

# Berklee *today*

A Forum for Contemporary Music and Musicians

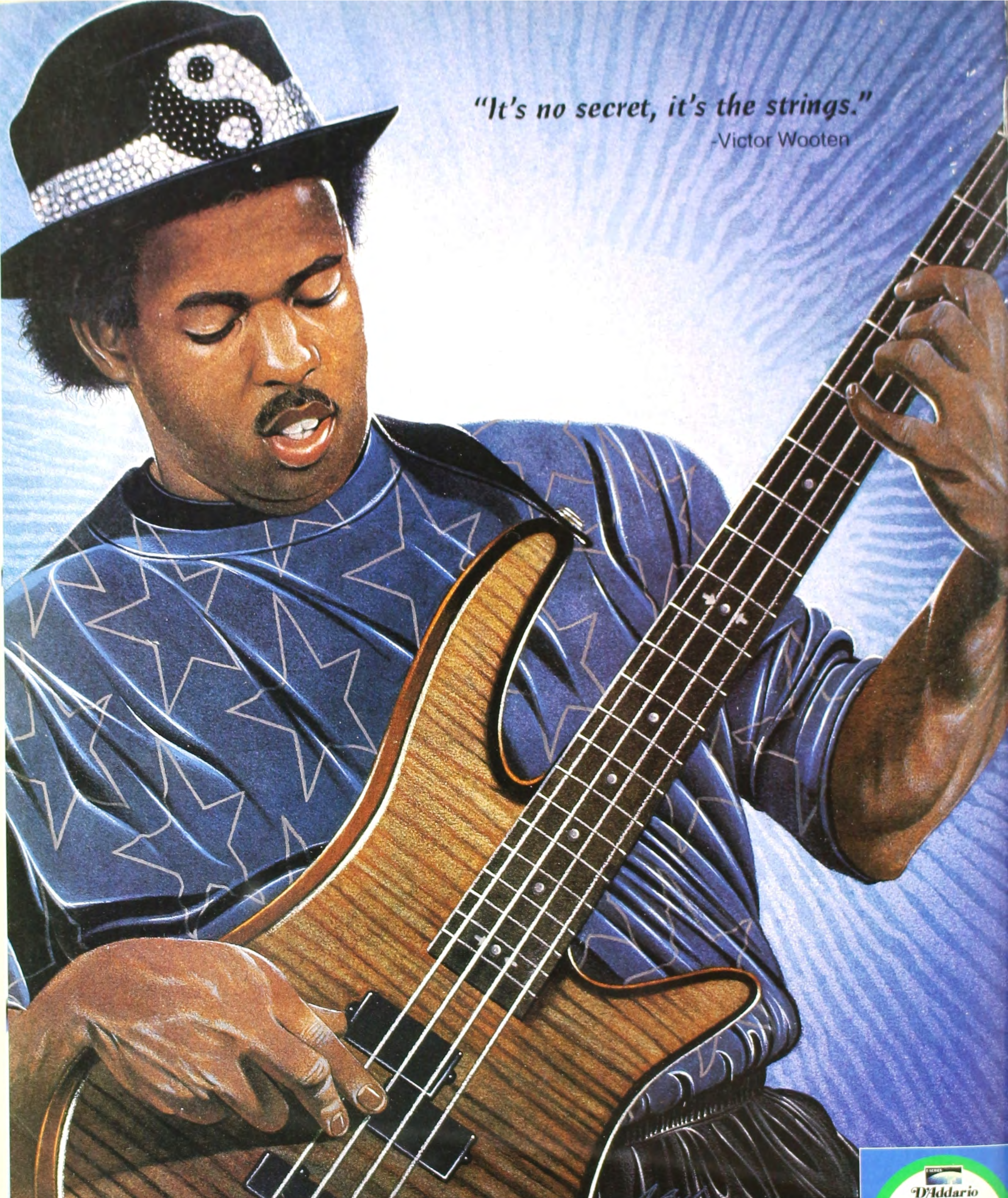


14 Harvie Swartz '70: At the top of the list  
of New York's bottom liners

19 Band dissolutions and disillusion

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# Berklee *today*

A Publication of the Office of Institutional Advancement

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

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LEAD SHEET

# The Pages of History

President Lee Eliot Berk

**A**s we celebrate our 50th anniversary year, the need has intensified for a legacy publication that shares information about Berklee's many achievements through the decades and the people responsible for them. *Berklee: The First Fifty Years* has been my personal 50th anniversary project and one designed to meet this need.

Working with jazz writer Ed Hazell, about 300 pages of period photographs, connective narration, music industry timelines, and two compact disc recordings have been developed as a unique memento of our college's history. It is a sketch of a half-century of events, accomplishments, and personalities that transformed a small teaching studio into a world-class college; and it is a remarkable story of commitment and creativity which has few, if any, parallels in higher education.

Along the way, the lives of many students, faculty, and staff were endowed with a meaning that transcended any other available experience. A legitimacy in education that had previously not existed was extended to studies in contemporary music, and the musical accomplishments of Berklee alumni were widely acclaimed in many settings for their artistry and benefit to humanity.

Today, when our college is so well established, it is difficult to imagine the uniqueness of founder Lawrence Berk's vision of wedding America's popular jazz music with the organized educational approach found in classical conservatory training. Many were the obstacles to acceptance and recognition in the academic, financial, and other communities which had to be overcome. The international college which Berklee is today reflects the power of the original vision, has had an unprecedented impact on contemporary music education, and has helped students from around the world realize their dreams of contributing to society through music.

*Berklee: The First Fifty Years* comes at a time when our community still interacts with many of the major figures who were there from the beginning and to whom we owe so much: Lawrence and Alma Berk, Herb Pomeroy, Joe Viola; and when the memory of others such as Robert Share, William Leavitt, John Neves, Alex Ulanowsky, and Lennie Johnson is still actively treasured.

Every period in the life of the college has had its major contributors, and seeing this creative panorama renews our sense of appreciation for what our entire community has accomplished and our future potential as we head toward Berklee 2000.

# Berklee *b e a t*

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

## HONORS FOR THE BERGMANS AND ALAN SILVESTRI

As the cool of early September confirmed that another summer had passed, Berklee's Class of 1999 ushered in the school year at the annual Entering Student Convocation. On hand for the occasion were the lyricist team of Marilyn and Alan Bergman and film composer Alan Silvestri '70. Each received an honorary doctor of music degree in the ceremony.

Introducing Marilyn Bergman, the evening's music industry speaker, President Lee Eliot Berk described the husband and wife lyric writing team of Marilyn and Alan Bergman as "two of the most respected figures in the music industry today." They have won three Academy Awards, three People's Choice Awards, two Grammys, two Golden Globe Awards, two Emmys, a Cable Ace Award,

and many other accolades.

The Bergmans have penned lyrics for hit songs recorded by Frank Sinatra, and collaborated with Quincy Jones and Michel Legrand on award-winning movie theme songs. Their 1973 smash hit, "The Way We Were," earned them and cowriter Marvin Hamlisch two Grammys and a Golden Globe Award. In 1983, they became the first songwriters to have their songs receive three of the Academy Award nominations out of the five titles in the running.

Marilyn Bergman was the first woman elected to the Board of Directors of the American Society of Composers Authors and Publishers (ASCAP), and is now president and chair of the board at ASCAP. Alan Bergman is currently the first vice president of the Board of Governors of the Academy of Motion Picture Arts and Sciences.

In her address, Marilyn Bergman spoke of the hundreds of new outlets for the work of creative artists, and the challenges new technology poses for the artist. She told the entering students, "You are beginning a journey. Pursuing excellence in music is something to be



PHOTO BY KIMBERLY GRANT

Film composer Alan Silvestri '70

proud of these days. Do not be satisfied with the stale, the mediocre, the amateur. See yourselves in a world where there are absolutes—something's either in tune or it's not, it either swings or it doesn't, and beauty matters, harmony matters. The superhighways of the future await you . . . I wish you Godspeed."

"Since leaving Berklee," President Berk stated in his introduction, "Alan Silvestri has become one of Hollywood's top film composers with 44 scores to his credit. His score to last year's *Forrest Gump* was another triumph in a career that has seen an Ace Award, five Grammy nominations, and Academy Award and Golden Globe nominations."

Silvestri told the class, "I haven't been back to Berklee since I left in 1970. The place has gotten bigger but the spirit of it hasn't changed. You are in the best environment you could be in to explore your life and your passion. I wish you good fortune."



PHOTO BY KIMBERLY GRANT

1995 Convocation honorees (right) Alan and Marilyn Bergman, and Alan Silvestri (left) with Lee Eliot Berk.

## HONORS AROUND THE WORLD

This summer, word of Berklee's 50th anniversary was heard in diverse places. Honors were bestowed upon the college, and in turn, the college honored fellow music professionals at jazz festivals and clinics in both Puerto Rico and Perugia, Italy.

This May in San Juan, Puerto Rico, Berklee presented a four-day "On the Road" workshop and paid tribute to Tito Puente at the Puerto Rico Heineken Jazz Fest. A reciprocal tribute was paid to Berklee when an entire evening's program of music at the festival was dedicated to the college's 50th anniversary. Even away from the workshop and festival sites Berklee's presence was in evidence around San Juan as green T-shirts announcing the college's visit became a second skin for associated friends and workshop participants.

The On the Road crew—Larry Monroe, Sharon Glennon, Orville Wright, Jim Kelly, Oscar Stagnaro, and John Ramsay—set up a mini-campus at the Puerto Rico Conservatory of Music for "Berklee in Puerto Rico," a four-day workshop attended by 90 young jazz musicians. Like other On the Road programs, the days were intensive, filled with theory classes and lots of playing.

Berklee was represented at each of the Jazz Fest's four nights. Alumni performers included John Scofield '73, Bobby Sanabria '77, Jose Rios '87, Luis Marin '86, Mariano Morales '81, and Danilo Perez '88. Berklee Associate Professor and hand percussion master Giovanni Hidalgo performed on two nights, first with



**President Berk presented an honorary doctorate to percussionist Tito Puente**

the Puerto Rico Heineken Jazz Fest Band, directed by Morales, then with Tito Puente and the Golden Latin Jazz All-Stars. Saturday's program was dedicated to Berklee's 50th anniversary, as proclaimed by Festival Executive Producer Luis Alvarez, a 1983 Berklee graduate. After performances by Perez and Scofield, and before the Jazz Fest Big Band, President Lee Eliot Berk took the stage and bestowed an honorary doctorate of music degree upon Latin jazz bandleader, composer, and percussionist Tito Puente. Thousands of fans stood and cheered during the presentation, as Puente mugged and boxer Hector "Macho" Camacho ran across the stage waving a Panamanian flag.

The next day, Puente spoke at an alumni luncheon hosted by President and Susan Berk. Assistant Director of Development for Alumni Relations Sarah Bodge and President Berk presented plaques of recognition to Alvarez, Puerto Rico Conservatory of Music director Dr. Raymond Torres Santos, and Jazz Fest coproducer and master of ceremonies Joey Sala. In his remarks, Puente made an appeal for support of public school music programs through establishing scholarships and making instrument donations. He also thanked Berklee for forging partnerships with young Puerto Rican musicians.

Across the Atlantic in Perugia, Italy, Berklee College of Music has been as much of a fixture as *gelato*. Every July since 1986, as musicians and jazz fans descend on the town for the Umbria Jazz Festival, as do a team of Berklee's best teachers, armed with instruments, music, course materials, computers, and other equipment necessary to conduct an intensive two-week jazz education program.

Held in the Conservatorio Statale di Musica, in Perugia, Berklee Summer School at Umbria Jazz Clinics provides a taste of the Berklee program in Boston, with instruction in vocal and instrumental craft, music theory, jazz history, blues analysis, jazz improvisation, and ensemble performance. In addition, several jazz greats—Ray Brown, Johnny Griffin,



**Johnny Griffin (left) was one of four honorary degree recipients in Perugia**

Milt Jackson, Jim Hall, Joe Zawinul '59, John McLaughlin, and Berklee Dean of Curriculum Gary Burton '62—presented master classes during this year's program. Brown, Griffin, Jackson, and Hall also gave a special concert for clinic students in Perugia's picturesque Teatro Morlacci opera house.

This stellar lineup participated in the jazz clinics to help Berklee celebrate simultaneous anniversaries—the 10th anniversary of Umbria Jazz Clinics and the 50th anniversary of Berklee's founding. The celebration of the college's 50th, which included two "Berklee Night" concerts during the Umbria Jazz Festival, reached its peak in Perugia's 700-year-old town hall, Sala Dei Notari, on July 10. President Berk bestowed honorary doctorate degrees on Brown, Griffin, Hall, and venerable jazz journalist and critic Pino Candini.

Before a throng of jazz fans, journalists, musicians, students, and Perugians in the Sala Dei Notari, Berklee also presented awards to Jackson, Zawinul, Carlo Pagnotta, Giovanni Tommaso, Sauro Peducci, and several Italian government officials.

The Umbria Jazz Clinics annually attracts about 250 music students from Italy and other parts of world. Many successful musicians have attended the Umbria Jazz Clinics over the years, including pianist Salvatore Bonafede; bassist Matt Garrison, and pianist Renato Chicco. All three are also Berklee alumni.

*by Allen Bush and Rob Hochschild*

## SUZANNE HANSER NAMED MUSIC THERAPY CHAIR

Professional Education Division Chair Lawrence McClellan has announced the appointment of Suzanne B. Hanser, Ed.D. as chair of Berklee's new music therapy major, to be offered in fall 1996.

Hanser completed postdoctoral studies at Stanford University, and received her doctor of education degree from Teacher's College of Columbia University. She comes to Berklee from the Greater San Francisco Bay Area Chapter of the Alzheimer's Association, where she had worked as program director since 1992. She also held the position of president of the National Association for Music Therapy from 1992-1994, and previously chaired the Department of Music Therapy at University of the Pacific in Stockton, California, where she developed their undergraduate program and founded graduate curricula in music therapy and music in special education.

Starting in August, Hanser began developing the curriculum for

Berklee's music therapy major. The major will be unique in its use of contemporary music as the primary medium. A motivating factor in Hanser's coming to Berklee was the opportunity to develop a curriculum utilizing popular music.

"It is important to know the music of the people," Hanser stated, "Berklee is an ideal place for a music therapy program because of its focus on contemporary music and its technological resources. Berklee's program will be an exciting new development in this field."



PHOTO BY KIMBERLY GRANT

**President Lee Eliot Berk toasts the arrival of Suzanne Hanser, chair of Berklee's Music Therapy Department.**

Hanser's vision for music therapy at Berklee is far reaching. "I hope Berklee-trained music therapists will be creative, sensitive musicians, nonverbal communicators, empathetic listeners, keen observers, and insightful helpers and problem solvers," states Hanser.

Four aims of the program are:

1. To enable music therapy majors to integrate musical and interpersonal talents with the latest technology and a world view of today's music.
2. To build careers devoted to helping others achieve their goals regardless of their personal limitations or challenges.
3. To become savvy professionals in an interdisciplinary clinical team which can serve people through the life cycle from infancy to older adulthood.
4. To apply the art and science of music therapy in assessing the effectiveness of therapeutic intervention with every individual with whom they work.

## O'MALLEY IS DIRECTOR OF DEVELOPMENT

Marjorie E. O'Malley joined the Berklee College of Music staff this summer as director of development. She will be directing and overseeing the fundraising and alumni relations activities for the college.

O'Malley had worked previously at the Massachusetts Society for the Prevention of Cruelty to Children as the acting director of development, concentrating on corporate and foundation support.

O'Malley earned a master of arts degree in city planning from Boston University, and a second master of arts degree in public administration from Northeastern University in Boston. She earned her undergraduate degree in po-

litical science from the University of Pittsburgh.

