

# Berklee *today*

Fall 1998 Vol. 10, No. 2

A Forum for Contemporary Music and Musicians



**Berklee**  
COLLEGE OF MUSIC

LIBRARY USE ONLY

There is a \$5.00 fine for removing this item from the Library plus a \$5.00 fine for each subsequent day that this item is not returned.

- 16 Bill Frisell '78: Unwitting Iconoclast
- 21 Reflections on Teaching
- 24 Hearing by Interval



# are you taking note?



23487

**STEFON HARRIS** A fully-developed collection of post-bop jazz infused with African and Latin rhythms and harmonies.

**A Cloud of Red Dust** showcases Stefon Harris' immense talents as composer and bandleader. The 25-year-old rising star has been featured with Wynton Marsalis, Joe Henderson, Charlie Hunter and more.



93155

**TOMMY FLANAGAN** The five-time Grammy nominee makes his Blue Note debut with a live recording at the Village Vanguard. Recorded on his 67th birthday, this legendary pianist excels in the trio setting as he is joined by Peter Washington

& Lewis Nash. This live set will leave listeners breathless as you hear one of the greatest pianists at the peak of his talents.



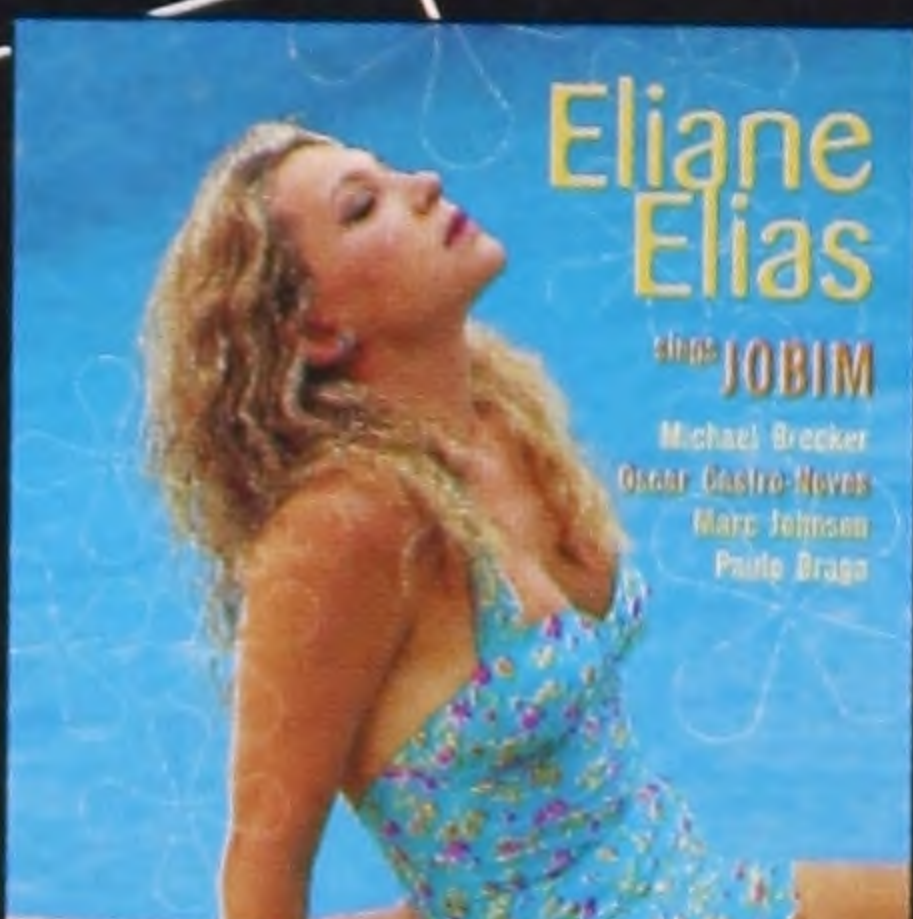
56234

**SHERMAN IRBY** There's not a wisp of bull on Sherman Irby's second release, just heartfelt explorations from a savvy musician from Tuscaloosa, Alabama, under the sway of gospel, R&B, and funk. With special guest Roy Hargrove.



94976

**RON CARTER** The premiere bassist of our time leads a classic piano trio with **Kenny Barron** and drummer **Lewis Nash**.



95050

**ELIANE ELIAS** Pianist/composer and now singer, Eliane Elias pays tribute to her dear friend and mentor Antonio Carlos Jobim. She forges a vocal style rooted in the sensuous tradition of the Bossa Nova.



Join our mailing list online or call  
True Blue Music 203.327.7111  
[www.bluenote.com](http://www.bluenote.com)



# Contents



**ON THE COVER:** For guitar innovator **Bill Frisell '78**, musical honesty and lack of pretense have guided his eclectic jazz journey. Cover photo by Kevin Ellsworth. Story begins on page 16.

<b>LEAD SHEET</b> <i>by Harry Chalmiers '75</i> . . . . .	2
<b>BERKLEE BEAT</b>	
Honorary degrees for Joe Lovano and Vito Pascucci, Berklee Press launch, Berklee 2005 Day, faculty notes, visiting artists, and more . . . . .	3
<b>PERFORMANCE SPECIALIST</b> <i>by Mark Small '73</i>	
Professor Livingston Taylor has been telling his students for nine years that a performer's main job on stage is to pay attention to the audience . . . . .	12
<b>WHAT IS WORLD MUSIC?</b> <i>by Theresa Vallese</i>	
As musical styles from across the globe become increasingly popular, world music is becoming part of the Berklee curriculum . . . . .	14
<b>UNWITTING ICONOCLAST</b> <i>by Mark Small '73</i>	
Without intending to do so, guitarist Bill Frisell '78 has been changing the sound and people's perceptions of jazz . . . . .	16
<b>REFLECTIONS ON TEACHING</b> <i>by Stephen M. Gould '66</i>	
An alumnus who has taught at all levels, from K-12 to college, recommends a paradigm shift for music education . . . . .	21
<b>HEARING BY INTERVAL</b> <i>by Steve Prosser '79</i>	
A method by Berklee's ear training acting chair for developing your long-term memory of the sounds of intervals . . . . .	24
<b>ALUM NOTES</b>	
News, quotes, and recordings of note . . . . .	26
<b>ALUM PROFILE</b> <i>by Mark Small '73</i>	
Charles Lake '54 . . . . .	33
<b>CODA</b> <i>by Rodger Aldridge '68</i>	
Composers and Systems Analysts . . . . .	40



# Berklee *today*

A Publication of the Office of Institutional Advancement

Editor  
**Mark L. Small '73**

Copy Editor  
**Lisa Burrell**

Graphics Consultants  
**Dave Miranda, Michèle Malchisky**

---

## *Editorial Board*

**Rob Hayes**  
Director of Public Information

**Judith Lucas**  
Director of Publications

**Lawrence McClellan Jr.**  
Dean, Professional Education Division

**Matt Marvuglio '74**  
Dean, Professional Performance Division

**Donald Puluse**  
Dean, Music Technology Division

**Joseph Smith '75**  
Dean, Professional Writing Division

---

## *Office of Institutional Advancement*

**David McKay**  
Vice President of Institutional Advancement

**Marjorie O'Malley**  
Director of Development

**Beverly Tryon '82**  
Director of Corporate Relations

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

**Chika Okamoto '87**  
Assistant Director of Institutional Advancement

**Kassandra Kimbriel**  
Assistant Director for Annual Fund

---

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 issues and 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 on contemporary music.

---

*Berklee today* (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Institutional Advancement. All contents © 1998 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, or via e-mail: msmall@berklee.edu. Alumni are invited to send in details of activities and ideas suitable for feature coverage. Unsolicited submissions are accepted.

LEAD SHEET

# Land of Opportunity

*Harry Chalmiers, Provost/V.P. of Academic Affairs*

**I**n January of 1973, I traveled from my home in Louisiana to study guitar and composition at Berklee. It was cold, I was lonely, and I couldn't read music. At Berklee, I quickly found an atmosphere of enthusiasm and energy that helped me to deal with two of those problems—but I was still cold. A few months back, a friend I met here 25 years ago, David Mash, now vice president for information technology, called to say that the provost position was open at Berklee and that he thought I should consider it. The prospect of returning to my alma mater in a leadership role was very stimulating. I applied, was offered the job, and am delighted to be writing to you today as Berklee's new provost/vice president for Academic Affairs.

The Berklee education emphasizes flexibility, improvisation, practicality, and the ability to recognize and respond to changing environments. These characteristics serve us well in music and in all aspects of life. I have often thought of the administrative work that I do as comparable to composing. Directing a music school is like doing a giant counterpoint exercise everyday complete with consonance, dissonance, and the need for resolution. Like a good melody, a school should be well balanced with variety, contrast, and clear direction. The most important skill a good administrator possesses is the ability to listen. Perhaps my Berklee ear training courses helped me to develop this skill!

As a composition student, I was constantly sharpening my critical thinking skills, strengthening my concentration, and having my creativity challenged. In some ways, making music is the art of making good decisions. A composer may ponder them for awhile and the improviser makes them on the spot. In ensembles, we learn to cooperate and responsibly fulfill our individual roles within a group while appreciating the contributions of others. To master an instrument, one must develop patience and an ability to see the big picture. Daily practice is required to reach long-term goals. In countless ways my Berklee education prepared me to succeed as a professional musician and helped me to develop skills and insights necessary for effective leadership.

I entered Berklee without an extensive theory background or reading ability and still found an enormous variety of rich musical experiences that started me on a fascinating journey as a music professional. The changes to Berklee's programs and facilities since I left are awesome. Unchanged is the unique essence of Berklee where everyone can have a chance to make something of his or her musical talents. Berklee is truly a land of opportunity, and I am pleased to have this new opportunity to help shape its future as we continue to provide leadership for contemporary music education in the twenty first century.



# Berklee *b e a t*

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

## HONORARY DEGREES FOR LOVANO AND PASCUCCI

On September 11, 1998, Berklee held its annual convocation to welcome the class of 2002. On hand for the occasion were jazz saxophonist Joe Lovano '72 and Vito Pascucci, CEO of the G. Leblanc Corporation. The two received honorary Doctor of Music degrees.

Assistant Vice President for Student Affairs Steven Lipman and Vice President of Student Affairs Lawrence Bethune offered opening remarks. Faculty speaker Assistant Professor Casey Scheuerell told the audience, "Berklee is a never-ending table for you to take from. It is also a network, and your greatest asset may be the person sitting next to you."

As this year's music industry speaker, Joe Lovano greeted the 848 entering students and echoed Scheuerell's words by describing the people he met here who helped him to shape his career after college. "Whether you're an improviser, a composer, or a recording engineer—whatever your personal vision is about music, this is an amazing place to start getting yourself together and forming relationships that will grow for the rest of your life," he said. "Be a sponge; you are at the beginning of shaping your own voice and future."

Before bestowing the honorary degrees, President Lee Eliot Berk introduced Vito Pascucci and recounted Pascucci's early days as an instrument repair technician for the Glenn Miller's Army Air Corps Band during World War II. He chronicled Pascucci's success in growing the G. Leblanc Corporation from a one-man operation to a major woodwind and brass wind instrument manufacturer. Berk stated that Pascucci's work has had "a profound impact on both musical instrument production and music education. His progressive attitude towards manufacturing and his visionary approach to marketing have raised the standards for woodwind and

brass wind instrument manufacturing, resulting in improved learning and playing experiences for countless music students."

In the presentation to Lovano, Berk said that Lovano possesses "one of the most distinctive musical voices heard in the jazz world today." Berk cited Lovano's contributions to contemporary jazz as a composer and performer. He also mentioned the saxophonist's 17 albums as a leader and nearly 100 as a sideman and his Grammy win earlier this year.

Next, 29 student musicians took the stage to present a concert of pop, jazz, and r&b selections. Alto saxophonist Jaleel Shaw opened the show playing unaccompanied before being joined by drummer Charles Haynes. They segued into a medley of Lovano's "Lines and Spaces" and "His Dreams" with a full rhythm section.

Other high points were Sting's "We'll Be Together Tonight" featuring Casey Dreissen on electric violin, and a duet rendition of Lovano's "Fort Worth" by bassist Yoshi Waki and saxophonist Mattias Murhagen. The concert closed with an energetic reading of the Earth Wind and Fire arrangement of the Lennon and McCartney classic "Got to Get You into My Life."



PHOTO BY BOB KRAMER

From the left: Joe Lovano, Lee Eliot Berk, and Vito Pascucci.



## JAMMING ON THE FUTURE

"Today is a big step in a long journey." That's how business consultant and creativity guru John Kao characterized V 2.0: Berklee 2005 Day, a day-long brainstorming session held in the Uchida building September 19. "Finding the future involves getting outside of what you know in order to get someplace new. There's a Berklee of the year 2005 in your heads waiting to get out."

About 100 students, faculty, and staff members gave up their Saturday to generate ideas — raw material for a year-long planning process that will lead to the college's second formal five-year plan (thus the software-inspired "version 2.0" tag). It was billed as a day of wild ideas and blue-sky thinking and, for many participants, the experience lived up to expectations.

"This is the best event I've ever attended at Berklee," said Assistant Professor Walter Beasley. "I have the sense that this is the beginning of a very exciting time in the history of the college. I'm glad to be part of it."

In 1995, the college adopted a plan that resulted in construction of the Uchida building, a renovated media center and library, the Entering Student Ensemble Program, a campus-wide electronic-communication network, and new international partnerships. Now in need of a plan to take the college to the year 2005, President Lee Eliot Berk looked for a way to involve even more of the entire Berklee community in the process of setting goals and priorities.

"The big thing for us," explained Executive Vice President Gary Burton, who chairs the strategic planning steering committee, "is that there is an incredibly creative bunch of people at Berklee. We needed a way of tapping into all that imagination and creativity. That's what was eluding us."

Who better to jump-start that process at Berklee than John Kao (pronounced "kay-oh")? A former Harvard Business School faculty member and founder of the Idea Factory, a San Francisco-based consulting firm, Kao also plays jazz piano. In his book, *Jamming: The Art and Discipline of Business Creativity*, Kao uses musical improvisation—which

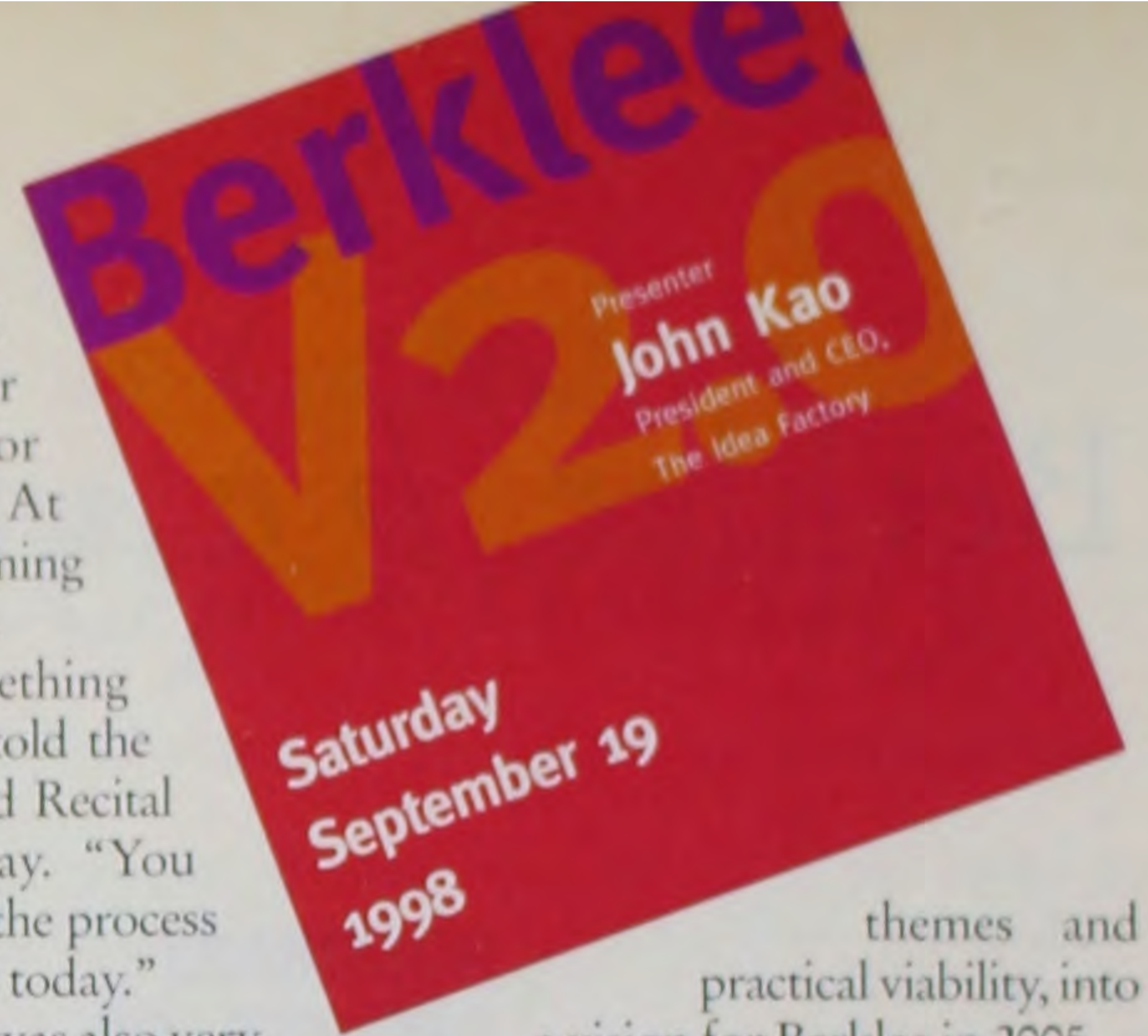
balances structure and freedom, familiarity and novelty, group cohesiveness and individual expression—as a model for managing creativity for business advantage. At Berklee, Kao noted, jamming is hardly an alien concept.

"Jamming is something Berklee traffics in," Kao told the group in the David Friend Recital Hall to start off the day. "You already know a lot about the process we're going to go through today."

But the subject matter was also very different than anything they were used to jamming on. In eight groups, each one containing a mix of students, faculty, and staff, ideas about what could make Berklee better got tossed back and forth in a conversation unconstrained by considerations of practicality, affordability, or, for that matter, desirability. On this day, all judgments were deferred, in order not to suppress inventiveness in any way.

The results, reported by each group in the afternoon plenary session, comprised a wide-ranging wish-list ranging from long-distance learning over the Internet and a Berklee radio station to a greener campus and more dancing. Finally, the participants wrote their five favorite ideas on post-it notes and placed them on long sheets under categories such as curriculum, infrastructure, space, new opportunities, technology, and quality of life. Then everyone "voted," affixing blue dots to five ideas they "violently agree with," in Kao's words, and red dots to two ideas they are "uncomfortable with."

But even that process was the beginning, rather than the end, of sorting out ideas for Berklee's future. The post-it-note collection will be displayed on campus, and a host of committees will come up with their own proposals. A survey will go out to all students, faculty, and staff this fall. Ideas will also be solicited from alumni, parents, the board of trustees, the board of visitors, international partners, and other friends of the college. As the holidays approach, all the ideas will be posted on bulletin boards and on the college intranet, so that everyone can comment on them. Only then will these ideas begin to be distilled, based on common



themes and practical viability, into a vision for Berklee in 2005.

"My hope is we have a rich variety of ideas by the time this three-month process has run its course," said Burton, "and that everybody feels they've had their hands on it."

That hands-on feeling was in evidence at Berklee 2005 Day. Many participants cited the brainstorming session as an example of the kind of communication they'd like to see more of.

"I'm very pleased to see all the expanded participation in this second approach to multi-year planning," said President Berk. "Berklee's first five-year plan is serving our needs very well. I know that one of the achievements of the current process will be increased ownership of our goals for the future by the entire Berklee community—both on campus and beyond."

"It was a great idea," said Steve Berman, president of the student council. "I had a few good ideas. I couldn't find anyone to tell them to. Berklee needs to have yearly meetings like this. It should be an ongoing thing."

Berklee 2005 Day also set a new standard for participation that, as the planning process proceeds, the college will be challenged to maintain.

"It gave people a real sense of hope," said Professor Pat Pattison, one of 12 members of the Berklee community trained by Kao to facilitate the small group meetings. "Now that the first step in the process has been taken, there are higher expectations that something will come from these conversations. It's really crucial that, having launched it, the college seizes the opportunity to follow through."

—Robert Keough



## TIM COLLINS NAMED TO BERKLEE'S BOARD OF TRUSTEES

Board of Trustees Chair Will Davis recently announced the appointment of Tim Collins to the board. Davis has articulated the board's intention to fill vacancies occurring as older members retire with individuals like Collins who possess a professional profile and who are a strategic fit with the institution and the other board members.

A music industry veteran, Collins has been a prominent figure in the business for over 20 years. He is president of Collins Entertainment, an artist management company based in Boston. He was named Manager of the Year by *Pollstar* magazine in 1993 and has been nominated for that award six times. Collins is widely known for his talents as a manager whose clients have included artists such as Edie Brickell and platinum rock band Aerosmith.

Collins handled Aerosmith for over a decade and orchestrated their comeback in the late 1980s. Under

his guidance, the band sold over 27 million records, won their first Grammy Award, and regained their status as one of the top-grossing rock concert attractions in American and international markets. In 1995, Collins established the Aerosmith Endowed Scholarship Fund for Berklee students majoring in Music Business/Management.

Since parting ways with Aerosmith in 1996, Collins has done consulting work for several major artists and has facilitated the signing of Irish band Ruby Horse to Innerscope Records. Additionally, Collins has devoted much energy to the NARAS MusiCares Foundation's drug and

alcohol addiction awareness and the musicians' assistance programs.

Of his election to the board, Collins said, "I am thrilled to join the board of trustees of Berklee College of Music. In my view, Berklee is the gold standard for music education. I intend to be a hands-on trustee and look forward to becoming an integral part of Berklee's continued efforts to build a bridge between the academic music community and the entertainment industry."



PHOTO BY BOB KRAMER

Trustee Sandra Uyterhoeven, President Berk (left), and board chair Will Davis (right) present Tim Collins a plaque with Berklee's mission statement at his June election to the board.

## NEW INSTITUTIONAL ADVANCEMENT V.P. NAMED

After a yearlong, nationwide search, President Lee Eliot Berk has announced that David Millard McKay has been hired as Berklee's new vice president of institutional advancement.

McKay has an extensive background in college development and fundraising. He comes to Berklee from Trinity College of Vermont in Burlington where he has served as vice president of institutional advancement. During his time at Trinity, he oversaw development initiatives, public relations, marketing, alumni affairs, and special events. His achievements included leading and managing a capital cam-



David McKay

paign and developing and implementing five-year strategic and annual plans.

Prior to his work at Trinity, McKay served as director of development at Medical College of Georgia in Augusta, Georgia,

Norwich University in Northfield, Vermont, and Vanderbilt University in Nashville.

Of his appointment at Berklee, McKay said, "What I liked most about Berklee the first time I visited, was the sense of energy I felt as soon as I walked in. When I told people that I was going to work at Berklee, I was amazed at how many had some kind of connection to the place—a relative or friend who had gone to school here, or some other affiliation. Everyone seems to know about the college. It is great that the institution has such a clear focus and a very good long-range plan. All of these factors will make my job a little easier."

