

Diana Krall '83
Only Trust Your Heart

DVD: A Look along the
Digital Data Frontier

Kenny Werner '73
Discovering Music in the Space

This stunning follow-up to *Love Scenes* includes several tracks with orchestra and highlights Diana Krall's exquisite pianism and intimate vocals.

Diana Krall

When I look in your eyes



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—*Newsweek*

"So much soulfulness and glamour... in the same place at the same time."

—*Time*

"...Krall has a femme-fatale alto perfectly suited to both updating standards and transforming more obscure tunes into instant classics."

—*New York Magazine*

"Diana Krall is a unique gem! In a world crowded with female vocalists of varying styles, she brings a fresh approach to timeless material."

—*George Benson*

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Berklee today

A Publication of the Office of Institutional Advancement

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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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 © 1999 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to **Berklee today**, Box 3, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, <msmall@berklee.edu>. Alumni are invited to send in details of activities suitable for feature coverage. Unsolicited submissions are accepted.

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A Firm Foundation

by President Lee Eliot Berk

As we approach the close of the millennium, Berklee can look back upon a proud record of achievement in giving expression to the truly great vision of college-level contemporary music education. Elsewhere in this issue, you can observe that we are working at carrying the vision and achievements into the twenty first century. First, though, a well-deserved salute to some of those whose leadership and contributions brought us to this hard-won plateau.

Foremost is founder Lawrence Berk, who in 1945 foresaw the need for a school with a curriculum focused on contemporary music. Together with his wife Alma (who made major contributions to the growth and visibility of the college) and a gifted and dedicated group of faculty members, he started Berklee on the path to becoming the best resource for musicians seeking professional training.

Provost Robert Share and Dean Richard Bobbitt were both closely associated with Lawrence Berk from the first years to the early 1980s. They saw Berklee through its acquisition of degree-granting authority and first accreditation in the 1960s and its emergence as an established college.

Joseph Viola came to Berklee in 1946 and served for 49 years as a woodwind instructor and department chair before retiring in 1996. The roster of his students reads like a who's who of the saxophone world. Similarly, the accomplishments of founding Brass Department Chair Fred Berman and his successor, retired veteran Ray Kotwica, mirror those of Viola.

The recently retired John LaPorta shared his talents for 37 years with Berklee students and is credited with helping so many discover their own musical voices. During his years at Berklee, Herb Pomeroy led ensembles, taught classes on Duke Ellington, and developed the Line Writing course that greatly influenced his students. Many composers and arrangers who studied with Pomeroy are prominent figures in today's film, TV, and recording industries.

Another towering figure in Berklee's growth was William G. Leavitt, former Guitar Department chair. There was only a handful of guitarists when he started at Berklee in 1965, but he pioneered the development of college-level guitar education that was unavailable elsewhere and had an enduring impact on Berklee's educational identity.

Other retired faculty members who contributed significantly to our legacy include Steve Plummer, Emmanuel Zambelli, Dave Matayabas, Fred Schmidt, John Bavicchi, Andy McGhee, Larry Senibaldi, Bill Bresnahan, Jeronimas Kascinskas, and Dean Earl as well as deceased faculty members John Neves, Don Sterling, Alan Dawson, Alex Ulanowsky, and Robin Coxe-Skolfield, to name a few.

As we turn the page on the twentieth century, we should mark a place in history for these people who established the sure foundation that Berklee will stand upon in the new millennium.

NEW FACES ON THE BOARD OF TRUSTEES

Four new members were added to Berklee's Board of Trustees at the June meeting.

Three of the new trustees are distinguished Berklee alumni: Luis Alvarez, John Doelp, and Leanne Summers. The new members add further to the diversity of the board and bring total membership to 29.

Luis Alvarez '83 of San Juan, Puerto Rico, is an accomplished business leader. Alvarez has served since 1985 as vice president of



Luis Alvarez '83

Mendez & Company, Inc., a major family-owned Puerto Rican food and beverage company. Under his leadership, Mendez & Company established the celebrated Puerto Rico Heineken JazzFest. Alvarez has served as the

festival's executive producer since its inception in 1990. In addition to his work with Mendez & Company, Alvarez, a commercial pilot, is president and owner of Copter's Corporation and Aviation Technology Corporation.

As a Berklee alumnus, Alvarez has been a vital link between the college and the Puerto Rican community. He was instrumental in creating the annual Berklee in Puerto Rico educational program, a week-long event that brings Berklee faculty to San Juan to provide training for young students and to award scholarships for Puerto Rican musicians to study at Berklee.

Scott Benson has over 20 years of experience creating and managing computer companies. He is currently the board chair and CEO of Valent Software, a company helping



Scott Benson

to define the next generation of communities on the Internet. Prior to his work at Valent, Benson was a founder of Accordance Corporation, licensing their Intermail messaging server to AT&T for its WorldNet service. Benson played a key role in the merger of Accordance with Software.com, the leading intranet messaging company.

In addition to serving on the board of directors for Valent Software, Benson has been a member of the boards at Software.com, Accordance Corporation, Newsphere Corporation, and Microsystems Software. He also operates his own Risky Music label and is a guitarist and songwriter.

Benson has been a great supporter of the college. He established an endowed scholarship to provide support to an outstanding pop, rock, or folk songwriting student. His Risky Music company was one of two sponsors for the Rekooperators benefit concert at the Berklee Performance Center in November 1998, which featured rock icon and Berklee Associate Professor Al Kooper and a band of

celebrated New York session musicians.

John Doelp '79 has worked at all levels of the music industry as a performer, arranger, producer, and record company executive. Currently, he is president of Crescent Moon Records, a joint venture with Sony Music Entertainment. Since 1995, Doelp has served as executive vice president of Sony 550 Music and senior vice president of Epic Records Group. He has also been co-executive



John Doelp '79

producer of Canadian recording artist Celine Dion. Involved in every aspect of Dion's career, Doelp co-produced three of her albums, which have collectively sold over 45 million units worldwide.

As senior vice president of marketing and sales at Epic Records between 1993 and 1995, Doelp created and implemented marketing plans for many successful projects, including recordings by Pearl Jam, the Spin Doctors, Michael Jackson, and Gloria Estefan, to name a few, and the soundtracks from *Sleepless in Seattle* and *Forrest Gump*.

In addition to being a Berklee alumnus, Doelp earned a bachelor's degree in sociology/social psychology from Hartwick College in Oneonta, New York, and a master's in arts and business administration from Columbia University.

Leanne Summers '88 of Studio City, California, is an accomplished performing artist and vocal coach. As a professional singer, Summers toured with a variety of acts and has performed and/or recorded with such artists as



Leanne Summers '88

Rita Coolidge, Richie Havens, Eddie Rabbitt, and Crystal Gayle.

Since 1994, she has served as president of Berklee's Los Angeles alumni chapter and has helped to greatly elevate the awareness of Berklee alumni in southern California by hosting panel discussions and alumni events.

Summers operates her own vocal studio and has been a coach to recording artists, actors, and dancers like Brenda Russell, Az Yet, Drew Carey, Shelley Duvall, and Jean Kasem. As a guest speaker and clinician, Summers has given presentations for Grammy in the Schools (NARAS) and the National Academy of Songwriters. She has also authored articles for several music magazines and has served since 1993 as chief financial officer of the Los Angeles Women in Music organization.

"Strengthening the connectedness between Berklee alumni and the college is one of our leading priorities," said President Lee Eliot Berk. "There is no better place to start than with the appointment of deserving alums to our Board of Trustees."

Berklee beat

Golson, Fuller, and Morgan Honored at Fall Convocation

At the annual convocation on September 14, Berklee welcomed the class of 2003 and awarded honorary degrees to composer Benny Golson, trombonist Curtis Fuller, and music educator Robert Morgan.

Many of the seats in the Berklee Performance Center were filled by the nearly 800 entering students. In his remarks to the audience, Assistant Vice President for Student Affairs Steven Lipman detailed the demographics of the entering students. The youngest is 16, the oldest is 54, and they come from all across the United States and from 44 foreign countries.

Vice president for Student Affairs Lawrence Bethune gave an introduction to the Berklee community. "We are a community of tremendous breadth and diversity—cultural, musical, and age diversity," he said. "Berklee is a crucible of musical ideas. All music is welcomed here.

them to go onto higher education in music and to pursue successful music careers. His program has become a national model for the successful training of young jazz musicians."

Accepting the degree, Morgan stated, "For years, I was privileged to have teaching positions that were rewarding and I have received other awards along the way, but nothing has been more rewarding than receiving this degree from Berklee tonight."

Before bestowing the degree upon jazz trombonist and composer Curtis Fuller, President Berk described him as "one of the most technically gifted and distinctive trombone stylists in jazz." He also gave details of Fuller's work with jazz luminaries John Coltrane, Miles Davis, Lester Young, and fellow honoree Benny Golson. Accepting the honor, Fuller told the audience, "Many people have helped me

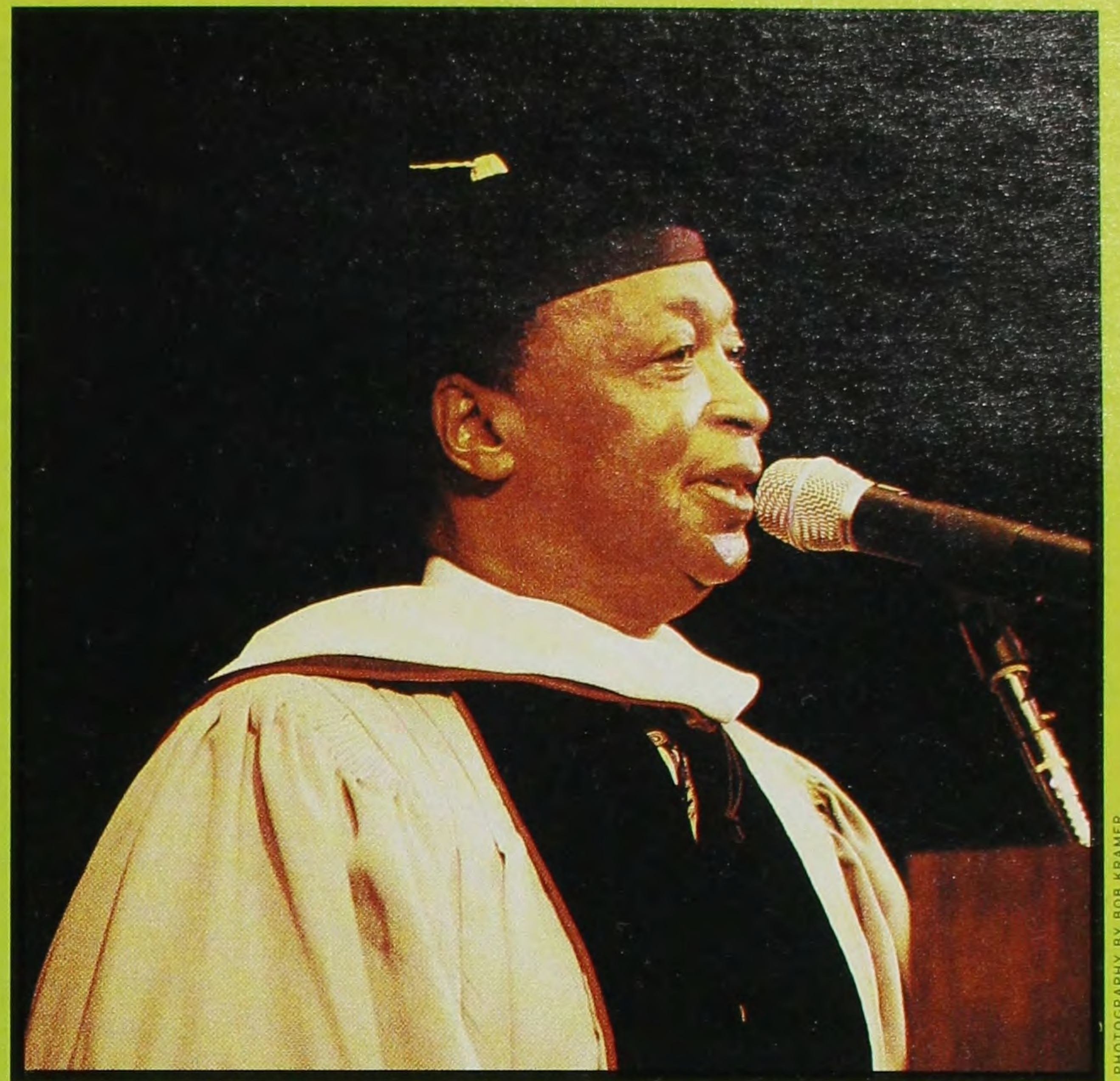
cians," Berk said, "Golson is renowned for writing classic jazz tunes like 'Killer Joe,' 'I Remember Clifford,' 'Whisper Not,' and others. Music he penned for such shows as 'Mash,' 'Mannix,' 'It Takes a Thief,' Academy Awards broadcasts, and Bill Cosby's latest series is familiar to many." Berk also noted Golson's many contributions to education and to American contemporary culture. Taking the podium degree in hand, the gracious Golson said, "This is not something I will soon forget. It is encouraging that after 50 years in music, I can still be encouraged."

Next, 24 student musicians directed by Berklee's Yo Team production staff presented a rousing, 10-song musical tribute to the honorees. Among the concert's many high points were r&b renditions of Beatles' chestnuts "We Can Work It Out" and "Come Together" sung

by vocalists Bethany Wright and Kevin Bachelder respectively. Julie Mahendren interpreted Golson's poignant "I Remember Clifford," and David Wilson sang the Kenny Loggins hit "I Believe in Love."

Members of the Berklee Jazz Rock Ensemble and

soloists Karin Harris (trombone), Bob Reynolds (tenor saxophone), Aleksandra Samsonova (piano), and others deftly navigated selections like Golson's "Stablemates" and "Killer Joe" and Curtis Fuller's "The High Priest." Vocalist Michael Harris's last, soaring, high note on the finale "I Believe I Can Fly" sent audience members home with smiles on their faces. With the close of the curtains on the BPC stage, another academic year opened at Berklee.

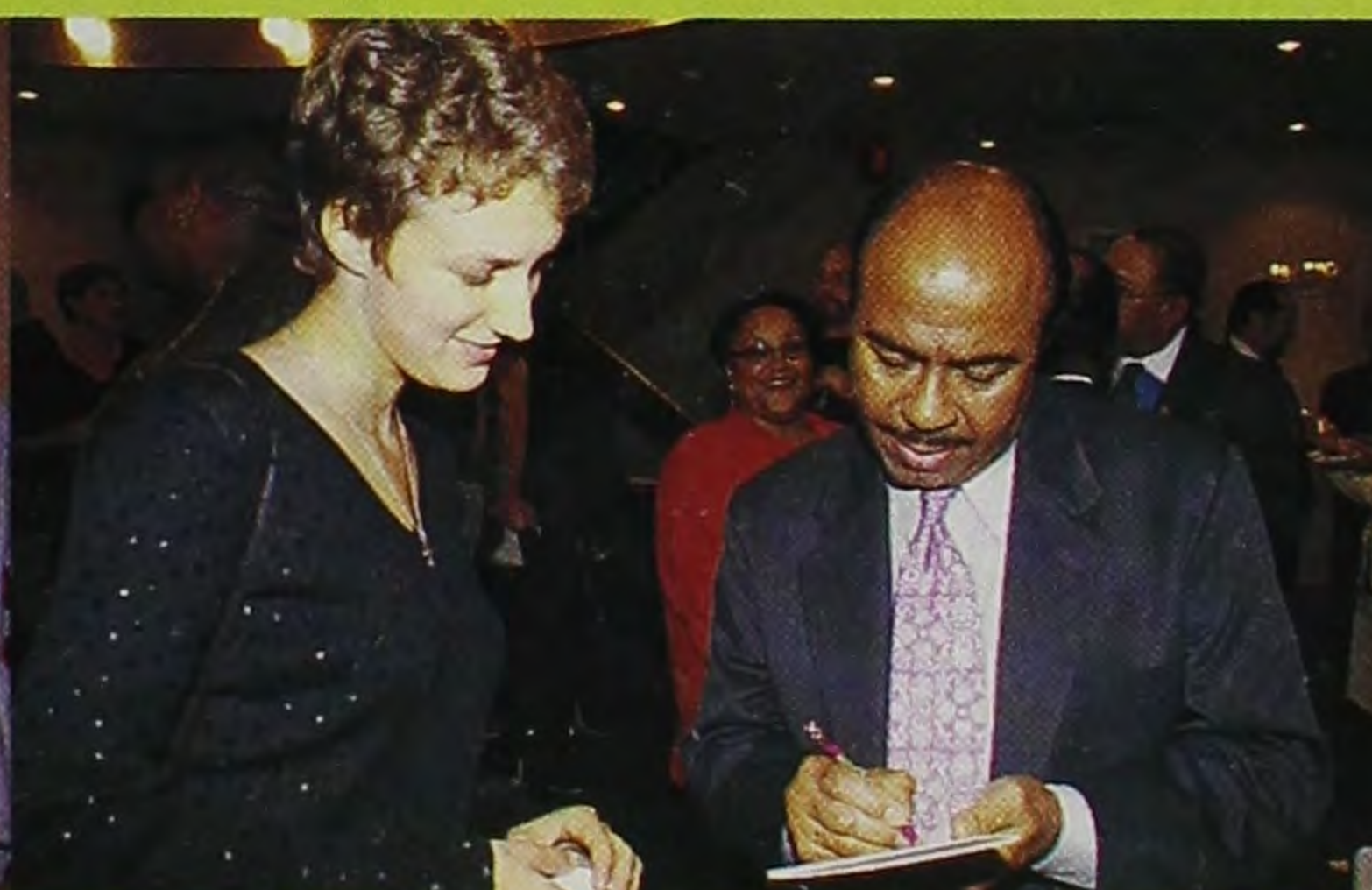


Curtis Fuller offers a few remarks after receiving the honorary degree.

PHOTOGRAPHY BY BOB KRAMER



Honorees of honor, from the left: Robert Morgan, President Lee



President Berk, Benny Golson, and Curtis Fuller. Pianist Aleksandra Samsonova gets an autograph from Benny Golson in the green room after her performance in the concert.



"We Can Work It Out": vocalist Bethany Wright belts out a Beatles tune during the convocation concert.

Don't close up; open up. Pursue your dream with your mind, ears, and heart wide open."

President Lee Eliot Berk presented the first honorary degree to Dr. Robert Morgan, retired director of the Houston High School for the Performing and Visual Arts. Berk called Morgan a "champion of jazz education" and described his many achievements in music education over the past two decades. "Under his tutelage," Berk said, "many young students have honed their skills sufficiently to enable

along the way since my childhood in a Jesuit orphanage in Detroit. I never knew it would culminate in this. I hope your musical ambitions will be fulfilled just like mine have been."

Composer/arranger Benny Golson also received an honorary degree. President Berk chronicled Golson's spectacular career from his early years as a saxophonist and composer for Benny Goodman, Dizzy Gillespie, and Art Blakey to his years as a top film and television composer in Hollywood. "Among jazz musi-

For the past year, there has been much discussion about the future of the college. Alumni, faculty, staff, and students have suggested thousands of ideas. Over the summer, a representative planning group, with input from the Berklee community, worked with all of these ideas to draft a new vision statement for the college, helping to set a direction for the future.

During the fall semester, the planning group will consider comments and firm up the vision statement for board approval. When this new vision is finalized, college leadership will draft a strategic plan that reflects the leading ideas from the planning process for review by the Berklee community in the spring of 2000. Here is the first draft of the new vision for Berklee College of Music.

Berklee College of Music helps those with a passion for contemporary music prepare themselves for a life in music that fits their unique talents, interests, sensibilities, and career aspirations.

We foster career resiliency in our students, to help them succeed in an industry that is changing at unprecedented rates and that increasingly rewards entrepreneurial skills. There is much we can strengthen in what we already do. We will provide better and more varied learning experiences, improve the quality of our day-to-day lives, communicate with each other more openly and effectively, better appreciate and support the diversity of our community, and attract more women to our faculty, administration, and student body.

There are also new directions we should pursue. We see the possibility to expand music education opportunities beyond the scope of the campus experience, pursuing the use of existing and new methods, media, and technologies.

We also see an opportunity to increase the appreciation for contemporary music by helping society develop a keener appreciation for its quality, social value, and cultural relevance. In so doing, we believe we can help deepen and broaden respect for both contemporary music and the mission of our college.

A description of the process that has been followed for the past year is available for your review at www.berklee.edu/berklee2005 or in the alumni section of www.berklee.edu, which includes hundreds of suggestions from alumni. If you would like to comment on this draft vision statement, or receive more information, please send e-mail to triley@berklee.edu.

Berklee's Helping Hands

U.S. Department of Education Award

The U.S. Department of Education recently named Berklee the recipient of a grant of \$173,449 through its Plugged In: The Technology Tool for Music Education project. This capacity building grant will help Berklee develop a comprehensive, technology-based teacher preparation initiative this fall and devise strategies that prepare future teachers in the effective use of technology to enhance learning.

Berklee will use the funds to revamp its music education curriculum to fully integrate technology into the learning process, utilize technology in practice teaching, and work with the Boston Arts Academy to implement target programs. Second-stage funding, which Berklee will seek in March 2000, will provide resources for implementation.

Marjorie O'Malley, assistant vice president for institutional advancement, observed, "This grant will enable Berklee to have a real and positive impact. Our music education graduates will leave the college with the technical proficiency to change the way their students can embrace music through the use of technology. It is an exciting opportunity for all involved."

Oliver A.D. Wagmann Scholarship Fund

The Car-Freshner® Corporation made a gift in the amount of \$100,000 to establish the Oliver A.D. Wagmann Scholarship Fund in honor of Oliver Wagmann, a 24-year-old who never got to fulfill his dream of studying at Berklee due to a fatal accident on his way home from a vacation in the Caribbean.

Wagmann was born in Switzerland into a musical family. Wagmann began with classical violin and piano studies but later developed a taste for contemporary music. He started playing guitar and percussion instruments and wrote songs for a band in Zurich.

While his education had been oriented toward a business career, his heart was in music. Shortly before his death, he had applied to Berklee. His dream was to combine his business education and musical knowledge and publish his own music. This scholarship is meant to help others achieve the goals Wagmann hoped to reach.

Newbury Comics Builds upon the Nancy Brusger Memorial Scholarship Fund

Newbury Comics made a \$20,000 donation to the Nancy Brusger Memorial Scholarship Fund. This brings the total in the endowed fund to \$76,000.

Established by Newbury Comics in 1997 as a permanent endowed fund, it provides scholarship support to an outstanding Music Education or Music Therapy major at Berklee College of Music. A public school teacher for many years, Brusger is the deceased mother of John Brusger, Newbury Comics cofounder and chief technology officer.

In establishing the fund, Newbury Comics CEO and Berklee trustee Mike Dreese stated,

"Our original store is two blocks from Berklee. We had many Berklee students as customers in the early years and it really helped us. Providing a good musician with some scholarship aid has a very nice feel to it."

Mary Jane Earnhart Ellison Endowed Scholarship Fund

Shortly before she passed away, Mary Jane Earnhart Ellison made a generous donation to establish the Mary Jane Earnhart Ellison Endowed Scholarship Fund for pianists at Berklee. Ellison, formerly a professional musician in Chicago, established the fund to ensure that the highest standards of excellence are nurtured at Berklee now and in the future.

Although she never attended Berklee, Ellison chose to make her gift because throughout her own career she had been impressed with the number of highly talented musicians she had met from Berklee. Her hope was that her gift would assist outstanding pianists to become prepared for careers in music.

Interval Research Grant

Berklee recently received a research grant award of \$15,000 from Interval. It will provide resources to investigate how commercial and pop-oriented musicians work with alternate synthesizer controllers such as the radio baton. Music Synthesis Department Professor Richard Boulanger will supervise the project, which will explore the areas of software synthesis and design, algorithms and music for alternate controllers, and the computer-mediated ensemble.



Left, Craigie Zildjian with drummer Terri Lyne Carrington '83

Zildjian's Terri Lyne Carrington Fund

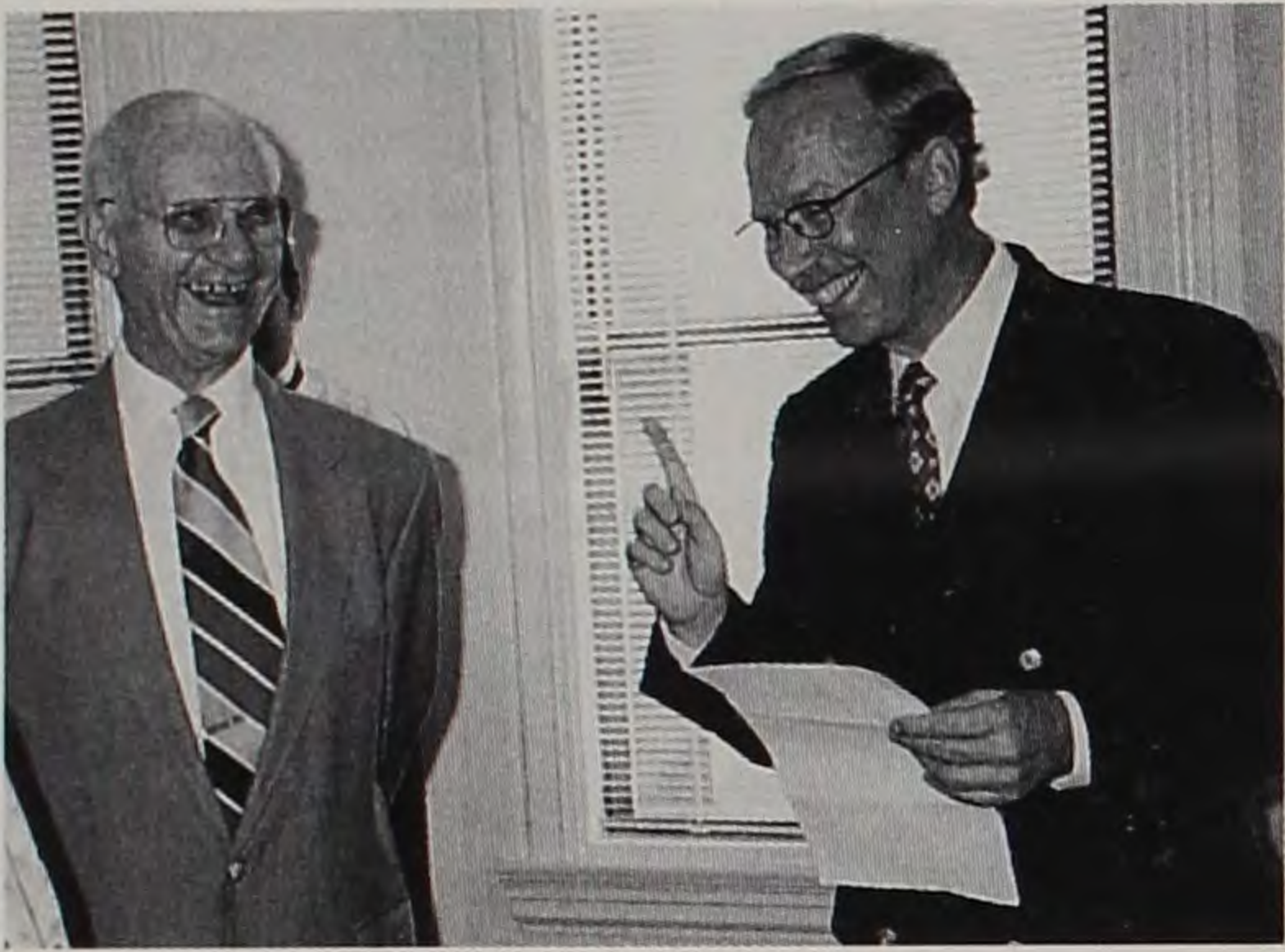
Berklee trustee Craigie Zildjian is representative of a new generation of women playing leading roles in the music industry. She is chief executive officer of the 375-year-old Avedis Zildjian Company. A strong advocate for women entering the music industry, she made a gift establishing the Terri Lyne Carrington Fund at Berklee. This is the first endowed fund specifically designated to support outstanding female students.

The move was motivated by Zildjian's desire to help women and her admiration for Terri Lyne Carrington '83. Carrington is known as one of the first female drummers to reach a high level of musical excellence and profes-

sional achievement. She was nominated for a 1998 Grammy Award for producing *That Day* for vocalist Dianne Reeves. Carrington has recorded and performed with a long roster of major artists and has been touring with Herbie Hancock.

"I have been inspired by Terri Lyne, who was awarded a full scholarship at Berklee when she was just 11 years old," said Zildjian. "She has gone on to an incredibly successful career. I established this fund to encourage other young female musicians to reach their full potential at Berklee."

LaPorta Dean's Award Instituted



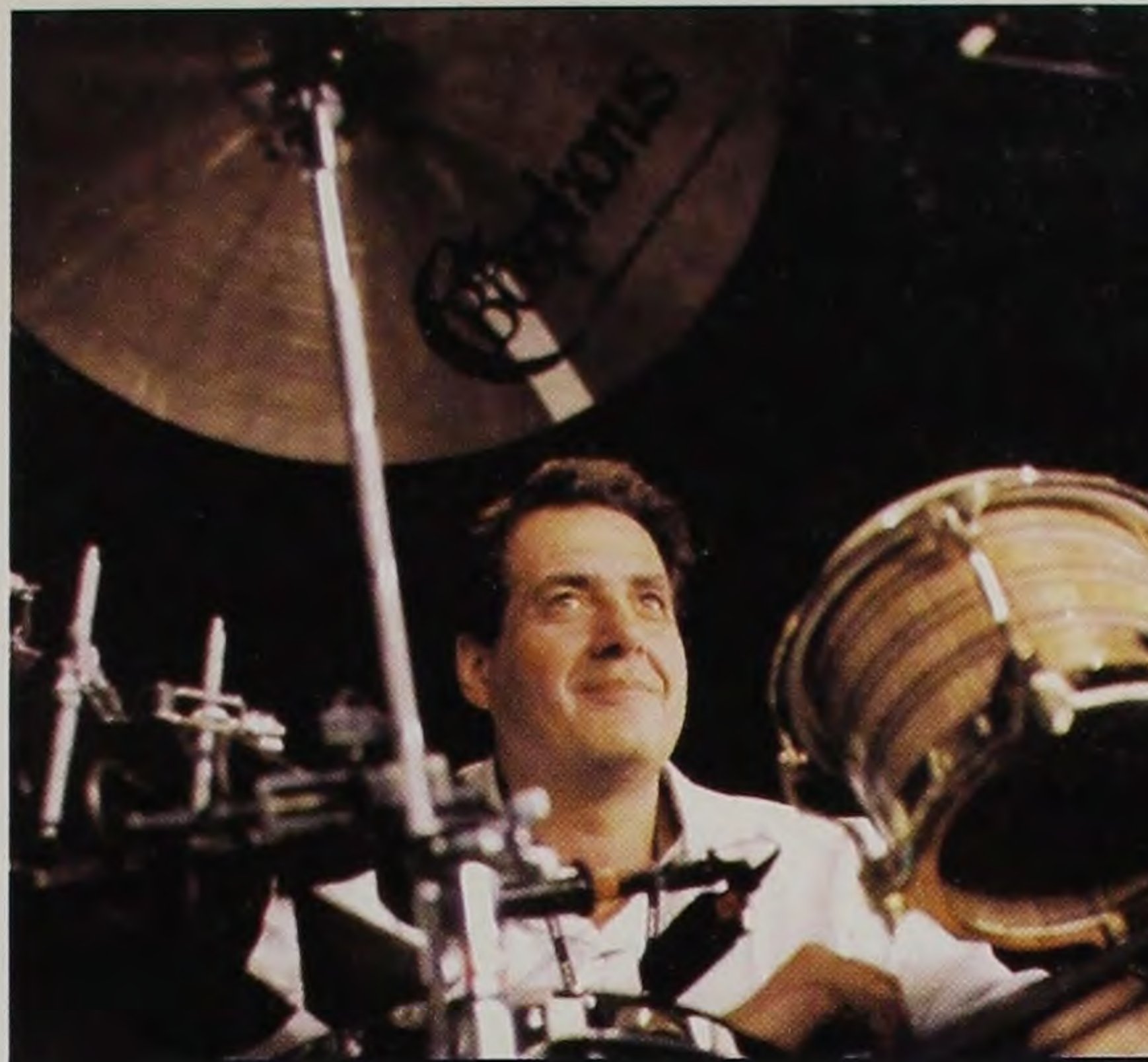
"Don't comp like that!" Gary Burton (right) recalls the first bit of advice he received from the retiring John LaPorta at an August reception held in LaPorta's honor.