"Berklee's reputation is widely known," says O'Malley. "I am excited about raising funds for scholarships to provide young musicians the opportunity to study here."



PHOTO BY LIZ LINDER

**Marjorie O'Malley**

## ARRIVEDERCI BERKLEE!

The conclusion of the spring semester saw some of the college's most illustrious and long-serving faculty and staff members end their Berklee careers. Professors John Bavicchi, Les Harris, and Herb Pomeroy, and longtime staff members Rosemary Russell, Dave Matayabas, and Catherine Christy took advantage of an early retirement package offered by the college to faculty, staff, and administrators over 60 who had completed at least 15 years of work at the college.

Representing a collective 172 years of service at Berklee, their presence at the college covers a large portion of our history. The contributions of John, Les, and Herb in the Composition, Ear Training and Jazz Composition departments respectively, are immeasurable. As well as developing much of Berklee's curriculum, they were the teachers and mentors of many of our current faculty members.

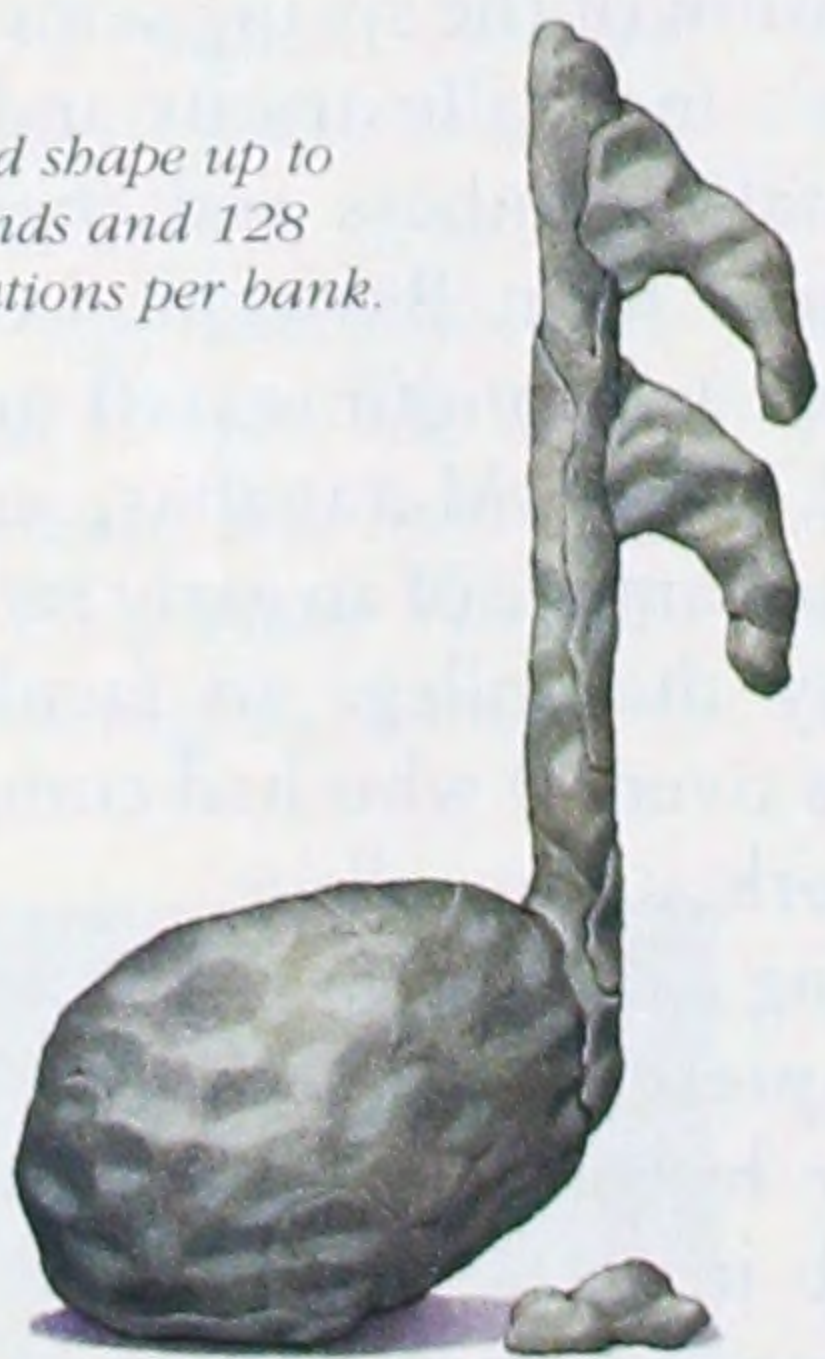
Rosemary Russell served as switchboard operator for 19 years, Dave Matayabas, director of payroll and personnel systems, was here 33 years, and Catherine Christy was front desk supervisor for 21 years. Best wishes to all six in their new endeavors.

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## ANNIVERSARY GIFTS

Two very generous gifts to the college have helped to make Berklee's 50th anniversary commemorative book, entitled; *Berklee: The First Fifty Years*, a reality.

EMCO Printers of Everett, Massachusetts, who has printed the book, made a gift valued at \$25,000 to the college. The print portion of *Berklee: Fifty Years* capsulizes Berklee's history in a chronological, visual time line. Hundreds of photos of people key to the growth of the college, and a verbal description of historic events are featured.

The KAO Infosystems Company of Plymouth, Massachusetts, has also made a generous gift of 5,000 CDs which will be packaged with the book. The CD portion of the history is a two-disc compilation of selections drawn from tapes of student performances recorded over the past 30 years and features many of Berklee's most distinguished alumni.

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## THE LAST PROMISE

I first learned that Bill Leavitt, chair of Berklee's Guitar Department for 25 years, had a deep love for the lap steel guitar when I took up the pedal steel guitar in 1975. He showed more than a passing interest in my development and began telling me about his studies with the Oahu School of Hawaiian Guitar as a youth. He only gave it up after realizing he would have a more lucrative musical career playing the standard electric guitar. As he neared retirement, he returned to his former interest.

The catalyst was a student who, after hearing Bill describe what his first lap steel looked like, saw one at a yard sale fitting his description and bought it for him as a joke gift. It didn't have a fingerboard, strings, or a case, but to Bill, it was like meeting a long lost friend. He began working with the instrument once again.

He began a quest to invent a new tuning that would be more versatile than the standard tunings. Some lap steel players would use three or four necks in order to get different chord voicings. Bill believed he could devise a single tuning that would make most chord types available. He said the unconventional tuning came to him in a dream. He woke up that morning and wrote it down. The notes (from low to high) are: C sharp, E, G, B flat, C natural, and D.

Before long, he had written over 70 arrangements for the tuning. His choice of material ranged from "Moonlight in Vermont" and "Have You Met Miss Jones" to "My Little Grass Shack" and "Blue Hawaii." If you stopped by his office early any morning you would find him with the steel in his lap and pencil in hand.

Bill was hoping to see a book of his arrangements published when he became ill and was diagnosed with leukemia in 1990. When I visited him in the hospital, I found him still working on his arrangements. I made a prom-



**Mike Ihde with Bill's lap steel guitar**

ise to him that if anything happened to him I would make sure the world heard about his creation. That was a Thursday night; he died the following Sunday.

It's taken me a few years, but I finally got comfortable playing in Bill's tuning and felt ready to give a performance. I got in touch with DeWitt "Scotty" Scott who organizes the annual International Pedal Steel Convention in St. Louis, Missouri. I sent him a tape of myself performing a few of Bill's arrangements. He loved it and invited me to come and present a clinic and performance at this year's convention.

At the Labor Day event, the clinic and concert attracted a lot of attention among the 2,000 attendees. Steel guitar luminaries Speedy West, Buddy Emmons, and Jimmy Day were amazed at the rich harmonies available in Bill's innovative tuning. Mel Bay Publishing and DeWitt Scott each expressed interest in publishing a book of Bill's arrangements. It was a great moment, I felt as if I had finally made good on that last promise I made to Bill. He would have loved to have been there . . . and I truly believe he was.

*Mike Ihde, an associate professor of guitar, has been a member of the faculty for 23 years, and enjoyed a 19-year friendship with Bill Leavitt.*

## SUMMER VISITING ARTIST CLINICS

Berklee's Visiting Artist Series routinely brings to the campus a diverse roster of top music industry professionals and performers. This summer's series was no exception, with clinics and concerts by songwriters, instrumentalists, engineers, educators, composers, and many others who shared their wealth of experience and talent with students and faculty.

MIDI and electronic music guru **Craig Anderton** came for a residency in which he discussed many aspects of desktop production and studio techniques.

Multi-instrumentalist and vocalist **Mark Ledford** of the Pat Metheny Group shared anecdotes and insights with the students.



PHOTO BY KIMBERLY GRANT

**Patty Larkin '74**

Singer/songwriter **Patty Larkin '74**, a Windham Hill recording artist, presented her perspectives on performing, and played several of her songs at a July Performance Center clinic.

Drummer **Zoro '82**, a Los Angeles-based sideman, gave a drum clinic during a Boston tour stop. He was on the road this summer with Frankie Valli and the Four Seasons.

**Jack Renner**, chair and cofounder of Telarc International Corporation,

shared tips and insights on the art of recording classical music digitally.



PHOTO BY KIMBERLY GRANT

**John Abercrombie '67**

**John Abercrombie '67** was among the guitarists participating in the Guitar Department's weeklong Summer Guitar Sessions. Abercrombie, **Ronnie Earl**, **Michael Fath**, **Larry Mitchell**, and **Michael Alt** gave clinics and performed.

**Larry Oppenheimer**, a sound designer for LucasArts Entertainment, a leading interactive games company, gave advice on how the margin between competence and personal excellence decides who will land the best jobs.

**Lydia Hutchinson** and **Cliff Goldmacher**, publisher and assistant editor, respectively, of *Performing Songwriter* magazine gave a seminar on the methods for making it as a songwriter.

Concert promoter and former road manager for Dizzy Gillespie, **Charlie Lake '54**, shared his experiences traveling with Dizzy and the dynamics of producing jazz concerts.

Vocalist **Jeannie Deva '75** spoke on capturing great vocal tracks in the studio.

**Debbie DeForest '87** gave the inside story on production for commercials.

Woodwinds sideman **Thom Pastor '68** discussed survival techniques for the professional musician.

## DUES BAND REUNION CONCERT

Acclaimed as both jazz artist and educator, Phil Wilson has taught classes and led ensembles at Berklee for three decades. The International Dues Band, which he directs, began as one of many classroom ensembles at Berklee, but earned an enviable reputation as one of America's premier college jazz groups. The band's members have always been among Berklee's finest instrumentalists—the alumni roster of past International Dues Band members reads like a who's who of contemporary music.

An International Dues Band Reunion concert is slated for December 9 in the Berklee Performance Center. It will be an all-star alumni tribute to Phil's educational legacy and will feature new and old selections from his catalogue of compositions.

Dues Band alumni who will perform include: Terri Lyne Carrington '83, Carol Chaikin '80, Cyrus Chestnut '85, Hal Crook '71, Joe Giorgianni '72, Christopher Hollyday (student), Christian Justilien '90, Jan Konopasek '78, Abe Laboriel Jr. '93, Tony Lada '72, Keith O'Quinn '73, Ernie Watts '66, Dennis Wilson '74, and Yusuke Yamamoto '93.

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## LOOKING BACK, LOOKING FORWARD

This year marks the 10th anniversary of the unveiling of the Music Synthesis Department. In 1985, Berklee was the first to offer a college-level major of this type in the nation. Berklee, like other schools, had an electronic music department over a decade earlier, but Berklee's music synthesis curriculum pioneered teaching performance, MIDI, and contemporary music styles. It was a departure from the esoteric, art music applications being explored in classical music departments at other colleges, universities, and conservatories.

Berklee purchased its first synthesizer, a monophonic ARP 2500, in the summer of 1970, and offered an electronic music course that fall. Michael Rendish initiated the electronic music program at Berklee in 1971 and served as department chair for about a dozen years.

During the Rendish chairmanship, the need for a bona fide music synthesis major became apparent. With the advent of polyphonic, touch sensitive instruments with programmable memory, digital sampling, and Musical Instrument Digital Interface (MIDI) features, the use of synthesizers for live performance increased dramatically.

With this as backdrop, Berklee Administrator Bob Share approached David Mash in 1982 to help develop a performance-oriented program in music synthesis. Mash became Coordinator of Performance Synthesis to assist the college in developing new curriculum and in working with the 14 students then enrolled as electronic music majors. As the performance

side of the department blossomed, so did the student enrollment. Rendish grew increasingly more involved in film scoring and was named assistant chair of the Film Scoring Department in 1984, and Mash became Music Synthesis Department chair in May 1985. The synth major was officially offered in the fall of 1985, and 108 students enrolled. A year later the figure ballooned to 332.

"After we decided to make it a full-fledged major," recalls Mash, "I was worried that we might be throwing a party and nobody would come. But the growth was explosive. We had no idea it would be so popular. Students came in so fast, soon we needed more faculty, more equipment, and larger facilities.

"Back then, one other faculty member, Mark Minter-Smith, and I taught all of the courses. Erik Hanson was our lab monitor and Jennifer Smith the receptionist. The whole department was run by four people."

The first music synthesis majors took courses in sound design, MIDI sequencing, performance skills, composition, and orchestration. Three tracks—performance, production, and sound design—were developed as areas of specialization within the major. There were few elective courses at first, but with continued development of digital synthesis technologies and a wider range of computer applications, the curriculum has kept expanding with additional electives. A new multimedia studies offering was adopted in fall 1994, and has been enormously successful.

Mash is now assistant dean of curriculum for academic technology, and Kurt Biederwolf is the acting chair of Music Synthesis as a search for a permanent chair continues.

"Today, the department has five full-time, three part-time, and five adjunct faculty teaching in their areas of specialization," states Biederwolf. "Neil Leonard covers multimedia, Chris Noyes is a digital audio production expert, Richard Boulanger is the computer music special-



Faculty member Chris Noyes (left) works with a student in a current department facility

ist, Tom Rhea and Michael Brigida are sound design experts, and my area is underscore for broadcast media."

The Music Synthesis facilities have grown tremendously over the past decade. In 1985, there was a single room in the 1140 Boylston Street building which housed 12 workstations and a mixture of synthesizers, drum machines, basic MIDI sequencers, and a single Apple IIe computer.

Ten years later, the department's facilities include three lab/classrooms with 35 computer-equipped workstations, a recital hall/classroom, and two performance/ensemble rooms.

Graduates of the program are touring and recording with numerous top acts, working for multimedia production companies and jingle houses, and creating sound effects for Hollywood films and video games. Alumni are also designing factory presets for synth manufacturers like Kurzweil, Korg, and Roland.

Future directions are hard to predict. However, Music Technology Division Chair Don Puluse's vision includes taking advantage of the common ground between this department and the MP&E Department by sharing facilities and course offerings.

Biederwolf states, "One thing is certain, after 10 years, ours is a department whose faculty, curriculum, and facilities are unparalleled worldwide. We update to keep up new advances. It takes a lot of work to keep on top of these changes, but we live or die by our ability to lead in the area of music synthesis education. For 10 years we have been living well."



David Mash instructs an early music synthesis class, circa 1985.

## FACULTY NOTES

Professor **Bill Pierce** has released *The Complete William the Conqueror Sessions* for Sunnyside records with bassist John Lockwood '77, drummer Keith Copland '73, and pianists James Williams and James "Sid" Simmons.

Professor **Hal Crook** has published a new book, *How to Comp: A Study in Jazz Accompaniment*. It presents a method for accompaniment of improvised jazz solos.

Associate professors **Scott McCormick** and **Anthony Germain** produced a software package called *Harmonic Hearing*. The program assists the development of skills for determining chord quality, notating bass lines, and improvising over various chord progressions.