McKay will manage Berklee's fundraising efforts, corporate relations, alumni relations, public affairs, and other college initiatives.



## BENSON MAKES \$100,000 COMMITMENT TO BERKLEE

Scott Benson, president and chief executive officer of Valent Software Corporation, recently announced that he will provide \$100,000 over the next two years to establish an endowed scholarship fund. The fund will provide financial support for outstanding students enrolled at Berklee who are pop, rock, or folk



**Scott Benson**

musicians is a critical link in providing them the opportunity to develop their creative talents to the fullest extent at Berklee.

Of his gift to Berklee, Benson said, "Music is at the core of who I am. I am delighted that through Berklee I'm able to provide access to a world-class music education for talented musicians, for whom, like me, music is as important as air."

Berklee's creative and vibrant atmosphere is greatly enhanced by the support we receive from generous donors like Benson.

### BCM Support

Many donors (see list at the right) recently made very substantial gifts to the Berklee City Music (BCM) Program. The program provides much needed financial support which enables disadvantaged young people in urban areas, primarily high school and middle schools students, to attend Berklee's five-week Summer Performance Program. Many of these students continue their affiliation with Berklee throughout the school year through the mentoring program or with expanded educational opportunities through the new Saturday program. Participants strengthen their musical skills, gain academic training, and have access to Berklee

faculty and staff on a one-to-one basis for mentoring. Four students graduating from this program each year are awarded full-tuition scholarships to Berklee. Private donations have allowed BCM to grow and fill the void created by a shortage of music programs in the Boston Public Schools.

In 1998, Berklee bestowed degrees upon the first graduates of the Music Therapy program. We gratefully acknowledge the generosity of Joan Johnson for establishing the Music Therapy Institute at Berklee. The institute will enable our Music Therapy majors to gain experience in community-based settings.

### Scholarship Support

Berklee is tremendously grateful to those donors (listed to the right) whose recent gifts have made scholarships available to so many talented musicians from around the world. Many students benefit directly from the support of individuals, foundations, corporations, and organizations that provide financial aid through scholarships. For a number of students, financial aid in the form of scholarships enables them to fulfill their dream of completing their musical education at Berklee.



**Albert A. Natale**

established an endowed scholarship fund at Berklee to be awarded to an outstanding brass player. Natale is former vice president of the Boston Musicians' Union and a member of Berklee's board of visitors.

—Marjorie O'Malley

## RECENT DONORS\*

### To Berklee City Music:

*Boston Globe Foundation*  
*Harvard Musical Association*  
*Avedis Zildjian Company*  
*State Street Foundation*  
*Massachusetts Cultural Council*  
*Schrafft Charitable Trust*  
*Ann and Gordon Getty Foundation*  
*Polaroid Foundation*  
*Philanthropic Initiative, Inc.*

### For Scholarships:

*American Society of Composers, Authors, and Publishers (ASCAP) Foundation*  
*Scott Benson*  
*Columbia Records*  
*Disc Makers*  
*Fender Musical Instruments*  
*J&D Music*  
*Liberace Foundation*  
*Joe and Emily Lowe Foundation*  
*Albert A. Natale*  
*National Academy of Recording Arts and Sciences (NARAS)*  
*Newbury Comics*  
*Friends and family of Norm Nathan*  
*Panasonic Consumer Electronic Corporation*  
*The Peery Foundation*  
*Society of European Stage Authors and Composers (SESAC)*  
*Stanley Thomas Johnson Foundation*  
*Friends and family of Chris Yeoman*  
*Avedis Zildjian Company*

### To Music Therapy:

*Joan Johnson*

\*A complete listing of all donors appears in *Giving to Berklee*, published in October 1998.



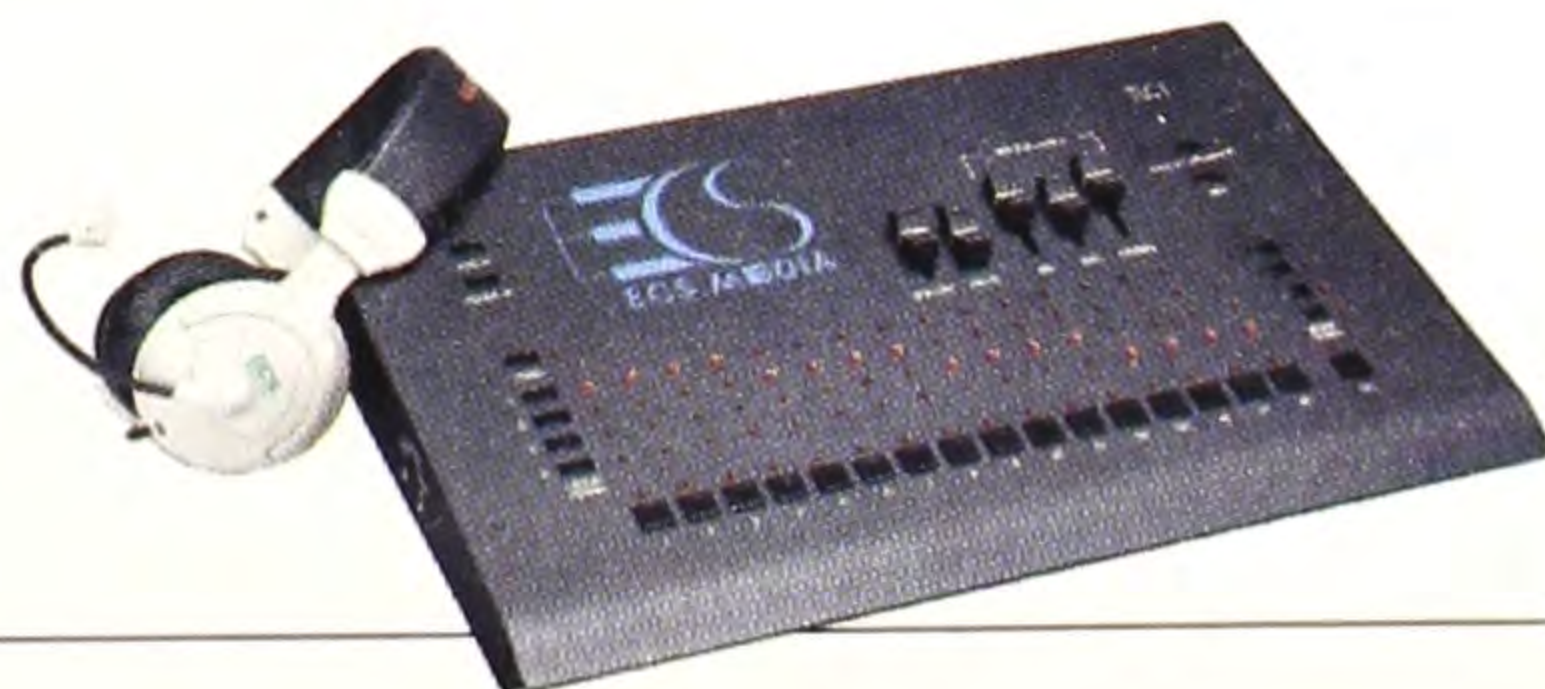
# Discover...



## *The Science Behind the Art of Teaching Music*

As miraculous as any first word, as profound as any first step, is the joy of discovering a new means of self-expression: a love of art, dance, music...we at Technics have a special admiration and respect for those educators who nurture such wonderful gifts, directing them toward greater heights of creativity. That's why we've concentrated our focus on providing music teachers and their institutions with a diverse line of simple, elegant and intuitive instruments and educational accessories to help them achieve their goals. We'd like to think of them as the tools of a most admirable trade. For more information, call us at 201-392-6140 or visit our website at [www.technicsusa.com](http://www.technicsusa.com).

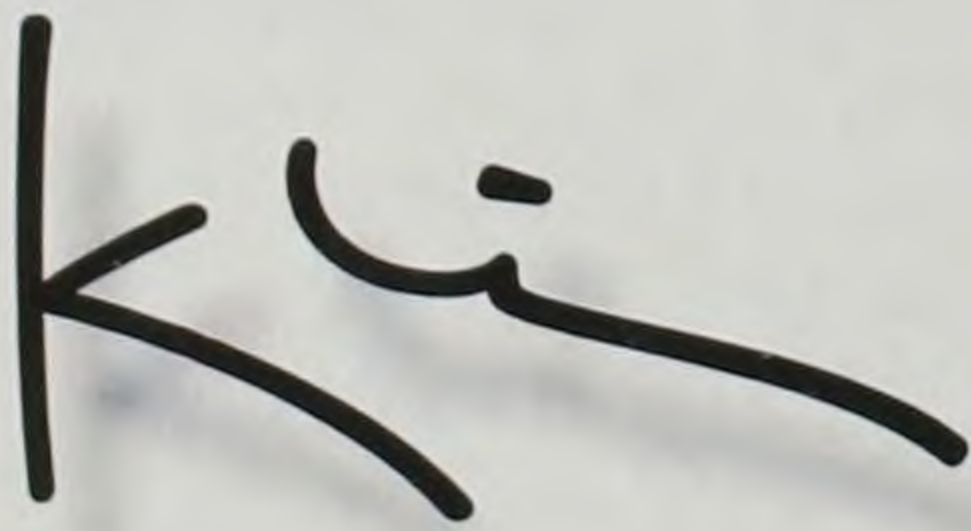
**Technics**  
Musical Instruments







K L E I N  
E L E C T R I C  
G U I T A R S



1207 Marina Circle  
Discovery Bay, CA 94514

**(925) 516-9338**

fax: (925) 516-9338

e-mail: [klein@genesisnetwork.net](mailto:klein@genesisnetwork.net)  
[www.annihilist.com/klein/index.html](http://www.annihilist.com/klein/index.html)

## BERKLEE PRESS SET FOR EXPANSION

This fall, Berklee officially launched the new Berklee Press. The revamped company plans to create a series of groundbreaking print and electronic products focused primarily on music and music education.

When Berklee founder Lawrence Berk began offering education in jazz and contemporary music 53 years ago, there was no organized pedagogy for the music of the time. Musicians painstakingly transcribed the music for further study. In the 1950s, Berk increasingly turned his attention to publications with a goal of having faculty-authored materials professionally produced for classroom use.

"I still recall the hours my father spent converting faculty materials into a format suitable for professional publication," recalls President Lee Eliot Berk. "My father was very proud of what resulted from the collaboration."

In 1958, Lawrence Berk founded Berklee Press Publications to make these materials available to students all over the world. Instrumental method books, course workbooks, big band scores, and blank manuscript paper were among the sorely needed publications that Berklee Press produced. The Berklee correspondence course was another of Berk's innovations.

For the expanded Berklee Press, the college has hired David Kusek, a 25-year music industry veteran with a successful track record in starting and managing publishing and technology-oriented companies. He has developed an extensive and forward-looking business plan. Kusek plans to introduce a wide range of products including books, folios, videotapes, audio CDs, interactive DVDs (digital versatile discs), and online material.

Kusek's staff will initially include a managing editor and senior staff writer. Continuing the Berklee Press tradition, Kusek hopes to see a large portion of all titles authored by Berklee faculty members and alumni. "There are many who have valuable experience and information that they could share with others," says Kusek. "Berklee Press will be a vehicle for turning ideas into products."



# Berklee

## P R E S S

The first major project for Berklee Press (slated for release in 1999) is a series of 11 Berklee practice methods penned by faculty members for brass, woodwind, violin, guitar, drum set, and percussion instruments.

"They will cover how to practice, read, and listen," says Kusek. "These books will help prospective students to better prepare to come to Berklee and will put a bit of the Berklee experience into the hands of consumers."

The press is actively seeking manuscripts from alumni in order to have a well-rounded representation of the music industry. "Most titles will be oriented toward music education," says Kusek, "but we are seeking biographies and advice books relating people's experiences in all parts of the business. I envision Berklee Press becoming the definitive resource for people looking into careers in music."

"I am very pleased," said President Berk, "that Executive Vice President Gary Burton and Assistant Vice President for Operations Tom Riley have devoted so much thought to the future of our publications program. The same values that motivated my father to launch Berklee Press are still valid today, and this fresh impetus will benefit education at Berklee and beyond. This is an important part of our tradition, our present, and our future."



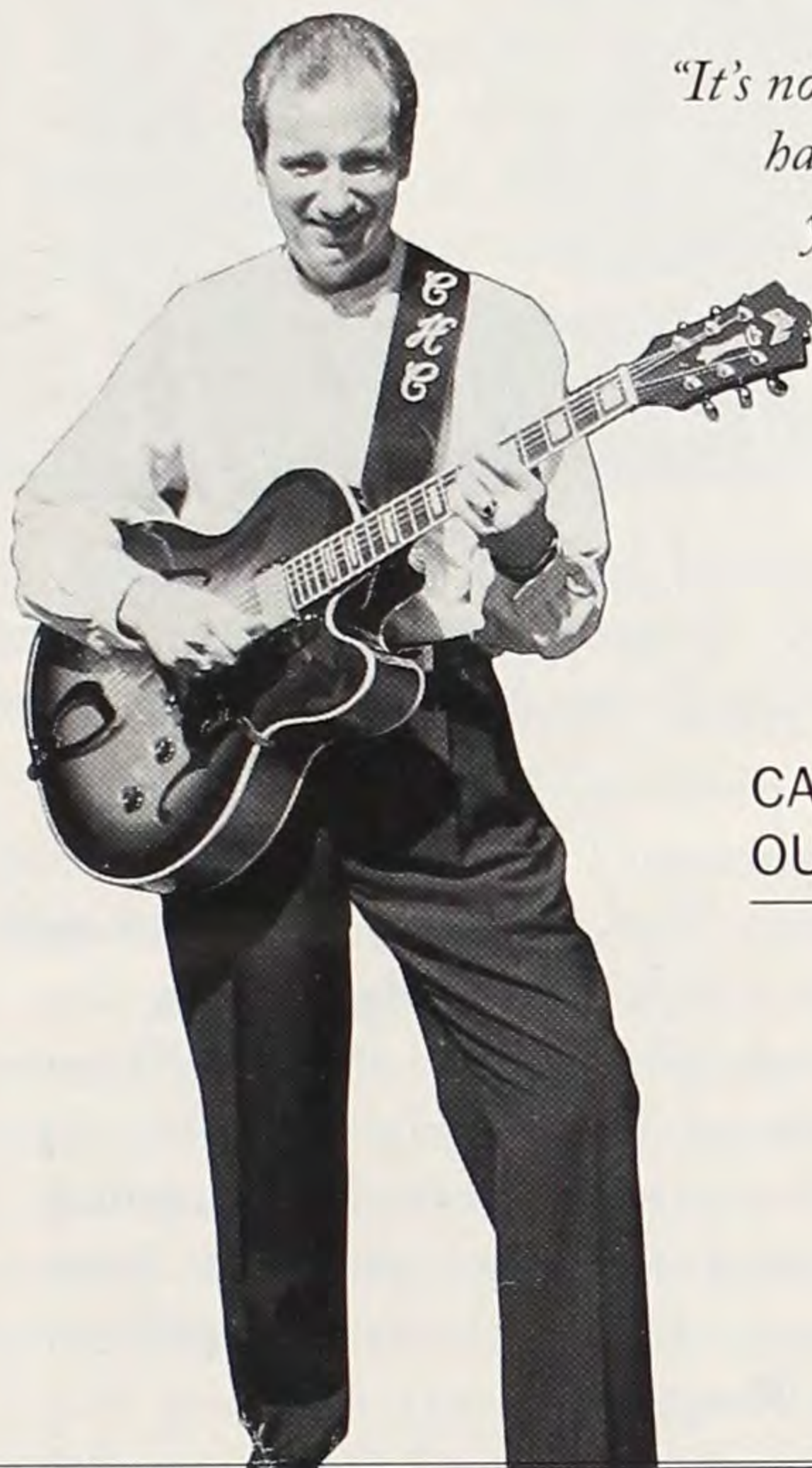
## BERKLEE LIBRARY CATALOG ON THE WEB

Through a Web-based public access catalog (WebPac), Berklee's Stan Getz Media Center and Library collections can now be searched by those around the globe who are not part of the Berklee community.

Using the Internet, patrons can search an index of the song titles contained on every popular music and jazz recording and every song book held in the Berklee library. Also, a performer index lists the names of each instrumentalist or vocalist on every recording held in the Berklee collection. In addition to these unique indexes, subject, title, and series search capabilities are also available to Web surfers.

The WebPac is a powerful resource for musicians, scholars, and students studying all aspects of contemporary music.

To see the site, the address is: <http://library.berklee.edu>.



*"It's not only a matter of appearance - your guitar strap has a direct bearing on your performance as well as your physical well being. After making my living in music for over twenty five years Double Treble straps are the best I've ever used."*

*Charles H. Chapman  
Jazz Guitarist  
Professor Berklee College of Music*

CALL OR WRITE FOR A FREE BROCHURE OF  
OUR OTHER HIGH QUALITY GUITAR STRAPS

### **Double Treble**

472 Hamilton Ave  
Trenton N.J. 08609  
[www.doubletreble.com](http://www.doubletreble.com)  
E-mail: [DBLTR@AOL.com](mailto:DBLTR@AOL.com)  
Tel: 888-588-2199

## ALL-STAR BENEFIT CONCERT NOV. 7

Berklee faculty member and legendary rock performer and producer Al Kooper will present a benefit concert with his band the Rekooperators at the Berklee Performance Center on November 7 at 8:00 p.m.

All proceeds from the concert will benefit Kooper's "It Can Happen" Scholarship Fund, which will specifically aid handicapped students attending Berklee. The concert is sponsored by Newbury Comics and Risky Records.

A music industry veteran, Kooper has recorded and toured with Bob Dylan, Jimi Hendrix, and the Rolling Stones, and was a member of the Blues Project and Blood, Sweat, and Tears. His production credits include the *Super Session* recordings with guitarists Stephen

Stills and Mike Bloomfield, Dylan's *New Morning*, and the first three discs by Lynyrd Skynyrd.

The Rekooperators band includes Kooper on keyboards and mandolin, drummer Anton Fig (from "The Late Show with David Letterman" band), bassist Mike Merritt, and guitarist Jimmy Vivino (both from the "Late Night with Conan O'Brien" band).

Vibraphonist Gary Burton and keyboardist Paul Griffin will be sitting in with the band as special guest performers.



PHOTO BY PHIL MONICA

**The Rekooperators. From the left: Anton Fig, Mike Merritt, Al Kooper, and Jimmy Vivino**

Those showing a current Berklee alumni pass at the door will be eligible for a \$5 discount on tickets priced at \$15 and \$20 (only two tickets per alumnus). To obtain an alumni pass, call (617) 747-2236. Golden Circle tickets are \$75. For further ticket information, call (617) 747-2261.



## FACULTY NOTES

Professor **Julius Williams** has been named artistic advisor to the Washington Symphony Orchestra in Washington, D.C., for the 1998-99 season. Williams will serve as interim conductor for the orchestra's eight concerts, education outreach efforts, and community concerts.

String Department Chair **Matt Glaser** was featured on a National Public Radio broadcast in August in a segment about Louis Armstrong.

Professor **Charles Chapman** penned articles for the October issues of *Acoustic Guitar* and *Just Jazz Guitar*. He was recently featured on the "Susan Wornick Show" produced by New England Cable News. Chapman was invited to attend the 100 Year Celebration of the Archtop Guitar event held recently at the Smithsonian Institution in Washington, D.C.

Assistant Professor **Dave Howard** performed at the Jazz and Vento festival in Cortale, Italy, in August. At the conclusion of the three-day festival, Howard, a guitarist, played at several jazz venues in Montepaone, Lido, and Soverato, Italy.

Executive Vice President **Gary Burton** has recorded a new album titled *Like Minds* for the Concord label. The disc, featuring Chick Corea, Pat Metheny, Roy Haynes, and Dave Holland, is scheduled for release on November 3. Burton was also recently appointed to the board of directors of the National Academy of Recording Arts and Sciences (NARAS) Foundation.

Seven faculty members have received ASCAP awards for their accomplishments as composers and performers. They include Assistant Chair of Composition **Greg Fritze**, Chair of Contemporary Writing and Production **Jay Kennedy**, professors of composition **Dennis Leclair** and **Julius Williams**, assistant professors of composition **Allen Levines** and **Arthur Welwood**, and Assistant Professor of Music Synthesis **Neil Leonard**.

Music Production and Engineering Chair **Bill Scheniman** and Music Synthesis Chair **Jan Moorhead** went to Beijing, China, to

lecture at the first professional audio symposium ever held there. Scheniman spoke about designing and equipping recording studios, and Moorhead discussed new developments in music synthesis.

Associate Professor of MP&E **Stephen Webber** composed the score for the animated film *Zoetrobics*. He recorded the score at Lucasfilm's Skywalker Ranch with members of the San Francisco Symphony, violinist Evan Price '97, and members of the Turtle Island String Quartet. Andy Martin '96 did sound design and Jeanine Cowan '96 served as music supervisor. Berklee trustee Watson Reid coproduced the music and added vocals to the score. The film premiered at the Nashville Independent Film Festival.

Brass Professor **Tony Lada** released a new CD, *On the Edge*, for the Vee Records label. Lada is featured on trombone with Assistant Chair of the Bass Department **John Repucci**, Assistant Professor **Suzanna Sifter** (piano), and Associate Professor **Dave Weigert** (drums). Assistant Vice President for Special Programs **Rob Rose** produced it with executive producers Frank Vardaros '93 and Jenisa Katz '94.

Guitarist and Assistant Professor **Bruce Saunders** released his second CD, *Likely Story*, with backing from Peter Erskine (drums), Dave Carpenter (bass), and Dave Pietro (saxophone). Saunders has also recorded with Pietro on the *Wind Dance* CD and with the group Strange Fruit.

Associate Professor of Bass **Oscar Stagnaro** played with rising nuevo flamenco guitarist Gerardo Núñez in his September 23 appearance at Scullers. Alula Records released *Calima*, the new record by Núñez, to rave reviews.

Trumpeter Arturo Sandoval's Hot House Big Band features six faculty members and four alumni. On saxophones are Assistant Professors **Bill Thompson** and **Dan Smith**, Instructor **Dino Govoni**, and Pat Loomis '92. The trumpet section includes Associate Professor **Ken Cervenka**, Assistant Professor **Wayne Naus**, and alumni

Lee Walkowich '81 and Frank Vardaros '93. The trombone section included Professor **Tony Lada** and Steve Piermarini '86. The group played at several festivals in Boston, Newport, and Saratoga, and at Carnegie Hall.

Bass Professor **Bruce Gertz** and Associate Professor **Ken Cervenka** teamed up to release *Shut Wide Open* for the Double Time Records. Besides Gertz (bass) and Cervenka (trumpet), Jerry Bergonzi '68 is heard on saxophone along with pianist Bruce Barth and drummer Jorge Rossy '90.

Assistant Professor of Piano **Suzanna Sifter** released her debut CD *Flowers for You* featuring five of her original pieces. She is backed by saxophonist **Dino Govoni**, trombonist **Tony Lada**, Assistant Professor **Joshua Davis** (bass), and Assistant Professor **Casey Scheuerell** (drums).

Guitarist and Associate Professor **Steve Rochinski** was invited to play in a Tal Farlow memorial tribute concert at St. Peter's Church in Manhattan on September 20. Rochinski has penned a book on Farlow's jazz guitar style.

