

**Antonio Sanchez '97  
Speaks of Now**

**Digital Technology, Copyright  
Legislation, and Fair Use**

**Arif Mardin '61  
In His Own Words**

**Loop-Based Composition**

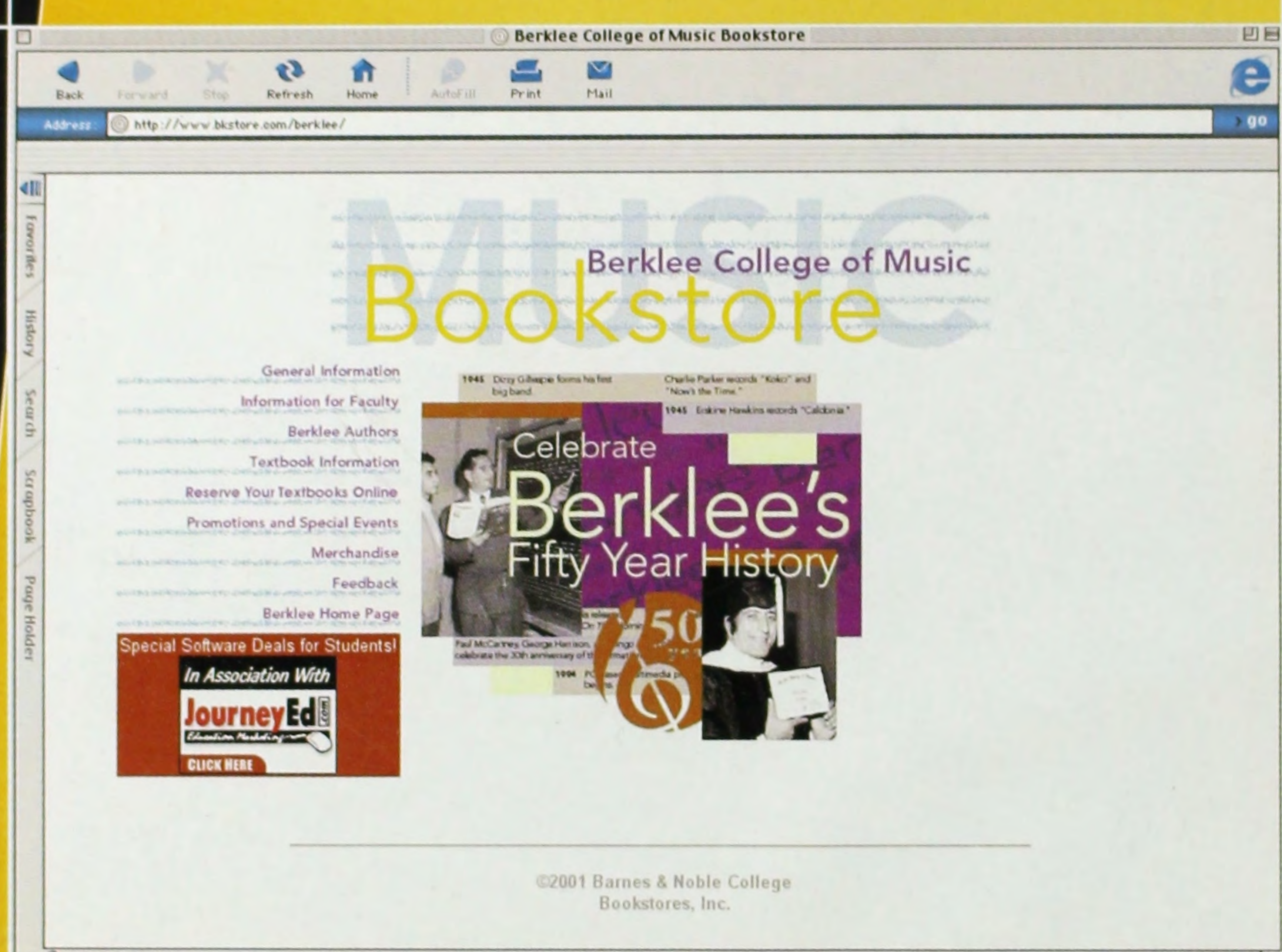


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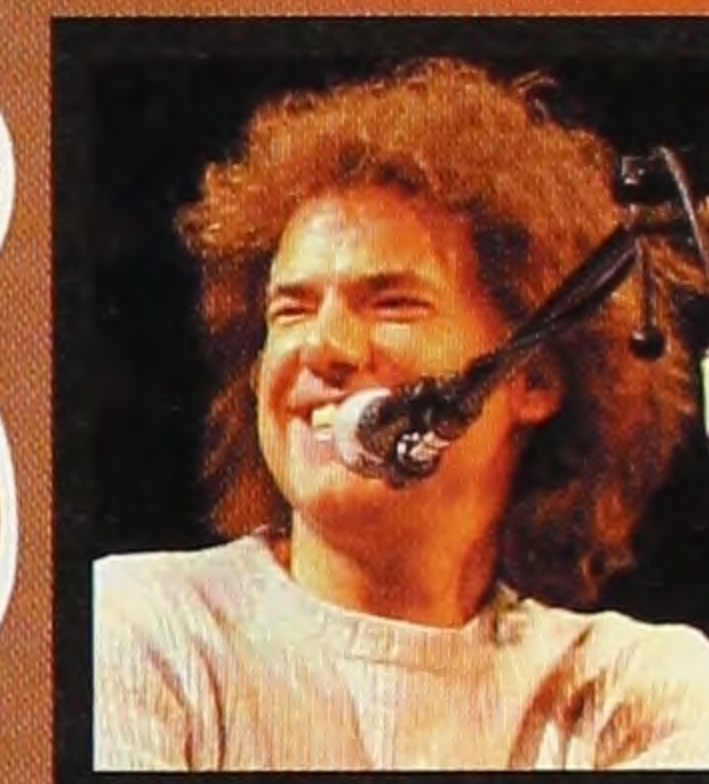


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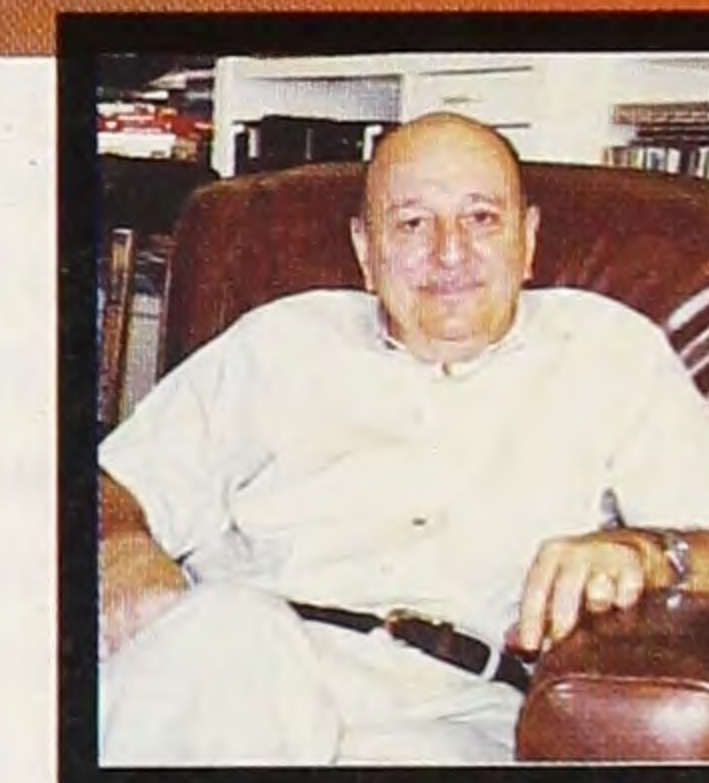
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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.

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## Berklee today

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## Berklee Adopts a New Mission Statement

by President Lee Eliot Berk

Over the past year and a half, Berklee has been conducting a review of its mission statement. This review occurs every 10 years and is coordinated with the college's long-range planning processes and reaccreditation requirements.

The review included meetings with representative groups that make up the college community, including faculty, students, staff, trustees, and alumni. Results of these meetings were posted on the mission review web site and summarized by a special subcommittee. Throughout the process, comments were invited from the community at large via the website. The final statement combines mission, objectives, and philosophy and was approved by the college's board of trustees on October 18, 2002.

I want to thank the entire Berklee community for its investment in this important process. We measure our success as a college by the extent to which we achieve our objectives. I am confident that the refreshed mission of our college will serve us well as a guide to our future goals.

### The Berklee College of Music Mission and Philosophy

*The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career.*

Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise and that music is a powerful catalyst for personal growth, which is central to any collegiate experience.

Our comprehensive curriculum is distinctly contemporary in its content and approach, and covers the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.

### Objectives

- To define and refine the individual talents of our students by providing a broad range of major programs offered by a distinguished faculty, and to prepare them for careers in music that reflect the diversity of expression and opportunities that defines music today
- To enable our students to employ their musical education in a global society by providing a coherent liberal-arts curriculum that informs their thinking about issues that have shaped our time.
- To encourage our students to appreciate and apply music's enormous force for the enrichment of society and intercultural understanding.
- To cultivate a supportive learning environment

by actively promoting a climate of respect for personal and cultural differences, and by offering a range of services and activities to support the needs of the student musicians who come to us from around the world.

- To maintain the vitality of our college community by encouraging and supporting continuing professional development for all of its members.
- To provide an environment in which all know that they are full and valued members of the community.
- To value ethical behavior in all aspects of personal and professional life by establishing a community that values integrity in all relationships.
- To retain our leadership position in music education and to ensure that our curriculum remains relevant by pledging to value academic freedom and innovation.

### Philosophy

Berklee was founded on two revolutionary ideas: that musicianship could be taught through the music of the time and that our students need practical, professional skills for successful, sustainable music careers. While our bedrock philosophy has not changed, the music around us has and requires that we evolve with it.

For over half a century, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We update our curriculum and technology to make them more relevant, and attract diverse students who reflect the multiplicity of influences in today's music. We prepare our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. And we are developing new initiatives to reach and influence an ever-widening audience.

More than a college, Berklee has become the world's singular learning lab for the music of today—and tomorrow. We are a microcosm of the music world, reflecting the interplay between music and culture, and an environment where aspiring music professionals learn how to integrate new ideas, adapt to changing musical genres, and showcase their distinctive skills in an evolving community. We are at the center of a widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions.



## New Trustee Neil Diercks '93



Neil Diercks '93

Berklee College of Music Board of Trustees Chair Allan T. McLean has announced the appointment of Nashville resident Neil Diercks '93 to the Berklee College of Music Board of Trustees.

Diercks is employed with Warner/Chappell Music, Inc., where he began working as a production department intern in 1999. He currently serves as a manager overseeing A&R activities, generating publishing revenue, discovering writer and artist talent, and finding songs for major-label artists to record.

Since April, 2002, Diercks also has served as president of the Nashville Berklee Alumni Chapter, helping to strengthen ties between the college and the growing number of Berklee alumni living in Nashville.

Regarding the Diercks appointment, President Lee Eliot Berk said, "It's vital that the perspective of our alumni is represented among the college's trustees, our top policy-setting body. Neil Diercks has been assisting our alumni with the transition of moving from Boston to Nashville, and has been active in the annual Berklee trip to Nashville, which provides Berklee students and area alumni with an intimate view of the music industry in the city. His work with Warner/Chappell has given him an important, real-world take on what is useful for the careers of both alumni and students. We're thrilled to have his voice added to the board."

Of his appointment to the board of trustees, Diercks said, "Berklee occupies a pivotal place in the music industry. It provides an environment for students to develop their talents and becomes a springboard for launching a career in the industry following graduation. My time in Nashville has shown me that nurturing the relationship between Berklee and the music industry is invaluable to both entities. I look forward to continuing to increase my involvement with the college, alumni chapter, and Nashville music industry."



Grammy-winning jazz guitarist Pat Metheny spent the first week of December 2002 in Boston as Berklee's third Herb Alpert Visiting Professor. As a gift to the college through the Herb Alpert Foundation, trumpeter and A&M Records founder Alpert endowed the visiting professorship to enable distinguished artists such as Metheny to come to the college and work with Berklee students for a week at a time.