This August, Professor Emeritus John LaPorta taught his last class at Berklee. Although LaPorta officially retired a few years ago, he has continued to teach in the annual summer program. Among those attending an August 18 reception commemorating LaPorta's educational contributions during his 37 years at Berklee, were LaPorta's colleagues Joe Viola and Herb Pomeroy, who have also retired in recent years.

In thanking LaPorta for his years of service, Executive Vice President Gary Burton recalled his first meeting with LaPorta. "John and I met in 1958," said Burton. "I was 15, and I found myself playing piano in a student band under his direction at the first Stan Kenton Stage Band Camp. His first words to me were, 'Don't comp like that!' It was the first of many pieces of advice I got from John over the next 40 years."

Burton then announced the initiation of a new award in LaPorta's honor. The John LaPorta Dean's Award will be presented annually to a recipient selected by the four division deans. Burton stated that the award will be one of the college's most prestigious forms of academic recognition. The recipient will be acknowledged in the annual commencement program and will receive the award at the student awards ceremony.

After Burton's remarks, the typically conversational LaPorta brought a ripple of laughter to the crowd by saying, "I am speechless."



Jamey Haddad

& Bosphorus Cymbals

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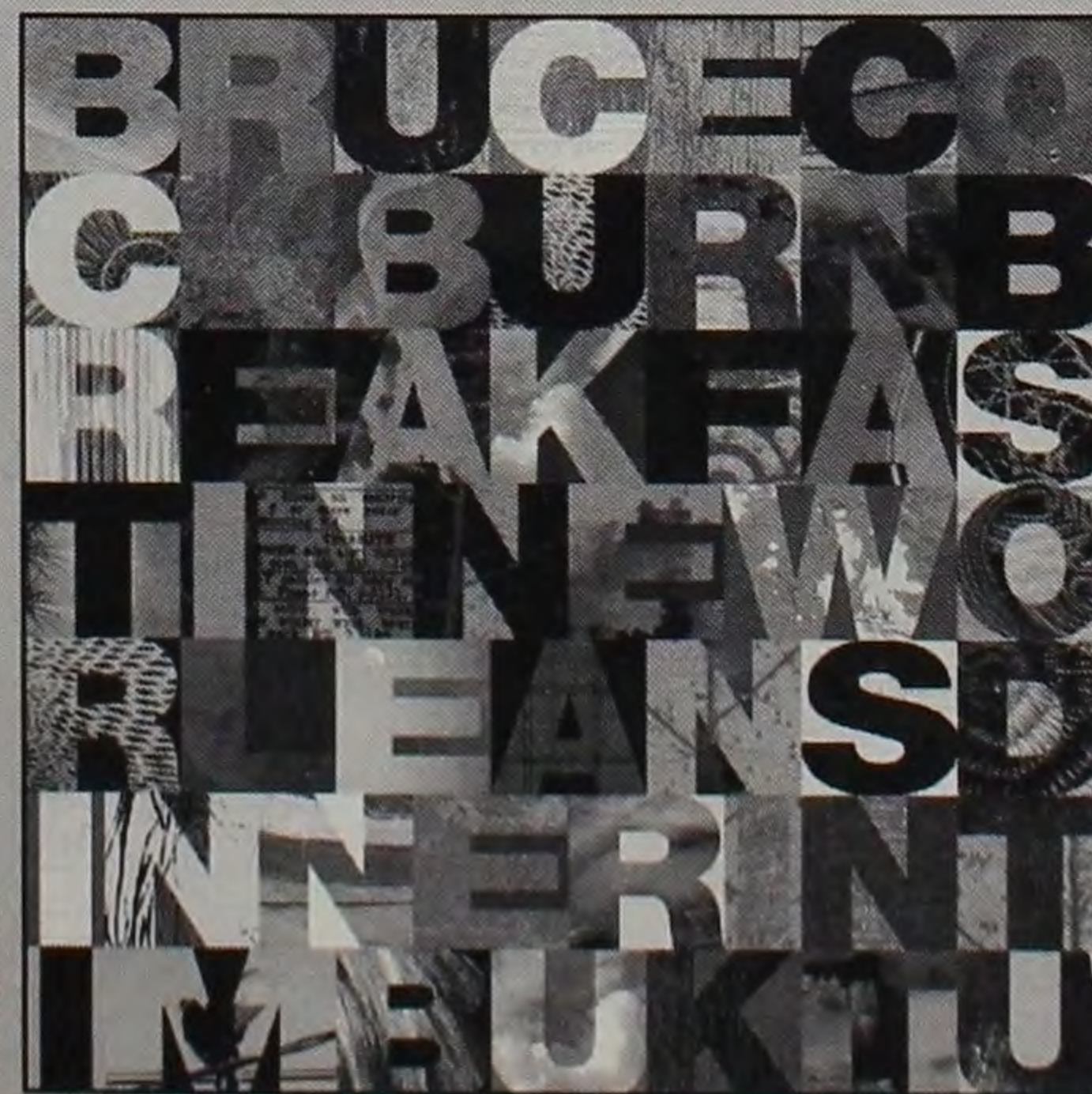
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Faculty notes

Associate Professor of Guitar John Baboian released a CD titled *Mucho Gusto* with the improvisational global music group World Leaders. The disc was recorded live at Ryles Jazz Club in April and features Bob Sinicrope (bass), Jim Repa and Mark Pinto (woodwinds), and other Boston-area musicians.

Associate Professor of Brass Tiger Okoshi recently returned from his fifth summer presenting clinics at Koyo Conservatory and a performance at the Phoenix Jazz Festival in Kobe, Japan. In August, he became the first jazz musician ever to be featured in the prestigious Japanese monthly magazine *The Gold*.

In July, Associate Professor of Composition Arthur Welwood brought faculty members Kathryn Wright (soprano) and Matt Marvuglio (flute) to the International World Harp Congress in Prague for the European premiere of his five-movement work *The Breath Inside the Breath*, for soprano, flute, harp, and viola.



Arthur Welwood

This summer Guitar Department Professor Charles Chapman played at the Classic American Guitar Show on Long Island, New York, with jazz guitarists Dan Faehnle, Jimmy Bruno, and Frank Vignola. He also performed at the Bell Atlantic Jazz Awards in New York City and participated in the 20th Annual Django Reinhardt Festival in Samois, France.

Bassist Bruno Råberg, associate professor in the Ensemble Department, released *3Orbis2*, his second album as a leader, featuring Bob Moses, Tim Ray, and Ole Mathisen. Råberg recorded his third CD with Swedish group 3Corpo2, and recorded with Lars-Erik Norrström Trio for LJ Records with vocalist Maeve Spain, Associate Professor of Percussion Casey Scheuerell, guitarist Jonny Johansson, and saxophonist and Associate Professor George Garzone.

Travel Journal, Haiku-inspired music for string quartet by Associate Professor of Composition Allen Levines was featured in *Narrow Roads*, a dance drama interweaving poetry, music, and movement arts of Japan and America. The production was staged at the Boston Conservatory on September 17 and 18.

The VH-1 program "Behind the Music" featured an on-camera interview with Assistant Professor of Guitar Lauren Passarelli for a story about Melissa Etheridge '81. The piece premiered on August 1 and will be shown periodically for three years.

Associate Professor of Guitar Jon Finn penned the book *Advanced Modern Rock Guitar Improvisation* published by Mel Bay Publications in the summer.

Music Production and Engineering Professor Stephen Webber received a midwestern regional Emmy nomination for the soundtrack he wrote for the animated film *Zoetrobics*. Webber and the film's director, Ed Counts, gave the keynote presentation at the International Animation Society's national convention in Chicago. His article "Zen and the Art of the First Gig" was featured in the September issue of *Mix* magazine.

Assistant Professor of Guitar Bruce Bartlett released *Free for a Price* on the Brulette label. The disc features piano instructor Steve Hunt, bassist Baron Browne '80, drummer Abe Laboriel Jr. '93, saxophonist George Garzone '72, keyboardist Gerry Etkins '76, and guitarist Randy Roos '78.

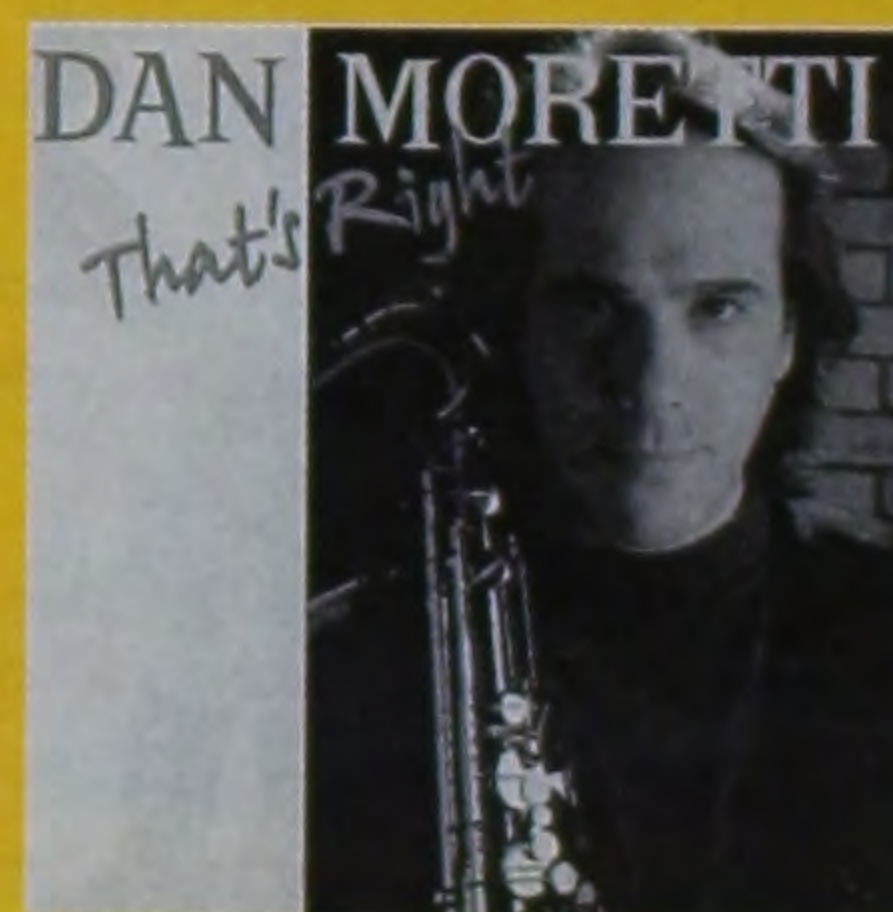


Sheldon Mirowitz, associate professor of Film Scoring, composed the score to the film *Outside Providence* starring Alec Baldwin. This was the third film Mirowitz scored in 1999.

Assistant Professor of Guitar Dan Bowden completed a book of solo transcriptions by jazz guitar great Jimmy Bruno. Mel Bay Publications published the 118-page volume. Eight tunes from the new album Bowden recorded with his Stingy Brimm acoustic trio can be heard or downloaded at <www.mp3.com/stingybrimm>.

Bill Leavitt, the late chair of the Guitar Department, and guitar faculty members Mick Goodrick, Jack Pezanelli, and Mitch Seidman received biographical entries in the fourth edition of *The Jazz Guitar and Its Evolution* by British author Maurice Summerfield.

Associate Professor of Jazz Composition Jeff Friedman published an article about his identifying the previously unknown Duke Ellington composition "Baby, You Can't Miss." The only documentation of the piece is a recording of Ellington playing it at a 1971 reception following commencement ceremonies where he received a Berklee honorary doctorate. Friedman also recently contributed guitar tracks to the CD *Ab, Er, Um* by bassist Eric Mingus '87.



Saxophonist and Associate Professor of Contemporary Writing Dan Moretti released a new CD titled *That's Right* on the 1201 Music label. The disc

garnered favorable reviews in *Jazziz*, *Jazz Chronicles*, and other publications. Moretti also performed at numerous jazz festivals this summer, including appearances with Dave Liebman.

In May, Assistant Professor of Composition Alexandros Kalogeras went to the Conservatory of Athens, Greece, to present a series of lectures on American twentieth-century music.

While on sabbatical from Berklee earlier this year, Professor David Vose presented percussion clinics in Scotland, Finland, Holland, Belgium, France, and Switzerland. Yamaha Corporation of America and Silver Fox Percussion provided support for his work abroad.

Summer 1999 Visiting Artists



Film composer and jazz trumpeter Mark Isham

Once again, the Visiting Artist Series brought some of the best and brightest from a number of disciplines to the campus to share insights and to perform for students and faculty. As always, having a chance to be close up and talk with the masters presented many learning opportunities.

Tenor saxophonist and alumnus Javon Jackson (currently signed to Blue Note Records), spoke about his career and performed tunes from his latest CD *Good People*.

The featured performer for the 1999 edition of Berklee Summer Guitar Sessions was jazz and fusion great Mike Stern. He presented an afternoon clinic and a Berklee Performance Center concert in the evening with drummer Ari Hoenig and bassist Ned Mann on August 24.

Vocalist, multi-instrumentalist, and composer Richard Bona who has worked with Michael Brecker, Joe Zawinul, and others came in on July 26. He discussed his new Columbia Jazz release titled *Scenes from My Life*.

The six-day World Percussion Festival brought an impressive roster of guest artists specializing in Afro-Cuban drumming, South Indian percussion, and numerous other international styles. Among the luminaries were Giovanni Hidalgo, Horacio "El Negro" Hernandez, Karl Perazzo, Raul Rekow, Trichy Sankaran, Bob Bloom, and Orestes Vilató.

Renowned film composer and jazz trumpeter Mark Isham showed clips from the movies *Fire in the Sky* and *Fly Away Home*, which he scored. Isham spoke of the challenges he had to overcome to successfully compose for each film and gave general tips about working with film directors.

The String Department's annual String Fling brought in violinists Darol Anger and John Blake as well as guitarist Grey Sargent and pianist Bevan Manson.

Guitarist Larry Coryell gave a clinic for guitar students on August 9, and then joined bandmates Alphonse Mouzon (drums), Richard Bona (bass), Shinzo Ono (trumpet), and son Julian Coryell '92 (guitar) for a Berklee Performance Center concert.

During the five-day Mallet Keyboard Festival in August, featured marimba soloists Valarie Naranjo, Leigh Howard Stevens, and Nanae Mimura gave clinics and shared tips on mallet mastery.

This year's Songwriting Workshop featured clinics with top songwriters Gary Nicholson, Jennifer Kimball, and Marshall Crenshaw, and a discussion with Gary Valletín of Bug Music.

A Global Perspective

Word that a break in Associate Professor Jamey Haddad's touring schedule with Paul Simon would allow for his participation in Berklee's World Percussion Festival in August was welcome news to both festival organizers and participants. Haddad's deep understanding of the rhythmic underpinnings of American jazz and music of far-flung cultures has placed him in demand at Berklee, in the studios, on the scoring stage, and elsewhere for over two decades. Haddad regularly works with four diverse acts: Paul Simon, Dave Liebman, the Paul Winter Consort, and Broadway actress and singer Betty Buckley. He might also be found on any of the world's seven continents playing or recording with such folks as violinist and oud player Simon Shaheen, the Assad Brothers (Brazilian guitar duo), South Indian master drummer Trichy Sankaran, French percussionist/composer Steve Shehan, or oud player/composer Rabih Abou Khalil.

Haddad lives in New York and for six years has made the weekly commute to Berklee for two full days of private teaching, world percussion classes, and frame drumming ensembles. As his musical horizons have become more global over the years, so have his opportunities. A family man, he says one of the hardest things about his current high-profile gig with Paul Simon has been the time spent away from his wife Mary and their daughter Georgia. Ironically, it was through six-year-old Georgia that he made the connection with Simon.

One of Georgia's playmates at a Washington Heights playground is the son of Jim Corona, Simon's soundman. After the two dads became acquainted, Haddad gave Corona his demo CD containing some grooves that revealed his eclectic musical nature and showcased the percussion instruments he has developed. At a subsequent Simon rehearsal, Corona popped the CD into the player to test out the speakers. It caught the legendary songwriter's attention and Simon told Corona he wanted to meet Haddad.

"Paul had worked very hard with his band to get the right feel for one of his songs," said Haddad. "When he heard one groove on the CD, he was able to play the song to it. He had Jim invite me to the rehearsal studio to play." Haddad brought an array of unusual percussion instruments and a Jam Man device that allows him to overdub various instruments in real time to create a groove. Simon was impressed, and the next day, he was working one-on-one with Haddad on grooves. Since November of 1998, Haddad has been working with Simon's 12-piece band and recording tracks for his upcoming album. The Paul Simon/Bob Dylan double bill was one of the summer's most celebrated tour attractions and included stops at places like Madison Square Garden and the Hollywood Bowl.

Haddad began to play music at age four. "Growing up in Cleveland and being of

Lebanese ancestry, I started playing the Arabic *dumbec* and a drum kit at the same time," he recalled. "The music I played with my relatives at parties was folkloric.

Seeking to become integrated into American society, I wanted to play Motown music and Stevie Wonder tunes." In his teen years, Haddad became friends with fellow Cleveland musician and saxophonist Joe Lovano, a player Haddad credits with shaping his playing and teaching him much about the jazz tradition.

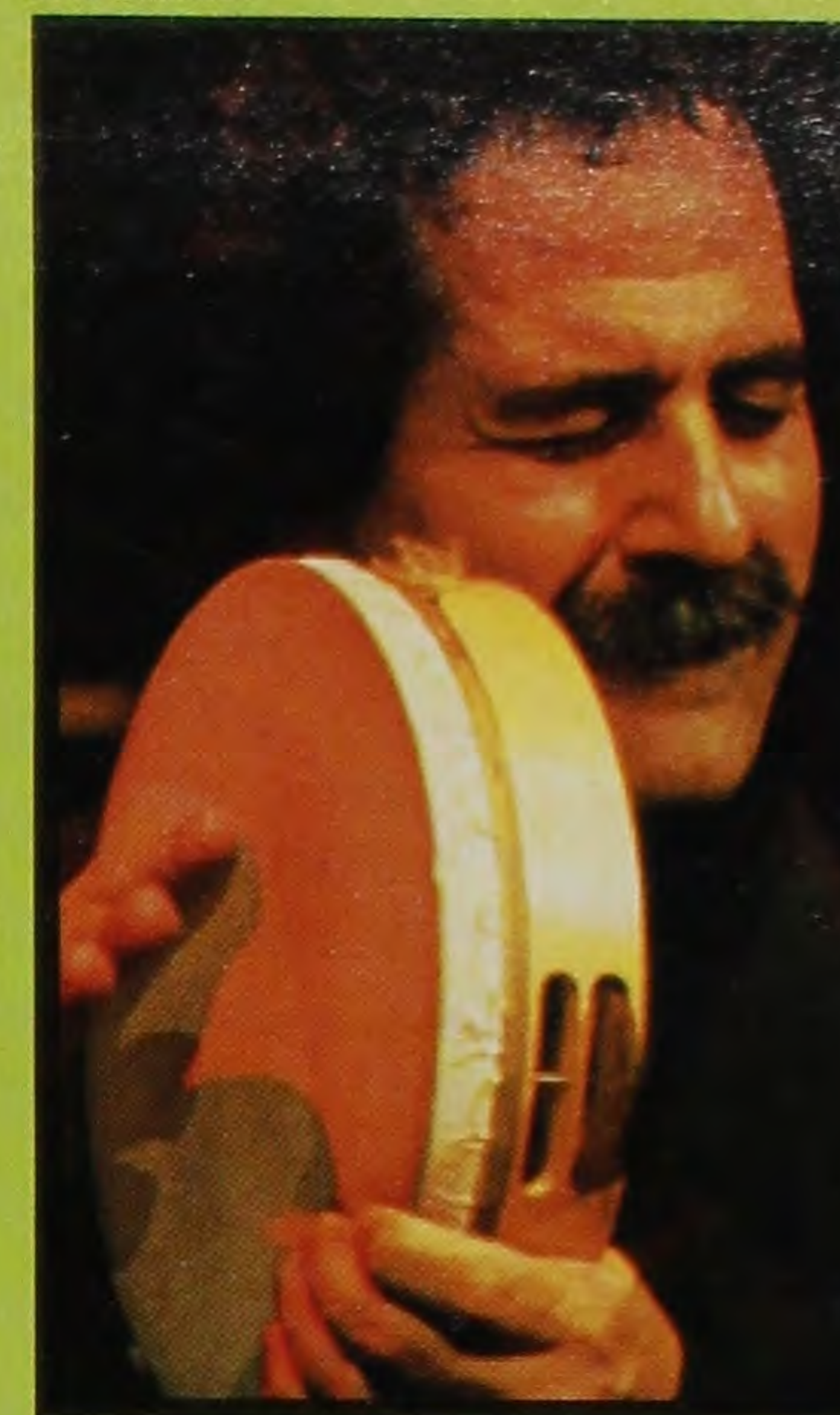
After studies at Berklee, Haddad played with many different jazz musicians and continued to expand his horizons in other directions. He studied South Indian music with Ramnad Raghavan for five years, and then received a Fulbright Fellowship to study percussion in South India for another year. He has also received four National Endowment for the Arts fellowships to pursue jazz and international studies and collaborations.

Playing with Paul Simon is an unusual situation for Haddad who has never sought out a pop music gig. "Paul is someone who can appreciate where I am coming from," he said. "I don't think there is anyone who rivals him at integrating musicians and flavors from around the world with popular music forms. He really knows what works for him. We have rehearsed for two hours before every concert and talked about details in the music. Working like that, you learn a lot about what textures work and what ones don't, what beats elevate and those that don't. Paul understands what happens when you get that part of it right—you get 20,000 people having a great time and dancing in the aisles."

Haddad wonders if he had gotten a gig like this early on, would he have put the demands on himself that he has or would his talents have matured as they have from playing so many different kinds of music?

"It could be a bit deceiving for a young musician to play on a gig like this with two percussionists and a drummer like Steve Gadd—the groove is really happening and the music is so recognizable that people just love it. You might start thinking that the job is to make people happy. If you think the job in music is just to do whatever it takes to make the people happy, you could become a musical prostitute. To me, the job is to become the best human being that you can be, and music is your tool. As a by-product, you make people happy by doing what you do. Music is an inner trip that helps your growth as a person and as an artist."

SETH CASHMAN



Jamey Haddad

Music Therapy: Creating Harmony in Life

by Dr. Suzanne B. Hanser
Chair, Music Therapy Department

Therapy for musicians? Playing music for sick people? Drumming away your anger? No, these do not describe music therapy. Rather, music therapy is the systematic use of music by a qualified therapist to bring about positive changes in people's lives. It is a unique treatment methodology that combines art and science to help a person in need. Music therapists use music and their relationship with the people they serve to identify their creative potential and develop new ways of expressing themselves, communicating with others, coping with challenges, or learning new skills.

Since Berklee's Music Therapy Department opened its doors three years ago, the pioneering first class of Music Therapy majors faced many challenges in preparing for this innovative career. The curriculum demanded activity from both sides of the brain and making the connections in between. Students were expected

their help. With these prerequisite abilities, they had to have the creativity to integrate all they were learning into an effective treatment program.

Music therapy is a career that demands that you give your all if you hope to succeed. The concurrent clinical practicum gave students the opportunity to practice skills and apply theories with people who were counting on the music therapy session. Obviously, cutting class meant a lot more than a lower grade. Some students made beautiful music, but weren't very good listeners yet. Therapists learn to listen and teach others to listen to the effects of the music. Life lessons like these were taking place every day in the clinic as the classroom. Students also mastered specialized techniques through such diverse activities as coleading a stress reduction through music therapy program for the community, partici-

pating in a music therapy training group where they were the recipients of the therapy, and learning the latest in music and medical technology in the Technology for Music Therapists course.

A grant from the Elinor and Lou Hens Charitable Trust established the Music Therapy Institute to support programs in the community as a training ground for Berklee students. The Community Music Center of Boston provided teams of music therapists to supervise students in the field. The Peery Foundation and a generous donation from Joan Johnson enabled local medical centers, nursing homes, classrooms, clinics, and other community programs to benefit from music therapy services

for the first time. Significant collaborations forged between established institutions such as Harvard-Pilgrim Health Care, Children's Hospital, Boston Medical Center, and Judge Baker School (to name just a few) created new alliances in health care and education. Music therapists gave freely of their expertise in the training of future music therapists, rounding out a great team. The first national television satellite broadcast "Music Therapy and Medicine" was produced by faculty member Karen Wacks. A music therapy residency was even developed for geriatric fellows



Music therapist Brian Jantz '97 works with five-year-old Daniel Macht at the Community Music Center of Boston.

and residents at Harvard Medical School, building interest in this nontraditional treatment alternative.

After completing their course work, students began applying for six-month, full-time internships at any of 160 clinical internship sites nationwide approved by the American Music Therapy Association. Berklee students accepted offers from sites as close as Massachusetts, New Hampshire, and New York, and as far away as California, North Carolina, and Tennessee. The new graduates took the National Board Certification Examination in Music Therapy and passed on the first try.

Success stories are already streaming in. Jay Jay Lim just completed his internship at Music Works of California and immediately accepted a job at Bayview Psychiatric Hospital in San Diego. He is also initiating a Wellness Program in Music Therapy at Greene Music. Jennifer Withey finished interning at Taconic Developmental Center in New York and accepted a position at the Boston Alzheimer's Center. After completing his internship with the State of Massachusetts Department of Mental Retardation, Brian Jantz was hired as a music therapist at the Community Music Center of Boston.

Berklee-trained music therapists are contemporary musicians who are well versed in technology and have proven themselves as helpers, listeners, thinkers, and qualified professionals. In learning their craft, they have discovered the power of music and how to care for others in a manner that emphasizes the strengths and abilities inherent in every person. They are already making a difference in people's lives and, in the process, have even changed something in themselves.

SARAH GODCHER



Music Therapy majors need a firm grasp of guitar, keyboard, voice, and percussion, and a natural ability on their own instruments to evoke a particular mood spontaneously.

to fulfill basic music requirements beyond the Berklee core curriculum, including a firm grasp of guitar, keyboard, voice, and percussion, and a natural ability on their own instruments to emote or evoke a particular mood spontaneously. They needed excellent written and verbal communication skills in order to take part among professionals on a medical, clinical, or educational team. They were required to use objectivity to assess and evaluate their clinical work; they applied subjectivity in the form of sensitivity, insight, and empathy to connect with any person seeking

The Voices of Experience



Cheryl Bentyne



Donna McElroy

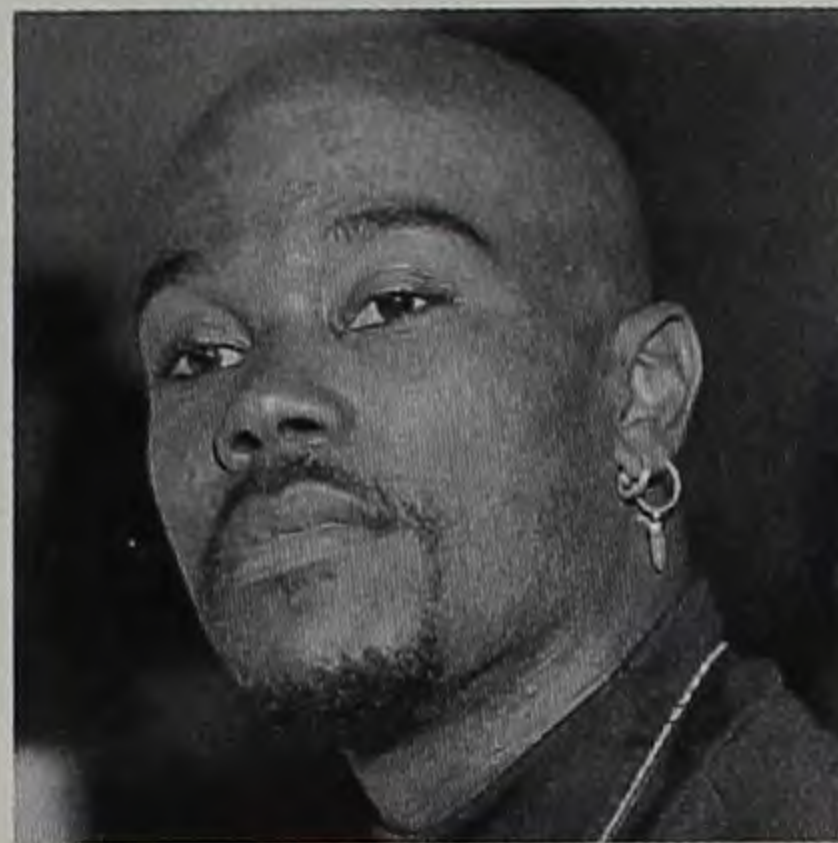
TONI BALLARD

by Toni Ballard



Gabrielle Goodman

TARA DIAZ



Marlon Saunders



Catherine Russell



Lisa Thorson

SUSAN WILSON



DiDi Stewart

Over the past six years, Berklee's Voice Department has expanded in size and scope to such an extent that voice principals are now tied with percussionists as the third largest group at the college. The number of vocal students has grown from 280 in 1993 to 450 who enrolled this fall. Similarly, the number of students signing up for the department's many vocal labs has shot up from 350 to 700.

Voice Department Chair Jan Shapiro and Performance Division Dean Matt Marvuglio have worked together to position Berklee's Voice Department at the cutting edge of contemporary vocal education through unique and stylized course offerings and by maintaining an outstanding faculty. They increased the ranks of the voice faculty to 29—double the number in 1995.