Associate Professor **Eric Reasoner**, and alumni Daryl Kell '88 and Jim Burt '74 were three of the five music editors working on the film *Lethal Weapon 4* that was released this summer. The score was written by Michael Kamen.

Guitar Professor **Garrison Fewell** was invited to present a jazz workshop and concert at the Montreux Jazz Festival in July. He will release his fourth CD this winter on the Birdland label.

Associate Professor of Composition **James Russell Smith** contributed an essay to the book *In My Life: Encounters with the Beatles* published by Fromm International Publishing. Smith's essay is titled "Following the Genius with Four Heads; or Why I Became a Composer."

Assistant Professor of Guitar **Lauren Passarelli** engineered the CD *Garden Party* by alternative rock band Crave. She signed an agreement with audio manufacturer Joe Meek to endorse the SC2.2 stereo optical compressor.



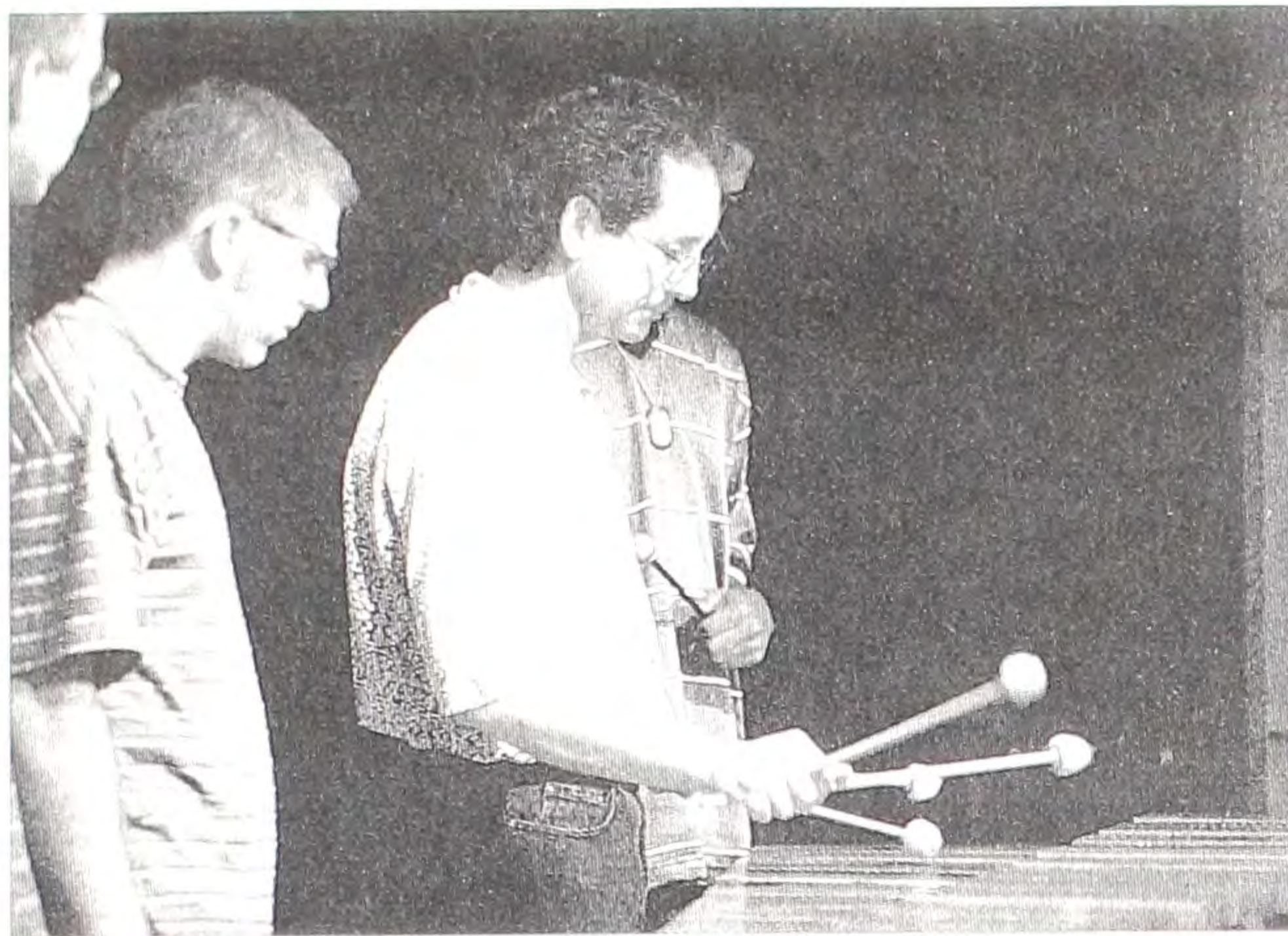
## SUMMER VISITING ARTISTS

Throughout the summer months a string of talented visiting artists came to Berklee to share their experience and insight with students and faculty members.

This year's Summer Guitar Sessions brought in a range of jazz, rock, and blues players. Included in the lineup were **Peter Leitch**, **Blues Saraceno**, **Jack Petersen**, and **Wayne Krantz**.

Trumpeter **Nicholas Payton** was the guest of the Brass Department for a July master class. He spoke of his beginnings in New Orleans and discussed issues involving trumpet technique. He was assisted in his clinic by alumnus **Anthony Wonsey**.

Slide guitarist **Derek Trucks**, nephew of Allman Brothers band drummer Butch Trucks, came to share his thoughts on playing blues guitar.



Berklee's Mallet Keyboard Festival brought in a number of guest artists, including **Dave Samuels** (above), marimbists **Janis Potter** and **Julie Spencer**, and vibist **Gary Burton**.

Saxophonist and composer **Jane Ira Bloom** presented a clinic titled *Performance Perspectives* in the Berklee Performance Center for the five-week Summer Performance Program students.

**Dr. Jonathan Rutchik**, a board-certified neurologist and occupational and environmental medicine specialist, gave a seminar on the diagnosis and treatment of musicians' injuries.

Drummer **Bob Harsen**

presented a clinic titled *Surviving the L.A. Music Scene*. He gave tips on drum techniques and showcased his *Pork Pie* drum kit.

The Berklee World Percussion Festival in August brought hand percussion specialist **Giovanni Hidalgo**, West African master drummer **Mohammed Camara**, South Indian percussionist **Trichy Sankaran**, frame drum artist **Alessandra Belloni**, **Karl Perazzo** and **Raul Rekow** of Santana's drum section, Afro-Cuban drum set artist **Horacio Hernandez**, and drum circle facilitator **Arthur Hull**.

The String Department's annual Summer String Fling featured violinist and Turtle Island String Quartet founder **Darol Anger**, Paul Winter Group cellist **David Friesen**, and renowned jazz violin master **John Blake**.

# World Class Brass.



- All brands: new, used, vintage
- Full line of accessories
- Repairs and restoration
- Expert consultation
- Exporter of F.M. Winston Band Instruments

## Rayburn Musical Instrument Co., Inc.

265 Huntington Ave. • Boston, MA 02115 USA

Tel: 617-266-4727 ext. 25 • Fax: 617-266-1517

Internet: [www.rayburn.com](http://www.rayburn.com)

*Serving musicians and educators since 1939.*



# Performance Specialist

by Mark Small

When Livingston Taylor starts sharing his philosophy about performing, his voice rises and falls with the zeal of a Southern preacher. (His upbringing in Chapel Hill, North Carolina, in the Bible belt may yield clues to this trait.) Giving his unique take on performing has been Taylor's specialty since he joined the Berklee faculty nine years ago. Like many faculty members, Taylor has found that teaching has brought his thoughts on his area of expertise clearly into focus. He is currently completing a text bearing the

title of his class, *Stage Performance Techniques*.

Introduced to the college by Rob Rose, assistant vice president for special programs, Taylor came at Rose's invitation to give a seminar on the business side of music and found he enjoyed the experience. He saw that he had much to impart about being a performer, recording artist, hit songwriter, and one-time television host, and committed to teach part time at the college.

Taylor was attracted to music and the stage early on. His superstar brother James Taylor was only one of the musical influences Livingston was touched by while growing up. "We had an older brother Alex, who passed away a few years ago, and he used to bring a lot of music into the house," Taylor says. "My parents were also a musical influence. My mother always wanted to be a singer. James and Alex had a band called the Corsairs that used to play at the frat houses at the University of North Carolina. They would go out and make music and come home with money. I got the picture. For me, there was no grand design. I just started writing music and playing it for people. They liked it, so I kept doing it."

In the late 1960s, Taylor started out playing coffeehouses in Boston and soon doors in the business began to open for him. "A friend introduced me to Jon Landau, who went on later to produce Jackson Brown and to manage and produce Bruce Springsteen," Taylor says. "I played him some songs, and he wanted to produce me. He took me to Macon, Georgia, where I met Phil Walden, who was recording the Allman Brothers, Boz Scaggs, and



PHOTO BY BOB KRAMER

Livingston Taylor with members of his performance class



Jonathan Edwards. I got signed to Capricorn Records and made three records with them before drifting into other orbits.”

Taylor has learned after 30 years in the business that performance is the bedrock of a career. “I feel an artist just *has* to play live,” he says. “The reality is that the sound you make is sometimes desirable to the mass media, but you are usually out of the loop more than you are in. When you are in the loop, your music is on the radio and becomes the soundtrack for various parts of people’s lives. When they want to recreate that or add to the myth, they come out to see you on a regular basis.

“Students come to my classes having learned about performing by watching someone onstage at the Orpheum or at Great Woods. I figure my students can take care of themselves once they have sold 250,000 units, and have gotten serious radio play. We have to connect the dots so they can get to that point.

“We discuss developing an audience, how to play for people, and how to stop living in the fantasy of what their careers should be and start living in the reality. When, as an artist, you get to where you are drawing 500, 1,000, or 2,500 people, you have a large enough audience to give you a steady living for the rest of your life. We work on getting there.”

The subtitle of Taylor’s Stage Performance Techniques course is *The Care and Feeding of Your Audience*. He continually stresses how vital an audience is to musicians and how they need to respect and befriend them. “The only source of income in the music industry is an audience,” he says. “Eventually, you are going to want them to buy your stuff. They will buy it because they like it—they really don’t need it. As musicians, we have to make them want it.

“Many young students come in with a belief that they can just stand up on stage, spread their noise out there, and that people will accept it. That is not the way it works. We spend a lot of time learning how to take in rather than how to put out. The audience has paid for tickets

because they really want an artist to pay attention to them. The first job onstage is to pay attention to your audience; they are the ones paying your salary.

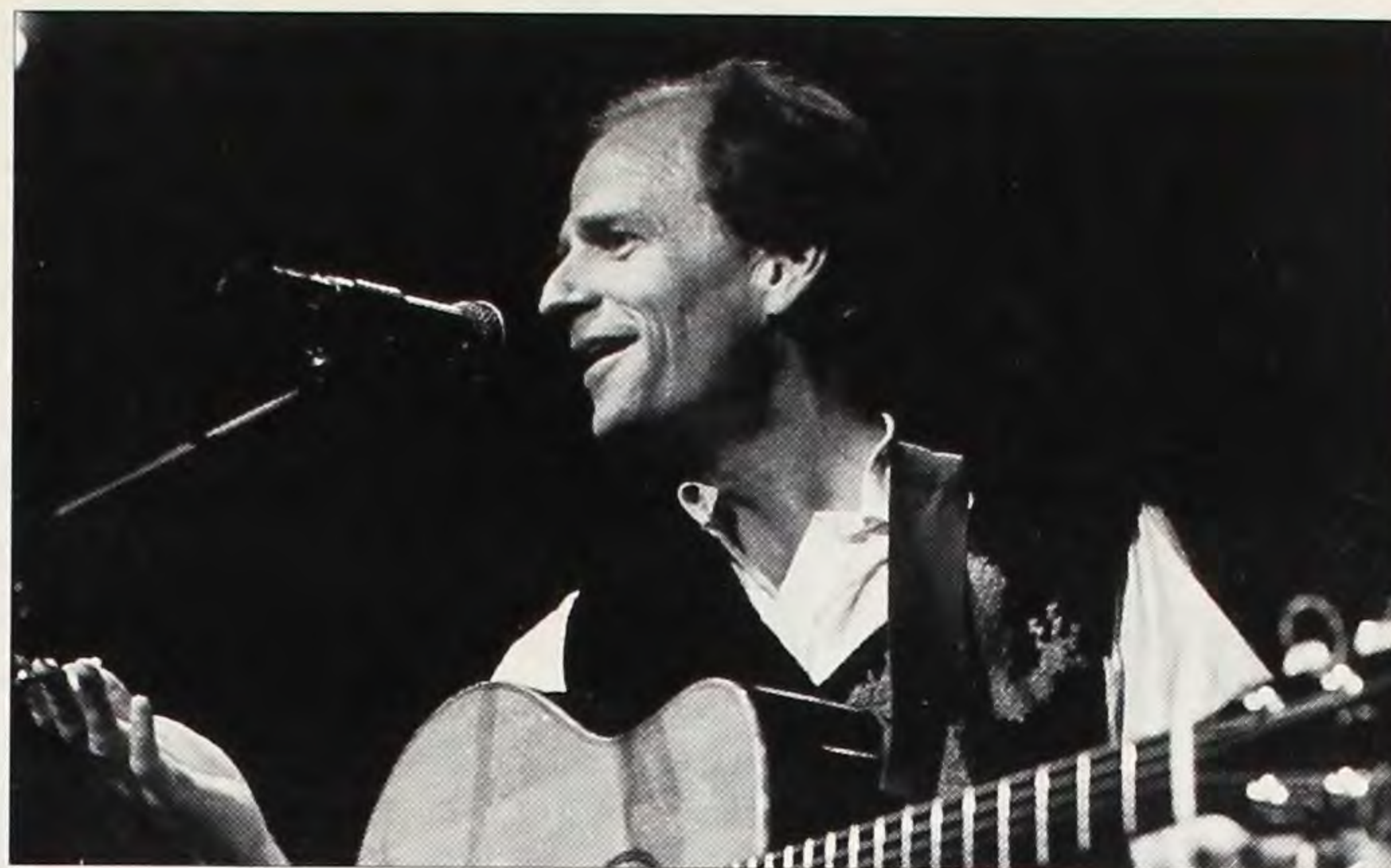
“It is funny to tell a class that their job onstage is not to put out but to take in; about three or four out of the group will get it. A light goes on when they realize it is about the audience, not about the performer.”

Taylor explains that some abandon the audience by retreating into their instruments, hoping to win them over with their technical abilities. “The audience wants the performer to have a conversation of sorts with them,” he says. “When a performer really looks at the audience members, they can send that performer signals.”

Taylor also examines stage fright in his classes. “The core of nervousness is a fear of rejection, that people won’t want what you offer,” he says. “That triggers so much panic in people that they weird out. I help students to see that when they are nervous, they are just thinking about themselves. So we discuss how bad it is to be awful some nights—that it’s bad, but not fatal.”

Taylor also addresses the expectations of aspiring performers. “Fame can be a very compelling force for young people,” he notes. We speak a lot about it and how it can be a bad thing. When you become gratuitously visible, you turn into a cartoon character. Most of my students want to be known as a fine musician; a quality person; a good friend, wife, husband, or parent. I tell them that these are things they are already working on and are about to get. Gratuitous fame is no fun, and the older you get, the worse it gets. Anonymity is precious.

“When somebody calls to tell me they have a hit record, I say, ‘I’m so sorry.’ I ask my students to think about why they want this. The pay-



**Livingston Taylor: “When you are drawing 500, 1,000, or 2,500 people, you have a large enough audience to give you a steady living for the rest of your life.”**

off comes if you endure it and get to the other side intact; you become known and respected. You will be able to work with other known and respected people and can assemble the best creative people in your field to work together. That is solving problems and living a quality life.”

Taylor, who plays about 75 concerts yearly, sees the benefits of being an active practitioner while teaching. “I can come back and share my experiences,” he says. “I want the students to see that there is no difference between where they are and where I am. There is no difference between where I am and where Elton John is. The reality is, you show up, you do your work and hope it goes well. Sometimes it doesn’t. There is an assumption that there is a place you get to and your problems ease. It never happens. They just change shape.”

For all his philosophizing and sharing, Taylor stresses that in the music industry, each generation must find its own path. “I tell the students not to seek steady counsel from older people—including me. The only exceptions are when signing contracts or investing money.

“I tell the students, ‘Live in your own pod with your contemporaries. Although I want to spare you pain, I can’t do it. My advice will only make you timid if you take it. Stay with your peers and figure things out to the best of your ability. Go out and scrape your knees. Your shared mutual pain will be your bond and your maturity.’”



# What is World Music?

*As ethnic music styles impact contemporary music, Berklee faculty members are mapping strategies to help students master them.*

by **Theresa  
Vallese**

Anyone browsing the racks at Tower Records, Newbury Comics, or another record store, will notice the growing collection of offerings in the world music area. It is becoming more common to hear about music by artists from remote parts of the world, like Ladysmith Black Mambazo from South Africa or the Bulgarian group Les Voix Mysterieuses de Bulgare, who are enjoying a surge in popularity with American listeners. Another sign—more subtle and indicative of world music's successful foray into Western contemporary music—is that globally renowned pop artists such as Madonna, Sting, Paul Simon, and Sinéad O'Connor have incorporated world music elements into their



**Students of differing backgrounds work to stylize a group sound.**

PHOTO BY KIMBERLY GRANT

songs. Thanks to these and many other artists, most of us can recognize elements of world music when we hear them, but can anyone accurately define “world music?”

Attempts at definitions have come from various quarters. The *Boston Globe* ran an article titled “Marching to the Beat of a Different Drummer,” dated

November 20, 1996, that said world music is “an industry catch-all term for music produced in a country different from where it is sold.” This definition would then include American pop music if it were to be sold in a neighboring country. As well, arbitrarily grouping Balinese gamelan music with styles played in the Andes mountains or in China into a single category of music creates an entity far too broad to be meaningful. Larry Monroe, associate vice president for international programs, says, “The term ‘world music’ doesn’t really tell me anything. I would like to think that Berklee would play a role in defining what world music is.”

There are some compelling reasons for Berklee not only to define world music, but also to lead the way in teaching so-called world music styles. First, Berklee has an international student population of about 40 percent. Walking around the college these days, one frequently sees and hears groups of students from various ethnic backgrounds working together to create or stylize a group sound.

A second reason is that Berklee has historically focused on practical career preparation—teaching students not only how to be musicians, but also how to make a living in music. Across the entire spectrum of the music business, there is a

---

*Theresa Vallese is a freelance journalist. She was the program director for Berklee's International Programs until August. She now lives in New York City.*



growing demand for performers who can play an increasingly wider variety of music including those world music elements. Dean of the Professional Performance Division Matt Marvuglio says, "Whether the gig is at a nightclub, a wedding, or a concert, more people are expecting to hear these other styles. Listeners have come to expect the different textures that result from the incorporation of different rhythms and grooves into traditional standards."

A case in point was a celebration of the U.S.S. Constitution in late July this year, at the Charlestown Naval Shipyard. Professor of Percussion John Ramsay played there with a nine-piece Afro-Cuban band called Women of the Village. He said that familiarity with *comparsa*, *son montuno*, mambo, and cha-cha styles, and African pop rhythms were fundamental to his playing with the group.

Fascination with blending ethnic musical styles with American forms is not new. It was seen in jazz decades ago. "There has always been an interest in this," says Marvuglio. "It's in the idea of Coltrane using oriental scales to make a piece sound Indian. Wayne Shorter, Charles Mingus, and Gil Evans and Miles Davis (on the *Sketches of Spain* album) all experimented with world music elements in their work." Young musicians at Berklee have been working on hybrid styles for some time as well.

Over the years, courses on non-western styles have steadily crept into Berklee's curriculum and the World Percussion Festival has become a major summer event focusing on styles of drumming from around the globe. Recently, Marvuglio and other world music proponents have been making an effort to mainstream world music courses into Berklee's curriculum.

As a start, the Professional Performance Division formed a 27-member World Music Committee consisting of department chairs, faculty, and administrative staff. Their first initiative was to define what world music would mean at Berklee. They concluded that it would refer to any musical style that isn't a form of jazz, country, pop, or rock (including blues, North American folk, gospel, musical theater, opera, r&b, etc.). They also eliminated classical music in the European tradition.

Among the fruits of the committee's efforts is a brochure called A Guide to World Music at Berklee listing 46 courses now being offered at Berklee. Since drummers are key to most of these non-Western styles, the Percussion Department offers the most in-depth courses. They include West African drumming techniques, Afro-Cuban ceremonial drumming, steelpan techniques, frame drumming, and Latin percussion styles. Latin styles are the ones most requested.

Also offered to all students are survey courses that can be elected by all students. These include courses titled Music of India, the East, and Eastern Europe; Music of Africa, Latin, and South America; and History of the Music of Black America. For music business majors, an offering called Music in the International Marketplace is available.

String Department Chair and World Music Committee Chair Matt Glaser states that while African, Indian, Asian, Latin American, and Caribbean music styles are a major focus, the committee's definition is stretched to cover some other areas of interest. Courses listed as multicultural/multistyle offer labs in Native American drumming, frame drumming, world beat pop, and others to try to close the gaps.

Glaser teaches a course under the multicultural/multistyle category for string players called World Fiddle Group. For this offering, Glaser covers the use of fiddle in American music (styles originating in Appalachia, Texas, and New England) and its use in bluegrass Balkan, Latin, Swedish, Indian, and Irish styles.

Describing the elemental differences between world music and Western music, Glaser points out, "These other traditions are not about chords; they are about melody and rhythm. Regardless of their differences, African music, Latin music, and Asian music are largely about melody and rhythm. These are two components connecting all these world music traditions." For some students this means a shift away from the focus on harmony that is such a key element of jazz and other forms of Western music.