Metheny's schedule was jam-packed with clinics, rehearsals, performances, and meetings with students and faculty members. Metheny's two clinics presented at the Berklee Performance Center—one on guitar, the other on improvisation—drew huge crowds of students and touched on a wide range of topics. Metheny shared numerous anecdotes drawn from his career and fielded questions from the audience.

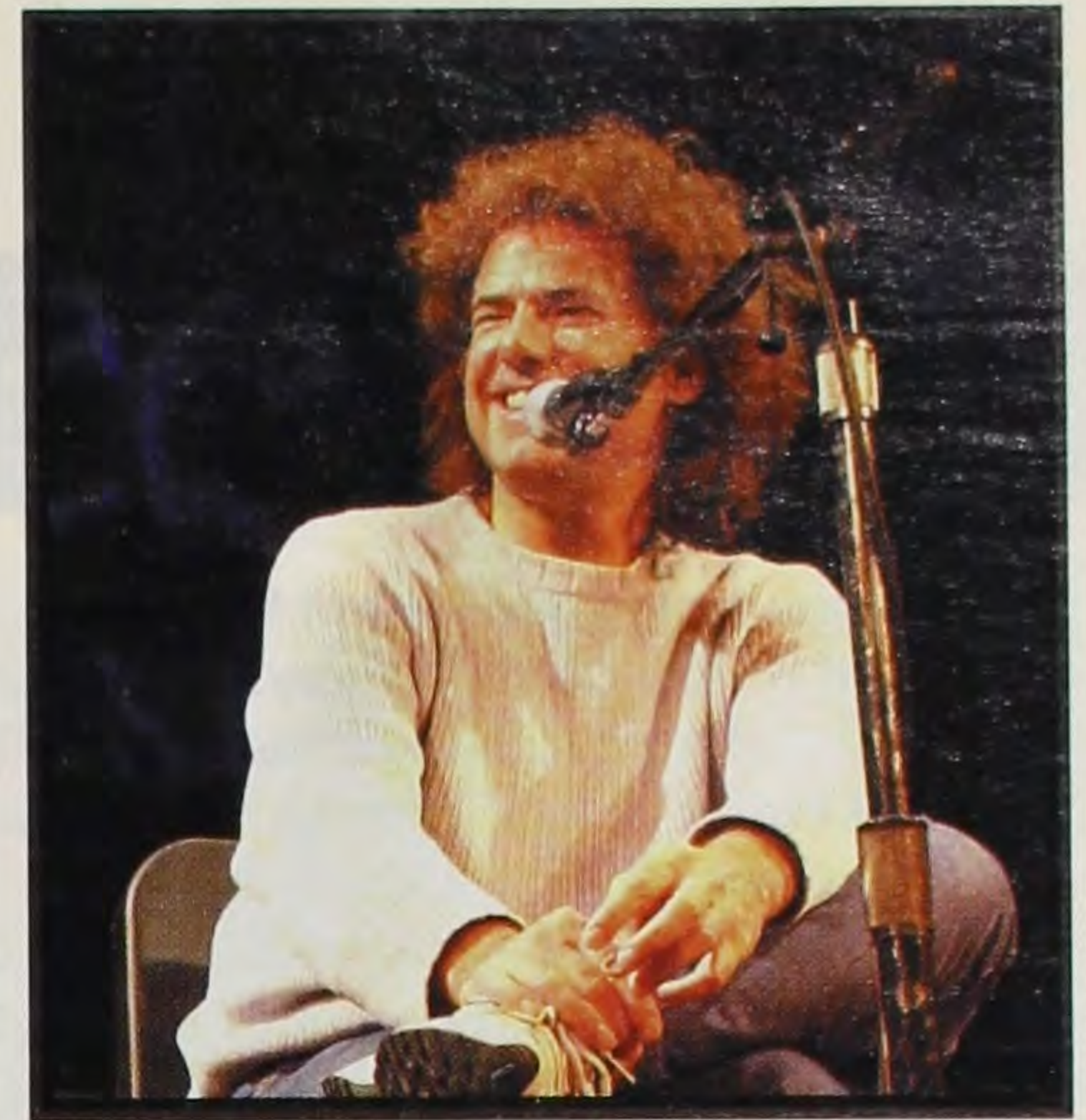
During the guitar clinic, Metheny detailed the genesis of his signature guitar tone. He said that sending the guitar signal to three sources (one dry and two processed with digital delays) was done in an effort to produce a wider and less directional guitar sound. He related that he was surprised to learn by watching a television broadcast he taped in Poland for which he played without his own setup, that the true Metheny sound comes more from him than the equipment.

Metheny told the crowd that his career has three major components: composing, recording, and touring. Speaking of his catalog of more than 200 works, he told his listeners, "Writing new material these days is a painful process for me. The topsoil has been well tilled, so I have to get past the impulse to rewrite something I've already done. Eventually I dig deep enough to find new ground. This is not something I can do on the road. I need grazing time."

Responding to a student's question about his feelings on performing, Metheny replied, "I want to offer my best to everyone listening, including the music fan inside of me. We work hard to rehearse the music, plan the sets, and make everything the best it can be at that moment. After that,



Together again: Vibist Gary Burton (left) guitarist Pat Metheny, and a student rhythm section performed on December 6 in the BPC.



Shared wisdom: Metheny in one of two clinics he gave on guitar and improvisation

## Pat Metheny Completes First of Three Week-long Residencies as a Herb Alpert Visiting Professor

I become like a fan listening to the guy playing."

During the week, Metheny rehearsed and played with students and faculty. A very special duo guitar concert with Professor Mick Goodrick drew an enthusiastic standing-room-only crowd to the David Friend Recital Hall. Goodrick and Metheny, who were members of Gary Burton's quintet in the 1970s, had not been onstage together for over two decades. Their set of jazz standards and free improvisation revealed the depth of the musical communication that they developed years ago.

Metheny devoted several hours to rehearsing music with vibist Gary Burton and students Mark Kelley (bass) and Kendrick Scott (drums) for the concert that was the culmination of the Metheny residency. Additionally, Metheny coached the Berklee Music of Pat Metheny Ensemble as its members groomed his pieces for the concert. The ensemble's director, Assistant Professor Winston Macow, observed after the rehearsal, "Pat stressed the importance of the song forms, dynamics, and little nuances in the pieces that really make them come alive. He was honest and constructive in his criticism and really helped the students. He stayed around afterward to talk further with them. It's so great when an artist of his stature will spend that kind of time."

The concert on Friday, December 6, filled the Performance Center to capacity. Opening the show was a top-notch student group, the Romain Pilon Quartet. Pilon, a guitarist from Grenoble, France, led his group through a set of original pieces and jazz standards. Following the quartet, the Berklee Music of Pat Metheny Ensemble played two selections on which Metheny had coached them and then yielded the stage to a trio featuring Metheny, Kelley, and Scott.

The trio opened with an Ornette Coleman blues tune titled "Turnaround," and followed with John Coltrane's "Giant Steps" played with a Latin feel. Metheny nodded his approval to the young rhythm section as they stretched out on the tunes. Before bringing Burton onstage, Metheny introduced him as "The King of the

Vibes" and "one of my major heroes in life." "You may know him around here as an administrator," Metheny said, "but to me he is the administrator of the good notes."

The quartet then played Metheny's "Sirabhorn," an introspective tune from the Gary Burton group's repertoire in the 1970s. From there they went into an energetic send-up of Metheny's "What Do You Want?" Next, after an extended solo guitar intro, the group joined Metheny on Antonio Carlos Jobim's "O Grande Amor." Metheny's "Question and Answer" closed out the set. Responding to the loud standing ovation, the group returned to play Burton's composition "Walter L." The rhythm section then left and Metheny and Burton finished the concert with Gershwin's "Summertime" with Burton playing the melody and soloing over Metheny's vigorously strummed acoustic baritone guitar.

Asked about his return to the college after leaving the faculty over a quarter century ago, Metheny responded, "Among the students and teachers there is a general positive spirit that I feel around here. The seriousness of the students is tangible to me. They have a deep curiosity about music. I saw that in the kinds of questions they were asking and in the way they listened to my responses." He also had high praise for the artistry of bassist Mark Kelley and drummer Kendrick Scott in the concert. "They are far beyond what I would call student-level musicians," Metheny said. "They are great players." After playing only a few notes together, I could see working with them was going to be a lot of fun."

Reflecting on the week, Metheny said, "Since I spend so much of my time traveling around and have such an incredibly active life, coming here and reconnecting with people that were very important to me musically—Gary Burton and Mick Goodrick—was special. In both cases, it has been a long time since I've had the chance to play or hang out with them. That was a real highlight for me."

Metheny will return to the college for another week in 2003, and one in 2004, to complete his appointment as a Herb Alpert Visiting Professor.



## Eighth Encore Gala Nets \$400,000 for Scholarships

Once again, the Harvard Club of Boston was filled with Berklee faculty, staff, and administrators as well as student musicians and friends of the college on October 19 for the Eighth Annual Encore Gala. This year's edition of Berklee's premier musical fundraiser took in over \$400,000 that will go toward the Berklee City Music (BCM) scholarship outreach program for urban youth.

More than 100 musicians transformed the Harvard Club into an entertainment complex of nine rooms featuring a variety of live music for dancing and listening audiences. Among the gala's performers was Grammy-winning composer and Latin-jazz pianist Michel Camilo, who made a surprise guest appearance with the Larry Monroe Quintet in the Birdland Room. Members of Berklee's Tower of Power Ensemble played a selection of funky tunes to the packed Berklee-a-Go-Go Room. Audience members had elbow room only as they listened to the popular faculty group Blues After Dark in the appropriately titled Blues After Dark Room. The Berklee Overjoyed Gospel choir raised spirits with their unique brand of gospel music. The Salsa Club pulsed all night



The soulful sounds of the Berklee Tower of Power Ensemble filled the Berklee-a-Go-Go Room.

to the Latin grooves of the Berklee Salsa Ensemble. Young members of Berklee's City Music SYSTEM 5 Ensemble played to an enthusiastic audience in the City Music Room. Those seeking a blend of jazz and blues visited the Vocal Library where faculty vocalist Nancy Morris performed. Professor Henry Tate was the host in the Bijou Room, where top student pianists improvised soundtracks to silent movies. The intimate setting of the Boston Tea Party Room was a perfect setting for guests enjoying the sounds of young singer/songwriters. Rounding out the bill was the Berklee Jazz-Rock Ensemble, which cranked out dance songs.

The silent auction room was a hub of activity



Saxophonist Larry Monroe led a faculty quintet that spotlighted pianist Michel Camilo and vocalist Donna McElroy.

for those seeking deals on a range of items. Instruments donated for the auction included two gorgeous grand pianos by Yamaha and Baldwin; a Korg Karma Synthesizer autographed by Herbie Hancock; guitars from Fender, Gibson, Ovation, and Godin; and Roland and Technics digital pianos. Nonmusical items included vacation packages to a castle in Ireland and to Delray



From the left: Schwab Capital Markets V.P. Jim Leonard and wife, Liz, gala honorary cochairs Lee Eliot Berk and his wife, Susan G. Berk, and former Board of Trustees Chair Will Davis with wife, Jessica.

Beach, Florida; silver-level tickets and postparty passes to the 45th Grammy Awards; and special passes to the VH1 Divas 2003 concert. The auction ultimately raised \$73,000.

Schwab Capital Markets sponsored the gala for the fifth consecutive year as part of its commitment to educational partnerships that benefit local communities. Berklee trustees Rhoda Sapers and Eli H. Newberger, M.D., served as the Encore Gala's cochairs. President Lee Eliot Berk and his wife, Susan, were honorary cochairs.

Gala Superstar Ballroom sponsors included ARAMARK Campus Services, Lynch Associates, Newbury Comics and XOFF Records. Nightclub sponsors included Ascent Venture Partners, Ferd Construction, Gabelli Asset Management, Longwood Security Services, Piano Forte, Ryan Construction, and Shawmut Design and Construction.

