

Spring 1994

# Berklee *today*

A Forum for Contemporary Music and Musicians



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- 14 **Woodwind Modernist Joe Lovano '72:  
Blending Invention with Jazz Tradition**
- 19 **Negotiating a Recording Contract**

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# Berklee *today*

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

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LEAD SHEET

# Together We Make a Difference

*Associate Dean of Faculty Ron Bentley*

**I**n January of 1991, President Lee Eliot Berk asked me to expand the college governance agenda to accommodate greater awareness of and sensitivity to institutional change. Shared governance means shared responsibility for matters such as curriculum, academic standards, and student policy. Ultimately, its educational purposes and effectiveness depend on the active participation of faculty, academic staff, administrative staff, students, and administration. Conceptually, governance is an instrument by which information of interest and concern may be freely collected, shared, and discussed by the college community. In practice, a governance committee serves as an advisory and coordinating body having the primary function of making of recommendations regarding policy and regulation.

In June of 1991, we formed the College Governance Planning Committee (CGPC) and contracted two consultants from the American Association of Higher Education's National Network of Faculty Senates to help. The committee drafted a plan for shared governance at Berklee, and in April '92, we mailed a proposal to all college employees. At that time, we found that Berklee's chapter of the American Federation of Teachers (AFT) had serious legal issues concerning faculty involvement with governance. As a result, the committee stopped its meetings in November of 1992 and did not regroup until June of 1993.

The CGPC is now working closely with the AFT to resolve its issues and fears. During the summer and fall semesters, the committee was expanded, the shared governance proposal redrafted, and steps were taken to build trust between the faculty, staff, and administration.

It is the committee's wish this academic year to implement, under the structure of shared governance, department and division education committees, an Academic Policies Committee and a Student Affairs Committee, and a Central Committee to network information and to promote discussion in a fashion respecting each community member's right to help govern. The CGPC seeks the widest possible involvement of its members in both the general activities of the college and its own governance.

To the extent that effective governance asserts itself, institutional integrity will be preserved, and Berklee will be a healthier place to learn and work. Shared purposes along with our new college mission statement will create unity and trust. Together, we can make a difference.

# Berklee *b e a t*

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

## **A SOULFUL BIRTH-DAY CELEBRATION FOR THE MAESTRO**

With an energetic program of music by James Brown and Aretha Franklin, the Berklee Jazz/Rock Ensemble helped trustee and conductor emeritus of the Boston Pops, Harry Ellis Dickson, celebrate his 85th birthday on November 18. The event, billed as Corporate Night '93 at Berklee, served as a fundraiser to establish a scholarship in Dickson's name at Berklee. Thirty-eight corporate and individual sponsors contributed more than \$25,000 to the fund.

The Harry Ellis Dickson Scholarship Fund will help further the goals of the Berklee City Music Pro-



PHOTO BY KIMBERLY GRANT

**Student performers left the stage to sing "Happy Birthday" to trustee Harry Ellis Dickson, seated at the right in this shot.**

gram (BCM) which provides summer and full-time music study opportunities to deserving high school students in Boston.

Through BCM, 25 talented students from Boston's high schools are selected to attend Berklee's Five-week Summer Performance Program on a full scholarship. After completing the program, they are paired with student mentors, and continue their interaction with the college by playing in Berklee ensembles and appearing in a final concert. Funds from the Harry Ellis Dickson scholarship will provide funds for young musicians from the BCM program to continue as full-time Berklee students after graduation from high school.

Harry Ellis Dickson is one of Boston's most dis-

tinguished musicians. He joined the violin section of the Boston Symphony Orchestra in 1938, and was named conductor of the Boston Pops Orchestra in 1958. Among many accolades, Dickson has received honorary degrees from Berklee, Boston University, and New England Conservatory. He has been an important member of Berklee's board of trustees since 1981.

During his introductory remarks, President Berk recalled the words of one writer who described Harry Ellis Dickson as "a rare soul, an adult who remembers what it is like to be young, who loves young people and understands them, and wishes to share with them that magic kingdom of the mind where music is the key."



PHOTO BY KIMBERLY GRANT

**President Lee Eliot Berk, Susan Berk, Harry Ellis Dickson, and Charlotte Kaufman attended a preconcert reception.**

## KARL BRUHN INAUGURATES ZAFRIS DISTINGUISHED LECTURE SERIES

Karl T. Bruhn, director of market development for the National Association of Music Merchants or NAMM, came to Berklee on December 2, as the first music industry expert invited to share his expertise as part of the recently established James G. Zafris Distinguished Lecture Series. Named for former Berklee Board of Trustees Chair James G. Zafris, the lecture series will bring leading music industry figures to the college under the auspices of Berklee's Music Business/Management Department.

Bruhn's remarks focused primarily on the accomplishments of the National Coalition for Music Education, a music advocacy organization of which he was a prime architect.

Bruhn and Michael Greene (president of NARAS) successfully mo-

bilized NAMM, the National Academy of Recording Arts and Sciences (NARAS), and the Music Educators National Convention (MENC) to draft a set of national standards for music education.

Through shared efforts, the arts were included in the education bill sent to congress last year. That bill is expected to be voted upon this year. In his Berklee address, Bruhn also pointed out the work yet to be accomplished to assure the future vitality of the arts in America.

At the conclusion of Bruhn's lecture, President Lee Eliot Berk bestowed the honorary doctor of music degree upon Bruhn for a distinguished career in the music retail marketing field, and outstanding achievements in raising awareness of the value of music education.



After serving as a guest lecturer, Karl Bruhn (left) received the Honorary Doctor of Music Degree from college President Lee Eliot Berk at a December 2, ceremony.

Introducing Bruhn, President Berk detailed his career from his start as a clarinetist in Las Vegas, to his extensive career in music retailing. Before bestowing the degree, Berk stated that "Karl Bruhn has devoted his life to expand-

ing the understanding, appreciation, and support for creative music making in our society. Although he is retiring from NAMM, he leaves a legacy of accomplishment and a vision of how to secure the role of music in our society."

## STEPPIN' OUT



PHOTO BY DON WEST

President Lee Eliot Berk (left in photo) served as honorary chair with co-chairs Pamela G. McDermott and Wayne A. Budd, esq., for the Dimock Community Health Center's "Steppin' Out '93" fundraiser. The annual event, Boston's largest multicultural celebration, recreated the sounds of famed Boston-area clubs during the jazz era. Berklee sponsored the Rising Stars Club, which featured numerous performances by Berklee student musicians throughout the evening.

## MASTER'S DEGREE PROGRAM SET FOR FALL '94

In the fall '94 semester, Berklee, in cooperation with Boston Conservatory, will offer a master's degree in jazz studies. The required 32 credit hours will be split between the two institutions, and the degree itself will be awarded by the conservatory. Berklee's half of the courses will be taught by the college's senior faculty and department chairs.

The graduate degree in jazz studies will eventually be offered in performance, composition, and pedagogy. The performance program will be offered this fall, the composition and pedagogy programs will be offered in the fall of 1995. Tuition for the program will be approximately \$6,000 per semester. A limited amount of scholarship aid is available from Berklee and/or Boston Conservatory of Music.

An application form from Boston Conservatory must be submitted

along with an audition tape, and lead sheets to the selections on the tape. The audition cassette should not exceed 15 minutes length, and must include three selections in a variety of keys and tempos. Audition repertoire should showcase the applicants ability to perform a standard song, a blues which is a jazz standard, and an original jazz tune or jazz standard.

The admissions panel will evaluate tapes for demonstrated musical craft, harmonic accuracy, melodic, harmonic, and rhythmic vocabulary, and the quality of interaction between the players.

For information about this program, call Andréa Bradford in the Berklee Admissions Department at (617) 266-1400, extension 222. Write to the Admissions Department at Boston Conservatory, 8 The Fenway, Boston, MA 02215, or call (617) 536-6340 for an application.

## FENDER GUITAR ROOM DEDICATED

Bill Schultz, president of the Fender Musical Instrument Corporation, was on hand November 18 for the dedication of Berklee's Fender Room on the fifth floor of the 1140 Boylston St. building.

A recently formed partnership between Berklee and Fender has proven tremendously beneficial to guitar students and the Guitar Department. One hundred amplifiers on loan from Fender have been placed in various locations around the campus and in virtually every guitar teaching studio and guitar ensemble room at Berklee.

Earlier, Fender provid-

ed scholarship funds which made it possible for 26 students to attend Berklee's week-long, 1993 Guitar Summer Sessions program.

The new amplifiers have been put through their paces in ensemble and concert situations since arriving.

Guitar Department Chair Larry Baione states, "Our guitarists are very selective when it comes to their sound. The Fender amps are meeting and exceeding our guitarists' expectations—whether they play blues, hard rock, fusion, or jazz."

Fender has made a commitment to update the equipment annually.



PHOTO BY ALLEN BUSH

Fender President Bill Schultz (right) and President Berk cut the ribbon at the opening of Berklee's Fender Room.

## "COLOR BLIND" VIDEO THEME

Producers of a new video made by the New England Board of Higher Education and New England Association of Schools and Colleges called on Berklee to provide theme music. "Color Blind," penned by **Sam Hooper '91** and sung by **Tara Engler '91** for Berklee's *Studio Production Projects 1992* CD, was selected.

The educational video targets minority viewers and emphasizes the importance of attending college. It provides information on financial aid, and strategies to help formerly underrepresented groups to succeed at predominantly white colleges.

## FACULTY NOTES

Associate Professor of music production and engineering **Fred Miller's** new album for the BMG label *What's Wrong with This Picture?* has been nominated for a Grammy Award in the children's music category.

Keyboard Instructor **Brad Hatfield** is performing with pop star Carly Simon. They recently played at Senator John Kerry's 50th birthday celebration, and at a fundraiser on Martha's Vineyard.

**Marti Epstein**, an assistant professor of composition composed "Waterbowl" for Kathleen Supove's *Figure 88* recording.

Assistant Professor of Piano **Laszlo Gardony** released *Changing Standards*, a solo piano CD featuring music of Monk, Coltrane, and Ellington.

Assistant Professor of Piano **Marc Rossi** composed three songs and played keyboards on the *Stan Strickland & Ascension* CD. **Jaao Tolbert '90** was one of the recording engineers.

Professor **Deanna Kidd**, and Associate Professors **Lawrence Suvak** and **Wayne Ward** recently published the book *A Guide to Student Teaching*.

Percussion Department Chair **Dean Anderson** performed the *Percussion Concerto* of William Kraft with Boston Musica Viva.

*Trio III Where Are You?*, featuring **Hal Crook**, professor of Performance Studies; **David Weigert**, Associate Professor of Ensemble; and bassist **Hans Glawischnig '92**; was recently released on cassette by Outland Music.

Associate Professor of Film Scoring **David Spear's** scores for the NASA films *To Be An Astronaut* and *On Human Destiny*, have been released on CD by the Munich Philharmonic Orchestra under Spear's direction.

Harmony Instructor **Darrell Katz** and his Jazz Composers Alliance Orchestra released a new CD titled *Dreamland*, for which he wrote and arranged all the music. Julius Hemphill is a featured soloist.

Associate Professor of Music Synthesis **Richard Boulanger** was in Poland this fall for a performance of his *Three Symphonic States: for Acoustic and Virtual Orchestras* by the Kraków Philharmonic.

Professor of Guitar **Jon Damian** performed as a member of the orchestra for Luciano Pavarotti's Boston concert on November 14.

Trumpeter **Wayne Naus**, assistant professor of Harmony, released a CD entitled *Chase the Fire*.

**Matt Glaser**, String Department chair, wrote liner notes for Mark O'Connor's album *Heroes*.

Assistant Professor of MP&E **Tony Hoover** was elected Chairman of the Boston Chapter of the Acoustical Society of America.

Berklee Library Director **John Voigt** was named September's "Librarian of the Month" in *Music Librarian's Monthly Buying Guide*.

## THE ENCORE CONCERT SERIES

Berklee's student ensembles will perform in the Performance Center during this spring's Encore Concert Series. These concerts are made possible by lead sponsorship from the TDK Corporation and the Massachusetts Cultural Council. Dates may change; call (617) 262-4998 for confirmation.

*March 8*

### **Piano Department Concerts**

Piano Department top students will play classical and jazz selections in solo and small group settings.

*March 31*

### **Songwriting Department Concert**

Faculty member Bob Weingart presents the winning entries of the Songwriting Department's annual songwriting contest.

*April 5-7*

### **Guitar Department Concerts**

During Guitar Week, Guitar Department Chair Larry Baione will direct concerts by guitar faculty, students, and special guest artists.

*April 14*

### **International Folk Night**

Berklee students from many countries perform a concert of indigenous music with authentic instrumentation, singing, dancing, and costumes.

*April 20*

### **Concert Wind Ensemble**

Gregory Fritze, Composition Department assistant chair, directs a 45-piece ensemble in a concert of twentieth century music.

*April 21*

### **The Concert Jazz Orchestra**

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

*April 25*

### **Reverence Gospel Ensemble**

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

*April 28*

### **Singers' Showcase**

The Performance Studies Department presents Berklee's top vocal stylists performing in this 10th annual Singers' Showcase concert.

*May 5*

### **String Department Concert**

String Department faculty, students, and guest artists will present a program encompassing string music from the classical jazz, folk, and rock idioms.

## BERKLEE'S ACCREDITATION CONTINUED

A recent letter from the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges (NEASC) to President Lee Eliot Berk, stated that the college's accreditation has been continued.

The letter commended Berklee for its clarity of purpose which has been strengthened through the revision of the college's mission statement. (To see the text of the mission statement, see *Berklee today* Summer 1992, page 32.)

Berklee was also cited as benefiting from a committed and able leadership; a Board of Trustees active in the life of the institution; a talented faculty providing high quality and innovative academic programs and who have enriched the teaching/learning process through the integration of state-of-the-art technology into the curricula (as well as the establishment of the new Learning Center); and for the initiation of a systematic and participatory planning process.

NEASC asked that Berklee give additional emphasis toward success in further implementing systematic assessment initiatives, particularly with respect to the General Education program; further enhancement of faculty and student participation in institutional governance; and the achievement of the college's goals for increasing the diversity of the campus community and creating a hospitable climate for a diverse community.

The college owes a special thanks to self-study coordinator/Steering Committee Chair Dr. Robert Myers, associate dean of curriculum, and the teams contributing various chapters to Berklee's Institutional Self-Study Report. Team leaders were Leslie Montgomery, assistant dean of administration for human resources; Gregory Fritze, assistant chair of the Composition Department; Ron Bentley, associate dean of faculty; David Moulton, former chair of Music Production & Engineering; Rick Peckham, assistant chair of the Guitar Department; Larry Bethune, dean of students; David Mash, assistant dean of curriculum for academic technology; Dave Hornfischer, dean of administration; Rich Appleman, chair of the Bass Department; and Charles Combs, chair of the General Education Department.

President Berk stated his belief that the outcome of the entire process was a very fine one which will be enormously helpful to the college as we look to the future. He also expressed his appreciation for the outstanding efforts of the many faculty and staff who have contributed so much to the excellence of Berklee. The next comprehensive evaluation will be in the year 2003. This is the first time Berklee has received a 10-year accreditation, placing the college in the category with long-established institutions such as Harvard and M.I.T.





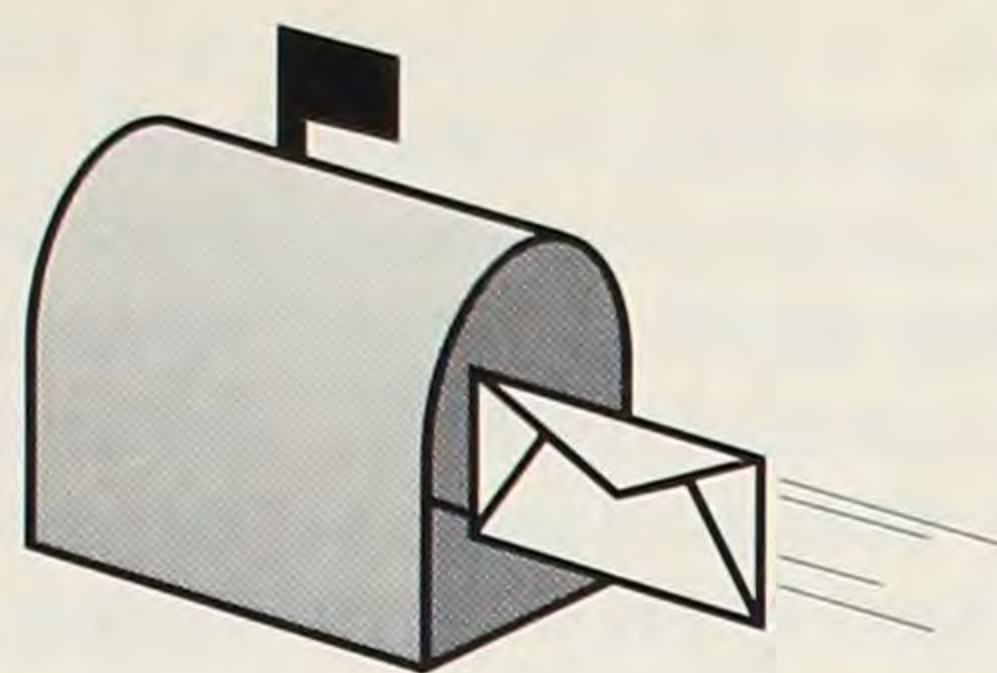
## FROM THE MAILBOX

### What's happening?

I used to buy the *Studio Production Projects* recordings to find out what is happening at the college. I was told that they are no longer being produced. Now I can only get information from the magazine. Thanks for making it available to me.

Gregorio Froio  
Worcester, MA

*There was no Studio Production Projects disc for 1993, but there will be one this spring, and other releases by summer.*



### Vai mania

I really enjoyed the Fall '93 issue, especially the Steve Vai interview. I am opening a Steve Vai museum called "Greasy Kid's Stuff." I've only read this one issue of B.T., but I learned a lot from it.

Dave Pike  
Mt. Pearl, NF, Canada

### Real world struggles

As a Berklee graduate trying to make a living in the "real world," I thank you for your articles on music business and law-related topics.