To help those playing harmonic instruments to incorporate world

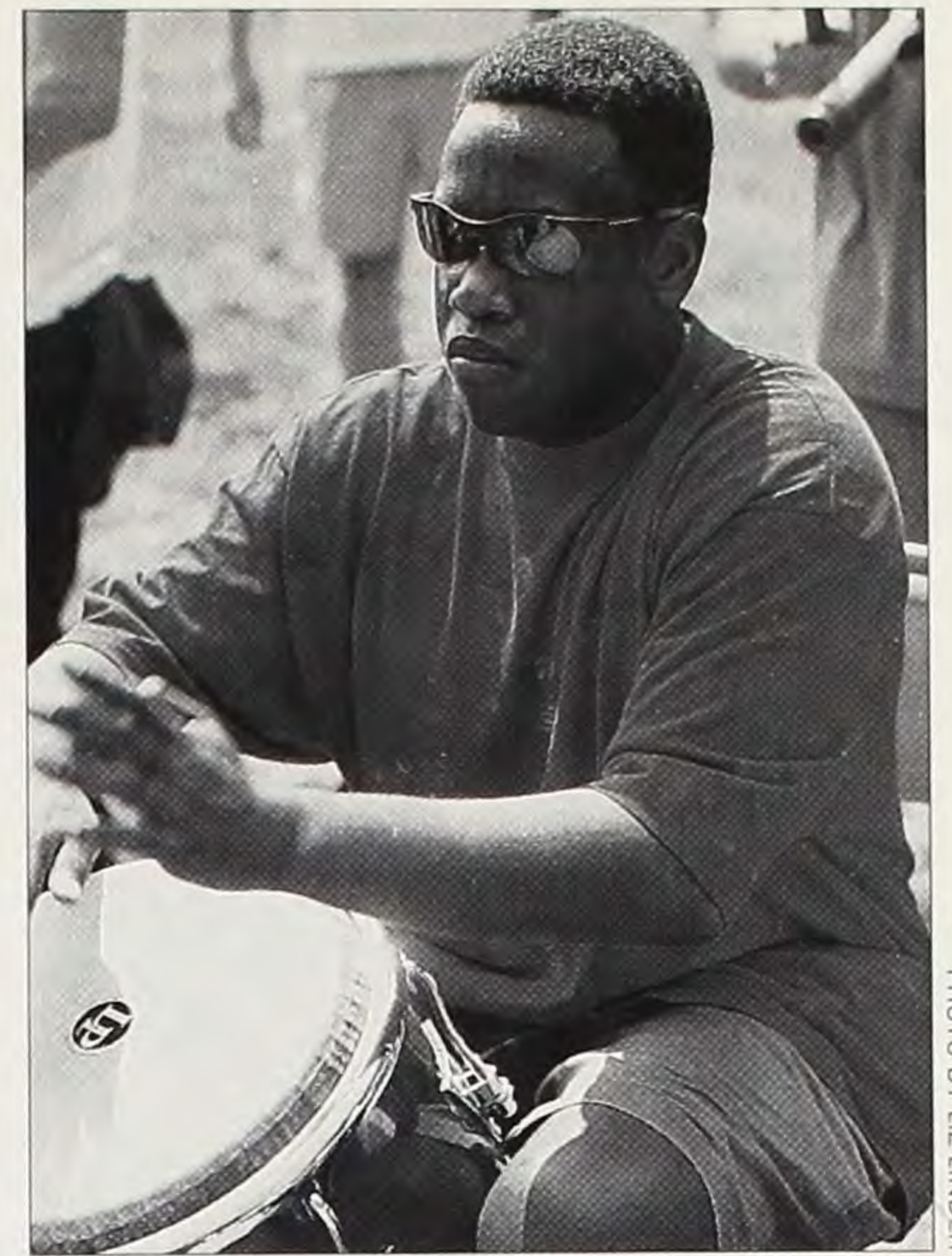


PHOTO BY LIZ LINDER

### A participant at Berklee's annual World Percussion Festival

music elements into their own styles, Assistant Professor of Piano Marc Rossi teaches courses in World Music Comping. These classes provide opportunities to learn about rhythmic, harmonic, and melodic comping patterns and repertory for reggae, Afro Pop, traditional African, soca, Latin, North and South Indian, Balkan, Algerian rai, and other styles.

Rossi claims that students, especially those who are interested in working in pop music, should be familiar with these styles, as most world music styles are dance oriented.

Currently, there is no school in the New England area that hosts a world music program. Although programs in ethnomusicology can be found in Harvard University, MIT, New England Conservatory of Music, Northeastern, Tufts, and Wellesley College, the intent of these programs is fundamentally different from what is offered at Berklee. While they explore the music of other cultures, ethnomusicologists are interested in the music's social implications. In contrast, Berklee's interest in world music is based on a skills-oriented, professional articulation.

Summing up his vision for the future of world music at Berklee, Marvuglio states, "We hope that the inclusion of world music in Berklee's main curriculum will ultimately establish it as a cohesive, unified force at the college." ■



# Unwitting Iconoclast

*Without setting out to do so, guitarist Bill Frisell '78 is changing the image of jazz for many listeners.*

by Mark  
Small '73

More than any other player in the nineties, Bill Frisell '78 has redefined jazz guitar. His broad vision has prodded many others to widen their view of what jazz is. Evidence of this was in the 1998 annual *Down Beat* critics poll where Frisell was named the top guitarist and his CD *Nashville* was voted "jazz album of the year." *Nashville*, the ultimate dark-horse candidate in that race, bested efforts by jazz mainstays like Tom Harrell, Joe Lovano '72, and Herbie Hancock. The music on *Nashville* is a delightful improvisational amalgamation of bluegrass, jazz, and pop elements featuring Frisell and some of the Music City's top studio players.

Part of what makes Frisell's playing so unique is his unabashed blending of dreamy pedal steel effects, psychedelic howls, folksy acoustic textures, blues riffs, and avant-garde noise—sometimes in the same tune. Frisell's music, often hailed as a new bit of Americana, brings his listeners along on a picturesque journey to the outskirts of jazz.

His imagination is unrestrained by style or genre. He has written new soundtracks for two classic Buster Keaton movies and for two animated features by his friend, cartoonist Gary Larson. His records have showcased his own compositions, jazz reworkings of music by Aaron Copland and Charles Ives, songs by Neil Young and Bob Dylan, and, of course, jazz standards. He shows up live and on record with such diverse artists as Elvis Costello, Marianne Faithful,

Ginger Baker, Jim Hall, David Sanborn, Lyle Mays, Allen Ginsberg, and Gavin Bryars.

Raised by deer in Colorado (according to one unverifiable source seeking to explain the guitarist's ultra-gentle personality), Frisell was lured as a teen to the guitar by the sounds of 1960s pop and blues. Though he later became enamored with jazz, Frisell hasn't lost or tried to hide his affection for other musical forms. That honesty and a total lack of pretense are factors in both the widespread appeal and the iconoclastic nature of Frisell's music.

*When was it apparent to you that you had to become a musician?*

When I was 10, I started playing clarinet in the school band, and a few years later I started playing guitar just for fun. I just loved it so much. Sometime during high school I got serious about it. I had a great teacher, Dale Bruning, in Colorado. He really exposed me to Miles Davis, Thelonious Monk, and Sonny Rollins. Bruning is an amazing, unsung player. He is starting to get out a little more now.

*How did you end up at Berklee?*

I came to Berklee in 1971 for one semester. It was all too much. The big city, after I'd been living in Colorado, kind of scared me away. But I got a taste of Berklee. I went to study a little with Jim Hall and then went back to Colorado







**S**omething snapped, and I realized that I had cut myself off from all of the music that had led me to that point. So I tried opening myself up to anything, and a light went on.

for four years. I returned to Berklee and went through the diploma program. Coming back later, I knew how to maneuver and got myself right where I wanted to be.

*A lot of your peers at Berklee have ended up doing well in the music business.*

There are so many memories I have from when I was in Boston at Berklee. I played with Mike and Leni Stern ['75 and '80], Tiger Okoshi ['75], Neil Stubenhaus ['75], Randy Roos ['78]—so many people. Actually, I met [bassist] Kermit Driscoll ['78] my first day at Berklee and I have been playing with him ever since. Coming from a very small scene in Denver, where there were just a couple of people to play with, to Boston was amazing. You could be walking down the street and see someone carrying an acoustic bass and say, "Let's go play." Everyone in Boston was ready to go and play.

*Was there any teacher who helped you find your direction then?*

Well, I was a little older than the kids coming there straight out of high school. A few teachers were just what I needed at that time. Studying with [guitar professor] Jon Damian was incredible. I got so much from him. Mike Gibbs was great, and I took all of Herb Pomeroy's classes. He is such a heavy musician. I wish I could take all of those classes again or pick his brain when I get in a situation where I have to do arranging.

*Is there any singular event that you consider to have been your first break?*

There were all of these little steps that I kept taking. I went to Belgium for a year with Kermit and a few other people I had met at Berklee. We played together with a Belgian saxophonist named Stephan Houben ['77],

and a drummer named Vinnie Johnson ['75].

After that year, I moved to New York where things started to happen after a few years. The only people I knew there were those I'd met earlier in Boston. I went to jam sessions and gradually started getting a few gigs. For me, when Paul Motian called me in 1981, that was a big turning point.

*The first album I heard you on was Fluid Rustle with Eberhard Weber.*

That was an earlier break. I was in Belgium at the time. I had played in Mike Gibbs' ensemble at Berklee. Mike had planned a tour of England with incredible players like Eberhard Weber, Charlie Mariano ['50], and Kenny Wheeler. Philip Catherine ['72] was going to play guitar, but at the last minute couldn't make the gig. Mike knew I was close by and that I had already played his music in the ensemble at school. That tour was where I really hooked up with Eberhard. He introduced me to Manfred Eicher and Jan Garbarek. So that gig was one that opened a lot of doors.

*Some of your groups have featured adventurous instrumentation. I'm thinking of the bassless trio with Joe Lovano and Paul Motian, or the group from your Quartet album featuring violin, trumpet, trombone, and guitar. What draws to you those unconventional combinations?*

I am just looking for new sounds, but there are also nonmusical things that influence these choices too. That quartet had to be a small group so I could travel easily with it. I wanted to have sort of a microorchestra, though. I thought of the violin as the string section, the trumpet and trombone as the brass section, and I filled out the other areas on guitar. More than anything, though, it is the personalities of the people that causes these groups to come together.

I am always trying to find a different slant. The quartet was a great group to write for—a small group of people offering a lot of colors. Sometimes the instrumentation is a setup for me to play the guitar more, as in a trio with bass and drums.

*Music journalists have a hard time labeling your blend of blues, rock, country, and jazz, but ultimately categorize it as jazz. Is it all jazz in your mind?*

It seems that in the last 10 years, jazz has gotten a more formal definition. I am coming from jazz and was influenced by teachers like Dale and artists like Thelonius Monk, Sonny Rollins, Miles Davis, and Bill Evans. I believe I am thinking the way they thought. Deep in my heart, I feel I am coming from jazz although I don't know what it is anymore. Charlie Parker used all of the musical information that was around him at the time. He used to listen to Hank Williams, Stravinsky, or whatever. He was open to all that, and it came



through in what he played. Now 40 or 50 years later, that is jazz. So I am trying to let whatever I have experienced in my life come through. Having grown up with the Beatles and Jimi Hendrix, it almost wouldn't seem honest to not include that. In the end, it doesn't matter what people call it.

*On your Nashville album and others, the solo wasn't the raison d'être of the individual songs. Sometimes you got into just creating textures. Where does the solo fit into the hierarchy of your music?*

I have always been a fan of accompanists as well as soloists. When I listened to Miles' records, I was always fascinated by what Herbie Hancock was doing behind Miles' solo. I have always been interested in the mechanics of how instruments work together. The idea of a soloist out in front of a band playing all of his stuff is becoming less and less interesting for me. In my groups, everyone is accompanying everyone else all the time.

Sometimes in jazz there is an attitude about playing the melody as fast as you can to get rid of it and start playing everything that you have learned. That can be a drag.

*A lot of jazz musicians play the same ideas over and over again.*

Right. I think it is the melody that puts a tune in its own individual world. That keeps you within the architecture and makes each song individual. It is really a way for people to find their own voice in a way. Instead of discarding it and playing what you have learned, the melody stays in there and connects with your own voice.

Lately, I have been learning bluegrass tunes, and it amazes me how good bluegrass players will improvise around the shape of the melody. The melodies stay within one scale, but they are so active. Trying to improvise and keep that intact is one of those mysteries that I don't think I'll solve in this life.

In the music of my favorite jazz players, I have always heard this approach. No matter how far Miles went, I could always hear that the melody was affecting what he was playing. Monk played the melody all the time.

*You include nontraditional ways of playing the guitar in your music. I am thinking of various scrapes and taps, strums behind the nut and bridge, or the rubbing of a drum stick over the strings. When did you first start doing all that?*

Just prior to coming back to Berklee in 1975, I had been studying with Jim Hall. I was really conservative and just wanted to play bebop. There were a few years when I could only see music as what happened from Charlie Parker



PHOTO BY JACQUES LOWME

**Frisell: "Be true to where you are coming from and don't be embarrassed about the music you grew up with."**

through the early 1960s. I couldn't see anything else. Then something snapped, and I realized that I had cut myself off from all of the music that had led me to that point. So I tried opening myself up to anything, and a light went on. I have tried to keep that attitude ever since.

*There are probably only nine keys that permit really guitaristic playing with open strings and natural harmonics. Does that make you feel limited in the music you can write?*

I hate to admit it, but my music comes so much from the guitar. One thing I got from the classes I had with Herb Pomeroy was a little bit of a handle on writing away from the guitar. I have done that quite a bit. I will just write on paper without having a keyboard or guitar. A lot of great things come from that. I am just following my ear or something that I'm hearing in my head.

It could come from either place. I might write a melody on paper in a sort of stream-of-consciousness style. It could start in any key and modulate anywhere. As soon as I get my hands on the guitar, it becomes more idiomatic.

*Some of your music has a sweet and down-home sound, but other pieces have pungent dissonances. Do you use dissonance to create contrast, or are the darker tunes entities unto themselves in your mind?*

I am not sure that it is a conscious decision that I make. The tunes seem to come out fully formed. Some may stay in a really consonant tonality and that is enough; the music doesn't have to go anywhere else. Sometimes I will need some contrast. It may start out really dissonant, and I'll want it to resolve or the reverse. As I am writing a tune, I don't have a preconceived idea of what it will be. Stuff just comes out.



*You have explored many musical avenues, but the Nashville album was probably the most unexpected turn to date. It is also your biggest seller. How do you interpret that?*

After that album came out, some critics in local papers here in Seattle said I was selling out and trying to make money, playing it safe. For me it was one of the most avant-garde and risky things I could have done. Going down to Nashville to play with people I'd never met before, I had no idea what was going to happen. I don't know if that has anything to do with it being successful. I had to figure out some kind of music that I thought we could play really quickly. We had no rehearsal and only a few days in the studio. I had never played with banjo or mandolin players in my life. For me, it was all kind of terrifying. They were afraid to play with me too. They didn't know whether I would bring in Charlie Parker tunes to see if they could read them. Nobody knew what was going to happen. When we started playing, there was a rush of good feelings. It all felt so good.

*Did you bring lead sheets for that material to the sessions?*

Yeah, but the players didn't really read the charts. Usually, for my own band, I will write out lead sheets and everything starts from that point. The Nashville players were really ear-oriented. I'd play the tune, and they would learn it that way. They were frighteningly fast.

A lot of old bluegrass and country tunes seem simple on the surface because there are only two or three chords, but there is a whole bunch of other stuff in there that can get pretty complicated. There might be two beats of this chord, five beats of that one, and six beats of another. It is amazing how those players can really play on those bizarre forms.

*What was the project you did with orchestra?*

Steve Mackey, who teaches at Princeton, composed a piece called *Deal* featuring Joey Baron and me as soloists. We played it with the Los Angeles Philharmonic New Music Group with Esa-Pekka Salonen conducting. We played it in Los Angeles, San Francisco, and then at Carnegie Hall with the American Composers Orchestra and Dennis Russell Davies. It was a concerto for guitar and drums. We didn't have any actual pitched notations, just indications of where we were supposed to play and where not to play. So our parts were improvised. We got to play with incredible orchestras. I never thought I'd ever get to play in Carnegie Hall.

*It seems like you have no constraints placed on what you do musically by Nonesuch, your record company. Does that amount of freedom*

*make you have to dig deeper when you are approaching a new album?*

I am always trying to dig deeper; I put pressure on myself. I feel so lucky that my records haven't been really big sellers because there is no pressure to come up to the previous one. It would be so hard to get a huge record deal where they give you all this money and then if your record doesn't do well, they just drop you. That happens all the time in jazz and pop music. When someone has one big record and there is pressure to come up to it again. I feel like I am blessed to have this amazing record company that will let me do what I want to do when I want to do it.

*You have a very distinctive voice on your instrument. With so many people playing the guitar these days, how could a young player develop his or her voice on the instrument?*

That is a hard question. I am not aware of it in my own playing, but people tell me about it. All of the musicians that I really love have their own sound. The only thing I could say for sure is that you have to be true to where you are coming from and not be embarrassed about whatever music you grew up with. It just never works if you try to pretend to be somebody else. You're not somebody else, so you'll never develop your own voice that way.

I spent years trying to be Jim Hall, and it was valuable because I learned a lot, but it wasn't me, because I'm not him. Whatever music has been part of your life should come out. People tell me I have found my own voice, but deep down inside I feel the same way that I did in 1963 or whenever I started to play guitar. Music is an area where you will always feel that you don't have it together.

*There is always so much more you can learn, but that makes it fun and a challenge.*

If you could figure it all out, there wouldn't be any reason to keep doing it. When I was in college in Colorado, I remember an incredible moment when I got to meet Bill Evans. There was a little jazz club in Denver where Bill was playing for a week. I went with my friends every night. The last night, we were leaving the club and saw Bill wandering around outside. I guess he missed his ride back to his hotel. We offered him a ride. I was flipping out because I was giving Bill Evans a ride.

In the car he was so bummed out. He felt he had not played very well that night. I couldn't believe that I was hearing this. At the club, I had been listening to what I thought was the most amazing and magical music, and he was feeling he didn't play anything! I had thought you got beyond that at his level. I realized then that there will always be nights like that and more to learn. ☐



# Reflections on Teaching

*Motivating today's young students to desire musical knowledge requires a shift in the way we conceptualize music education*

by **Stephen M. Gould '66,**  
**Ed.D.**

In public schools and private studios across the country, music educators report that students are more difficult to reach and teach than in the past. They also note a lack of social skills, motivation, and perseverance to learn. Engaging students and teaching for understanding have always been daunting tasks for educators. Helping students to become interested and engaged in acquiring the musical knowledge, skills, and attitudes to be successful as a musician in the classroom and ultimately the world at large, requires a shift in the way we conceptualize music education.

When educators teach knowledge, skills, and dispositions in isolation and without providing students opportunities for practical application, students often see musical instruction as having no relationship to "real world" music. In addition, students often get turned off, feel inadequate, and see themselves as not being able to make music. Furthermore, music should be integrated into the academic curriculum. The following ideas are ways to improve classroom music education. Although they run contrary to common practice, these ideas are not new.

It is my opinion that *everyone* should be taught how to make music, not just the easy-to-teach, obviously talented, or well-behaved student. Conventional wisdom views the music teacher as a performer or service delivery professional. In schools, while teacher per-

formance is important, student performance is more important. The definition of "to educate" comes from the Latin verb *educare*, which means to draw out. It follows, then, that the job of the teacher is to draw out and help students apply what they have learned toward achieving some end rather than to passively absorb knowledge and skills from the teacher.

Certain conditions for effective learning have been identified after years of experience and experimentation. All students can learn what the schools are expected to teach if helpful conditions for learning are established. Previously, most educators believed that students automatically applied what they learned

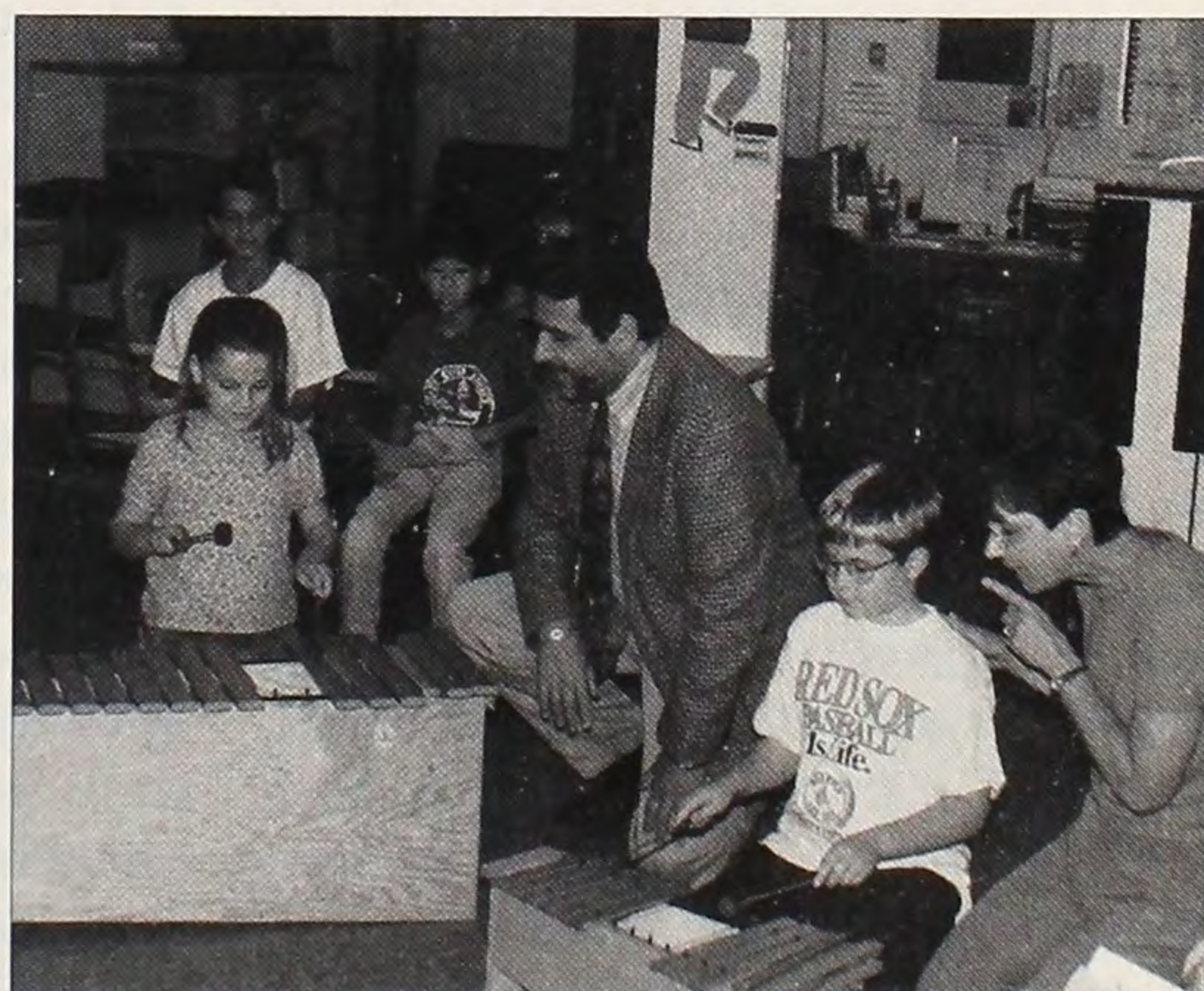


PHOTO BY MARK SMALL

**Stephen Gould: "Students should begin to experiment with improvisation at the kindergarten level."**



in school to the situations they encountered outside of school. However, an educational survey conducted as far back as 1900 reported research findings indicating that many students did not apply their learning in the outside world.

### **Conditions for learning**

Learning is the process by which one develops new patterns of behaving. Learning is not passive. It requires putting into practice behavior that is new to the learner. A condition for effective learning of a complex musical behavior is sequential, step-by-step learning. The experiences that are most helpful to students are those that require them to put forth great effort to achieve successfully yet are not so difficult that the students give up or do not try.

Each new assignment should require the acquisition of more knowledge, skills, or appreciation than the previous ones and the application of that behavior to new situations. In music classrooms and private lesson studios where students are successful learners, music educators formulate a plan for sequential learning of each behavior they seek students to develop. They also develop and present learning tasks appropriate for the different steps students need to take in their progress toward learning complex musical behaviors.