Current Voice Department faculty members include seasoned professionals from Nashville, New York, and Los Angeles. "Traditionally, college voice departments employ artist/teachers who have received recognition in the classical idiom," says Shapiro. "In a way, we are doing the same thing with artist/teachers from contemporary idioms."

One of the newest voice faculty additions is Catherine Russell, who joined Berklee this fall. A graduate of New York's American Academy of Dramatic Arts, Russell has sung on numerous national commercials and has toured and recorded with Steely Dan, Madonna, Paul Simon, Chaka Khan, and Cyndi Lauper, among others. Also experienced in musical theater, Russell performed on Broadway in *Big River*.

Coming from a different direction is Cheryl Bentyne (of Manhattan Transfer fame) who joined the faculty last year. She teaches private lessons and classes such as Practice Skills for the Live Backup Vocalist and Performance Skills for the Self-accompanied Singer.

Associate Professor Gabrielle Goodman, a

JMT/Polygram recording artist, came on board a year ago. A sought-after backup singer who has performed with Roberta Flack, Chaka Khan, and Nancy Wilson, Goodman was named ASCAP's R&B Songwriter of the Year for the hit "You Can Make the Story Right," which she cowrote with Chaka Khan.

Associate Professor Lisa Thorson, who joined the faculty in 1997, brings yet another inspiring set of experiences to the table. Thorson's story of recovering her voice after losing it through a spinal cord injury was the subject of the PBS documentary "Key Changes: A Portrait of Lisa Thorson." Her subsequent readjustment involved shifting her focus from musical theater to singing jazz. These days, she performs nationally with her quintet, and Gunther Schuller produced her highly acclaimed album *Resonance* this past spring. Besides teaching private lessons, improvisation, and jazz/blues vocal labs, Thorson conducts a stage performance workshop for jazz singers.

Grammy Award nominee and Associate Professor Donna McElroy is another seasoned veteran. She has appeared on the "Tonight Show," "Arsenio Hall," and the Grammy Awards, and has sung on national commercials and gold and platinum recordings by Amy Grant, Kenny Rogers, Reba McEntire, John Tesh, and Wynonna.

Armsted Christian specializes in r&b styles. He is the leader of the group Peaceful Flight and a member of the Will Downing and the Gerald Albright groups, and has performed with Patti Austin, Regina Carter, Diana Ross, and Special EFX. He is also a songwriter, who has contributed to Will Downing's album *Moods* and Najee's *Just an Illusion* and *Share My World* albums.

In his private lessons and labs, singer-songwriter Marlon Saunders helps his students to integrate traditional vocal technique with r&b,

gospel, pop, and jazz styles and improvisation. He has worked with Bobby McFerrin, Billy Joel, Michael Jackson, Phoebe Snow, Shania Twain, Patti Austin, Diane Reeves, and others. Saunders was a founding member of Bluemoon/Atlantic recording artists Hazzhole. He has also sung on numerous jingle sessions.

DiDi Stewart is the department's rock specialist and teaches private lessons and pop, rock, and country style labs. A seasoned performer and songwriter, Stewart has released two albums of original songs and has won two Boston Music Awards for Best Female Rock Vocalist and the Encore Award for Best New Cabaret Performer.

"You can't learn from a book what an experienced professional can share about touring, recording, or singing background vocals," says Shapiro. "Berklee's Voice Department is larger than most, so we are lucky to be able to have as many artist-teachers as we do."

The department's comprehensive curriculum currently includes performance labs in jazz, pop, rock, country, r&b, and gospel; microphone techniques; improvisation; studio singing; and practice skills for lead and background vocalists. Says Shapiro, "I feel it is really important for our students to take the background vocal lab courses. So many of our alumni are making a living using those skills in the studios and with big-name touring acts. It is so different from being the lead singer. To many, it is a new experience to learn about phrasing and blending with other singers.

"One of my goals has been to ensure that our Voice Department offers education and training relevant to today's contemporary music business. My second goal—equally important—is making sure our singers leave here as solid musicians."

Note: Voice Week events will be held at Berklee on November 8-12. Alumni are invited to attend. Call (617) 747-2265 for information.

Only Trust Your

A photograph of a woman with blonde hair lying on a white rope net. She is wearing a light blue long-sleeved top and is looking towards the camera with a slight smile. The background is a warm, yellowish light.

Recollections of Diana, Ray Santisi

"Diana came into my office for her lesson once, and I asked her to just sing a tune. I recognized immediately that she had a special quality to her voice. I said, 'Don't stop,' and she hasn't. Things have gone really well, and she has crossed over with her audience. You'd expect that she would attract kind of a conservative jazz crowd, but she has reached a much larger market.

"As a pianist, she was always into economy. She has said that she took a cue from comedians Alan King and Jack Benny, whose punch lines were very economical. Diana has always been aware that you don't have to go grandstanding to make good music.

"A few years ago, I was doing a Berklee in Italy trip, and I met up with Tony Bennett there. Diana was playing in town at a little

club called the Blue Gardenia. Tony and I ended up getting front-row seats through Diana's manager Mary Ann Topper, who is a friend of mine. After the concert, we went backstage, and found Diana in tears. I told her what a beautiful set she had just played and asked her why she was crying. She said, 'I come out on stage, and sitting in the first row are Tony Bennett and my old piano teacher!'"



Heart

by Mark Small '73

For Diana Krall '83, the love of the music guides her course

It is rare when a jazz artist reaches an audience the size of the one that Diana Krall has reached. Four short years ago, the Grammy-nominated vocalist/pianist was playing small, sometimes empty clubs in New York and Boston. These days she can be found on the stages of the Hollywood Bowl, Carnegie Hall, and other prestigious concert venues throughout the United States and Canada and is steadily gaining a following in Europe and Japan.

Krall's first GRP recording *Only Trust Your Heart* (1995) started her breakout. Studio veteran Tommy LiPuma produced that disc, which reached the top 10 on the *Billboard* jazz charts. There is obviously good musical chemistry between Krall and LiPuma. The three subsequent albums they have collaborated on—*All for You* (1996), *Love Scenes* (1997), and *When I Look in Your Eyes* (1999)—have put Krall on the charts and in the public eye.

Krall's *Love Scenes* CD maintained the number-one spot on the *Billboard* jazz chart in three calendar years and has sold nearly a million copies worldwide. As of this writing, *When I Look in Your Eyes* was at the number-one spot on the jazz charts and sales were approaching the 250,000 mark. Fueled by support from Verve/GRP and a dizzying schedule of summer and fall concert appearances, the new disc may well reach the same lofty heights as *Love Scenes*.

One of the most compelling qualities of the music industry is the seemingly random nature of what accounts for a new sound coming into vogue or the resurgence of interest in an older style. Who would have predicted that a young jazz artist performing chestnuts from the great American songbook (some of them over 60 years old) would become a top-seller and a box-office draw with a crossover audience? Among the obvious factors linked to Krall's success are her sultry alto voice, polished piano style, engaging stage presence, and glamorous image. The bottom line is that she is producing great music from the heart and not losing any sleep trying to figure out how come what she does is clicking.

Krall's career has been boosted by her work for film and television. She performed the end title song for Clint Eastwood's film *True Crime*, and is heard on the soundtracks to *Midnight in the Garden of Good and Evil* and *At First Sight*. Additionally, she has played twice on the TV show "Melrose Place." Krall has also appeared as a guest on records by such diverse artists as Benny Carter, the Chieftains, Dave Grusin, Toots Thielemans, and Rosemary Clooney.

Her own meticulously crafted recordings often showcase her cool vocal and piano work in trio and quartet formats. On the latest album, she departed from guitar/bass/piano instrumentation of her touring band by adding percussion on some selections and an orchestra playing Johnny Mandel's charts on seven cuts. The record also reveals Krall's remarkable knack for making the vintage standards she sings sound shiny and new while never straying outside the parameters of traditional jazz style. A case in point is her sensuous ballad/bossa treatment of the Cole Porter classic "I've Got You under My Skin."

Despite lots of media attention and her growing celebrity status, music is the career focus for Krall. Growing up in Nanaimo, British Columbia, she had the sounds of jazz and other music in her ears from a young age. She credits family members and her high school band director Bryan Stovell with helping to set her musical sights on jazz. She was playing gigs at 15, and by 17, she won a Berklee scholarship. After Berklee, she continued studying privately with Ray Brown, Alan Broadbent, and Jimmy Rowles in Los Angeles.

She released her first album *Stepping Out* in 1993 for the Justin Time label before signing with GRP the next year. Things opened up considerably after she received Grammy nominations for her GRP *All for You* and *Love Scenes* albums. While the types of places she now plays and the size of her audience have changed radically since her first gigs in Canada, her love for the music has stayed the same. For Diana, trusting only what's in her heart has made everything else fall into place.



JANE SHIREK

How did you start out in music?

I began playing piano when I was four. There was always music in the house. My father plays jazz piano and is a record collector. He listened to everything from Fats Waller to Creedence Clearwater Revival. I had a good family background and good teachers. When I got into high school, I had a great band director who was a jazz bassist. He started giving me Charlie Parker, Miles Davis, Bill Evans, and John Coltrane records.

Is it true that you started to take singing seriously after some prodding from your Berklee piano teacher Ray Santisi?

It's true. In my piano lessons, he would play and I would sing and we'd talk about tunes. That was a long time ago. I was probably only 17 years old.

I used to listen to singers at home as much as I listened to piano players. I didn't really start singing professionally until 1987 or 88. Before that time, I would sing privately and try things, but I wasn't that confident. I would get gigs where they wanted me to sing, but I would do as little as possible, just enough to keep the gig.

After Berklee, when you were trying to get established in New York, you commuted to gigs in Boston. How did the pieces fall into place for you to go from playing some pretty empty clubs to the concert halls that you are doing now?

Perseverance was one thing. I was fortunate enough to make a demo tape with [bassist] John Clayton and [drummer] Jeff Hamilton—they were my mentors. I sent that around and got a record deal with the Justin Time label in Canada, but the record wasn't distributed in the United States. I played a showcase at the Blue Note club in New York on a Monday night in hopes of getting a licensing deal. Instead, I got an offer to sign with GRP Records.

Did things start to open up as soon as you signed with GRP in 1994?

It was a slow, steady build. I was still commuting back and forth to Boston until 1996. *All for You* was the album that started making some noise. Jazz Tree booked me on a rising star tour—a heavy touring schedule. We weren't playing to full houses at first, but it started to pick up once that record got nominated for a Grammy.

Did you get the idea for your piano, guitar, and bass trio from the trios of the early 1960s?

I think I have all of the old Poll Winners albums with Barney Kessell, Ray Brown, and Shelly Manne. I heard Triple Treat with Herb Ellis, Ray Brown, and Monty Alexander. I had grown up listening to Nat Cole and Page Calvin; there were a lot of guitar trios after Nat Cole's success with his trio. In Boston, I started working with bassist Whit Brown and either Grey Sargent or John Wheatly on guitar. I worked for a couple of years in that setting prior to recording *All for You* and working with [guitarist] Russell Malone. I discovered that I really liked that format.

On the recordings, you and Malone chose your notes so carefully, never overplaying in your solos. Has that always been part of your aesthetic?

Well, playing too many notes is part of youth. That's when you want to play hard and fast and show that you have chops. Russell and Christian McBride are a couple of players I have worked with who have incredible chops, but they are able to express themselves emotionally in the music and touch you. They know when to use technique and when not to. Russell can burn the house down, but he also understands the challenge of playing pretty. It is confidence that comes after playing a lot of music.

Some of your renditions of standards reveal a very different side of the tunes. Who does the arranging?

Basically, I do all of the arranging, but things develop over the course of performing the music with my group. I will come up with the initial idea for an arrangement, and then together we will make it unique.

"There is a lot to the art of interpretation. I get to be a lyric interpreter—a storyteller—and a jazz pianist playing standards in my own way."

Your version of "I've Got You under My Skin" is radically different from the way most people play that song.

Russell Malone, [bassist] Ben Wolfe, and I came up with that. I wanted to play it as a ballad, and then Russell wanted to try it as a bossa nova. Ben did some percussion on the bass, and it just evolved. When you are on the road with people for so long, you go to sound check and work things out. The music is still evolving.

For the latest album, I had ideas for the introduction on "Pick Yourself Up." I wanted to put some voicings in that sounded like Gil Evans. I called John Clayton, who is one of my best friends and is still my mentor, and he helped me to realize my ideas. He said things like, try this note here instead of that one; he is a great arranger. I wanted to be careful because I would be working with

Johnny Mandel for the record. I like to have the concepts in mind, but I am also open to contributions by other musicians because they might know something that I don't. When someone like [drummer] Lewis Nash comes in, I am not going to tell him exactly how to play. I want to see what a player like that is going to do. About 99 percent of the time, it is the right thing and more than what I wanted in the first place.

Have you ever tried to write your own material?

I am writing, but I am not ready to put it out in public yet. I have been influenced by Ahmad Jamal, Miles Davis, Bill Evans, and John Coltrane. They made a lot of records where they interpreted standards. There is a lot to the art of interpretation. I get to be a lyric interpreter—a storyteller—and a jazz pianist playing standards in my own way.

You have said that working with Clint Eastwood on his song "Why Should I Care" for the soundtrack of *True Crime* was a highlight. How did he guide you in the interpretation of that song?

He directed me like he would an actor. He told me the story and told me how he wanted me to phrase some things. I made a mistake on the melody, and he caught it. He's got great ears.

When you headlined at Carnegie Hall on June 23, did you feel anxious about the history of playing there, you know, "getting to Carnegie Hall?"

It was only nerve-racking beforehand because once you get onto the bandstand, whether you are playing at Carnegie Hall or Joe's Bar and Grill, the only thing you are thinking about is the music. That is what it is all about.

In what direction do you see yourself going in the future?

Right now, it's wherever the wind takes me. I worked on another soundtrack that has a Brazilian flavor [Amy Irving's upcoming film *Bossa Nova*]. I am so in love with the music of Antonio Carlos Jobim and João Gilberto, and the beauty of that music. I am studying and getting deeper into it. I like doing soundtracks.

Is that an avenue that you would like to see open up?

I hope that it will. I'd love to do something for an animated film in the style of the old classic *Lady and the Tramp*. They used a lot of jazz for the Disney films with Louis Prima and Peggy Lee. Right now, the music and the films are so intense. It would be fun to do something with a jazz score and do a voice-over on a film for kids.

You have said that you don't want to be categorized as a jazz diva. What did you mean by that?

I have been asked that so many times. I was probably just tired of answering the question when I said that. I don't have time to sit down and analyze whether I am this or that. I just do what I do. If you want to put a label on it, I play jazz piano and sing songs. I remember Dave McKenna calling himself a saloon piano player, and I used to think, that's one hell of a saloon piano player! He is one of my favorite pianists and seems to know every tune ever written. It is just about music.

I have so-called jazz roots, and I respect the tradition and the people that came before me, like Ella Fitzgerald. I also have respect for my peers, like Dianne Reeves, Cassandra Wilson, and Nnenna Freelon. If I scat, does that make me a jazz vocalist or is Shirley Horn not a jazz vocalist because she doesn't scat? To me, that's a little bit of sitting around, fiddling with your navel. Nat Cole used to scat on the early stuff, but when I listen to a Nat Cole record, I don't sit around and ponder whether he was a jazz artist or not. I know what he was.

He seemed to make a conscious break from being known just as a jazz musician because he felt that if he didn't go in a more popular vein, he would always be playing in bars.

I have read what he said about it. That was his choice. He made a lot of records. Look at the Mosaic boxed set or the *After Midnight Sessions*. He was a great jazz pianist and did great records. Some of them leaned toward country and western and others toward Spanish stuff. At least he did what he wanted to do. It is often said that he was pushed into doing that, but I don't think he was. I think he just made his decision. What matters most is that he made a contribution. Without him, I wouldn't be doing what I am doing.

Most people would tell young people aspiring to have a jazz career today that it will be very hard. What is your take on that?

If you love what you are doing, there is no question that that is what you have to do. You don't go into this to be a pop star; it is for the love of the music. Be serious and curious about what you do, and seek out those who will inspire you. They will take you seriously and help you out.

Has seeing your record sales soar and the great interest in your live shows given you the feeling that you have arrived as an artist?

Have I arrived? All I know is that I am trying to get up in the morning to go to the gym and trying to practice. I'm working on music and having a very intense and great time doing it. The best part is having my family celebrate with me. I have taken them out on the road.

It makes me happy that I can play music that I love to play. I keep feeling inspired, and I'm meeting great people. I was told about this a long time ago, and I don't take it for granted. I just feel very lucky that I get to play this music.



Verve/GRP Producer Tommy LiPuma on the making of *When I Look in Your Eyes*

The album concept: "I have worked with Diana on four records so far, and we have talked about doing something with strings for awhile. It was important to me that everyone knew the core was the trio or quartet and that the orchestra was just something that added to rather than took away from that. John Mandel and I have worked together on Natalie Cole and Jimmy Scott albums; he is someone I have respected for years and was a natural for this project."

Working in the studio: "We started by recording the rhythm section. Then we sent the tracks to John, and he worked on the arrangements. He worked with them until he knew how to conduct the orchestra to the tracks. The most important aspect is the groove—that's the reason I decided to do it this way. You need to get the correct feel and the tempo and to get the right performance. It is a lot easier when you can concentrate on those things with only three or four people in a room rather than with 40 people in there. If the performance doesn't have the right feel, it won't matter how good the arrangement or the orchestra tracks are."

The meticulous production: "It was a team effort. Someone said to me, 'The *Love Scenes* album sounds so simple. What did you do?' I said, 'That is the trick.' It shouldn't sound difficult or complicated. You have to cast the right musicians and the right mixer. I have been working with [engineer/mixer] Al Schmitt since 1972. Nobody records acoustical instruments like he does. The ambiance you set in the room is very important too. Without making it apparent, you set the right mood. You want the musicians to just lose themselves in the music and forget where they are."

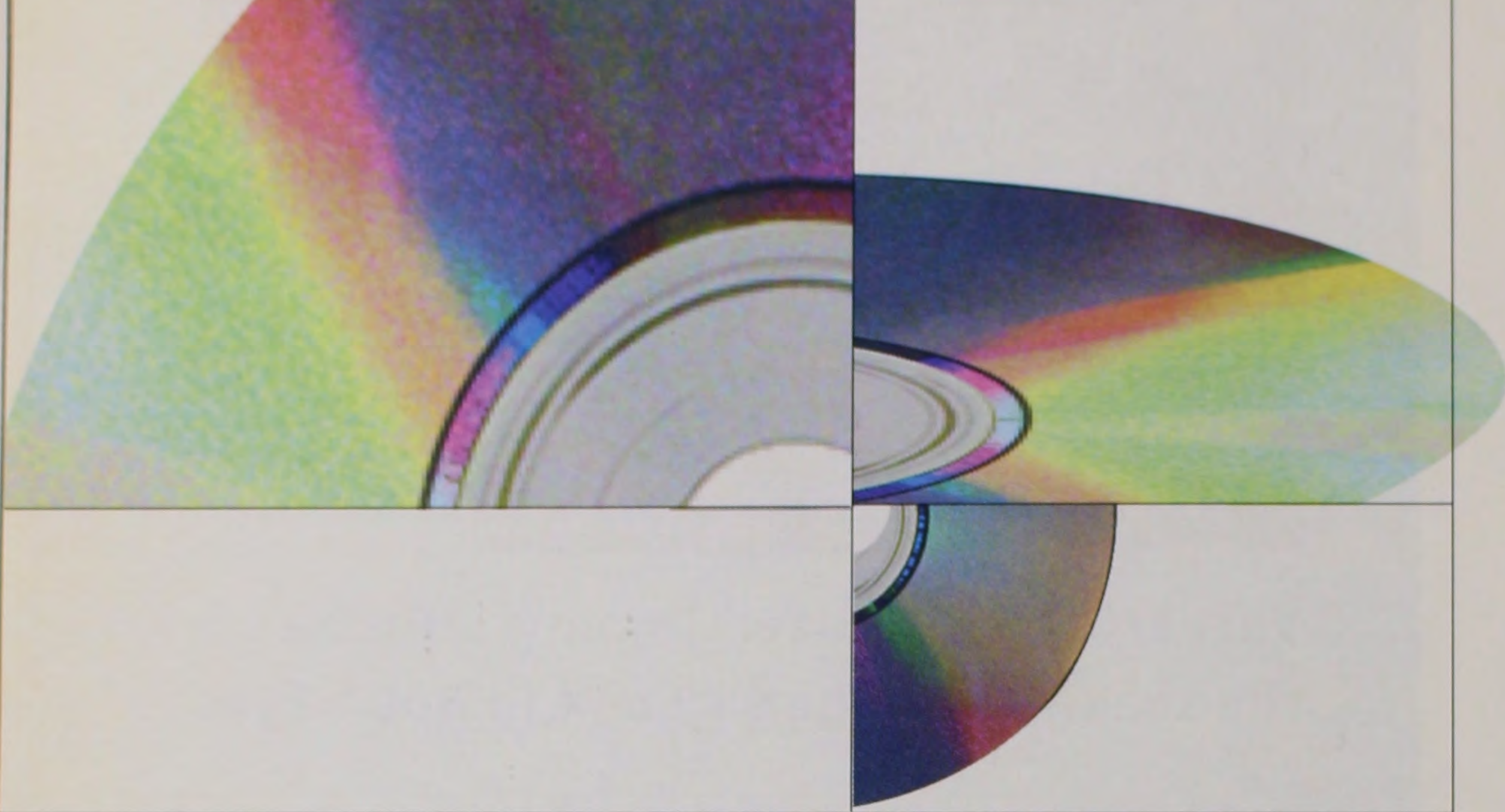
Krall's artistry: "I never sign an act unless I have seen what they can do live. Making a record is one thing, but they have to be able to back it up, make it come off in person. I was at the Litchfield [Connecticut] Jazz Festival this summer listening to Diana at the sound check. It is amazing to me that after working with her so much, her voice can still hit a nerve with me and I can get welled up inside. There is an emotional sense I feel in her voice. Sometimes you can hear traces of Carmen MacRae in there, but Diana is unique. Even though jazz was a big part of her life growing up, she also listened to a lot of pop. I think it gave her phrasing a certain manner. She has got impeccable timing. If you go to see her, she is not going to do the same song the same way twice. That makes it very interesting."

"Diana hasn't won any awards yet—although she sells more records than the people who are winning the awards. The important thing is that the work stands up and people are buying the records."



Diana Krall and Tommy LiPuma

DVD



Along the Digital Data Frontier

by Assistant Professor of Music Technology Jeff Baust

Emerging DVD delivery formats promise to alter the way we hear music.

Perhaps you've heard the new buzzword "DVD" being tossed around lately, or possibly you've seen a small but growing section of your local video rental store marked DVD Titles and have wondered what they were. Most importantly, perhaps you've heard about the newly announced DVD-audio format and have been wondering just what impact DVD might have on the music industry. Let's take a look at the technology that promises to alter our sonic experience.

First off, DVD (an acronym for Digital Versatile Disc) is nothing more than a delivery format for digital data. Like the venerable compact disc, the DVD holds digital data—information of some kind stored as zeroes and ones. On the CD, the most common types of data stored are audio and computer data. Similarly, the DVD can come in many data formats, including DVD-V (for video), DVD-ROM (for computers), and DVD-A (for audio). The DVD-V discs are the ones you see at your local video store.

The shape of things to come

The basic physical characteristics of a DVD are essentially the same as those of a CD—binary digital information is stored as "pits" created in a single, continuous track that starts at the center of the disc and spirals outward. These pits are read off the disc by a laser and

are processed as digital information (audio, video, or computer data). However, on the DVD, the laser uses a shorter wavelength than the CD, is more precise, and therefore can deal with smaller pit sizes and with tracks (consecutive levels of the spiral) that are packed more tightly. This allows approximately seven times more information to be stored on the DVD than on the CD. **Figure 1** shows the tiny pits on a CD in which digital information is stored.

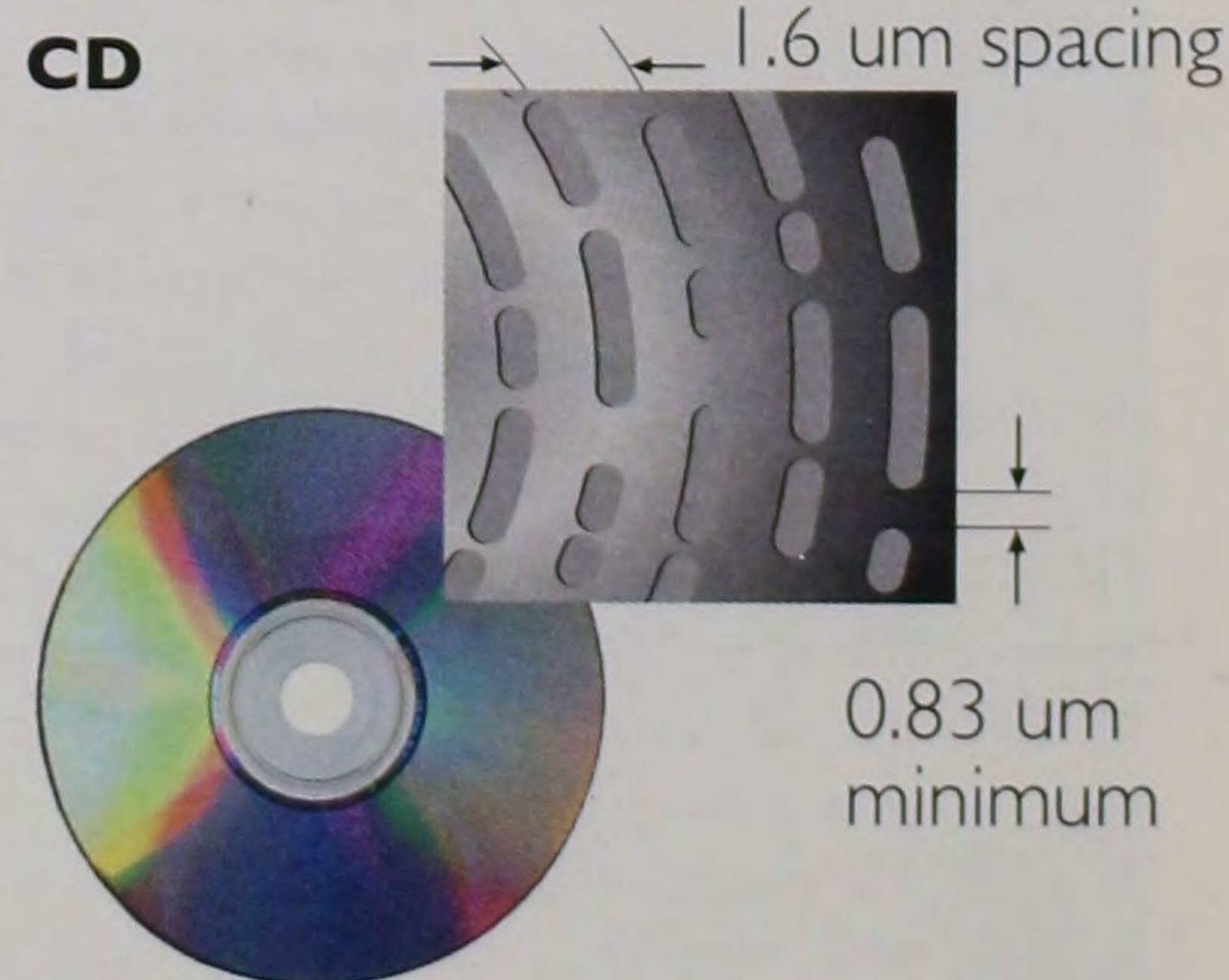


Figure 1

Furthermore, the DVD specification allows for the manufacture of DVDs in more than one physical configuration. For example, unlike the CD format, DVDs can have infor-

mation either on just one side, or on both sides, doubling the amount of information a single disc can hold. Also, a DVD can store data on two "layers" on a single side, doubling the capacity for that side. You can have combinations of single and double layers and sides. The figures below show the basic DVD storage formats by name, their various physical configurations, and disc capacities.