Associate Professor of Guitar **Garrison Fewell** did a clinic and concert tour of Europe this summer, and played with his trio at New York's Blue Note club in September.

String Department Chair **Matt Glaser** will be concertmaster and contractor of the string section for the Jimmy Page-Robert Plant Boston and Hartford Connecticut tour dates this fall. He will also appear at the Metropolitan Museum of Art with Renaissance music specialists, the Waverly Consort. His jazz group, 103 Strings, was among the featured acts at the annual Jazz Fest at the DeCordova Museum on Labor Day.

Professor Emeritus **John LaPorta** released the CD *Playing for Keeps*, which showcases his composing, arranging, and clarinet and tenor sax playing. Also featured are Joe Wilder (trumpet), Britt Woodman (tombone), and Ed and George Schuller (drums and bass).

Assistant Professor **Yumiko Matsuoka** and Instructor **Paul Still-er**, members of the a capella group Vox One with Jodi Jenkins '93, Paul Pampinella '90, and Tom Bassett '91, are heard on the group's recently reissued debut CD in Japan on VAP records. The quintet recorded a second CD for the la-

bel, and tours Japan in October.

Assistant Professor of Piano **Laszlo Gardony** and his quintet performed at the Monterey Jazz Festival on September 17.

Associate Professor of Guitar **Charles Chapman** contributed an article to the June issue of *Guitar Shop* magazine, and is among the 20 top educators and performers queried about equipment preferences in the October issue of *Acoustic Guitar* magazine.

Assistant Dean Of Administration/Director of Information Systems **Fred Miller** has released the CD *Long Time*, his second album for the DMC label. The disc is also a CD-ROM for Macintosh computers, which contains photos, bio information, and video to accompany the audio tracks.

Assistant Chair of MP&E **Stephen Webber** engineered the CD *Works of the European Masters* for the Mark Small•Robert Torres Guitar duo. The disc is due out in November.

Associate Professor of Percussion **Jon Hazilla** released *The Bitten Moon*. The disc contains compositions by Hazilla, as well as compositions by John Coltrane and Jimmy Garrison. The album was released on the Cadence Jazz Records label.

Associate Professor of Percussion **Joe Hunt** played drums on the recording *For Good* by trumpeter Katsumi Michishita '91. Also featured were guitarist Christian Rover '93, vibes and percussion player Yusuke Yamamoto '93, and bassist Masa Kamaguchi.

Bass Instructor **Anthony Vitti** released *The Slap Bass Bible*, an instruction for contemporary bass styles with a cassette demonstration tape for Daadoo Music.

Assistant Professor of Guitar **Jack Pezanelli** released the CD *Pleased Hands* on the Brownstone label. Also featured are Assistant Professor of Piano **John Arcaro**, bassist Michael Moore, and drummer Jimmy Madison.

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# The Saxophone Cornerstone

Mark L. Small '73

Many musicians will tell you they have played gigs for peanuts, but Joe Viola's first professional job back in 1933 *literally* yielded a bag of peanuts for his pay. An inauspicious debut for a 13-year-old Massachusetts youth who would later be regarded as a master saxophonist and teacher by two generations of Berklee woodwind players.

Joe has been associated with Berklee for 49 of its 50-year history, and still teaches three days each week. Though he now enjoys emeritus status, for years he held the busy position of Woodwind Department chair, and through private lessons, theory classes, and directing ensembles, he was a guide to hundreds of musicians ranging from Quincy Jones '52 to Antonio Hart '91.

In presenting Berklee's President's Award to Joe in 1994, President Lee Eliot Berk characterized Joe as "one of the cornerstones upon which the college's reputation for excellence has been built," and cited his achievements in teaching and publishing as being "intrinsic to the development of instruction at Berklee."

Many years before he came

to Berklee Joe began taking lessons from his older brother on a \$25 alto saxophone bought at a pawnshop and on clarinet. He began playing ballroom dances and functions in the mid-'30s in a band with two of his brothers. After graduating from high school, he took his first road

gig. That band dissolved in California but Joe stayed on working as lead alto player with the Ben Pollack Band. Within a year Joe was back on the East Coast and ultimately settled in New York around 1939.

"New York was the place to go in those days," remembers Joe. "After you got proficient on your instrument, the next step was to go to New York. There was no problem getting work there—if you could play you would work. You had a choice of working in town or going on the road, it just depended on what band you wanted to play with. I went on the road with Red Norvo and other groups but also did a lot of work in town."

Joe earned an enviable reputation in New York for his jazz clarinet and lead alto playing during the swing era. By the '40s, the country was in the middle of a war in Europe and the Pacific.

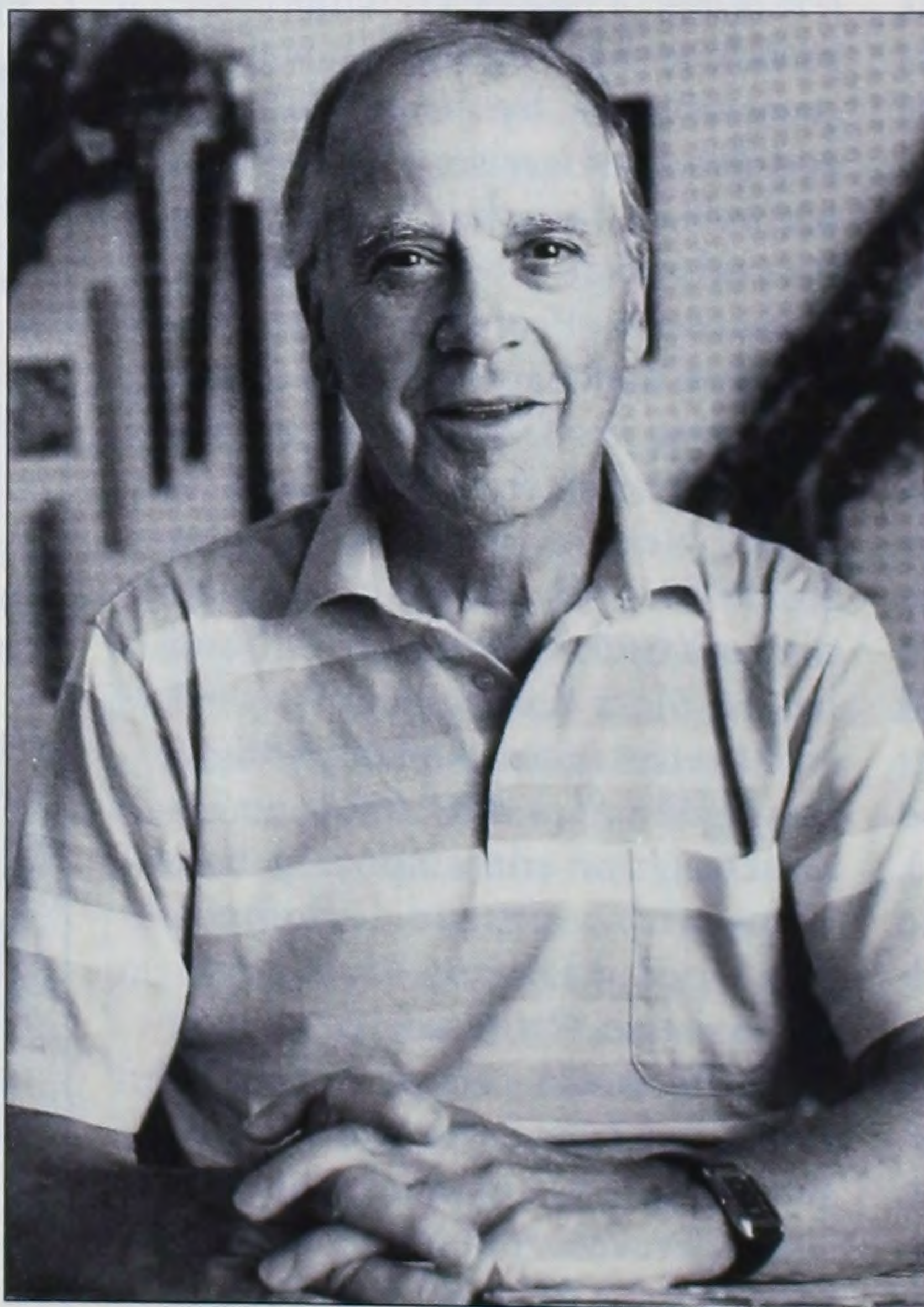


PHOTO BY BOB KRAMER

**Woodwind master Joe Viola: An educational force at Berklee for most of its 50-year history.**

Joe's New York days were cut short when he was drafted. He was stationed at Camp Croft in South Carolina where he played in the Army band for about three years. Musical duties kept him stateside until the end of his hitch. He vividly remembers hearing Charlie Parker and Dizzy Gillespie for the first time when, as members of the Billie Eckstine Band, they performed at his base.

"We had been steeped in the Army band music," says Joe, "and in came this band—it was wonderful. This was the beginning of bebop. The music didn't sound strange to me harmonically or otherwise; I could hear where it was going. The speed was the thing. After that, we all wanted to know more about bebop and try to play it too.

"While I was in the service, I had heard and read about the Schillinger method of composition, but was unable to do anything about getting instruction then," remembers Joe. (Music theorist and composer Joseph Schillinger's notable students included Benny Goodman, Glenn Miller, Tommy Dorsey, Lawrence Berk, and George Gershwin. His method of composition gained acclaim for being the basis of Miller's "Moonlight Serenade" and Gershwin's *Porgy and Bess*, and his variations on "I Got Rhythm.")

After his discharge from the army, Joe returned to Boston and went to Lawrence Berk's studio on Massachusetts Avenue in the spring of 1946 to study the Schillinger method. At the same time, he began studying oboe with Fernand Gillet of the Boston Symphony Orchestra.

Joe deliberated on whether to return to New York, Lawrence Berk offered him a job teaching at his newly opened school, the Schillinger House, on Newbury Street, and Joe took the offer. His first responsibilities involved teaching saxophone, clarinet, and flute, and leading a majority of the ensembles.

As the school grew, ultimately becoming Berklee College of Music, Joe could see clearly the educational needs of his saxophone students. He penned a three-volume method in the '60s titled *The Technique of the Saxophone*, and an additional book in

1982, *Creative Reading Studies*. Volume II of his method, which focuses on arpeggios and chord scales, proved to be so universally applicable that it has been transposed and published for trumpet, vibes, trombone, flute, electric bass, and violin. It has also been translated into Japanese, Italian, and German.

At the same time, Joe was noted around Boston as a top performer who doubled on all saxophones, flute, oboe, and English horn, and was comfortable playing in jazz and classical situations. He kept a busy and varied performing schedule playing behind artists like Lena Horn, Frank Sinatra, and Tony Bennett. He also played with the Boston Symphony Orchestra, the Boston Pops, and pit orchestras at Boston's Schubert, and Colonial theaters.

In the latter part of the '60s, Joe formed the Berklee College Saxophone Quartet together with John LaPorta, Harry Drabkin, and Gary Anderson. Their concert programs of jazz and classical selections showcased their high-caliber musicianship, impressing critics as they represented Berklee to audiences around the country. In 1972, the quartet released an album featuring many works by Berklee faculty composers.

Joe has seen many changes at the college and in all aspects of music making over the past five decades.

"I remember back in the 284 Newbury Street building when we worked with a wire recorder—they didn't have a tape recorder then," he states. "To make a recording studio, they broke down a wall of a rehearsal room and put in a plate glass window. The band was on one side, and in the middle of the other room was this little wire recorder. Seeing the kind of recording equipment that is in the



PHOTO BY BOB KRAMER

**Joe Viola and student Jerome Sabbagh '96. "I've always been interested in what the young people are doing," Joe states.**

Berklee studios now makes that seem a little ridiculous."

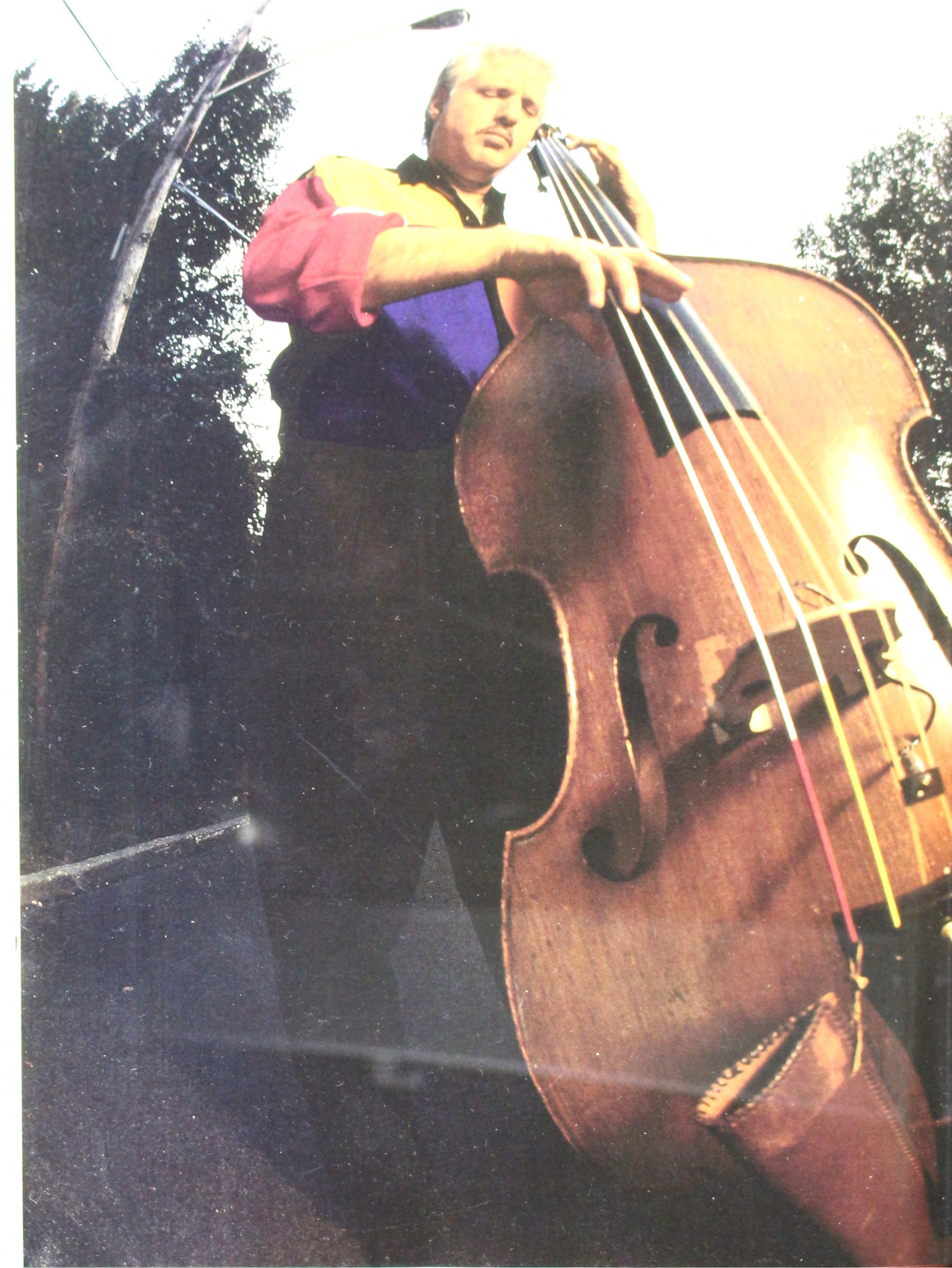
It is not unusual for Joe to hear from students he taught as long as 30 years ago. He forged lasting bonds with hundreds of them through his genuine interest in their development.