—Beverly Tryon, director of corporate relations

## Alumni Nab Grammy Nominations

By the time most readers see this, the 2002 Grammy winners will be well known. Before the moment passes, it is worth noting that 29 nominations went to recordings involving Berklee alumni.

Arif Mardin '61 garnered nominations in four categories for producing the Nora Jones album *Come Away with Me*. The nominations were for Album of the Year, Record of the Year, Producer of the Year (non-classical), and Best Engineered Album (non-classical). Jay Newland '84 is nominated alongside Arif in two categories for his engineering and production work on Jones's CD.

Receiving two nominations was Nelly's recording engineer Brian Garten '95 (Album of the Year and Record of the Year). The CD *Speaking of Now* by the Pat Metheny Group (with Antonio Sanchez '97) also snagged two for Best Contemporary Jazz Album and Best Pop Instrumental Performance. Others contending for the Best Contemporary Jazz Album award were the John Scofield Band (guitarist John

Scofield '73 and drummer Adam Deitch '98), for the *Überjam* CD, and Joe Zawinul '59 for his *Faces and Places* CD.

*Live in Paris* by Diana Krall '83 and *Brazilian Duos* by Luciana Souza '92 were each nominated for Best Jazz Vocal Album. Krall and Natalie Cole were in the Best Pop Collaboration With Vocals category for the song "Better Than Anything."

Aerosmith, featuring Brad Whitford '71 and Joey Kramer '71, appeared in the Best Rock Performance by a Duo or Group category and Susan Tedeschi '91 was nominated for Best Female Rock Vocal Performance.

Named as Best Traditional Folk Album was *Fiddlers 4* (featuring cellist Rushad Eggleston '03) for the group's eponymous album. Another self-titled album, *Kinky* (with Ulises Lozano '90), vied for Best Latin Rock/Alternative Album.

Composer Howard Shore '69 was cited for Best Score Soundtrack Album for *Lord of the Rings: The Fellowship of the Ring*. Other Berklee writers were named: Alan Broadbent '69 (Best

Instrumental Arrangement Accompanying a Vocalist) for "I'm Glad There Is You," and Kenny Werner '68 (Best Instrumental Composition) for "Inspiration."

Gary Burton '62 and Makoto Ozone '83 were nominated in the Best Classical Crossover Album category for *Virtuosi*, while *Directions in Music* by Herbie Hancock and Michael Brecker (featuring Roy Hargrove '89) was nominated in the Best Jazz Instrumental Album, Individual or Group category. *Un Gran Día en el Barrio* by the Spanish Harlem Orchestra (with Ozzie Melendez '81) was nominated in the Best Salsa Album category; and *The Gathering* by the Caribbean Jazz Project (featuring Dave Samuels of the faculty and Dario Eskenazi '88) made the list for Best Latin Jazz Album.

Alumni playing on three discs in the Best Large Jazz Ensemble Album category included Billy Kilson '85, Antonio Hart '91, and Mark Gross '88, (Dave Holland Big Band's *What Goes Around*); Seamus Blake '92, David Kikoski '81, Douglas Yates '89, Jeremy Pelt '98, Jaleel Shaw '00, Frank Lacy '81, and Jeff Watts '81 (Mingus Big Band's *Tonight At Noon ... Three or Four Shades of Love*); and Billy Drewes '74 (Vanguard Jazz Orchestra's *Can I Persuade You?*).



# Grants Totaling \$50,000 Awarded to Four Alumni

In November, President Lee Eliot Berk presented grant awards to four Berklee alumni in support of their efforts to promote music education and outreach initiatives in their communities. The grants, totaling \$50,000, were presented to Catherine Goldwyn '78, Kendrick Oliver '95, Hans Schuman '90, and Juri (Shigeta) Jones '02.

Goldwyn, Oliver, Schuman, and Shigeta are the first to receive funds from Berklee's new alumni grant program. The ongoing program will provide seed money for initiatives that foster the creativity of the college's alumni, further Berklee's mission of contemporary music education, and help improve society through music. The grants were established by the college's board of trustees, with funding from endowment income. A review committee will award new grants annually, and all Berklee alumni are eligible to apply.

All four of the inaugural grants will support education projects developed by these alumni. Catherine Goldwyn helps to provide music education to students from the South Central district of Los Angeles. Kendrick Oliver leads his New Life Jazz Orchestra in conducting educational clinics in the New York City area. Hans Schuman is director of JazzReach, a performance-based group educating public school students about jazz. Juri Jones works with juvenile offenders in the Boston area and in Washington state.

Catherine Goldwyn, of Santa Monica, California, received a \$25,000 grant. Goldwyn is the director of Sound Art, a nonprofit organiza-

tion that offers musical training and exposure to inner-city youths in Los Angeles. The grant will help provide up to five portable recording studios that will be available for use by young people in public schools, after-school programs, and community centers in the L.A. area.

Kendrick Oliver of New York City, received a \$5,000 grant. Oliver is a tubist and composer, and the conductor of the New Life Jazz Orchestra, a 19-member big band that features 15 Berklee alumni. The orchestra presents an educational program called Sing, Swing, Stomp & Shout in New York-area public schools. The grant will help offset the expense of these presentations.

Hans Schuman of Brooklyn, New York, received a \$15,000 grant. Schuman is the founder and artistic director of JazzReach, a nonprofit organization that promotes greater awareness and appreciation of jazz through performance-based education programs. The grant will help increase the staff of JazzReach, enabling the program to reach a greater number of young people.

Juri Jones, of Boston, Massachusetts, who received a \$5,000 grant, recently founded Genuine Voices, a nonprofit organization teaching the basics of music and sequencing to youths at juvenile detention centers. Through focused



President Lee Eliot Berk presented Berklee's first alumni grants to recipients in November. From the left: Juri (Shigeta) Jones '02, President Berk, Kendrick Oliver '95, and Hans Schuman '90. Not pictured is grant recipient Catherine Goldwyn '78.

lessons and increased personal attention, the program aims to build musical skills and encourage young offenders to make positive decisions. The grant will help offset operational costs and provide a catalyst for others to contribute to the program.

"I am pleased to recognize and support the good work of these four alumni whose creativity and compassion make Berklee proud," said President Berk. "So many of our graduates have undertaken work of significant social value. This alumni grant program is just one way the college hopes to reward those who have given so much to their alma mater and their community."

—Sarah Godcher Murphy

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for alumni

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<http://alumni.berklee.edu>



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# Berklee's Helping Hands

## Michel Camilo Scholarship Established

Providing the means for others to reach their musical dreams adds an important dimension to the significant accomplishments of pianist and composer Michel Camilo. Born in 1954 in Santo Domingo, Dominican Republic, Camilo, has been fascinated with music since childhood. He composed his first song at the age of five and at 16 became a member of his country's National Symphony Orchestra.

Camilo made his Carnegie Hall debut with his trio in 1985 and, since then, has become a prominent Latin-jazz artist with a vast catalog of recordings and compositions. He performs regularly in the United States, the Caribbean, Japan, and Europe.

Despite his active professional schedule, Camilo has found the time to establish a scholarship at Berklee College of Music that will provide financial support for an instrumentalist of Dominican, Cuban, Puerto Rican, or Latin-American heritage who demonstrates outstanding talent and financial need. Berklee has long attracted students from Latin-American and Caribbean countries. Many others have expressed a strong interest in Berklee but have been unable to attend because of financial constraints.

"We are absolutely thrilled that a musician of Michel's caliber has taken this opportunity to invest in aspiring young musicians who are seeking to find their musical voice at Berklee," said Marjorie O'Malley, assistant vice president at Berklee. "Michel's work as a performer, composer, and conductor is recognized throughout the world. We are so pleased that Michel has taken this step to ensure that the ever-increasing influence of Latin music will continue to be felt at Berklee. We thank him for his support."

## The Richard Soref Excellence in Teaching Award Established

Berklee is deeply grateful for the generous commitment by Richard Soref to establish a fund in his name that will honor a female faculty member at the college who has demonstrated outstanding skill in helping Berklee students to improve their performance abilities. The Richard Soref award will be given annually for the next four years. Soref attended Berklee's October 2002 Encore Gala and was impressed by the talent of female performers he heard. In particular, he was intrigued by the ways in which female faculty members performing with their students inspired them to give their best onstage. He wanted to reward women professors who, in the course of their work at Berklee, are exceeding expectations and creating a dynamic learning environment for Berklee students.

All female professors at Berklee who teach performance classes and have substantially inspired their students to strengthen their per-



Latin-jazz star Michel Camilo sits in at Berklee's Encore Gala in October.

formance abilities are eligible for nomination. Award recipients will have illustrated their commitment to innovative teaching methods, shown how they met the unique needs of their students, or demonstrated excellence in teaching performance skills. Written nominations are accepted from students, faculty, and staff.

"Richard Soref is one of those rare individuals," noted O'Malley, "who wanted to make a gift of strategic importance to the college. He is keenly aware of the tremendously positive influence of women musicians at Berklee. He knows of the many female professors quietly making important strides at the college and enriching the creative environment along the way. Creating this award is a way to recognize them for their excellence. We are deeply grateful to Richard for his support."

## Theodore R. and Vivian M. Johnson Foundation Invests in Berklee City Music

Berklee is pleased to announce the receipt of \$233,000 from the Theodore R. and Vivian M. Johnson Scholarship Foundation. This gift will provide opportunities for disadvantaged urban youth to participate in the Berklee City Music Program and attend the Berklee Five-Week Summer Performance Program and the City Music Saturday and City Music Mentoring programs. In addition, this gift provides 12 full-tuition scholarships for students who have graduated from Berklee City Music programs.

"The people at the Johnson Foundation understand the importance of investing in these young people early—some of these kids are only in middle school. Working with them for years and exposing them to the rigors of a Berklee education prepares them to succeed. They have the musical talent, discipline, and work ethic, and have been exposed to a wide range of musical styles. When they enroll as full-time students, they surpass our expectations. At a time when other funders are curtailing their philanthropic giving, the Johnson Foundation support is making a huge difference in the lives of aspiring young musicians."

# Thank You . . .

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# Faculty notes

by Toni Ballard

Associate Professor Sheldon Mirowitz received an Emmy nomination for his score to the PBS series *Evolution*. He also scored the Hallmark Channel's four-hour Western miniseries *Johnson County War* and the documentary *The Nazi Officer's Wife*.

The Fantasy Records release *Theme and Variations* of music Professor Emeritus John LaPorta's recorded between 1956 and 1958 is receiving rave reviews. LaPorta was also featured in *Autumn Eve: A Tribute to Woody Herman* in Hollywood, CA, in October 2002.

Associate Professor and harpist Felice Pomeranz was a clinician and performer at the Eighth World Harp Congress in Geneva, Switzerland. Together with Performance Division Dean Matt Marvuglio on flute, she performed at Geneva's Victoria Hall.

Assistant Professor and bassist John Funkhouser played with the Aardvark Jazz Orchestra for *Chronicle* on Boston's WCVB-TV. The group includes Associate Professor Bob Pilkington and Assistant Professor Dan Smith. Funkhouser and Assistant Professor Jeff Galindo played on the *Live at the Block* CD by James Merenda and the Masked Marvels.

Piano Assistant Chair Jetro da Silva appeared with Whitney Houston on ABC's *Good Morning America* in December.

Assistant Professor and pianist Greg Burk recorded *Checking In* with bassist Jon Robinson and percussionist Bob Moses.

Associate Professor and drummer Kenwood Dennard, Steve Gadd, and Victor Wooten played at a concert in New York for the 25th anniversary of the Drummers Collective. Dennard also toured Europe with the jazz group Tuba Tuba, led by tuba player David Bargeron.

Associate Professor Lisa Thorson sang at a tribute to Anita O'Day to benefit Self-Esteem Boston's programs for women in shelters and recovery programs. O'Day also sang at the event.

Assistant Professor Beth Denisch was commissioned by the Equinox Chamber Players of St. Louis to write music for woodwind quintet and percussion for National Women's History Month.

Professor and flutist Wendy Rolfe was a featured soloist at the American Guild of Organists concert at Boston's Old West Church.