Single-sided, single-layer disc

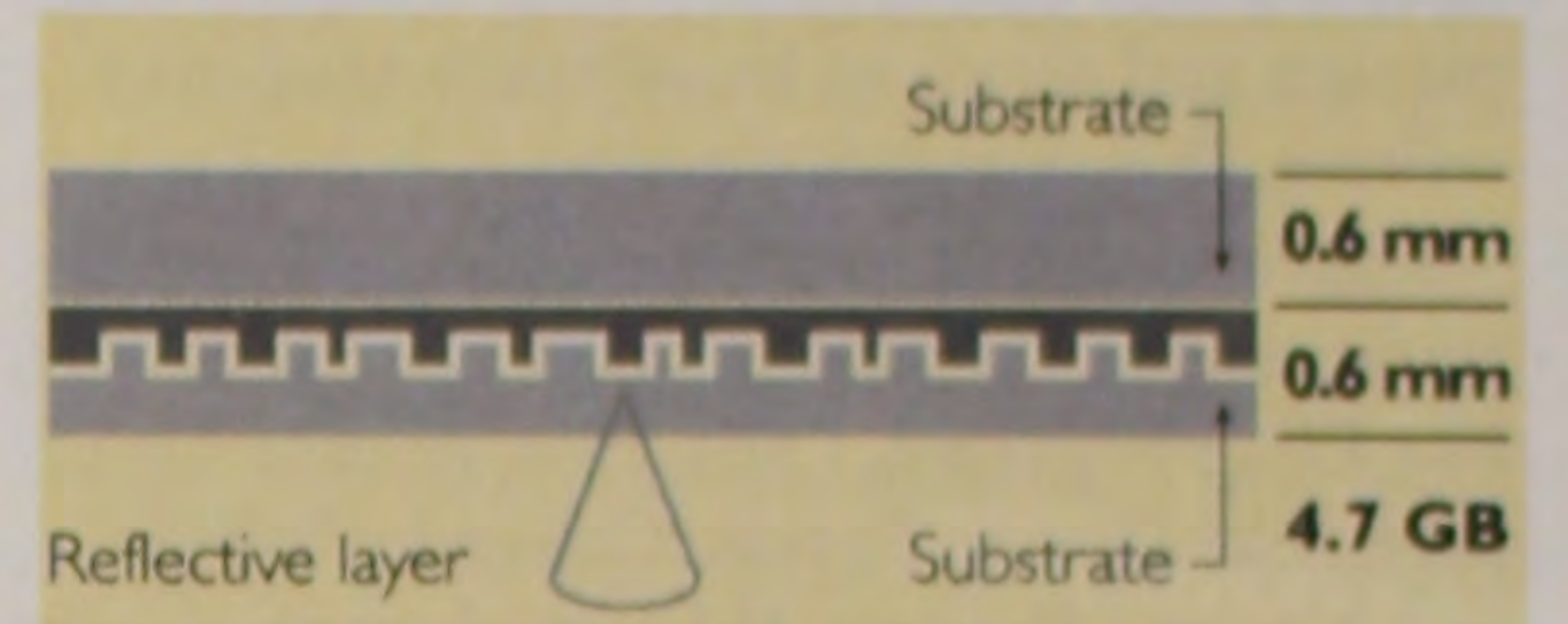


Figure 2. DVD-5

Single-sided, dual-layer disc

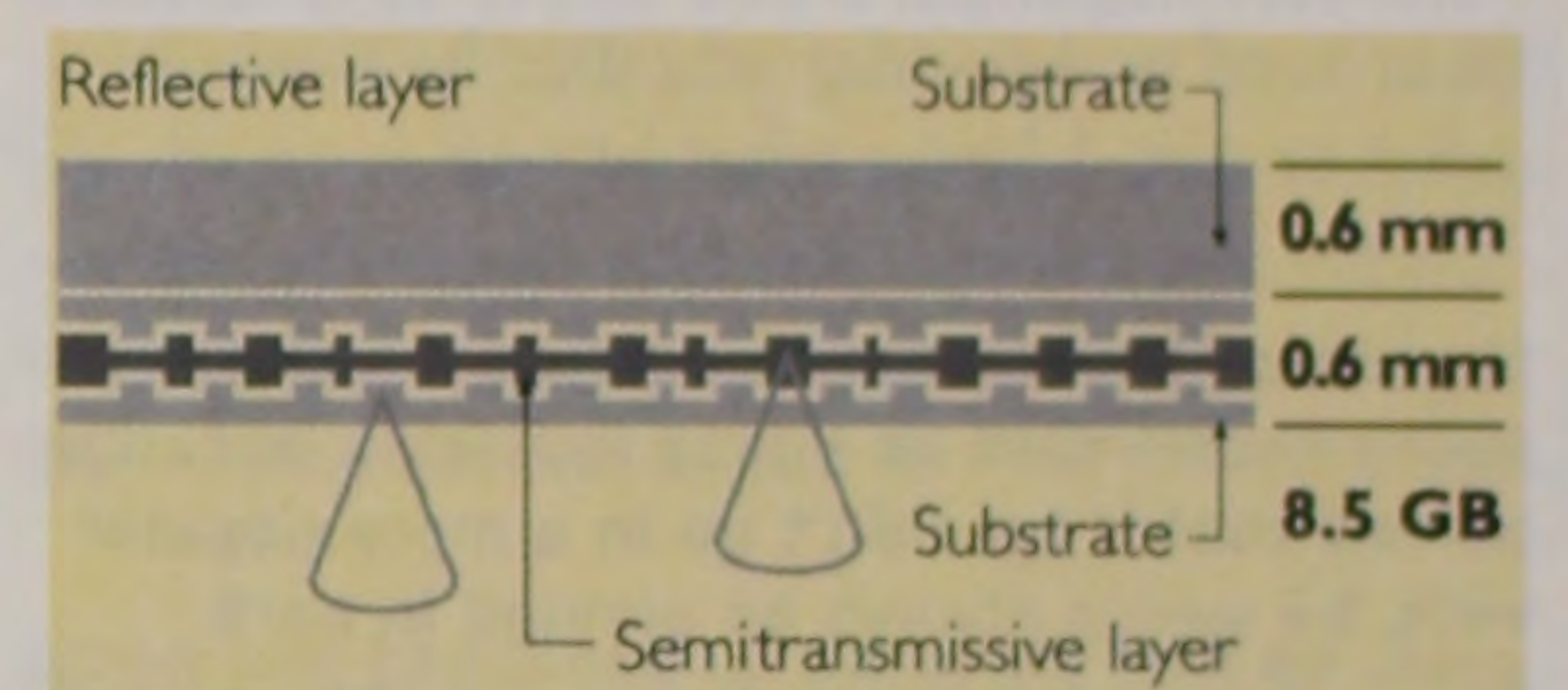


Figure 3. DVD-9

Double-sided, single-layer disc

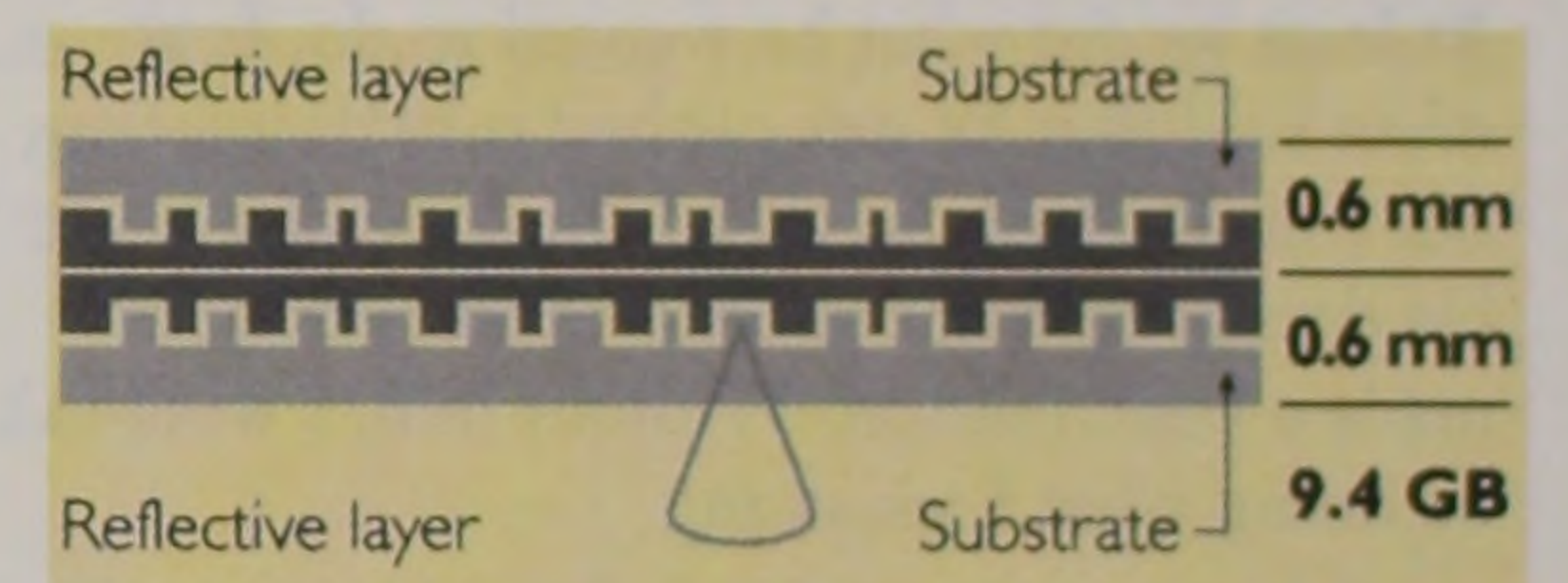


Figure 4. DVD-10

Double-sided, dual-layer disc

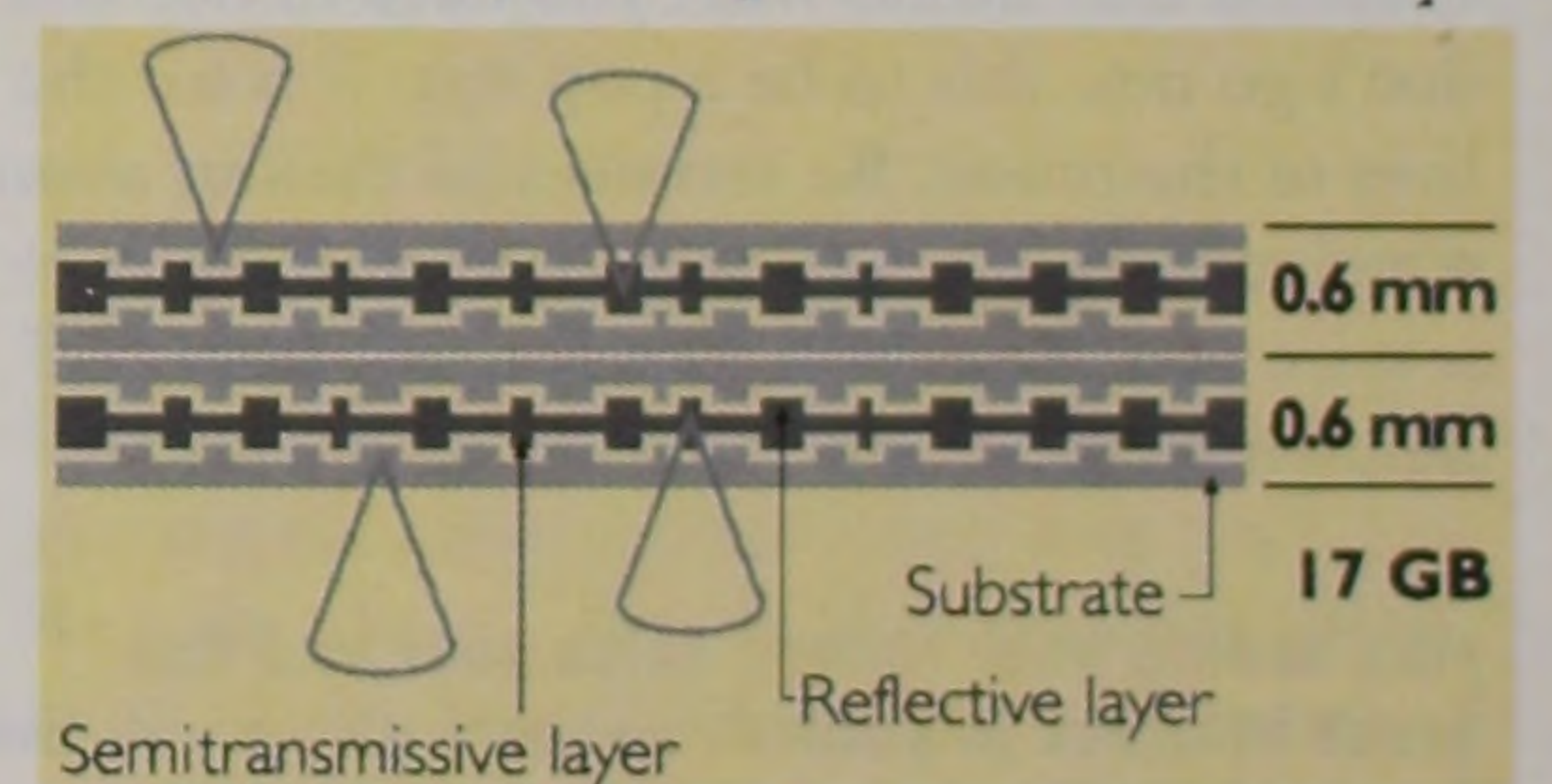


Figure 5. DVD-18

(There is also a newly created DVD-14 format, which combines a DVD-9 layer with a DVD-5 layer, for a storage capacity of 13.2 GBytes.)

Clearly all of these are capable of holding substantially more information than a CD, which stores approximately 680 Mbytes. For example, the DVD-18, at 17 GBytes, can hold about as much information as 25 CDs!

DVD-Video

While the DVD-V (whether it's a DVD-5, DVD-10, or another capacity) is primarily designed for the delivery of movies, the audio specification of the DVD-V format is also of interest to audio professionals. This audio specification allows for a number of new and interesting sonic possibilities not found on current CDs.

One big feature of DVD-V audio is the inclusion of support for both high-definition digital audio and surround-sound formats. The DVD spec requires that all DVD-V players handle two-channel digital audio in a format called LPCM (Linear Pulse Code Modulation) at sampling rates of either 48k or 96k, and at resolutions of 16, 20, and 24 bits. This digital audio format, LPCM, is the same one used on the audio CD, although the audio CD supports LPCM only with a sampling rate of 44.1k and a resolution of 16 bits. It's interesting, then, that the DVD-V format, which is primarily designed for the playback of movies, is capable of higher quality audio than the current consumer format standard for CDs.

Additionally, the DVD-V can contain multichannel audio for surround-sound listening, arranged in what is called the 5.1 format. Although there are other possible surround-sound configurations (7.1, for example), the 5.1 format is the most widely implemented. It carries five channels of full range audio, feeding those channels to three speakers across the front of the listener and two speakers to the rear, plus one audio channel for low frequency effects (the "1" of "5.1"). **Figure 6** illustrates a typical 5.1 surround-sound configuration.

Gently down the streams

Since the data throughput rate (the maximum rate at which data can be sent "down the data pipe") on a DVD-V is 6.144 mbps (megabits per second), this limits the amount of audio information that can be passed through the data pipe. This means that these multichannel formats need to be stored and played back in a data-compressed format. On DVD-V, the de facto standard format for compressing the 5.1 multichannel audio is called Dolby Digital (DD). DD is a lossy compression scheme, which means that when the audio data is compressed, some of it is discarded and can never be recovered, although the compression scheme has been optimized to discard audio information that the listener probably wouldn't perceive. Dolby Digital, like any audio compression format, needs to be decoded as it is played back, by either the DVD-V player or the home stereo receiver.

There are other multichannel audio formats that are optional in the DVD-V spec and can be used either in addition to or instead of Dolby Digital. As with Dolby Digital, they are lossy compression schemes, and the same issues in audio quality apply. In fact, the DVD-V can hold up to eight different "streams" of audio, up to the capacity of the disc, and each stream can be a different audio format (LPCM, DD, etc). For DVD movies, one of these eight audio streams can hold the original

audio for the movie, while alternate audio streams might contain director's commentary, alternate language tracks, and so forth.

DVD-audio

In February of 1999, version 1.0 of the DVD-A specification was finalized. This specification allows for a very wide range of digital audio options and offers all kinds of delivery choices for the content provider of audio programs.

For starters, the DVD-A supports LPCM in a wider range of sampling rate options: 44.1k, 48k, 88.2k, 96k, 176.4k, and 192k, at bit resolutions of 16, 20, and 24 bits. At the highest

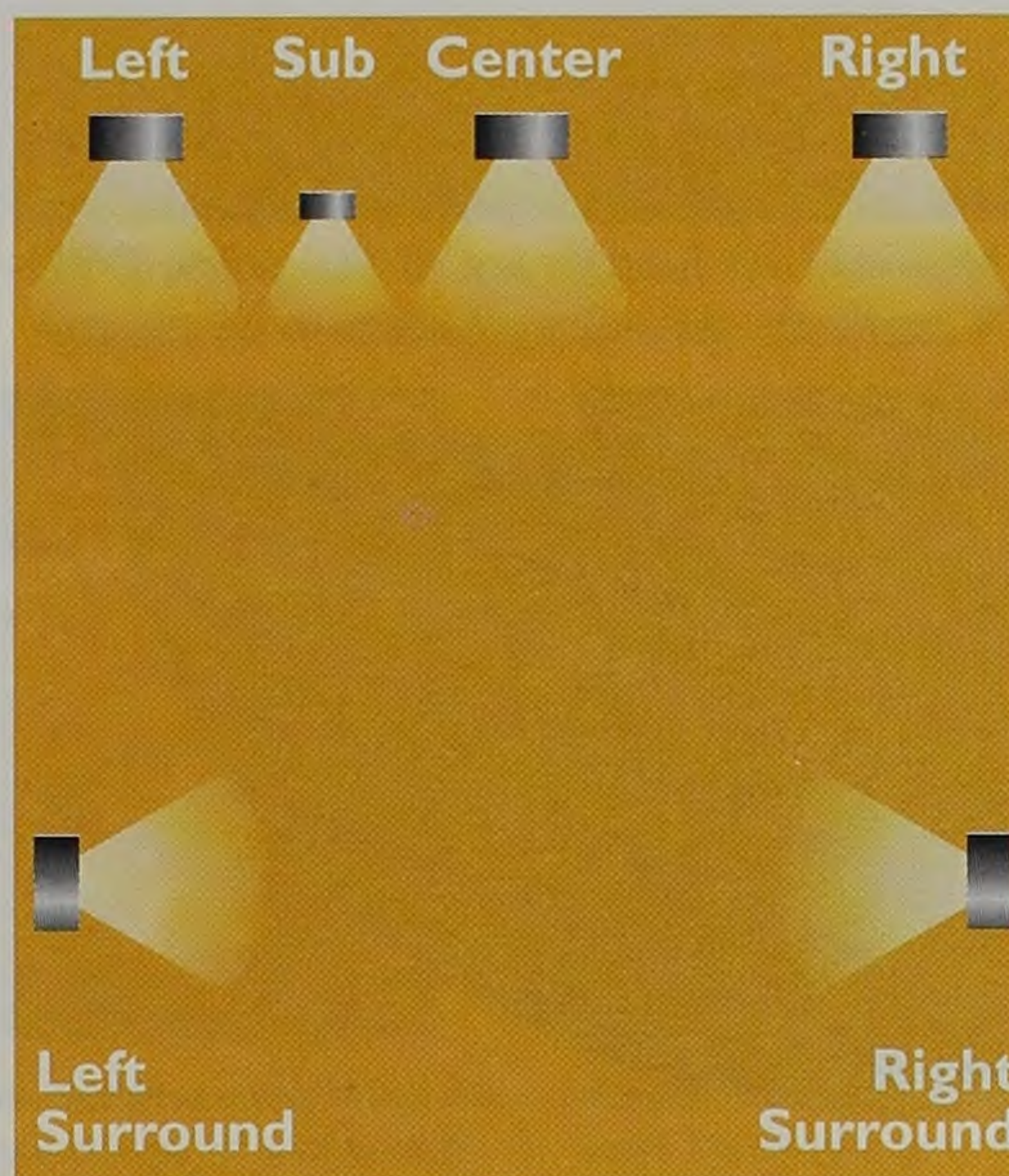


Figure 6. Surround-sound configuration

sampling rate and resolution, this yields a theoretical audio performance of 96k bandwidth and 144dB of dynamic range! Note that there are now supported sample rates that are integer multiples of the current CD standard of 44.1k. This makes it easier to record a project at, say, twice that rate (88.2k), and do a simple downsampling to 44.1k for CD release, whereas downsampling from 96k to 44.1k is a more complex process with potentially greater loss in sonic quality. As in the DVD-V format, the DVD-A format supports bit resolutions up to 24 bits. However, unlike the DVD-V spec, the DVD-A has no lossy data compression schemes as a mandatory consideration, although provisions have been made to utilize them as options.

In terms of audio program time, a single layer of a DVD-A can hold more than 74 minutes of two-channel programming at the highest sampling rate (192k) and highest bit resolution (24 bits). If the audio was recorded at 88.2k, 24 bits, you could store around 144 minutes of two-channel audio, and at 44.1k, 20 bits, it could be as much as 318 minutes of program time. In comparison, a CD holds about 74 minutes of two-channel audio at 44.1k, 16 bits.

As with the DVD-V format, there is a data throughput issue that limits the rate of data that can be sent down the data pipe. But at 9.6 mbps, it is much faster than the DVD-V rate, allowing the DVD-A spec to support two-

channel audio playback at the higher sample rates (176.4k or 192k), or playback of multichannel (5.1) audio at 44.1k/16 bits without data compression (which would be needed for playback on a DVD-V). However, even with the higher data rate, six-channel (5.1) audio is not capable at the 96k/24 bit format. There is too much data.

To make playback of six channels of 96k/24 bit audio possible, another data compression format has been made a mandatory part of the DVD-A spec: Meridian Lossless Packing (MLP). MLP achieves a data compression of somewhat less than 2:1. It removes redundancy in the audio signal and is thus a program-dependent scheme, so the actual data compression ratio can vary. However, unlike the data compression schemes used in DVD-V, MLP is a lossless scheme, which means that the audio data, when uncompressed, is identical to the original data before compression. Using this scheme, a DVD-A layer could hold between 75 and 140 minutes of 5.1 multichannel audio at 96k/24 bits with no compromise in sonic quality.

Downmixing multichannel audio

What if you don't own a multichannel audio system? No problem. The DVD-A spec contains a feature called SMART (System Managed Audio Resource Technique). It allows the producer of the DVD-A to create downmixing tables, which specify how the DVD-A player should mix together the six channels of audio for playback on a two-channel (stereo) system. This allows both the content provider and the end user to be sure that playback of six-channel audio programming on two-channel systems will be of optimal quality.

Additionally, the DVD-A spec allows for the addition of "value-added" content on the DVD-A, in the form of text, graphics, Web links, and so forth. While it's not yet clear just how these might be used, certainly the possibilities for extensive liner notes, song lyrics, band member bios and photos, Web page links, and video clips might be of interest to the DVD producer and music consumer.

Two recent additions to the DVD-A spec are watermarking and encryption schemes. The encryption scheme allows for the content provider to prevent the unauthorized digital duplication of the DVD-A content. Digital watermarking does not prevent such copying, but through encoded data in the digital stream, it places copyright and similar information into the digital audio signal that can later be read back to prove copyright ownership and permissions. While this watermarking information is embedded in the digital audio signal, it is inaudible even in critical listening environments and will not be distracting to the consumer.

Playback options

How will we play these DVD-As? Currently, there are many DVD-V players on the market, some for as little as \$300. While these players can read both DVD-Vs (for movie playback) and standard CDs (for audio play-

back), they will most likely not be able to play back DVD-As. There may be production of DVD-A-only players, with portable players being the most likely to appear. The buzz in the industry, as indicated by prototype players announced by Pioneer and others, suggests that manufacturers will probably begin producing "universal" players. They will read and play back both DVD-Vs and DVD-As as well as standard CDs, and will offer a fair number of both audio and video output options. Players of this universal type should begin showing up in stores as early as Christmas 1999.

SACD

Of course, no discussion about the future of audio delivery formats would be complete without a mention of the SuperAudioCD (SACD), a competing digital disc format proposal being championed by Sony and Philips (who are also involved in the development of DVD, of course). The SACD format utilizes the same physical construction as a DVD-9 (single side, dual layer), but with a different data format than DVD-As (making them incompatible). The SACD was released in Japan in mid-1999, and will be released in the United States toward the end of this year.

The SACD proposal allows for the same audio program to be stored twice on the same side of a disc. One of the layers would store the audio program in standard CD format (called Red Book CD), and this layer of the SACD would actually be playable on existing CD players. The other layer of audio data would most likely be a multichannel version of the same audio program stored in a digital audio format called Direct Stream Digital (DSD), requiring an SACD player for playback.

DSD is a high-rate (44.1k x 64 or 2.8224 MHz sampling rate), one-bit digital audio system that yields a theoretical performance of 100kHz bandwidth and 120dB dynamic range. For the most part, it is every bit as good as the DVD-A performance. Using its own lossless data compression scheme (Direct Stream Transfer), which yields a 2:1 compression ratio, the DSD layer of an SACD would offer 74 minutes of multichannel (5.1) audio, again without sonic compromise. Further, the SACD proposal, like the DVD-A format, allows for the inclusion of both text and graphics. As of this writing, there is no provision for video. Finally, as with the DVD-A format, Sony and Philips have announced both encryption and watermarking schemes for the SACD. That should make the format attractive to potential content providers.

What makes the SACD proposal interesting is its backwards-compatibility benefits. Since the SACD contains a layer of audio in Red Book CD format, consumers can begin purchasing SACDs immediately and play them back on existing CD players. Later on, after buying an SACD player, consumers can play those same discs and access the multichannel DSD audio layer. Eventually, the consumer or music professional might, for example, have an SACD player in a surround-sound listening room and a CD player in the car, and would

be able to enjoy the same SACD in either listening environment.

Another benefit to the SACD is that a recording using the high-rate, one-bit DSD audio can be easily downconverted into any other LPCM format for product release, be it 44.1k/16 bit for CDs today or 192k/24 bit for DVD-As tomorrow. There would be minimal sonic quality compromise in downsampling. With DVD-A, a recording at 192k that might be slated for CD release (44.1k) would require more complex downsampling and potential sonic compromise.

The evolution of multichannel audio

We are starting to see a number of digital audio delivery formats competing for the consumer dollar. How will all this play out, and what does it mean to the artist and audio professional? It's hard to say. At this point, DVD-V hardware and software seem to be scream-



**For example,
the DVD-18 disc,
at 17 GBytes, can
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ing off the shelves, and indications are that this is not a short-term trend. Like the CD, introduced in the age of the vinyl LP, the DVD-V format offers the consumer and content creator a big improvement over VHS tape in terms of quality and convenience. As well, DVD-V offers value-added content (director's remarks, etc.), ease of playability (no more rewinding!), and a greater movie viewing experience (digital audio and video, surround sound, FX channel, and more).

Likewise, DVD-A affords the consumer a much more subtle palette of sonic benefits. For example, with two-channel audio, the DVD-A offers the possibility of better sonic quality than the audio CD provided the end user has both the equipment and the listening

environment to enjoy it. However, it remains to be seen whether this increased potential in sonic quality will be a selling point for the average music consumer.

So for DVD-A, the attraction might be the added value in the format, most notably multichannel audio. Surround-sound listening, so popular in movie viewing, does indeed offer the music lover a whole different kind of listening experience. Perhaps if 5.1 surround-sound in home theater systems becomes more commonplace, the music consumer may come to expect 5.1 as a standard audio configuration in the way stereo audio is the standard configuration today. Surround-sound music listening environments might eventually become the norm in the home, the car, and elsewhere. In addition to multichannel listening, the possibility of the inclusion of text and graphics can make the purchase and enjoyment of a DVD-A even more appealing to consumers. Finally, through sales of the universal DVD player, the consumer would not be required to purchase yet another piece of audio equipment exclusively for DVD-A, since one universal player can play back DVD-Vs, DVD-As, and CDs.

For the content provider (artist, producer, or engineer), there are many creative and production possibilities offered by the DVD-A format. Multichannel audio has recently become a major point of interest for audio professionals, and many within the industry seem to regard some manner of multichannel audio as the next logical step in audio production and delivery. The current absence of any single delivery standard (or even production and listening environment standards) has not quelled this interest or prevented the production and release of a good number of surround-sound audio discs in various formats. Even today, there are current music productions slated for two-channel release where the recording, mixing, and archiving of those projects is done with an eye toward a possible future release in a high-resolution surround-sound format. Also, should either DVD-A or SACD really take off, there will certainly be a considerable amount of remixing, remastering, and disc-authoring work to be done on existing and new products at postproduction and mastering facilities.

With DVD-A now defined, the advent of universal DVD players a probability, and SACDs a contender as well, it seems that both the music professional and the music consumer will be seeing some new and exciting changes in the ways music is created and enjoyed.