As one struggles to find a place in the music industry, it is helpful to have this publication to address these serious and confusing topics.

Todd W. Glacy  
Somerville, MA

*Send letters to: Berklee today, 1140 Boylston St., Boston MA, 02215-3693*

## KHAN RESIDENCY

The Guitar Department will host guitarist Steve Khan as its artist-in-residence for the spring '94 semester. The son of the late Sammy Cahn, a renowned lyricist, Steve began playing guitar at 19, while attending UCLA. After graduating from college, he moved to New York and began performing and recording with the Brecker Brothers Band and doing recording sessions.



**Steve Khan**

Khan has released eight albums under his own name showcasing his playing in a number of styles, including Latin jazz, r&b, jazz standards, free improvisation, and the blues. He is featured with a number of other top guitarists on a new Beatles tribute album titled *Come Together*.

A prolific educational author as well, Khan has published two volumes of Wes Montgomery's guitar transcriptions, a book on guitar chordal concepts, and another tome on pentatonic scales.

Khan's Berklee schedule will include weekly guitar master classes, ensemble coaching, and private lessons. Steve will also arrange office hours during which he will make himself available to all interested Berklee students as a music industry counselor.

## SUMMER 1994: BERKLEE PROGRAMS OFFERED IN THREE CITIES

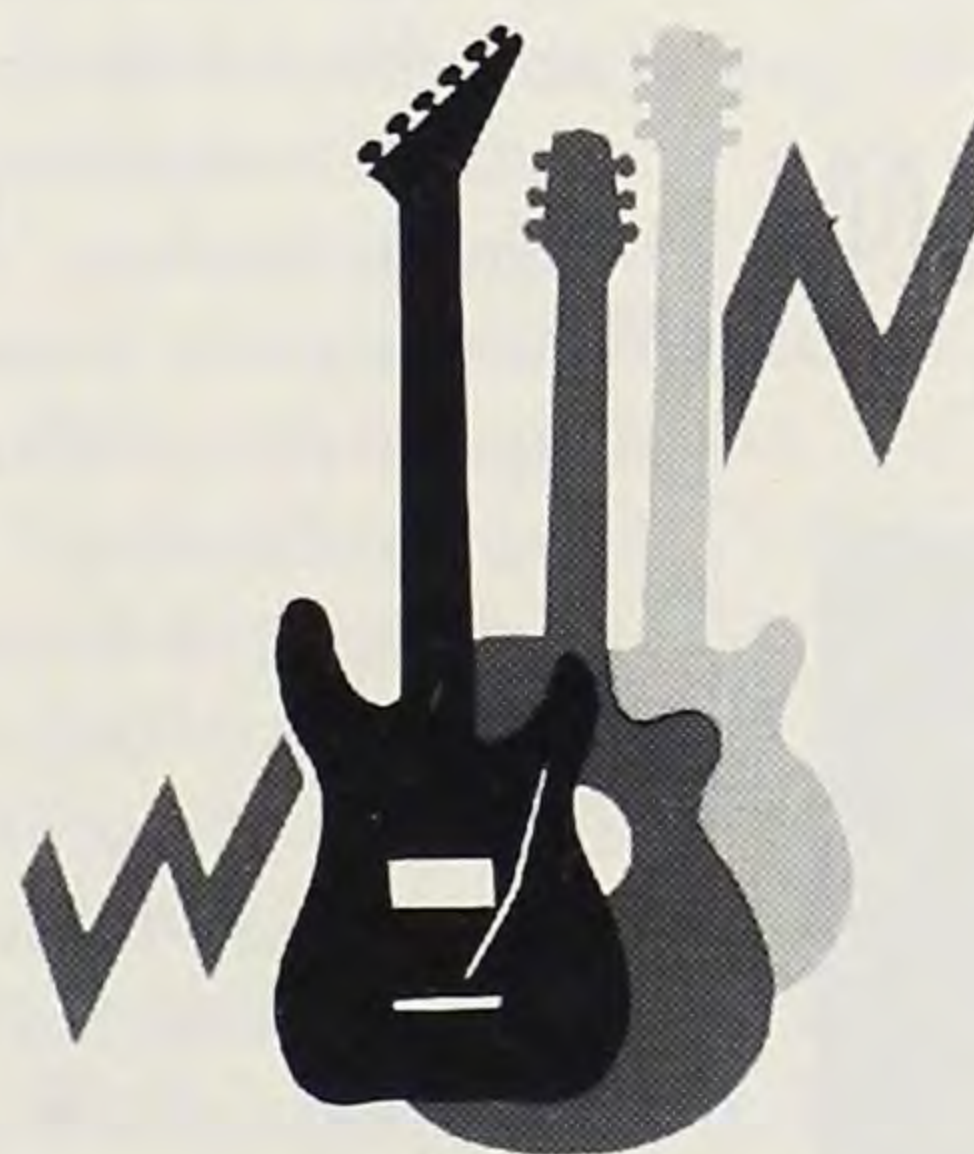
This summer, Berklee will again offer a wide selection of educational workshops covering subjects for musicians of all levels, and will be held at the Boston campus, in L.A., and in Perugia, Italy

The T.E.A.M. (Technology, Education, and Music) seminar series will run from July 14-17, and will be conducted in Berklee's technology labs. Directed toward music educators, composers, and performers, the program will consist of six hands-on seminars exploring various applications of music technology, including synthe-

sizer performance, sequencing, notation, jazz improvisation, and multimedia applications. Korg U.S.A., Digidesign, and Opcode have joined with Berklee to provide the latest electronic musical instruments, computers, and software for use by the T.E.A.M. participants.

T.E.A.M. faculty will include Berklee's technology experts, and Korg clinicians Don Muro and Jimmy Amadie. For details, write Berklee T.E.A.M. Seminars, 1140 Boylston Street, Boston, MA 02215-3693, or call (617) 266-1400, extension 664.

Berklee will offer Summer Guitar Sessions in Los Angeles from July 24-30, and August 21-26 in Boston. Each will include workshops, style labs, and ensembles for all levels and styles of guitarists. Participants will play in group settings with professional bass players and drummers. For



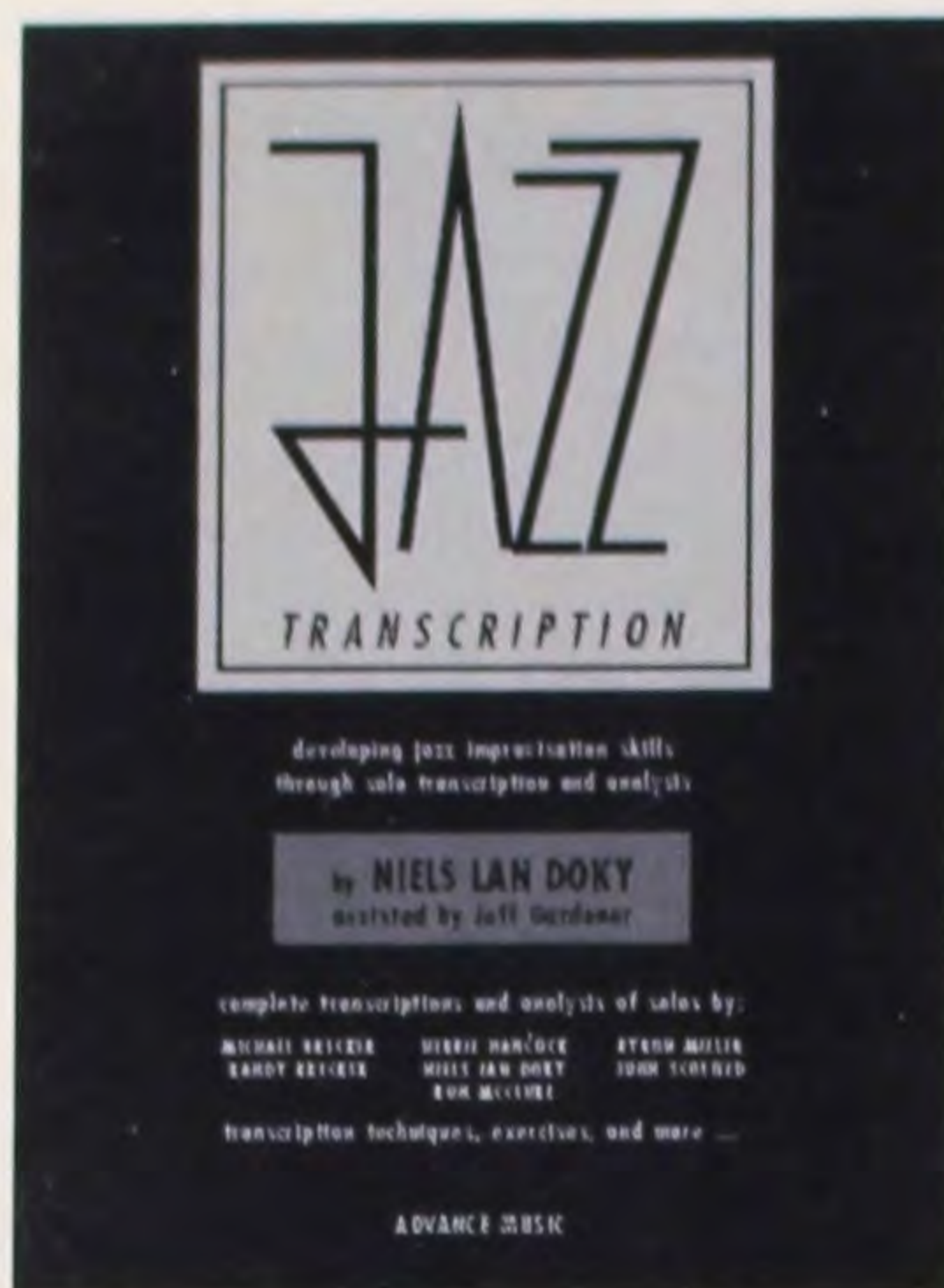
information, call (617) 266-1400, extension 221.

The 1994 Jazz Harmony Conference will be held at Berklee on July 21-23, and will focus on traditional and contemporary jazz harmony concepts. Those wishing to present papers should contact Sharon Bernanke, at (617) 266-1400, extension 477 by May 1.

Berklee faculty will once again direct the Umbria Jazz Clinic in Perugia, Italy, in coordination with the annual Umbria Jazz Festival. The program will run from July 8-20.



## NIELS LAN DOKY JAZZ TRANSCRIPTION



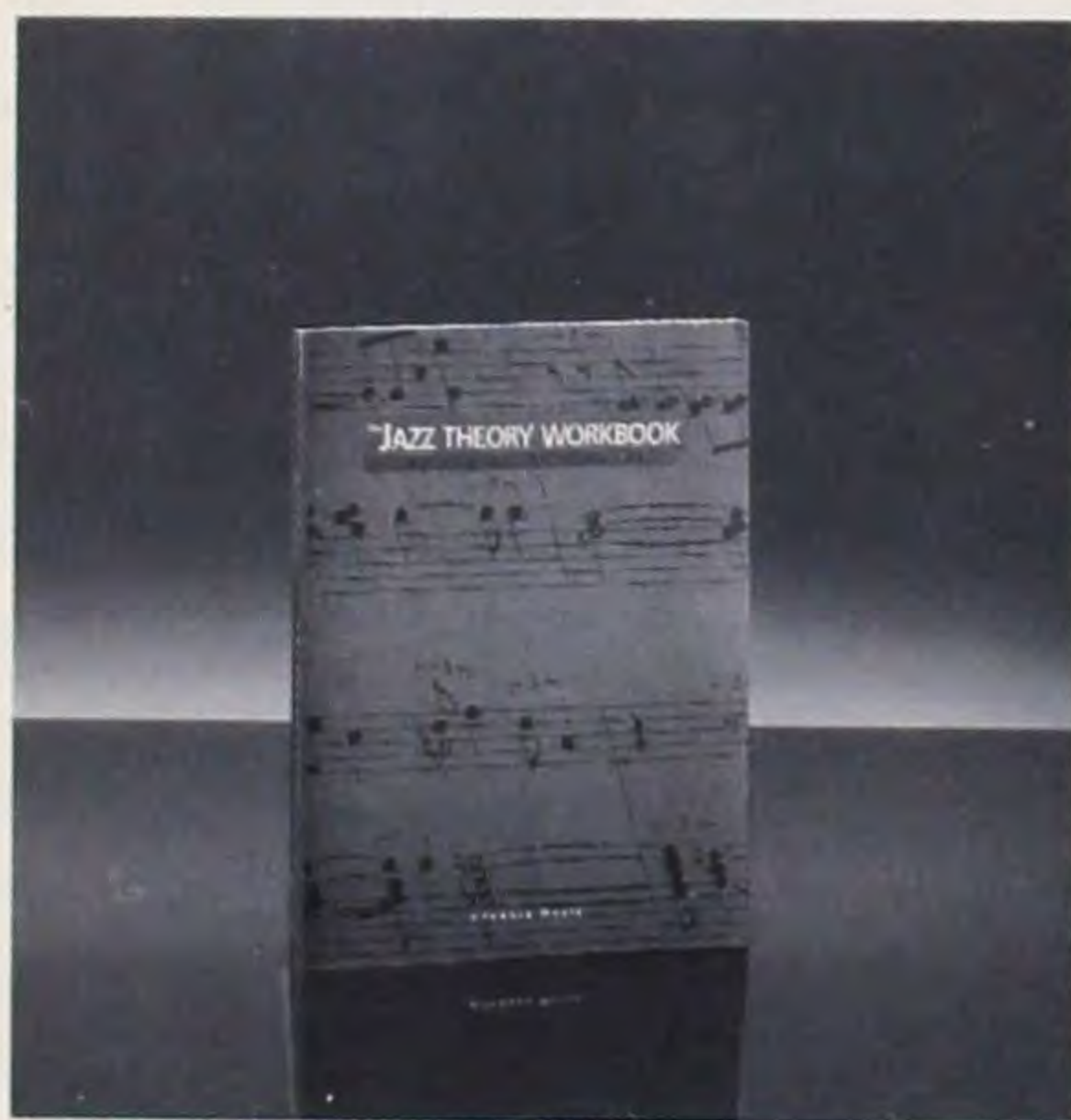
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Order # 14207

Developing jazz improvisational skills through solo transcription and analysis. Transcriptions are used to develop the ears, to derive technical exercises, and for analysis to gain understanding of the theory and techniques used to construct phrases.

Transcriptions of solos by Michael & Randy Brecker, John Scofield, Herbie Hancock a.o. are included as complete examples.

## MARK E. BOLING THE JAZZ THEORY WORKBOOK EDITED BY JERRY COKER



Order # 11201

»The Jazz Theory Workbook« is a primer in jazz theory, intended to prepare the student for the serious study of jazz improvisation, arrangement and composition.

The focus is on the harmonic language of jazz, especially the harmonic practices which coalesced in the Bebop and post Bop periods of the 1940's and 1950's when Bebop and Standard tunes formed the core of the mainstream repertoire. The harmonic language of that period is still the framework on which contemporary jazz musicians build.

Included are many musical examples and written assignments for practice in the theoretical skills. Appropriate exercises are provided to reinforce theoretical concepts by immediate application to the instrument.

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## SYMPHONIC METAMORPHOSIS

"I knew that when I came to this country something would happen which would change my life," states Paris-born composition instructor **Christophe Chagnard '89**. "I came to New York on Christmas Day 1982, and later came to Boston. I took a tour of Berklee. Hearing a few people play that day made me realize how much I had to learn."

Christophe decided music should be more than a sideline as it was in Marseilles where he was studying painting and playing jazz guitar after hours. He enrolled at Berklee for the fall semester of 1983.

"I spent the first few months figuring out what was going on, states Chagnard. "I was trying to learn how to read music and learn English at the same time."

It was in film scoring courses a few semesters later that Chagnard discovered his place in music.

"I had the opportunity to conduct my own compositions to synchronize them with the film," says Chagnard. "Conducting felt instantly comfortable for me. Around this time I drifted away from jazz and became engrossed in classical composition and conducting."

Chagnard devoted countless hours to studying orchestral scores while listening to recordings. In 1989, he earned his degree in composition from Berklee. Seeking experience, he took positions as assistant conductor of the Arlington Philharmonic and Brookline Symphony, and served as a fill-in conductor for various ensembles at New England Conservatory where he had enrolled in a graduate program. After receiving his master's in composition from the conservatory in 1991, Christophe was ready to find a podium of his own.

"To establish a conducting career, there are two approaches," states Chagnard. "You can become an assistant conductor and rise through all the echelons, taking what the music director gives you until you find a position with a good orchestra. The other approach is to form your own." Chagnard opted for the latter.

In the fall of 1991, Chagnard and a friend from the conservatory, Kath-

ryn Habedank of Tacoma, Washington, founded what has become Tacoma's premier resident chamber orchestra, the 33-piece Northwest Sinfonietta. This past summer, the orchestra concluded its first full season, which the Tacoma-Seattle press hailed a success. Their ambitious final concert last season included works by Mozart, Bartok, and Ives, and the world premiere of a piece by Japanese composer Noboru Uechi. They also ended the season in the black—very unusual for a new orchestra.

In October, Chagnard opened the orchestra's second season with a tribute to Edvard Grieg. Other offerings this year will include an opera and a program of wind music. In a special exchange, Russian guest maestro Valeri Aleksintsev will conduct a February concert, and Chagnard will travel to Krasnoyarsk, Russia to appear as guest conductor of Aleksintsev's Gloria Chamber Orchestra.

During his musical metamorphosis, Chagnard sold his guitar. This was because his teaching and conducting schedule allowed no time to play—not because he had limited his musical interests and appetite.

"I've found that having been through this progression from rock to jazz to classical music has given me a unique perspective on the universality of music," said Chagnard. "One of my intents in leading this orchestra is to transcend the elitist atmosphere surrounding orchestras. They've lost touch with the general public. I think that having a different perspective will help in reaching a wider audience. In America, people have the tolerance to accept that you were a rock and roller, a jazz player, and now, a classical conductor." ■



PHOTO BY PETER WRENN

**For Chagnard, the best route to the podium involved founding an orchestra.**

## THE VISITING ARTIST SERIES: LESSONS FROM THE MASTERS

Top music professionals, ranging from celebrated international performers to record company executives and producers, came to Berklee to share their insights and talents this past semester. The clinics included demonstrations, lectures, performances, question-and-answer sessions, offering Berklee students a chance to learn from some of the brightest talents in the industry.

