knew the head of the A&R staff at Imago and sent her a tape. We had the whole album done by then, and you can't really argue with a finished album mixed by Bob Clearmountain.

What should artists look for when signing a contract?

If I was to give any advice, it would be to get a good New York or L.A. lawyer to get you the best possible deal at the beginning. A good lawyer can get your advances high enough so that the company will think twice about keeping you.

Do you foresee clear sailing now?

My relationship with Imago is fine, the good thing about that company is that Terry Ellis is the head of every department, and if you have a good relationship with Terry, things are smooth. But I would never use the term "clear sailing." You never know what is going to happen. My A&R person could leave and then I could find myself working with someone with a totally different viewpoint than my original contact.

Many people enter the business idealistically, how does one stay in the business and keep that idealism?

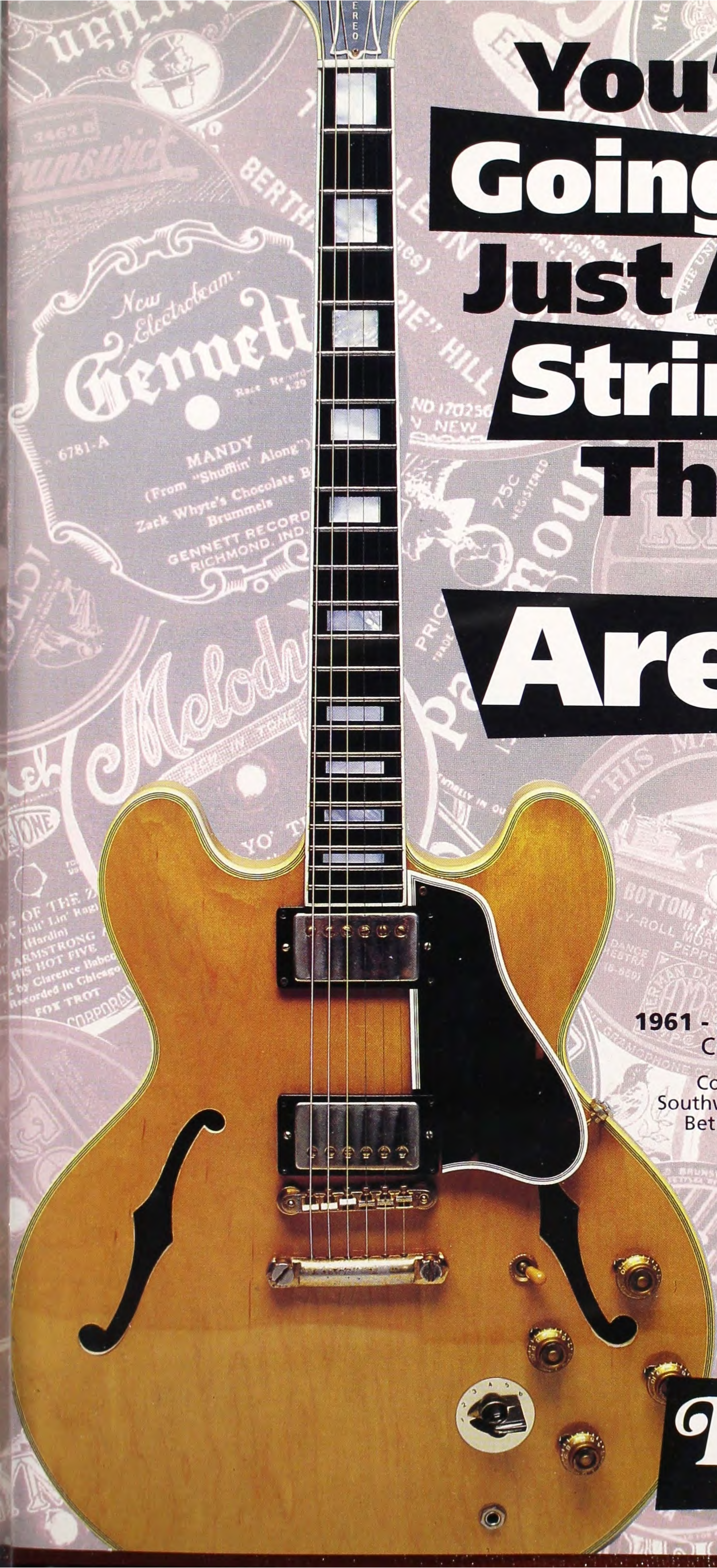
I have idealism about the music, and there are people in the music business who fight the good fight for the music, but there aren't a lot of them.

What lies ahead for Aimee Mann?

I was in England recently, we did a showcase there. The single is getting played on the radio, and things look pretty good there. I am excited about touring England with my band. ☐

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