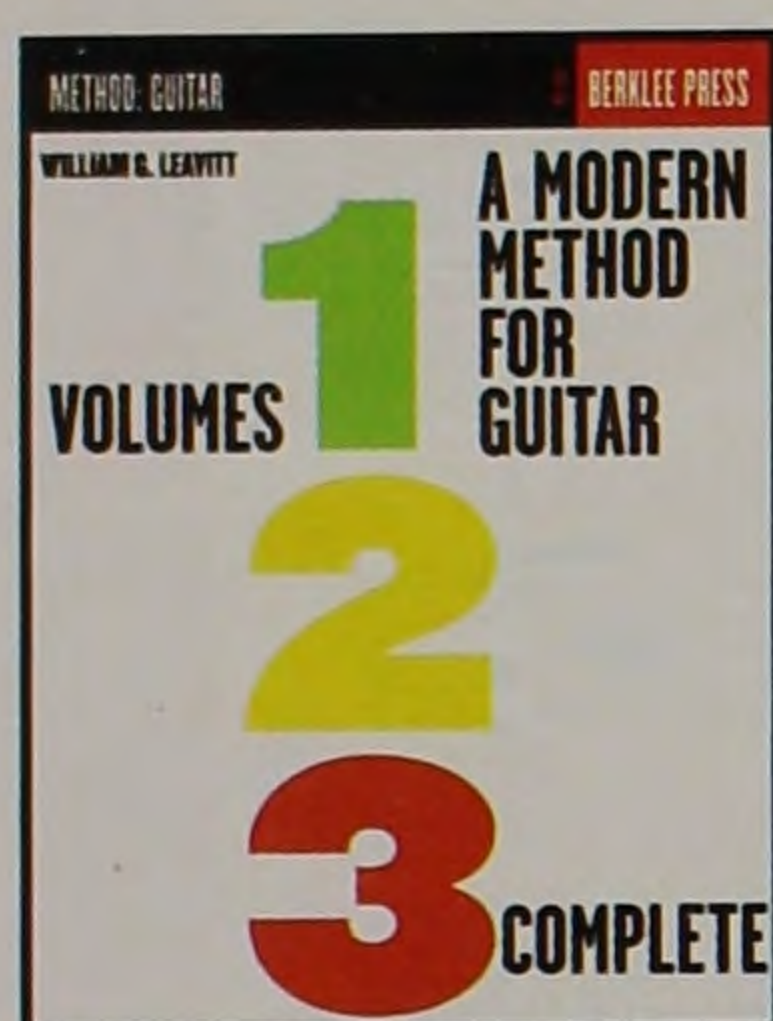
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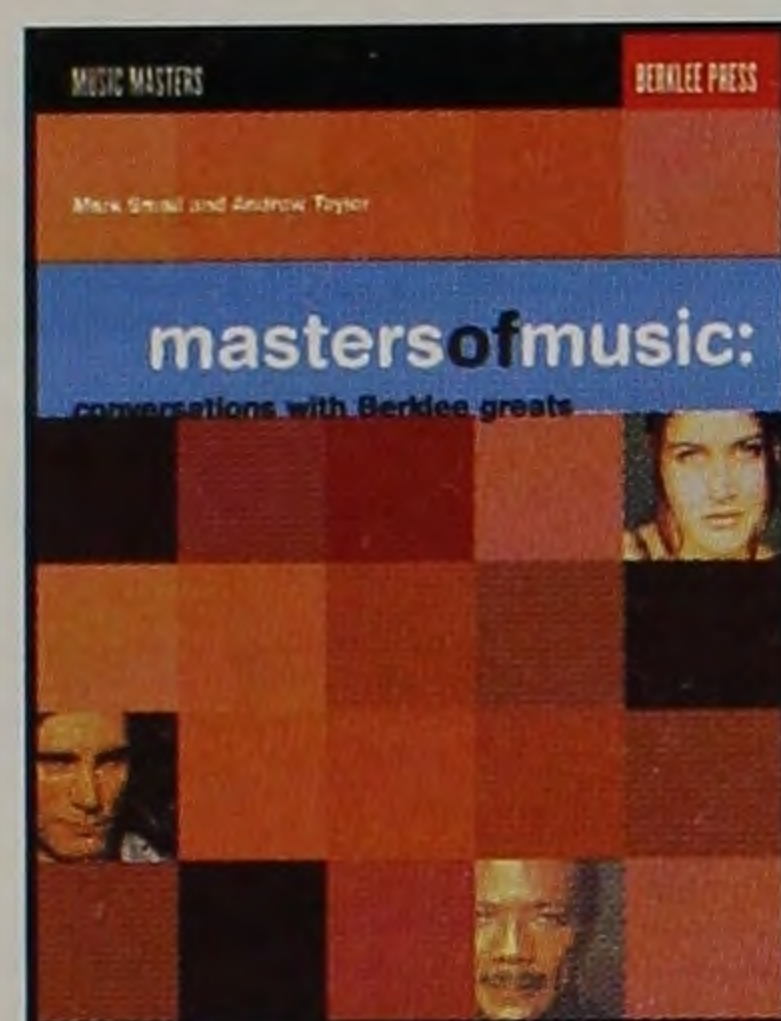
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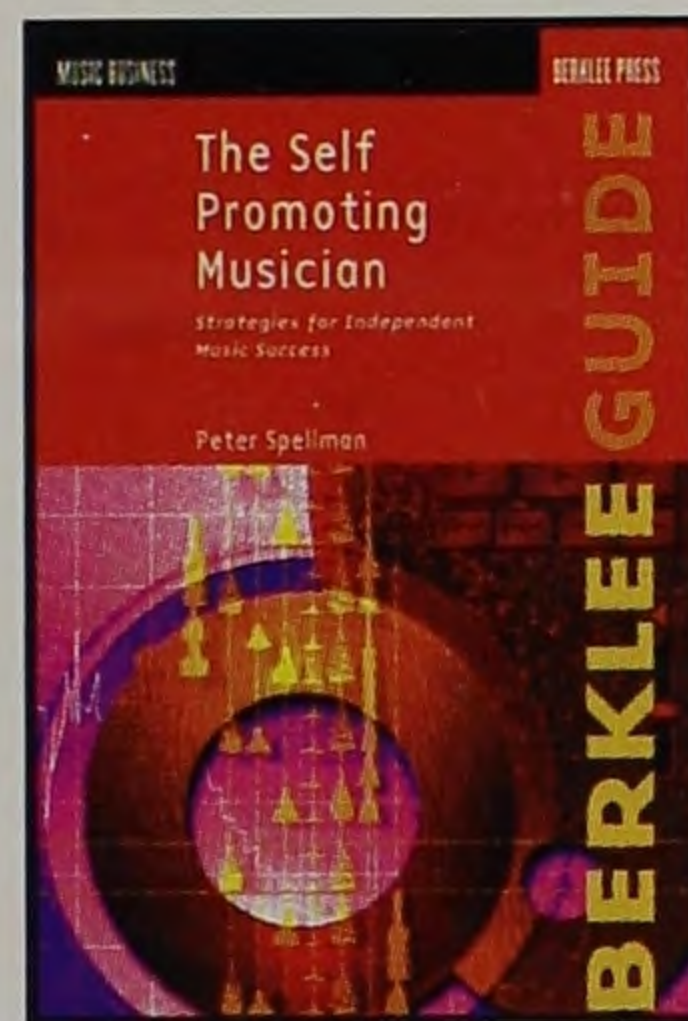
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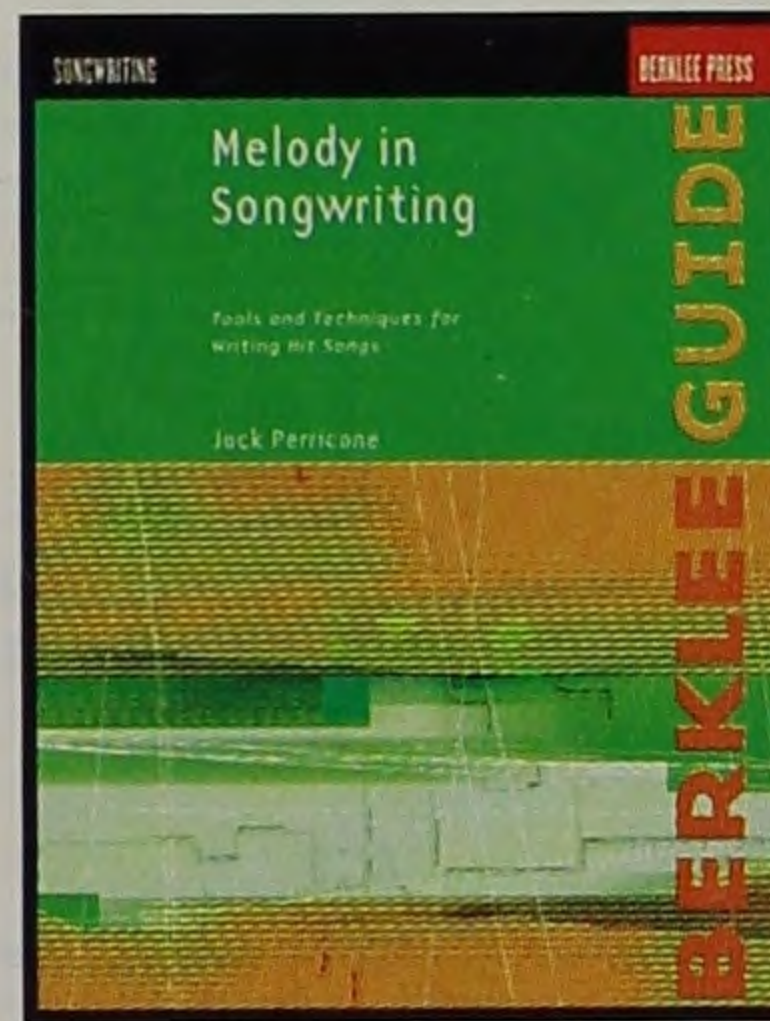
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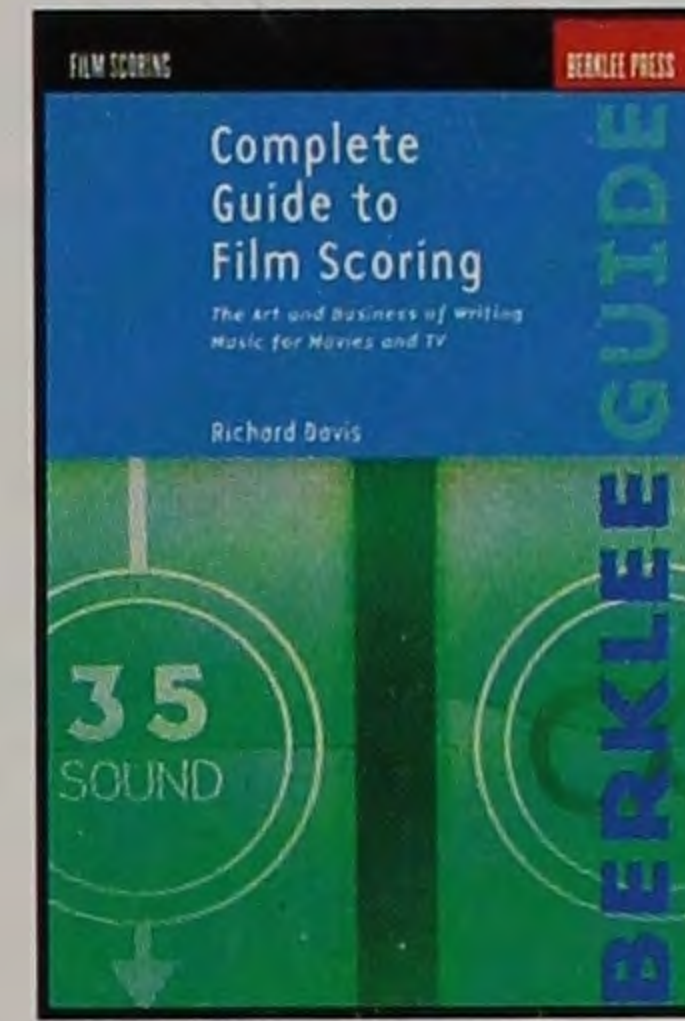
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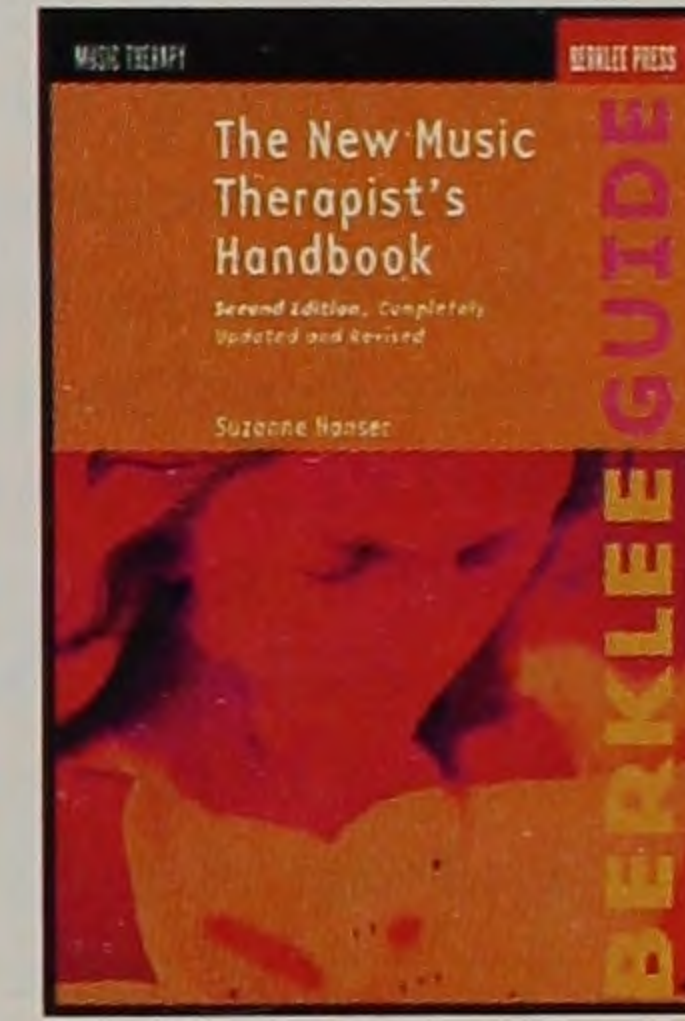
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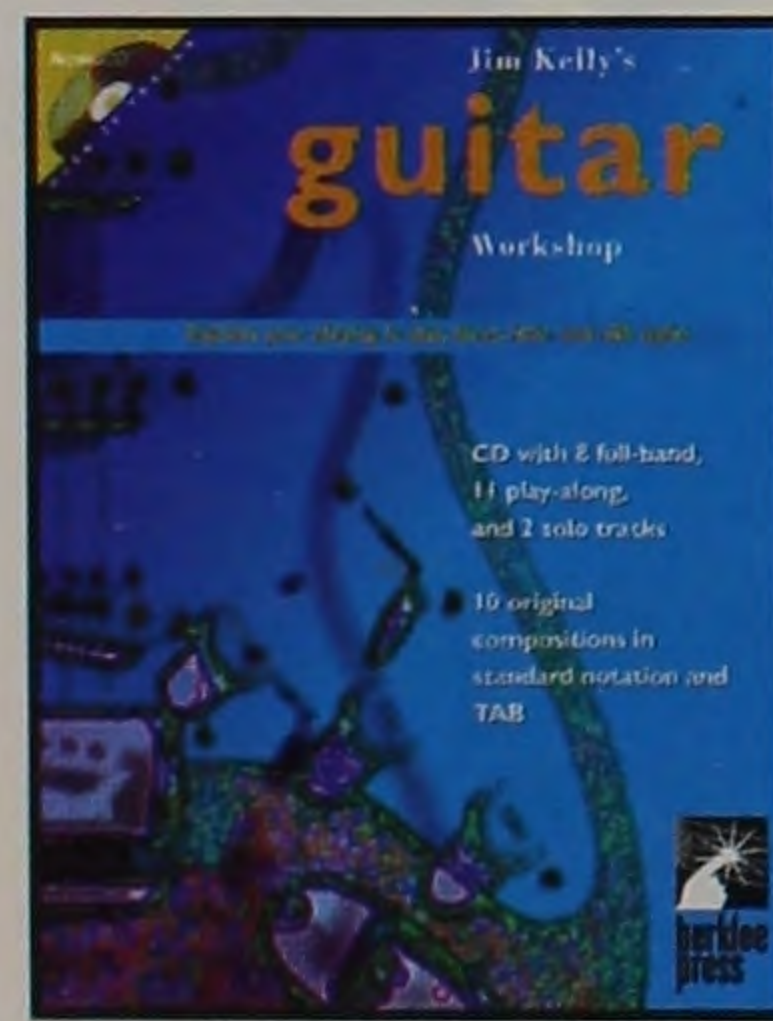
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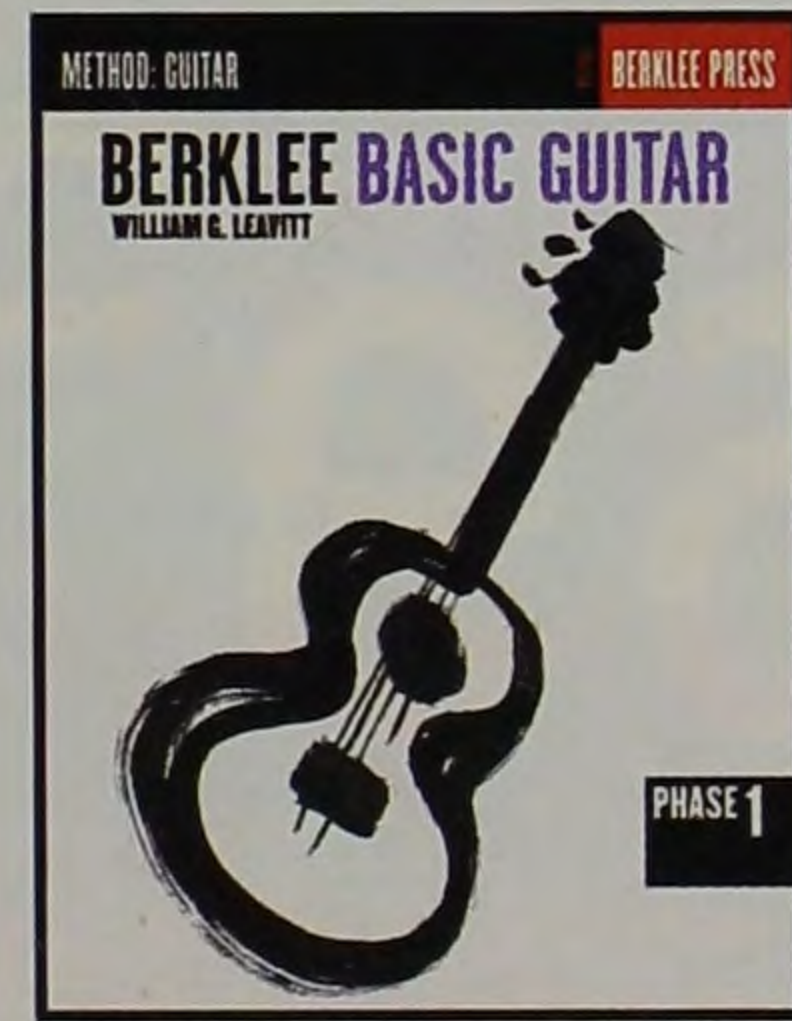
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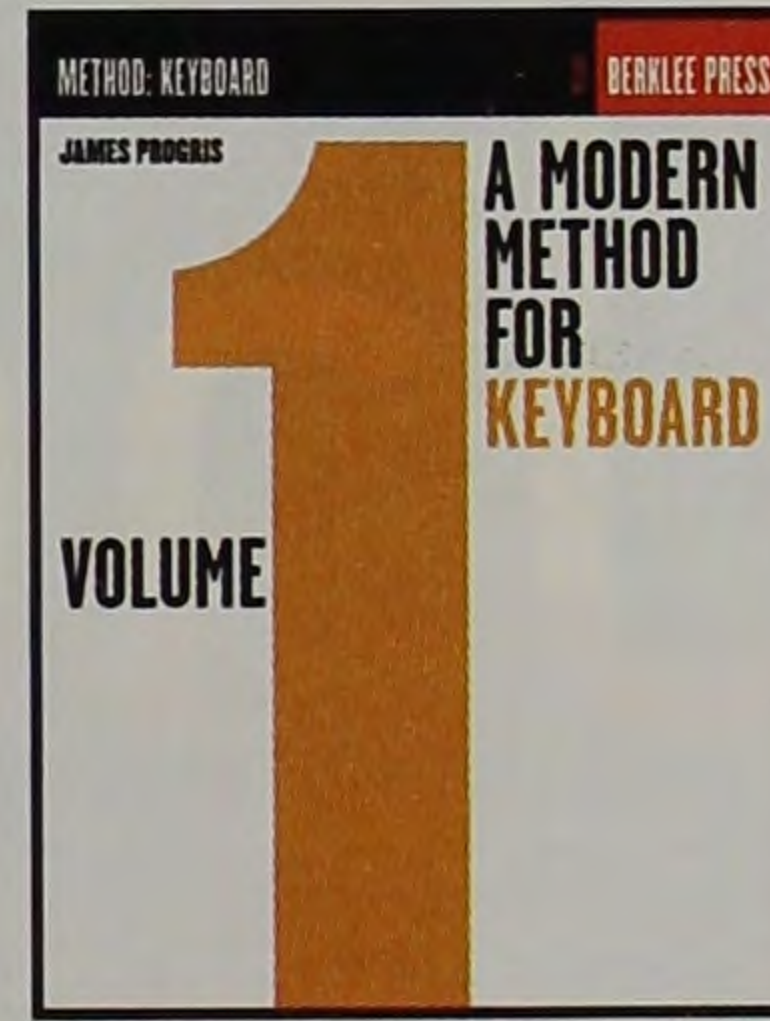
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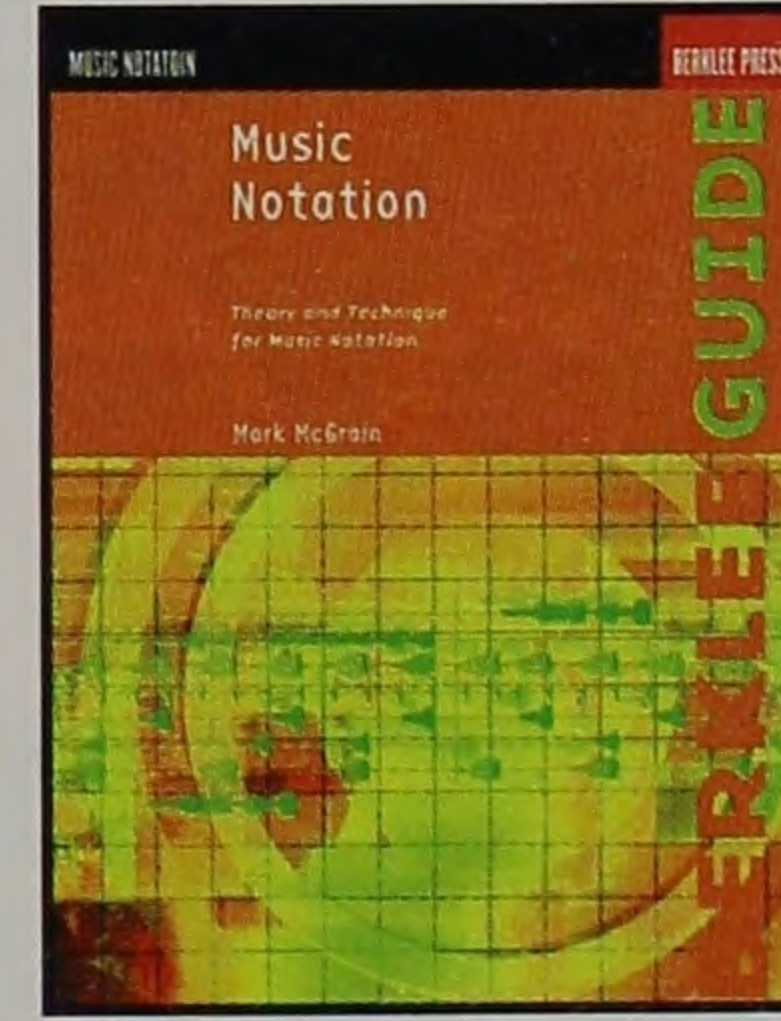
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Approaching Nonfunctional Harmony

by Associate Professor Wayne Naus '74

In 1993, I began developing a harmonic analysis course focusing mainly on the unique melodic, harmonic, and rhythmic characteristics of music by contemporary jazz and fusion artists like the Yellowjackets, Wayne Shorter, Pat Metheny, Chick Corea, and others. Music by these composers possesses some harmonic characteristics that are very different from those found in standard tunes. The criteria used to analyze standard tunes were inadequate to analyze the music of the artists mentioned above. Through teaching, a new set of criteria began to emerge that helped me to understand and ultimately to write music in the style of these composers.

As my students learned to use these approaches, their compositions began to sound similar in nature to those by the composers we were studying. The challenge for the students was not so much deciding which techniques to use to create the sound we were after, but rather which ones to avoid. Functional harmonic patterns (like II-V-I patterns, dominant to tonic resolutions, circle of fifths sequences, and line clichés) contribute to harmonic predictability and set up expectations in standard tunes. These are not found as much in contemporary jazz composition and became designated as elements we would avoid.

For this article, I have written a tune using some nonfunctional approaches. The chord changes and melody are not built around an established key center. This means that there is little or no feeling of a tonic center throughout the tune.

The harmonic foundation of the piece grows out of two eight-note series. They are used somewhat like a 12-tone row in classical music, but their use is not as strict. Example

When that fragment reappears in later bars, the chord has changed and so the melody note's relation to the chord is changed too. I call it "changing melodic function."

one is the series that I used to derive the root motion of the chords in bars 1-11. Example two maps out the root motion for the chords in bars 12-22. Examples three and four show the chord qualities of the structures built over

It Was You, Me, and the Moon

by Wayne Naus

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the bass notes in examples one and two. The criteria used to choose each chord quality are based on what I call "adjacent chord relationships." What precedes and follows any chord determines that chord's color. The last two examples (five and six) contain the primary

changes in the coda (also nonfunctional) are a series of constant-structure major seventh chords.

For developing the melody, I used a technique that I have seen in the music of many contemporary composers. A melodic fragment is built on a given pitch. When that fragment reappears in later bars, the chord has changed and so the melody note's relation to the chord is changed too. I call it "changing melodic function." In measure one, the G note is heard as the seventh of the A-flat chord. A similar phrase appears in bar three, but this time the G note is heard as the ninth on an F minor chord. In measures five and six, the C-sharp is the sixth of the E major chord and becomes the major seventh when played against the D major chord in bar six. Similar melodic function changes happen throughout the tune.

melodic target notes that form the foundation of the melody.

Once I had written the series, the next step was to shape it into a tune by coming up with melodic and harmonic rhythms. The chord

The melody notes that occur on beat four in measures 23, 25, and 26 appear to be incorrect academically speaking. We have all been taught not to harmonize the lowered seventh with a major seventh chord. What makes it work in this case is the horizontal melodic sequence that is established. The horizontal motion created by the melodic sequence is strong enough to cancel out the vertical melody-to-harmony relationship that would make these notes be perceived as incorrect.

I hope these methods for finding unpredictable harmonic and melodic sounds might lead you to some discoveries in your writing. To learn more about this topic, my book *Beyond Functional Harmony* [Advance Music], gives an in-depth treatment of the subject.

EXAMPLE 1 *Eight-note series for determining root motion for bars 1-11*



EXAMPLE 2 *Eight-note series for determining root motion for bars 12-22*



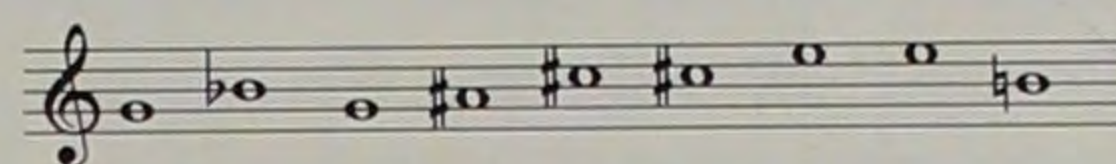
EXAMPLE 3 *Chord quality series #1 for bars 1-11*

A^bMa7, A^bmin7, F-Ma7, BMa7, EMa7, DMa7, F+Ma7, B^b7, Amin7

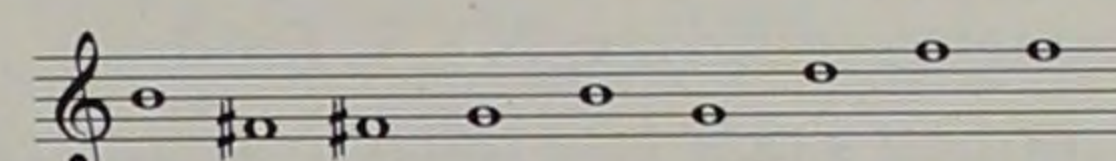
EXAMPLE 4 *Chord quality series #2 for bars 12-22*

C-Ma7, Emin7, A7, Amin7, F[#]min7, A7, Amin7, Cmin7, E^bmin7/A^b, D7

EXAMPLE 5 *Melodic target notes, eight-note series for bars 1-11*



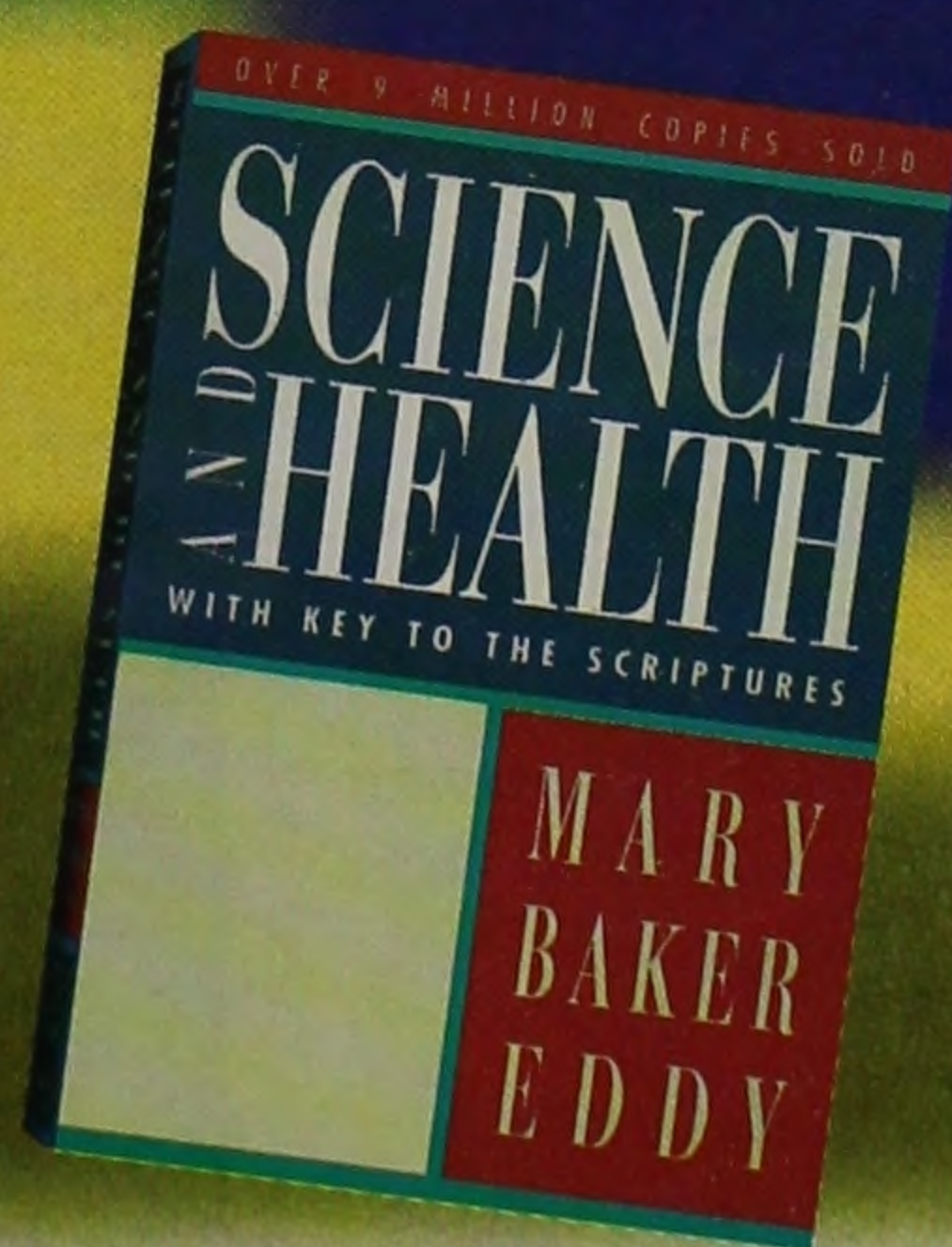
EXAMPLE 6 *Melodic target notes, eight-note series for bars 12-21*



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Notes

1951

Trombonist John DeMasi of Quincy, MA, in retirement after 32 years with the Metropolitan District Commission police force, is working as a musician again. He recently went out on the road with the Artie Shaw Band, and plays local gigs with the Swing Shift and pit orchestra gigs at the South Shore Music Circus in Cohasset, MA.



John DeMasi '51

1967

Bassist John Curzio of East Greenwich, RI, retired after 32 years of teaching in the Warwick Public Schools. He is playing with the Tony Cipolla Group and the Al Conte Orchestra.

1968

Compositions by Roger Aldridge of Olney, MD, were performed recently by the ensemble Decadance in France.

1969

Arranger/composer Gary Anderson of Skillman, NJ, won a Grammy Award for the soundtrack to *Sesame Street's* 30th Anniversary Special "Elmopalooza." He can be reached at <scorepro@aol.com>.

1970

Albert MacDonald of Dover, MA, music director with the Amesbury Public Schools for 28 years, just released a CD titled *The Professors of Funk*.

1973

Guitarist John Carlini of Berkeley Heights, NJ, has released *Live at the Turning Point*, featuring Carlini and his acoustic quartet. Visit his Web site at <www.johncarlini.com>.

Composer/bandleader Bobby Vince Paunetto of Bronx, NY, is finishing recording a new CD titled *Reconstituted* for the RSVP label. This is his fourth recording with his CTM all-star group.

BJ Snowden of Billerica, MA, will release a Christmas single in December that was produced by Fred Schneider of the B-52s.

1974

Singer/Songwriter Patty Larkin has signed a multi-album contract with Vanguard Records. Her new live disc, her seventh, is titled *GoGo*; it was her first Vanguard release.

Composer/arranger/producer Michael Terry of Trumbull, CT, owns and operates the Music Lab, which provides music for various commercials, TV, and film productions. He can be reached at <musiclab@ct2.nai.net>.

1975

Bassist Eddie Baba (Kohen) of Farmington Hills, MI, has begun playing again after a 10-year hiatus, and is building a MIDI studio. Eddie can be reached at <Varge@msn.com>.

Drummer Alfred Guzman of Las Vegas, NV, has been steadily playing at the Imperial Palace. He also plays with various local Latin bands.

Nicholas Puin of North Olmsted, OH, has been teaching music in public schools for 12 years, and is a private instructor for woodwinds, brass, and percussion. He received a master's degree in composition from Cleveland State University in 1994.



Harrison Goldberg '76

Bassist Fred Stone of Rochester, NY, played the Syracuse Jazz Fest with vocalist Mark Murphy and recorded a CD with vocalist Diane Armesto. He is also finishing up three bass instruction books and can be reached at <FStone1747@aol.com>.

1976

Robin Blakeman has just returned to England after 12 years of living in Sydney, Australia. He is working on an Antonio Carlos Jobim musical tribute and hopes to visit Brazil later this year.

Saxophonist Harrison Goldberg of Gualala, CA, is completing a multimedia project titled *And Music Was King*, an interactive CD-ROM for teaching children about music theory and jazz.