Fretless bass master **Gary Willis**, currently with Tribal Tech, fielded questions and demonstrated harmonic concepts on the bass in his October clinic.

Brecker, Ben Sidran, Georgie Fame, and others.

**Dr. Steven M. Zeitels, M.D.**, assistant professor of otology and laryngology at Harvard Medical School, discussed the anatomy and physiology of the voice, and vocal health issues with Berklee's student and faculty vocalists.

Grammy Award-winning producer and engineer **Val Garay**, who has produced and engineered albums for James Taylor, Santana, Bonnie Raitt, Elton John, and others, conducted a live recording session and a mix session for the MP&E Department.

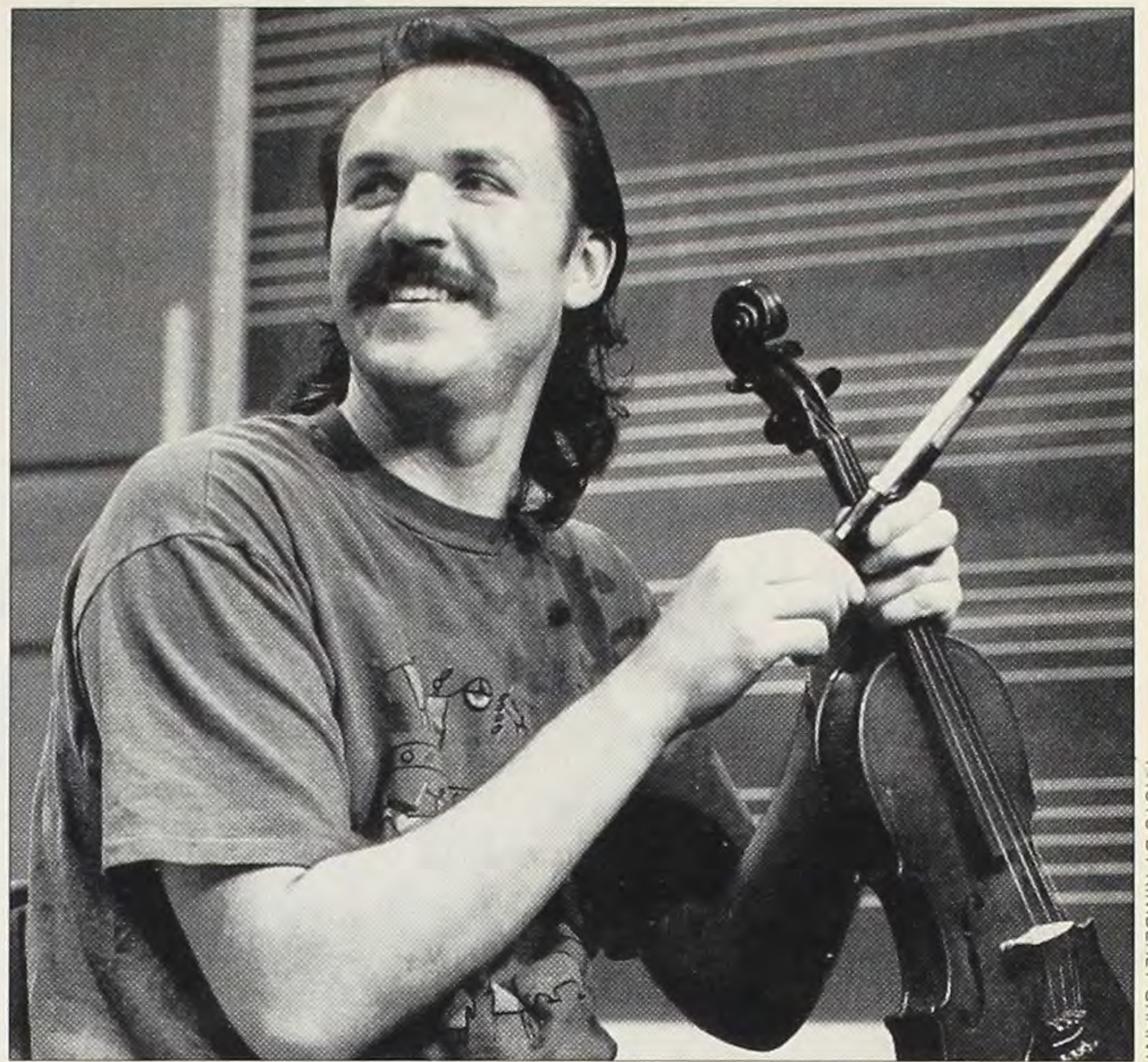


PHOTO BY KIMBERLY GRANT

**Mark O'Connor showcased his virtuosic improvisations.**



PHOTO BY KIMBERLY GRANT

**Producer/engineer Val Garay in a Berklee mixing session.**

Respected Los Angeles entertainment lawyer and author **Donald Passman** presented an informative seminar on current trends in record contracts.

Living Colour drummer **William Calhoun '86** was a guest of the Percussion Department and shared his thoughts on songwriting as well as drumming.

Australian guitarist, composer, and author **Jim Kelly** performed and shared anecdotes from his experiences as a guitarist with such artists as Randy

Cuban master singer **Lazaro Ros**, together with **Amelita Pedrosa** and **Yamira Bautista** presented a clinic and a Performance Center concert featuring Yoruba songs and Bata drumming.

Classical composer **Samuel Adler**, whose catalog lists more than 300 titles including operas, symphonies, concerti, choral, and chamber works, discussed his efforts as a composer and conductor in a seminar sponsored by the Composition Department.

**Tom Evered**, vice presi-

dent for marketing at Blue Note Records, discussed current trends and strategies for the marketing of jazz recordings.

Acclaimed New York cabaret singer **Mercedes Hall** gave a lecture on vocal technique, and a Performance Center concert with pianist **Randy Klein '71**, and faculty members Rich Appleman (bass), and Rick Considine (drums). **Randy Klein** also presented his own clinic on writing a musical in the '90s.

**Davitt Sigerson**, president of Polydor Records and producer for Tori Amos, the Bangles, and

others, spoke about production, publishing, and record labels.

Veteran tenor saxophonist **Frank Tiberi**, former Dizzy Gillespie sideman, gave an improvisation clinic and a Performance Center concert with a faculty band.

Violin virtuoso and former Nashville studio ace **Mark O'Connor** provided some astounding solo violin improvisations, discussed his career, and spoke of the making of his new CD *Heroes*, which features duets with fellow violinists Stephane Grappelli, L. Shankar, Jean-Luc Ponty, and Pinchas Zuckerman.



PHOTO BY KIMBERLY GRANT

**Living Colour drummer William Calhoun '86 at his BPC clinic.**

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# Preparing for the Year 2000

Mark L. Small

**A**s the U.S. Department of Education focuses on "America 2000" or teaching for the 21st century, Berklee's Music Education program stands in a position to become the paradigm for other colleges and universities to emulate as they gear their programs to prepare America's future music educators.

For the first time in the history of American education, a set of national standards has been formulated for music and the arts. The standards are expected to be

published early this year, and will provide guidelines describing specific levels of musical comprehension and ability recommended for every K-12 student.

Many are hopeful that this new document signals an end to the trend toward marginalization of the arts in the public school curricula. With an expected emphasis on teaching nontraditional styles of music, improvisation, and music technology, the guidelines are good news for graduates of Berklee's Music Education program.

Throughout the last decade, the Music Education Department at Berklee has become known as the largest and most comprehensive one in Massachusetts. The Massachusetts State Department of Education accreditation team, after a recent visit to the college, reported that they found "a strong program for the development of general musicianship skills in theory, solfege, ear training, music history, instrumentation, and acoustics; an excellent program for the development of improvisational abilities; and a unique program for the training of music educators in popular musical styles and jazz."

"What has always made Berklee's music education curriculum one of the more unique teacher training programs in the U.S.," says Dr. Lawrence McClellan Jr., professional education division chair, "is that students receive instruction in prac-



PHOTO BY MARK L. SMALL

**Student teacher Joshua Scheps '93 instructs students at the Atherton Hough school in Quincy, Massachusetts. "You don't really get a grasp on this until you are out here," states Scheps. "I really learned a lot from the other teachers in the school."**



PHOTO BY MARK L. SMALL

**Lexington, Massachusetts, High School Band Director Jeff Leonard '82 (3rd from right) and members of his jazz ensemble. "We have a responsibility to teach students about creativity," states Leonard. "Teaching improvisation gives them a chance to become artists rather than craftsmen, to create rather than recreate."**

tical music teaching methods, but also learn about a range of current and popular music styles as well as Western classical music."

Presently there are about 100 music education majors enrolled, and they are numbered among the hardest working students at the college.

Music Education Department Chair John Hagon explains, "The education degree concentrate courses require 46 credits—other majors require only 30. These students take a lot of classes because there is so much to cover to properly prepare them for the challenges they will meet in the classroom."

Prospective teachers develop skills and teaching techniques in music theory, composition, arranging, orchestration, conducting, improvisation, ensemble performance, and general music in the classroom. Through study and interaction with faculty and supervising teachers in the public schools, music education majors learn to work effectively in groups and to communicate in a clear and understandable manner with students. One overarching goal of the program is to help them become eligible for certification to teach in their state.

"Another important aspect of our program is the student teaching ex-

perience," states John Hagon. "It gives majors practice in applying what they have learned in a real-world situation. Three Berklee faculty members—Deanna Kidd, Wayne Ward, and Larry Suvak—are on the road to visit each student teacher weekly. The frequent contact with our student teachers goes over very well with the school system administrators."

Since 1987, when first offered, a number of Berklee's music education majors have opted to take a dual major. This enables them to explore any of the other eight majors Berklee offers. So, in addition to such education courses as Marching Band Methods and Materials, or Psychology, they can study film scoring, music synthesis, music production and engineering, or performance.

Although it is much more work, graduates with dual majors are positioned well for the future, and will bring more to their classrooms. In Massachusetts, the state standards encourage exposing K-12 students to music styles from various ethnic groups in an effort to promote cultural understanding. Teaching about music technology is also included in the Massachusetts standards.

Paul Lehman, associate dean of the School of Music of the University of

Michigan, asserted in a recent presentation that technology has brought improvisation and composition within the capability of all students, regardless of their levels of advancement. Lehman predicts that the national standards will recommend the teaching of improvisation and composition through computers and MIDI for every student.

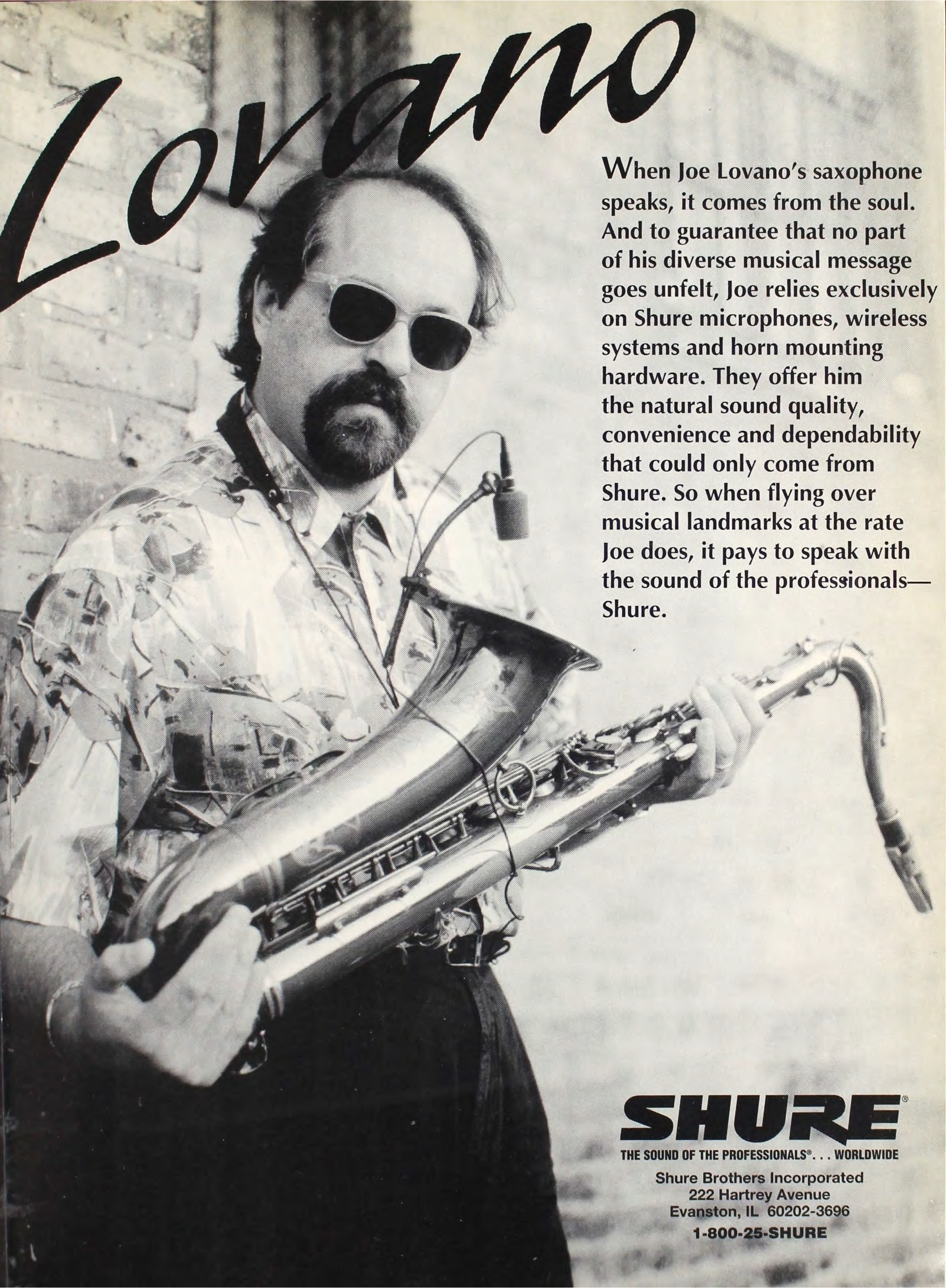
Last fall, a new Education Division Technology Center in Berklee's Fenway building was completed. This facility houses 21 workstations equipped with MIDI, word-processing, and desktop publishing capabilities. The center has increased students' awareness of ways in which computers and synthesizers can be used to teach music in the schools. For the past four years, a course entitled Computer Applications in Music Education has been an important part of the curriculum. A new course in utilizing multimedia resources such as CD-ROMs in the classroom is being developed.

"I'm an advocate of using various technologies as teaching tools," states John Hagon. "Our students learn to use computer music applications for sequencing, and notation, but then they learn to work with databases and spreadsheets so that they will be equipped to prepare budgets when they are in a school system."

Many alumni of the Music Education Department hold positions throughout the United States as teachers and directors of music, and several international alumni have returned to their home countries to establish music education programs in local school systems. Other alumni have earned graduate degrees and now hold faculty posts at major colleges and universities. Some alumni have postponed their teaching careers to develop their performing careers, one notable example is RCA/Novus recording artist **Antonio Hart '91**.

"Ironically, Berklee's music education graduates were not always the first to be offered the job in past years," states Hagon. "That situation is completely reversed now. Earlier this fall, I got calls from eight schools asking for names of graduates, and I couldn't help them—everyone that I knew was already hired." ■

# Lovano

A black and white photograph of Joe Lovano, a man with a goatee and sunglasses, wearing a patterned shirt and playing a saxophone. A Shure microphone is mounted on the instrument. The background is a textured wall.

When Joe Lovano's saxophone speaks, it comes from the soul. And to guarantee that no part of his diverse musical message goes unfelt, Joe relies exclusively on Shure microphones, wireless systems and horn mounting hardware. They offer him the natural sound quality, convenience and dependability that could only come from Shure. So when flying over musical landmarks at the rate Joe does, it pays to speak with the sound of the professionals—Shure.

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# Out of the Tradition

*For Joe Lovano '72, the history of the jazz idiom is just as important as its future*

by  
Mark L.  
Small '73

Nobel Prize winner Toni Morrison once stated, "We have to know the past so that we can understand now." Jazz star Joe Lovano '72 would undoubtedly concur. It is no coincidence that a growing audience hears his music as the "now" in jazz, and that Lovano possesses a commanding knowledge of the personalities and stylistic evolution of the idiom's past. Ultimately, Lovano plays and writes music that is rich with invention yet mindful of convention.

In his hard-blowing live sets, you won't hear Joe running licks. You will hear him stretching melody, harmony, and rhythm to their limits, and blending the history of jazz with his own perspective at that moment. For Joe, the music is at its best when true improvisation is occurring, and interaction among the players is high.

"Jazz is a very social music," says the gregarious Lovano. Since his arrival in New York around 1976, Joe has "socialized" live and on record with the brightest lights of the jazz world. Great ideas, lots of chops and energy, and a muscular yet warm tone have contributed to his stature as one of the most sought-after tenor men among jazz modernists of the '80s and '90s. Joe has played with numerous artists

and been a charter member of John Scofield's quartet, the Woody Herman band, Paul Motian's trio, Charlie Haden's Liberation Jazz Orchestra, Carla Bley's band, and others before deciding it was time to don the band leader's mantle himself.

Joe grew up in Cleveland with the sounds of jazz in his ears and a saxophone in his hands. His father, Tony "Big T" Lovano, was a prominent tenor player on the Cleveland jazz scene from the '50s to the '70s. He nurtured Joe's love for the jazz legacy. In conversation, Joe gives the impression that his father was probably his most important musical influence. The elder Lovano helped his son develop not only a sound on the horn, but confidence in his abilities. Joe came to Berklee in 1971 to polish his craft and expand his horizons. At the college he met players with whom he continues to play and record two decades later.