Bill Pierce '73, a former Viola student, says, "There is nothing like studying with a master—Joe is a virtuoso player and teacher. He can point out the flaws in your technique just by listening, and then give a logical approach for fixing them. His books can help players of any level. His *Creative Reading Studies* is so hard, even the most advanced player will have to really study it. My experience with him was very positive. Joe teaches his students how to become the best players they can be."

"I've always tried to equip my students to play all kinds of music," Joe says. "I stress all aspects—developing a good tone, reading, doubling, improvising. I teach that doubling is really important for a woodwind player. If you can't play those instruments, you just won't work."

As saxophone styles have evolved over the past 49 years, Joe has kept up. He lists a number of contemporary players he admires. He has also never lost any of his enthusiasm for working with new students.

"Some of these young players frighten me—they are just marvelous," he states. "I've always been very interested in what the young people are doing—I think that is one of the things that has kept me around here for so long." ■







# The Bottom of His Heart

*Ace bassist Harvie Swartz '70 is at the top of his form handling the low end chores*

*by Mark L. Small '73*

**H**arvie Swartz '70, one of New York's hardest working jazz men, has always resisted the temptation to play the music that was in vogue if it wasn't what was in his heart. Though he came of age musically during the British rock invasion of the '60s, the alluring sounds from Liverpool and the Mersey Beat had little impact on his direction. Since he was 15, Harvey has stayed his course with jazz as the lodestar.

Growing up in Marblehead, Massachusetts, Harvie began his musical odyssey as a pianist before discovering the bass. There was little sustenance in his surroundings to nourish his growing hunger for jazz. His high school band director disliked America's only indigenous art form, as did all but a few of his friends. Nonetheless, while still a teen, Harvie became a fixture on Sunday afternoons at Boston's [now defunct] Jazz Workshop. Frequently making the trip alone with only enough money for bus fare, admission, and one Coke, Harvie would stay until the last note

faded from sets by Coltrane, Mingus, Monk, Miles, and other greats.

Ignoring the advice of a high school guidance counselor to pursue trade school, Harvie opted to study composition and arranging at Berkeley. Even though his keyboard work was strong enough to earn him the pianist's chair in Phil Wilson's Dues Band, he switched to bass after a few semesters and immersed himself in mastering that instrument. After graduation, he spent a summer roaming across Europe and got a glimpse of the player's life by backing several renowned American jazz expatriates at festivals and clubs in Denmark.

Returning to the U.S. in the dead of winter 1971, Harvie found the jazz scene in Boston as bleak as the weather. A promise of gigs in New York soon lured him to Manhattan and he never left. Bass in hand, he has traveled throughout the world as a jazz emissary. The number of albums featuring his bass work tops 100. The long and varied roster of musicians he has worked with includes Stan

Getz, Phil Woods, Pacquito D' Rivera, Jim Hall, Al DiMeola, Michael Brecker, Jimmy Heath, Chet Baker, Toots Thielemans, James Brown, Jean Pierre Rampal, Ben Verdery, David Sanborn, Jane Ira Bloom, and many more. He has recorded 50 of his own compositions and released seven albums under his own name.

A packed schedule kept him touring for seven months last year. His days in New York were divided between recording sessions, club work, and his teaching position at Manhattan School of Music. We spoke during some of his rare downtime at his home in Westchester County, a peaceful outpost along the Hudson north of Manhattan.

**Harvie Swartz and Dean Earl at a 1985 Berklee clinic.**



*You became interested in jazz at 15 when most kids your age were listening to the Beatles. What attracted you to jazz instead?*

I liked what I heard on the radio, but I was drawn to other kinds of music. I liked the Motown artists. I found out later that James Jamerson was the bassist on that stuff. He was a great innovator on the instrument. The blues hooked me though—the blues feel was it. When I was 15, I heard “Bag’s Groove,” and immediately loved the jazz style of blues.

*How did you end up coming to Berklee?*

Quite truthfully, Berklee was about the only place to study jazz at that time. I entered as a pianist and studied with Dean Earl. I was not really serious when I was younger, to me it was just fun to play. Maybe if I had stayed with piano I might not have gone anywhere. It is a rhetorical question, but what if Miles played drums, would he have reached the heights he did?

When I was in high school I picked up the *Waltz For Debby* album by Bill Evans with Scott LaFaro on bass. I had a terrible stereo, and I could never hear bass on other record-

ings, but on this one Paul Motian and Bill Evans played very gently so Scott could be heard. On that record the bass came out beautifully—I still think it is one of the best recordings of a bass. After I heard what the bass could do, it stuck in my mind. He had wonderful time, a nice sound, great notes. I was drawn to the bass after that.

*Were there any courses or instructors at Berklee that had an impact on your direction?*

I have to mention Herb Pomeroy—it was amazing to work under him. John Bavicchi was another. When I started his composition course I was working hard at it, and he would compliment me on what I wrote. To get a compliment from John was a big deal. John LaPorta was also great.

*The summer after graduation from Berklee, you went to Europe and connected with some major jazz expatriates like Dexter Gordon and Johnny Griffin. How did that happen?*

By the time I was finishing at Berklee, I was the bass player in the recording band for a year—George Mraz had already left. Herb Pomeroy asked me to go to Europe and play at the Montreux Festival with the M.I.T. band which he directed at the time. Their bass player said he couldn’t go. I had no work, so I said yes. Herb called back to say that now their bass player said he *could* play the gig, and Herb really had to use him. He told me he’d get me a ticket anyway, and I went.

After the festival, I hung around Switzerland and went into a music store and started playing a bass. The store owner came running up saying “maestro, maestro!” The next thing I knew, I’d bought the bass. I ended up in Denmark and began playing with Jimmy Heath and Dexter Gordon. I began getting recommended for other gigs. My biggest thrill over there was playing with Art Taylor, Kenny Drew, Dexter Gordon, Johnny Griffin, and Drew Moore.

*What was your next move?*

As it got to be winter, I was running out of money so I got a ticket home. I came back to Boston, and jazz was dead there—this was 1971. I got a gig in a rock band playing electric bass. For about a year I didn’t play any acoustic. I started getting calls to play acoustic bass at clubs like Lennie’s on the Turnpike backing up [saxophonists] Zoot Sims, Al Cohn, [trumpeter] Charlie Shavers, [pianist] Mose Allison, and others. I met Mike Abene, pianist for singer Chris Connors, and he invited me to New York for some gigs. I was petrified. The thought of going to New York was something I’d never dreamed of doing. But things were so slow around Bos-

ton that I started doing gigs in New York. I had to be pushed though. I'm the kind of guy who thinks he can't swim, but when I get pushed into the pool, I swim.

*What made you pursue acoustic bass at a time when electric bass was more popular?*

Early on I had gotten some very good offers to play electric bass for some big name groups. I turned them down because I just didn't want to go into it full time. Don't get me wrong, I think electric bass is a phenomenal instrument and is as demanding to play as acoustic bass. I just really wanted to play acoustic.

*Was it discouraging then when acoustic bass amplification systems were not great and leading artists like Miles Davis' group and Weather Report were using electric bass?*

I just decided to tough it out. I had a lot of bad years financially. I worked around the city playing duo gigs when New York had the cabaret law which didn't allow clubs to use drums. I went as long as six or eight months without working with a drummer. I did those duo gigs for years and learned a lot.

I never had it easy, and if things did seem to be getting easy, I would make them hard. I'm always trying to push myself to get into something new without being trendy. I tell people I've never been in, but I've never been out. I've carved my own little niche in the business. I've always gone for the sounds in my head that I wanted to hear. Over the years I've been involved with some innovative groups that never got really famous.

*Can you name a few?*

I was in one of the original fusion bands, Silverlight, with [keyboardist] Barry Miles. We were playing that kind of music when no one was doing it. I did two records with him.

From 1974-76 I was in Double Image with Dave Friedman and Mike Di Pasqua. We recorded for the Enja and then ECM labels and toured all over the world playing major festivals. People used to think that the unique thing about that band was that it had both vibes and marimba. The instrumentation was kind of a gimmick; what made the band special was the compositional approach.

I played in Steve Kuhn's band with Sheila Jordan. That was an unusual group—it had a singer who wasn't the leader of the group and whose voice was used as another instrument. Around that time, Sheila and I began rehearsing our bass and voice duo.

*You've said that the bass and voice duo is one of your favorite combinations to work with.*

**T**here are many bassists who can do a lot on the bass—but I don't feel they are adding much to the music.

Well, it is not just the instrumentation or that I love the sound of just bass and voice. It is working with Sheila specifically because she is a master in that setting. Many are skeptical about what we will do all night with just bass and voice, but we always end up getting encores and a standing ovation. People love it after they hear it. Something magical happens, we don't even know what it is—and don't try to find out. I try to be a bass orchestra by bowing, playing double stops, counter melodies, and scat singing.

*At one point, you considered yourself a composer, band leader, and bassist in that order. Do you still prioritize them like that?*

I don't know now. When I said that I was really trying to get my band Urban Earth going [circa 1988]. The obstacles became too great. It wasn't that the people didn't like the music, the business wasn't too kind to me. That soured me on being a band leader. I just consider myself a musician now. A few labels have made offers for me to do records, but I'm enjoying doing a lot of different music. I get to play in so many styles—avant-garde, salsa, Brazilian, straight-ahead swing, and post-bebop jazz.

*What do you think has enabled you to become such an in-demand sideman?*

I come into a band and give 100 percent to the music. If I don't feel I can do that, I turn down the job. I really try to add to the music—whatever the style. Sometimes people don't know where to put me stylistically. Those who heard me with Barry Miles, Double Image, or Steve Kuhn didn't know I could play bebop.

Kind of by accident I got on a gig with Derrick Smith, a swinging, straight-ahead pianist. I knew I wasn't his first choice, but when we played he loved it and I have been playing on and off with his quartet for 12 years. He jokes about it saying he'd thought of me as an avant-garde player who would play all this weird stuff. He was surprised that I was into Duke Ellington and the roots of jazz.

A sax player, who will go unnamed, came and heard my duo with Sheila, and now will never call me. He thinks that I would play that way in his jazz group. But I always try my best to play whatever the musical situation demands.

*What would you tell those who want a career as a sideman?*

First, you have to be open to a lot of styles—understand funk, Brazilian music, rock, different jazz styles. When you come into a situation, you should identify what it is that the leader does, and figure out how to fit your playing in. You want to figure out how you can make the band sound better. If you come in thinking of how you can make yourself sound better, you will be a crummy sideman. Someone I played with told me she thought I had a way of playing with a band as if I were looking at it from an overview. If someone nods for me to take a solo, I may pass on it if I have just soloed on the three previous tunes. My attitude is to make the music go well overall, not to try and dazzle everybody with lots of solos.

*So you are most interested in sticking with the primary role on the bass?*

Well, I'll take the spotlight and I'll give my solo 100 percent, but my objective is to balance the band over the evening and play with the right feel. It takes a lot of thought and experience. There are many bassists who have a lot of technique and can do a lot on the bass, but I don't feel they are adding much to the music.

*You have done a lot of records with guitarists. Is there something about the combination of guitar and bass that attracts you?*

I never was that into guitar until I started playing a lot with Mike Stern. I would have him play a jazz tune in his own way on my early records. I encouraged him and he gave me a lot of great musical things in return. That got me really excited about the guitar.

There is kind of a "Boston guitar sound" that I wanted to explore. Pat Metheny, Mick Goodrick ['67], John Scofield ['73], John Abercrombie ['67], Mike Stern ['75], Jay Azzolina ['76], and Wayne Krantz ['76] all come from that style. I wanted to document it on my *In a Different Light* CD. I wanted to have some of these guitarists play in a context that they hadn't been heard in before. The record has the only recorded bass and guitar duets with Scofield to date. I had Stern really stretch out—something he doesn't do on recordings. It was a very exciting project.

After hearing that, the Japanese BMG/Novus label asked me to do a quartet album, *Arrival*, with two guitars. They told me to use

Marvin "Smitty" Smith ['81] on drums—which was great because I had been playing a lot with him. They said I could pick any two guitarists, so I chose Mick Goodrick and John Abercrombie because they have played together for 25 years but had never recorded together.

I wrote a bunch of material because the record company didn't want standards. I wrote very open and free tunes because I wanted John and Mick to retain their personalities and not to just come in and read a lot of notes.

*How do you think the future looks for acoustic bass since pickup systems are improved and young players like Christian McBride are championing the instrument?*

Acoustic bass is going crazy—all the electric bassists want to double on it now. It is incredible how many young bassists are really serious about playing it. I have heard some new players really playing some stuff. I remember playing with Pat Metheny before I had a good pickup system. He kept telling me to turn up, but I couldn't get any louder. Now the bass can really blast, volume is not a problem.

*How varied is your schedule?*

Well, this past summer, I did a little tour of Europe with Sheila Jordan, then I played on and produced a CD for saxophonist Leonard Hochman, I produced a Brazilian record which featured Michael Brecker and Toninho Horta. Pianist Randy Klein ['71] and I finished our duo album called *Love Notes from the Bass*. I recorded a trio CD with Haru, a fine guitarist/composer from Japan and Danny Gottlieb, and the following day I played on a children's album. I was also playing Tuesday nights with a very good salsa band.

*Given your experiences, are you quick to recommend the jazz life to your young students?*

I can't recommend or not recommend it. I say look into your heart, and ask yourself if you want to do this or not. If you have to think more than two seconds, you should do something else. I don't have a choice, I can't do anything else—I don't want to do anything else. I spent a lot of years "livin' off nickels and dimes" as Joe Lee Wilson used to say. I was willing to get married a little later in life, to not have a family, to be broke and not own a car for many years to do my music. I didn't question it. I did it because it is me.

I never regretted doing music. I am still picking up new things and will never come close to learning it all. I feel like I am looking at the grains of sand on a beach, and so far I only have a handful. That is how it feels to me every morning when I wake up. ■

# Breaking Up Is Hard to Do

*Much can change after a group finds success. Having a written agreement before you disagree is wise policy.*

by William  
O'Neal '84

The annals of pop music history are replete with accounts of well-known and not so well-known groups that have disbanded over the inability to resolve internal differences. While individual musicians may go on to achieve fame as soloists or as members of different bands, sadly, break-ups often end musical careers and long-time friendships.

Many disputes, however, can be resolved or avoided if band members take the time early on in their relationships to formalize business conditions with a written agreement.

Recently, I negotiated the partial break-ups of two well-known musical groups. Despite their monetary success and acclaim, neither had any formalized agreement. The result was that the individual musicians spent a lot of money on legal fees, long-time friendships were lost and, ultimately, nobody was satisfied with the final resolution.

Agreements take different forms and depend upon whether the band

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*William O'Neal '84 is an entertainment attorney in the Phoenix, AZ, office of Quarles & Brady, and can be reached at (602) 230-5584.*

conducts its business as a general partnership or as a corporation (often referred to as a "loan out company"). If a band does not incorporate, it will be viewed under the law as a general partnership. Differences between a corporation and partnership exist on issues of tax planning and limitations on principals' personal liability. The costs for setting up a corporation are not substantial but are more expensive than establishing a general partnership. Statutory formalities must be followed.

If a band forms a corporation, a shareholders' agreement should be executed between the corporation and members as shareholders. Each

**Sadly, many band splits end creative partnerships as well as long-time friendships.**



PHOTO ILLUSTRATION BY DAVE MIRANDA

band member also should have an employment agreement with the corporation. If the musical group organizes as a general partnership, a partnership agreement should be executed by the members as individual partners. Each of these agreements contain substantially similar provisions which are outlined below.

While there are many issues that should be addressed in a band agreement, the most important involves the right to use the band name in the event of a break-up. In many instances, the name will be one of the band's most valuable assets. Thus, disputes over the name are common and can arise for a number of reasons. For example, lead vocalists, principal songwriters, or other key members may decide they can no longer work with the remaining members but have a desire to carry on with new personnel under the original name.