Robert Kos of Basking Ridge, NJ, is the senior vice president of artist management at Metropolitan Entertainment in New York City. He can be reached at <rob@metronet.com>.

1977

Brazilian guitarist Victor Biglione of Rio de Janeiro, Brazil, recorded two CDs. One is with former Police guitarist Andy Summers, called *Strings of Desire*; the other is called *Cinema Acoustic*. He can be reached at <jbinter@iis.com.br>.

Guitarist Steve Eckels of Las Cruces, NM, has released a pair of CDs, *American Sampler* and *Cowboy Classics*, featuring his classical guitar settings of traditional American songs. He is on the faculty of the University of New Mexico and Dona Ana Branch Community College.

Saxophonist Jim Thomas of Jenkinstown, PA, played in the horn section for the run of *Buddy: The Buddy Holly Story* at Philadelphia's Walnut Street Theater.

1978

Ken Field was composer-in-residence at the Fundación Valparaíso in Spain during September. His second solo CD of alto saxophone trios and quartets, *Pictures of Motion*, was released in October on the sFz Recordings label. He can be contacted at <http://home.att.net/~fieldk>.



Steve Eckels '77

Class Connections

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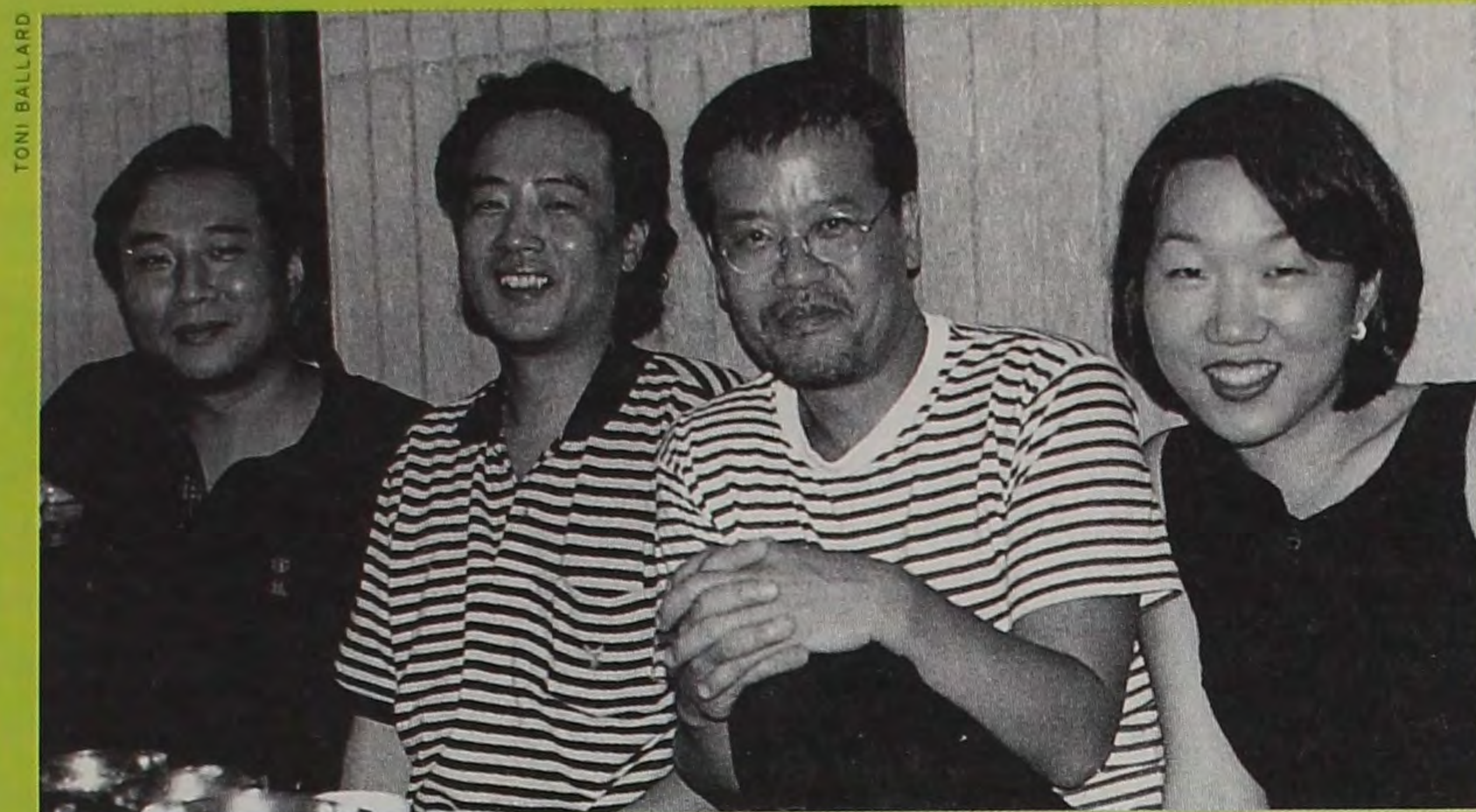
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44-1273-701833

ROME

Claudio Zanghieri '93
06-7184053

GREECE

Mike Acholadiotis '84
016-926019



From the left, Kwangmin Kim '89, Jun-Myung Rho '85, Sangwon Han '89, and Yeun Joo Chi '00 were among the 35 Berklee alumni and students who attended an August 19 Korean Berklee Alumni Association event in Seoul.

Summer is generally a busy time for musicians, so there are only two recent alumni events to report on in this column. On August 19, a group of 35 turned out for the second dinner and meeting of the newly formed Korean Berklee Alumni Association. The event was held at the Nollboojib restaurant in Seoul, South Korea. After a traditional Korean meal, chapter president Hoon Seok Lee '90 discussed plans for the fledgling chapter and the upcoming launch of a Web site that will help Korean alumni to stay informed about future club happenings.

A number of those who attended are prominent Korean musicians,

including jazz pianist and television show host Kwangmin Kim '89, guitarist Sangwon Han '89, and pianist Won Young Chung '89. Producer Byung Chan Kim '89 and engineer Hoon Seok Lee '90 are partners in NanJang Music Ltd. recording studio and record label. Their latest release *Kim Duk Soo with His Friends* has sold two million copies in Korea. MTV producer Ahyoung Kim '95 and chapter secretary/treasurer Kyu Jeong '95 were also there.

Also spotted in the crowd were two current Berklee students home for the summer: Yuseok Noh, president of the Berklee Korean Student Association, and Yeun Joo Chi. Yeun Joo Chi served as interpreter for Toni Ballard of Berklee's Office of Public Information. Many alumni in attendance are on the faculty of the Seoul Jazz

Academy, where Berklee International Network scholarship auditions and clinics were held later in August.

Closer to campus, 70 Boston-area alumni gathered on September 9 for a tour of the John Singer Sargent exhibition at Boston's Museum of Fine Arts. Everyone gathered at Berklee for a reception and presentation by Professor Henry Augustine Tate prior to heading over to the museum. Introducing Tate, Boston alumni chapter president Jeannie Deva '75 noted that he remains one of the most popular instructors at the college. Exhibiting characteristic humor and insight, Tate provided guests with some background about the highly acclaimed exhibition.

Plans for future alumni events in various areas will soon be posted on the alumni section of Berklee's home page at <www.berklee.edu>.



From the left, Marisa Dery '85, Rhoneil Almario '97, Marjorie O'Malley, Henry Augustine Tate, and Jeannie Deva '75 at the September alumni event at Boston's Museum of Fine Arts.

Drummer/percussionist Chris Massey of Langenthal, Switzerland, played on three CDs released in 1999. His album, *forever sharp and vivid*, received outstanding reviews by *JazzTimes* and *Playboy*. He has also become an endorser of Paiste Cymbals. Chris can be reached at <massey@bluewin.ch>.

1979

Drummer Osami Mizuno of Tokyo, played to an audience of 10,000 people at the Yokohama Arena in April. He and Steve Smith will be publishing *Alan Dawson's Manual II* in the fall. Osami can be reached at <osami_m@tke.att.ne.jp>.

Drummer/percussionist Steve Pemberton of Santa Clara, CA, played on the 1999 Grammy Award winning album *Patti Page—Live at Carnegie Hall* and on *The Songs of Johnny Mercer—Too Marvelous for Words*. Steve can be reached at <<http://members.aol.com/SPember>>.

Lennie Peterson of Worcester, MA, is trombonist/keyboardist for Clutch Grabwell, and an artist for a nationally syndicated comic strip designer. He is also playing on and designing the cover of the new Mendez Brothers CD.

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Discovering Music in the Space

by Mark Small '73

"I didn't set out to become a music psychologist," says jazz pianist Kenny Werner '73, speaking of the sideline that has opened up to him since his book *Effortless Mastery* became required reading for serious jazz musicians. "The gift to explain this stuff has been as precious as my ability to play. The first time someone asked me, it just rolled off my tongue."

Werner, a celebrated pianist/composer, has released over 15 albums as a leader and has recorded with Charles Mingus, Thad Jones, Mel Lewis, John Scofield, Eddie Gomez, Joe Lovano, Peter Erskine, Tom Harrell, and scores of others. Lately, the things he says about playing music have been garnering as much acclaim as the notes he plays. Werner's book and his lectures at college campuses, IAJE conferences, and elsewhere are credited with raising the consciousness of musicians and others.

Drawing on ancient Eastern philosophies and meditational practices, Werner has plotted a course to help musicians rid themselves of the syndromes that rob them of musical enjoyment and prevent them from realizing their potential. Over the years, he has observed these problems that stem from musicians connecting their identity and feelings of self-worth to their playing ability.

"Once people call themselves musicians," he says, "they start evaluating themselves based on how well they play. There are many who cannot give themselves one satisfying day enjoying their lives because they are obsessed with the fact that they are not playing the way they want to yet. It is both amazing and sad to note the life experiences that we as musicians

will deny ourselves—marriage, children, going to Hawaii—because we feel we don't have it together. Musicians can't let themselves have anything else. People who think like that may have a peak experience now and then, but they never dwell in the land of inspiration."

The key to reaching that land, Werner asserts, is training your mind to embrace the aspects of your basic makeup that are not conditional. "If you are already aware of the nonnegotiable value that you possess as a human being," he says, "then you don't seek that definition in the level of your playing. Life is not auspicious because you got a great gig and it is not a drag because you lost that

"The gift to explain this stuff has been as precious as my ability to play."

gig. Life is unyieldingly brilliant, but many of us fall short of being able to see it. My book just mirrors ancient and established practices that lead you to perceiving the brilliance that is already there—without and within."

Werner states that some of these ideas have been in the air for years and cites that his first encounter with them came from studies with famed pianist Madam Chaloff in the early 1970s. "That was my first exposure to the concept of wedding spirituality and consciousness with the act of playing music," he says. "After studying with her and with concert pianist Jauo Assis Brasil, I have tried to practice going for effortless concentration in playing the instrument. Effortless doesn't mean

that you are making no effort; it means that you have gotten into an alignment spiritually, neurologically, or psychologically, and things feel natural. You are actually performing, your hands are moving, you are watching them, but it doesn't feel like you are doing it. You feel like you are being guided."

In his book, Werner prescribes steps to cast aside the ego and enter "the space" inside where music can be deep and affecting and flow without struggle. "*Effortless Mastery* is the bridge and helps to you to link that consciousness with those ideals while you are playing. That is what is unique about it. In my clinics, I try to help people see that if music comes from a deep place inside, it is worth playing. We have so much music that is very well played but doesn't matter to people because it doesn't touch deeper things.

"Most musicians obsess about things that are unimportant. They worry about what's happening, what's not happening, what is

swinging, what is jazz, and how do I sound. These things are not important in a universal sense. No one will be fed, no countries will be saved from tyranny, if you can swing. However, when a person has that higher regard for life and expresses it through music, *then* music becomes important. That is why so many of us report that we played the way we always wanted to on the day someone we loved died or a girlfriend left us. *Then* you put your hands on the instrument, and for once, you really felt something happening. My point is that we don't want to be held hostage to external experiences for the music to have some meaning. Where is the meaning? It has been in there 24 hours a day, seven days a week, for all the years of our lives."

Werner is finding that his message is touching nonmusicians too. Recently at Banff Center for the Arts in Alberta, Canada, his lectures were attended by artists from many disciplines—classical musicians, graphic artists, and filmmakers. He also reports that he has heard from golfers wanting to apply his techniques. Werner is excited that others are reading the book, and as interest is growing, he feels the need to carefully train others to properly teach his methods.

"I would like to get this stuff into other people's hands," he says. "That would relieve me of the responsibility of being the only one teaching this material." Simultaneously, his playing career is also expanding nicely. "I have a new album titled *Music from the Space* coming out on RCA in January," he says. "This record is closer to the philosophy and is a bit more risky—it doesn't all sound like jazz. If I can pass my message on, maybe I can do what we all fantasize about and just go out there and play year 'round."



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1980

Singer/guitarist Paul Bettencourt (a.k.a. Paul Gabriel) of West Warwick, RI, has been leading the Paul Gabriel Band at gigs in the Providence area.

Guitarist Mark Lambert of New York City toured the country with saxophonist Warren Hill '87. He also toured Brazil with a group featuring Werner Gierig '84 and Leo Traversa '81. His debut CD was released on Chartmaker Records and he can be reached at <mlambert@superlink.net>.

Composer Frank Macchia of Burbank, CA, has released *Little Evil Things III*, the third volume of horror stories written with his wife Tracy London. Narrations are underscored with Macchia's orchestral compositions played by the Moscow Symphony Orchestra.

Composer Clair Marlo of Valencia, CA, and her husband Alexander "Ace" Baker recently finished film-scores for the James Coburn film *Intrepid* and the award-winning film *Valerie Flake*. Marlo and Alexander have also written music for "Melrose Place," "Young and the Restless," "Extra," and many others.

Gregan Wortman of Billings, MT, is in his fourth season of "Psycho Circus," a cable public access show. He and YeLonda L. Walking Eagle have a new daughter Ariel.

1981

Bassist Mark Banschbach of Tampa, FL, is taking time off from his band De fide to write. He is seeking other alumni in the Tampa area and can be reached at <MrBear37@aol.com>.

Saxophonist Donald Harrison of Brooklyn, NY, released the CD *Free to Be* on the Impulse label. He also performed at an East Harlem Tutorial benefit event, sharing the bill with author George Plimpton.

Leon Lhoest of Brabant, Belgium, is an analysis and arranging teacher at the Royal Conservatory of Music in Brussels. He can be reached at <leonlhoest@hotmail.com>.

Pianist/composer Joe Rozum of Woodland Hills, CA, has been composing scores for television, video, and independent films. He is also giving private lessons; one of his students is Bette Midler.

Guitarist Ken Selcer of Cambridge, MA, released his fourth album titled *Circuits to the Sun*. A CD release

party was held to benefit various environmental organizations.

1982

Vocalist Lenora Zenzalai Helm of New York City played with her group at the JVC Jazz Festival in New York. She has just released a CD titled *Spirit Dreams*.

Drummer Zoro of Sylmar, CA, has played with New Edition, Lenny Kravitz, and Bobby Brown. This past summer he did a series of r&b drum clinics.

1983

Drummer Robert Broz of Dundee, IL, is playing and recording with the Steve Laxton Band. He is also the house drummer for Big Sound Audio House in Chicago and teaches 40 students. He can be reached at <RbDrums@aol.com>.

Pianist Oscar Acevedo Gomez of Bogota, Colombia, leads Grupo de Oscar Acevedo and has performed in Boston, Caracas, Mexico, and Colombia. He released the CD *Dedicatoria* earlier this year. He also composes music for television and theater, and can be reached at <acevemus@colomsat.net.co>.

Vocalist Paul De Melin of Quincy, MA, is the featured vocalist and has arranged many of the backup vocals on a CD entitled *Web of Deceit*. He also cowrote and sang on "The Baby Place" commercial.

Electric bassist Andreas Lonardoni of Berlin, Germany, has finished his twentieth library music CD for use in television, radio, and film. He has plans to record a CD with vibraphonist Tom van der Geld '72. Lonardoni can be reached at <ALonardoniLodo@compuserve.com>.

Trombonist Jeff Rinear of North St. Paul, MN, is featured on Pete Whitman's Igmod release *Departure Point*. The sextet plays originals and jazz standards and has begun work on a second recording.

Cynthia Sinclair of Santa Monica, CA, has regained her singing voice 11 years after losing it. She is writing songs and plans to record again. She is also a regular in the guitar section of the Joe Vento Big Band Jazz Orchestra.

Former Klover front man, guitarist Mike Stone of Marblehead, MA, is an Omnipotent Music Group recording artist. He performs in the Boston area.



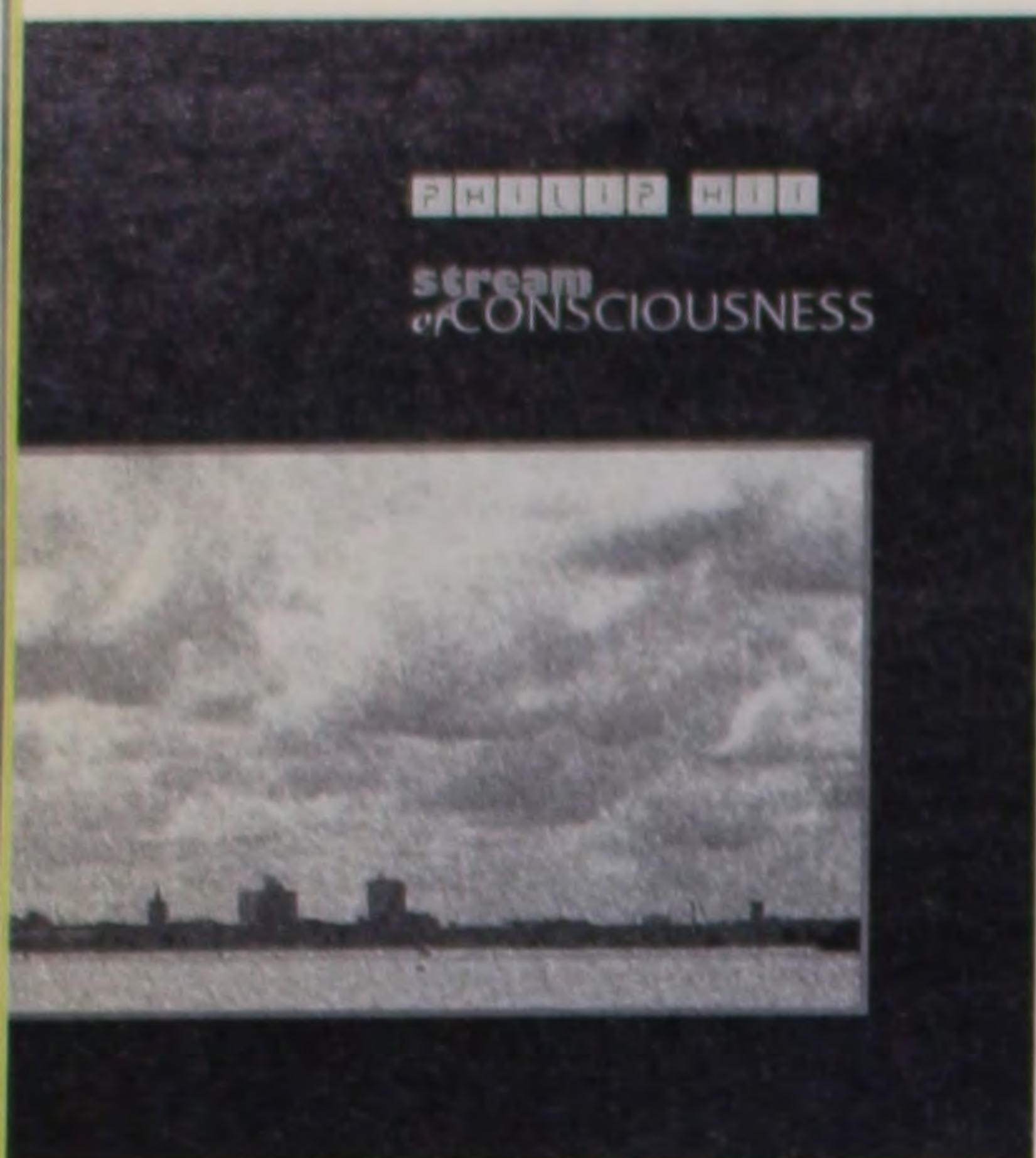
Author George Plimpton (left) with Donald Harrison '81



Oscar Acevedo '83



Greg Colbath '84



Philip Hill '86

Forbidden Urges. Colbath did the vocal, guitar, bass, and keyboard tracks, and drum programming and penned the disc's 11 original songs.

Argentine drummer/composer Guillermo Nojehowicz has played at the Blue Note club in NYC and the Regattabar with his group El Ecor More. He can be reached at <gnojecho@caregroup.harvard.edu>.

Playwright/actor/saxophonist Jeff Robinson of Arlington, MA, has performed his play *Live Bird* in Kansas and Massachusetts to rave reviews. *Jazziz* magazine featured an article about Robinson's work in its September issue.

1985

Trombonist/composer William Cepeda '85 of Brooklyn, NY, released *My Roots and Beyond*, which received a glowing review in the *Boston Globe* on August 12. Cepeda has worked with artists such as Dizzy Gillespie, Tito Puente, and Lester Bowie.

Drummer/percussionist Anton Mühlhofer of Vienna, Austria, recorded and produced his first CD *Mi Mundo*, showcasing popular Cuban styles. He is also a professor of Latin percussion at the Conservatory of Vienna and has played with Joe Zawinul, Arturo Sandoval, and Plácido Domingo.

Classical guitarist Michael Nicolella of Seattle, WA, is completing a CD titled *Push* featuring new music for classical and electric guitars. He has received a grant to compose a concerto for guitar and chamber orchestra, and composer John Fitz Rogers is writing a major work for computer-generated sound and electric guitar that Nicolella will premiere. He can be reached at <galenic@u.washington.edu>.

Bassist/composer Arnon Palty of Israel toured India with the Israeli Allstars featuring the great Zakir Hussein. Palty has also been working with Plutonium, who played at the Red Sea Jazz Festival. He can be reached at <palty7@hotmail.com>.

1986

Drummer Kelly Zaban Fasman of Pleasanton, CA, played drums and recorded in Tokyo with the Musical Circus Fantasia. She is currently playing in the San Francisco area and with the American Musical Theater of San Jose.

Guitarist Philip Hii of Milbrae, CA, has released his second album *Stream*



Anton Mühlhofer '85

of Consciousness. Hii played nylon-string guitar and Photon MIDI guitar and composed the disc's 11 instrumental tracks.

Television producer and director Denis O'Brien of New York City has directed campaigns for the New York Rangers, ABC, Primestar, and won two Emmy's for the production of the Mets and Sportschannel television spots. Most recently he produced a music video for DJ Spooky. His e-mail address is <obrienww@aol.com>.

Guitarist John Petrucci and drummer Mike Portnoy took time off from their band Dream Theater to record the hard rock instrumental CD *Liquid Tension Experiment 2* with bassist Tony Levin and keyboardist Jordan Rudess for the Magna Carta label.

1987

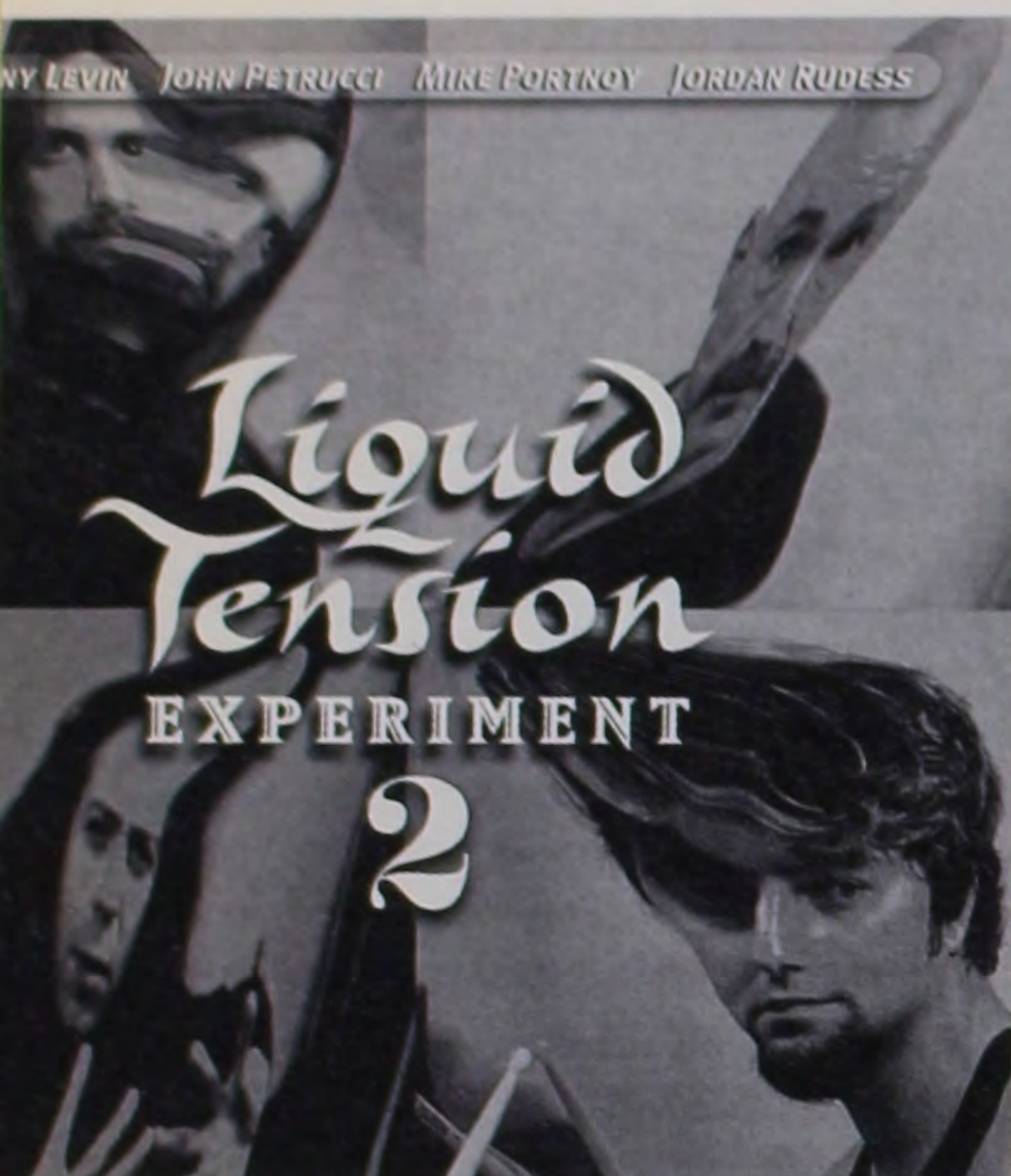
Keyboardist Timothy Edwards of Los Angeles, CA, recently jammed with Kenny Burrell. He also composes and records for Paramount Pictures and Fox Sports and may be reached at <immersive@geocities.com>.

Pianist Satoko Fujii of Japan released two new albums, *Past Life* and *Kitsune-bi*. Two of her previous albums were the critics' choice picks for *Cadence*, *Jazziz*, and *Coda* magazines in 1998. Fujii also received an excellent review in the *New York Times* for an April performance. Her e-mail address is <natsat@msb.biglobe.ne.jp>.

Bassist/guitarist Vincent Leffler of Memphis, TN, produced, mixed, and played on a new album for SaveYourSoul Records called *We Can Praise Him All Day Long*.

Composer/drummer Markus Lonardoni of Aalen, Germany, received an award for his work in community outreach through jazz at the Jazz Lights Festival in Oberkochen. He is also a film and television composer.

Dennis Mitchell of Brooklyn, NY, was musical director and played tenor saxophone and clarinets for a Carnegie Hall concert put on by the American



John Petrucci '86 and Mike Portnoy '86

Guitarist Fred Woodard of Roxbury, MA, and his trio released the CD *Arrival!* in July. He composed most of the songs. His e-mail address is <rwoodard@msn.com>.

1984

Drummer Chris DeRosa of New York City recently replaced drummer Moe Tucker in the band Magnet. Magnet released a third CD, *Pleasing Chester*, and DeRosa released a solo album titled *Live in Miami*. He can be reached at <www.chrisderosa.com>.

Drummer Rob Hart of Burlingame, CA, released a CD titled *Trios of the Past, Present and Future*. The disc features alumni John Seppala '83, Kai Eckhardt '87, David Bell '76, and Jeff Massanari '77. His e-mail address is <DRMINinhs@aol.com>.

Guitarist Greg Colbath of Natick, MA, has released his debut CD

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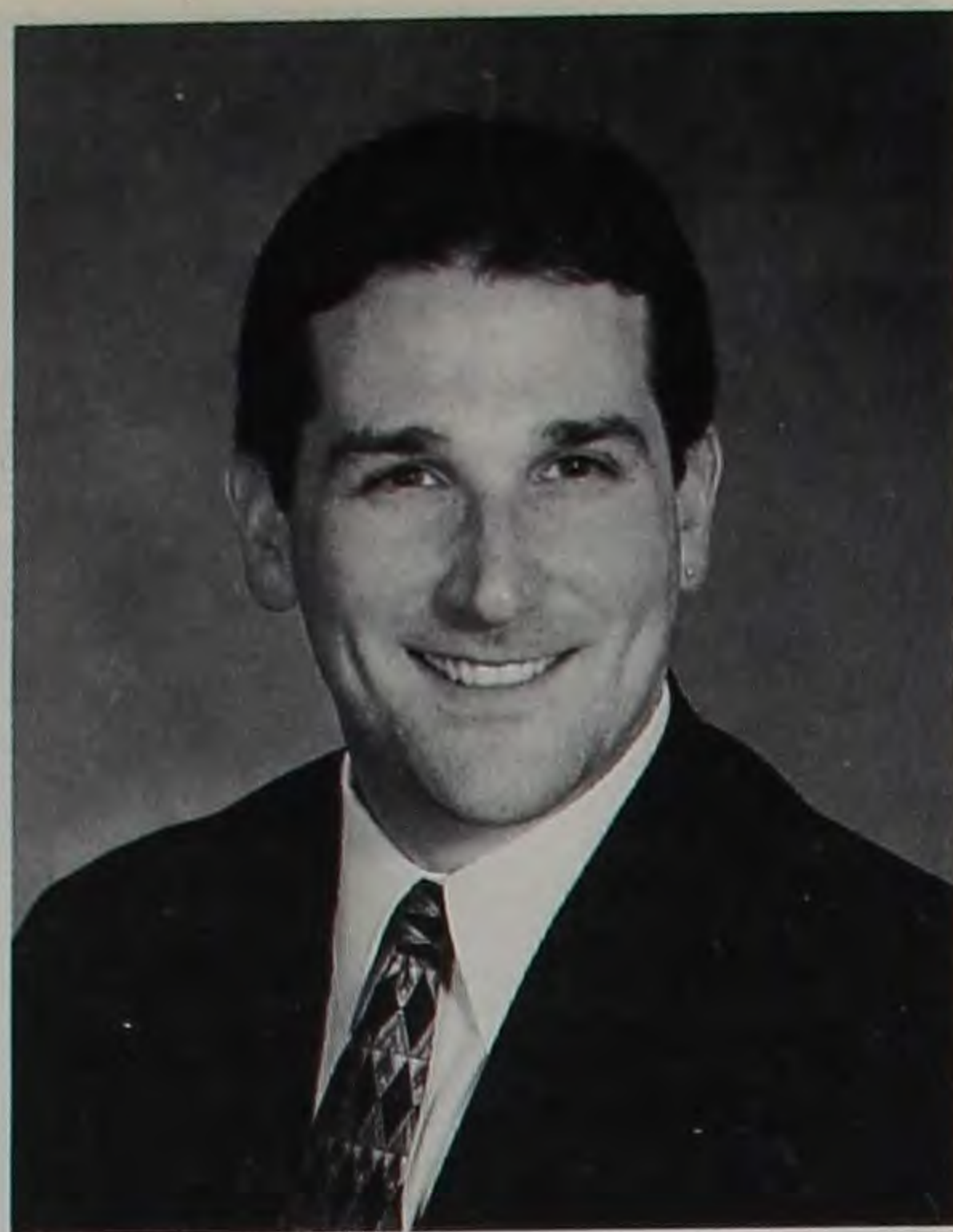
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Jason Vogel '88

Music Group *Influences: Dameron & Jones*. Alto saxophonist/flutist David Lee Jones '84 of Fort Lee, NJ, also played in the show.