Joe's career is in full swing—he has released seven records as leader and appears on more than 75 others as sideman. His 1993 outing, *Universal Language*, was lauded by critics as his most ambitious album to date. The writing showcases some unusual instrumentation—two basses, and Joe's wife Judi Silvano's wordless soprano vocals interwoven with sax and trum-





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pet for concerted sections of tune heads. This February, Joe and rising saxman Joshua Redman released *Tenor Legacy*, a session featuring five Lovano originals and five standards. Later this spring, Joe joins forces with composer Gunther Schuller for a recording with orchestra. Over lunch, Joe recently discussed the jazz continuum and his place in it.

**T**here are many cats who are wizards on their instruments, but they basically play the same solo on every tune.

*You have often mentioned the influence your father had on you musically. Do you think the musical influences from a person's youth are the strongest ones?*

They have been for me. Hearing my father practice around the house had great impact. He was also a barber, but he played five or six nights a week. Hearing him practice and the sound he got from his horn made me want to create a sound too. When he came home from work, I'd want him to hear me practicing. We also played together—just two saxophones. He would get me into playing throughout the range of my horn, and playing pianissimo. He also started taking me around to sit in with his groups and at jam sessions. I learned from the other musicians what records to check out. Now I realize how important that was.

My dad and his group would open in clubs for artists like Stan Getz and Flip Phillips when they came through town. He frequently talked about these experiences around the house.

*Did you listen to all kinds of music or were you mostly focused on jazz?*

Of course I grew up in the Beatles era so I heard all that music too. I thought jazz was the more advanced music, but I played in bands at high school dances, and weddings. I earned my tuition money to come to Berklee from these gigs around Cleveland.

*Did you know from the outset that you wanted to be a jazz musician?*

When I was young, I knew who I wanted to

play with and what kind of music I wanted to play, I set goals for myself. When I was at Berklee, I wanted to play with Paul Motian, in the Mel Lewis band, or with Lee Konitz, which I have done.

As I was coming up, I worked on getting my doubles together so I could play in a saxophone section and play clarinet or flute parts. I've played behind Tony Bennett, Sarah Vaughan, and Billy Eckstine. There I was called upon to play flute or clarinet. Making a living as a musician is one of the first things you have to concentrate on. My dad always told me that you have to develop your sound and your soloing, but you have to be able to do the gig when your phone rings. Because of my dad and his scene, I grew up playing with people of his generation. I have always been comfortable sitting in with a lot of people.

*Did you know John Scofield during your Berklee years?*

Yeah, I met Scofield, Bill Frisell, Billy Pierce, and George Garzone at Berklee. A lot of great players were there who have become friends I play with a lot. I also met [saxophonists] Billy Drews, Steve Slagel, [trombonist] Keith O'Quinn, [pianists] Kenny Werner, and Ted Lo. There were a lot of us who moved to New York together around 1975 or '76.

*What were your first impressions when you came to the college?*

By the time I came to Berklee, I had already been playing a lot of gigs. Sonny Stitt and Sonny Rollins were my idols, and that whole bebop thing is what I was into. I was placed in Gary Burton's ensemble with rhythm players who were in their final semester. It was great. We were playing Chick Corea's music, and tunes by Keith Jarrett and Wayne Shorter. Playing tunes with these harmonic sounds and different forms really opened me up to explore and discover different ways to play through harmony.

I also had an improvisation class with John LaPorta where he taught how to look at chords and pick available notes and then make your own shapes with them. It was inspiring to be around him because I had heard him playing with Charlie Parker on some albums in my dad's record collection.

*How did you decide on having two bass players, Steve Swallow and Charlie Haden, on several of the cuts on *Universal Language*?*

I first played with Steve Swallow in Carla Bley's band in 1983. He has these beautiful chordal, single-line, and bass approaches on electric bass. We did a tour with French bassist Henri Texier, and Aldo Romano on drums, a

two-bass band in 1986-87. We recorded two records as the Transatlantic Quartet, and one with John Abercrombie added on guitar. That was the first time I'd worked with an electric and an acoustic bass together. The sounds are really different from each other, so I wrote specifically for Steve to play with the horns, to comp chords, and sometimes to play a bass role. I really wanted to put him together with Charlie Haden on that record. The combination of those two and Jack DeJohnette on drums was really magic.

*Some music journalists have made a big deal of you finally going out as a leader at 40.*

I never rushed to get my own record contract and be a leader because I've been involved in some great bands where I have really been able to contribute.

Actually, I did my first record as a leader in 1985 for Soul Note records with Mel Lewis on drums, Kenny Werner on piano, and Dennis Irwin on bass. I have been working as a leader on the East coast and in Europe throughout much of the '80s.

I wouldn't have been able to make a record like *Universal Language* when I was 20 or 25. I would have made a record of the music I was studying then. When you get a record contract at 20, you make a record of the music you are listening to and playing then. At that point, you are so influenced by what you are hearing that all you can do is copy it. I feel I'm making records at the right time. They reflect my experiences as a player with some great bands.

*The music you were playing in your set last night was very abstract rhythmically.*

Each tune is built differently. Some tunes have parts for the players to feed off which create a multilayered rhythmic concept. By feeding off a polyrhythmic idea played by someone else, the soloist is free to play inside, or go into a different tempo. We are exploring rhythm and finding a groove, but not always playing the same beat. We want to really feel the poly-rhythmic interplay.

*Your playing and writing reflect influences from Ornette Coleman, Monk, and Coltrane as well as international influences.*

The more music you play and experience, the more your repertoire and vocabulary grow. The music of Ellington, Mingus, Miles, and Monk, covers a lot of the history and tradition of jazz, there is so much there. If you think of what improvising really is, you have to incorporate everything.

It is a small world in terms of traveling these days. I've played in the Middle East, Africa,

and the Orient, and it all influences my music. Many people don't realize that jazz ties a lot of the world's music together.

*Travel is really a major component in a jazz musician's life.*

It is hard to travel all the time, but if you keep yourself together and let it come through in your playing, you'll find a lot of flavors that you can incorporate in your music.

*Do you practice much on the road?*

It is hard to practice in a hotel room. I don't want to bug anybody, so I may play really pianissimo. Mainly I do a lot of writing on the road. I also love to walk around and explore a lot of the places I go. In Europe, I check out the cathedrals. They are very peaceful, and you really get a feeling for the history of humanity. My piece "Worship" on *Universal Language* was inspired by a cathedral I visited in France. I went in at the middle of a mass, and they were doing a call and response thing—a prayer with triplets and eighth notes. I let it just carry me, and I left there with all these ideas. I worked out the piece back at my hotel.

**Joe Lovano '72:**  
"Many people don't realize that jazz ties a lot of the world's music together."



PHOTO BY TERI BLOOM

*What are the bottom-line realities of touring with a jazz group?*

I toured in the states with Scofield, but with Carla Bley, Mel Lewis, Paul Motian, the Charlie Haden Liberation Orchestra, and Elvin

Jones, we only toured in Europe. We played occasional concerts here, but no full-blown American tours.

The States is a different market. Most towns are weekend towns—you can play Friday and Saturday and sometimes a Thursday or Sunday, and that's it. You can't tour. You will have to fly in to someplace like St. Louis on a Friday and you'll have a packed house. Unless you were able to get something in Kansas City for Saturday, you have to go back home until the next weekend. Not many bands can sustain the expense of travel and all for an American tour.

East Coast towns like Boston and New York are different. You can play Tuesday through Sunday and people will come out, but in most cities, the early weeknights are dark. In Europe, you could tour for three weeks and play 18 nights. Most of the venues are theaters, the shows are earlier, and the whole thing isn't about eating or drinking—it's about listening.

*What do you feel is the quality that people like Miles, Coltrane, Bill Evans, Bird, and others had in their music that enabled them to leave a permanent mark on jazz?*

It comes from inspiration and inner confidence, and letting the music develop around the musicians you are playing with. Those people all had their own personality, but their music came through the people they played with. Everyone around them had their influence. You can't try to be there either; you just have to search and play.

If you really understand what improvising is, you try to focus on the material you are playing and not just play what you know about chords and scales. How many times are you going to play on an F7th in your life? There are many cats who are wizards on their instruments, but they basically play the same solo on every tune. The greats dig beyond their instrument and influence players of all instruments. Dizzy could have played "I Can't Get Started" a million times in his life and still discovered pretty notes.

*What would you tell a young player who is determined to be a career jazz musician?*

No matter what instrument you play, you have to have a deep dedication to your horn. It's got to be a very heavy relationship. If you want to play bass the way Dave Holland does, you gotta love that horn, man; otherwise it is just technique.

When you practice and play alone, getting yourself together, those are some intimate moments. It can be a struggle, or it can be very beautiful. When it gets beautiful is when you start playing with a tone that's yours, not a

copy of someone else's. You have to develop beyond your dreams, and then open up your mind and let the music be creative so that it is not just technique.

*Do you feel that the complete jazz player should have a knowledge of the history of jazz?*

I think so. As a young player, I just embraced it all without being told I should do it. My dad's record collection helped a lot with that. My father had a style that came out of Illinois Jacquet, Lester Young, Gene Ammons, and Dexter Gordon—a real "walk the bar" tenor style. For a long time I sounded more like my dad than anyone else. When I came to Berklee I realized that, and I dug deeper.

*Where do you think acoustic, free jazz music is headed?*

I think the future is about the combinations of sounds as well as the personalities of the players. The whole acoustic approach is in the tradition. You can play from triple piano to triple forte and explore many areas.

On the other hand, Bill Frisell plays electric guitar but has an acoustic approach. The instrument in your hands is almost secondary after a while. Bill uses all kinds of effects on his instrument, but he played clarinet in marching bands in high school, and breathes in the music. All of these things add up to why he plays like that.

*What is in the future for you?*

I will be doing a project featuring orchestrations by Gunther Schuller in April. One of the two sessions will feature strings, woodwinds, bass and voice, and another will have a woodwind section, percussion, and bass. Gunther is going to write orchestrations of pieces by Ellington, Monk, Ornette, and Mingus, and he will compose a piece.

After the sessions, I will write some things to serve as transitions between the pieces. I'm sure it will be a challenge to work with Gunther. He is one of the most important figures in music of this century.

*Do you think that the large numbers of musicians recording today makes it harder for a young player to find a voice?*

I think it takes imagination. The combination of many influences makes a style of your own. We have a lot to draw from. I think it is silly to copy one period and even more silly to copy one kind of a player. I have a lot of students who are so trapped into copying Mike Brecker's style, or copying players who copied Mike—which is even worse. The key is to find your own way in this music. ■

# Negotiating a Recording Contract

*Some considerations to ensure that small-label "standard contracts" are in your best interest*

by **Wayne Wadhams**

**B**efore any first-time recording artist sits down to make a deal with a label—large or small—a good deal of homework, research and preparation needs to be done. Every recording contract is a significant career decision, and can affect—for better or worse—the most creative years of an artist's whole career. Spend some time and money to make sure each contract provides a clear path to the future, with a minimum of potential impediments.

In choosing a smaller label to approach, do some research. Go to a big record store with a list of other artists in your style of music, find their latest releases, and write down the label name and address, or their manager's name. Call one or more artists on each label to see how they are being treated.

Ask the store's buyer for that type of music which labels he thinks do best by their artists. Learn who provides CDs for in-store play, posters or other promotional materials to help retailers, is prompt with shipments when stores order their releases, sets up in-store appearances for their artists, and helps artists get out on tour and meet radio personnel.

When presenting your promo package, look like an artist who is going to make it with or

without the label you are approaching. If you're getting good gigs, good reviews, playing festivals, and find opportunities to open for bigger artists, then the label would be stupid to pass you up if you look like a future money maker.

Copyright your materials, the songs and the master recordings, to prevent them from being stolen—intentionally or otherwise. If you don't, you risk everything with each submission.

Find a good entertainment lawyer to handle any offers. Interview a few, see who seems most interested in your music and career, and with whom you get along. Ask the attorney for a few client references, and check them! Agree beforehand on the attorney's rate structure.

Your attorney's presence is a big asset. Even if you are doing all the legwork of submitting to labels, your confidence level will be much increased by having a legal ace up your sleeve.

Spend a little time and money with the attorney setting such parameters as appropriate budget ranges for recording, unacceptable contract terms, and a list of things you should insist on. With these in hand, preliminary discussions with any label will tell you whether their deal is right for you.

Presuming that you have made a master tape for submission, you need to know what each label might have spent if it had signed you first and commissioned that tape. There are several "retail" prices associated with a master tape, depending on the size of the label.

A major label might have spent \$80-\$100,000 to make the finished tape you are presenting.

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*Wayne Wadhams is a professor in Berklee's Music Production and Engineering Department, owns Boston Skyline Records, and is author of Sound Advice: The Musician's Guide to the Record Industry (Schirmer Books/Macmillan).*

The fact that it's ready to buy with no risk about its quality is worth a lot if they like it. On the other end of the spectrum a local rock label might have been only able to spend \$15,000 for the same product.

Say you actually spent \$20,000 on the masters, and a well-known indie label that is distributed by a major wants it, ask for \$60,000 and settle for \$45,000. Such labels normally spend about half of the amount a major might spend to produce the same album. If the only label to make an offer is an indie distributed only through regional indie distributors, ask for \$35,000 and settle on \$25,000.

If the label who wants your album can't afford to pay retail for it, license it to them. Majors, and indies distributed by majors, don't like to license. Smaller, cash-strapped labels often prefer to license masters because they can then put more money into promotion than acquisition.

For starters, the label should pay you a licensing fee, the amount of which will depend on the length of the license, the countries in which they will release your album, and any other guarantees you insist on. These may include release by a certain date, promotion expenses, and even the achievement of specified sales levels before the label can renew its license. With these parameters in place, the licensing fee should fall between 20 and 40 percent of the dollar amount you would receive if you were selling the masters to the same label. The important thing here is that ownership of the masters stays with you, and if the label does not meet its obligations you can revoke the license.

Remember that any purchase price or licensing fee you accept is considered an advance against future royalties, along with the costs of making videos, tour support, and any *special* packaging and promotion. Thus, the more you get for your master tapes, the more copies you'll have to sell before receiving any artist royalties.

Whether the label purchases or licenses, they will designate one so-called "all-in" royalty rate, i.e. one

**C**opyright your songs  
and master recordings or  
you risk everything with  
each submission.

that includes artist royalties, producer royalties, and anything owed to third parties. On the other hand, if the label signs you and then finances the making of the album, they will most likely specify separate artist and producer royalty rates. Either way, the label wants to keep the total royalties paid to the same maximum.

Royalty rates, recoupables, and allowances are tough subjects because there are so many variables and "standard" ways of treating them. Obviously, a label would prefer to pay an artist the smallest possible number of dollars, at the latest possible date. Knowing this, let's work backwards, starting with allowances.

#### Allowances

An allowance (or charge) is a percentage of sales that the label may deduct from total sales before multiplying net sales by the artist's royalty rate. In the era of the 78 RPM record, about 10 percent of all units shipped to stores got broken in transit, so all labels took a 10 percent breakage allowance. CDs don't break much, but some contracts still include such a clause. Ax it immediately if it turns up in a deal offered to you.

CD pressing, cover design, booklets, and jewel boxes are not part of the music, but are necessary to deliver the music to the customer. Most labels apply a 15-20 percent "packaging allowance" or "container charge" for the effort and expense of creating CD packaging (some specify a 10 percent allowance for cassettes). If the only allowance that applies on your album is 20 percent packaging, the label will compute your royalties based on 80 percent of the gross receipts.

#### Royalty Rates

Depending on the size of the label, type of music, the artist's past performance, and the accounting basis used by the label, royalty rates can vary widely. Most labels specify royalty rates based either on "suggested retail list price" (SRLP) of all units sold, or on the actual wholesale dollars they collect when selling al-

bums to distributors or stores. In the LP era, the SRLP was generally about twice the wholesale price, so a 20 percent wholesale-based royalty rate would actually pay an artist the same amount per copy as a 10 percent retail-based royalty. (20 percent of \$5.00 equals \$1.00, as does 10 percent of \$10.00.)

It isn't that simple anymore. Majors generally wholesale new CD releases on their full-priced labels to big chains and distributors at between \$8.50 and \$10.00 per copy. When you see a new Springsteen CD on first-week sale at Tower Records for \$9.99, the store is barely breaking even on it, just to get buyers in the door. Even at a \$12.99 ongoing price for the same CD, the mark-up from label to consumer may be only 30 to 40 percent, and for stores who don't buy direct from labels, that mark-up is split with a distributor. By comparison, the mark-up on most other retail goods is 100 percent or more.

Major labels expecting major sales offer a new rock act wholesale royalty rates of 25 percent, with an extra point for each subsequent release, e.g., 26 percent for a second album, 27 percent for a third album, and so on. In retail terms, the starting royalty rate might be 15 percent, tops.

On a small indie label, artist royalty rates for rock acts may be 18 percent of wholesale, or 12 percent of retail. For jazz artists, these numbers drop to 15 percent and 10 percent, respectively. These labels often don't pay a separate producer royalty, assuming the act will produce itself or divert their royalty monies to a producer. If you predict a runaway hit, ask for a "sliding scale," —a higher royalty rate as your album achieves

greater sales. You'll get 18 percent of wholesale on the first 50,000 units, then 19 percent on units up to 100,000, 20 percent on units from there to 200,000, and so forth.

### Recoupables

These are any one-time expenses that the label incurs on behalf of the artist or the album, which they recoup from the artist's royalties. Recoupables include any personal advances given to the artist upon signing; the master purchase price or licensing fee if the label bought the finished album from the artist, or the full cost of producing the master tapes (including producer's fee) if the album is made after the artist signs; part or all of the cost of making promotional videos (the artist should pay no more than 50 percent of video costs); tour support (generally charged back to the artist in full); design costs for any special packaging or promotional materials (remember, these are taken as a separate allowance); and the cost of advertising beyond that done for every new album of its musical type (ask to be responsible for paying only 50 percent of special advertising costs).

An oft overlooked protection for the artist is to retain the right to approve any extraordinary recoupable expenses—like life-size placards for in-store promotion, or full-page ads in *Billboard* or *Rolling Stone* at \$20,000 a pop. Try for joint approval, you may get it in some categories.