Associate Professor and bassist Bruno Råberg and his group Ascensio, with Associate Professor Marcello Pellitteri on drums, toured Sweden and Norway to support their new recording *Ascensio*.

MP&E Assistant Professor Tony Hoover, hosted a full slate of special sessions for the 144th Meeting of the Acoustical Society of America in December, 2002.

Associate Professor Wayne Wadhams is seeking unusual classical works for his Boston Skyline label. Visit [www.bostonskylinerecords.com](http://www.bostonskylinerecords.com).

MP&E Professor Bill Winn was in Paris in

November with Herbie Hancock for a UNESCO show.

Music Business/Management Chair Don Gordier participated in a panel discussion at Harvard Law School in November.

Guitar Professor Charles Chapman's MP3 on the *Just Jazz Guitar* magazine website has become the site's third-most-popular download.

General Education Professor Peter Gardner gave a lecture and workshop at the Boston Architectural Center on cultural differences in verbal communication styles. He will give a workshop at the Foreign Affairs College in Beijing, China, in March.

Professor Pat Pattison has written a course on lyric writing for [Berkleemusic.com](http://Berkleemusic.com), and recently presented seminars in Miami, Chicago, Nashville, and Canada. In November, he spoke at the TAXI Road Rally in Los Angeles.

As faculty advisor for the student guitar club G.A.R.A.G.E. (General Association of Really Astute Guitar Enthusiasts), Professor Jon Damian raised \$600 during Guitar Week. The club will make an annual scholarship award to needy students through its continued efforts.

Assistant Professor and saxophonist Dino Govoni's new release *In the Library* features Associate Professor Bob Kaufman (drums), Henry Hey (piano), and Mike Pope (bass).

Associate Professor and drummer Bob Kaufman's CD *Dreaming Out Loud* featuring Jerry Bergonzi (saxophone) and Professor Bruce Gertz (bass) comes out this spring.

Associate Professor and bassist Tom Stein and Assistant Professor and pianist Dennis Cecere played for Bowzer's Rock and Roll Party, backing John "Bowzer" Bauman of Sha Na Na, Sam the Sham, Merilee Rush, and the Crystals.

Assistant Professor and guitarist Jane Miller completed a songbook for her album *The Other Room*. She and Associate Professor Lauren Passarelli worked with author SONiA on a recording for her children's book *Roy G Biv*.

Al Kooper and the Funky Faculty, featuring faculty members Robert Doezema (guitar), Daryl Lowery (woodwinds), Jeff Stout (trumpet), Tom Stein (bass), and Larry Finn (drums), headlined at the Hot Club during the Waterfront Festival in Providence, RI, in September.

Associate Professor and trombonist Bob Pilkington played concerts with his band Fractal featuring Professor Greg Hopkins (trumpet), Assistant Professor Shannon LeClaire (alto sax), and Assistant Professor Mark Shilansky (piano).

Associate Professor and guitarist John Baboian played on *Somebody Come and Play* and *Better To Have Loved* with vocalists Jan Peters and Ida Zecco respectively.

Professor and guitarist Jeff Friedman released a CD of his original compositions entitled *SLO & LO*. The disc features Associate Professor Joe Mulholland (keyboards), Professor Michael Farquharson (bass, recording engineer, and



President Lee Eliot Berk congratulated nine faculty members who received 2002-2003 ASCAP Awards. Pictured are (back row, left to right) Ken Cervenka, Bruce Gertz, Lee Eliot Berk, Beth V. Denisch, Arthur Welwood and (front row, left to right) C. Scott Free, Jay Kennedy, Julius P. Williams, and Gregory Fritze. Not pictured in the photograph is ASCAP Award recipient and faculty member Tamar Diesendruck.

coproducer), and alumni Andy Plaised (drums), and Eric Mingus (vocals). Visit the website [www.jeffsmusik.com](http://www.jeffsmusik.com) for more on the project.

Professor and trumpeter/composer Greg Hopkins released a new CD with Woodwind Chair Bill Pierce, Professor Mick Goodrick (guitar), and Gary Chaffee (drums). Hopkins is currently planning a CD with his group Tre Corda (with Tim Ray on piano and Associate Professor Eugene Friesen on cello) and writing a piece for jazz group and orchestra.

MP&E Assistant Professor Barry Marshall produced three albums released by Berklee alumni artists Philip Hamilton, Patricia and Ana Lucia Vlieg, and Clara Lofaro.

Professor and guitarist Garrison Fewell's CD *City of Dreams* was named top jazz CD by critics of *Musica Jazz* magazine. Fewell toured Europe last year, giving concerts and clinics at various jazz festivals with a host of jazz musicians.

Professor Peter Cokkinias recently conducted the MetroWest Symphony Orchestra in a program of music from *Hansel and Gretel*, Handel's *Messiah*, and *The Nutcracker*. He also accompanied the Three Tenors in concert, playing clarinet.

Assistant Professor Peter Payack gave several presentations at MIT's SKY ART Conference 2002 in Delphi, Greece, this past October.

Assistant Professor and guitarist Apostolos Paraskevas was commissioned by the Athens Concert Hall to write a piece for the Hellenic Contemporary Orchestra and conductor Theodore Antoniou. Paraskevas has published several of his classical guitar works with companies in the U.S., Germany, Sweden, and England.

Assistant Professor and guitarist/singer Thaddeus Hogarth will release *It Might As Well Be Now* in April on Higher Ground Records.

Percussion Department Equipment Manager and vibist Matthias Lupri released the CD *Same Time Twice* with Mark Turner, Kurt Rosenwinkel, Reuben Rogers, and Greg Hutchinson. WGBH recorded Lupri's Regatta Bar performance for NPR's *JazzSet* show.

Associate Professor Tiger Okoshi hosted an episode of Black Entertainment Television's *BET on Jazz* that aired in December and January. Since July 2002, he has been taping programs locally for a Japanese jazz radio show called *Tiger's Melting Pot* that airs weekly in Kobe, Japan.



# Terry Becker: Blooming Where Planted

## faculty profile

by Mark Small '73

Associate Professor of Music Production and Engineering Terry Becker has grown accustomed to change in her life. Her father was a military man during her childhood, and her family moved every few years. The lessons gained from that experience—learning to make friends quickly and adapting to new situations—have enabled her to bloom wherever planted. When she came to Berklee four years ago, she was embarking on her third career following stints as a professional dancer and a Grammy-winning recording engineer.

Becker began her professional life as a ballet and jazz dancer and had worked with several companies and as a chorus dancer doing commercials and TV specials (among other things) before shifting gears. "I decided to quit dancing even though it was all that I'd done for the previous 20 years of my life," she said. "I loved taking classes, teaching, and choreographing, but I finally decided performing wasn't my thing."

Living in Los Angeles at the time (circa 1974), Becker saw a magazine ad about a recording engineering course that piqued her interest. She spent the last bit of her savings to enroll in an intense summer recording engineering program, and ultimately, had no regrets. "I loved the work," she said. "For the next year, I made it my business to hang around the studios to learn my craft. I didn't have a clue about what I was getting into!"

When she felt she knew enough to look for a job, she came up against an unexpected hurdle. "In the 1970s, the recording business was really male-dominated. It hadn't occurred to me that women didn't do this for a living. Looking for a job as an assistant engineer, I went to nearly 100 interviews but didn't get hired. Once I realized that it might have something to do with being a woman, I made an effort to contact all the woman engineers that I could. At that time, I could find only six in the entire country. I called each one, and they all said the same thing: 'You don't want to do this: It wreaks havoc on your social life, the hours are unbelievably long, and you won't get the gigs that you deserve because you are a woman.' At that point in my life, someone telling me not to do something was probably the best way to get me to do it. So I pushed ahead."

Becker took a job at a studio in Aspen, Colorado, where she learned a great deal and worked on some good projects. "We recorded John Denver and a lot of other musicians such as the Nitty Gritty Dirt Band who were in Aspen at the time," she recalled. "We even did some classical things for the Aspen Music Festival." After two years in the Rockies, she got a call from Village Recorder in Los Angeles, asking if she was still interested in a job there. The timing was perfect, putting her in the right place at the right time. "It was a great decision," she said. "I ended up working at Village in their heyday with Steely Dan, Tom Scott, Wayne Shorter, and many other acts."

After gaining experience, confidence, and contacts, Becker decided to become an independent engineer. One of her first big projects—the Kansas album *Point of No Return* which included the mas-



MP&E Associate Professor Terry Becker

sive hit "Dust in the Wind"—was both a highlight and a heartbreak. "It was an extremely rich opportunity, but it was a big disappointment to be listed in the credits as merely an assistant engineer when I had recorded and mixed the entire album. I was devastated."

Becker pressed on and was hired to work on projects for Pure Prairie League (with a young Vince Gill), Bonnie Raitt, the Crusaders, Jackson Browne, the Manhattan Transfer, and many others. Ironically, one of her most notable achievements came after she'd made the decision to change career paths again. She received a Grammy award for her work on the Taj Mahal album *Shoutin' in Key*, which was named Best Contemporary Blues album for 2000. "I had recorded the album the year before I came to Berklee, and then it sat on the shelf. The mix was finished after I had moved here, but I received a Grammy for engineering it."

When Becker was looking for a new direction, famed producer Ed Cherney told her about a job offering at Berklee. "Ed was doing a visiting-artist clinic here when Carl Beatty told him the MP&E Department was looking for a new faculty member," said Becker. "I got the job. Coming here was one of the best decisions I ever made. I don't think I'd want to work in the studio full time again; I've done that. I was able to contribute to many musical projects, and I love the music I did."

At Berklee, Becker teaches basic and advanced recording, mixing, a remix class, and an introduction to surround-sound mixing. She is mindful that her students face different challenges than she did.

"I was fortunate to work in a very exciting period when we saw more collaborative efforts than we see today," she says. "That's one of the best things about making music, and I hope it never goes away. Technology is changing at breakneck speed, and recording gear is so inexpensive that more people are putting music out. However, I don't know whether this means that there is more good music coming out than before. Many projects don't have the benefit of great production or engineering. The music industry model is changing and our graduates are dealing with a new set of rules. I wish them all the luck in the world and hope they will make contributions to the legacy of contemporary music." ■

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# Antonio Sanchez

## Speaks of Now

Rising Latin-jazz drum sensation Antonio Sanchez '97 is making his musical voice heard worldwide with the Pat Metheny Group.

by  
Mark Small '73

**F**or Antonio Sanchez, the last year and a half has been a dream and a blur. After a lengthy audition process, Pat Metheny asked him to become a member of his Grammy-winning band in the spring of 2001. It was both a great break and a daunting prospect for Sanchez, who was well aware that Metheny has worked with many legendary jazz drummers. Metheny *really* knows what he wants from a drummer, and his music is sophisticated, subtle, and deep. Almost immediately the Pat Metheny Group (PMG) went into the studio to create the *Speaking of Now* CD. The music was unrehearsed and brand new to everyone and PMG's methods for capturing the best performance were also new to Sanchez. Happily, everyone loved the results.

Next on the agenda was bringing the music to the world. For most of 2002, the band traversed Europe, Asia, and America before ending triumphantly with a pair of sold-out concerts in Antonio's hometown, Mexico City, Mexico. The enthusiasm of those audiences was overwhelming to Metheny who had never played in Mexico before. Metheny attributes part of the attention PMG received to his reputation and part to Sanchez as the hometown boy who made good.

Sanchez, grandson of Ignacio López Tarso, one of Mexico's most famous film stars, grew up playing rock and didn't seriously listen to jazz until he enrolled in Mexico's National Conservatory of Music. He later transferred to Berklee, where his unique and highly virtuosic style of jazz and Latin drumming coalesced. He was one of those Berklee students who peers and faculty members sensed was destined for a great career. Not surprisingly, he had to miss his own graduation because he was touring Europe with Latin jazz saxophonist Paquito d'Rivera.

Since then, doors have continued to open to Sanchez. He has played and recorded with such jazz artists as Avishai Cohen, David Sanchez (no relation), Danilo Pérez, and Miguel Zenón. In a way, Sanchez has been spoiled after working with

Pat Metheny, whose rabid international following and elaborate concert productions are without parallel in the jazz world. But judging by Metheny's enthusiasm for Sanchez's drumming (see sidebar on page 13), Sanchez won't be hustling a new full-time gig for some time.