The *Visions and Reflections* CD by pianist Ray Winch of Flanders, NJ, was nominated for Northwest New Jersey's 1998 CD of the year. His Web site address is <<http://www.ray-winch.com>>.

Bassist Owen Yost of Hoboken, NJ, is subbing for the Broadway production of *The Lion King* and is playing in a Gino Vanelli tribute band. He can be reached at <funky-musicmf@usa.net>.

1988

Patrick McDonald of Antioch, TN, is the new drummer with the Charlie Daniels Band touring the country on the Volunteer Jam Tour. He is also doing sessions in Nashville and recording with Leon Russell. His e-mail address is <patdrums@aol.com>.

Jason Vogel of New York City graduated first in his class from the Benjamin N. Cardozo School of Law. He works at Kramer, Levin, Naftalis & Frankel specializing in copyright, trademark, and Internet law. His e-mail address is <jasonvogel@ibm.net>.

1989

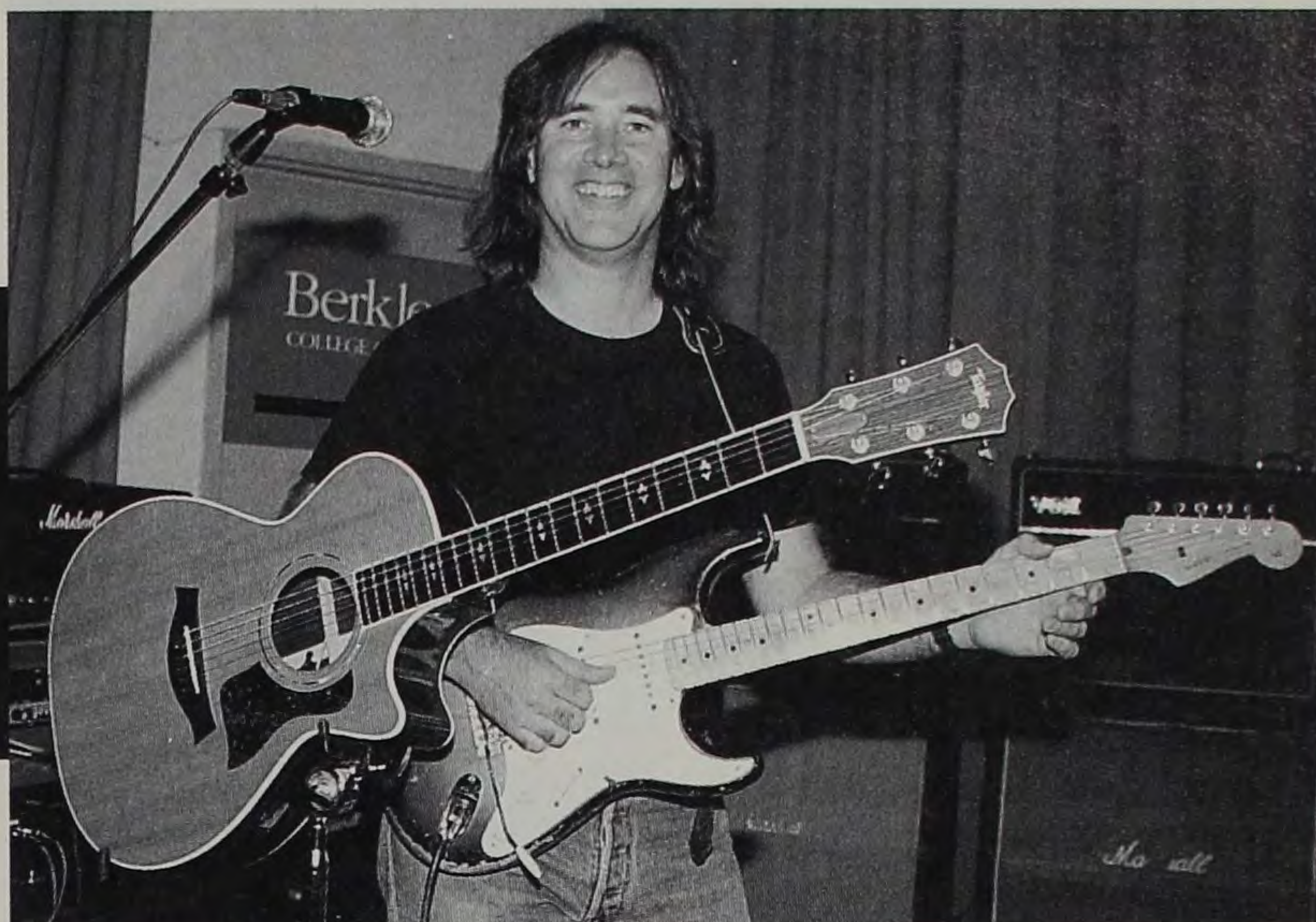
Trumpeter Ingrid Jensen of Brooklyn, NY, has a new release on Enja Records titled *Higher Grounds*. She can be reached at <gridjam@earthlink.net>.

Drummer Jerry Krenach of New York City is the Head of Music Production for J. Walter Thompson, a worldwide advertising agency. For five years he has been music
(continued on p. 26)

L.A. Newsbriefs



Vocal clinician and Berklee trustee Leanne Summers '88 with Berklee Voice Department Chair Jan Shapiro.



Studio guitarist Carl Verheyen '75 was a guest artist at the Berklee in L.A. program.

This year's Berklee in L.A. one-week summer program was a big success. Each year the program increases both in size and scope, and with attendees totaling over 300, this was easily the largest enrollment to date. For the second year, Latin jazz courses were offered. With this year's addition of faculty members Victor Mendoza '81, Oscar Stagnaro, and Michael Ringquist '87, Berklee clearly displayed depth in this genre. Significant scholarship support, provided by the Latin Jazz Institute and Bank of America, created the opportunity for numerous inner-city students to attend this program. As a result, both the level of talent and degree of diversity were impressive.

The visiting artist series produced many memorable sessions. Mark Goldstein, senior vice president of business and legal affairs, Warner Bros. Records, spoke to the students about the basic business issues involved in developing a music career and the opportunities provided by the Internet. Eric Marienthal '79 spoke about his education at Berklee and his career and offered numerous practice tips. He also invited students to join him onstage for a jam session. Vinnie Colaiuta '75 and Neil Stubenhaus '75 also spoke of their Berklee experience and careers and demonstrated why they are one of the most in-demand rhythm section teams in the studio world. Carl Verheyen '75, guitarist with Super Tramp, displayed amazing chops in a concert of original music played with bassist Cliff Hugo (also with Super Tramp) and drummer Steve DiStanislau. Vocal students were treated to outstanding clinics by vocal coach/artist/producer Leanne Summers '88, singer/actress Ann

Cusack '87, and background vocalist Jeff Ramsey '90.

Congratulations to Emmy nominees Alf Clausen '66 and Elmo Ponsdomenech '83. Ponsdomenech received his in the category of Sound Mixing for a Drama Series for his work on "NYPD Blue (Raging Bulls)." Clausen was nominated in the category of Music Composition for a Series (Dramatic Underscore) for "The Simpsons (Treehouse of Horror IX)." In May, Clausen was also awarded an honorary doctorate in music at North Dakota State University.

As for players in the news this summer: drummer Joe Travers '91 and bassist Wes Wehmiller '92 toured with Duran Duran. Drummer Chris Lukes '96 performed with All-4-One, and bassist Philip Bynoe '81 toured with guitar ace Steve Vai '79. Bob Harsen '82 was the drummer for the Glenn Hughes (of Deep Purple) tour and gave clinics for Meinl Cymbals, Pork Pie Percussion, Audio-Technica, Remo, and Regal Tip. Terry Wollman '80 has just released his second solo album entitled *Say Yes*. The disc features Wollman on acoustic guitars with a band that includes "JR" Robinson '75, Abraham Laboriel Sr. '72, Luis Conte, Joe Sample, and Michael McDonald.

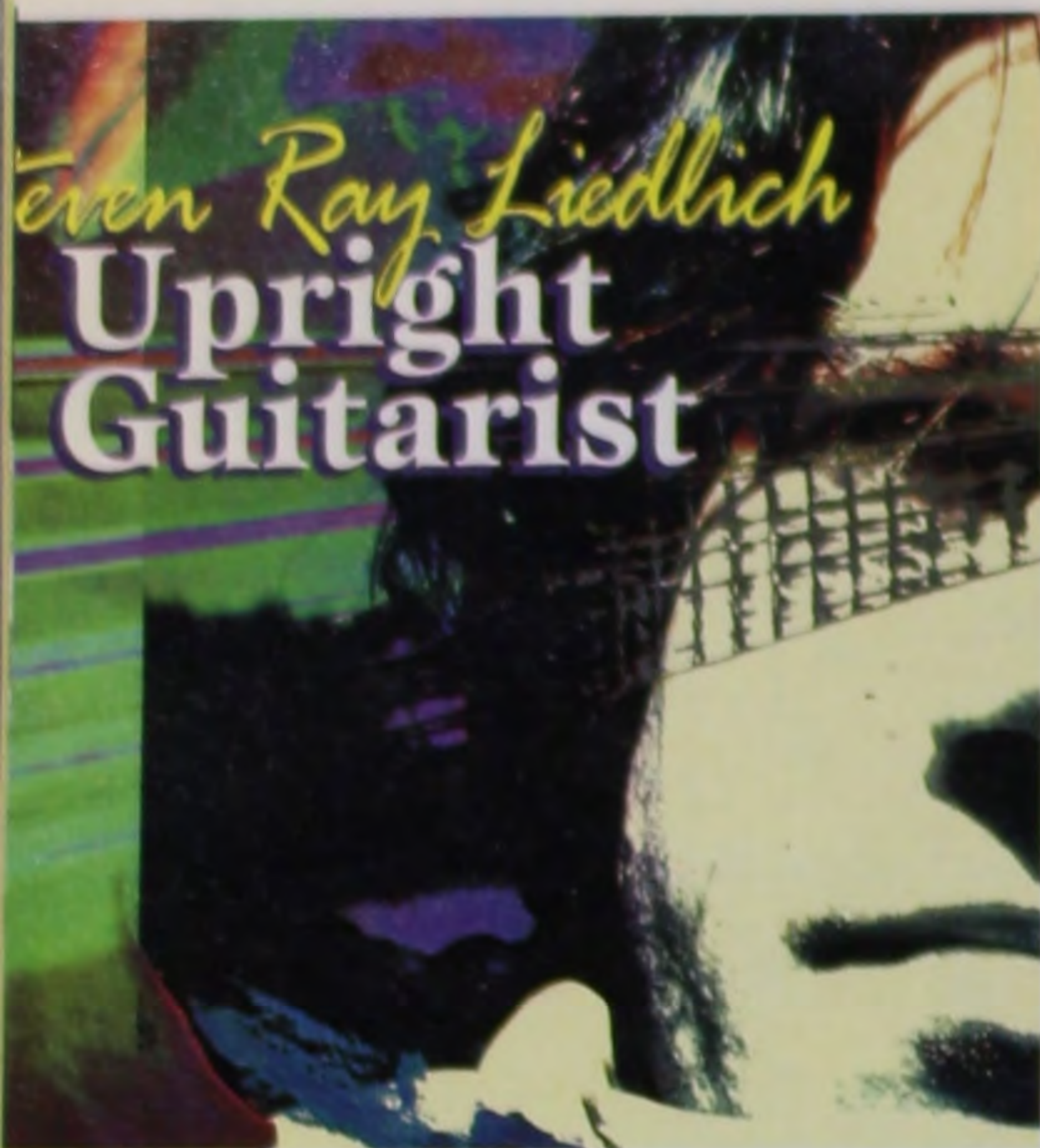
In the world of film and TV music: Eric Speier '87 has just completed 26 episodes of the TV series "The Aquanauts" and is now scoring the WB Network prime-time animated series "Mission Hill." Ernest Troost '78 scored the Emmy-nominated film "A Lesson before Dying" (starring Don Cheadle and Cicely Tyson), and the

recent MGM feature *One Man's Hero* starring Tom Berenger. Kevin Kliesch '92 and Richard Gibbs '77 cowrote the score to the NBC movie *The Jesse Ventura Story*. Kliesch also scored the TNT movie *A Slight Case of Murder* and orchestrated *10 Things I Hate about You* and *The Thirteenth Floor*. Sharon Farber '97 scored the Showtime movie *A Class of Its Own* (starring Lou Diamond Phillips and Joan Chen), an independent feature called *The Yup Yup Man*, and one titled *Chicken Pox Dipper* (screened at the Atlanta Film Festival). Jeff Lingle '95 was music editor for the movies *Austin Powers: The Spy who Shagged Me*, *The Astronaut's Wife*, and *Stigmata*, and TV shows "Dash and Lilly," "Beggars and Choosers," and "The King of Queens." Howard Shore '69 scored the Warner Bros. movie *Analyze This* (starring Billy Crystal and Robert De Niro). Will Richter '96 was composer for the USA Network movie *Judgment Day: The Ellie Nessler Story*. Karen Guthery '90 cowrote the song "The Hebe Jebe" which will be featured in a Halloween television special entitled "Monster Mash."

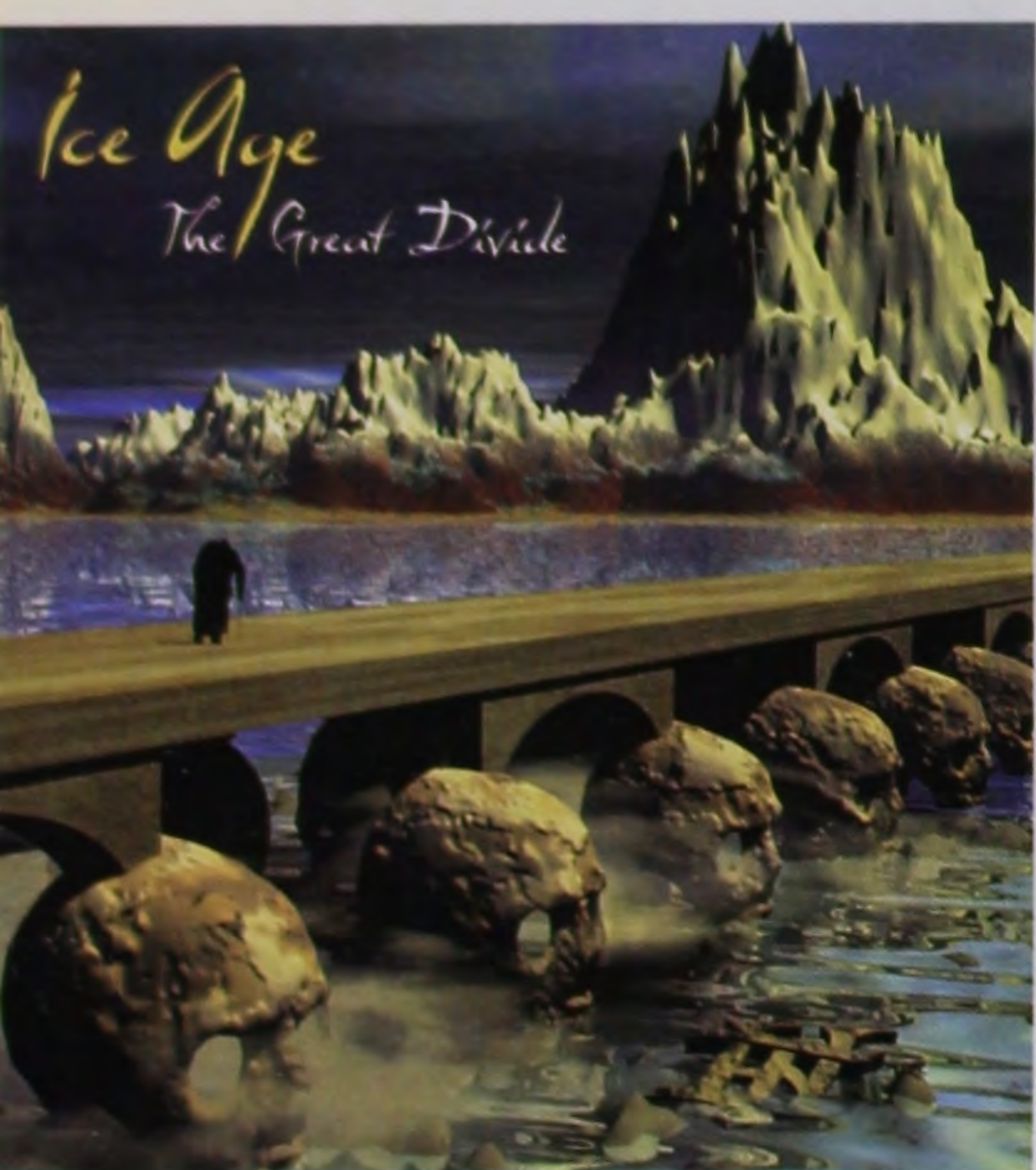
Wendy Levy '87 composed the music and lyrics for the new musical *Miss Something* recently staged at the Stella Adler Theater. The Los Angeles Mozart Chamber Players performed the premiere of *Trilogy for Oboe, Bassoon and Piano* composed by Gernot Wolfgang '89.

That's it for now. Stay in touch.

Peter Gordon '78
Director
Berklee Center in Los Angeles



Steven Ray Liedlich '91



Arron DiCesare '92

supervisor for the "Saturday Night Live" band and a session drummer for Lou Reed, Daryl Hall, and others.

Vocalist Ava Tracht-Landman of Ft. Lauderdale, FL, is the vocal director at Mars Music. She is also the vocal coach to Julio Iglesias Jr. and Latin recording/movie artist Chayanne.

Flugelhornist/composer Dmitri Matheny of Berkeley, CA, spent the summer touring New York, New Orleans, Arizona, Oregon, California, Colorado, New Mexico, and Paris. His Web site address is <<http://www.mathenymusic.com>>.

1990

J Curve recording artist Darren Barrett of Roxbury, MA, released his debut CD *First One Up* in June. A member of the Jackie McLean

Quintet and leader of his own quintet, Barrett has also worked with Herbie Hancock, Wayne Shorter, Roy Hargrove, and others.

Jeffrey Freymann-Weyr of Baltimore, MD, is the assistant producer for NPR's daily classical music radio show, which recently won a Peabody Award. His e-mail address is <jfreymann@npr.org>.

Flautist Hiro Honshuku of Cambridge, MA, and alto saxophonist Jim Hobbs '89 of Westfield, NJ, play in the Klaresque Ensemble in New England and New York City. The ensemble's Web site is at <<http://www.gis.net/~eklar>>.

Avril Korman of Encino, CA, owns two businesses in the visual arts, ElvenGlass and Fabulous Finishes. Her e-mail address is <bronxelf@bronxelf.com>.

Drummer Chris Novicki of Hollywood, CA, has been sidelining for films and television shows such as "Ally McBeal" and "Frasier," and the movie *And the Beat Goes On*. He endorses Pork Pie Percussion and plays sessions.

Mike Piehl of Somerville, MA, recently worked on a film called *Danger Plus 1*, which costarred Lou Ulrich '91. They also play in the band Groovasaurus and can be reached at <www.expandingman.com>.

Drummer Benjamin Schuman of Brooklyn, NY, is the founder of JazzReach Performing Arts & Education Association, and does educational outreach programs for young people. In August JazzReach played at the Fresh Air Jazz Festival with trumpeter Nicholas Payton; they will do a West Coast tour this fall. Bassist Richie Goods '91 is also a member of JazzReach.

Vocalist MaryEllen Thompson of Miami, FL, has been a production singer for Carnival Cruise Lines for four years. In July she sang aboard the Carnival Triumph, the world's second largest cruise ship. Reach her at <justaff@carnival.com>.

1991

Guitarist Tariqh Akoni is currently playing with Chaka Khan.

Composer/arranger/producer Bill Brown of Hollywood, CA, worked on Disney's *Villian's Revenge*, *The War of the Angels*, and "Zena." He is now working with Oliver Stone on the film *On Any Given Sunday*. Reach him at <<http://billbrownmusic.8m.com>>.

Trumpeter Marc Chillemi of Roxbury, MA, has toured internationally with Made in the Shade and Hypnotic Clambake. He also plays with Babaloo, whose music can be heard in the Miramax film *Next Stop Wonderland* and at their Web site <www.punkmambo.com>.

Bassist Michael Karwowski of Venetia, PA, is developing a course curriculum for private instruction in guitar, theory, and composition at local retailer PA Music. He is also working on an orchestral suite.

Steven Ray Liedlich of Eldora, CO, plays the guitar in an upright position and released the album *Upright Guitarist* featuring Sherri Jackson, Libby Kirkpatrick, and Dave Watts.

Electric bassist Daniel Pearson of Hollywood, CA, performed on the Blockbuster Awards with Jennifer Lopez and toured Europe with Coolio. Contact him at <DanOnBass@earthlink.net>.

Eniko Konye Platteel of Holbrook, MA, teaches piano and voice. She recently toured Europe with her quartet, and they are working on a new album.

Cynthia [Harris] Schulz and Robert Schulz '92 of Rio Rancho, NM, are the parents of two children, Carolyn and Stephen. Robert is band director at Garfield Middle School in Albuquerque.

Jonathan Stark of Providence, RI, founded Providence Music Events, an organization that calendars musical events to develop the Providence music scene. Reach him at <jonathanstark@yahoo.com>.



Ingrid Jensen '89

Guitarist Chris Wormer of Mt. Juliet, TN, has been playing with the Charlie Daniels Band since 1994. He has recorded several albums and compilation projects including the Grammy Award-winning *Amazing Grace 2*. Reach him at <CWTunes@aol.com>.

1992

Bassist Bryan Beller of Hollywood, CA, toured Europe with recording artist Wayne Kramer. He writes a bimonthly column for *Bass Player* magazine. He is also export manager at SWR Sound Corporation and can be reached at <bassboy69@earthlink.net>.

Singer/songwriter Erik Bennett of Atlanta, GA, recorded a CD single called "Leanna's Song" in memory of his friend Leanna Piver, a Georgia Tech cheerleader. A portion of the proceeds will go to scholarships in Leanna's name.



Brian Setzer (left) and saxophonist Matt Zebley '93 on stage during Setzer's summer tour.



Jon Dowling '95 (left) and Bruce Hornsby '74

Bassist Ivan Bodley of Brooklyn, NY, played gigs last summer with numerous artists including Rufus Thomas and Percy Sledge.

Bassist Arron DiCesare of Dedham, MA, and his progressive rock group Ice Age released *The Great Divide* on the Magna Carta label.

Guitarist Scott Miller has relocated from Los Angeles to Minneapolis to join the rock band Johnny Clueless. The band is signed to the Boxov/OarFin label headed by Bob Pickering '92, and was recently profiled in *Billboard* magazine.

Julio Vargas of Guaynabo, PR, is finishing his master's degree in divinity and hopes to become the first ordained music minister in Puerto Rico. His group plays Latin Christian music.

Solange Vergara of Paris, France, performed at the Nice Jazz Festival with the Voice Messengers, a 14-piece vocal group.

Saxophonist Petter Wettre of Oslo, Norway, and his band. The Trio recorded with Dave Liebman in September, and released their first album *Meet the Locals*. Petter can be reached at <pwettre@online.no>.

Robin Zaruba of Houston, TX, released his album *White Boy* on King B Records. He owns CompuCord Studios, a multimedia facility specializing in enhanced CD production. Reach him at <compucord@hotmail.com>.

1993

Lisa Breslin of Allston, MA, is a holistic health care specialist for Stress Management Associates. Her self-empowerment group was featured on the WCVB Channel 5 news in May.

Guitarist Sten Hostfalt of Sweden received his master's degree from the New England Conservatory of Music and played with Guillermo Klein's Big Van Big Band on tour in Argentina. Contact him at <dbp674@tinet.se>.

D. Rider McCoy of Boston, MA, plays with the reggae band Dub Station, and is working on a CD with Tommy Osuna, a former guitarist for Johnny Cash. Dub Station is also making a new album.

Drummer Christian Moder of Oak Park, IL, did a three-week tour of Germany and Austria with the rock band the Great Crusades. Contact him at <moder@cluster.wva.com>.

Pianist Mika Pohjola of New York City has been playing with his trio in the city. He has new CDs coming out soon: *Live at the Blue Note*, *Sound of Village*, and a duo recording with vocalist Johanna Grussner '96. Pohjola can be reached at <http://jazz.what.cc>.

Brian Preston of Atlanta, GA, is the owner and creative director of the Music Factory, a multimedia production facility doing soundtracks, ads, and label work for various musical artists. Working with Preston are Jay Frigoletto '92 and Greg [Wachter] Manning '93. You can reach Preston at <mystudio@bellsouth.net>.

Acoustic bassist Wyeth Tvenge of Denton, TX, plays with a world music group called Tin Roof Tango. He gigs in the Fort Worth area and is completing a CD project.

Saxophonist Matt Zebley of Redlands, CA, has been touring as a member of the Brian Setzer Orchestra since January. He played on Setzer's new album and MTV video, and a score Setzer composed for an upcoming movie. Zebley can be reached at <mzink@discover.net>.

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Actor/musician Will Smith (left) and trumpeter Marek Skwarczynski '97 after a recording session.

1994

Pianist Mark de Clive-Lowe of New Zealand released his CD *Six Degrees*, a mix of eclectic beats and jazz stylings. He plans to tour Japan, London, and New Zealand for the rest of the year. Visit his Web site at <<http://jazz.co.nz/tap/mark>>.

Andreiev Kalupniek of Anapolis, Brazil mixed the soundtrack of the Brazilian film *No Coracao dos Deuses* featuring members of Sepultura and actor Antonio Fagundes. Contact Kalupniek at <kalup@genetic.com.br>.

Pianist/composer/producer Cornelius Claudio Kreuzsch of New York City toured Europe, Mexico, and Cuba with his group Black Mud Sound. He won Germany's 1999 Scala Award for Artist of the Year. His latest CD *Scoop* features Salif Keita, Bobby Watson, Will Calhoun, Terri Lyne Carrington, and others. Contact him at <ccknyc@blackmudsound.com>.

Drummer Nathaniel Morton of Sherman Oaks, CA, has been touring with Tommy Henriksen and Doolittle/Mercury recording artist Trish Murphy. He is endorsing Zildjian cymbals and sticks and Pearl Drums. His e-mail address is <N8Drums@aol.com>.

Guitarist Peter J. Pizzi of Medford, MA, earned his bachelor's degree in mechanical engineering from Northeastern University. He still plays the guitar, and released a compilation CD of past recordings. Contact him at <pizzip@asmc.org>.

1995

Vocalist Jen Chapin of New York City has been performing with bassist Stephan Crump. She also did a German tour with En Why Sea in July. Visit her Web site at <www.jen-chapin.com>.

Pianist Kasson Crooker of Belmont, MA, and Pianist Melissa Kaplan '96 of Allston, MA, released a five-song E.P. on Java/Capitol Records with their band Splashdown. They played three Lillith Fair dates this summer and will release a full-length CD in March 2000.

Keyboardist Jetro Da Silva of Panorama City, CA, and percussionist Taku Hirano '91 of Santa Barbara, CA, toured this summer with Whitney Houston.

Byron Delto of Chula Vista, CA, teaches at Southwestern College and is in the process of getting his M.M. in jazz studies at San Diego State

University. He also performs with the Dirty Bourbon Big Band. His wife, vocalist Clare '95, teaches at Feaster-Edison Elementary School and appeared on "60 Minutes" in a program about her school. Both can be reached at <bcmusinc@aol.com>.

Drummer Jon Dowling of New York City plays with the band Lanny Isis and is auditioning for the Bruce Hornsby Band. Visit his Web site at <<http://www.jondowling.com/movie.htm>>.

Guitarist Roland Gebhardt of Neunkirchen, Germany, was invited to record tracks on *Love at First Sight*, produced by D. Massion of DimaMedia Productions. The CD, which also features top European players Birelli Lagrene and Diego Imbert, will be released in December. Selected tracks can be heard via the Internet at <dimamedia.de>.

Vincent Gillioz of Geneva, Switzerland, finished studies in music education and orchestration at the Conservatory of Geneva. He is now completing a certificate in composition and musical knowledge and has released a CD of music he composed for *Manipuler n'est pas jouer*.

Abraham Jaber of Mexico toured the US with Fonovisa artist Hechos Raros. His own group Salmo:40 recorded their first album on his own Libra Records International label. Contact him at <abrahamjaber@hotmail.com>.

Mark Jeschke of San Francisco, CA, is a multimedia designer and composer for Excite. He has worked as

an assistant engineer for Jim Reitzel Productions recording artists such as David Grisman, Eric Martin, and Daniel Kobialka. Contact him at <mark@oogamedia.com>.

Jonathan Varo of Baton Rouge, LA, plays keyboards and sings for Crosstown Traffic, and has opened for acts like War and Irma Thomas. Crosstown Traffic are recording a second album and can be reached at <www.crosstowntraffic.com>.

1996

Vocalist Sheryl Ann Cohen of Brooklyn, NY, and her group Brazzjazz completed a three-week tour of Brazil (featuring Rubens de La Corte '98, Beto Braza '97, Gilberto Favery '97, and Frank Oberson) to support their debut CD *Kick off your Shoes*.

Bassist Ian Martin of Roxbury, MA, will be touring Sri Lanka, Pakistan, Bangladesh, and Egypt as a USIA Jazz Ambassador. He has played with Ronnie Jordan and on the single remix of Naughty by Nature's "Jamboree," which was engineered by Adam Kudson '94.

Jana-Caterina Maurer of Munich, Germany is the director of sales and marketing for Quantec Audio Engineering Ltd. She can be reached at <www.quantec.com>.

Drummer Marc Gratama of the Netherlands is performing with Hans Dulfer and Dick de Graaf. He recently played with the Maz Vaz Trio at the Iowa City Jazz Festival alongside Art Farmer, Liquid Soul, and the Sun Ra Arkestra. Reach him at <email@m GRATAMA.demon.nl>.