Without an agreement among members on this issue, the name likely would be viewed as an asset of the partnership or corporation. Each partner or shareholder could claim a right to use it or, in the alternative, could assert a claim for compensation for relinquishing his or her interest in the name.

If a dispute arises, value must be placed on the name. As with many intangible assets, this will probably be difficult to establish, and the law provides little guidance.

There are many ways to resolve such disputes, but, under many band agreements, the name is not valued as an asset for purposes of a buy-out of a member. Additionally, the name remains either with a majority of the remaining members, with the lead vocalist or instrumentalist, or with the principal songwriter. I have encountered band agreements that prohibit any member from using the name if the group breaks up. It is not important *what* band members agree upon—as long as they agree on *something* and put it in writing.

A band agreement also should ad-

**I** t is not important what  
band members agree upon—  
as long as they agree on some-  
thing, and put it in writing.

dress each member's percentage interest of income derived from the group's activities. A successful recording group should have income from a variety of sources including record royalties, publishing income, mechanical royalties, performance royalties, merchandising income, and personal appearance monies.

In some instances, the group may share equally in such income—if members contribute equally to the band's songs and sound. More often than not, however, bands have one or two key members who compose and arrange the majority of the songs, or whose vocal or instrumental style defines the group's sound. In the latter case, such members may be justified in demanding a larger share of band's income.

To elaborate, a principal songwriter may be allocated a greater share of mechanical and performance royalties, but each member may share equally in income derived from personal performances.

In other instances, the musical group may be controlled by one or two individuals who retain all profits, and the other members are salaried employees with or without a percentage participation, serving at the will of the controlling members. Arrangements differ with each band. The key is to agree on *something*—and put it in writing.

An issue closely related to percentage allocation is that of decision-making control. While voting rights often are allocated in the same proportion as a band member's percentage interest, it is not unusual for key members to have greater voting rights—even though percentage splits may

be equal. For example, the musicians of a four-member band may have a 25 percent profit participation, but the lead singer may have two votes for each of the other member's one vote.

There are many ways to address this issue, but it is critical to establish a mechanism for breaking a deadlock if voting

control is shared equally among an even number of members. And many agreements provide that, in the event of a deadlock, a third party such as a manager or agent will cast the tie-breaking vote.

Another important issue to be addressed in a music group's agreement is how ex-band members are to be treated after they leave the band. Ordinarily, ex-members are entitled to continue receiving a percentage interest for past projects in which they participated. Rarely are ex-members entitled to income from future activities. Band agreements often provide for a buy-out of the departing member's interest.

A buy-out price generally is based on the departing member's percentage interest in the value (as opposed to cost) of the group's tangible assets—such as cash, equipment, and instruments. As mentioned earlier, typically no value is assigned to certain intangible assets—such as the band's name, or to contracts of which the band is a party. Buy-outs can be structured as one-time cash payments or as partial payments over time.

If partial payments are made, the departing member should be entitled to interest on the unpaid balance. Such arrangements should be structured as a "non-recourse" obligation, which simply means the departing member may only look to the assets of the corporation or partnership, and not to the personal assets of the remaining members.

Break-ups typically occur when a music group encounters internal problems and one or more members wants to leave. Or a musician may decide to leave a group to pursue a

solo career. If a band is under contract with a record company, restrictions are in the contract regarding a member's right to leave. For example, a musician usually will not be permitted to leave a band in the middle of a concert tour. Also, the band's agreement should address this issue. Often, limited non-competition provisions are incorporated into a band's agreement, restricting a departing member's activities in the music business for a certain period of time.

A band agreement may specify that all or part of the departing member's solo earnings must be paid to the corporation or partnership if a member leaves to pursue a solo career. Such provisions can serve as disincentives to a musician contemplating such a move.

There are basic issues which should be addressed at the formation stage while musicians are still speaking to each other. [See sidebar above.] Situations and attitudes often change after a music group experiences success. While each member should seek independent legal counsel with respect to the terms and conditions of a

## KNOWING THE END FROM THE BEGINNING

*Seven basic items which should be addressed in any band agreement are a set of procedures and policies for:*

1. Terminating a member
2. Admitting new members
3. Hiring managers, lawyers, and agents
4. Incurring band expenses
5. Requiring mandatory contributions by band members
6. Providing for spousal interests (community property states), death, divorce, disability, and assignment of a member's interest
7. Amending the band agreement

band agreement, as a practical matter most groups also look to a single attorney—usually the band's attorney—for assistance in this area.

This presents a conflict of interest for the attorney because the attorney's client is the organization—not its individual members. While there is no substitute for separate representation, the attorney can discuss issues to be decided by the group, so long as he or she does not negotiate for or otherwise act on behalf of any individual member.

Once the band is aware of this,

members can resolve the issues among themselves. After members reach an agreement, the attorney can act as a scribe to prepare the band's written agreement.

As Neil Sedaka once sang, "Breaking up is hard to do." That may be true, but having a written agreement between a music group's members before problems arise may help avoid the disputes that lead to a break-up. If a break-up is inevitable, it is less costly—economically *and* emotionally—if a mechanism for handling dissolution already is in place. ■

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The advertisement features the word "the" in a large, white, serif font on the left. To its right is the URL "http://www.boston.com/thefix" in a smaller, white, sans-serif font. Below "the" are three large, white, stylized letters: "F", "I", and "X", which are part of the word "fix". The "F" and "I" are stacked vertically, and the "X" is positioned below them. To the right of the "fix" text is a vertical column of four circular diagrams, each showing a different anatomical part: a brain, an eye, an ear, and a mouth. The background is dark with a subtle grid pattern.

# Voicing Concepts

*A few tips for keyboard doublers and pianists seeking to add color to their voicings*

by  
**Anthony  
Germain**  
'69

I think a lot of pianists forget that "comp" is an abbreviation for accompany, and that comping comprises a significant portion of their role as instrumentalists. Many work hardest on their soloing, but in the final analysis, there is proportionately more comping than soloing in a pianist's musical life. What follows are a few ideas on creating interesting vertical structures.

Since piano teachers are unlikely to show students every great voicing they know, most pianists are taught the basic comping and voicing techniques and then they are on their own. The personal work ethic of going above and beyond what you absolutely need to know is required or you will be drawing on voicings learned by rote and playing them continually until the creativity and musicality is pretty much gone.

Changing musical situations and styles should dictate what you use for voicings. Think of using voicings as an artist would use a palette; try to paint different tonal settings to best

---

*Anthony Germain '69, an associate professor of ear training, coauthored the harmonic dictation software Harmonic Hearing, and plays piano on the CD *Until Further Notice* with the Steve Rochinski Quartet.*

accompany the style of music you are currently performing. In other words, try not to use the same voicings for everything from country to heavy metal.

In a jazz setting, the pianist needs to be able to comp two-hand voicings behind the melody and for soloists, and then comp left-hand voicings for his or her own improvisation. Examples 1a and 1b are typical II-V structures that are almost genetic to most pianists—simple four-way close constructs with tension substitutions. Within strictly four-way structures, substituting tensions results in the

**A thoughtful approach to voicings will infuse your comping with an array of colors.**






replacement of chord tones by the tensions. With the availability of more than four voices, you can add doublings, or use chord tones with tensions in the same voicing. Try mixing natural and altered tensions in the same structure (as in examples 4a and 4b). Most of the examples, labeled for either the left-hand or both hands, are for use in group situations where there is a bass player. When comping with both hands, use your right hand to add doublings and/or tensions (see examples 2a and 2b). Tensions create a variety of textures. The number of tensions you can get away with depends on the musical situation. There are things I would play in the studio that I wouldn't play at a wedding.

If you are playing with a bass player, most of the time you will use more of the left-hand voicings without the root in the bass than other types. Try creating your own sounds by starting with either the third or seventh of the chord on the bottom of the voicing. You might also try using three notes or less in your left hand

(examples 3a-3c), and building those same basic structures into two-hand voicings by adding tensions and/or doublings with the right hand as in examples 3d and 3e.

Playing solo piano or in duo situations with various instrumental combinations dictates that two-hand voicings requiring the root in the bass and a strong chord sound be used (see examples 4a-4e). The basic elements needed in these structures are the root, third and seventh on the bottom, and doublings and tensions on the top.

Practice these voicings in different key areas and then create your own. The examples in this group draw on principles taught in arranging and harmony courses. Poly-chords, upper-structure triads, voicings in fourths, hybrids, and so forth can help you create your own versions.

I have given you a few freebies, but ultimately you will have to make further discoveries by yourself. Of course there is a lot more to this topic, but this is a start. 

Examples 1a-b (left hand)

Dm7(9) G7(9,13) C<sup>6</sup> Dm7(9) G7(9,13) CMa7(9)

Examples 2a-b (both hands)

Dm7(9,11) G7(#11,13) C<sup>6</sup> Dm7(9,11) G7(b9,b13) CMa7(9)

Examples 3a-c (left hand)

C<sup>9</sup> C7(#9) C7(b13) C<sup>9</sup>(#11,13) C7(alt)

Examples 3d-e (both hands)

Examples 4a-e (both hands)

C7(b9,13) C7(b9,#13,b5) C<sup>9</sup>(#11,13) C7sus4(9,13) C7sus4(b9,13)



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# Alum notes

Compiled by  
Alex Ball '96  
and Negui  
Capriles '96

Saxophonist George Garzone '72 released *alone*, a tribute to Stan Getz on the NYC label. The CD was produced by Chuck Loeb '76 and features vocalist Luciana Souza '88.



Tony Lavelli '50 of Laconia, NH, hopes to make his song "Take Pride in the U.S.A.," become the national anthem. Tony was a member of the Boston Celtics in the '50s.

Charles Keljikian '54 of Revere, MA, has been stage hand for Herb Pomeroy, Woody Herman, Count Basie, and Buddy Rich, and was road manager for Sarah Vaughan and Dizzy Gillespie. He is currently an entertainment booking agent and a travel agent for Adventureland Travel.

Paul Couch '60 of Averill Park, NY, is teaching at Drome Sound in Schenectady and playing in

the Joey Thomas Big Band.

Howard Rowe '63 of Fairport, NY, was named 1995's Rochester Philharmonic Orchestra Music Educator of the Year for his band director work. He has also had over 30 compositions and arrangements published for school jazz and concert bands.

Stephen Gould '66 of Winchendon, MA, is writing music for young people, film scores, and composing and arranging for "Saturday Night Live." He is an elementary school principal in Ashburnham.

Bassist Rick Petrone '69 has been playing with the Joyce Di Camillo Trio for 15 years with drummer Joe Corsello '66. The group is recording their second CD to be released in late '95.

Woodwinds player James L. Dean '70 is living in Haledon, NJ, and performs frequently in New Jersey and New York with various jazz acts. He will release his fifth CD for the Cexton label later this year.

Peter Hazzard '71 of Groton, MA, is the Director of Music at Lawrence Academy and has just finished his 12th season as the conductor of the Melrose (MA) Symphony which concluded last season with a performance by Gary Burton's quartet.

Pianist/composer Randy Klein '71 received a nomination for a 1995 Southern Regional Emmy for "Out-



Randy Klein '72

standing Collaborative Achievement for Composers" for the *Tick Tock Minutes* educational public service announcements. He has also released the CD *Love Notes from the Bass* with Harvie Swartz '70.

Chuck Mymit '71 of Rego Park, NY, received the New York University Tisch School of the Arts award for best original score for a student film at the 53rd annual NYU Film Festival.

Bill Rossi '71 of Seattle recently started Youth Advancement Through Music, a nonprofit corporation providing music instruction through scholarships to at-risk youth.

Bob Summers '71 of Canoga Park, CA, plays trumpet on the new Chicago album *Night and Day* and on the new Frank Capp Juggernaut album *In a Hef-fty Bag*. He was also the first trumpeter with the Horace Silver Brass Ensemble at



**James L. Dean '70**

the 1995 Playboy Jazz Festival.

**Remy Filipovitch '74** of Germany had his concerto *Baltic Song* for Tenor Sax, Big Band and Large Orchestra premiered and recorded by the Cologne Radio Orchestra. **Olivier Peters '78** was the soloist.

**Kim Cascone '75** of San Francisco is President of Heavenly Music Corporation and had a track from his *Lunar Phase* CD used in the film *The Shooter*.

**Jeff Davis '75** of Copenhagen will represent Denmark as lead trumpeter in the annual European Broadcasting Union Big Band concert in Prague in November 1995.

**Michael Hatfield '75** of San Francisco, penned songs, performed on, and produced the children's al-

bum *Rainbow of Friends* with vocalist Pilar Montaine. Michael also performs with the Fabulous Bud E. Luv Show.

Saxophonist **Allan Namery '75** of Old Tappan, NJ, just received his fifth major NEA grant to present concerts at libraries in New Jersey and New York. He recently released the album *The Time Is Right*.

Film composer **Misha Segal '75** has been invited by the University of Redlands School of Music to conduct a master class on composing for film as part of their 1995-96 guest artist Series in February 1996.

Woodwinds player **Steve Houben '77** works as a jazz musician in Belgium.

**Denise Manginardi '77/91** of Bailey, CO, has released a CD titled *Fine Tuning* on her own Crow Hill label. Eight of the disc's 11 selections are originals. The players include pianists **Mike Pellerera '75** and **Eric Gunnison '77**, guitarist **Steve Masakowski '75**, and trumpeter **Peter Olstad '77**.

Guitarist **Bela Sarkozy Jr. '77**, of Bethlehem, PA, and his band New Kind of Talk released the CD *Change in Time*. The band also features keyboardist **Craig Kastelnik '77**, and



**Songwriter/vocalist Denise Mangiardi '77/91**

## CLASS CONNECTIONS



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Alumni Coordinator:  
Michiko Yoshino '90  
042-241-4347

Now that fall is here, I can look back at what a great summer we had. Three alumni chapters were added to our growing network. The new chapter presidents include **Samy Elgazzar '93**, Athens, Greece; **Lawrence Jones '80**, East Sussex, Great Britain; and **Ralina Cardona '91**, Carolina, Puerto Rico. The Puerto Rico chapter already held its first event on August 30, and Samy Elgazzar is planning a December alumni gathering at his home in Athens.

At the May Puerto Rico Heineken Jazz Fest, alumni performers **Luis Marin '86**, **Mariano Morales '81**, **Tommy Villariny '81**, **Danilo Perez '88**, **John Scofield '73**, **Jose Rios '87**, **Ivan Maraver '82**, and **Bobby Sanabria '77** all participated in a special four-night tribute to Berklee's 50-year jazz legacy.

This fall promises a full calendar of alumni events. A New York club social and award presentation is slated for October 7, coinciding with the A.E.S. Convention. On October 14, in Boston, is the Encore 50th Anniversary Gala benefit. In San Francisco October 27, an alumni reception will be held before the San Francisco Jazz Festival's salute to Berklee. In L.A. on November 8, NARAS/MusiCares will salute Berklee with a star-studded alumni show at the House of Blues. In Boston on December 9 is the Phil Wilson Rainbow Band Reunion Concert. Also, Boston alumni are planning a 50th anniversary showcase in December to benefit the Berklee City Music scholarship fund.

We would like to extend our thanks to all who provided information to Harris Publishing for the work on our new Alumni Directory. A record 3,000 alumni felt strongly enough about its networking value to purchase copies.

Watch the mail for upcoming events in your area. Stay tuned!

—Sarah Bodge, Assistant Director of Development for Alumni Relations

bassist **Jim McGee '77**.

**Lee Gianangelo '78** of South Pasadena, CA, conducted *Carmen* with the 30-piece Hollywood Opera Ensemble.

Guitarist **Hasan Cihat Orter '78** of Berlin has released two CDs in Turkey on the Kent Elektronik Label, one of which will be released worldwide by EMI.