#### **How old were you when you took up the drums?**

I started playing when I was five. I was interested in rock and used to play to albums by the Beatles and the Rolling Stones. Eventually, I began listening to Rush, the Police, and other groups with great drummers. By the time I was about 17, I could play along with the guys who were my idols. I was a rock and roll guy and pretty naive. I thought I knew everything I needed to know about drumming so I decided I'd study piano when I entered the National Conservatory. There was a jazz workshop at the conservatory that has since become a degree program. I met a bunch of drummers there who started telling me about different players I should check out. I hadn't heard any of them before, and I was blown away when I saw videos of Steve Gadd, Dave Weckl, and Vinnie Colaiuta. I wondered how they learned to play like that and figured out that I still had a lot to learn on drums. I realized then that I didn't really know very much.

#### **Were you self-taught, or had you studied with a teacher at that point?**

When I was young, I had studied with a jazz teacher all along, so he had showed me proper technique with the traditional grip. I wasn't ready for jazz at that point. I remember when, during my rock and roll phase, my mother tried to get me to listen to an Art Blakey record. As it played, I was thinking, this is horrible: no backbeat, and the tuning of the drums makes them sound so old! Consequently, I didn't deal with jazz then. Now, years later, I'm trying to figure out what Art Blakey and other jazz drummers were doing.

#### **Is jazz popular in Mexico?**

It is not really a big thing down there. But even in America, it is not easy to find jazz. It is not like you can turn on the television or radio and find people playing it. In Mexico, you have to make the effort to hear it and find out about it.

#### **Had you heard much of Pat Metheny's music back in Mexico?**

Yes, I listened to a lot of his stuff there. Back then, I didn't think his music was that demanding or complicated for the drummer compared with the music I was listening to. I liked his stuff, but I was into really complicated, virtuosic music. Now that I am playing it, I realize that Pat's music is all of that and more. It is very demanding because of all the subtleties in it. I didn't realize before how much work it would take to get to where I could play his music well.

#### **How did you decide to come to Berklee?**

After realizing at the conservatory that I had a lot more to learn about drums, my mom kind of pushed me. She knew that I was very persistent and that there wasn't much other than music that interested me. She told me that if I was going to do it, I should shoot for the big time and do it right. A friend I had met at the conservatory named Rosa Avila was also a drummer. She left and went to do the one-year program at the Musicians Institute [MI] in Los Angeles. When she finished, she took a gig with Andy Williams and she'd gotten endorsement deals with Zildjian and Pearl Drums. She came back to school, and we all thought this was great. I applied to MI and to Berklee and was accepted to both. I didn't want to come to the U.S. for only a year, that seemed too short. Berklee had a much more thorough program and so I chose that.

#### **Were you a performance major?**

Yes. It was hard for me to adjust at first. I had been getting into jazz, so I knew all of the guys I







**“When Pat offered me this gig, he said, ‘Everyone can have an off night except for you.’ When the drummer has an off night it affects the whole band. But now after playing this music so much, even if I was to have an off night, Pat might not be able to tell.”**

should listen to. I hadn't played much jazz, but I thought I could play it. After banging my head against the wall for a while, I started getting a feel for what jazz was supposed to be.

**Did you meet friends at Berklee that you still see from time to time?**

From the start, I was very focused on what I wanted to play. I would seek out the best musicians at the school, and I would eventually play with them. I have stayed in touch with my Berklee friends. Not long ago, I did a recording session with bass player Christian Bausch '96, saxophonist Bill Vint '96, guitarist Sean Driscoll '95, and keyboardist Patrick Andren '95. I ran into Patrick when PMG played in Sweden. I travel so much now that I get to see a lot of Berklee people.

**Were there any teachers who were especially influential for you?**

All of them had an influence on me somehow. My first drum teacher at Berklee was John Ramsay. He showed me the ABCs of jazz drumming. He gave me so much stuff that I should still be working on. All of my drum teachers, Jamie Haddad, Casey Scheuerell, Ron Savage, Ed Uribe, and Kenwood Dennard were influential in their own way. Hal Crook was another great teacher. Victor Mendoza has an eye and ear for up-and-coming talent. Many students who played with him have ended up with really good gigs. He picks you out and works with you for a while until you are ready to go to the next level. He helped me a lot.

**What led to your first professional gig after you finished at Berklee?**

I had played with Danilo Pérez in a workshop at Berklee. He used a student band that I was in with Fernando Huergo '92 and Renato Thoms '95. Danilo called me to do some gigs in Panama. He also recommended me to Paquito d'Rivera who was looking for a drummer. Later, Paquito's management called me for a European tour with the United Nations Orchestra, and I flipped. This was in 1997, just after I finished Berklee, and I didn't know if I was ready.

**Where did you become exposed to so many styles of Latin music?**

I was lucky to grow up in Mexico. We are close to the States, the Caribbean, and South America. We get Latin influences like cumbia, salsa, you name it, in addition to American music. I heard tons of music growing up. At Berklee, I had to work as much as I could. The peso had fallen to half its value against the dollar, so it was very expensive for me to attend Berklee. I was playing anything in those years: reggae, soca, salsa, and with wedding bands. So when Paquito's gig came along, I had no problem with the various styles.

I did have a problem with experience though. It was my first big gig. [Faculty bassist] Oscar Stagnaro was in the band and helped me a lot. I thought I was going to get fired the first night. I was fine on the first two tunes. Then in the third one, I heard Paquito say something, but I couldn't make it out. The rest of the band switched from playing a samba to swing. I tried to follow and got so lost that I didn't know where [beat] one was. Oscar started yelling "one" and stamping his foot, and Paquito was looking around wondering what was going on. I thought I blew it. After the set, I went to hide out; I didn't want to look the other musicians in the eye. Before the next set, I went up to Oscar and told him I was really sorry. He said, "Sorry for what?" I said, "Because I screwed up." He said, "It's okay. Everyone screws up." From then on, I paid very close attention to Paquito.

After that, in the fall of 1997, I was in New York with my mom. Danilo was rehearsing and we stopped by. Danilo's drummer wasn't there, and he asked me to play. His manager came in, asking Danilo what he was going to do without his drummer Jeff Ballard, who couldn't make three gigs they had booked in Paris. Danilo turned and asked me if I would do the gigs. The next spring, his manager called me for more dates. It was a hard gig, because it was a trio and Danilo is very demanding. My trio chops weren't where they needed to be, but he gave me a break and worked with me until I got to a level that made everyone happy.

**Wasn't it on one of those gigs with Danilo that Pat Metheny first got to hear you?**

Yeah. It was at the peak of our trio playing. We had done a long European tour and were on a double bill in Torino, Italy, with Pat's trio. Pat likes to be the opener on those gigs, so he played first and then we played. We were doing the sound check and since Danilo's trio was last up, we did the first sound check. As I played, I could feel someone watching me from behind. I turned around, and Pat was there smiling. He introduced himself, and we talked. He stayed after his gig for ours. Apparently he liked it a lot.

A few months later, I was playing with Danilo in London at a club called Pizza Express and Pat was playing in town at the Barbican. He came to our gig after his. He heard our second set. Afterwards, we talked a while and he gave me his e-mail address. When I got back to New York, I contacted him to say thanks for coming by; it had been an inspiration. He sent back this long message mentioning everything he liked about the gig. He also asked me if I wanted to play the next Thursday. We got together at his studio in New York for four and a half hours. It was just a duo, Pat and me. We talked and went out to get something to eat, and he mentioned that he was looking for a drummer.

He checked me out for a few months though. We played together a couple times a week, sometimes as a duo and sometimes with a bass player. He would ask me to show him what I would do on a certain groove. He'd say, "Okay, that was good, but now try this with your left hand and be softer with your foot." He wanted to see how well I followed directions and if I could come up with parts he liked.

When he invited me to play a trio gig with him and Steve Rodby in upstate New York, he didn't mention that he wanted to see how Steve and I would sound together. We had a really good hookup, because Steve is such a solid bass player. A little while later, he had Lyle Mays come to New York and the four of us played. Then we played with some of the band's sequences. It was a long process, almost a year before he finally asked me to join the band. It became official in the spring of 2001.

**Did you tour with the band before you made the Speaking of Now CD?**

No. Once I was in the band, Pat told me that we'd be recording in May of 2001. He was really busy producing Michael Brecker's Ballads album, and after that he started writing with Lyle. They were writing the music until the day before we started recording. We showed up at the studio after only hearing demo CDs of the new tunes.

**How did the group approach recording the CD?**

We went into the studio and did a tune a day. We had charts and would record the tune and then listen back to it. We would make changes, record it again, and then listen back again. By the end of each night, we had a pretty good idea of what the tune was about. Generally, we'd come back in the morning and record the tune three times. Usually, one of those was the final take and we'd begin rehearsing another tune. Generally, we did one tune a day like that, but we did two tunes on some



days, completing all nine of them in seven days. I wish we could record the album again now after playing the music so much.

**There are a lot of metric modulations in some of the material. How did you work out a complex tune like "The Gathering Sky?"**

We used a click track for everything. In this band, the click track changes a lot because the tempos change. Pat and Lyle wanted the click to follow a human feel more than to lead the musicians. So the click would speed up or slow down. The tune "You" is a ballad that has rubato sections, *ritardandos*, and *accelerandos*, and all of that is with a click. It was so hard to follow that they put a computer monitor in my drum booth so I could see ahead of time when it was going to slow down or speed up. Now we play it easily, but at that point it was hard to learn.

"The Gathering Sky" slows down and speeds up and has a lot of challenging metric things. When we play it live, I take a big drum solo and then we come in on the last section. "Proof" was another difficult tune—it's really fast. When we play live, the tempos are even faster. The click is set to a faster speed for playing live. It's funny: when you are tired, the tempos seem really fast; and when you have a lot of energy, they feel slow, but the click is the same each night.

**Would you say the metric modulations and playing with the click while trying to make the groove feel natural are among the harder aspects of playing Pat's music?**

Not really. I think the most challenging part is the dynamics. Pat is so meticulous about the dynamics and wants the songs to have a natural build. On some songs, for instance, I start with brushes, then I go to rods, then to sticks, then to bigger sticks. That's all to make the build feel completely natural. The average listener probably would not notice it, but everyone can feel the music rise. To play every section at the right dynamic level so that it makes sense in the overall picture is what I consider to be the hardest thing.

**It is difficult for most drummers to play quietly with intensity, but you are very comfortable playing at a whisper.**

I think that is one of the things Pat liked when he heard me playing with Danilo. I trained myself to play super soft, because Danilo's group was a piano trio. At a lot of the gigs, we didn't have monitors, so if I played a little louder than I should, I couldn't hear the piano at all. I learned to play with a lot of dynamic control and to play really fast tempos at a low volume. When I came into Pat's band, I started using in-ear monitors. We are not using floor monitors, so I'm not feeling the room as I did before. My concept of playing has really changed because of that. It is like playing with headphones. Now I've learned to judge what level I need to play at, but when I started, I was either too soft or too loud.

**What is the best aspect of working with PMG?**

It is such a consistent band in many ways. Starting with the crew, they set everything up so precisely every night. To have shows as we do where nothing goes wrong is amazing. It is also unbelievable to play with such great musicians every night. Since

they are so consistent, I had to become really consistent too. After a while, you can take that for granted. When you go back to playing in other situations where the level isn't as high, you start wondering, "Why are these players messing up?"

When you are playing almost every night for a long tour, some nights you feel so tired you wonder how you will ever get through, but you have to. This is my job, and people pay a lot of money to hear the group. I have to give them my best performance.

When Pat offered me this gig, he said, "Everyone can have an off night except for you." When the drummer has an off night it affects the whole band. But now, after playing this music so much, even if I was to have an off night, Pat might not be able to tell.