Another condition for effective learning is met when students receive feedback for each step in their process of learning a new behavior. When students perceive that they are making progress, they are usually stimulated to continue to work on assignments. When students are struggling, a teacher collecting information about their lack of progress can pin point difficulties and find ways to surmount the problems.

### **Keeping them motivated**

To help students construct meaning and apply what they have learned, teachers must invent work and create learning conditions that will keep students engaged and motivated even when they have difficulty. Work that engages students almost always focuses on a product or performance that students value. It must

have clear expectations and relate to something that students care about.

Students must be free to experiment, practice, and create without fear of embarrassment, punishment, or feeling inadequate. They are more motivated when parents, peers, and teachers make it known that they consider the work undertaken to be important. Students are more likely to be engaged when they can work interdependently on a group task. As well, they are likely to be engaged when they are continually exposed to new and different approaches.

Providing students with choices in learning activities usually results in a greater commitment to what they are doing. Students are more likely to be engaged when knowledge and information are readily available to use in addressing tasks that are important to them. When teachers make an effort to invent work that engages all students, all are more likely to become engaged, not only those already capable of high quality work.

### **Coverage syndrome**

The music curriculum in most schools is like an over-stuffed chair. Too much material is expected to be covered. Coverage is the enemy of understanding, and music educators must choose what to emphasize and what to omit. Nothing is gained if a teacher is covering the material but students aren't learning it. To help students learn how to function as musicians, teachers must begin with that end in mind. They must have an understanding of the knowledge, skills, and dispositions necessary to be successful musicians in the real world.

It follows, then, that general music teachers should create work opportunities and learning conditions within the classroom that simulate the work contexts of real world musicians. By doing so, they give students opportunities to develop and utilize the knowledge, skills, and dispositions that singers, instrumentalists, and composers need to make music in the real world. When work assignments and learning conditions are well designed, students discover on their

own why a particular skill is necessary.

Reading music is important, but it should not be a prerequisite skill and an obstacle to inventing work that produces music. Many students are aware that some of the most rich and famous singers and instrumentalists of all time could not read a note. However, if the teacher has invented work in which students have been asked to create a musical accompaniment to a poem, story, or short scene in a video using a variety of percussion instruments, tone-bars, or electronic keyboards, it will not be long before they realize that they need some kind of retrieval system to help them remember who plays what and when.

In this situation the work-inventing teacher might ask students to develop their own notation system and then ask them to see how others have done it in the past and what musicians do today. Once they discover something to help them solve a real-world problem, teaching students about standard notation becomes less of a challenge because they are motivated to learn.

### **Developmental stages of learning**

When students are having difficulty learning, the problem often stems from the teacher's lack of understanding of the way people learn. As a result, instructional strategies utilized and the sequence in which content and skills are introduced are often out of sync with the developmental level of the student. Wherever there are successful learners, music educators have a deep understanding of the developmental stages of learning and are able to invent work that is sequential and in sync with each stage.

Anyone who has worked with children knows that they are full of energy and perpetually in motion. Sustaining sound over time is an abstract concept for children, yet teachers traditionally begin teaching notation by introducing the whole note. Since eighth notes are much more in sync with the way children move, it makes sense to select music for them to read and perform that contains mostly eighth notes rather





PHOTO BY MARK SMALL

**Learning improvisation should begin with the repetition by students of one-bar patterns clapped by the teacher.**

than whole notes which the children will have difficulty sustaining.

**The folk song connection**

Today's young people are into popular music like no other generation before. African-American folk songs are the foundation of rhythm and blues, jazz, and rock. They are highly rhythmic, usually pentatonic, and easy to sing. These folk songs provide a context for teachers to help students learn what musicians should know and be able to do. They lend themselves well to accompaniments that can be played by students at varying levels. Some of the knowledge, skills, and dispositions that can be learned from these songs include American and music history, listening, form, notation symbols, sight-reading, playing instrumental accompaniments, improvisation, and the importance of working as a team member.

Improvisation is very much a part of today's music and is usually first taught in high school or middle school. Students are expected to learn how to play on chord changes that are often beyond the developmental level of their age group. Ideally, teaching improvisation should begin in kindergarten and progress through the upper-grades.

Again, a sequential developmental approach should be used. Learning how to improvise should begin with the exact repetition by students of one-measure patterns

clapped by the teacher. Once students can accurately respond to a one-bar pattern, they should be given the option to replicate the pattern or substitute a one-bar pattern of their own.

**Call and response**

This experience should be transferred to the voice, and students should literally sing back the teacher's one-bar vocal "call" or answer by creating their own one-bar "response." This experience should be extended to two- and four-bar "call and response" patterns and then be applied to classroom percussion and tone-bar instruments, guitar, keyboard, and band instruments. The next step should be to improvise on one chord and, at a later date, progress to two chord changes at different tempos. The next stage would be to listen to and become familiar with basic blues progressions and then begin to improvise on them. More sophisticated progressions at faster tempos should not be attempted until the previous developmental stages are mastered.

Once students are comfortable playing these simple progressions on tone-bar instruments in the general music classroom or on band instruments, more sophisticated sequences (like II, V progressions) may be introduced. Regardless of the grade in which students begin to learn how to improvise, they must begin at the same starting point and continue through a series of developmental stages. Starting at a higher developmental level without the necessary prerequisite experiences usually results in unsuccessful improvising experiences for most students.

**Conclusions**

For students in music classrooms to be successful learners, educators must have a deep understanding of how young people learn and what their developmental needs are. Teachers need a clear picture of what students should know and be able to do and clearly state goals, norms of behavior, and the core values that guide the program of study. They need to know how to invent music-

making work for young people, continue to expand their repertoire of approaches to instruction, and use student interests as windows of opportunity to help students learn.

Successful music teachers establish the foundations of self-confidence, social development, and emotional growth by nurturing, supporting, and providing an environment of acceptance and belonging. They also know how to set limits and create a variety of real-life activities and contexts so that students learn how to participate as members of a community and have the opportunity for problem solving, discovering, and successfully applying what they have learned. In such music classrooms, teachers involve students in an ongoing dialogue that strengthens program goals, asserts core values, nurtures student interests, and reinforces expectations for appropriate behavior. Teachers help students commit to learning and achieving goals by assessing their interests and making adjustments based on student input.

The day I began inventing music-making work for children in elementary school was the day I began finding my voice as a composer.

As a music educator, I believe that our focus should be to create music-making work that captures the interests of young people and, at the same time, reflects the knowledge, skills, and dispositions necessary for them to become successful music-makers in the real world.

As an elementary school principal, I believe that the focus of music education should be to help all people learn how to create their own individual and communal worlds of music. ■

*Dr. Stephen Gould, principal of the Lowell School in Watertown, Massachusetts, is a songwriter, composer, and playwright. He has taught music at all grade levels, including college. He has written music for film and television, and numerous songs, arrangements, and other performance pieces for young people. He has also served as consultant and facilitator for the Massachusetts Department of Education and the Massachusetts Elementary Principals' Association.*



# Hearing by Interval

*A method for improving aural skills by developing an independent, long-term memory of intervals*

by **Steve Prosser**

In movable Do solfege, pitch relationships are predicated upon a sense of resolution. Thus, the pitch Sol is Sol because it resolves to Do. But, what if Sol has no sense of resolution? The obvious answer is that Sol would no longer be Sol. Losing a sense of Do, however, is a phenomenon that all ear training students discover in the course of their studies. Losing Do often happens in highly chromatic melodies or in those with quickly shifting key centers. Indeed, some music entirely defies a sense of key. For these melodic situations, it is often useful to employ intervallic hearing.

Hearing by interval is not as easy as it sounds. The reason for that difficulty is not readily apparent. Many ear training and solfege method books contain interval studies, but those studies are usually contextually based. Sol down to Do, for example, is a perfect fifth interval, but a tonally based understanding of a perfect fifth doesn't necessarily translate to an atonal context. Test this assertion out for yourself by singing example 1.

Trying to hear these perfect fourths and fifths using Sol to Do doesn't work here. To hear intervallically in a situation like this, we need to know the sound of each interval intrinsically, without tonal reference of any kind (like "Here Comes the Bride" for a perfect fourth). Once we master the intrinsic sound of intervals, we will be able to hear them and use them in any musical context.

The goal of interval study is to measure and

memorize, through accurate repetition, the size of each melodic interval. The best way to begin that task is to start with the smallest interval, the minor second, and work toward the larger intervals. You need a confident sense of the minor second because it will be the basis of construction for the larger intervals. To reinforce your ability to hear the minor second, work with the chromatic scale.

For example 2, sing on la or some other syllable (remember, we are not thinking solfege here). After giving yourself a reference pitch, sing a D, concentrating on your intonation. Then stop. Look at the next pitch, D#. After hearing the pitch, sing it, concentrating on the size of the interval motion you just made and on your intonation. Continue this process through the rest of the exercise. If this seems too easy, remember that your goal is to develop an accurate, long-term memory of the interval. So, go slowly, concentrating on the interval motion and on your intonation.

When you are confident hearing and singing minor seconds, move on to the major second. To build the major second, we'll use our knowledge of the minor second. (See example 3.) As before, give yourself a reference pitch, F. Then use the following technique to sing each interval.

1. Sing the first note, concentrating on intonation, then stop.
2. Identify the interval between notes.
3. Hear the interval in your head. Sing the building block note, F if you need to. When you begin to perceive the sound of the outer interval, F# to E, go back and try to hear the major second without the building block.
4. Sing the pitch while concentrating on intonation. When your intonation is correct, stop.

Example 4 is an exercise combining the various

---

*Ear Training Department Acting Chair Stephen H. Prosser holds a Ph.D. from Boston College and a J.D. from Suffolk University Law School. This article is adapted from his books *Intervallic Ear Training for Musicians* and *Essential Ear Training for Musicians*.*



intervallic permutations of minor seconds together with major seconds. Remember to use the singing technique described above. Go very slowly, and make sure that you are satisfied with your intonation.

Notice that this exercise purposely avoids tonal contexts and close repetition of notes. Instead, it features motions that are tonally ambiguous: changing tones using minor and major seconds and successions of chromatic and whole tones. When you can sing example 4 with a high level of accuracy, begin to work on speed and add a rhythmic context. Then try larger intervals.

Each interval group has its own set of problems that you must overcome to effectively hear intervallically in any context. (See examples 5-9.)

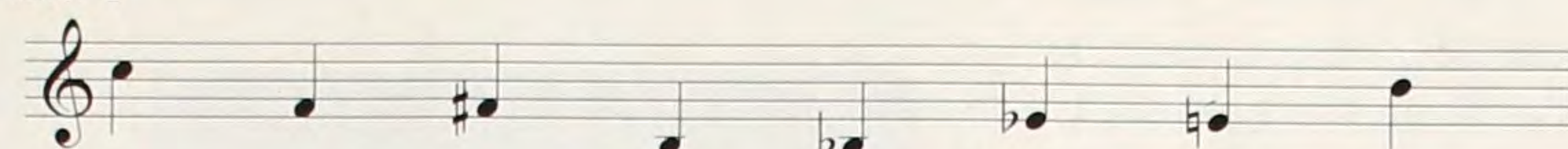
Another effective means to practice intervallic hearing is visualization-improvisation. The goal of this exercise is to see in your head pitches on a musical instrument as you sing various intervals. The preferred instrument for this exercise is a piano, but your own instrument or even an image of musical notation can be used.

Look at the keyboard (example 10) and then close your eyes and visualize it. Run up and down the chromatic notes of an octave from C to C. If you can "see" all the notes as you go, then you are ready to improvise. No matter what instrument you choose to see, you need a vivid image in your mind.

Next, remembering the problems with seconds, give yourself a reference pitch, close your eyes, and begin improvising. Don't think about style or rhythm. Just concentrate on the notes that you are generating and seeing. If you are not sure of what you are seeing—slow down! Remember to concentrate on the interval motion and on the intonation of every note.

The result of working on these exercises can be quite profound. Interval hearing, along with your tonal hearing, will help you to envision music as you compose it, to mentally hear music on a page without referring to an instrument, and to understand the shape and form of live or recorded music upon a first hearing. ■

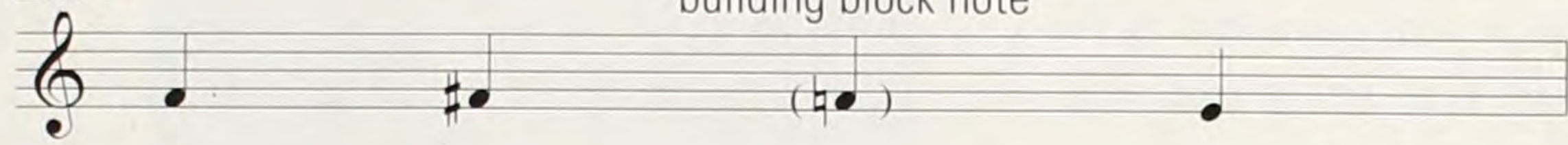
Ex. 1



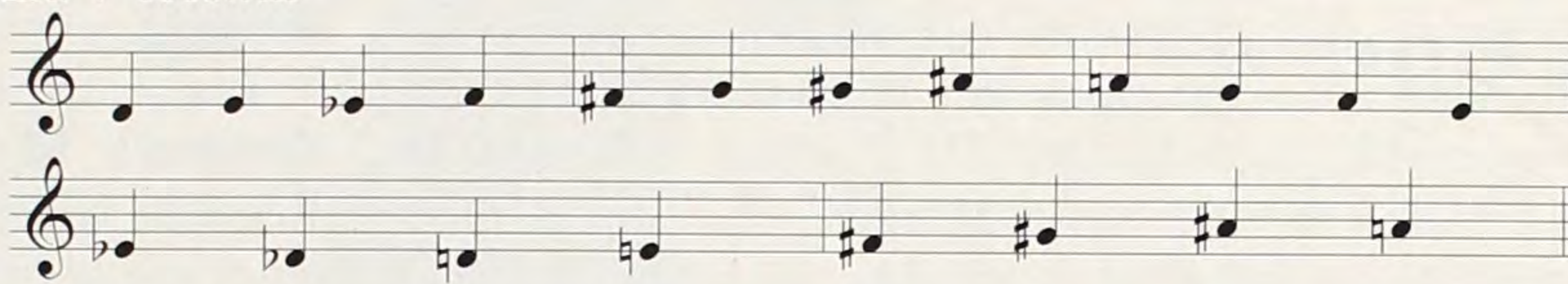
Ex. 2



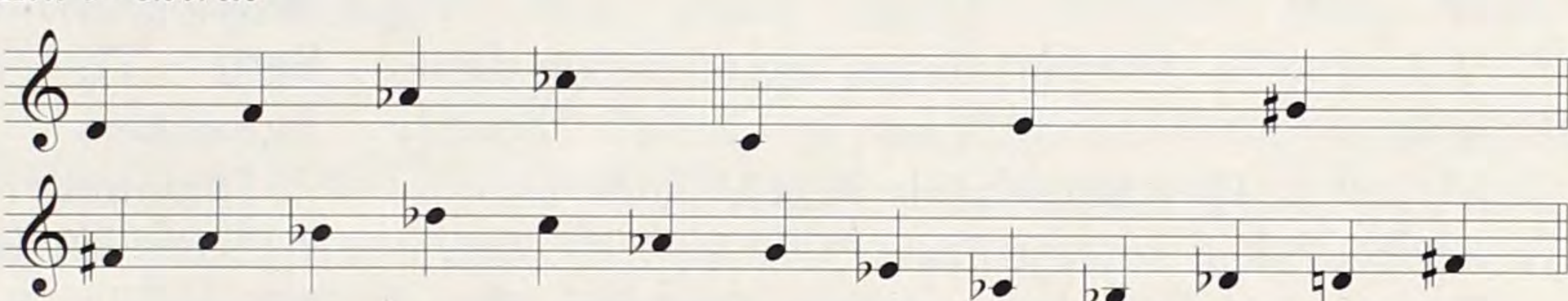
Ex. 3



Ex. 4 seconds



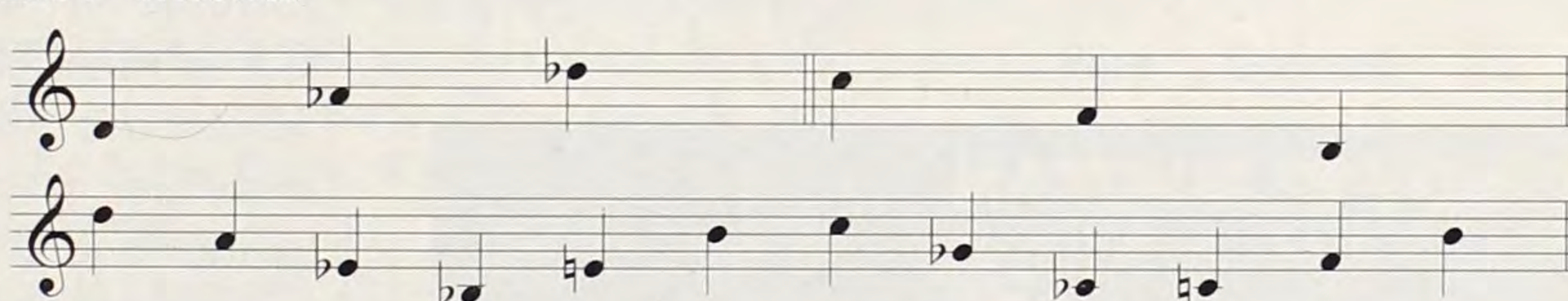
Ex. 5 thirds



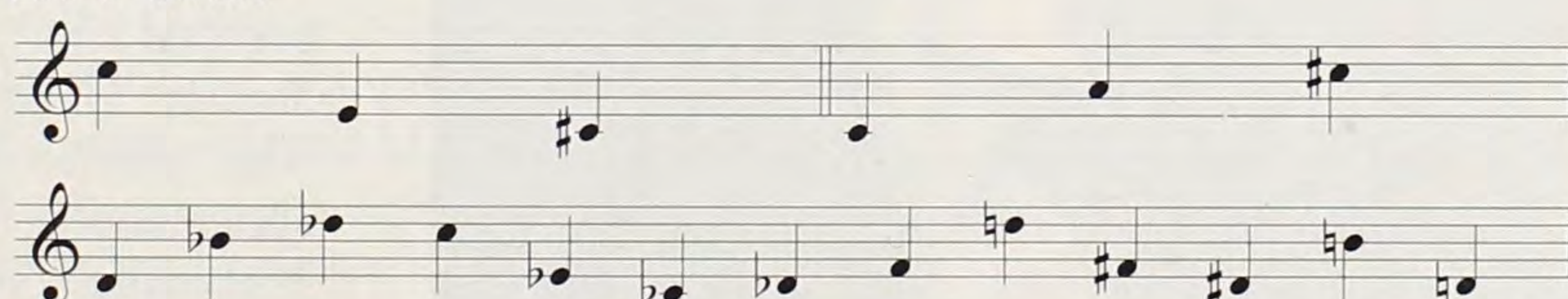
Ex. 6 fourths and fifths



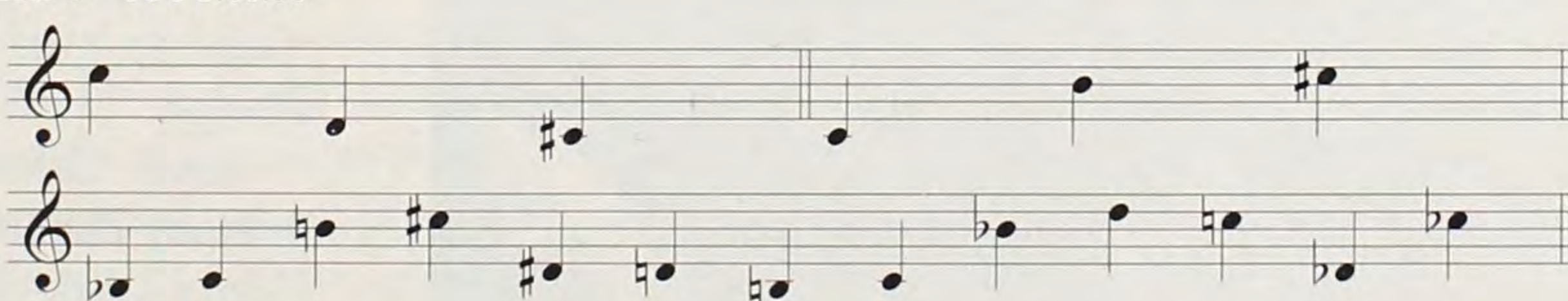
Ex. 7 tritones



Ex. 8 sixths



Ex. 9 sevenths



Ex. 10 keyboard for visualization





# Alum notes

Compiled by  
Ben Wright '98

**Lou Forestieri '61** of Los Angeles has written music for 12 episodes of the CBS-TV series "Diagnosis Murder." Forestieri's other credits include the films *Crazy Moon*, *Something About Love*, and *Hot Moves*, and television shows "Lois & Clark," "Beverly Hills 90210," and "Melrose Place."

**James Castaldi '66** of Woonsocket, RI, has been band director of the Woonsocket High School concert band for the past 32 years, and director of the vocal ensemble for the past six years. The school's performing groups always place

in the top at the festivals in which they compete.

On *Again*, **Jerry Bergonzi's '68** latest RAM Records release, finds the tenor saxophonist leading an all-star quartet including **Mick Goodrick '67**, **Bruce Gertz '71**, and Adam Nussbaum.

Drummer **Richard Williams '68** of Penn Van, NY, plays with the Christian band Our Father's Children. The group released the CD *Spreading the Gospel with Song* in 1997.

**Gordon Nicholson '70** of Edmonton, Canada received his Ph.D. from Saybrook Institute in San Francisco, CA in June. His piece *Nine Miniatures for Saxophone and Piano* was premiered in Switzerland in May.

Songwriter **B.J. Snowden '71** of Billerica, MA, was profiled in the *Boston Sunday Globe* on June 7. The article describes her appearances on MTV's "Oddville" show and at New York clubs. Snowden also teaches public school music in Roxbury and East Boston.

**John Zannini '72** and **Anthony Zannini '71** both of Hampstead, NH, marked the tenth anniversary of the release of their first recording, *Brotherz-Labor of Love*. Their band Brotherz is planning a new CD release.