**Jonathan Lax '79** of Summit, NJ, is assistant instrumental director and jazz band director for Bayonne High School.

Drummer **Pascoal de Souza Meirelles '79** of Rio de Janeiro, Brazil, released *Considerações*, his fourth album. Meirelles has recorded with Milton Nascimento, Antonio Carlos Jobim, **Claudio Roditi '70**, and many top Brazilian artists.

Drummer **Dean Lopes '80** of Woodland Hills, CA, can be heard on the song "Crybaby" from the new Todd Rundgren tribute CD. He also released the CD *Big Bang Theory-Maximum Diversity*.

**Anthony J. Resta '80** of Carlisle, MA, spent six weeks in London doing production and remixes for the *Thank You* CD by Duran Duran. A staff producer for Bopnique Music, he has worked with Dale Bozzio, Nuno Bettencourt, Donna Delory, the Gonzales Family, and Sleight of Hand.

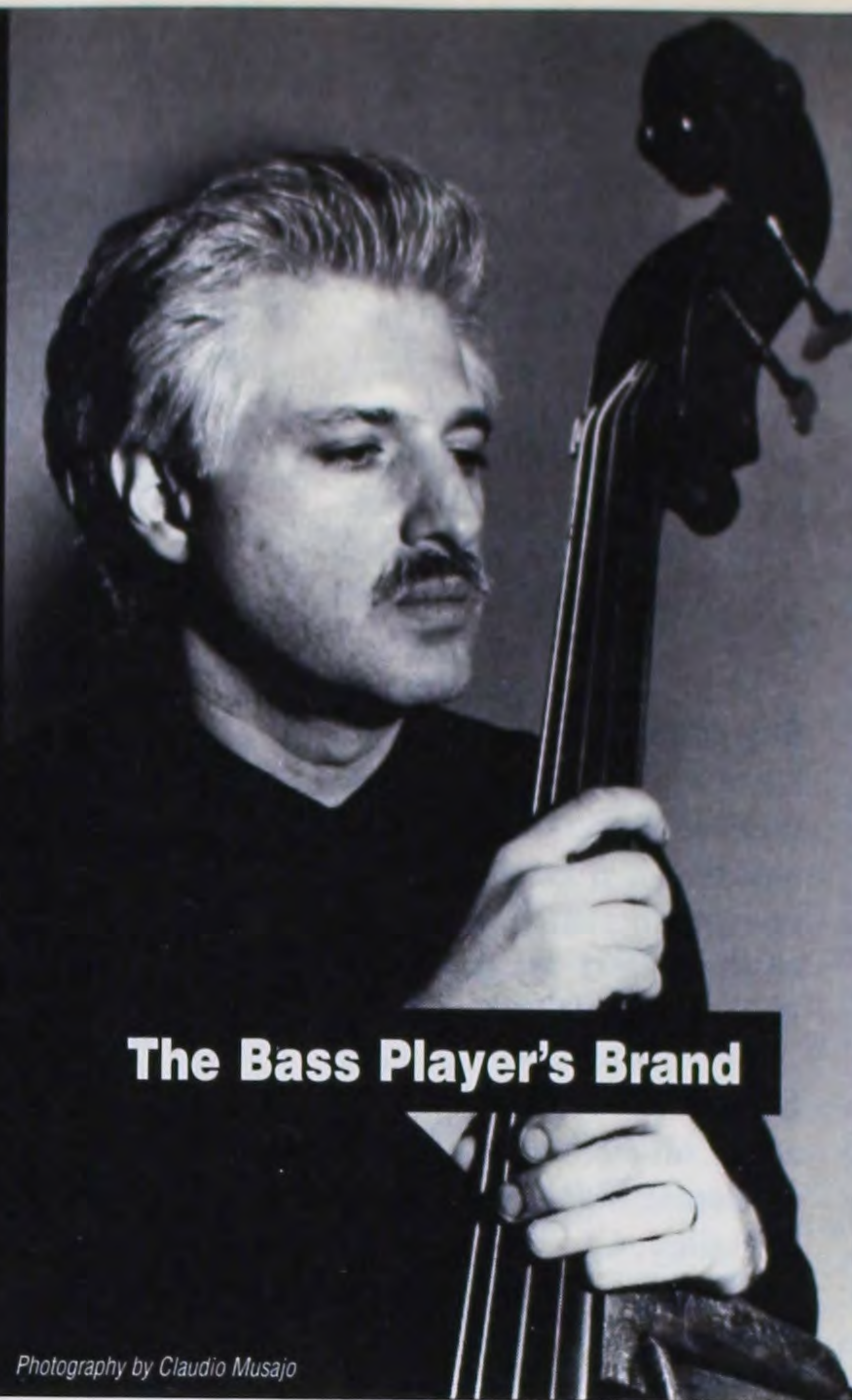
**Sharon Swanson-Lyew '80** of Clark, NJ, is the vice president of PT Music, Inc. They are responsible for reissue projects and have recently released albums of Woody Herman, Elliot Lawrence and Sy Oliver from archi-



**Pascoal de Souza Meirelles '79**

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**Gregan Wortman '80** of Greenville, ME, is currently playing guitar, writing songs, and recording with the band Rodney and the Refrigerators.

Trumpeter **Anders Bergcrantz '81** of Malmo, Sweden, recorded his fourth CD, *In This Together*, in New York with **Richie Beirach '67** (piano), Ron McClure (bass), and Adam Nussbaum (drums).

**Stephen Bracciotti '81** of York, ME, completed a recording of his song "Chasing the Wind," which will be used as the soundtrack for *Tornado Video Classics III*, which will be released this fall.

**Jose "Mariano" Morales '81** of San Juan, Puerto Rico, is currently a music professor at both the Music Conservatory and Escuela Libre de Musica in Hato Rey. He also leads the Latin jazz group *Picante*.

**Kevin Pituch '81** of Sylvania, OH, plays bass trombone with the Toledo Jazz Orchestra and is an attorney with the Doyle, Lewis, and Warner law firm.

Guitarist **Doug Jackson '82** of Pas-

adena, CA, has released his debut album *Storm Chaser* on Barefoot Records. He is an active studio musician who has played on TV soundtracks for "Baywatch," NBC's miniseries "Drug Wars," "Late Nite With Greg Kinnear," and numerous commercials.

Pianist **Diederik Wissels '82** of Brussels, does recording sessions and tours around Europe as well as teach-



**Doug Jackson '82**

## L.A. NEWSBRIEFS

An important 50th anniversary event is scheduled for November 8th at the L.A. House of Blues. The MusiCares Foundation, a division of NARAS, will host a tribute to the college and its founder, Lawrence Berk. This event, co-chaired by **Quincy Jones '51, H'83, Tony Bennett H'74, Arif Mardin '61, H'85, and Frances Preston H'92**, will include a dinner and concert. The entertainment roster, still evolving, already includes **Oleta Adams H'94, Gary Burton '62, H'89 and Makoto Ozone '83, Alan Broadbent '69, Joe Williams H'88, and Ernie Watts '66**. It should be a great evening!

In June, the summer social/networking event was held at the home of L.A. Alumni Chapter President **Leanne Summers '88**. It was a big success with about 150 people turning out. As we circulated at this event, my wife **Gloria [Metzger '81]** and I found ourselves in a discussion with a group of alums. She reminded me afterwards that we had spoken to many of them at a similar event last year and how different the conversations were then. Last year they were new to L.A. and eager to begin networking. This year most were talking about their new jobs and projects they were working on—an encouraging observation.

Following the successful **Alf**



From the left, **Leanne Summers '88, Peter Gordon '78, and Alf Clausen '66** after Alf's TV scoring seminar.

**Clausen '66** TV scoring seminar in May, a third "Taking Care of Business" seminar was held in August. Cosponsored by Apple Computers, this informative session featured a discussion/demonstration of the latest in hard disk recording and digital editing. The attendance was good, and, for those who missed it, Apple is enthusiastic about developing a series of similar events—look for another session early next year.

The "Berklee in L.A." program was held at Claremont McKenna College in July. The growth in attendance at the program was paralleled by increased involvement by L.A. area alums. Great support came from alum rhythm section players who provided a professional touch to the guitar ensembles. Artist clinics featured alums **J.R. Robinson '75, Carl Verheyen '75, Debbie DeForest '87, Jimmy Earl '76, Jimmy Stewart '63, and Steve Johannessen '84**.

As for alumni in the news . . . drummer/composer **Jerry Kalaf '79** has just released his first solo CD on Sea Breeze Records. Titled *Trio Music*, it is a collection of mostly originals that are reminiscent of Bill Evans. **Timothy Edwards '87**, a.k.a. 23 Futurists, recently performed and broadcast a set of ambient music from the Electronic Cafe International in Los Angeles to sites in Tokyo and Toronto live via the Internet—sounds like this could have implications for touring in the future! **Jan Stevens '81** has just scored another Hot Wheels commercial for Mattel. **John Novello '73** is about to release a new edition of his book *The Contemporary Keyboardist*—he often plays the Baked Potato with his band Novello-Rusch. **Evyn Charles '84** and his band The Remarkables are also busy playing clubs and recording their first CD.

That's it for now. Stay in touch.

*Peter Gordon '78, Director of the Berklee Center in Los Angeles*



**Russ Gold '84**

ing at the Brussels Royal Conservatory. He has recently released a solo album entitled *Hillock Songstress*.

Faculty member **Mili Bermejo '84** recently recorded a live CD in the Berklee Performance Center with her jazz quintet. She was also a member of the binational selection committee that recommended the four Mexican artists who will participate in the Musicians from Mexico Program in the fall of this year.

Pianist **Alle Delfau '84** of Paris is collaborating with another Berklee grad in directing a music school with 150 students enrolled this fall.

Percussionist **Russ Gold '84** has been touring with the American Repertory Theater's production of *King Stag*. Gold is the only on-stage musician, and accompanied the troupe to Taiwan in September.

**David Bondelevitch '85** of Hollywood, CA, is currently working as a recording mixer and music editor in Los Angeles. David also teaches at the U.S.C. School of Cinema and Television.

**Jeffrey Curtis '86** of Astoria, NY, will be premiering the musical *Christopher and Stephen*, for which he wrote the music, lyrics, and libretto. It was performed in Tacoma, WA, in September and October.

**James Dreier '86** of Iowa City is percussionist for Orquesta de Jazz y Salsa Alto Maiz who recently released *Azucar Caliente*. The group is a hot commodity in Iowa.

*continued on page 30*

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## THE METRO BEAT

A prime source for the energetic opens and bumpers heard on either side of TV news, sports, and other programming, is Metro Music Productions in New York. **Mitch Coodley '75** is owner, chief composer, producer, and publisher of the Metro Music library, which contains over 350 titles.

Coodley's music is currently heard across the country in promos for ABC Sports, HBO, Boston's Channel 38 broadcasts of the Celtics games, Manhattan's WCBS News, and the Fox Network news in Salt Lake City, to name a few. Additionally, Metro produces a lot of custom music for uses ranging from underscore for the video portion of a contemporary art installation at the new Rock 'n Roll Hall of Fame to in-store videos for the Tommy Hilfiger stores.

A prolific composer, Coodley earned his diploma in composition and arranging at Berklee. Also a gifted guitarist, he studied privately at Berklee with Pat Metheny. When Metheny left Gary Burton's group to form his own, Burton invited Coodley to play the remaining tour dates. He moved to New York about 1983.

Getting into the music library business was not part of Coodley's longterm career strategy however. "When I got to New York," he states, "I freelanced primarily as a guitarist, but also found work as a composer. I began doing background cues for 'Lifestyles of the Rich and Famous' in the mid-'80s at home on a 4-track and later on an Akai 12-track.

"After a year or so, I had a collection of about 50 light fusion, new age, and classical pieces. An engineer at an audio post-production house told me I had the beginnings of a music library. I had no idea what that was at the time, but I ultimately took his advice and released the music on CD. I received

interest from many sources who use library music. It became very popular."

That was 1985. Now, as he prepares to release Metro's 20th CD, half of his effort goes to custom writing projects and half to the library. At Metro's 16-track studio on West 20th Street in Manhattan, Coodley and his staff—recently-hired production assistant **Alfred Hochstrasser '95** and intern **Danny McKay '97**—work extensively with MIDI instruments, bringing in string and horn sections and other players when needed.

Coodley credits the success of Metro Music to finding a niche. "We don't do every kind of music," he states. "We specialize in jazz, urban styles, rock, and some orchestral music. We try to produce with video or film editing in mind—making places in the music that they can cut picture to. You need to get the right energy level and feel that works with their pacing. It's fast-paced work. I will get a call on a Wednesday for something has to go out on the satellite that Friday."

Though many New York writers strive to crack the jingle market, Coodley's oyster is the vast television promo market.

"Most people don't realize just how much promotion there is on TV," he says. "Stations promote themselves and their shows, as do the networks. The local and cable channels do too. There is a lot of music on TV. This is a great way to make a living; I get to do a lot of things that I want to. It's something different almost every day."



Composer/publisher **Mitch Coodley '75**

PHOTO BY MARK L. SMALL

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As of summer 1995, *Di Meola's* two most current projects are his latest album, "*Orange & Blue*" & an album/tour with *The Rite of Strings*-composed of legendary greats *Stanley Clarke & Jean-Luc Ponty*.

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Archie Castillo '88

**Archie Castillo '88** of the Philippines, is busy being a music director, composer, and arranger and won the 1994 International Midnight Sun Song Festival in Lahti, Finland, for Best Arrangement of a Finnish Song. He was also musical director for a production of *Grease* at the Meralco Theater in Manila.

**Patrick Ginnaty '88** of Damariscotta, ME, has just released his first full-length album entitled *To Sail Beyond the Sunset* on Beyond the Sunset Records.

**Daniel Karns '88** of New York works as an independent producer and composer and recently launched Streetlight Music, a production and publishing company.

**Daryl Kell '88** has been nominated for an Emmy Award for the Warner Brothers animated "Batman" series as a music editor. He worked with

**Tom Hedden '86** of Tabernacle, NJ, won the 1994 Emmy Award for "Outstanding Achievement in Sports Music" for the original score of "75 Seasons: The History of the National Football League." Hedden shared the award with **David Robidoux '91** [see Robidoux '91 note below].

**Andrew Clark '87** of Waltham, MA,

is currently writing the "Rock 'n' Roll Sax" column for *Saxophone Journal*.