**The sets are very long. That must be an endurance test for a drummer.**

We have played as long as three hours and 40 minutes without a break. In the beginning, Pat was trying to put together a set that would represent different stages and the history of the band. He said he wanted the set to be like one long tune that made sense from beginning to end. Now the show is just over three hours. Even though there are lots of dynamics in the music, we still play hard and loud. I wasn't used to that at the beginning. No gig could have prepared me for it. In a rock band, you play really loud and hard but the music doesn't have the intricacy. The ride cymbal playing in this band is brutal. If I could get a machine to count how many times I hit the ride cymbal, it would probably come out to a couple million hits a night. That's because some of the tempos are so fast. For my first couple of weeks in the band, my arm was hurting. I told Pat about it, and he said, "You'll be fine." Once we got the set down to three hours and 15 minutes, it felt like a breeze. This has been an amazing experience.

**Do you want to put out an album as the leader?**

Definitely. I used to write a lot before I started going out on the road this much. I let it go, because after playing with musicians like Pat Metheny, John Patitucci, Danilo Pérez, and David Sanchez, my tunes didn't sound that good to me. Those guys have such a command of composition and harmony. I'm starting to write again because I have a lot of ideas that I want to work on. Maybe next year if I am not too busy, I will try to put something together. Next year, I am doing my first concert as a leader for a jazz festival in Mexico, and I will write material for that. I've also gotten to know lots of great musicians that I could invite to play on an album now.

**Where do you see yourself in 10 years?**

I'd like to be a first-call drummer for tours and for recording with a number of people. Basically, I want to continue what I've been doing, but advance it even more. I know that takes time. I have been really lucky that in such a short time I've gotten to play with a lot of great people. There are so many excellent musicians in New York who have been there for years paying their dues. I feel in a way I have to pay some more dues. I have learned a lot by working with Pat, but I know I have much more to learn as a sideman before I become a leader. ■

## What Metheny needs from his drummer



Pat Metheny (left) and Antonio Sanchez

THE THING THAT BLEW MY MIND the first time I heard Antonio was that I'd never heard anyone play that soft and that simple. He had such a great touch. He was playing in a jazz trio with pianist Danilo Pérez, and I heard them play a couple of ballads. It was beautiful but burning. I immediately thought Antonio was a great musician, someone who really listens. Then about three tunes later, I had gone backstage and could still hear them playing, only now I thought I was hearing additional percussionists playing along too. I went out and saw that it was just Antonio doing his ferocious cowbell thing along with everything else. I thought, "Wow, is this the same guy?" It was impressive.

I heard him about two weeks later in a club and was impressed again by his dynamics and musicality. It wasn't until I had gotten together with him to play that I learned that he had ridiculous chops. It's the ultimate testament when you don't discover that until you've heard somebody play several times. He has all of this stuff that he can play, but Antonio is all about music.

The drum chair in this band is a hot seat. The requirements for this gig are very specific and very broad at the same time. At the core of it, the drummer has to be a fully formed, conceptual jazz musician who understands orchestral music and is comfortable playing a number of different styles. It is really about making each moment come alive through an improvised gesture.

I got together a lot with Antonio wondering if he was the guy. I finally realized that he'd be able to meet the standard for this gig. Very quickly, he took things to another place—a very personal and exciting place for the audience. He is a full-fledged member of the front line onstage now. It is such a relief for me to have someone taking it to the degree that he does. It is thrilling to get on the bandstand with him every night. You just can't wait to play with him. —Pat Metheny



# Digital Technology, Copyright Legislation, and Fair Use

Legal determinations in the digital rights debate will affect all who create, sell, or study music with computers and the Internet.

by Nyssim Lefford '95 and Mark Nutini '93

**T**hese days, merely mentioning the topic of piracy of digital music, movie, and software files is sure to spark a lively discussion with parties vigorously defending their side of the argument. Illegal file swapping is an artifact of emerging trends in technology that create more flexible architectures, but the shifting foundation of content ownership and control in the digital domain is at the roots of how we compose, record, share, and listen to music. Recent legislative changes to copyright laws will have far-reaching consequences, not only for music but also for digital content in general. These changes can lead us toward tremendous creative potential or toward drastic restrictions. Considering the multiple tiers of the digital dilemma is crucial if we are to avoid adopting policies that will stunt technical and artistic innovation.

Among the voices clamoring to be heard in an effort to protect their own interests and those of their constituents, are those of the Recording Industry Association of America (RIAA) and Motion Picture Association of America (MPAA). They represent companies that create musical and entertainment content and are generally copyright owners. Organizations such as the Recording Artists Coalition (RAC) represent artists who work for these industries but feel that organizations like RIAA represent industry's more than artists' concerns.

The Future of Music Coalition (FMC) creates a voice for independent artists and labels on a wide variety of issues. Music publishers, their representatives, and collection agencies are not only concerned with the future of copyrights but also with the mechanisms by which royalties are collected and distributed.

Broadcasters, Internet-based and terrestrial, rely on content created by the music and entertainment industries. Internet service providers serve both individual consumers and various industries. Technology and software manufacturers are interested in innovation and serving their markets. Advocacy groups have formed to lobby in favor of unfettered access to technology and information. Both the judicial and legislative branches of the government will play a large role in mediating and governing these diverse concerns. Together these entities create a strange texture as they weave in and out of issues they can and cannot agree upon.

## Recent Legislation

The Digital Performance Right in Sound Recordings Act of 1995 (DPRA) granted a performance right for digitally transmitted audio recordings. This is a statutory license that benefits the owner of a composition copyright, who holds both broadcast and performance rights. It also grants performers who do not own the composition copyright the opportunity to benefit from a digital broadcast. This royalty is divided between rights holders: 50 percent is allocated to the holder of the composition copyright; 45 percent to the featured artists; and 5 percent to nonfeatured artists (2.5 percent to the American Federation of Musicians; 2.5 percent to American Federation of Television and Radio Artists for vocalists). Webcasting royalties are collected from the license by collection agencies such as SoundExchange and/or Royalty Logic.

The Digital Millennium Copyright Act of 1998 (DMCA) amended the 1995 act to stip-

ulate the digital performance right pertains to "noninteractive" webcasts only as defined by the DMCA. Interactive sites include subscription services and other revenue-generating sites such as [www.mym3.com](http://www.mym3.com) and Bertlesmann, which owns Napster. In interactive or noncompulsory cases, the artists are not entitled to the 45 percent accorded by the DPRA but only to the percentages stipulated in an artist's recording contract. These royalties, unlike those granted by the DPRA, are subject to recoupable deductions by the record company producing their recordings. Record companies can legally strike licensing deals with interactive web broadcasters who want to use their content.

In November 2002, the Small Webcasters Settlement Act was passed allowing small commercial web broadcasters (who often feature eclectic or nonmainstream artists) a reduced royalty rate determined by the copyright holders rather than by the U.S. Copyright Office. This act received support from proponents of independent music such as the FMC and also the RAC.

The DMCA also makes illegal the circumvention of technologies intended to protect copyrighted works. It prohibits the manufacturing or sale of technologies designed to circumvent copy protection, or that fail to conform to industry standards for recording devices intended to prevent unauthorized copying.

## Interactivity

Downloadable audio files are tantalizing because they do not require a great deal of time or bandwidth to download and need relatively small amounts of disc space to store.



The Moving Pictures Expert Group (MPEG) encoding and compression standard MPEG-2, layer 3 brought us MP3s. MPEG members represent both research and industry, and they work to improve the quality and distribution of digital media. These standards are complex and contain numerous components applicable to different aspects of an audio or video file.

Like MP3s, new standards may be indicative of emerging creative and technical potential. The MPEG-4 standard, for example, contains a "structured audio" component that enables creators to wrap into a single, downloadable file various types of musical signals (audio and MIDI) as well as synthesis, synchronization, or processing instructions. The final mix is created or "rendered" on the listener's computer. In addition to presenting certain encoding and processing benefits, this scheme can be used to create more dynamic or interactive musical experiences. A single file could contain instructions for a variety of remixes or incorporate user input into the mixing process. With some creative impetus, this could be like MTV and an MP3 rolled into one. MPEG-7 pertains to meta-tagging of media content, or embedding descriptions of the content into the file to facilitate Internet/database searches. These features help people find the content they want.

#### Standards for E-Commerce.

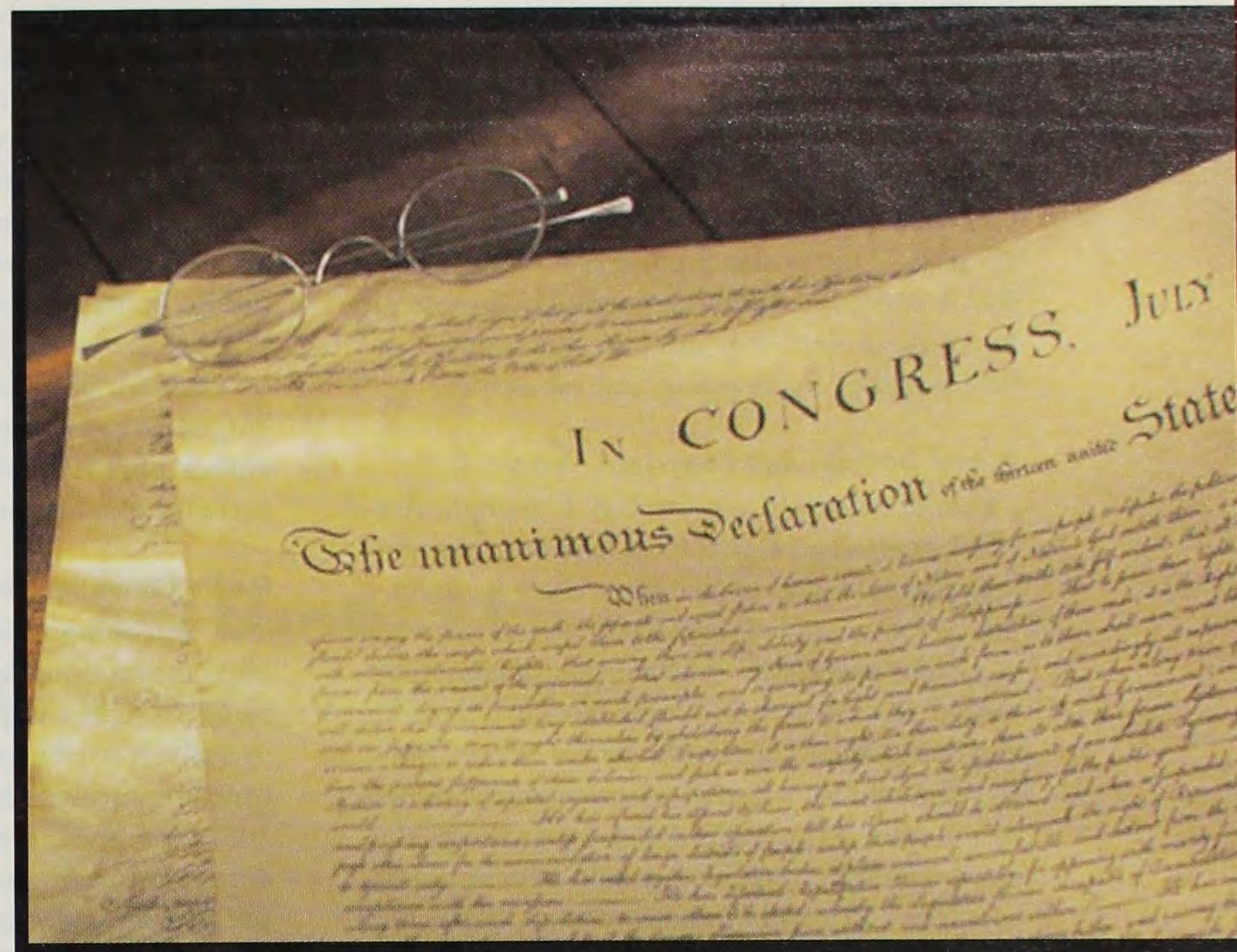
Working with technology currently available, there are numerous business models making use of efficient digital-music distribution. Along with webcasting and subscription services, some artists host elaborate interactive

content from one format to another (ripping a CD to load onto an MP3 player) or from playing certain formats in all devices (copy-protected CDs which won't play in computer CD-ROM drives).