### Bargaining Points

Labels will give free copies away to stimulate sales. Even copies sent to stores to "buy" window space or a featured location can be called promo copies, although the store will sell them. The real problem here is that if major artists impose limits of, let's say, 5 percent of all units manufactured that can be given away as promos, the label may give extra copies of your album away to buy Metallica that front window display. Ergo, seek to limit promo copies to 10 percent of all units made.

### Royalty Reserve Accounts

All labels accept some records back from stores who ordered more

than they ultimately sold. Such "overstock returns" are normally swapped for newer releases from the same label. With most indie labels, record stores demand the right to return 100 percent of their orders, if necessary. But with majors, even large chains may only have a 20 to 25 percent return privilege. In either case, copies can be returned for full credit as long as the title remains in the label's active catalog.

Most labels set up a reserve account for each artist, withholding some of the royalties earned in each period to cover future returns. Often, standard contracts allow the label to withhold 50 percent of each

*Signing a recording contract is a significant career decision affecting —for better or worse—the most creative years of an artist's career.*

period's royalties, then dole them out over two years. Since a rock release that's not a hit may only be in the catalog for six months, and most returns will come back to the label within a year and will be limited to 25 percent of the units shipped, a 50 percent reserve and two-year payout is out of line. Ask for 30 percent, and a one-year payout of withheld funds.

### Cross-collateralization

In any contract with a label where an artist will make more than one album, the label will regard the whole effort as a single business venture. Thus, if your first album is a flop,

and the second a hit, the label will want to take the losses from the first out of the royalties from your second. This accounting procedure is called cross-collateralization, and allows the label to take its losses from your royalty reserve account. This is the reason for high reserve percentages and long payouts.

Labels will rarely forego the concept of cross-collateralization and pay you separate royalties, deducting separate recoupables, for each album. But by reducing the reserve account numbers, you can reduce the label's ability to cross-collateralize subsequent flops against earlier hits.

### Publishing Rights and Reduced Mechanical Royalties

Some labels insist that if an artist is to be signed, he or she must also sign a publishing deal with the label's publishing division, or an owned or affiliated publisher. Furthermore, some labels insist that the artist give administration (copyright control) and 100 percent of the publishing income (which equals half of the total income from the songs, the writers receive the other half). Remember that songs are a separate entity from master tapes.

Ask two questions. First: Are your songs likely to be later recorded by other artists, or used in motion picture soundtracks? If the answer is yes, the second question is: Will the label's publishing subsidiary really make an effort to get other artists, movie producers, and other parties to use your songs?

If the label's publisher does place songs regularly with artists and make sales to TV or film, you stand to earn a lot of extra money by letting them have 50 percent of the publishing rights (they won't take less, and must have administration). Don't give them the rights, but sell them for a publishing advance. How much? With a major label publisher and rock tunes, maybe \$3,000 to \$6,000 per song for 50 percent of the publishing. For jazz tunes, maybe \$500 to \$2,000 per song.

The amount depends on how hot the label is about your album, how much the publisher thinks the songs will earn from the initial release, and

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## FOURTEEN DOS AND DON'TS

1. Don't sign for more than one album if you are licensing an already-finished master tape to the label. See how the first release goes and hope your status improves by the time the label wants a second album.

2. Don't sign a contract for more than two albums, or one that binds you for more than three years, unless the label can give you budgets close to those discussed above, and guaranteed releases on each album.

3. Don't hand any label your only copy of the master mixes; they may lose it.

4. Do not under any circumstances agree to advance monies to a label for the production of future albums, or agree to produce a future album, then submit it for reimbursement. The reimbursement may not come, even though the contract may say the label owns rights to the album when you finish it.

5. Don't sign any contract where renewal is automatic. If the company goes bankrupt, you'll be tied to a company that can't do anything for you. Insist that the contract become null and void if the company goes bankrupt, or ceases to conduct business.

6. Don't allow a small label to assign your whole contract, or the rights to your masters to another company without approval from you. If a major becomes interested you can then renegotiate terms reflecting both your new worth, and the contribution made by the indie to your getting a bigger deal.

7. If you license masters to a label, do not let them buy all rights to the masters at their discretion after release. Depending on wording, such a provision could eliminate artist royalty payments after the buyout.

8. Do not allow a label to include mastering costs, normal artwork, printing of booklets, inlay cards, costs of writing liner notes, or manufacturing among your

recoupables. You might as well pay for the whole release yourself if you underwrite these expenses.

9. If you grant all or part of the publishing rights to a label or its publishing affiliate, do not agree to allow them to deduct an administration fee from gross publishing revenues (these include the composers' share) before distributing the remainder. The company's part of the publishing rights is plenty of payment for administering copyrights.

10. Do not let the label recoup its expenses from mechanical royalties if possible. Recoupables should be taken only from artists royalties. If the label insists on recouping from mechanicals, insist that they take only from the publishing half of the mechanicals, and pay you all of the composers' royalties.

11. Do make sure you can purchase CDs and/or cassettes from the label, e.g. for sale at gigs, at a reasonable wholesale price, and in unlimited quantities.

12. Do make sure you can perform as a sideman on other artists' albums without any payment due to your label. If you are not featured on the other artists' covers, your own label should have no objection, but may ask for an "appears courtesy of . . ." credit.

13. Do not sign away any of the merchandising rights to your name, likeness, or anything else concerning your identity. Merchandising, like publishing, is a separate commodity, and a company should pay you handsomely for these rights, when and if they become valuable.

14. Do not grant power of attorney to a label no matter how innocently such a clause seems to be worded. Your lawyer should inspect such a clause and make sure that any need for power of attorney by the label be strictly limited and revocable if misused.

how saleable the material seems to be. A publisher will advance no more than half the amount it feels will come back through the songs' earnings.

One of the things a publisher can do is give the label a break on what it has to pay for mechanical royalties (the royalty paid to the publisher or copyright holder for the recording of a composition). Almost all labels insist on paying no more than 75 percent of the statutory rate (6.25 cents per song, per copy of the record sold). So even if you don't deal with the label's publishing company, the artist contract will impose this discount on all "controlled compositions" (any song which you record for the label, on which you are a writer or own any portion of the publishing).

The contract may go even farther,

saying that the label will pay no more than, say, 42 cents in mechanical royalties on each album, regardless of whose songs are included. If you retain publishing and don't mind giving an even greater discount, fine. But if you record three Bryan Adams tunes, his publisher will demand the full 6.25 cents each. Your label will pay out 18.75 cents, leaving you only 23.25 cents in total mechanical royalties on the other seven tunes on your album. It's a good idea to avoid such per-unit mechanical "caps," and just give the label the discount on controlled compositions. You could also ask that the mechanical cap be applied on a pro-rata basis only to controlled compositions, and that the label will pay any other mechanicals due without penalty to you.

In summary, recording contract negotiation is a deep and complex subject. When all is said and done, however, you should view any proposed contract as the vehicle by which you and a label will conduct an extended business collaboration. Demanding too much financially from a label will discourage the label from working hard for you—they have bills and salaries to pay too.

Your goal in the negotiation is to figure out what the label can spend or pay in each category, and to secure amounts or percentages that will satisfy your needs to create good masters. You want to make sure you are rewarded fairly if your record becomes successful, while encouraging the label to promote like crazy, in hopes of getting a real hit. ☐

# Those Old Clichés

*A creative approach by the bass player can add freshness to time-tested line clichés*

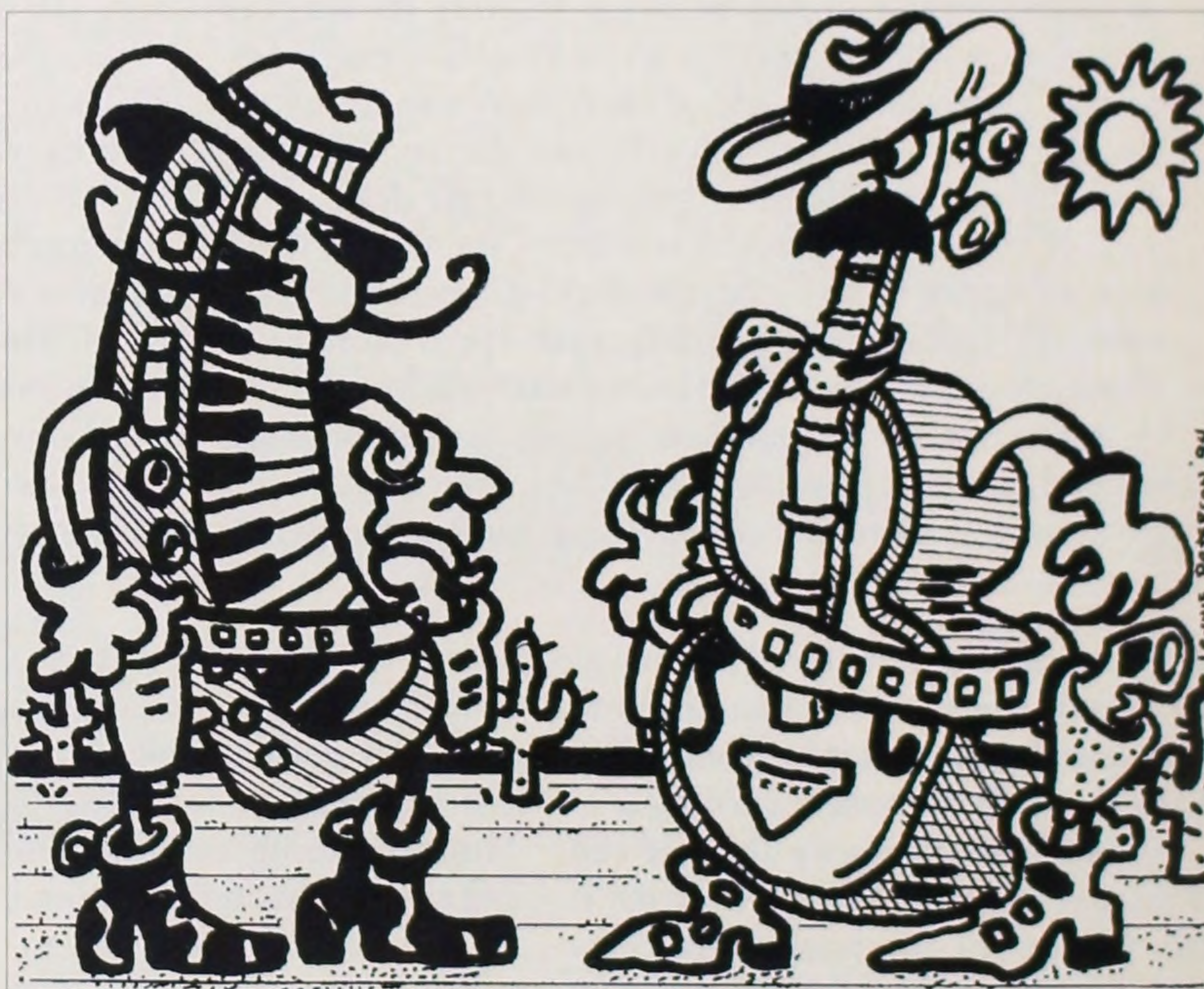
Numerous pop and jazz composers have used the two most common line clichés in their songs. As groups interpret the songs, these devices bring questions to the mind of a bass player. Should he or she play the line, a pedal, or play another part? What follows are a few solutions for bassists that can add variety to these oft-heard chord progressions.

In the most popular cliché, a line descends from root to maj. 7, min. 7, and 6, under a minor chord. It is found in songs like "My Funny Valentine," "In a Sentimental Mood," "What Are You Doing the Rest of Your Life," "Stairway to Heaven," and hundreds of others.

When encountered in a horn trio

*Rich Appleman '72 is Berklee's Bass Department chair, and Bruce Gertz '76 is an associate professor of bass. This topic will be covered in a book and video by Gertz (featuring Appleman) titled Jazz Electric Bass.*

ILLUSTRATION BY LENNIE PETERSON



**The key is to hear whether your bass line clashes with what the chordal instruments are playing.**

(bass, drums, and a horn), the absence of a chord instrument makes it necessary for the bass to supply important lines of the harmony. Example 1 shows a walking bass line outlining each of the chords of the cliché. In example 2, the bass plays the root as a pedal point and the descending line in an upper octave.

If the band's instrumentation includes guitar and/or piano, it is not necessary for the bass to double the

by  
Bruce  
Gertz  
'76  
and  
Rich  
Appleman  
'72

line. In this situation, the bassist could play alternate notes underneath, creating a reharmonization of the chords sounding above (see example 3).

Sometimes the chord player will supply the chord without including the line, expecting it to be played by the bass. In this case, the line sounds best when played beginning on the C one ledger line above the bass staff.

The other popular line cliché begins with the fifth of the chord, ascends to the raised fifth, and to the sixth, and then descends again. It also frequently occurs on a minor chord. This one, popularized in music for '60s spy themes like "The 007 James

Bond Theme" can also be found in tunes like "Witchcraft," "Nice and Easy," "Israel," and others.

Here, the bass may choose to play the root as a pedal tone while the middle or upper voices add the line. On the upbeats, the notes of the line are played while the root is played an octave lower on the downbeats (see example 4).

These line clichés can be added spontaneously to a tune by the pianist or guitarist. The line descending from the root may be used to color a II-7, V7 chord progression and is frequently used in Latin-style comping (see example 5). The line ascending

from the fifth is used to add some movement to a minor chord that is held for a bar or more.

The key to making the choice for the best bass line comes from listening to whether playing the line cliché in the bass causes clashes with what the chordal instruments are playing.

In addition to verbal communication with the other players, a bassist should tune in to the comping instruments to hear when to play the line, and in what register sounds best and is most supportive.

Listen to recordings from different styles and periods, and you will discover different options. ■

Example 1

Cmin Cmin(M7) Cmin<sup>7</sup> Cmin<sup>6</sup>

Example 2

Cmin Cmin(M7) Cmin<sup>7</sup> Cmin<sup>6</sup>

Example 3

Cmin G+7 Cmin<sup>7</sup> F9

Example 4

Cmin Cmin(#5) Cmin<sup>6</sup> Cmin(#5)

Example 5

# Alum notes

Compiled by  
Clayton Doty '95

Last fall, pianist **Dave Burrell '65** released the critically acclaimed CD *Brother to Brother* with saxophonist David Murray for the Gazell label.

Windplayer **Philip Grady Smith '65** has recorded with Aretha Franklin and Stevie Wonder, and performed with Doc Severinsen, Joe Williams, Big Joe Turner, and many others.

**Randy Klein '71** is composing for his group Jazzheads who released their latest CD last fall. He recently received gold records for songs he penned for Millie Jackson.

**John Thelin '71** is Research Coordinator at Colorado College. He is an MFA candidate in poetry at Vermont College.

**Robert Etoll '73**, a composer/record producer/songwriter/performer in Los Angeles, has written songs for Reba McEntire, the Pointer Sisters, and Debbie Gibson. He has written trailers and TV spots for numerous films, and has scored and/or written songs for *Running Cool*, *The Danger Zone*, and *Vampire at Midnight*.

**Steve Grimm '73** has received numerous songwriting awards and has been with the band Bad Boy for 10 years now. He currently teaches guitar and theory at the Wisconsin Conservatory of Music.

**Ron Bergin '74** recently served as Festival Director for the first Chequamegon Fine Arts Festival based in rural northwest Wisconsin.

**Rob Mounsey '74** released *Back in the Pool* for the Monkeyville record label. Mounsey also produced *Earth Step* for saxophonist **Sadao Watanabe '65**.

**Dennis Taylor '74** writes for *Windplayer Magazine*. He also played horns on the new Malaco/Waldoxy release by Mike Griffin and the Unknown Blues Band as well as the upcoming Appaloosa release by Fish Heads and Rice.



Dave Burrell '65

**Victor Vanacore '74** recently toured with Ray Charles, Liza Minelli, and Shirley Bassey. He conducted the Bratislava Symphony Orchestra for Ray Charles in Europe.

**Jeannie Deva '75**, of Boston, has developed the Deva Method, a nonclassical approach to vocal development. She is director of The Voice Studio and a columnist for *New England Performer* and *Street*



Robert Etoll '73



Tony Lada '72 and Larry Monroe '70 released *At Long Last*, featuring music of Cole Porter for the Sterling Bell label.

PHOTO BY DAVID LADA

PHOTO BY ENRICO TOPAZIO

Stuff magazines.

Toronto-based guitarist **Joey Goldstein '75** released *A Strange Little Tune*, featuring 12 of his jazz-rock flavored compositions.

**Wayne King '75** founded the Music Place, a music school in Nashville, TN.

**Jay Lawrence '75** of West Valley City, UT, serves as CEO of Jazz Arts of the Mountain West. He received the "Best Drummer in Utah Award" in the *Private Eye Weekly* Fourth Annual Music Poll. He recently worked on the soundtracks for *Double Impact*, *Army of Darkness*, and *Gettysburg*.

**Thomas Sheehan '75** is president of Concert Systems, Inc., a consulting firm specializing in electronic architecture, management and musical products market R&D.

**Jack DePietro '76** released *Life Portraits* for the Jack 1000 label.

**Don Koldon '76** of Winetka, IL, finished work on his doctoral dissertation, *Creative Process in Contemporary Composers*.

**Les Arbuckle '77** released an album for Audioquest this fall featuring Kenny Barron, Cecil McBee, and John Ramsay.

**Steve Blair '77** currently teaches music at the University of Vermont and Johnson State College, and performs with his jazz group Freefall. In October, he played the St. Petersburg jazz festival in Russia.

**Larry Thomas '77** and **John Johnson '83** recently helped produce, write for, and play on Marky Mark's album *You Gotta Believe*, and on the New Kids on the Block's latest disc.

**Buddy Aquilina '78** is a teacher and administrator at Lakeshore Music in Burlington, Ontario, Canada,

and leads and plays clarinet with Buddy's Big Band.

**Benoit Beaudet '79** is currently teaching guitar/electric bass/and music therapy in Victoria, British Columbia.

**Michael Clarke '79** of New York, plays drums with Stuff. He also does studio work, and has toured with Leroy Parnell, Carlene Carter, Cleve Francis, among others.

**Jonathan Lax '79** leads the jazz group Reef Blue in gigs in the NY, NJ, and PA areas. He also teaches jazz harmony at Bayonne High School and produces music videos.