**Christopher Amberger '73** of Petaluma, CA, has recorded and toured with



**Nika Rejto '75**

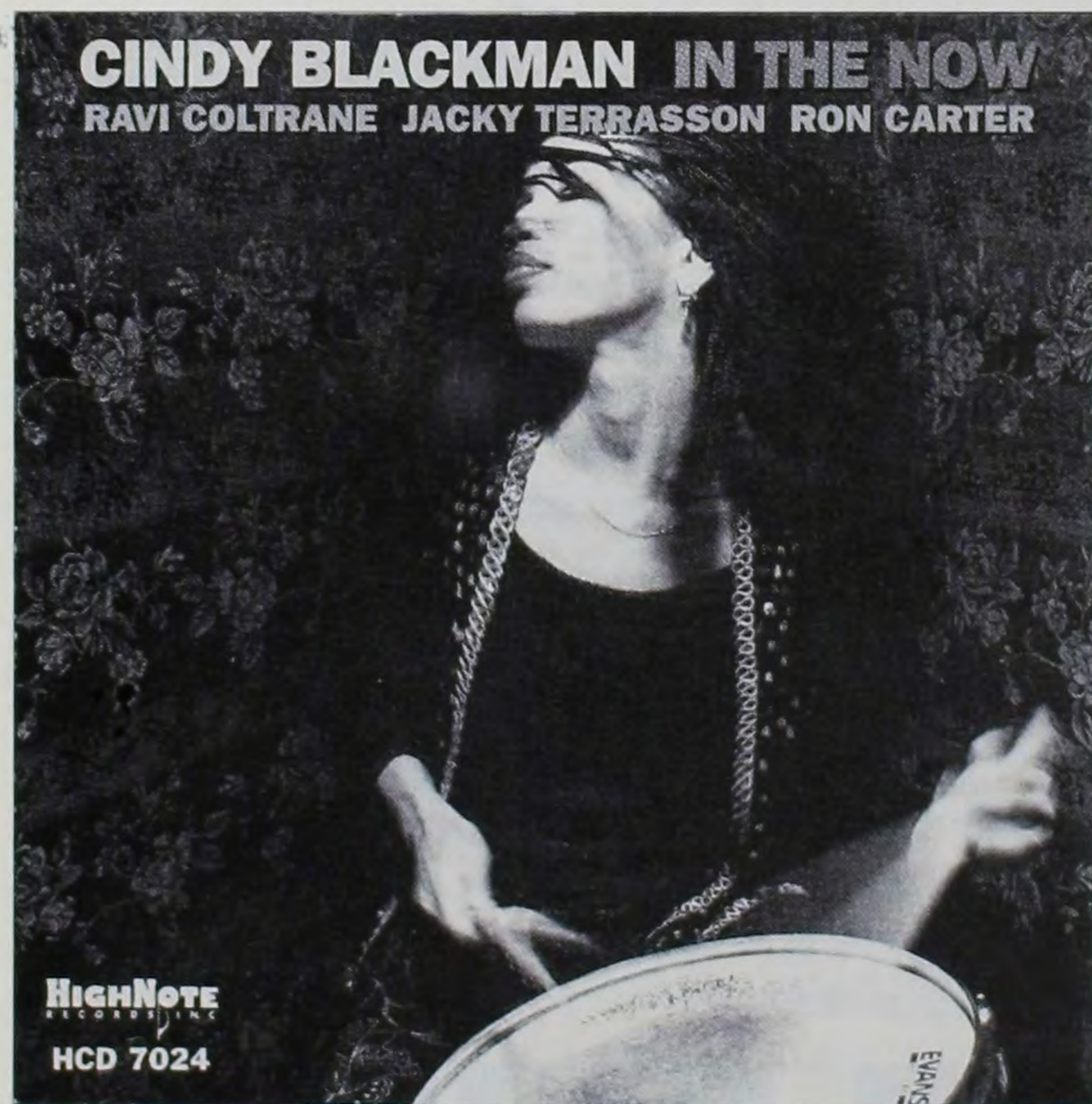
Art Blakey's Jazz Messengers, Red Garland, Rosemary Clooney, and the Larry Baskett Trio. He has received three NEA composition grants and performs all over the West Coast at jazz fests, wineries, clubs, and hotels.

Saxophonist **Todd Anderson '73** of New York has released the CD *Framed* featuring drummer Scott Neumann and bassist Boris Kozlow.

Guitarist/songwriter **Scott Appel '73** of Boonton, NJ, released his new CD entitled *Parhelion* on One Man Clapping Records.

Pianist **Bob Dawson '73** was named artist-in-residence and composer for Michigan State University for the 1998, 1999, and 2000 seasons. Warner Bros. Publications has published the transcriptions of his *Breaking the Rules* CD.

Vibist composer/arranger **Bobby Vince Paunetto '73** of Cliffside Park, NJ, has



Drummer and composer Cindy Blackman '80 has released *In the Now* for HighNote Records. The disc features bassist Ron Carter, pianist Jacky Terrasson '86, and saxophonist Ravi Coltrane playing six Blackman originals. Other selections were written by Lennie Kravitz, Wayne Shorter, and Ornette Coleman.



## CLASS CONNECTIONS

### Alumni Chapter Presidents and Coordinators:

**New York**  
Tom Sheehan '75  
Consultant  
(212) 712-0957

**Scandinavia**  
Christian Lundholm '96  
(454) 295-3083  
Martin Fabricus '96  
(453) 583-1679

**Chicago**  
Doug Murphy '90  
The Star Store  
(708) 343-1750  
Tom Castonzo '87  
(708) 488-1208

**Nashville**  
Pamela Dent '95  
(615) 662-9112  
Mark Corradetti '87  
(615) 365-8052

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

**San Francisco**  
Dmitri Matheny '89  
Penumbra  
(510) 428-2328

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

**Puerto Rico**  
Ralina Cardona '91  
Crescendo  
(809) 725-3690

**England**  
Lawrence Jones '80  
44-1273-701833

**Rome**  
Claudio Zanghieri '93  
06-7184053

**Greece**  
Mike Acholadiotis '84  
016-926019

The summer months for colleges are times for change and growth and to move new programs forward. This summer, I became a part of that change; I have left Berklee for new horizons. I am sad to leave all of the wonderful alumni with whom I have enjoyed working for over six years.

The friendships that have developed during this time will have a long-lasting effect on me. I feel honored to have worked with so many talented individuals.

Since 1992, new projects and programs have been developed to strengthen alumni connections to the college. Among those are the Berklee Web site with its alumni page and directory update, the alumni hotline; a first-ever class gift, the Career Resource Center's alumni bulletin board, regional alumni events and activities, and the establishment of 11 domestic and international alumni chapters.

The success of these programs is due largely to you, the Berklee alumni. I thank you all for your support of the alumni events. Also, I want to extend a very special thanks to a specific group: the alumni chapter presidents, representatives, and coordinators, past and present, with whom I have had the pleasure of working over the past few years. They include Stan Kubit '71, Jeanne Deva '78, Steve Ward '87, Tom Sheehan '75, Doug Murphy '90, Tom Castonzo '87, Betsy Jackson '84, Mark Corradetti '87, Pamela Dent '95, Gary Boggs '82, Dmitri Matheny '89, Leanne Summers '88, Ralina Cardona '91, Lawrence Jones '80, Michiko Yoshino '90, Mike Acholadiotis '84, Samy Elgazzar '93, Claudio Zanghieri '93, Christian Lundholm '96, Martin Fabricus '96, and Martin Sulc '92. Their assistance has made so many great projects possible.

By the time you read this, San Francisco area alumni will have held their September 28 reception with alumni honorees Larry and Steven Oppenheimer '77. For Boston alumni, Professor Henry Augustine Tate will have presented a lecture and slide show at Berklee followed by a guided tour of the acclaimed Monet exhibit at the Museum of Fine Arts on October 22. Watch here for news of other events and for an introduction to the new assistant director of development for alumni relations.

In closing, I wish all of you alumni in the Berklee community continued success in your endeavors. And please, stay in touch with your alma mater.

Best regards,

—Sarah Bodge, former Assistant Director of Development for Alumni Relations



PHOTO BY BILL WASSERMAN

Sarah Bodge

reissued his Grammy nominated Latin jazz classics *Commit to Memory* and *Paunetto's Point*. The discs feature a long list of top alumni players. Paunetto's new release is titled *Composer in Public*.

Piano tuner and composer **David Elinson '75** of Brooklyn, NY, released his second CD *Rincon*. It features his synthesized ambient music stylings.

Bassist **Ron Ormsby '75** of Centerville, MA, is currently freelancing in the New England area. He is owner and operator of REO Studios, a professional recording facility located on Cape Cod.

Flautist **Nika Rejto '75** released a new CD titled *Bridge Weaver* featuring **Dmitri Matheny '89** on flugelhorn and guitarist **Rick Vandivier '77**, on her own label, Unika Records. Herb Wong produced the disc which can be purchased at Rejto's Web site:

<[www.fivespot.com/nika](http://www.fivespot.com/nika)>.

**Vaughn Klugh '76** of Tokyo, Japan, played bass, guitar, and keyboards on his first CD *Choose Love*.

**Pete Goodall '77** of Snohomish, WA, is a customer service manager for Compaq Computer Corporation and plays mandolin for Fidelity Grange, a folk-grass band.

Composer **Jan Stevens '77** has written for the NBC network series "Friends," "The Jenny Jones Show," "A Current Affair," and many commercials.



Marlene Tachoir '77



Composer **Marlene Tachoir '77** of Hendersonville, TN, penned a multimovement work titled *A Jazz Concerto for Vibraphone and Orchestra*. The concerto was written for her husband (Grammy nominee) **Jerry Tachoir '76**. Jerry was selected to be a clinician at the Percussive Arts Society's International Convention in Orlando.

**Jim Thomas '77** of Jenkintown, PA, opened a music library at the west Philadelphia branch of Settlement Music School. He also works as a recording technician at Kloss Studios in Roslyn, PA.

Pianist **Robert Cento '78** of Walpole, MA, published articles on the business of studio teaching in *Clavier* magazine. This summer, the Frederick Horris Music Company published his book of intermediate piano pieces entitled *Sandcastles*.

**Derry Hirsch '78** of Roseville, MN, specializes in children's music, both educational and entertaining. Hirsch is the co-owner of Full Quiver Productions, a music and theater production company in St. Paul, Minnesota.

Drummer **Chris Massey '78** of Langenthal, Switzerland, has recorded a CD with legendary beat

poet Robert Creeley entitled *Unexpected Images*. Creeley, Massey, bassist Steve Swallow, and guitarist David Torn will give performances in the U.S.

**Christopher Pitts '78** of San Francisco, CA, and his Contemporary Jazz Orchestra will appear at this



**Patti Weiss '78**



## RETURN OF BOBBY VINCE PAUNETTO & THE COMMIT TO MEMORY BAND

R.S.V.P. JAZZ, INC. #1777 13 Trks.  
Modern Jazz/Contemporary Jazz

**Producers:**  
Paunetto, Denny Bridges, Todd Anderson

**CTM BAND features:** Mike Richmond, John Riley, Chip Jackson, Bill O'Connell, Armen Donelian, Billy & Glen Drewes, Todd Anderson, Gary Smulyan, Bill Bickford, Jon Kass, Ann Belmont, Madeline Kole, Devorah Segall, Christine Gummere

### Supporters of Bobby Vince's Work:

Clare Fischer, Chick Corea, Dave Grusin, Abe Laboriel, Joe Lovano, Tom Harrell, John Scofield, Ronnie Cuber, Jerry & Andy Gonzalez, Jon Lucien, Justo Almario, Marty Sheller, Mitch Forman, John Stubblefield, Lew Matthews, Jamey Haddad

### R.S.V.P. JAZZ RECORDS, INC.

P. O. Box 517 • Cliffside Park, NJ 07010

For Info: 1-877-288-7787 or [www.spacelab.net/~indigo/composer.html](http://www.spacelab.net/~indigo/composer.html)

### Exclusive Nat. Dist. City Hall Records

Tel 415-457-9080 • Fax 415-457-0780 • [www.cityhallrecords.com](http://www.cityhallrecords.com)

**International Inquiries: "LeFon"** Tel 818-609-0002 • Fax 818-609-0505

2 CD Reissue: Commit To Memory/Paunetto's Point  
Licensed to FTC/Tonga Prods. Tel 310-327-4441 8306 Wilshire Blvd. Suite 544  
Beverly Hills, Ca 90211 for U.S., CANADA, FRANCE & SPAIN

year's Monterey Jazz Festival.

Violinist **Patti Weiss '78** of San Francisco performed on the soundtrack for the Miramax film *Guinevere* and played two concerts as guest soloist with the Gypsy Kings. Her debut CD *World Café* was released in July on Jaguar Jazz Records.

**Mark Werchowski '78** of Oriskany, NY, released a new CD entitled *That's My Story... and I'm Sticking to It* on Oriskany Records. Werchowski has twice won ASCAP's Popular Songwriter Award.

Songwriter **Jose Gomez '79** of New York, wrote the song "If I Let Myself Go" with Sheree Sano. The Wave/BMG recording of the tune sung by Chuck Jackson and Dionne Warwick has been released

as the first single from Jackson's *I'll Never Get Over You* CD.

Percussionist **Pascoal Meirelles '79** of Rio de Janeiro, released *Forró Brabo*, his sixth CD as a leader. Meirelles has played throughout Brazil and Europe and has recorded with Antonio Carlos Jobim, Ivan Lins, and Luiz Bonfá.

Seven-string guitarist **Jerry Sims '79** of Columbia, SC, owns Sims Music in Columbia. He has recently completed a video for Ibanez Guitars with Steve Vai and John Petrucci and has played for Ibanez at the Los Angeles NAMM show.

**Bruce Upchurch '79** of Scottsdale, AZ, is the owner of Music Oasis, a production company specializing in music for advertising, television stations, and record



## L.A. NEWSBRIEFS

Let me begin this column with a recap of an alumni event that was held soon after the previous edition of *Berklee today* went to press. This seminar, hosted by the Berklee Center in L.A. in conjunction with L.A. Women in Music and the National Academy of Songwriters, was entitled Women in Music and was held at Capitol Records. It was a great success with an audience of almost 150 filling Studios A and B. The panelists were Left Bank Management Senior Vice President Carol Peters, drummer/producer **Terri Lyne Carrington '83**, pianist/composer Patrice Rushen, music publisher Carol Ware, composer agent Linda Kordek, ASCAP Assistant Vice President for Creative/Film and TV Special Projects Jeannie Weems, and panel moderator/vocal coach **Leanne Summers '88**.

The discussion focused on women's opportunities in the music industry and the panelists shared experiences of gender-related issues in their own careers. Topics included the current interest in the Lilith Fair tour, the number of successful women in publishing and songwriting, and the scarcity of women in the film scoring and production fields. Given the capacity attendance and the subsequent positive feedback, it is likely that this topic will be revisited in the near future.

Berklee in L.A., the annual summer program held at Claremont McKenna College, recently concluded another successful session. Thank you to all the alumni who provided support during the program. **Eric Marienthal '79**, **Jeff Richman '76**, **Steve Billman '83**, **Lynn Fiddmont '83**, and **Tierney Sutton '87** all made outstanding contributions as clinicians, as did **Mark Goldstein** (senior vice president Business and Legal Affairs, Warner Bros. Records) and bass specialist **Bunny Brunel**. Musical product/instrument support came from Yamaha, Fender, Kawai, Latin Percussion, Shure, and Zildjian. Thanks again to



PHOTO BY JEFFREY MAYER

**Women in Music panel (from the left): Carol Peters, Terri Lyne Carrington, Patrice Rushen, Peter Gordon, Carol Ware, Linda Kordek, Leanne Summers, and Jeannie Weems.**

**Tom Love '82** for coordinating Kawai's participation.

For the first time, this year's program featured a structured course of study in Latin jazz developed through a partnership with the Latin Jazz Institute in cooperation with that organization's artistic director **Justo Almario '71**. The program gave students the opportunity to attend lectures, perform in ensembles, and experience master class sessions, all of which focused on Latin jazz. Among the master class clinicians were percussionists Alex Acuña and Walter Rodriguez, pianist Joe Rotondi, bassist John Pena, flutist Danilo Lozano, trumpeter Bobby Rodriguez, trombonist Francisco Torres, and Almario, playing flute and saxophone. The enthusiasm expressed by students, Latin jazz educators, and clinicians indicate that this program has a bright future.

Congratulations to Emmy winner **Alf Clausen '66** and to Emmy nominee **Chris Klatman '80**. For his work on "The Simpsons," Clausen received his second consecutive Emmy in the category of Music and Lyrics. Klatman received a nomination in the category of Main Title Theme for the CBS series "Four Corners."

Klatman's recent composing

credits include scoring *An All Dogs Christmas Carol* for MGM, *Toonsylvania* for Dreamworks, and Disney's "101 Dalmatians" television series.

As for other alumni in the news... **Randy Miller '77** is currently scoring *Ground Control* (starring Kiefer Sutherland) for Trimark Pictures. Earlier this year, his music could be heard in the Warner Bros. movie *Without Limits*. **Ernest Troost '78** has just finished scoring three pictures: *Saint Maybe* for Hallmark Hall of Fame, *One Man's Hero* for MGM, and *Beyond the Prairie* for CBS. After scoring *Running Wild*, *Valentine's Day*, and *Ice*, three movies that will air on Showtime, HBO, and Showtime respectively, **Lawrence Shragge '77** is now scoring the first season of "Welcome to Paradox," a critically acclaimed series on the Sci-Fi Network.

On the playing front... **Amy Engelhardt '90** has been recording and touring as the newest member of the Bobs, a three-man, one-woman a cappella group on Rounder Records. Their touring schedule included opening for Al Jarreau at a concert near Portland, Oregon.

That's it for now. Stay in touch.

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





Zoro '82 penned *The Commandments of R&B Drumming*.

projects. Upchurch also produced and arranged *Partners in Crime* by Jim Brickman and Dave Koz.

**Douglas James Wray '79** of Stamford, CT, recently played bass on Sloan Wainwright's album *From Where You Are* and backed Greg Greenway on *What's That I Hear?* a compilation of Phil Ochs' songs.

Multi-instrumentalist **David Gilden '80** of Boston, MA, has recently returned from a tour of Gambia, Senegal, and Mali in West Africa.

**Cynthia Hilts '80** of New York, NY, was composer-in-residence at the Montana Artists Refuge this summer.

**Frank Macchia '80** of Burbank, CA, recently won a *Publisher's Weekly* award for his original stories with music entitled *Little Evil Things*. He has composed music for the TV pilot "Ed the Alien." He orchestrated music for the Jamie Lee Curtis film *Halloween H<sub>2</sub>O* and for *One Man's Hero* for composer **Ernest Troost '78**.

Producer/programmer **Anthony Resta '80** of Boston has been working on the new *Collective Soul* CD and on guitarist Nuno Bettencourt's latest CD. Resta is in England working on his third project with Duran Duran.

Pianist **Hiro Takada '80** of Tokyo released the CD *Portrait in NYC* featuring bassist Rufus Reid, drummer Akira Tana, and vocalist Barbara King. The disc features jazz standards and five original tunes.

Guitarist/songwriter **Gregan Wortman '80** of Billings, MT, and his partner Yelonda L. Walking Eagle have been performing on Wortman's public access television show "Psycho Circus" and in night clubs.

**Mark Boling '81** of Knoxville, TN, is coordinator of the jazz studies program at the University of Tennessee. He has recorded a CD entitled *Enchante* with pianist Donald Brown, due for release in the winter of 1999.

Bassist **Gustavo Gregorio '81** of Osaka, Japan, has released his third bass method book written in Spanish and published by Ricordi. He has also written five columns for *Bass Frontiers* magazine.

**James Ankney '82** of Faribault, MN, has been head of the performing arts department at Shattuck-St. Mary's School for eight years. Last year, the school's chamber orchestra won the *Down Beat* magazine poll, and the vocal jazz ensemble performed at the IAJE convention.

Vocalist **Maggie Galloway '82** of Boston, MA, has recently released her CD *More Than You Know* on Brownstone Records. The material includes classics and rare entries from the great American songbook.

Guitarist **Leo Quintero '82** of North Bay Village, FL, has been producing records and touring with various acts.

Violinist **Benjamin Smeall '82** of Green Bay, WI, owns and operates SongCycles Music Studio. Smeall holds a Ph.D. in Music Education from the University of South Carolina and has been teaching and arranging bluegrass string quartets. He performs with his group, SongCycles.

Composer "Doctuh" **Mike Woods '82** of Bloomington, IN, composed and played bass on his CD *Diggable Blues*. Several of his chamber compositions were recently premiered at a concert at Hamilton College where Woods is a faculty member.

Vocalist **Lenora Zenzalai Helm '82** of New York coproduced an awards program and concert for International Women in Jazz in June. The honorees included Dee Dee Bridgewater, **Cindy Blackman '80**, and **Cecilia Smith '82**.

Drummer **Zoro '82** of Los Angeles authored *The Commandments of R&B Drumming*, published by Warner Bros. Publications. Zoro's

## Performance Ear Training

by **Donovan Mixon**

Order No. 16301 (126 pages w/2 CDs)



This is a 'real' ear training method that presents in an organized fashion a collection of study concepts that help you develop a functional knowledge and physical sensitivity to progressions, tensions, scales, intervals, and melodies. With clear step-by-step instructions all concepts are demonstrated live in real time by the author.

"I'm pleased to endorse this book. Here is a method that approaches improvisation from an ear training perspective. It integrates the classical movable 'Do' system into a clearly defined concept for jazz improvisational study. The dictation exercises are clearly explained and demonstrated with the goal of developing an intuitive sense of pitch relationships within the context of tonality. I recommend this book to the serious instrumental student who wants to move from point 'A' to point 'B' in a logical progression of activities for the development of 'hearing' on the instrument."  
(**Greg Badolato**, Chair, Ear Training Department, Berklee College of Music)

Available through your favorite music supplier or call toll-free (800) 444-7437 or fax (707) 763-2038  
Outside the USA please contact the publisher:

### advance music

Maierackerstrasse 18  
D-72108 Rottenburg N., Germany  
email: [advancemusic@t-online.de](mailto:advancemusic@t-online.de)  
phone: +49 • (0) 74 72 • 18 32  
fax: +49 • (0) 74 72 • 2 46 21  
<http://www.advancemusic.com>





156-page book contains a CD of the musical examples, interviews with top r&b drummers, and recommended listening.

Pianist **Makoto Ozone '83** released *Three Wishes* on the Verve label with his trio featuring bassist Kiyoshi Kitagawa, drummer Clarence Penn, and special guest **Wallace Roney '81** on trumpet.

**Keith Smith '83** of Mechanicsburg, PA, is the Webmaster for Frank Sinatra's official guest book on the Internet. You can visit his site at:

<www.sintrafamily.com>

Songwriter and keyboardist **Donald Breithaupt '84** of Bolton, Ontario, Canada, has just released the CD *True Winter* with his Toronto-based project, Monkey House. The group's first CD, *Welcome to the Club*, spawned four top-40 AC singles in Canada.

**Philippe Crettien '84** of Hopkinton, MA, is in his second year of teaching piano at the Rivers Music School in Weston, MA. He has also been teaching in the Concord/Carlisle Public Schools for two years.

Former U.S. Army Band guitarist **Larry Danza '84** of Watertown, NY, has released a CD titled *New Standard Tunes* on Jazz City Records. His daughter



**New Verve release by pianist Makoto Ozone '83**

Lola is currently enrolled as a Berklee student.

Vocalist **Lynne Fiddmont Linsey '84** of Philips Ranch, CA, is singing on jingles and movie soundtracks, and appearing live with various artists. She has also made TV appearances and has recorded with Babyface and Stevie Wonder.

Drummer **Larry Franquez '84** of Guam signed a product endorsement deal with Sabian Cymbals in March. After years as a music educator and clinician in Guam, Franquez is relocating to Boston this fall.

**Joel Goodman '84** composed music for the award-winning film *Green Chimneys*. Goodman also scored *Concert of Wills: The Building of the Getty Center*, and the feature *Origin of the Species*, directed by Andres Heinz.

Trumpeter **Humberto Ramirez '84** of San Juan, PR, released *Treasures*, his fifth CD for the TropiJazz label.