Many of these emerging strategies are testing the doctrine of fair use as set out in copyright law. With so many new options for reaching fans and distributing music, many are reconsidering the standard industry model. In a June 2002 *New York Times* article by Jon Pareles, artist David Bowie said, "I don't even know why I would want to be on a label in a few years, because I don't think it's going to work by labels and by distribution systems in the same way. The absolute transformation of everything that we ever thought about music will take place within 10 years. . . I'm fully confident that copyright, for instance, will no longer exist in 10 years and authorship and intellectual property is in for such a bashing." ([www.nytimes.com/2002/06/09/arts/music/09PARE.htm](http://www.nytimes.com/2002/06/09/arts/music/09PARE.htm))

#### Fair Use

Fair use privileges limit a copyright holder's



you own to play on a device other than a disc player) to the recent Sony release of a copy-protected CD that could be circumvented using a black Sharpie pen. Under the DMCA, merely transmitting information about the Sharpie technique is potentially a criminal activity. In October 2002, Congressman Rick Boucher of Virginia introduced the Digital Media Consumers' Rights Act to "reaffirm Fair Use" and to amend the DMCA. The legislation is aimed at providing balance in copyright law and the proper labeling of copy-protected CDs.

**"The Congress shall have Power . . . to promote the Progress of Science and useful Arts, by securing for limited times to Authors and Inventors the exclusive Right to their respective writings and discoveries."**

**—U.S. Constitution, Article I, Section 8.**

websites that act as conduits for fan communities. These sites are more than marketing tools and contain frequently changing content and subscription services whose benefits include such perks as advanced concert ticket sales. Additionally, there are virtual storefronts, like Robert Fripp's Discipline Global Mobile ([www.disciplineglobalmobile.com](http://www.disciplineglobalmobile.com)) that act as vehicles for artists' creative activities—part label, part mail order company, and part fan-base service.

The challenge, of course, is providing the added-value components. As has been said many times, legitimate downloads must be easier to use, quicker to access, less risky, more fun, and more attractive to support. That's easier said than done in an industry that is launching digital copyright protection schemes to prevent the user from transferring

exclusive rights and grant others the right to make limited use of another's copyrighted work without asking permission. Fair use is hard to define and enforce, in part because it must be considered on a case-by-case basis. Considerations include the purpose of the use (i.e., commercial, nonprofit, educational), the nature of the original work, the amount of the original work used, and the impact the derivative work may have on the value of copyrighted work. The DMCA makes provisions for fair use and consumers' rights in a digital environment, but there are conflicting opinions about what the consumer has the right to do with copyrighted media.

This controversy has included questions about the legality of time shifting (recording a TV show onto a VCR tape or TIVO to watch later) and space shifting (as in ripping a CD

"The Fair Use doctrine is threatened today as never before," Boucher said. "The Digital Millennium Copyright Act of 1998 (DMCA) dramatically tilted the copyright balance toward complete copyright protection. The 1998 law enables the copyright owner to enshroud his material with a technological protection measure and then makes it a civil wrong and a potential federal felony for anyone to circumvent the technical measure for any purpose. Even people who have purchased and paid for copyrighted material would be liable if they bypass the technical protection for the purpose of making Fair Use of the work they have lawfully acquired. Under the 1998 law, copyright owners now have the power virtually to extinguish the Fair Use doctrine with respect to material delivered in digital format." (For the text of Boucher's statement, see



[www.house.gov/boucher/docs/dccrstatement.htm](http://www.house.gov/boucher/docs/dccrstatement.htm).)

The Campaign for Audiovisual Free Expression (CAFE), a subset of the Electronic Frontier Foundation ([www.eff.org/cale](http://www.eff.org/cale)), contends that "individuals have a right to access digital recording technologies that are currently restricted for all except for "professional" uses. This position contrasts with that of RIAA and MPAA, which currently oppose any technology that does not severely restrict functionality for copying and recording.

#### Public Domain and Copyright Term

The first copyright act, the U.S. Copyright Act of 1790, granted a 14-year term to the author of a copyrighted work. At that time, there were no huge media conglomerates with vested interest in copyright protection. The concept of copyright was created to provide proper incentive to create and compensate the creator for his efforts. But the Constitution's framers considered the notion of a perpetual copyright damaging to the public good. To ensure that ideas would flow from creator to populace and to new creators, the term of ownership was limited. This term has been extended numerous times and now encompasses the life of the author plus 70 years, as defined by the 1998 Sonny Bono Copyright Term Extension Act. This legislation—backed by Disney, Bertelsmann, and AOL Time Warner—extends the copyright on more than 400,000 books, movies, and songs created between 1923 and 1943 for an additional 20 years.

Works in the public domain are no longer the property of any copyright holder. To quote Sir Isaac Newton, "If I have seen further, it is by standing on the shoulders of giants." This is a phrase often used by the Center for the Public Domain, which posts detailed accounts of the social, intellectual, and scientific importance of preserving the public domain (visit the site at [www.center-pd.org](http://www.center-pd.org)). In January, the Supreme Court ruled on the Eldred v. Ashcroft case (which challenged the constitutionality of the "life of the author plus 70 years" term in the Sonny Bono act) and upheld the Sonny Bono act.

#### Media Consolidation

The Telecommunications Act of 1996 loosened restrictions on the number of radio stations a single company could own or operate in a given market and did away with restrictions on national ownership. In November 2002, the FMC issued a report on radio deregulation that indicated that two-thirds of the market is dominated by 10 companies. Clear Channel and Viacom account for 42 percent of the listening audience and 45 percent of the revenues. At the local level, on average, four or fewer of these large conglomerates control 70 percent of the market share, making competition for independent stations extremely difficult. The report also warns of playlist homogeneity (visit [www.futureofmusic.org](http://www.futureofmusic.org) to read the report

titled "Radio Deregulation: Has It Served Citizens and Musicians?")

As technology advances, and the current climate of change becomes the norm, numerous well-accepted music industry practices ultimately may seem unfair. Hollywood used to be controlled by a handful of studios that for decades thrived financially through unregulated, mutually agreed-upon policies. In 1948, the anti-trust Paramount decree forced the studios to sell off their theater chains, breaking up major-studio control over the industry and creating opportunities for independent filmmakers. It is imperative that—within the constraints of the law—we preserve options for all artists, innovators, and entrepreneurs. It is also crucial that we not only maintain but encourage technical and artistic exploration. A thriving culture includes independent artists, amateurs, and an engaged audience. There has never been a time when such a variety of visions and talents stood a chance of being heard by so large an audience. The decisions to be made about the fate of digital content must bear the greatest number of possibilities for a prolific and multifarious musical future. ■

—Nyssim Lefford '95 is a Ph.D. candidate at the Massachusetts Institute of Technology, studying psychoacoustics, music cognition, and developing music technology. Mark Nutini '93, formerly employed by Opcode Systems and Digidesign, is currently a web engineer at Red Hat, Inc.

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# Arif MARDIN

## In His Own Words

After decades as a hit maker at Atlantic Records, **Arif Mardin '61** continues to produce hits at a new label and is taking time to work on his own music.

by Mark Small '73

When multi Grammy-winning producer Arif Mardin '61 reached the mandatory retirement age at Atlantic Records, key folks in the industry knew it was premature to put this race horse out to pasture. Bruce Lundvall (president of Blue Note Records) and Roy Lott (deputy president of EMI Recorded Music, North America) offered Mardin and fellow industry veteran Ian Ralfini the newly created positions of covice presidents at EMI's reinstated Manhattan Records imprint. The emphasis for Mardin and Ralfini is producing music for the adult music market.

Mardin, whose first chart-topping hit came in 1966 with "Good Lovin'" by the Young Rascals, has produced some of the biggest artists of the past four decades. The roster of talent with whom he has worked: Cher, Aretha Franklin, Roberta Flack, Hall and Oates, the Bee Gees, Chaka Khan, Phil Collins, Bette Midler, Manhattan Transfer, Stevie Wonder, Eric Clapton, Diana Ross, Jewel, and more, is a testament to his musical skill and knack for creating classic pop songs that resonate with a multigenerational audience.

Not surprisingly, in his new capacity at EMI, Mardin continues to add to his legacy with singers Daniel Rodriguez, Norah Jones, and others. Since its release in February 2002, Jones's debut CD, *Come Away with Me*, earned several Grammy nominations and has surpassed platinum sales.

The day after his return from a trip to his native Turkey, Mardin took time to chat about his current and future activities at his Manhattan apartment. Although Mardin is 70, he shows no signs of slowing down, and his passion for diverse music is as strong as ever.

**Since you joined Manhattan Records, it seems you've shifted gears musically.**

When I reached the mandatory retirement age at Atlantic, which is part of AOL Time Warner, this new offer came from EMI. Manhattan Records is a part of the EMI label. My focus at this job did

shift; we are doing music for an adult audience. I can't do youth-oriented pop music now. I'm too old for that. There are young producers who specialize in hip-hop and other current styles. I'm not into that. This label will record cabaret music and adult pop.

**I have been enjoying the Norah Jones album. The production is very spare, different from the work that you are best known for.**

I have been known to add a lot of strings, brass, or background vocals, but this album was an exercise in self-restraint. Nora is an idealist and didn't want to add too much to the basic sound she was working with. We did add things, but the approach to this production might be compared to a woman putting on makeup in such a way that she would not look made up. Norah had never harmonized with herself before, but she did it so beautifully on this record. We would add one violin here and some organ or accordion there. Basically, it is four or five people playing together. That's a bit rare nowadays.

My job was to help the band put it all together. I produced about 80 percent of the music. We added very little reverb to keep the intimacy of her voice. Apart from three covers, all of the songs were by Norah or her friends. This album is very organic. Norah's mother used to listen to Aretha as well as jazz around the house, so Norah grew up hearing great but eclectic music.

**Norah is young. Will Manhattan feature artists of all age groups?**

Yes. In addition to people like Norah, we have signed Art Garfunkel; he recorded a new album for us. Another artist, Melissa Errico is a tremendous singer and a beautiful girl. She is a Broadway star who has been onstage since she was 16. She played several roles in the revisiting of plays like *My Fair Lady* and the Sondheim musicals. We made an album with her that comes out February 25. We did not record Broadway material though.



Spun Gold: Arif Mardin in the study of his apartment.

We used original songs by Randy Newman, Amanda McBroom, and Rickie Lee Jones. Melissa made these songs all her own and again the record is basically four or five musicians playing together. There is no electronic trickery. We used strings and some woodwinds, but it is a light production.

**Would you like to see more productions with people playing live in the studio?**

Yes—back to humans.

**Do you think the new technological developments that have facilitated file-swapping activities and have cut into CD sales influence the way labels operate these days?**

I am sure they do, and some people are having a



hard time dealing with it. I think there should be new laws to protect artists and songwriters. I think the downloading and file-sharing phenomenon reflects the way that the youth are thinking. They are saying, "We don't care about record companies. Prices are too high, so let's just download the songs we like." In this kind of leftist thinking where they despise the big companies, they don't realize that they are actually stealing from the artist, songwriter, and producer as well as from the label. When they read about the salaries of the CEOs at big companies or of the high price it took to sign a certain artist, they say "who cares?" They have to be educated.

**Do you think the practice of downloading one song from this artist and another from that artist and then burning a compilation CD might lead to the loss of the concept of an album as an artistic whole?**

Well, this practice is not new. Many years ago, when I would visit Greece or Turkey, I found that the local grocer would buy one copy of records by various artists. His customers would come in and give him a list of the songs that they wanted and the grocer would make a pirated cassette with the songs and sell it to the customer. It was similar to what is happening now.

**Was Manhattan's decision to cultivate adult listeners influenced by the fact that many adults still buy CDs rather than download MP3s as the kids do?**

We are concerned about that issue, but we were not motivated by it in this venture. We had a lower goal in going in this direction. My wife was very happy that I was going to retire from Atlantic thinking that now maybe we could take some time off and travel. My partner Ian Ralfini and I kind of conned our wives by saying we'd have a small label doing cabaret and jazz and that we'd take them out to these cabarets. They were very excited about this, but it hasn't worked out like that. We are back in pop music.