**Todd Mosby '79** is living in the St. Louis area and runs Mosby Music Productions. Todd also played on

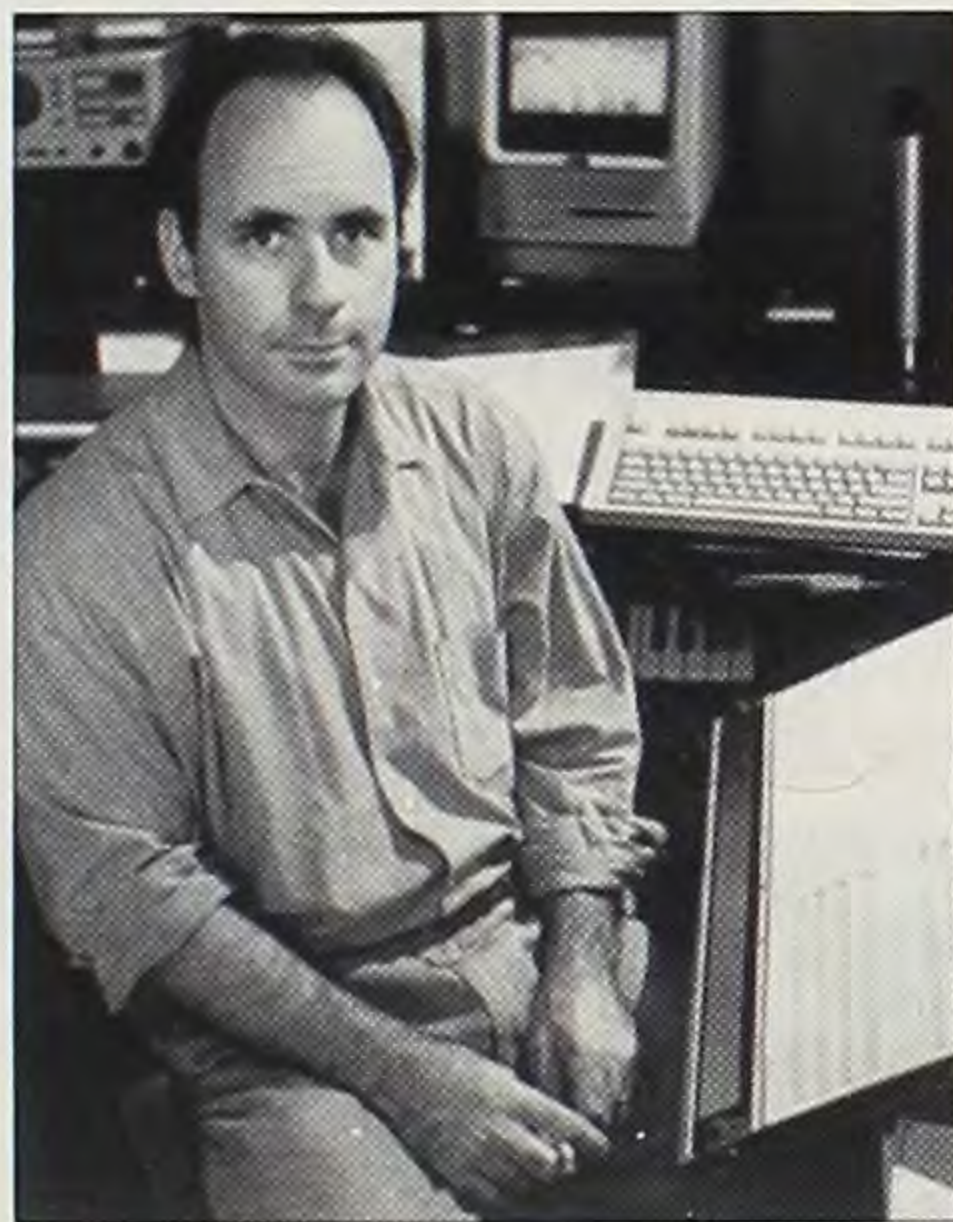


PHOTO BY JEFF HANNES

**Chris Klatman '80**

the latest release by Joe Venegony called *Open Road*, and teaches guitar at Washington University.

**Philip Roy (Lipshutz) '79** has had his songs recorded by Ray Charles, Aaron Neville, Keith Washington, Paul Young, Katey Sagel, and others.

**Scott Gilman '80** signed on in May of this year as saxophonist, guitarist, and keyboardist for the band Foreigner.

**Chris Klatman '80** was nominated for a 1993 Emmy Award for compos-

## CLASS CONNECTIONS



The end of 1993 was quite busy with several alumni chapter activities. Bay Area alumni enjoyed a networking brunch in San Rafael; the New York Chapter hosted a reception for students, faculty, and alumni attending the Audio Engineering Society Convention; the L.A. Chapter held a music industry seminar; and the Boston Chapter heard guest speaker Scott Billington of Rounder Records.

The momentum continued in January. The Boston Chapter hosted an alumni reception for IAJE conference participants, while at the Fifth Annual Alumni Brunch in Los Angeles, jazz pianist **Alan Broadbent '69** received the Distinguished Alumni Award and **Nick Batzdorf '81** received the Alumni Club Award. In February, New York Chapter alums held a second brunch at Tio Pepe.

March promises to be a good month. Boston alumni will receive invitations for March's Women's History Month reception, and the Nashville alumni will hold their annual singer/songwriter showcase. The Alumni Office will also host a reception for European alumni in conjunction with Musik Messe in Frankfurt, Germany.

Upcoming, are receptions at professional conferences in Cincinnati, San Francisco, Chicago, and Orlando, and a May alumni reception in Japan.

We look forward to establishing new alumni chapters nationally and internationally as we renew our alumni associations. Also, a 50th anniversary alumni directory is planned for 1995. Please continue to send any changes in your addresses and phone numbers.

To the left I have listed area chapter presidents. They can assist you, and answer questions about their cities, businesses, and chapter plans for events. We are pleased to have them on board.

*Sarah Bodge  
Assistant Director of Development  
for Alumni Relations*

### Alumni Chapter Presidents

**New York**  
Steve Ward '87  
Mu Music Int'l.  
(212) 929-1161

**Orlando**  
Stan Kubit '71  
Orlando Music Teachers Inc.  
(407) 352-9149

**Chicago**  
Damon Booth '91  
ASCAP  
(312) 527-9775

**Nashville**  
Rich Adams '82  
(615) 297-8967

**Boston**  
Jeannie Deva '75  
Voice Studio  
(617) 536-4553

**San Francisco**  
Gary Boggs '82  
Guitar Studio  
(415) 491-9409

**Los Angeles**  
Leanne Summers '88  
Vocal Studio  
(818) 769-7260

ing the main title theme for *Bodies of Evidence*.

**Thomas Kuklinski '80** has been in the business of custom building furniture and restoration/conservation of furniture in Shelburn, MA for the past seven years.

Chromatic harmonica player **Hendrik Meurkens '80** released *A View from Manhattan*, for the Concord Jazz label. The disc also features **Harvie Swartz '70** and **Claudio Roditi '70**.

**Natalie Dawn Oliver '80** starred in *Mississippi Masala* with Denzel Washington. Currently, Natalie is appearing at the Stardust Hotel in Las Vegas as principal lead singer in the play *Enter the Night* with Rae Dawn Chong.

**Bertrand Gallaz '81** released his CD *Talk to You in a Minute* with his band, Bertrand Galaz' Bare Bone Power Trio, on Plainisphere Records. He also played at the Montreux festival this past summer.

**Scott Robinson '81** recently returned from the Czech Republic where he was guest instructor for saxophone and trumpet at the Czech Jazz Society's Summer Workshop. Scott's new CD, *Magic Eye*, was recorded in Prague and released by Bliss Records of Germany.

**David Thierry '81** is chair of K-VOX Records in Paris, France. The label has released seven albums.

Violinist **Tom Aalfs '82** recently performed with Tony Bennett and bassist Jay Leonhart at the Blue Note in New York.

**Douglas R. Anderson '82** is a production assistant at MTV sports. He has also played with award winning band Jumbalassy, and composed music for a snowboarding video.

**David Dubuc '82** is staff

guitarist at Bob Stupak's Vegas World Hotel/Casino. His song, "Don't Leave Me Now," was published by Teo Macero, and appearances with Stella Parton at the Grand Ole Opry, were televised on TNN.

**Michel Emile Gaillard '82** and his MGGQ Guitar Quintet released their debut CD entitled *Swiss Moods*, which is distributed on SUIA Records.

**Dennis Hoke '82** is teaching at the newly formed Valley Music Academy in Hagerstown, MD, and is performing at Nick's Supper Club Piano Lounge.

**Wendy Klein '82** is conductor of the Rhode Island Youth Jazz Ensemble, chairs the jazz department at the Music School Inc. in Providence, and performs in the area with the Joe Parillo Ensemble.



PHOTO BY JOHN CLIFFORD

#### Hendrik Meurkens '80

**Gary Miller '82** plays drums with The Big Six Jazz Band. The group produced and released an album early last year entitled *Nostalgia Ain't What It Used To Be!*

**Paul Alfred Stowell '82** recently reached the finals for the New Hampshire Country Music Awards competitions.

**Cynthia Zimmerman '83**, of Santa Monica, CA, was nominated by the Ameri-



PHOTO BY MAAR SMALI

From the right, guitarist **Rick Pasek '76**, vocalist **Dezera Page '88**, bassist **Owen Yost '87**, and musical director **Barry Harwood '71** (not pictured), played at Boston's Wang Center with the touring company of *Dream Girls* in November.

can Biographical Institute, Inc. as "Woman of the Year 1993."

**Mark Adamy '83** released his latest album, *Almost There*, for Jamba Records which received national attention. His recent appearances have included opening for John Secada and playing keyboards for the Cab Calloway orchestra.

**Janine (Lugiano) Biver '83** is a composer for commercials, films, industrials, and TV spots for the American Red Cross, Smithsonian Institution, *U.S. News & World Report* subscription video, Time Life Books, and the *Washington Times*.

**Bruce Chianese '83** was nominated for an Emmy Award as "best sound mixer" in 1993 for Walt Disney's *Deep Space Earth*, and received a Golden Eagle Award for the film score to *My Neighborhood*.

**Randy Crenshaw '83** and his group Vocal Nation have released their eponymous debut CD for the VNM label.

**Gary Mayer '83** performs as "Travelin-Max" with the Travelin-Max Good Time Sing-A-Long karaoke show in Cedarhurst, NY.

**Pete Prown '83** is editor-in-chief of *Guitar Shop* magazine, a new quarterly magazine from *Guitar for the Practicing Musician*.

Guitarist **Emiel Van Egdom '83** released an album titled *Hybrid Groove* and has toured with Eric Gale, **Peter Gordon '78**, and Tony Guerrero, Bob Millitello, and Bob Shephard.

Guitarist **Rich Zellon '83** performs throughout Florida with his Latin jazz group *Se Habla Jazz*. Rich also established the Music Workshop in Sanford, FL.

Vocalist **Mili Bermejo '84** performed throughout South America and at the Winnipeg Folk Festival in Canada with her husband, bassist Dan Greenspan.

**Steven Corn '84** recently scored the film *Runnin' 4 U*. His other scores include those for an "Adsmarts" educational video and an infomercial.

**David Jones '84** of Brooklyn, NY, plays sax with Diggable Planets.

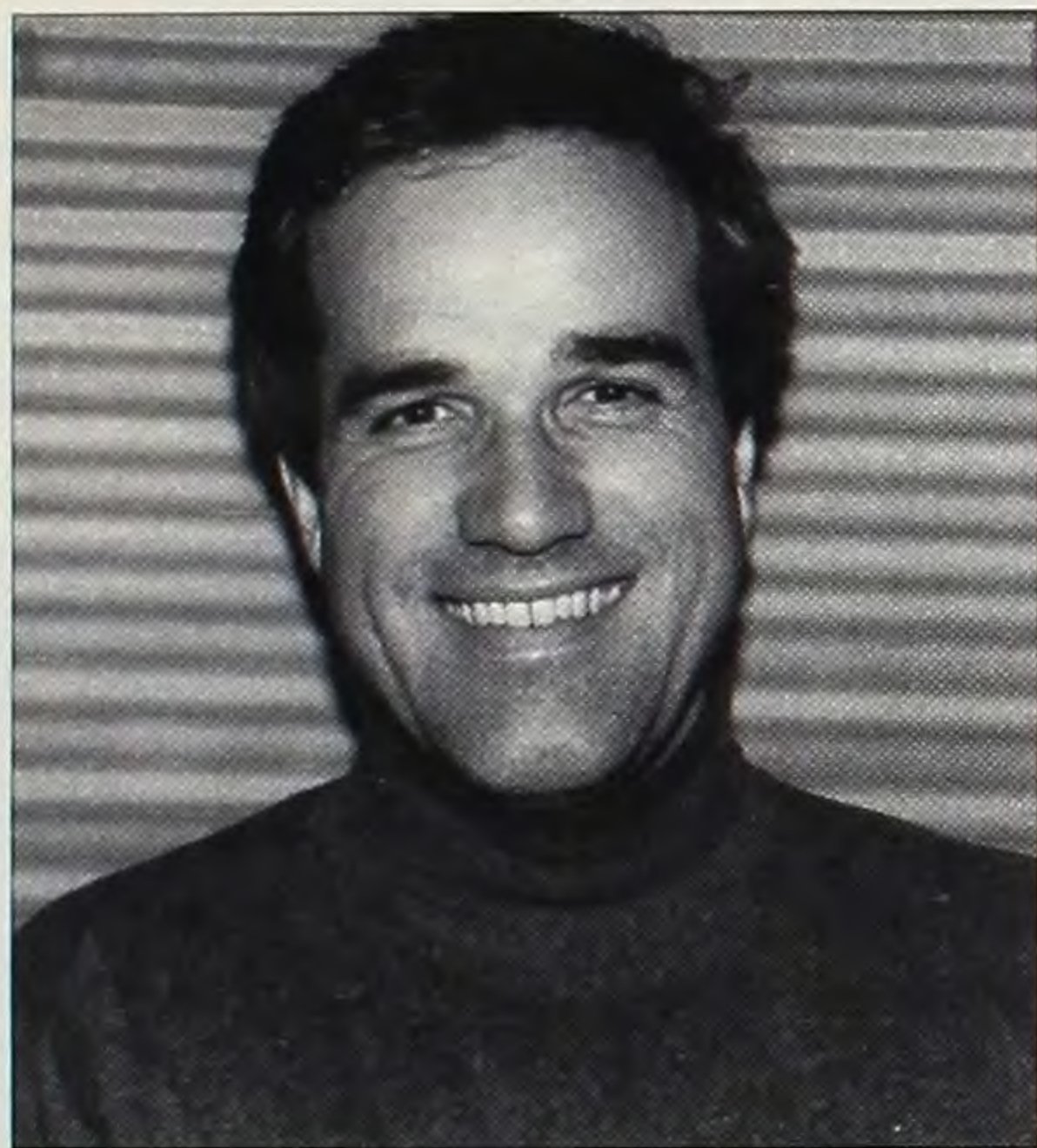
**Thomas Blackman '85** is composing and producing a ten volume jazz/rap series for Mega Records in Copenhagen.

**Joe Castoldi '85** is music

## STANDING AT THE CROSSROADS

When **Robert Mark '82** headed home to Zürich, Switzerland, after receiving his two-year certificate in professional music, all he wanted to do was play. Back in Switzerland, he began drumming with a number of jazz groups. He played on several recordings, and made numerous concert and festival appearances. He later played in the pit orchestra for the Zürich production of *Cats*. In addition to his performing activities, he taught percussion at four Swiss schools.

"During the 11 years since I left Berklee, I've experienced a lot of growth as a musician," states Mark. "Playing is still my life, but



**Robert Mark '82**

now I have this strong desire to write music. After being a professional musician for over a decade, I knew where the gaps in my knowledge were."

Mark enrolled again in Berklee for the fall '93 semester to complete the professional music program with an emphasis on composition. He feels that more study will improve both his writing and teaching abilities.

"Many changes have taken place at the college since I left," states Mark. "With all of the computers and MIDI technology for the students to work with, being a nonkeyboardist is no longer holding me back in my writing. I've also found that returning to Berklee as an adult with a wife and a child now, I'm very focused—I know exactly what I want. I think many musicians might benefit by taking a step back and rethinking their direction."

If you are at a crossroads in your career, consider returning to Berklee to fill in the gaps and learn what's new. Call Berklee's Returning Student Coordinator Andrew Perfetto at (617) 266-1400 extension 354 to find out how easy returning can be.

PHOTO BY MARK SMALL

director at Madison Square Garden.

**Steven L'Heureux '85** played trombone for the Freddy Guerra Orchestra last summer, and on Royal Caribbean cruises.

**David Friedman '86**, trumpeter for Los Reyes Latinos Orquestra, is featured on the group's debut album. They have played with the Temptations, Four Tops, and Natalie Cole.