Saxophonist Hermann Lara of Oakland, CA, is a stock broker with Charles Schwab. He plays with the Cuban group Fito Reinoso y su Ritmo y Armonia and writes for ChaCha Luz. Contact him at <hermannlara@hotmail.com>.

Composer/Producer Justo Morao of Caracas, Venezuela, signed a three-year deal with Sony Music Publishing as a composer. Two of his songs are being recorded by Latin recording artist Danny Rivera. He can be reached at <jmorao@usa.net>.

Bassist Stefan Redtenbacher of London, England, heads the Bass Department at the Academy for Contemporary Music in Guildford. He writes a monthly column for *Rock Legends* magazine and plays with and produces various groups. Visit his Web site at <<http://easyweb.easynet.co.uk/stefan.red/>>.

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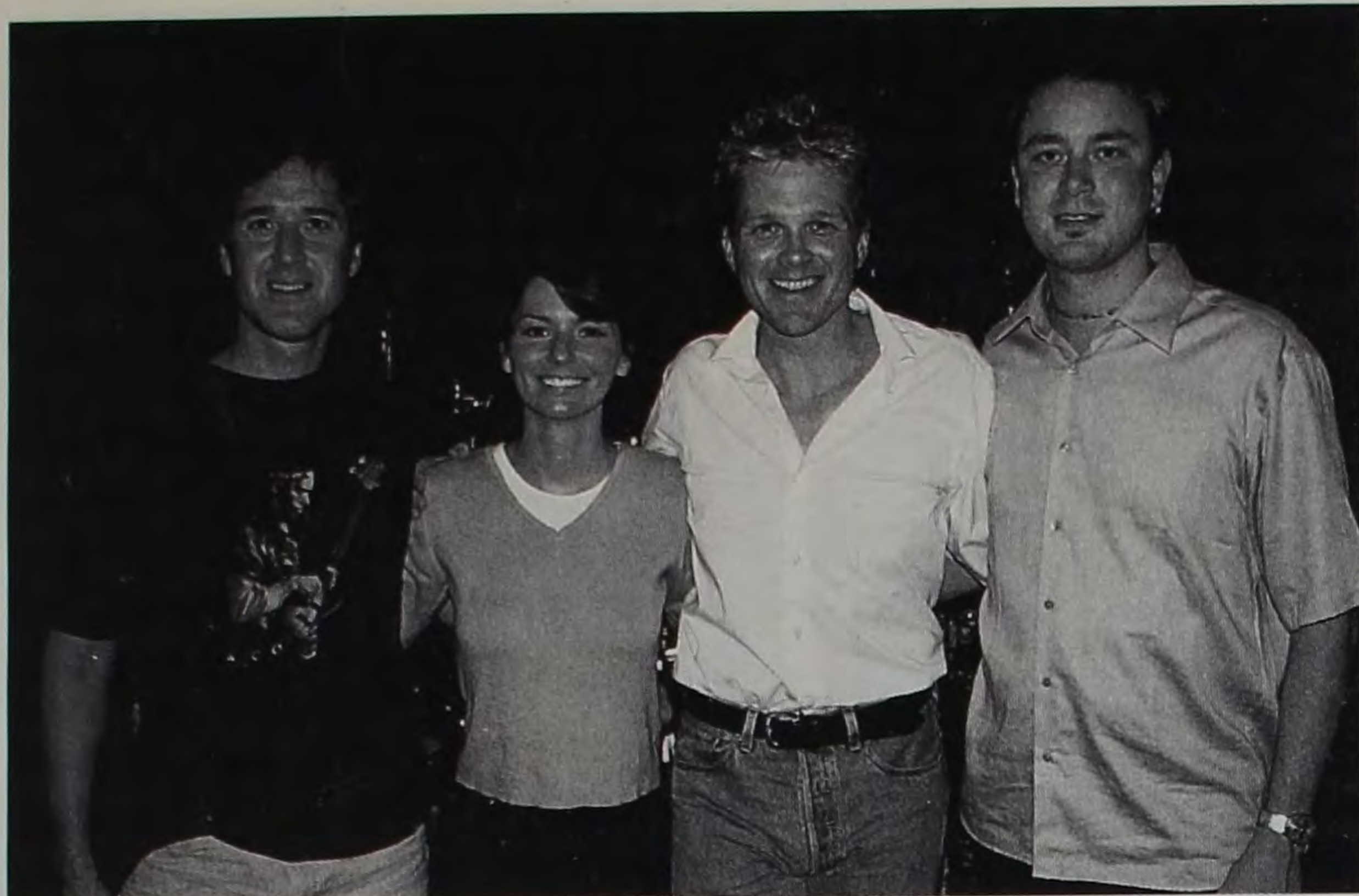


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On tour with Shania Twain, from the left: Marc Muller '83, Shania, Hardy Hemphill '89, and John Czajkowski '98

Pianist Chooi Fun Wong of Kuala Lumpur, Malaysia, signed with Warner Chappell Publishing Company as a composer and author. She is also working with producers in Malaysia and can be reached at <swcfunny@hotmail.com>.

1997

Vocalist Dominik Grimm of Freising, Germany, is performing eight shows a week for the opening season of *Tabaluga and Lili* a new musical by German pop artist Peter Maffay.

Composer/arranger Ignacio Perez has moved to Madrid, Spain, where he has been writing music for commercials, documentaries, and music theater.

Trumpeter Marek Skwarczynski of Brooklyn, NY, recently performed on the new recording by Will Smith entitled *Put Your Weight Up* and can be reached at <jazzvision@usa.net>.

1998

Pianist Aruna Abrams of Arlington, MA, was hired by East-West recording artists Dream Theater to transcribe keyboard parts for their new keyboardist. Abrams also performs regularly at Jake Ivory's. She can be reached at <ArunaSutra@aol.com>.

Pianist/composer Alberto Bonacasa of Italy recorded two of his compositions on a CD with Italian drummer Giorgio Di Tullio. The album, *Dream'n Drums* also features Eric Marienthal and Jeff Gardner. Bonacasa can be contacted at <Albertobonacasa@hotmail.com>.

John Czajkowski of Binghamton, NY, has been the tour manager for singer Shania Twain for a year and a

half. In the lineup of her touring band are Marc Muller '83 (steel guitar) and Hardy Hemphill '89 (keyboards).

Rakiya Diggs of Wellingboro, NJ, has been hired as the keyboard player for Paula Cole's fall tour.

Keyboardist/producer Joaquin Fernandez of San Juan, PR, produced an album for singer Alex Manuel. He can be reached at <eljoaco@hotmail.com>.

Composer Timothy Huling of Seattle, WA, assisted composer Hummie Mann '76 on his score for an A&E miniseries. Huling has worked on several other projects as a composer, orchestrator, music supervisor, and copyist. His e-mail address is <timotheons26@hotmail.com>.

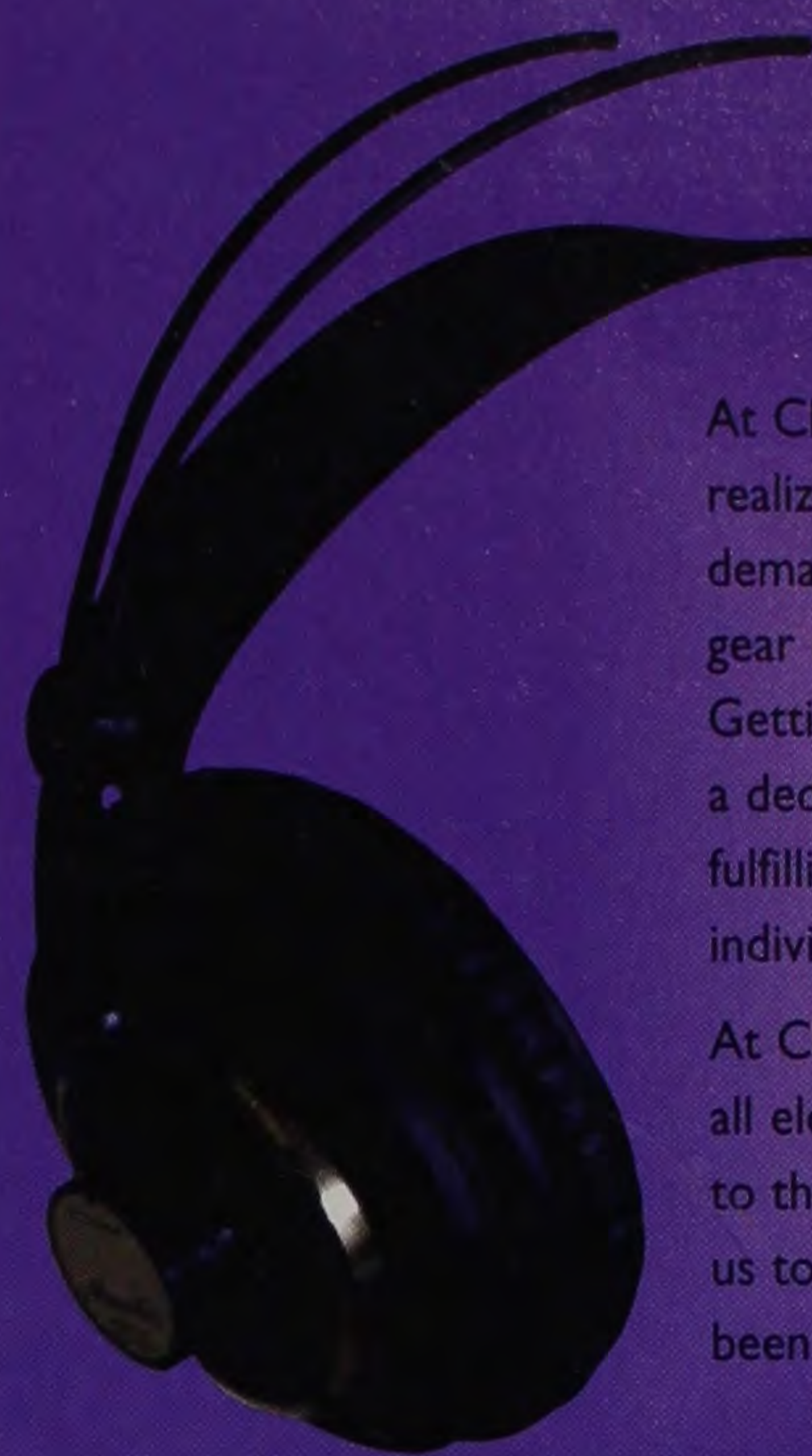
Wayne B. Marek of Kyle, SD, teaches music theory and concert band at the Little Wound Elementary School. He is the only music teacher on the Pine Ridge Indian Reservation and can be reached at <wayneb13@hotmail.com>.

Jason Patera of Stickney, IL, is a full-time teacher at the Chicago Academy for the Arts. He also conducted a production of *Jesus Christ Superstar*, and played piano in a production of *Sweet Charity*. Patera can be reached at <jasp99@aol.com>.

1999

Drummer Don Correu of Norcross, GA, is an admissions counselor for the Atlanta Institute of Music. He works with prospective drum students and does some teaching. He also has an endorsement deal with the Noble and Cooley drum company.

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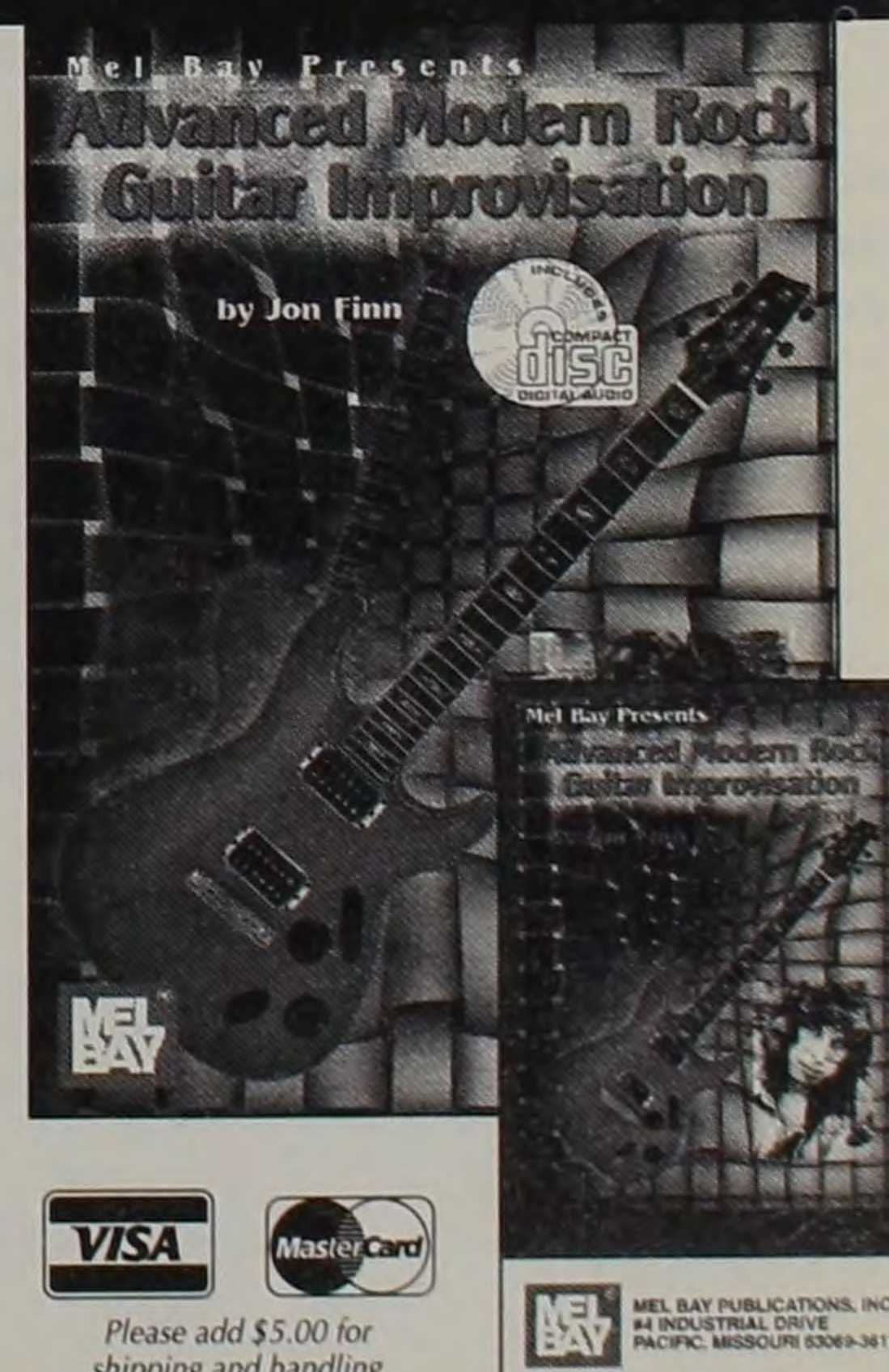
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Final Cadence

Richard Madieros '55 of New York City died of cancer on February 14. He was 61. Madieros was a drum principal at Berklee and was working as a truck driver for the city of New York at the time of his death. He leaves behind his sister Mary Ann Stalter of Dewey, IL.

William McNamara '71 of Salt Lake City, UT, died after a heart attack in March 1998. His best friend Paul Frederick '74 recently informed us that "Mac," as he was known to friends, was a drummer at Berklee, and had worked for years as a registered nurse at a Salt Lake City facility for teenagers with emotional problems. He leaves a sister Diane Wickham of Cortland, NY.

On May 17, 1999, John Fleagle '72 succumbed to cancer after a two-year battle. Originally from Woodstock, CT, he studied string bass at Berklee but later earned a reputation as a scholar and performer of early music. He traveled extensively as a singer and storyteller, searching out the lore of the Middle Ages. His period setting of *The Voyage of Saint Brendan* was his best known work.

Don Koldon '76 of Winnetka, IL, died suddenly on June 18. He had worked for a time as a recording engineer and producer for A&M Records and then became a psychologist.

Bobby Sheehan '85, bassist for the band Blues Traveler, passed away in his New Orleans home on August 20. He was 31. Sheehan's career was characterized as a fairytale by those recalling the band's humble beginnings and meteoric rise to rock stardom.

Scott Gordon '86 of Pennsylvania died on March 18. He was 35. In addition to his work as a computer programmer, he had actively performed with bands in the New Haven, CT, area before moving to Pennsylvania. He is survived by his parents Alvin and Myrna Gordon and sisters Susan and Robin Gordon.



Robin Coxe-Skolfield

Robin Coxe-Skolfield, a professor in Berklee's Music Production and Engineering Department, died August 9 from cancer. She was 47. Known professionally as Robin Coxe-Yeldham, she had taught at Berklee since 1982. Throughout her distinguished, career she encouraged women to pursue careers in engineering. In 1995 the Audio Engineering Society awarded her a special "Granny" Award as "First Lady in Audio Education in America." She is survived by her 11-year-old daughter Dakota Coxe-Yeldham and her second husband, Simaen Skolfield. Contributions may be made in her honor to: Berklee Women in Audio Scholarship, Berklee College of Music, Box 3, 1140 Boylston Street, Boston, MA 02215.

Former Berklee guitar faculty member Alex Radulescu died in New York of a heart attack on May 2. He was 55. Born in Romania, he came to Berklee on a scholarship in 1972 and joined the faculty shortly after graduating. An accomplished classical and jazz player, in his 25 years as a music educator, he taught nearly 1,000 students. One of his last projects was a self-published print and video method called *The Playing Foundation: Jazz Language for Guitarists*. He leaves behind his brother Mihai Radulescu.

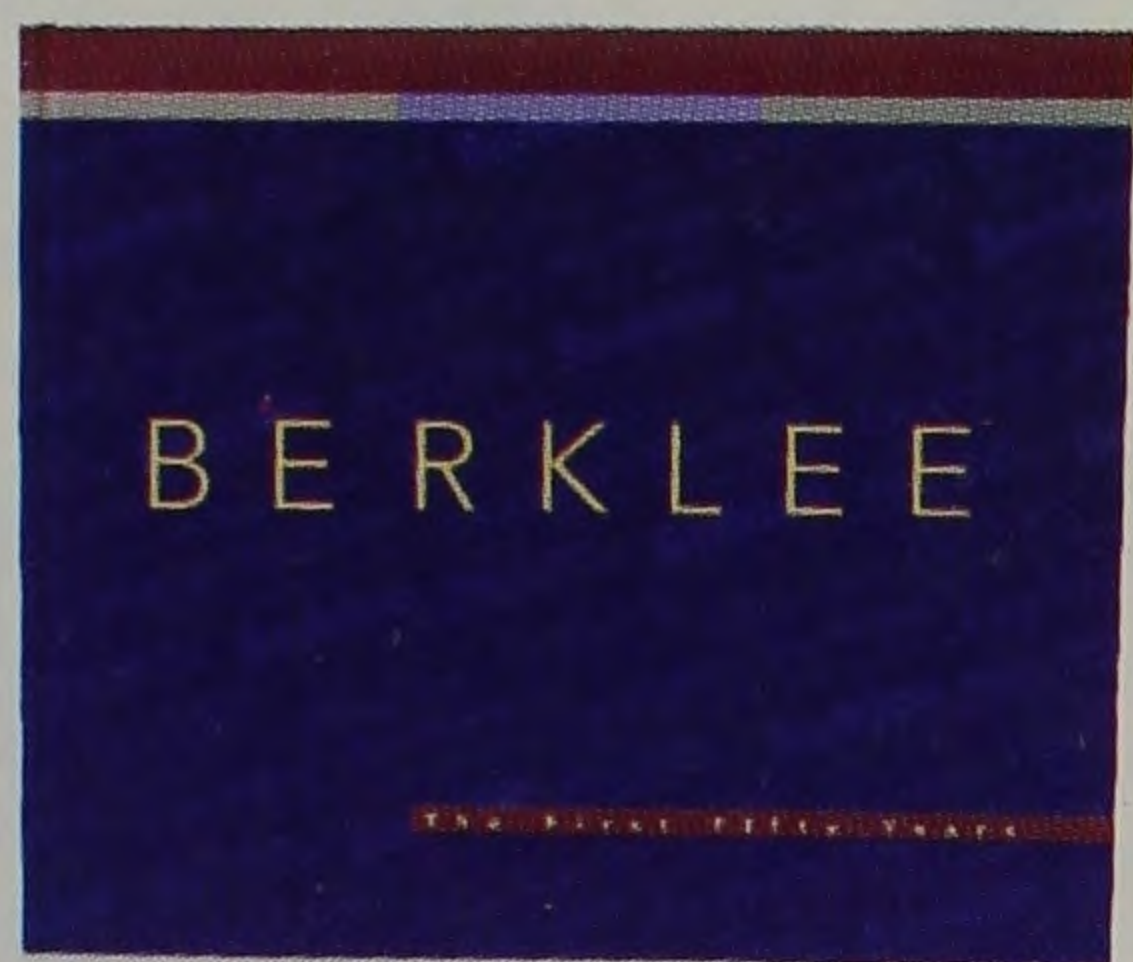
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Unafraid of Failure



by Associate
Professor of
Harmony
Danny
Harrington

Last New Year's Eve, I was doing a sound check before a concert at a local church. There were

many people coming in and out as the group warmed up. I noticed a young couple and their son sitting in the first row of pews. The boy was about five years old, and he was listening to our music very intently. When the sound check was over, I walked over to say hello to the family. They told me they couldn't stay as they were planning to attend a children's theater event running at the same time as my show. As we said goodbye, the young boy told me not to be nervous and that if I made any mistakes, it would be okay if I just kept going. I was floored. From the mouths of babes, truer words have rarely been spoken.

I have thought about the fear performers have of making mistakes and have wondered where it comes from. This fear can have a life-long effect on how we perform in school, at work, and in other areas of our lives. If we are afraid to fail, then odds are we won't take the chances needed to really succeed.

For many, this syndrome starts very early, maybe even before we go to school. I watched my niece show early signs of self-doubt recently. She was to take her first math test in second grade on material that was new to her. Her reaction was to become apprehensive and worry about the negative impact a low grade might have on her report card. I was struck by how that affected her.

A couple of years ago, I attended a Kenny Werner lecture. What he had to say changed my life. Werner, one of the greatest jazz pianists performing today, was talking about his book *Effortless Mastery*. As I sat there listening to him talk about the events in his life that led to his writing the book, I began to see many parallels to my life.

I also noticed that as he talked about the pitfalls and insecurities he went through, the audience at the lecture began to relax. I started to think that none of us is alone in the struggle to be comfortable with who we are. We all go through phases of self-doubt. By the end of the lecture, I felt as if a weight had been lifted from me. I knew that it was important for me to try to work with what Werner had spoken about and to incorporate it into my teaching.

Back at Berklee, I began by talking with students and faculty about Werner's philosophy. The wide range of reactions piqued my interest. I have had students who will spend more time trying to find shortcuts and tricks to pass my classes than they will spend studying to learn

the material. In this case, I rephrase that famous line, "If you build it, they will come," from the movie *Field of Dreams*. I tell them if you learn the material, the grade will come.

In academe, a student who seeks the shortcuts or tricks is frequently labeled lazy or not serious rather than fearful of failing. Such words as, "they should know this material by now" or "when I went to school, why we were..." start to fly. But let's be honest. We didn't all walk seven miles to school in the snow, and not all of us studied 10 hours a day. As we get older, some of us enjoy placing our past on a pedestal and our memories go out of focus.

It has been very helpful for me to remember back to when I was in my students' position. I feel strongly that sharing some of these thoughts can help them to relax in the classroom. They live in a fast-paced environment where things appear to have been created instantly. Students don't always get a true sense of development and the amount of trial and error that is required to bring projects to fruition.

It is my opinion that, as teachers, we help to initiate and perpetuate our students' learning anxieties. We may not be the root cause, but we do share some blame. Students perceive critical opinions we form about them or their abilities, and that can lead to a negative classroom experience. In his book *Mastering Teaching Techniques*, Joseph Lowman states that instructors cannot be held responsible for the differences in ability students bring with them. He does, however, hold instructors responsible for motivating all students—the gifted as well as the barely adequate—to do their best work and to love the learning experience. Teachers have as much power to excite a student's enthusiasm as to dampen it.

It is difficult for some teachers to open up to their students. We have some of the same fears that they have. We may be fearful about different issues, but we all have fears. Some teachers worry that getting too close to their students will lead to a breakdown in discipline or respect. Personally, I feel this to be a risk worth taking. Allowing students the freedom to be unafraid far outweighs the risks that a few will take advantage of the situation.

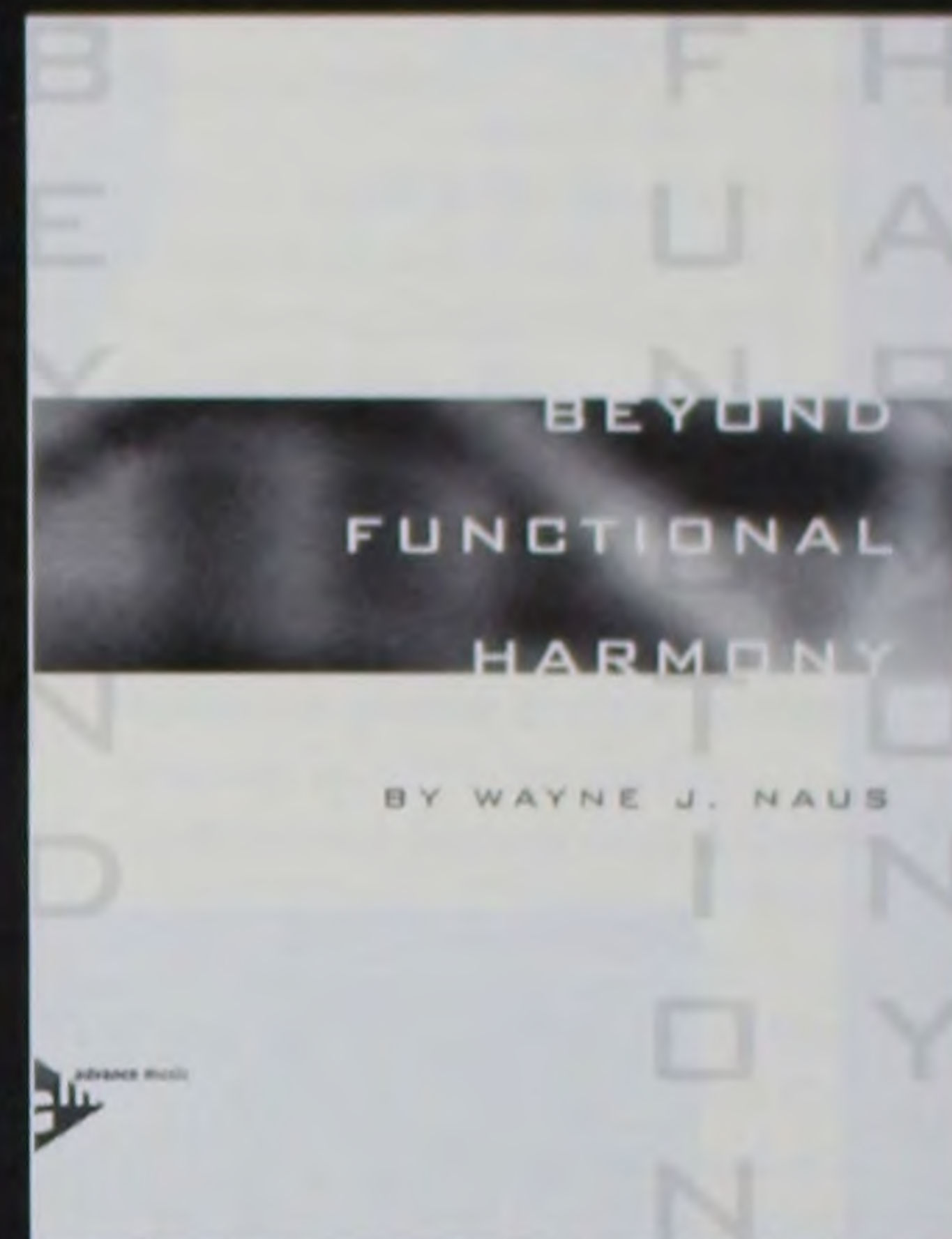
I am not advocating grade inflation or making it easier for students to pass, but I want students to have positive experiences. This will allow them to become more involved in class without fear or anxiety. Some will still fail; that is a fact of life. But at least they will have been given a fair opportunity to succeed.

In his book *Joys and Sorrows*, Pablo Casals says, "To be a teacher is to have a great responsibility. The teacher helps to shape and give direction to the lives of other human beings. What is more important, graver than that?" Casals could think of no profession more important than teaching. I heartily agree.

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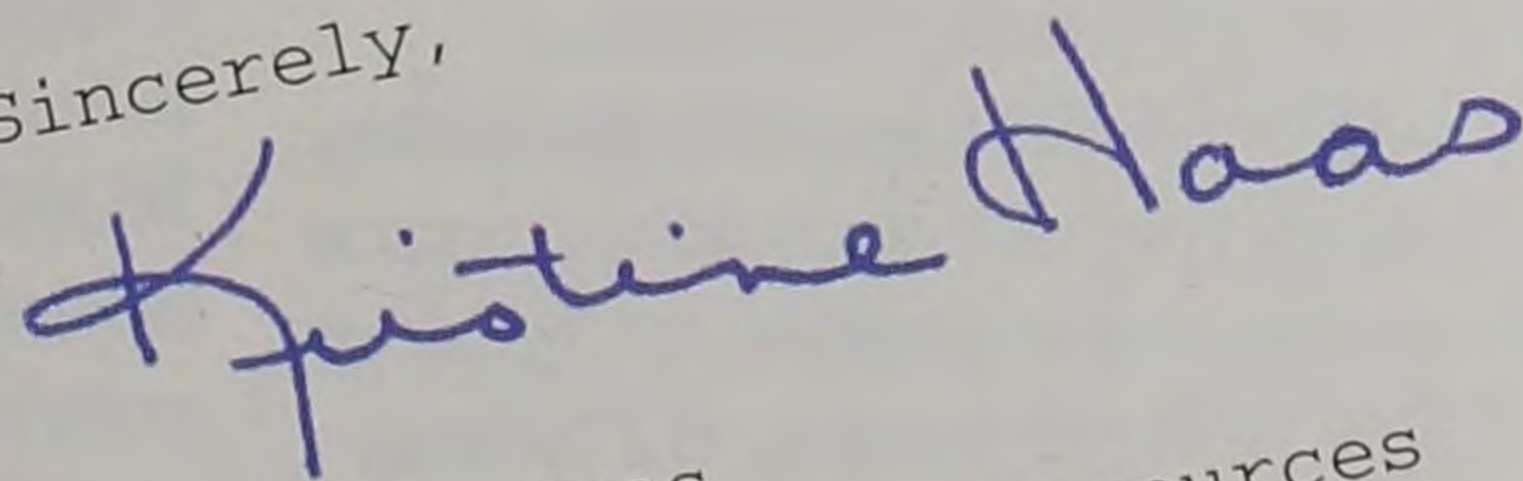
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