**Jeff Robinson '84** and his band appeared on MTV's "The Real World" and at the

1998 Boston Music Awards at the Orpheum Theater.

Singer/pianist **Barry Rocklin '84** performed on "Enchantment of the Seas" for Royal Caribbean Cruise Lines, and will play the Grand Hyatt Hotel in Berlin, Germany, in October. His new CD is titled *Barry Rocklin: I Heard Him Play It Live*.

Guitarist **Tom Kanematsu '84** of Gifu, Japan, released the CD *La Foret* for the Moment label. The disc features three of Kanematsu's contemporary jazz originals and five gospel selections.

Guitarist **James Viglas '84** of Winchester, MA, and drummer **Kevin Soares '85** of Buzzards Bay, MA, have produced a new CD titled *The Vigtones*.

**Richard Beligni '85** of Las Vegas, NV, recently engineered and played drums at a gala event in Las Vegas honoring Frank Sinatra.

**Claudio Dauelsberg '86** of Rio de Janeiro, Brazil, has released his first solo album entitled *Além das Imagens*. The album is nominated for

a Price Sharp, the Brazilian equivalent of a Grammy. Dauelsberg has worked with a number of greats including Plácido Domingo, Bob Mintzer, Bireli Lagrene, and Chick Corea.

**Ed Littman '86** of New York, NY, has two CDs: *My Window* and *Littman, Zanker, & Bollinger*, due this year on Yeah Man Records. His band plays in the New York City area.

**April Perkinson '86** and **Steve Maples '87** opened Sweet Wood, a company selling instruments like Peruvian flutes and African hand drums handmade by



**Larry Franquez '84**

## IMPROVE YOUR SAX LIFE



Professional and personal service by **EMILIO LYONS**

- Brass
- Woodwind
- Strings
- Percussion
- Sales
- Repairs
- Rentals

**We Ship Worldwide**

Your Source  
For the Finest Names in  
Brass & Woodwinds

Serving professional musicians, students, music schools and universities since 1939.

*Rayburn Music Inc.*

263 HUNTINGTON AVE., BOSTON, MA 02115  
(NEXT TO SYMPHONY HALL) 617-266-4727





Front row, left: Michele (Singer) Evans '98, Sharon Farber '97; back row, left: Kevin Kliesch '92, David Barkley '92, and ASCAP's Bill McRae.

These four alumni were among the 16 participants chosen from nearly 200 applicants for the 1998 ASCAP Film Scoring Workshop in Los Angeles. The month-long program covered various aspects of scoring and featured top film and television industry speakers. At the program's conclusion, each participant composed a score and recorded it with a 40-piece orchestra at the Newman Scoring Stage on the Fox Studios lot.

Maples. Perkinson also toured as pianist for recording artist Susan Osborn.

**Ramin Sakurai '86** of Los Angeles, CA, and his band Oversoul signed with Palm Pictures/Island Life records. They are featured on General Grant's upcoming record and have a song on the soundtrack of the movie *The Last Seduction II*.

Keyboardist **Paulo Camargo '87** of Sao Paulo, Brazil, is currently performing with the Brazilian pop band the Karnak.

**Mark Cohen '87** of Los Angeles, CA, has just returned from Estonia and Russia where he was line producer for the films *Virtuoso* and *Live Virgin*.

Flamenco guitarist **Jesse Cook '87** of Toronto released *Vertigo* for the Narada label. The disc debuted at number nine on *Billboard's* World Music chart. Cook has been nominated for two Juno Awards and was

hailed in the *New York Times* for his guest appearances with the Chieftains.

Pianist **Satoko Fujii '87** of Saitama, Japan, has released two new CDs. *Looking out of the Window* features the pianist/composer in a trio setting, and *South Wind* showcases her writing and playing in a jazz orchestra setting.

**Matthew Kaslow '87** of Brooklyn, NY, is currently the guitarist for Laura Branigan.

**Stephen Mayone '87** and his band Hummer released a new CD in June and have been performing in the Boston area.

Drummer **John McTigue '87** of Nashville recently toured with legendary violinist Vassar Clements, and played on two CDs by the Nobles which include tracks sung by Dolly Parton and Carl Jackson.

Since graduating from Berklee, **Gerald Morano '87**

of Carlisle, PA, has earned his juris doctor degree from the Dickinson School of Law at Pennsylvania State University.

Guitarist **Gil Parris '87** of Ardsley, NY, has recorded with Dr. John, Toni Braxton, **Will Calhoun '86**, Chuck Rainey, and many others. Parris' solo debut on RCA/BMG features David Sanborn, Bob James, Mark Egan, Harvey Mason, Will Lee, and Larry Goldings.

Saxophonist **Edgar Duvivier '88** of Rio de



Humberto Ramirez '84

Janeiro released *Sax Brasileiro* featuring original music, selections by various South American composers and Charlie Parker's "Donna Lee."

**David Eisnor '88** of Timberlea, Nova Scotia is the staff audio engineer for CTV in Halifax, Nova Scotia, working on live broadcasts and remote productions.

Engineer **Andrew Roshberg '88** of Miami, FL, has worked with talents such as Creed, Billie Myers, and Jon Bon Jovi, and on a new release by Ed Calle.

**Jennifer Sebben-Russo '88** of Redwood City, CA, is a back-up vocalist for television studios in California, a published poet, and author of nonfiction books.

Songwriter **Alan Anderson '89** of Bellvue, CO, released his debut CD *Clay Machine* featuring 13 of his originals. He has written over 150 songs.

**Orlando Collado '89** of Bayama, PR, is the director of the Jingle Factory music and postproduction company. In 1996 and 1997, he produced about 40 percent of the music in Puerto Rico.

**Daniel Fisher '89** of Fort Wayne, IN, is director of soundware engineering for Sweetwater Sound. He has also penned articles for *Keyboard* and *Electronic Musician* magazines, and writes for the newsletter "Sweetnotes."

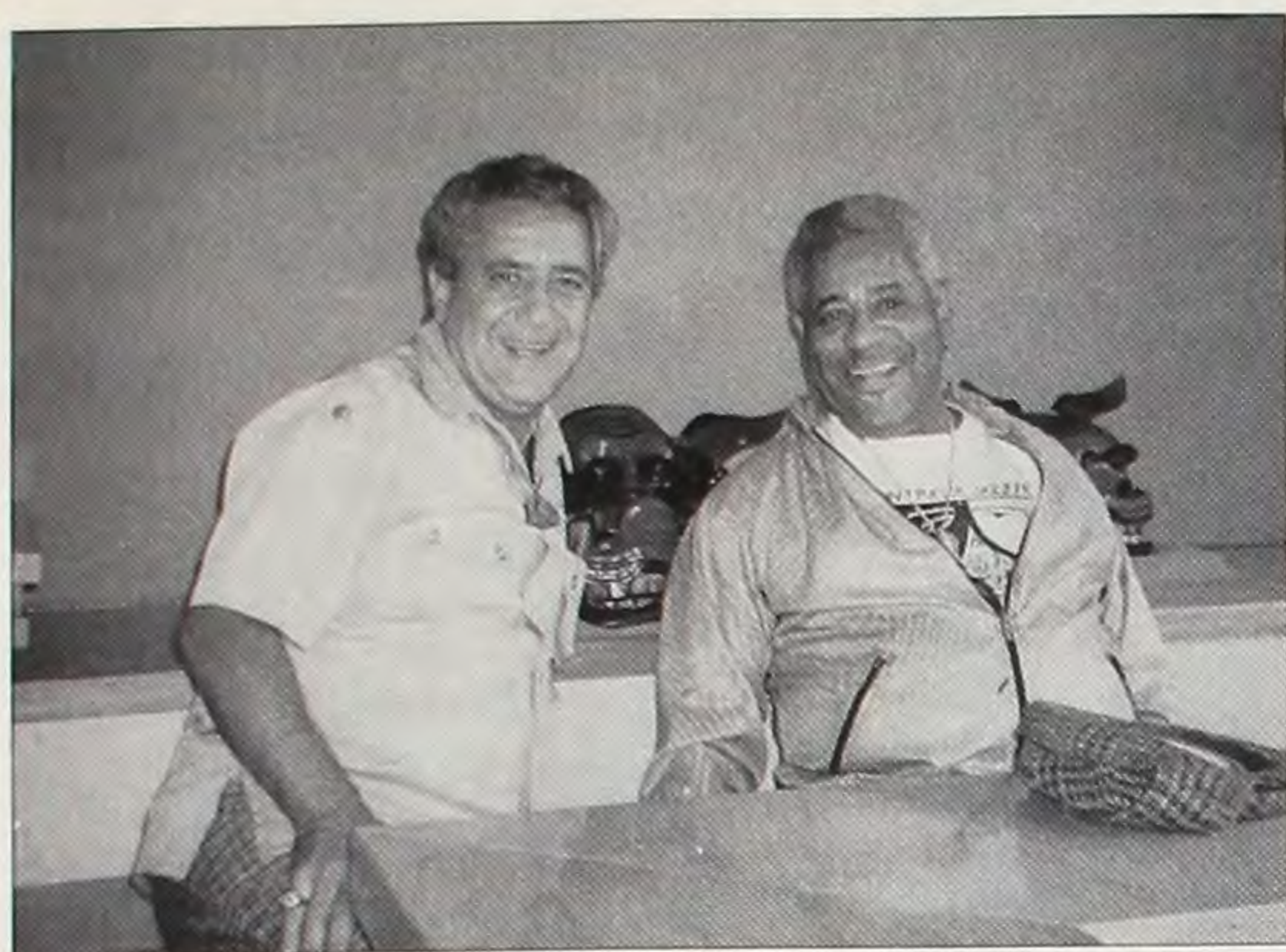
**Steven Lagarto '89** of Bristol, RI, is teaching general music, show choir, concert choir, and theater in the Taunton Public School system. He was nominated for the fifth edition of *Who's Who Among America's Teachers*.

**Christopher Loomis '89** of Mounds View, MN, is working in audio post-production in Minneapolis.

PHOTO BY OMAR CRUZ



## A LIFE ON THE ROAD



Charles Lake '54 (left) and Dizzy Gillespie

Charles "Whale" Lake '54 spreads out his photos from Paris, London, Tokyo, Jerusalem, and many other places, souvenirs of 50 years on the road. As personal manager to Dizzy Gillespie from 1975 through 1993, he traveled around the world enough times to rack up one million frequent-flyer miles.

Lake started playing the trumpet as a kid in Chelsea, Massachusetts. After graduating from high school and serving a two-year hitch in the Marine Corps, he decided on a musical career.

"I went to New England Conservatory for a year," he says, "but I really wanted to play music that swung, so I came in 1949 to Berklee [then called Schillinger House]."

He graduated in 1954 and worked locally as a trumpet player and as "band boy" (equipment/library manager) for Herb Pomeroy. Lake became Woody Herman's band boy in 1958.

"In those days, we would drive a truck with equipment and luggage, and the band members followed in four cars," he says. "We would divide them up so that there was a saxophonist, a trombonist, a trumpeter, and one rhythm section player in each car. That way if anyone disappeared, we could still play the job. If we had one car with all of the trombone players in it and they didn't show up, it would be pretty tough to play that night."

"I really learned the business touring with Count Basie in the sixties," recalls Lake. "Every night after the gig, we'd get back on the bus and I would talk with [saxophonist] Eddie 'Lockjaw' Davis about the business. He went over

the contracts with me and shared tips on getting the best rates at the hotels and told me how all of the financial dealings of a big band worked. That enabled me to make a step up and become road manager for Buddy Rich in 1972 and then for Sarah Vaughan in 1974."

Lake's biggest step up in the business was accepting a position to become personal manager for Dizzy Gillespie in 1975, a job he held until

Gillespie passed away in 1993.

"As a personal manager, I took care of all of the details a road manager would and also started doing all of the booking for him. Later we had agencies do that. When I first booked Dizzy, he got paid \$3,000 a week. After the agencies took over, he started getting \$10,000 a night."

Although Gillespie toured a lot and the schedules were grueling, Lake loved traveling with Dizzy. Yes, there were 6:00 a.m. flights most mornings, and making sure the fiduciaries were handled according to Gillespie's wishes could be challenging, but Gillespie's stature enabled them to fly first class and stay in the world's best hotels. Lake also met many great musicians and royalty who would stop backstage after Gillespie's shows.

"When I was invited to give a lecture at Berklee recently, I realized that I had a lot of practical experience to share with the kids," Lake said. "There is a lot more to learn than just playing your horn. Musicians have to understand how to live on the road and to realize that when they are late or do something wrong, it affects other people."

Lake's latest efforts have focused on perpetuating the music of his friend Dizzy Gillespie. He is booking fundraising concerts featuring Gillespie's charts played by trumpeters like Conte Condoli and Bobby Shew to benefit the Dizzy Gillespie Memorial Fund at the Englewood Hospital in New Jersey.

Lake will once again be feeling the curvature of the earth beneath his feet as he travels internationally to produce these concerts throughout the year. ■

# Make CDs

## AND GET

# FREE POSTERS WEB SITE & BARCODE

**Exclusive Offer for  
Berklee Students  
and Alumni!**

**Manufacture  
300 CDs and Get!**

- 300 Full Color  
11" x 17" Posters  
a \$590 value.
- A Web Site on IUMA  
Over 25,000 visitors  
every day.  
a \$240 value.
- FREE UPC Barcode  
Necessary for selling  
your CDs in stores.  
a \$350 value.

**That's \$1,180  
of FREE Stuff  
from Disc Makers!**

**Call Today for a  
FREE Catalog!**

**1-800-468-9353**  
[www.discmakers.com/music](http://www.discmakers.com/music)

**DISC MAKERS**





**Debut CD by keyboardist Kobi Marceca '90**

Flugelhornist **Dmitri Matheny '89** of San Francisco played in 40 cities and three countries during his most recent tour.

Composer **Yuval Ron '89** of Los Angeles scored the theme to the film *Cowboy and the Movie Star*. He is also releasing a new CD entitled *In Between the Heartbeat*.

Singer/songwriter **Sue Willett '89** coengineered a CD of her alternative pop songs. One of her songs was featured on the television show "Law and Order."

**Jennifer Egan '90** of Waldwick, NJ, is working as a producer and writer for film and video in the New York City area.

**Michael Lau '90** of Bethpage, NY, was the music director and producer for the 1998 CBS Winter Olympics broadcast from Nagano, Japan, and the 1998 Goodwill Games broadcast. He is executive producer of special projects for STS Music Group/Radical Entertainment.

**Christopher Leible '90** of New Haven, CT, gave the world premier at Yale University of *Only Now*, a classical guitar duo written by guitarist/composer Benjamin Verdery. Leible also was a soloist at a Connecticut Classical Guitar Society concert.

Singer/songwriter **Kobi Marceca '90** of New York, NY, released her first CD entitled *All and Enough* which contains 12 of her originals. This summer she toured with **Vince Johnson '90**. The tour included stops at the Taste of Colorado and Milwaukee Jazz festivals and House of Blues in Chicago.

Bassist/composer **Paul Rogalski '90** of Boulder, CO, recorded and released a CD with his band Coy Kindred. They are currently touring in Colorado.

Vocalist **Jeff Thacher '90** of New York, NY, of the a capella group Rockapella, appears regularly on the PBS show "Where in the World is Carmen Sandiago." The group is also featured in a Folger's Coffee commercial.

**Michael Masson '91** of Hingham, MA, was featured on "CBS This Morning" in Mark McEwens' entertainment report. He was directing a group for the program "Weekend Warriors." Masson is also ensemble director at the South Shore Music Company in Weymouth, MA.

**Isamu Ohira '91** of Fujisawa, Kanagawa, Japan, wrote the soundtrack for the Gran Turismo Game for Sony Computer Entertainment.

**Nicolas Marlin '91** of Miami directs, produces, and sings in a merengue band and owns a recording studio in the Dominican Republic.

**Kumi Nakagawa '91** of Tokyo is working as a MIDI karaoke sound director.

Singer/songwriter **Rene Pfister '91** of Amsterdam, The Netherlands, is currently performing in the European tour of *Hair*

with the American Dance Theatre of New York. His first CD, *Roots & Wings*, will be released this fall.

**Ittai Rosenbaum '91** of Mevaseret, Israel, and the Ilana Eliya and Jabalio Group performed at festivals in Italy, Hamburg, Dusseldorf, and Frankfurt, Germany. Their repertoire is mainly Kurdish songs.

Pianist **Tom Snow '91** of Yarmouth, ME, and his jazz quartet performed a concert at Brunswick High School in Brunswick, ME, to benefit Midcoast Hospice.

Drummer **Brian Tichy '91** of Los Angeles, CA, will be touring the U.S. this summer with the band Foreigner.

**Kyle Wesloh '91** of Groveland, MA, is working as a recording engineer at New England Conservatory of Music.

Composer **Stephen Bergman '92** of Milford, MA, has been writing children's musicals and has had his plays staged in Florida and New Hampshire.

Bassist **Ivan Bodley '92** of Brooklyn, NY, appears on the live CD by singer Ruth Gershon and is currently touring Europe with her band.

Drummer **John Coffey '92** of Norwood, MA, plays with BC and Company and the Roy Scott Big Band. He also teaches music in the Sharon public schools.

Guitarist **John Lane '92** of Stamford, CT, is currently performing with a John Scofield tribute band called Blue Matter.

Keyboardist **Harold Mims '92** of Denton, TX, is presently the director of choral music at Calhoun Middle School in Denton. Additionally, he is minister of music at Denton's Morse Street Baptist Church and

arranger for the Gainesville Swing Orchestra.

**Giovanni Moltoni '92** of Boston, MA, and the Giovanni Moltoni Quartet, have performed at international festivals and in Boston-area jazz venues.

**Ralph Rosa '92** of New Brunswick, NJ, is marketing coordinator for the group Bumblefoot featuring guitarist Ron Thal. The group's new CD *Hands* is on the Hermit label. Their Web site is at: <[www.prognosis.com/bumblefoot/](http://www.prognosis.com/bumblefoot/)>.

**Martin Sulc '92** and **Jaromir Honzak '90**, both from Prague, Czech Republic, were music advisors for a July jazz clinic in Prague that focuses on important Czech musicians, bands, and orchestras, and introduces them to the international scene.

Journalist **Alisa Valdes '92** won first place in the *Boston Globe Magazine* essay competition for "Daughter of Cuba," the story of her visit to her father's birthplace.

Drummer/vocalist **Blake Windal '92** of Los Angeles, CA, played and sang backup vocals on the CD *More Than 12 Stories under the Sun* by Lisa Cannon and recorded an album in Paris with **Benoit Michel '91**.

**Robin Zaruba '92** of Houston, TX, owns CompuCord Multimedia in Houston. In July, he released an enhanced CD with audio, video, and interactivity.

Bassist **Eric Baines '93** of Denver, CO, has performed with artists such as Nelson Rangell, Chuck Loeb, Danny Seraphine, Los Lobos, the Kentucky Headhunters, and the Drifters.

Guitar **David Bertoli '93** of Austin, TX, is an active member of the live music



scene in Austin.

Drummer **Don Correu '93** of Boston, MA, has played with various bands including the Van Halen tribute band Bottoms Up. He was featured in the Noble & Cooley Drum Company's online newsletter.

Guitarist **Marek Dykta '93** of Maspeth, NY, has been performing in New York City with drummer **Tommy Campbell '79** and saxophonist **Donny McCaslin '88**, and has been producing sessions at Avatar Studios.

Guitarist **Timothy Harrington '93** of Phoenix, AZ, is currently an instructor at Boogie Music in Phoenix and is working on a CD to be released this winter.

**Kaoru Yasui '93** of Hamamatsu, Japan, is a technical consultant for Yamaha in the interest of planning and debugging for specified tools and programs.

**Vlami Abbud '94** of Atlanta, GA, has been working as the audio and video producer for the Weather Channel Latin America.

Bassist **Zachary Borovay '94** of Brooklyn, NY, and his band Rooftop Cowboys released a self-titled CD.

Guitarist **Michael Chlasciak '94** of Bayonne, NJ, recently opened for the Steve Morse Band and

Yngwie Malmsteen. His second CD, *Burned Soul Catharsis*, is due in January 1999.

Pianist **Mark de Clive-Lowe '94** of Auckland, New Zealand, has been touring in Japan with his trio. Earlier this year, he did recording sessions and gigs in London

and studied with Cuban jazz master Chucho Valdez in Havana, Cuba.

Trumpeter and keyboardist **Steve Krchniak '94** of San Francisco, CA, composed and arranged music for the CD *This is Reggae Style* by his band Creation.

Drummer **Nathaniel Morton '94** toured with Chaka Khan this summer and played on *Funk Noir*, the latest release by the Boston funk band Chuck.

Guitarist **Robert Morris '94** of New York, NY, and the Morris Brothers Band released a CD titled *Pop the Trunk*, which ranked as a semifinalist in *Musician* magazine's Best Unsigned Band contest.

**Joseph Ruoto IV '94** of Nashville is assistant manager for Steve Wariner. He coordinated a recent charity auction for Naomi Judd's

research fund.

**Kenji Tajima '94** of New York, NY, is performing with the fusion trio Primitive Cool, featuring pianist Kuni Mikami and bassist **Dan Freeman '76**. His pop group Trance Senders is playing clubs around the New York area.

**Gina Zdanowicz '94** of Metuchen, NJ, is a part-time professor of audio and MIDI technology at Columbia College in Chicago, IL, and is a member of the electronic music group Circle of Grey.

Singer/guitarist **Henry Char '95** of Cartagena, Colombia, has released a CD single titled "Bajo un Pedazo de Catón" from his album *Comprometido con Mi Tiempo*.

Pianist **Stephen Hamilton '95** of London recently recorded the album *Santa*

## Andersen Stringed Instruments



Bill Frisell playing  
the Andersen Model 14

**INNOVATION  
AND TRADITION  
IN ARCHTOP  
GUITARS**

7811 Greenwood Ave. N., Dept B.  
Seattle, WA 98103  
Tel 206.782.8630  
Fax 206.782.9345  
[www.andersenguitars.com](http://www.andersenguitars.com)



**Katerina Andreou '92** of Strovolos, Cyprus, released her first album *Ego Pou Les* in June on City Records. The album contains three of her originals.



*Rita* with producer and guitarist Richard Niles. Hamilton has also been touring with Bill Bruford and King Crimson.

Percussionist **Taku Hirano '95** of Santa Clarita, CA, recently performed on the "Tonight Show" with Brandy and on "Sinbad's Summer Soul Festival" with the Emotions. He has also been an artist-in-residence at Carnegie Mellon University.

**Ina Kemmerzehl '95** of London, England, is working as a cellist and electric bassist in the London area.

Composer **Laura Andel '96** of Cambridge, MA, did three presentations in Berlin, Germany, with the 22-piece Oli Bott Jazz Orchestra. Andel and **Oli Bott '96** direct the band featuring musicians from around the globe.

**Ayala Asherov '96** is a graduate student of film composition at the North Carolina School of the Arts. Asherov received honorable mention in the John Lennon songwriting contest and wrote the incidental music for a London theatrical production of *Across the Bridge*.

Vibraphonist **Oli Bott '96** of Berlin, Germany, and his jazz quintet won two prizes in France at the As Pro Jazz Competition and the Jazz à Vannes competition.

Vocalist **Katherine Farnham '96** of Miami Beach, FL, won the Diamond King Talent Showcase in Aventura,



**Herbie Hancock (left) and Doron Richard Johnson '96**

FL, and recently released a CD of original tunes entitled *For the Love of it All*.