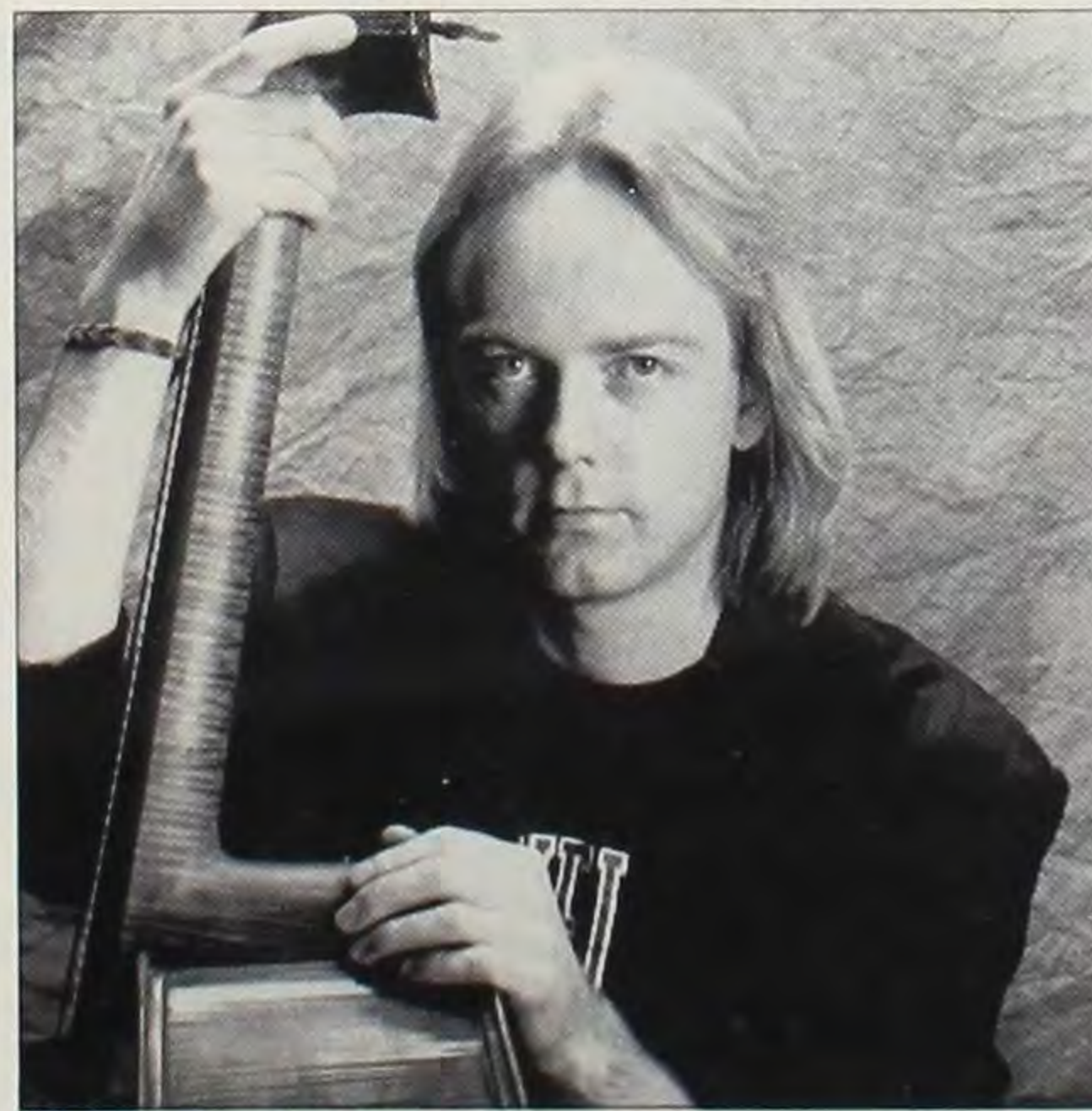
**Akikazu Nakamura '86** has recently produced and recorded his latest CD, *Forest Neutral Point*, for JVC, and performed on the Japanese national television network.

**Deborah Cavalier '87** is currently editor of music technology at CPP/Belwin Publishing Co. in Miami.

**Joseph Coppola '87** is teaching piano in Shelby, MI. One of his students won the 1993 Yamaha Elec-

tone Organ Festival Competition.

Bassist **Terje Gewalt '87** of Oslo, is featured on a new CD by the group Forward Motion, and toured Scandinavia with Roger Kellaway.



**Terje Gewalt '87**

PHOTO BY PAUL LYNDEN

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A cappella vocal quintet **Vox One**, featuring (clockwise from left) **Tom Baskett '91**, **Yumiko Matsuoka '89**, **Paul Stiller '92**, **Jodi Jenkins '93**, and **Paul Pampinella '90**, released its self-titled debut CD on the Melville Park label in December.

**Jeffrey Hedback '87** is playing bass with Sony/Epic recording artist Henry Lee Summer.

**Akihiko Matsui '87** played all instruments on his first jazz-fusion album entitled *J&F*. He performs frequently in Tokyo.

**Juan Oliva '87** returned to Seville, Spain, in 1992 to work in television. He also played the World Expo '92 for six months, and played on Epic/Sony recording artist Jose Manuel Soto's CD *Tormenta De Verano*.

**David Radin '87** is a mas-

tering engineer at Precision Mastering in Hollywood, and was an editor on the soundtracks for the films *Sleepless in Seattle* and *Groundhog Day*.

**Andi Wariantono '87** is living in Indonesia where he has a steady gig twice a week, teaches privately, and owns a biscuit factory.

**Philip Antoniadis '88** released his debut album entitled *Never Enough*, last fall with his band called Signs of Life.

**Kevin Francis Carey '88** completed his first album

*In Dying Need* with his band The Gallows Humor. The band includes **Brian Tichy '91** on drums and **Doug Wisniski '88** on bass. The album was produced by **Kevin Kelly '91** for Slammin' Records.

**Ruria Duprat '88** owns Banda Sonata Productions, and has composed and produced jingles for McDonald's, Nestle, and Shell in Brazil.

**Mandy Flowers '88** plays frequently with her group Wildflower Quartet in San Rafael, CA.

**Beatrice Greene '88** has been appointed a mediator for the Superior Court of Massachusetts. Recent performances of her compositions by the Dotti Taylor Ensemble were broadcast over WRBB-FM in New York.

**Kevin R. Crosby '89** of Seattle, is playing bass for the Crowdaddies and has been on the two most recent CDs by the Squirrels.

**Christian Le Delizir '89** lives in Auray, France, and released his third CD entitled *I.S.L.E.* on Exaton Records. The album features his improvisations for flute and alto flute.

**Paul Gompes '89** is the head of the jazz department for Nederlands Impresariant, the largest government sponsored promoter in Holland.

**John Romano Jr. '89** co-wrote "Take Me In Your Arms" by Lil Suzy on Warlock/High Power Records. He also works as production assistant for the WQHT/Hot 97 morning show in New York, and is producer of Power Play Music Video's dance show, Acid House Mix.

**John Paul Sutliff '89** is an actor living in Rockport, TX. He is also an independent music/theater produc-

er and director as well as a nationally published poet.

**Rebecca Alvin '90** married **Mark Van Bork '93** in June of 1993. She has worked as an independent media artist since receiving a B.S. degree in film from Emerson College in 1992.

**Christopher Bull '90** is the classical piano coach for Harry Connick, Jr. and winner of the Michael-Masser Songwriting Competition. Chris was also the composer of the musical *Treasure Island*.

**Billi Mahn '90** released two CDs in 1993 with the band Tornado Room for the independent label Curve of the Earth.

**Kim McCasland '90** and her band Noe Bixby performed on "Ed McMahon's Star Search" television show in January 1993.



**Mary Ellen Thompson '90**

**Colin O'Dwyer '90** is currently singer/songwriter for the acoustic quintet Animal World, performing throughout New England. The band includes: **Steve Spungin '91**, **Winston Mac-cou '85**, **Patrick Loomis '92**, and current Berklee student **Pernel Saturnino**.

**Shunsuke Kikuta '90** is playing with the Chicago Blues Night Band in Chicago. In addition to releasing a CD for the GBW label in Japan, the band



**Anders Mogensen '91**





**Keijo Pennanen '86** released a CD of his compositions for *Half Step Music* in Helsinki.

recently opened up for B.B. King at the Sardegna Blues Festival in Italy.

**Deborah Lynn Phillips '90** recently received her MBA with honors in finance and marketing from S.U.N.Y. Binghamton. She works in the Newspaper Division at Park Communications.

**Mary Ellen Thompson '90** released her single "Everlasting Love" on Metro Beat Records. Mary Ellen (a.k.a. Mary Mary) also works full time as lead singer for Disneyland's top 40 band, Voyager.

**Daniel Bailey '91** is a freelance photographer/photo editor and recently traveled to Nepal, Tibet and Thailand on a photographic expedition with renowned mountaineer/photographer Galen Rowell. His photos are published on a CD project sponsored by Kodak.

**Sidnei Borgani '91** and **Cynthia Tignor '92** were married in September of 1992 and are both active studio musicians in Sao Paulo, Brazil. They have recently opened their own school of music.

**Dino Herrmann '91** recently recorded and mixed

four songs on the hip-hop album for the motion picture *Candyman*, and was a member of the scoring crew for the feature-length films *Beethoven* and *My Cousin Vinny*.

**Rob Macomber '91** owns Macomber Music Designs in Gaithersburg MD, and is writing for several high school and college jazz ensembles in the Washington, D.C. area.

**Rene Martin-Pfister '91** received the Moss Hart Award from the New England Theater Conference for his original musical adaptation of *A Wrinkle in Time*.

**Anders Mogensen '91** has been recording with the Danish group *Once Around the Park*, and touring Scandinavia with the Christian Vuust Nordic Quartet.

**Vittis Nikkos '91** has written music for the short film *Silence* and also the play *Night Talk* by Durrenmatt. Vittos also gives seminars on digital capabilities in music at Columbia University in New York.



Latin percussionist **Bobby Sanabria '79** and his group *Ascension* released *N.Y.C. Aché* on the Flying Fish label. The disc features guest artists **Paquito D'Rivera** and **Tito Puente**.

**Carlos Obando '91** has opened a state of the art studio in Bogata, Colombia, by the name of *Sincrosonido*. This studio is the most advanced of its kind in the country.

**Marc Pakowsky '91** has recently earned his M.A. in music education and is cur-

rently touring with the folk group *Summer*.

**Joshua Sulfaro '91** and **Abram Sulfaro '92** have formed the James Michael Simmons Band and are playing the Detroit country music circuit.

**Christopher Wormer '91** toured and recorded with

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**Woodwind player Tony White '79 completed two tours with 10,000 Maniacs last year, and was featured as soloist and arranger on "To Sir With Love" which was performed by 10,000 Maniacs and Michael Stipe for the *Rock the Vote* CD.**

Liberty Records recording artist, Noah Gordon. He has also worked as production assistant to Chuck Howard, Billy Dean, John Beryy, Ricky Lynn Gregg, and Highway 101.

Drummer **Marcelo Contento '92** has been performing with the Latin jazz sextet Magic Touch at Boston and Cambridge jazz clubs.

**Jason Eckhardt '92** serves as executive director of the New York chamber group, ensemble 21. The group performed Eckhardt's composition *Rage of Angels* at a Merkin Concert Hall program in October.

**Sean Hurley '92** performed with Pete Seeger and Arlo Guthrie at Carnegie Hall last November playing bass. Sean also appears on the live CD *Precious Friends II*, which Pete Seeger and Arlo Guthrie released earlier this year.

**Eugene M. Kelly '92** is currently teaching music at the Ward School in Newton Center, Massachusetts.

**Brian Kendall Lee '92** is an editing/mastering engineer at Gateway Mastering Studios Inc. in Port-

land ME. His recent projects include editing on Def Leppard's *Retroactive* CD, *Velvet Underground Live*, and the *Beavis and Butthead Experience*, and mastering for Gloria Estefan and Gypsy Kings.

Drummer **Marc Miralta '92** recently toured with the Paquito D'Rivera Quintet, in Australia and Mexico.

**Dave Pierce '92** is working as a session drummer in Calgary, Alberta, Canada. His most recent sessions include all of the broadcast music for the 1993 CFL Grey Cup.

Composer **James T. Sale '92** of Sherman Oaks, CA, wrote the music for a film project by a U.S.C. graduate student which was screened in six cities and won awards at the Charleston Worldfest and Chicago International Film Festival.

**Solange Vergara '92** is currently leading her own quartet and recently performed at Cova Del Drac in Barcelona, Spain.

**Sergio Alvares '93** is working on a master's degree in jazz studies at New

## THINK ABOUT THE BAR PROGRAM

Berklee Alumni Representatives (BAR) visit dozens of high schools, conferences, and college fairs each year, talking about their Berklee experiences and answering questions about the college from talented young musicians.

If you are interested in sharing your time and talent to help us reach the next generation of music industry leaders, call us at (800) 421-0084, or mark the BAR info box in the alum notes form on page 34. We will send you more information on the BAR program along with an application. Join us.

York University, and playing sax and flute with the pit orchestra in a production of Bernstein's musical *On the Town*.

Bassist **Brian Beller '93** and drummer **Joe Travers '91** have joined Dweezil Zappa's band Z. The band will release an album and tour this year.

**Lance Clark '93** is an editing engineer at Bob Ludwig's Gateway Mastering

Studios in Portland, ME.

Bassist **Steve Hoffman '93** of Santa Rosa, CA, was spotlighted in the November issue of *Guitar World* and the December issue of *Guitar for the Practicing Musician* for his instrumental EP *The Essence Project*.

The band Blue Eyed Soul featuring guitarist **Brad Fernquist '93**, bassist **Wes Weymiller '93**, vocalist and keyboardist **Rob Young**

# Berklee

## Alumni Student Referral

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

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\_\_\_\_\_

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Instrument \_\_\_\_\_

Your Name \_\_\_\_\_

Send the completed form to:

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Office of Admissions  
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Boston, MA 02215-3693

ETOD 0294

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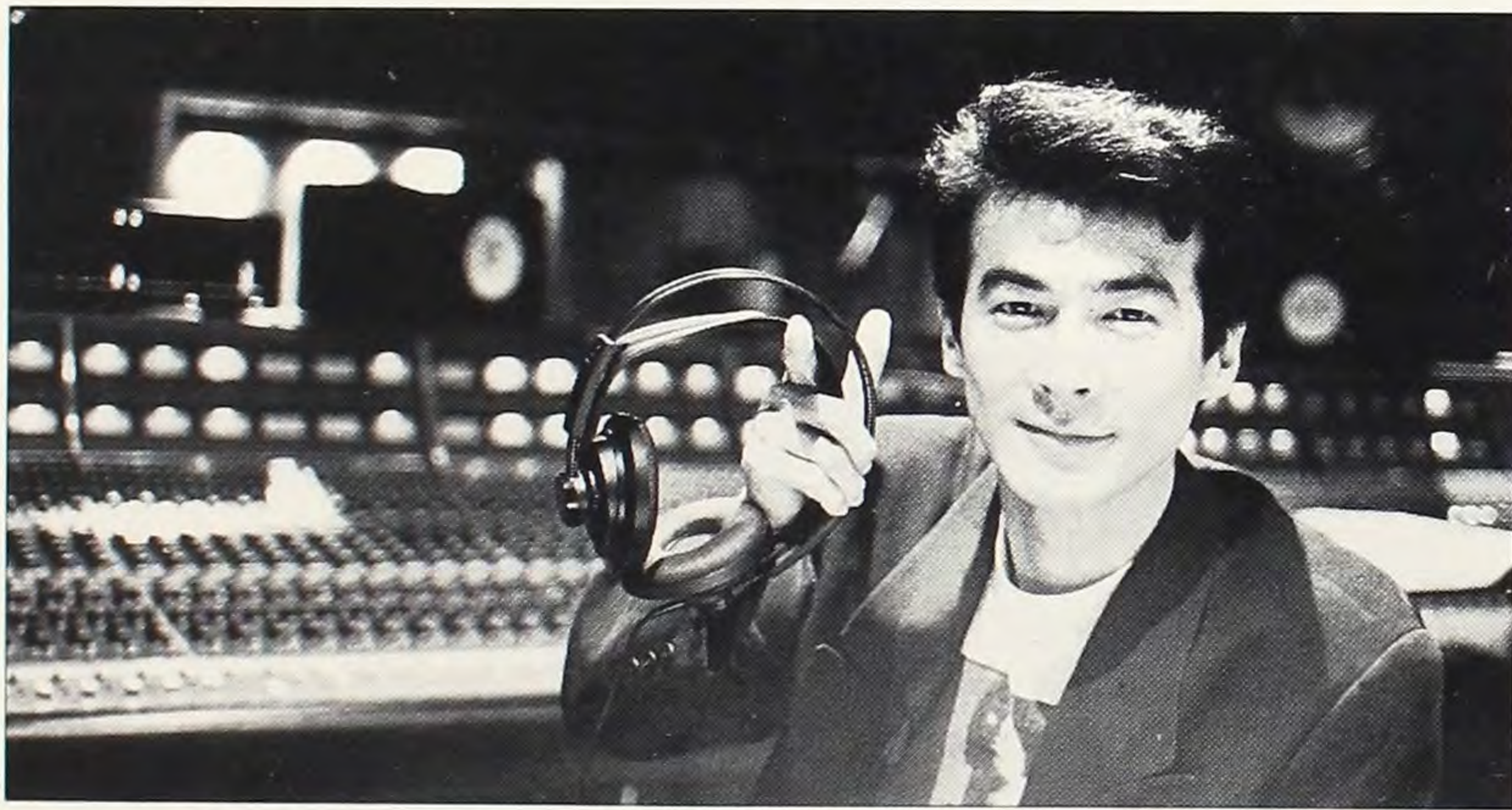
"When I met the members of Orquesta de la Luz, I never thought that we would become one of the biggest Latin music groups in the world," states the group's producer **Kiyoshi Teranishi '86**. The band is one of *Billboard's* top 10 salsa bands, and received the United Nations Peace Medal in September 1993 for "their contribution to world peace and cultural understanding through music beyond race, sex, language, and religion." This honor placed the band among ranks of such past peace medal recipients as Danny Kaye and Steven Spielberg.

The factor which makes Orquesta de la Luz absolutely unique among salsa bands, is that all of its members are Japanese. Their music is completely authentic—from their mastery of Latin instrumental styles to the Spanish lyrics of their songs. Their debut album, *Salsa Cliente del Japón*, reached No. 1 on the *Billboard*

graduating, he returned to Japan to launch his career as a performer. He learned that BMG Victor was looking for a producer, and jumped at the opportunity. Looking back, Teranishi states that his becoming the producer for Orquesta de la Luz was a case of being in the right place at the right time and changing his career plans from performing to recruiting and promoting other musicians.

"I didn't see this as simply a business opportunity," points out Teranishi. "I felt that as a producer, supporting a Japanese Latin group and making Latin music popular were my responsibilities."

The effects of the group's success have been immeasurable. Before Orquesta de la Luz, Japanese audiences had rarely heard Latin music in their living rooms. Currently, Orquesta de la Luz's music is heard in three Japanese TV commercials and used as theme music for two drama series. Now,



**Kiyoshi Teranishi '86, producer of the award-winning, all-Japanese salsa band Orquesta de la Luz, foresees a new era in the Japanese music industry.**

Latin/Salsa Chart for 10 consecutive weeks in 1990. They have since toured extensively throughout the United States, South America, and Europe.