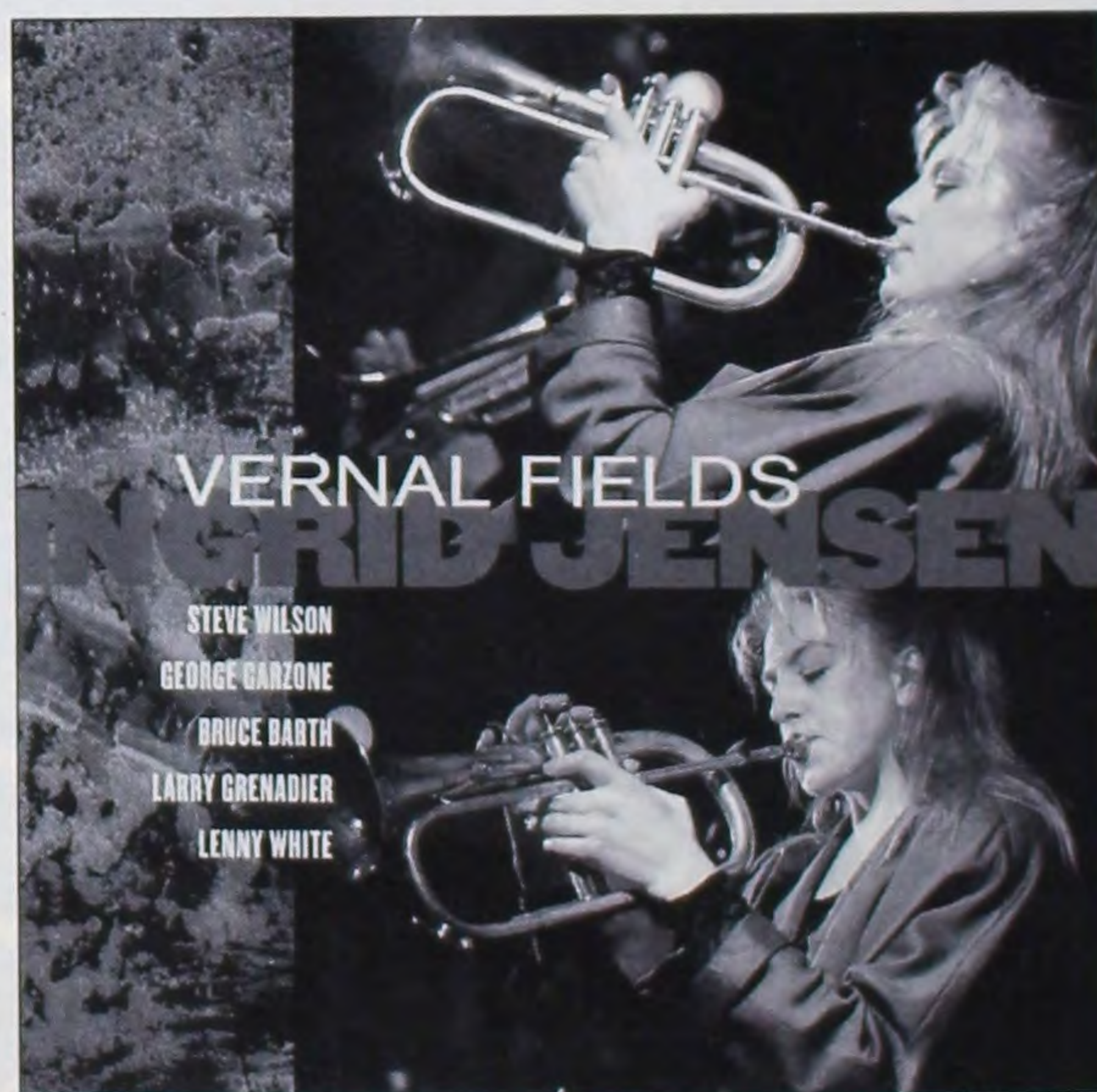
**Jason NeSmith '87** of Atlanta, GA, is a producer for GM Productions. He won kudos for a song he produced in the August 1995 edition of *Recording Magazine*.

Saxophonist **Jose "Furito" Rios '87** performed at the Fine Arts Center in San Juan and at the Feel the Heineken Night '95 Pub Tour. He also played as a solo act at the Puerto Rico Heineken JazzFest.

Guitarist **Kevin Francis Carey '88** released a second CD, *What You Hear in the Dark*, with his band the Gallows Humor. The disc was produced by **Kevin Kelly '89**, and features bassist **Doug Wisniski '88**, guitarist **Rob Bailey '91**, and drummers **Brian Tichy '91** and **Kent Miller**.



Composer Jeffrey Curtis '86



Trumpet and flugel horn player Ingrid Jensen '89



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**Thomas Eckel '91**

Weymouth, MA which offers group and private lessons for children and adults.

Vocalist **Michael Powers '91** of North Reading, MA, is the lead singer for Sun Tower who recently released their self-titled CD on Stepping Stone Records.

**David Robidoux '91** of Mount Laurel, NJ, shared the 1994 Emmy Award for "Outstanding Achievement in Sports Music" for the score to the film "75 Seasons: The History of the National Football League" with **Tom Hedden '86**. David also won his second Emmy for Best Audio for the Fox Network's show "Grunt and Punt."

Drummer **Brian Tichy '91** of Los Angeles, is currently touring the US, Japan and Europe with Guns 'N Roses guitarist Slash and his band Snakepit.

**Janice Colaneri-Craine**

fellow alumnus **Chris Brooks '80** on the film *Fair Game*.

**Tony Dec '89** of Southampton, NY, operates a voice-over business and is the local host and producer for National Public Radio's "Morning Edition" program on WPBX-FM on Long Island.

Trumpeter **Ingrid Jensen '89** of New York is a key member of DIVA, the all-woman big band, and re-

cently released her debut CD *Vernal Fields* for the Enja label.

**Terri Taylor-Satcher '89** of Hyannis, MA, and her husband Mike had a baby girl, Alexandria, on March 18, 1995. Terri recently graduated from Andover Newton Theological School and had her first sermon published.

**Mark Nemcoff '90** of Chicago has been busy this summer scoring the film

*Night Orchid* for Universal Pictures. He has also joined video game giant Konami as a composer and has gotten his first deal as a screenwriter with Warner Brothers for work the film *Download*, which he co-wrote.

Pianist/songwriter **Thomas Eckel '91** of Phillipsburg, NJ, released his eponymous debut CD. He was also listed in the *Who's Who of American Teachers Journal* for 1994.

**Michael Masson '91** of Hingham, MA, recently opened the Guitar Academy teaching facility in



Are you being served? Rayburn Music staff, from the left, **Mark Sanchez '85**, **Arnie Krakowsky '70**, **Lee Walkowich '81**, **Russ Ryan '94**, **Jim Calandrella '93**, and **Chris Hough '82**. These alumni are credited with building Rayburn into the largest brass and woodwind dealer in America.

## 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 30. We will send you more information on the BAR program along with an application. Join us.

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# Charlie Hunter Trio

Introducing an incredibly creative triad of musicians. San Francisco guitarist **Charlie Hunter** and his band blur the borders between jazz and rock. He plays a mean eight-string guitar (covering both bass and guitar) while **Dave Ellis** handles saxophone and **Jay Lane** lays down a rock-solid beat on drums.



31809

# Fareed Haque

On his second disc for Blue Note Fareed Haque shows why he is one of the premier guitarists in music. Equally at home in jazz or classical music, Fareed brings a fresh perspective to the instrument whether playing acoustic or electric. Now a member of **Joe Zawinul's** new band, Fareed is recognized as one of the leaders of the modern jazz guitar movement.



29270



# Kurt Elling

Singer Kurt Elling pushes the envelope of jazz singing to the breaking point, cutting like a laser into modern music. This Chicago native is famous in the Windy City for wild performances with his trio of pianist **Laurence Hobgood**, bassist **Eric Hochberg** and drummer **Paul Wertico**.



30645



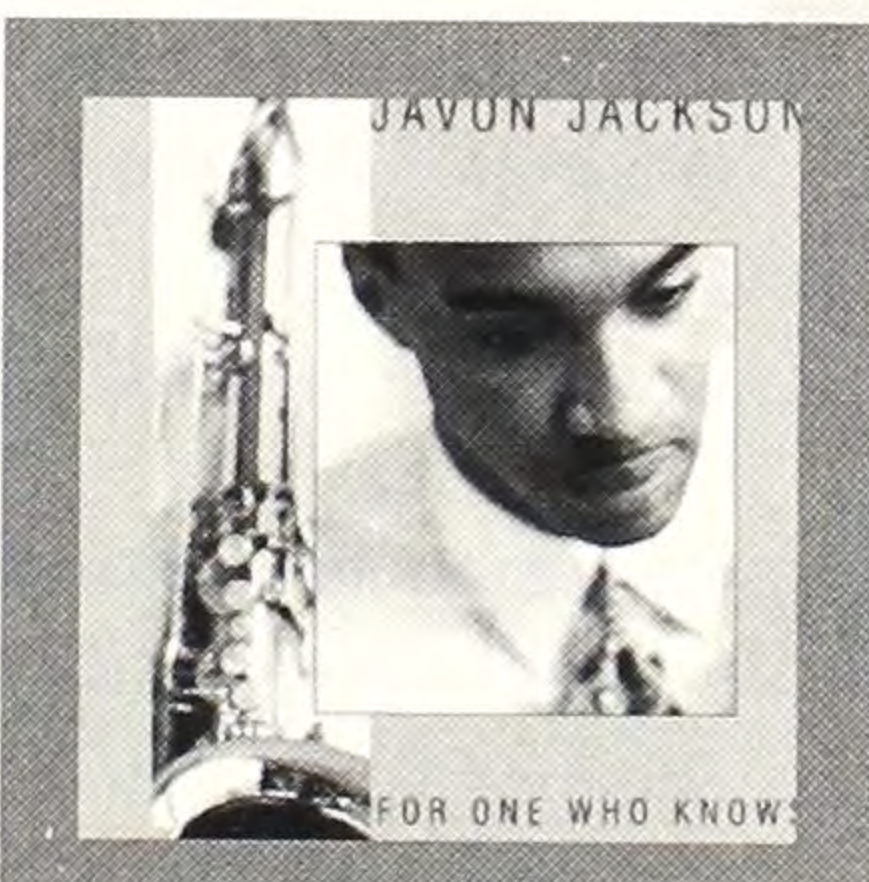
# Dianne Reeves



29511



Dianne Reeves is back where she belongs! This fantastic return to form is nothing short of inspirational. Collaborating with the likes of **Joshua Redman, Roy Hargrove, Jacky Terrasson, Everette Harp**, producer **George Duke** as well as her regular band, Dianne stakes her claim as America's premier pop/jazz singer. Includes "Country Preacher" and "Both Sides Now".



30244

# Javon Jackson

Javon into a stunning new direction. The band is a who's who of creative young talent: **Jacky Terrasson** - piano, **Fareed Haque** - acoustic guitar, **Peter Washington** - bass, **Billy Drummond** - drums and **Cyro Baptiste** - percussion.

Tenor saxophonist Javon Jackson takes a bold step into the future of jazz with For One Who Knows. Producer **Craig Street (Cassandra Wilson)** brings a breath of fresh oxygen to the studio and helps send the music of

# T.S. Monk

The cooking starts early on The Charm. Making hard bop mean something in the '90's, the band's third recording for Blue Note smokes from beginning to end. **Don Sickler** - trumpet, **Bobby Porcelli** - alto sax and flute, **Willie Williams** - tenor sax, **Ronnie Mathews** - piano, **Scott Colley** - bass and **T.S. Monk** - drums and electricity.



89575



## GOSPEL CHOIR REUNION PLANNED

The Reverence Gospel Ensemble is planning a reunion weekend February 9-11, 1996, as part of Berklee's 50th anniversary celebrations. The festivities will start with a reception on the evening of Friday, February 9, and culminate with a Performance Center concert on February 11, at 7:00 p.m.

Letters were sent to former choir members whose current addresses are on file in the alumni office. Choir alumni who did not receive notification may contact Orville Wright at (617) 266-1400 extension 404, or via e-mail: [owright@it.berklee.edu](mailto:owright@it.berklee.edu).

'92 of Holly Spring, MS, will be releasing her debut album *Dove* in 1996. The album will feature Gospel-funk and R&B.

Keyboardist **Peter Orenstein '92** of Apopka, FL, is currently touring central and northern Florida with his band Bluesberry Jam.

The band consists of Berklee alumnus **Dan Goore '91** on bass, Hillary Jovi, singer, guitarist C.J. Callari, and Jason Peskoff, drums.

Tenor saxophonist **Kevin Giles '93** can be seen playing with James Rodgers and Company on The Nashville Network.



"Tonight Show" bandleader Kevin Eubanks has released a new album titled *Spirit Talk 2 Revelations* on Blue Note.

## ALUM NOTES INFORMATION FORM

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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.  
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**Seth Zowader '93** of New York, is working at MPL Communications as the in-house producer/engineer. He is producing a promotional CD of the songs that are owned by an MPL affiliate.

**David Barkley '94** of Brighton, MA, is the President of Big Vallee Music and composed and produced music for the feature film *Jane Street*. The music featured **Jon Finn '82** and **Joe Santerre '82**.

**Aya Takemura '94** of New York, is busy working as a recording engineer and production assistant at the Power Station studio in New York.

Drummer and guitarist **Roberto "Beto" Hale '95** of Mexico completed a cassette of his compositions which he performed at a concert at the Chapultepec Amusement Park in Mexico. Musicians playing with Beto were Berklee students Gerardo Porraz on keyboards, Gonzalo Arjona on bass, and Luis Pastor on cello.

**Scott Harrison McCabe '95** of Chelsea, MA, is a composer and producer at Bottom Line Productions developing top-40 artists and creating preproduction demos.

## UNDISCOVERED TALENT AWARD



**Candace Avery '80**, producer of the Boston Music Awards, in conjunction with Berklee College of Music and Tweeter Etc., will present the first Outstanding Undiscovered Talent Award to a young Boston-area musician at the ceremony on November 2.

One musician will receive a full-tuition scholarship to Berklee's Five-week Summer Performance program. The Outstanding Undiscovered Talent award was created to uncover and foster the depth and diversity of youthful Boston talent.

Among those anxiously awaiting the announcements of the other awards that evening are a number of Berklee alumni and faculty artists who garnered a total of 73 nominations in 37 categories. Leading the pack was Letters to Cleo (featuring three Berklee alumni) with seven nominations, **Tracy Bonham '88** got six, **Bim Skala Bim** and **Julianna Hatfield '90** netted four each. **Teodross Avery '95**, **Garrison Fewell '77**, **Chucklehead**, and **Aimee Mann '80** each received three. All five nominees in the Latin Act category are Berklee artists.

# 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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ETOD 1095

# Ear and Now

Bill Gordon '75

**W**hen musicians think about the ear they usually focus on its skill. While at Berklee in the early '70s, my thoughts about my ears were linked to a certain terror that someone like John LaPorta (a man with exceedingly big ears) would ambush me in the hall, scat some marginally decipherable lick, and ask me to solfege it back to him a tritone away. That fear and later studies with Paul Schmeling, another big ear, have kept me diligent at the sonic grindstone since.

The ear as an anatomical entity, however, seems often to be treated in a cavalier manner by musicians. We blast it regularly long and hard, believing completely in its resilience. Indeed, when we are younger, we think it is impervious to harm. Alas, it is not. And, unlike some body parts that can be repaired or rejuvenated, the ear is extremely unforgiving. This shockingly tiny, hard-to-get-to, and improbably designed inner apparatus is still a largely unsolved medical riddle.

In a past issue of this magazine [Spring '95] Dr. Alan Doyle '78 outlined several physical dilemmas musicians get themselves into—usually the result of too much playing or bodily abusive playing. He mentioned my recovery from a rare malady called focal dystonia. Without pain or warning, it prevents fingers from correctly interpreting brain signals—not the dress I ordered. As a professional player, it was the worst day of my life every day. The rehabilitation was a monumental ordeal in patience: work on one move for three minutes and then stop. Through for the day. It was nearly two years before I could play a three set gig.