Guitarist **Pablo Fdez-Arrieta '96** of Madrid has released an album titled *Standards* featuring saxophonist **Ryan Woodward '98** and bassists Tom Dahl and Carlos Sanoja.

Boston-based rock band Blinder, featuring **Megan Gass '96**, **Mason Wendell '97**, and **Koven Smith '97**, released a new three-song CD titled *Mienakusuru*.

**Ross Hamlin '96** of Boston, MA, is the cofounder and director of Open Faucet Productions, a nonprofit arts organization, and is one of the newest members of the Mobius Arts Group.

In April, pianist **Doron Richard Johnson '96** performed piano duets on a tour with Herbie Hancock in Santiago, Chile. They will perform again at the IAJE Festival in Anaheim, CA, in January. Johnson is presently working on his doctorate at New England Conservatory.

Pianist and composer **Gunther Kuermayr '96** of the Netherlands, released his first CD *The Window* on the Dutch A-Records label. It features **Johan Sievert '95** on bass, **Marc Gratama '97** on drums, and saxophonist **Jerry Bergonzi '68**.

Guitarist **Israel Rozen '96** of Brookline, MA, released a CD entitled *Red Sea* on Brownstone Records in May. The disc features originals and jazz standards.

Contemporary jazz keyboardist and percussionist **Joe Sherbanee '96** of Orange County, CA, merged his production company Zodiac Ltd. Enterprises with Native Language Music. Sherbanee will release his debut album *The Road Ahead* this fall.

Songwriter/arranger **Spyros Spyrou '96** of Larnaka, Cyprus, released a CD single

## CALL THE HOTLINE

In our continuing efforts to provide helpful services to our alumni, we have developed an alumni hotline. This new hotline contains a directory of numbers for the campus offices most frequently requested by alumni. To reach the 24-hour hotline, dial (617) 747-8945.

The options will let you update your address, obtain a Berklee alumni pass, or get information about Berklee Performance Center concerts, Berklee alumni chapter events, and career development offerings. The hotline will also give information on continuing your education and will connect you with the alumni donor line or the Office of Alumni Relations.

entitled *Mehri Hthes*.

**Erik Steigen '96** of Valley Village, CA, works as a legal assistant in the music/entertainment law firm of Lenard & Gonzalez LLP in Beverly Hills, CA. His band Soulspeak is recording a demo CD.

**Rodney Alejandro '97** of Pacifica, CA, has been an associate producer for Narada Michael Walden and cowrote two songs on the latest Temptations album. He is also producing four songs for Puerto Rican recording artist Julian.

Drummer **Sergio Bellotti '97** and bassist **Tino D'Agostino '97** of Rome, Italy, released *Spajazzy*, a CD featuring guitarists **Mike Stern '75** and **Jim Kelly '73**, saxophonist **Bill Vint '96**, and keyboardists **Patric Andrén '95** and Greg Burk.

Vocalist **Ernie Halter '97** of Santa Ana, CA, is working with the jazz and r&b group Scenario 34.

Flautist **Marian Heller '97** recently performed in a concert of music from the sixteenth to twentieth centuries on piccolo, standard flute, alto flute, and bass flute.

**Leif-Magnus Lilleaas '97** of Nedenes, Norway, has been accepted to LIPA, the Paul McCartney-supported college in Liverpool, England.

**Darryl Milstein '97** of Miami, FL, is working for Delrod Studios and Playground Studios. Both facilities are located in Miami Beach.

**J.C. Monterrosa '97** of Nashville has been recording engineer for Deana Carter, Randy Travis, Lynyrd Skynyrd, Jeni Varnadeau, and Steve Wariner, and edited John Berry's video *Better Than a Biscuit*.

Guitarist **Jeffrey Parks '97** of Boston, MA, is performing with singer/songwriter Patti Guirleo. They released a CD called *Longtime* featuring drummer **Scott Eisenberg '99**.

**Gerardo Porraz '97** of Mexico City, Mexico, is musical director and producer for Televisa Group Mexico, the country's largest entertainment company.

**Brian Zamek '97** of White Plains, NY, is just finishing up his first year as band director in the Croton-Harmon school district in Westchester County, NY.

**Gilson Schachnik '99** has just released his CD *Raw* on Brownstone Records. Players include Berklee faculty members Bill Pierce, Fernando Huergo, and Mark Wessel.



**No 1**  
100% COTTON  
TEE SHIRT  
S-XL \$13.95



**No 2**  
"CLASSIC"  
FLEECE  
CREWNECK  
by Champion.  
Available in  
burgundy  
or black.  
S-XL \$34.98



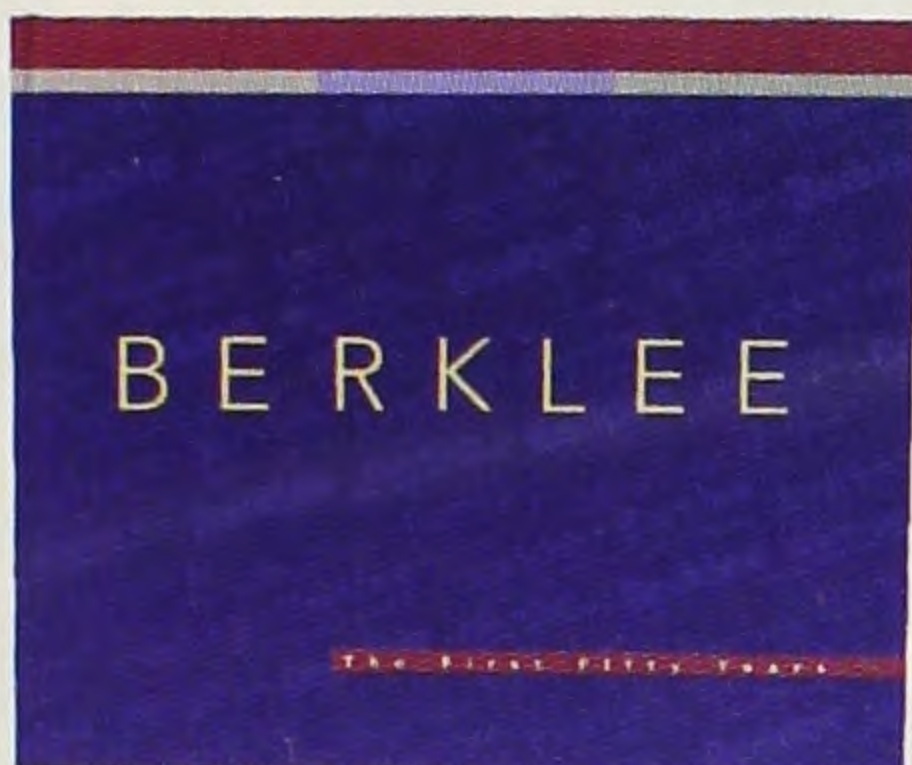
**No 3**  
LONG SLEEVE  
COTTON HENLEY  
with left chest graphic  
S-XL \$27.95



**No 4**  
WOOL FLANNEL  
LOW PROFILE CAP  
by University Square.  
Adjustable \$17.50



**No 5**  
"CLASSIC" HOODED  
SWEATSHIRT  
by Champion.  
S-XL \$45.98



**No 6**  
BERKLEE "THE FIRST FIFTY  
YEARS" \$75.00



**No 7**  
BERKLEE CERAMIC ETCHED MUG \$4.50

**No 8**  
BERKLEE PLASTIC TUMBLER \$1.99

**No 9**  
BERKLEE CERAMIC ETCHED MUG \$4.50



**No 10**  
BERKLEE TEDDY BEAR with printed tee.  
\$16.95

**No 11**  
BERKLEE TIGER with printed tee. \$16.95

# order form '98-'99

**ORDERED BY:**

Name \_\_\_\_\_  
Address \_\_\_\_\_ Apt. \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Daytime Phone \_\_\_\_\_

**SHIP TO: (if different)**

Name \_\_\_\_\_  
Address \_\_\_\_\_ Apt. \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Daytime Phone \_\_\_\_\_

Method of Payment:  VISA  MasterCard  American Express  Discover

Credit Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_ Signature \_\_\_\_\_

Item Number	Description	Color	Size	Quantity	Price Each	Total Price

Shipping & Handling Charges:  
\$14.99 or under \$5.00  
\$15.00 to \$39.99 \$6.00  
\$40.00 to \$74.99 \$7.50  
\$75.00 or over \$9.00  
(Rates do not apply to international deliveries.)

Merchandise Total \_\_\_\_\_  
Mass. Residents add applicable Sales Tax \_\_\_\_\_  
Shipping & Handling (on merchandise total only) \_\_\_\_\_  
Total Amount \_\_\_\_\_

SEND ALL ORDERS TO: The Berklee College of Music Bookstore, 1080 Boylston Street, Boston, MA 02215

CALL: 617-267-0023 FAX: 617-267-0765

Allow 2-3 weeks for delivery. Prices subject to change. Express delivery available at an extra charge.



## FINAL CADENCE

**Correction:** In the summer 1998 issue of *Berklee today*, it was reported in this column that **David Mott '68** had passed away. He informs us that he is alive and well in Toronto, and works as a member of the faculty at the York University Department of Music. It was his brother, trumpeter **Daniel Mott '72**, who passed away in January 1998.

Word has reached us that **Johnny Wells '77** of Abbeville, SC, died of cancer earlier this year. Wells was a popular drummer and vocalist working as a solo act at

nightspots in South Carolina. He continued performing until two weeks prior to his death. Wells leaves his wife Shae and nine children.

**Uttamlal "Tom" Shah '81** was among the 12 American victims of the August 7 terrorist bombing at the U.S. Embassy in Nairobi, Kenya. Shah was an employee of the U.S. State Department who had first served in Cairo and was later assigned to the political section of the embassy in Nairobi. Shah was a trumpet player and had earned his degree in professional music.

# Thinking of Returning?

It's easier than you might think.

**There is no readmission process for alumni.**

Just contact the Returning Student Coordinator in the Office of the Registrar at (617) 747-2242, or by fax: (617) 747-8520. Whether you want to enroll full-time or have just a few credits left to graduate, it only takes a phone call to start the process. Return to Berklee and experience all the new and exciting changes!

**Registration for Spring '99: January 14 - 15, 1999  
Classes begin January 19.**

**Registration for Summer '99: May 20 - 21, 1999  
Classes begin May 24.**

## ALUM NOTES INFORMATION FORM

Full Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Country \_\_\_\_\_ Phone \_\_\_\_\_

This is a new address. Your Internet address: \_\_\_\_\_

Last year you attended Berklee \_\_\_\_\_ Did you receive a  degree?  diploma?

Please give details of the newsworthy professional milestones that you would like the Berklee community to know about. Print or type (use a separate sheet if necessary). Photos suitable for publication are welcomed.

---



---



---



---



---



---



---

Send me more information on becoming a Berklee Career Network advisor.

Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to:

*Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. Internet address: [msmall@berklee.edu](mailto:msmall@berklee.edu)



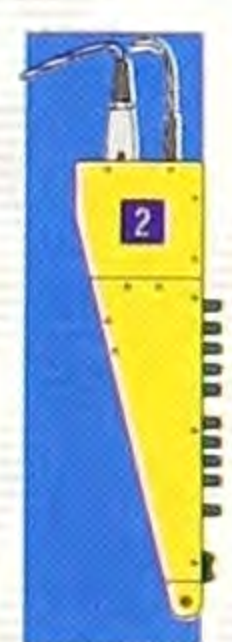
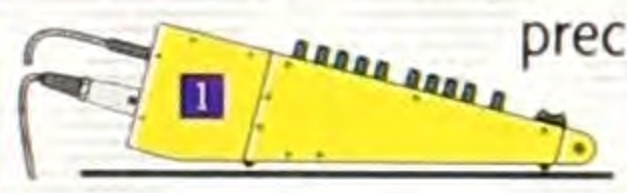
# CR1604-VLZ

First read the mixer ads. Then listen to the mixers. You'll discover why our original CR1604-VLZ® is the overwhelming choice of audio professionals.

■ **Ultra-wide 60dB gain range** for both microphone and line inputs handles everything from close-miked kickdrums and ultra-hot digital multitrack inputs to the most timid vocalist or delicate wind instrument.

■ **To test mix amp headroom**, load every channel of a mixer with HOT inputs. If you hear distortion, the mix amplifier is overloading. The CR1604-VLZ uses a special negative-gain mix amp architecture to add 6dB more headroom than the competition.

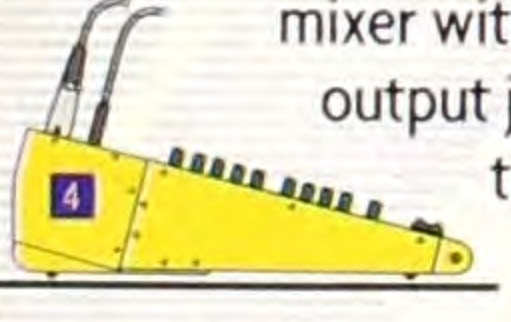
■ **Smoother, more accurate fades.** The CR1604-VLZ's true logarithmic taper potentiometers give you precise control throughout the



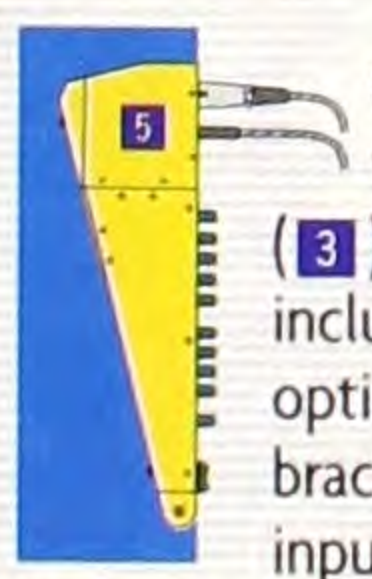
fader's travel — instead of giving out about 3/4 of the way down. Try it at your Mackie Dealer and you'll hear what we mean.



■ **One mixer. Five physical configurations to fit your space and applications.** Only the CR1604-VLZ can be switched in minutes from a table-top or rack-mount mixer with input/output jacks on the top (1 & 2)



to a space-conserving 8-rack space mixer with jacks to back (3) — rack rails are included. Add our optional RotoPod-VLZ bracket and rotate the input/output pod to the same plane as the mixer's controls (5 & 6) for patching-intensive applications.



■ **Get the whole story.** Call toll-free for an incredibly-detailed, mixer tabloid complete with applications hook-ups...or visit our new Web site at <http://www.mackie.com>

■ **Solid steel main chassis.** Not aluminum. Not plastic.



■ **More aux send gain.** All six CR1604-VLZ sends on each channel have 15dB more gain after Unity. This lets you boost weak effects or create a "super-wet" sound.

■ **Musical, natural EQ with sweepable midrange.** Others have copied our frequency points, but nobody can equal our sound.

■ **Plus every channel has a true 18dB/oct. low cut filter** that lets you use LF EQ on vocals without boosting mic thumps, infra-sonics and room rumble.

■ **Hyper-sensitive Signal Present LED** on every channel.

■ **Very Low Impedance (VLZ) circuitry** uses high current and low resistor values to dramatically reduce thermal noise and crosstalk. A Mackie Designs exclusive with very audible benefits.

■ **Feature for feature,** the most versatile, flexible, CREATIVE master section of any compact mixer.



If imitation is the sincerest form of flattery, we have a lot to be flattered about. But now that some competitors are even borrowing our ad copy, we figured it was time to come up with a devastatingly nasty come-back.

■ **Greg Mackie put a quick stop to that idea.** He pointed out that the REAL test of a mixer is how it sounds. And the more you listen, the more our CR1604-VLZ's low noise, high headroom, pristine mic preamps and natural EQ put it ahead of the pack.

■ **Sound quality, Greg pointed out, is why the CR1604-VLZ has a longer roster of famous users than any other 16-channel compact mixer...major groups & artists, Emmy-winning TV composers,**

Academy Award-winning sound engineers, network news & sports departments. So why dis the competition?

■ **Call us for complete info and that long list of famous users.** Then make your final mixer buying decision with your ears. Anyone can write an ad. Only Greg can make a mixer as good as the CR1604-VLZ.



Musician Magazine thinks the original is clearly the best.

Below: a few of the 400+ folks who work at Mackie Designs in Woodinville, WA, 20 miles northeast of Seattle.



## MACKIE

All products made in Woodinville USA by certified Mackoids  
 U.S. toll-free 800/898-3211 • Outside the U.S. 206/487-4333  
[www.mackie.com](http://www.mackie.com) • e-mail: [sales@mackie.com](mailto:sales@mackie.com) • NASDAQ: MKIE



© 1997 All Rights Reserved Mackie Designs Inc.



# Composers and Systems Analysts

Rodger Aldridge '68

**I**t is widely recognized that Berklee does a superb job in preparing people for careers in music, but I found that a music education is good preparation for other professions too. When I made a career change in 1977 from musician to computer programmer, I discovered that systems work has much in common with composition. Both rely on analytical skills, critical thinking, pattern recognition, and functional design.

Herb Pomeroy's line writing classes were my best preparation for a job as a systems designer. He taught a multidimensional way of thinking. Rather than simply harmonizing a melody vertically, he taught us to build a bass line in contrary motion to the melody and construct contrapuntal inner voices.

Before I made the job switch, I took a computer aptitude test. I was worried because I was never strong in math. However, once I got into the test, I felt that I was on familiar ground. The kind of logic needed reminded me of twentieth century music analysis classes where we were taught to recognize motives that are transposed, inverted, or used in retrograde. Likewise, I discovered in my first programming job that a key factor in systems work is the ability to look at things and see the overall patterns. The parallels between programming and composition are many; the two fields simply employ different languages and means of expression.

Since the 1950s, it has been recognized that musicians (particularly theory and composition majors) make excellent computer programmers. When William Kelvie became executive vice president and chief information officer of Fannie Mae (the nation's largest secondary mortgage company and my present employer), one of the first things he did was to seek out the music majors on the Corporate Information Systems staff.

Kelvie is intrigued with the relationships between music and systems. He told me that during his many years in the business, he had noticed that music majors who go into the information technology field often possess intuitive and creative abilities for systems work. Musicians had natural gifts sometimes lacking in those trained in formal computer science programs.

When studying composition, we are required to memorize an enormous amount of concrete information about scales, harmony, counterpoint, orchestration, and form. However, the moment we close the textbook and put a pencil to the score pad, some-

thing very subtle and magical begins to happen. The creative parts of our brain are stimulated and all of the memorized rules and facts, all of the music we have listened to and studied, become a large database we can draw upon. The best composers strive to create a score that is not just a mechanical rehashing of academic information stored in their brains. The act of composition goes beyond the world of logic and rules to embrace the intuition.

A really good piece of music is more than the sum of its parts. You can look at it academically, analyze the changes, the melodic development, and the form, but there is always something else in there. It is the soul of the music, the stuff that is not on the page, but yet is expressed through the notes that are written there. It is kind of mysterious and paradoxical. There are times when I look at a piece of music that I have finished and think to myself, how did I write that? There is something in the music that speaks to me, something that goes beyond the mechanical aspects of compositional craftsmanship. That something is not taught; it is intuitive and comes from within.

In a similar way, to design a computer application or a business research model, one has to use logical analytical thinking to develop input, processing, and output design specifications. However, one often needs to go beyond formal thinking to reach out and grab a truly elegant solution to a design issue. I see this as the same kind of intuitive creativity that musicians experience in writing a great chart or blowing the kind of solo that brings a smile to your face afterwards.

Composition training enabled me to develop the kind of logical and analytical thinking that is so essential to being a systems designer. My experiences as a composer have, at times, helped me to go beyond the logical and the formal to suddenly find a simple and wonderful intuitive solution to a business problem.

It was the blending of these logical and intuitive skills that enabled me two years ago to move from the Corporate Information Systems Department to Single Family Mortgage Business. In this new role as a research analyst, I help to develop Fannie Mae's loan default predictability models. That job draws upon all of the intuition and creativity that I can muster.

The connections between composition and information technology deserve further investigation. Perhaps it is good enough for now just to know that they do exist. ■



Rodger Aldridge '68

Rodger Aldridge '68 is a research analyst for Fannie Mae in Maryland.



In 1992, Sweetwater Sound Inc. created an exciting new way to serve musicians and studios. We combined the convenience of direct-to-your-door service with a solid focus on music technology. Like L. L. Bean, Dell and other specialty direct marketing leaders, Sweetwater is fortunate to have grown by leaps and bounds, while earning your trust and providing greater and greater value. Our exclusive Music Technology Direct® approach has helped over 150,000 satisfied customers make their musical dreams come true.

**Mu**

**chnology Direct!**



MICROPHONES • RECORDERS • MIXERS • EFFECTS • KEYBOARDS • GUITARS • AMPS • SPEAKERS • STUDIO FURNITURE & MUCH MORE

**What does Music Technology Direct mean to you and your music?**

**1. Convenience. You get the right gear, when you need it!**  
It's like having a huge warehouse of music gear right outside your front door! One call gets you all the top brands—no chasing around all over town! Why put up with any hassles?

**2. Savings. You get a fair "ProNet" price.**  
We stock in tremendous quantity to get the lowest possible cost from our vendors. We pass the savings directly to you with our "ProNet Pricing." Why spend more?

**3. Service. You get great Tech Support and Service, when you need it.**  
Help with an installation? Confusing problems? We know our stuff cold! We don't pass the buck, we get you back to your music as fast as possible. Why wait?

**4. Respect. You get treated with respect.**  
Shouldn't shopping for gear be easy and fun? We'll do everything we can to make sure you have a great time selecting and building your rig, without pulling out your hair! Why not enjoy yourself?

**Sweetwater**  
SOUND INC.

**(800) 222-4700**

**MUSIC TECHNOLOGY DIRECT & THE BEST VALUE, GUARANTEED**

(219) 432-8176 • FAX (219) 432-1758 • SALES@SWEETWATER.COM • WWW.SWEETWATER.COM • 5335 BASS ROAD, FORT WAYNE, IN 46808

FedEx Shipping Available • FedEx Service Marks Used by Permission



# Someone should build an all-tube guitar amp dedicated to recording.



## Lexicon does.

The Signature 284 is the ultimate direct box for guitar, delivering authentic feel and tone as only a fully-cranked, all-tube amp can.

A unique design combines a high-gain preamp with a low-watt, stereo Class "A" power amplifier. The preamp section uses three 12AX7 tubes and incorporates a

switchable high-gain stage and beautifully-voiced tone controls. The stereo amp uses two EL 84 tubes in a Class "A" configuration. A tube-driven stereo effects loop lets you place effects in-line between the preamp and power amp for sonic effects that can't be



obtained at the console. The speaker outputs handle any 8 or 4 ohm guitar cabinets — and built-in speaker loads allow silent recording.

Simultaneous stereo outputs (slave amp and recording) are post power amp — so they carry the sonic signature

of the whole amp, not just the preamp.

When you want to go direct, built-in speaker simulation eliminates the need to mic cabinets — nice when you're the artist, the engineer and the tech.

**Signature 284. An all-tube amp designed to help you record great guitar tracks.**

# Lexicon

Heard In All The Right Places

Lexicon, Inc. • 3 Oak Park, Bedford, MA 01730 • 781/280-0300 • Fax: 781/280-0490 • Email: info@lexicon.com • Web: www.lexicon.com

A Harman International Company