All of this was unforeseen by Teranishi, who majored in Professional Music at Berklee, focusing on guitar performance and jazz composition and arranging. Upon

a number of Latin music groups in Japan are trying to follow in their footsteps.

"This is the beginning of a new era in the Japanese music industry," states Teranishi. "We have learned a lot from Western musical styles—it's time we made our own contribution."

—Chika Okamoto '87

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**Saxophonist Jenny Hill '83, trombonist Nilda Richards '83, and trumpeter Pam Fleming, the Burning Brass, performed at the IAAF World Championships in Athletics 1993 events in Stuttgart, Germany, in August, and at the Moonsplash Reggae festival in the Virgin Islands in January.**

'87, and drummer **Paul Giovine '86** released their self-titled debut CD for the RY/

MJ label.

**John Kendall '93** is attending Okaloosa-Walton

**Kevin Driscoll '73** was recently appointed musical director of Walden Green in Lincoln, MA, a privately owned noncommercial studio dedicated to promoting cooperative ventures in audio recording and musical performances for charitable benefits.

The studio is owned and operated by Dr. Watson Reid with the Broughton Charitable Foundation. Selected artists will be invited to use the facilities at no cost (beyond tape and incidental expenses) in exchange for their work on in-house recording and performance projects.

Kevin Driscoll or Dr. Watson Reid can be reached at (617) 259-3194 for details about submitting materials for consideration.

Community College in Niceville, FL, working towards his master of education degree.

**David Anthony Sumy '93** of Brookline, MA, was presented the Robert Bradford Newman Award and Medal from the Greater Bos-

ton Chapter of the Acoustical Society of America in November. The award was presented to Sumy for his presentation "Auditory Demonstrations and Illusions," which was also his senior project in music synthesis at Berklee.

## ALUM NOTES INFORMATION FORM

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

Professional Identity \_\_\_\_\_

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Please give details of newsworthy performances, recordings, music projects, awards, recognitions, or other events you would like us to know about (please print or type, use a separate sheet if necessary):

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- Send me more information on the Berklee Alumni Representative program.
- Send me more information on becoming a Berklee Career Network advisor.

Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to:  
*Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. We look forward to hearing from you.

# Shop talk

## Second International Symposium: Teaching Musics of the World

October 14-17, 1993  
Basel, Switzerland

*Notes from music industry conferences, conventions, and confabs*

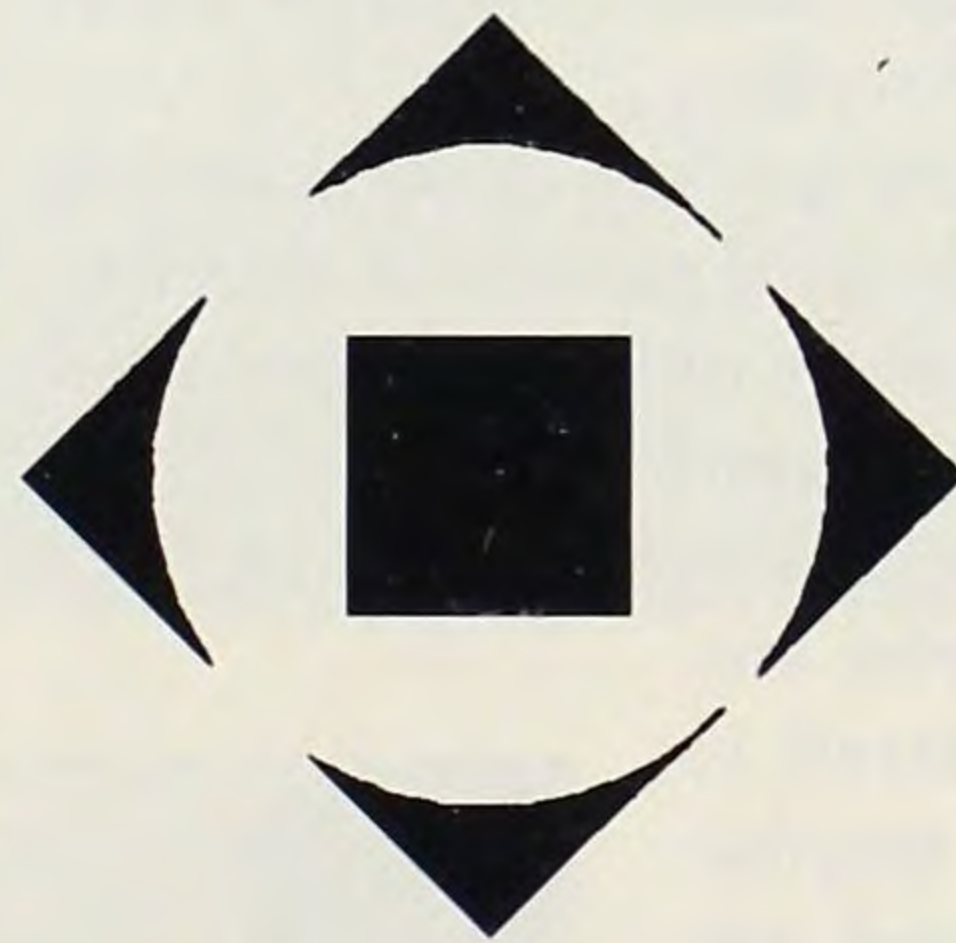
This conference focused on the teaching of various world musics, or various musics that are not Western classical music.

The keynote address was given by UCLA's Robert Brown, who founded Wesleyan's world music program more than 30 years ago. He introduced a theme which ran through the entire conference; the importance of in-depth performance training in one or more non Western traditions, with the academic discipline of ethnomusicology used as a support. Brown's emphasis was on doing, versus the mental abstractions of too much of ethnomusicology.

Three major topics dominated the workshops, presentations and panel discussions. The first was in-depth performance training, the second was the introduction of world music into the curriculum of universities and conservatories, the third was the use of non Western teaching methods in the teaching of Western music. The discussion of in-depth performance training was dominated by Joep Bor of the Rotterdam Conservatory.

Bor used the intensive six-year program at Rotterdam as an example of true in-depth training, and accused many ethnomusicologists of dilettantism.

William Malm, of the University of Michigan, chaired a panel on designing college survey courses. Approaches ranged from including world musics in the general music history courses, to survey courses concentrating on non-



Western musics. Malm also handed out the syllabus to his course Freshman Ear Cleaning for the 21st Century Musician—an important and timely idea.

One of the liveliest panels concentrated on comparing Western and non Western teaching methods and ways to integrate the best aspects of both. Paul van der Bos of Alkmaar Conservatory contrasted the eastern "holistic" approach with the Western "analytical" approach, citing North Indian music as an example of the holistic approach. Indian music

pedagogy was much in evidence at the conference. Berlin's Amelia Cuni presented a participatory clinic in Dhrupad singing which was challenging and helpful. It left me thinking of the potential for Indian approaches—especially the concept of melodic cells, and singing against a drone—in Berklee's ear training courses.

Other workshops included presentations on African, Balinese, Turkish, Chinese, and South American music. Throughout the conference, teaching materials were on display, many of which I brought back.

Finally, there was a panel discussion of computer related materials. T. Temple Tuttle of Cleveland State University presented Berklee with his Musical Analysis Package, a software package that quantifies all parameters of any music entered into it. Huib Schippers (LOKV, Utrecht) and Trevor Wiggins (Dartington College) discussed their ambitious CD-ROM project, which upon completion will be the world's most comprehensive and authoritative interactive resource for information on all world musics.

This conference demonstrated the rapid evolution of this important field.

—Matt Glaser, Chair  
String Department

# Changes

Steven Lipman '69

**T**he Berklee that I knew in 1969 offered music in three sizes: big band jazz, small band jazz, and medium size jazz. It came in three styles: bebop jazz, mainstream jazz, and free jazz. While that may be an exaggeration, I think it's fair to say that today's music students come to Berklee having been exposed to more diverse styles than ever before. They come seeking musical experience to bring back to their favorite styles—world beat, thrash and speed metal, hip hop, grunge, and rave, as well as traditional folk, rhythm and blues, country, and jazz.

Access to all this music has been aided by a proliferation of home studios and independent labels recording local acts which may later go national. There has also evolved a specialized subculture and media support to promote music with fashion statements, magazines, and radio stations devoted to these styles.

Many of today's students are coming to Berklee less musically prepared, in the traditional sense, for the challenges they will face here. Yet, more of them are aware of and interested in the multifaceted music business. These facts present some interesting challenges to Berklee.

There are several reasons why students are less musically prepared to enter Berklee. One is a lack of emphasis on music education by school system administrators across the country. Today, only 29 states include music as a required part of their curriculum, and 60 percent of the school districts have no full-time music specialist. The disappearance of music theory, improvisation and stage bands as in-school experiences means students have very few opportunities to gain this essential knowledge and practice. The prominence of unschooled rock musicians as role models has made it more difficult for young musicians to understand the value of a music education. The attitude becomes, "If Axl Rose can teach himself about music and become a big

*Steven Lipman '69 is assistant dean of students for admissions, financial aid, and scholarships at Berklee.*

star, why should I study formally?"

One challenge facing Berklee involves working with those students before and after they come to the college so that they can take full advantage of the opportunities here. To meet that challenge, we have increased the number of applicants we invite for interviews and auditions. This helps them identify their weaknesses and become prepared for full-time study at the college. The Five-week Summer Performance Program, Berklee in L.A., Summer Guitar Sessions and similar programs offer applicants a way to become familiar with the Berklee experience, gain both performance opportunities, and insights into areas they need to work on.

Another challenge is to keep adapting to important changes in the music industry so we can continue offering first-class, career-oriented music education. The changing nature of the music business has required more than the new classes, labs, and ensembles, it has mandated expanded career paths. In the early days of the college, composition, performance and music education were possible majors. Berklee now offers 11 different majors

and an almost inexhaustible combination of dual majors created to meet the increased awareness of students and expanding careers within the music industry.

The Berklee course catalog currently lists offerings such as Music Preparation by Computer, MIDI Applications for the Commercial Arranger, The Art of Contract Negotiation, and Business Leadership and Ethics. Music and music-related career options now seem endless. A single individual can turn musical ideas into a fully produced album at a computer workstation—from the recording to liner notes and cover design.

Though many things have changed, some stay the same. Stroll through today's Berklee or browse through *Berklee today*, and you'll agree, Berklee is still in step with the evolving music industry. ■

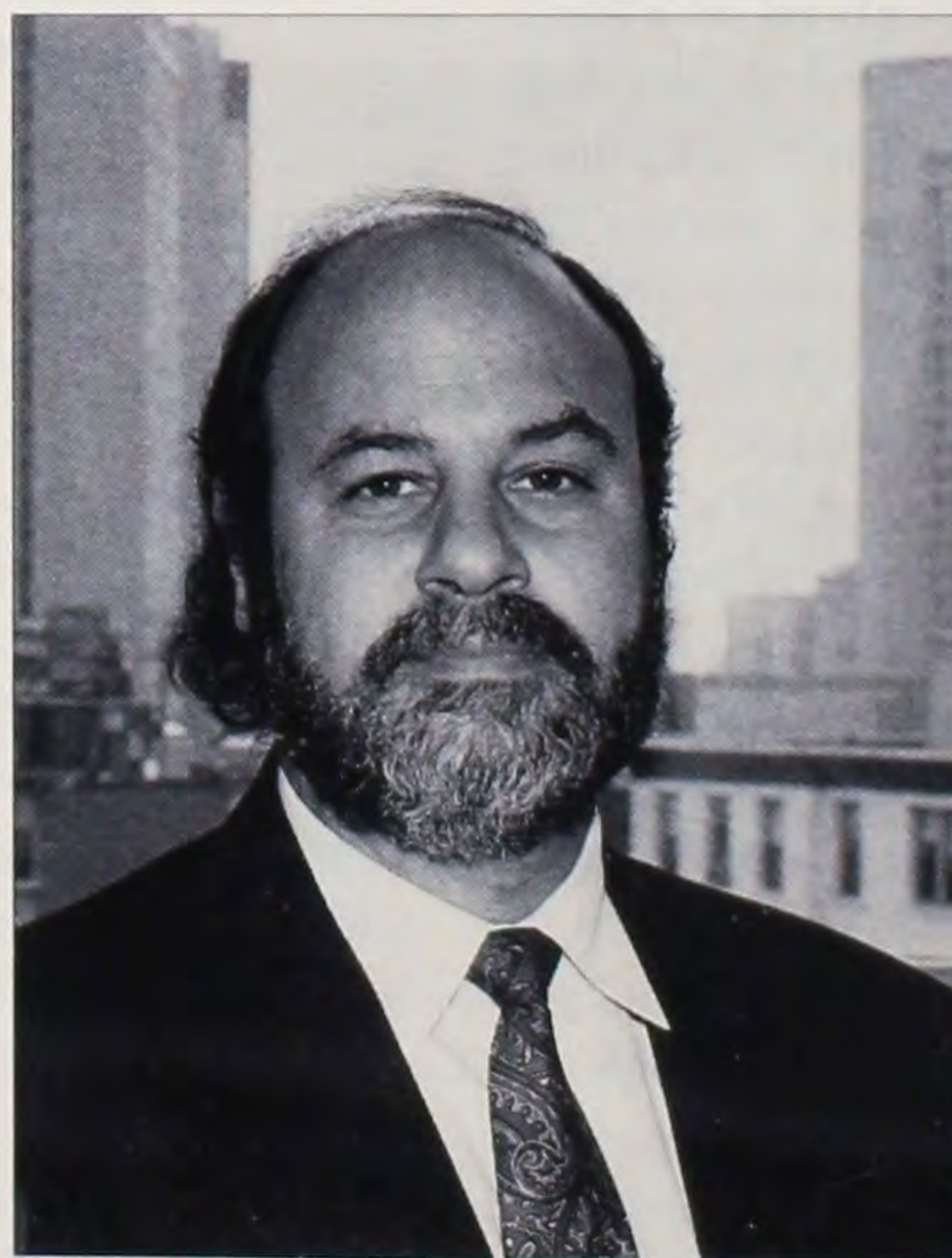
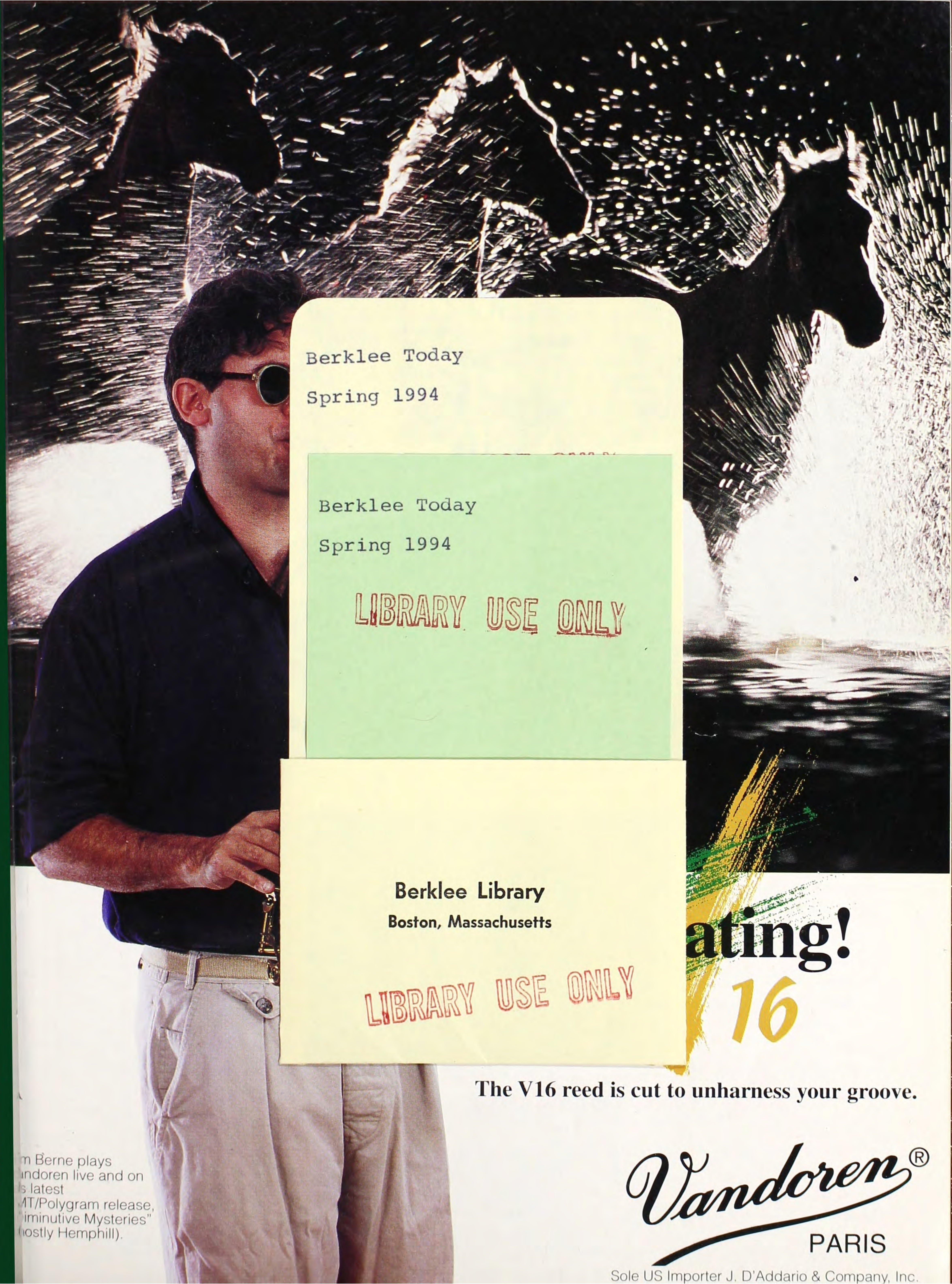


PHOTO BY MARK SMALL

**Steven Lipman '69: "Today's music students come to Berklee after having been exposed to more diverse styles than ever before."**



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