That was the key of C compared to my recent ear troubles. Decades of playing in loud bands, studio sessions with headphone levels cranked for *feel*, and marathon mixing sessions accumulated to give me hyperacusis and tinnitus. Hyperacusis is a striking and acutely painful sensitivity to even mild levels of sound. Tinnitus is

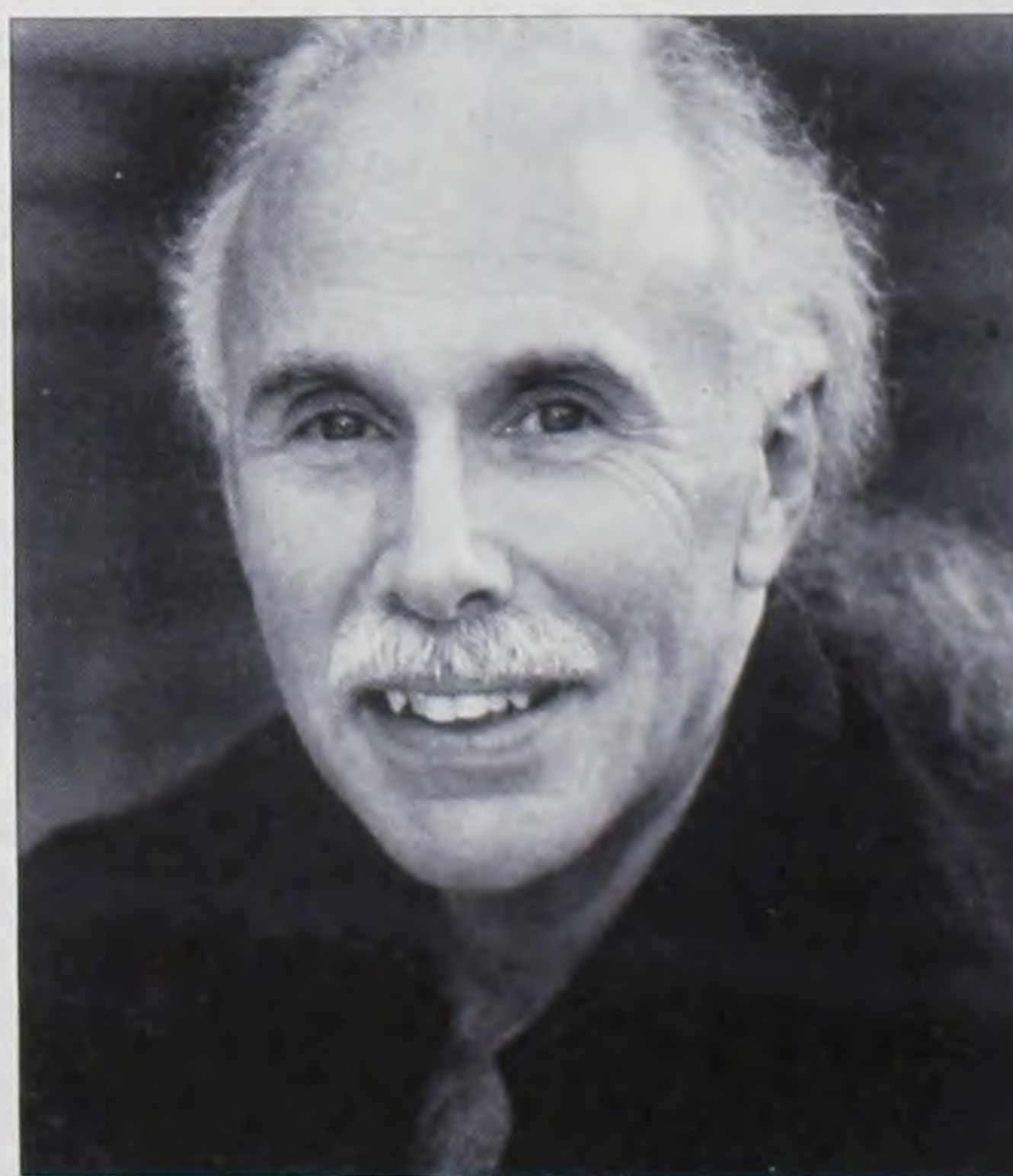
noise in the ear, like ringing or buzzing. The former is worse by far, it affects everything I do—musical or not. The clinking of dishes, the rustle of a grocery bag, or the cry of a child can bring tears of pain. High decibel sounds like screeching brakes or a fat drum fill cause an indescribable sensation which at times brings on nausea.

Every musician should have some knowledge about sound pressure levels, and how to gauge when you are risking damage to your hearing. For reference, a quiet library is 35 dB, normal conversation is about 60 dB, urban street traffic averages 85 dB, a jack hammer in the street is 100 dB. Rock bands hit between 100-120 dB, which feels really loud; 120 dB can actually hurt. Standing 100 feet from jet planes or race cars can produce levels of 130 dB. The Occupational Safety and Health Administration (OSHA) advise that exposure to an environment averaging 85 dB for 16 hours per day poses no statistical risk for hearing damage. Every time the level goes up 5 dB though, OSHA recommends halving the exposure time. So you can take 90 dB for eight hours, 95 dB for four, 100 for two. They calculate that sound levels of 120 dB are risk-free only for *seven and a half minutes*.

Weigh the joy you find in playing loud music against the prospect of permanent hearing damage. This beast, this hyperacusis, often prevents me from enjoying listening to recorded music even at low volume. My Steinway is closed and wrapped in blankets. Earplugs are as much a part of my daily attire as shoes. Repair is unlikely.

My point is this: take care of your entire body, including those little holes on the sides of your head if you want to be a happy musical camper. Maintaining torsos and hands is fairly easy. So is protecting your hearing. You'll want those skilled ears you've labored so hard to develop working well, hearing comfortably, discerning clearly, in order to give you a lifetime of joy and musical growth.

Treat your ears with respect—even reverence—for they are the only ones you get. ■



**Bill Gordon '75: "Unlike some body parts that can be repaired or rejuvenated, the ear is extremely unforgiving."**

*Bill Gordon, a freelance pianist living in Miami, released a CD of his compositions titled A Little Romance in '94.*

# B E R K L E E

Berklee today

Fall 1995

f t y Y e a r s

Berklee today

Fall 1995

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writer Ed Hazell has been collaborating with [unclear] to produce a history of Berklee College of Music for its 50th anniversary year. The result of their collaboration is *First Fifty Years*, a 300-page photo history of music on two compact discs.

The vision of founder and Chancellor Lawrence Berk is inspiring material from the archives of Chief of Staff Irma Berk. Profiles of faculty, staff, students, and photo spreads of institutional and educational events provide an in-depth look at Berklee and a better feel for the events that make Berklee's story both important and unique. The college are placed in a larger historical context with concurrent time lines of important milestones in jazz, pop, and music technology.

Some never before published, include some of the most talented musicians and music educators. Among the names who are profiled in the book are pianists like Horace Silver and Arif Mardin and jazz musicians such as saxophonist Gary Burton. Profiles of Berklee faculty members like Viola, and John LaPorta.

Selections from the 15-volume *Jazz in the Classroom* recorded between 1957 and 1980 and selections from notable alumni recorded as students include pianist Ross Avery, Gary Burton, Bob James, saxophonist Scofield, Sadao Watanabe, Ernie Watts, and others.

Without jazz for the *Boston Phoenix* and other publications or of *Jazz: From Its Origins to the Present* in the *New Grove Dictionary of Jazz*.

GAYLORD

*First Fifty Years* was provided by the Lawrence and Irma Berk Fund and the Lee and Susan Berk Fund at Berklee, with additional support from EMCO Printers and KAO Infosystems.

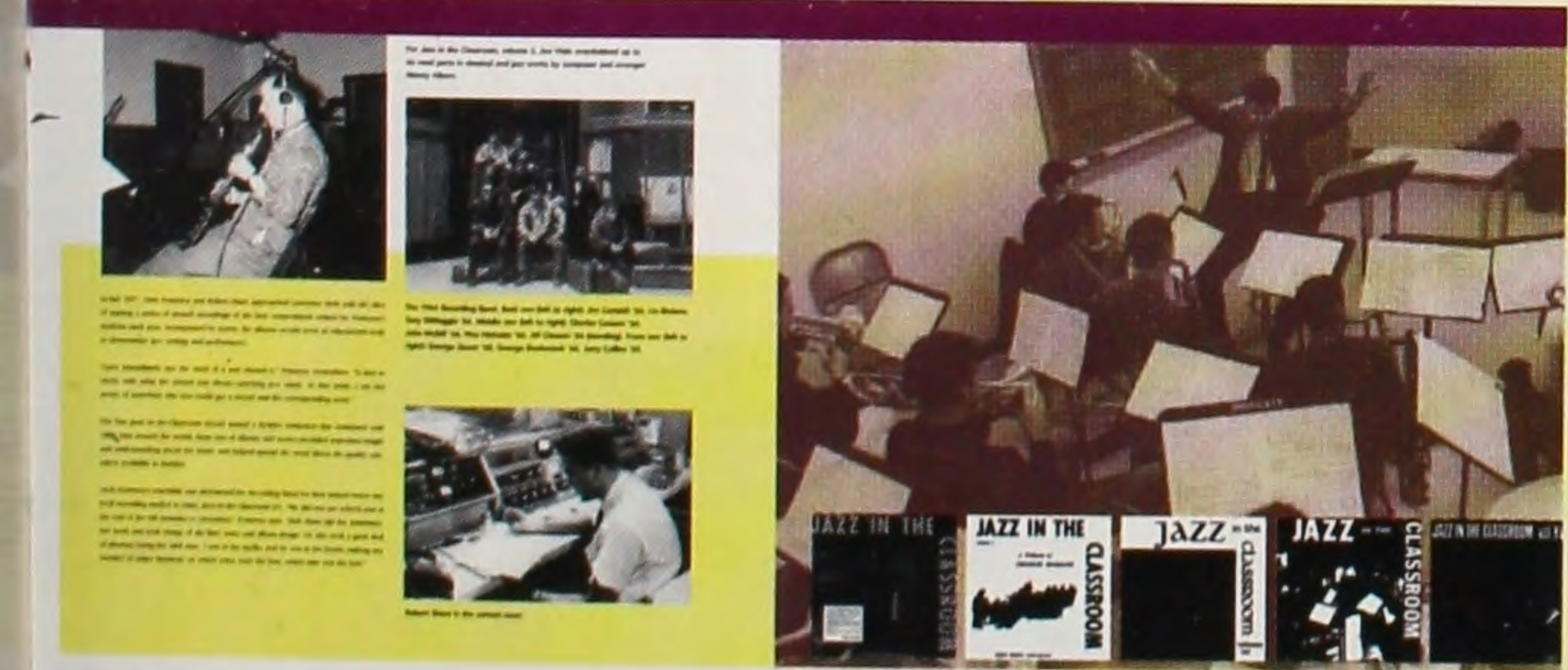
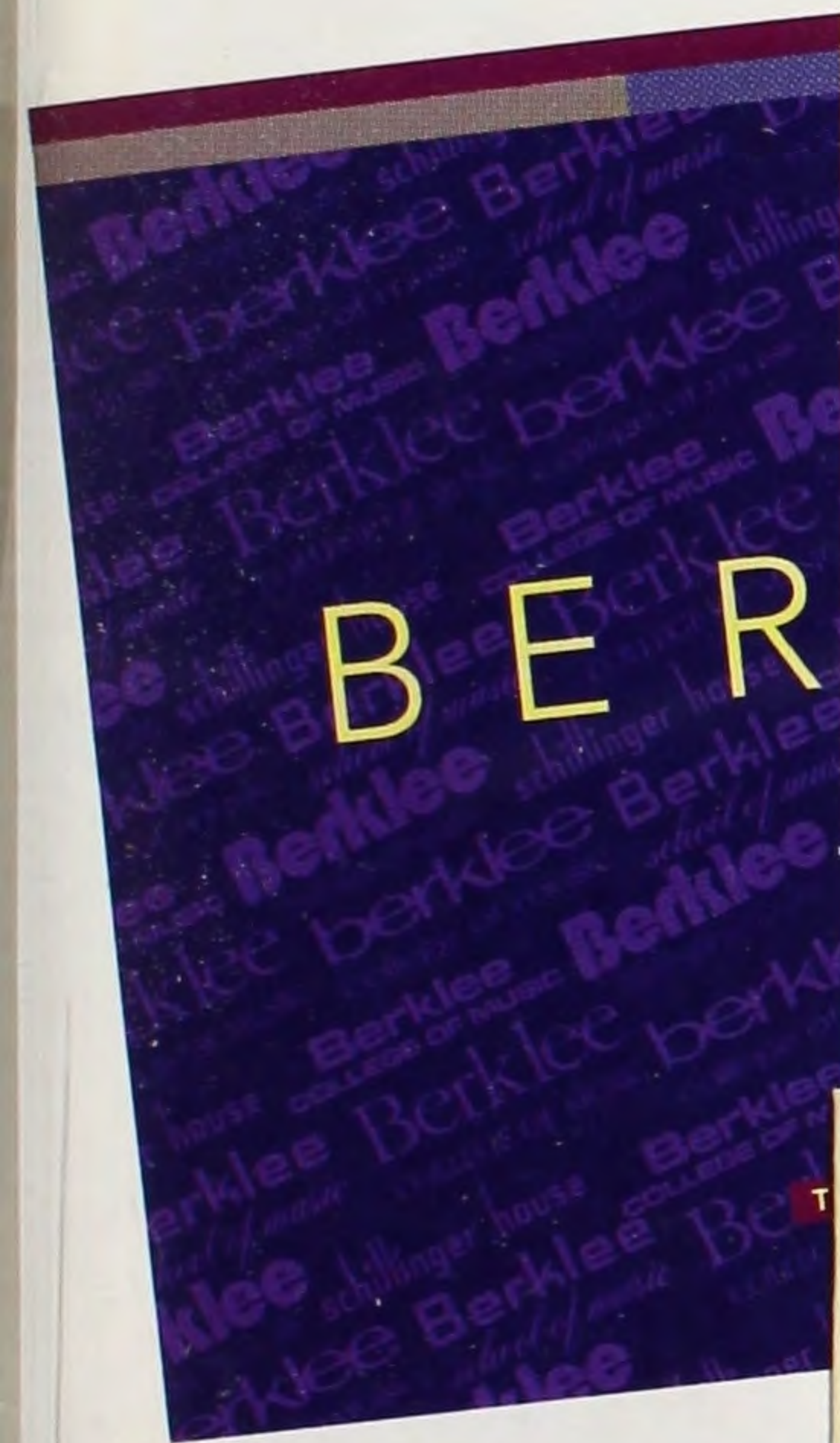
### How To Order

The book is available for sale through the Berklee College of Music Bookstore for \$75.00. First-class shipping in the continental United States is an additional \$7.50. International shipping is an additional \$20.00.

To pay by credit card, phone the Berklee College of Music Bookstore at (617) 266-1400, extension 8280. This is an automated line. Be prepared to leave complete shipping and payment information. AMEX, VISA, MasterCard, and Discover are accepted. To pay by check or money order, send \$75.00 plus shipping to:

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## Here's five hot plugs for **Vortex & JamMan:**



**David Torn** has been extending the guitar's sonic boundaries for many years. In the 1994 Readers' Poll in Guitar Player Magazine, he was voted "Best Experimental Guitarist". Lexicon processors have always been an essential ingredient of his unique soundscapes and are evident on his new album, "Tripping Over God." **"JamMan has become one of my very best friends, and Vortex is a benignly psychotic visitor from another planet."**



**Michael Manring** shocked the bass world in 1994 with his daring release, *Thonk*. This record helped him win the "Bassist of the Year" honors in Bass Player Magazine's Readers' Poll. A longtime fan of Lexicon processors, Manring has recently begun to experiment with JamMan and Vortex, taking his solo bass flights into hyperspace. A new album is due in 1995. **"Vortex and JamMan offer an immense range of exciting new creative possibilities."**

Duran Duran guitarist **Warren Cuccurullo** uses a pair of JamMan processors on the new Duran Duran album, "Thank You". They are also prominently featured on his forthcoming solo album, "Thanks to Frank." **"My whole rack has been designed around the two JamMan processors. These things make music!"**



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**Leni Stern** is widely regarded as one of the finest composers on the scene today. Her pristine guitar sound has been called "remarkable" and "fluid" by Musician Magazine. A new solo album, "Words", is due in mid-1995. **"JamMan has become an essential composing tool, as well as a welcome addition for live performances — and I'm getting some great new sounds from Vortex."**

Grammy Award-winning composer/trumpeter/keyboardist **Mark Isham** has used Lexicon products for years. JamMan and Vortex have added to his unique palette of sounds, taking his distinctive, ethereal trumpet sound into fascinating new realms. Isham stays busy with major film scores, including a forthcoming soundtrack album for the film "Waterworld." **"Impressive. Really impressive. Vortex and JamMan really give space and depth to my sound."**

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