Targeting the adult audience requires that you have a marketing plan. It is not the same as working for the youth market, where you make a video and promote the music through radio. It is very difficult for these adult records to get through to pop radio. There was an overlooked segment of the record-buying public that I think came to our attention after the 9-11 tragedy.

This cross section is being heard from. Look at James Taylor's most recent album [*October Road*]. After one month it was a gold record. Norah Jones got an avalanche of responses after her album came out—and not only from young people. A big audience between the ages of 12 and 80 seems to love this girl. This might be an exception, but she has captured older listeners too. She won't take fans away from Britney Spears. There was an existing segment of listeners yearning for simplicity and good melodies, and these listeners are buying the records.

**The Norah Jones disc has a very peaceful feeling to it. Do you think this aspect is luring people to her?**

Yes. And we hope the Art Garfunkel record will catch that too. Rod Stewart is known as a rocker, but his latest album has songs by Cole Porter,

**"If I don't believe in the singer or the style—even when I know it is going to be a hit—I'll pass on it. I am not the kind of cynic who can work with an artist or on a project that will be a money-maker but give me no musical pleasure."**

George Gershwin, Rodgers and Hart, and entries from the American Songbook. Even though the 45- and 50-year-olds grew up listening to rock, they are listening to melody now. Can you listen to a really great hard-rock song that you loved when you were 20 years old and still feel the same about it now?

**In the process of signing talent to your label, are new artists being pitched to you, or are you picking from demos too?**

We do listen to some demos, but most artists coming to Manhattan come through the company. The first artist that we signed, Daniel Rodriguez, a New York policeman with a great voice who we first saw on television, is an exception. He sang at a lot of events after the 9-11 tragedy and was later brought to us by saxophonist Tom Scott. Daniel is now touring to sing with orchestras everywhere. He is doing very well and has a great voice. It was not just because everyone got to know him through the tragedy; he's got a following and a big career ahead of him. I wrote one arrangement for his album, and my son Joe also wrote one.

**I have read that when you audition songs, you prefer a bare-bones demo rather than a heavily produced one.**

If the melody and lyrics are great, I don't want to hear other people's production ideas. On rare occasions, if it is a groove song and the writer tells me that a certain hook is important, that's fine. I'm not saying that every demo should be just guitar or piano and voice: sometimes you need a rhythm section to give the idea of how it goes. What I don't want are elaborate, finished masters as a demo.

However, a songwriter might not trust the A&R people, and maybe some of them are not equipped to judge. If a songwriter is worried that his song may not be appreciated, he may make a more complete production. For someone to make a demo that's like a finished record might work fine for some producers, but not for me.

**In the Berklee commencement speech you gave in 1985, you told the new grads, "When you feel pangs of nostalgia, try to resist, and, without rejecting the music of the past, always look toward the future." Is that still your philosophy?**

Yes. We should take whatever was good from the past and build something new on it. When you see trends in music where styles or sounds come back, they are never exactly the same. The cycle is like a helix, it is circular, but always moving forward. The disco you are hearing today is similar to the disco of the 1970s—it maybe even up to 80 percent the same—but there is something new in it.

**As you approach a new project, are you able to put aside any personal stylistic biases to recognize a great new artist? Or do you pass sometimes, saying, "I know this is a great artist, but the music just doesn't hit me."**

If it is a great artist, the music should hit me. If I don't believe in the singer or the style—even when I know it is going to be a hit—I'll pass on it. I am not the kind of cynic who can work with an artist or on a project that will be a moneymaker but give me no musical pleasure. For me, an artist must be sincere, so I work with someone like Willie Nelson. He is an American treasure. He's not Pavarotti, but he has a distinct style and is a wonderful, sincere person.

**What do you think of the trend of breaking new artists who look great and dance well but aren't particularly gifted as singers?**

These days, if someone is a beautiful young man or lady, they don't have to sing in tune, because you can correct that with software. Even if they are doing a live concert, the master is played and they lip-synch. People don't care. It is a sad situation. I understand that in the 1930s and 40s, the film industry was way ahead in this area. They had an extra track, and someone like the great Fred Astaire would sing first in the studio and then when they filmed him dancing, he was lip synching. That way, he wasn't panting. He had to lip synch



because he was tap dancing. Today's pop stars do a lot of movement and dancing on stage. It's like aerobics. Someone like Madonna can't dance as she does and sing at the same time, so they play the master. But when an artist lip synchs to a ballad, it might indicate that there is something lacking there.

**Do you think that the music business is getting tougher for new artists to get into or are the opportunities still there?**

It has always been tough. There are two different schools of thought. Big corporations concerned with bonuses and quarterly profits are not interested in a jazz record or something that will sell between 50,000 and 100,000 copies. Even selling one million copies is disappointing for big companies. They spend too much on making an album. They give a lot of front money to the stars, and then stars spend too much in the studio. But if someone running a smaller label spends \$25,000 or \$30,000 to make an album rather than a million dollars, and if they sell 100,000 copies and make 10 records a year, they make a profit and are enjoying themselves. Big labels can't dream of spending all of the time and effort it takes to sell only 100,000 records. They have too much overhead.

If they are smart about things, new artists can make an album in two weeks without stupid expenses such as lavish accommodations and travel. That leaves more money for promotion and marketing, where the money will make a difference. A new artist can enter the business in that way, through the back door, so to speak.

**What would you tell rising artists to be prepared for?**

Be prepared for heartbreak but don't give up: there is always the next chance. You have to be well connected with an agent or manager who represents you and believes in you. You also have to make the rounds and start building your fan base. I was reading Jewel's life story. When she was 16 or 17, she would take her guitar and go to these dangerous biker bars to sing. She got experience, though, and that pays off.

**I understand that you recently premiered some of your orchestral music in Turkey.**

Yes. I have written a libretto and an opera that is titled *I Will Wait*. It has not been fully staged yet, although we did portions of it in a loft in New York with a scaled-down orchestration. Conductor Gurer Aykal of the Borusan Istanbul Symphony is a family friend and he had heard my pieces. He told me to orchestrate them for a performance. I procrastinated, and then around May of 2002 he called me up and, sounding like a Mafia don, said, "October 29 or 30, we're going to play your pieces," and then he hung up. I had to orchestrate arias from my opera and two art songs based on poems written by my wife, Latife, and my daughter Julie. I went to Turkey for some intensive rehearsals. Juliana Jaffe, an American soprano, who did the workshop performances with me, was invited to come to give them their world premiere.

**Do you favor a modern approach to harmony in your personal writing?**

I do. In fact, after hearing this music, my son Joe

was calling me "Alban Dad," comparing me to Alban Berg. One of the arias has a very complex 10/8 time signature. It has some Turkish or mystic influences. The others are very chromatic and modern sounding.

**Do you think the general listening public will develop ears to accept more dissonance in the future?**

There was an article in the *New York Times* recently in which a music critic said that tonal composers are better and that 12-tone or atonal composers ruined things. Well, that writer doesn't know that Alban Berg's opera *Wozzeck* was a great piece of music. There were so many great 12-tone pieces—some unbelievable music by Webern and Schoenberg. However, I don't think that the man on the street will ever be whistling that music.

Maybe it is out of fashion to write 12-tone music now, but people will always love a good melody. In one of my arias, I used an extremely tonal melody that is very singable. To offset that, I have hidden dissonances on the orchestration. That was my aim in the aria.

**Are you now finding more time to write music of this type for your own interest?**

I do have the time now, even with my new job. But, truthfully, I always found time to write my own music. I thought of it as moonlighting from my day job. I'd write a string quartet and then put it aside until I could get it played. I hope to record all of my classical pieces for a life's work CD. Then people will be able to hear them and decide if they want to perform them. ☐

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# LOOP-BASED Composition

by Michael Nickolas '84

Okay, I'll stand up and admit it. My name is Michael and I'm a loop-based composer. While some people believe that using *loops* to make up the majority of a piece of music is not really composition, I understand music theory and am quite comfortable working with a pencil, staff paper and the mechanics of writing music; nonetheless, I am drawn to loop composing.

Webster's dictionary defines the word *compose* as (1) "to arrange shapes and colors into a painting" and (2) "to arrange words or objects into good order." According to the second definition, I would have to conclude that arranging loops to create a song qualifies as composition. The trick is having the ear to know what makes good musical sense, and the knowledge to manipulate the loops to achieve the results you are after.

In this article, I want to take you through a hypothetical composing session and offer tips that help to get the most out of your tools. I work with Sonic Foundry's ACID software, but these tips also work if you are using Cakewalk's Sonar or other loop-based composition software.

Suppose that you are hired to compose a piece of music in a specific style for use as source music or underscore. Using loops, I've created everything from orchestral music to funk tracks. Having a large and versatile loop library will allow you to take on many different composing jobs. The first task is to determine the style. I've

*\*Definitions for italicized words appear in the glossary on page 21.*



Michael Nickolas is a guitarist and composer with national network TV credits. Visit his website at [www.studionineproductions.com](http://www.studionineproductions.com). His latest CD, *We Got By* is available at [amazon.com](http://amazon.com).

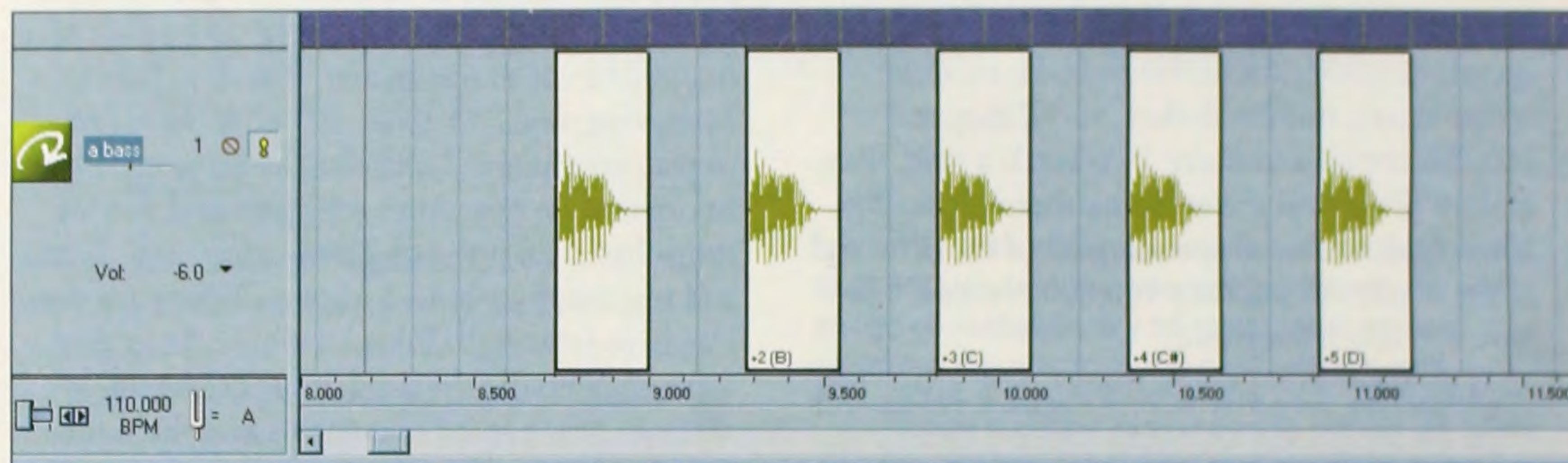


Fig. 1. A single bass guitar sample, starting pitch on an A, is pitch-shifted, ascending in quarter notes

found it best to ask my clients for examples of music similar to what they want in their project. Then, I evaluate these examples to answer the following questions: What is the average tempo? What instruments or sounds make up the song? What is happening harmonically with the chord changes? Is there an active or a simple bass line? How is percussion used? What is the song's form? At this stage, you need to gather as much information as you can.

Once you have a clear idea of what you need to accomplish, the next step is to develop your *content*. I generally start by looking through my collection for sounds that fit the style. If you're like me, you've purchased looping CDs and have copied those loops you like best to your hard drive for easy access. These discs are often sold *acidized* and are therefore ready to use. You may also own audio content on CD-ROM, audio CD, or DAT tape, that may be useful but not trimmed to loop or acidized for easy use. I start with the non-acidized products. Once you know the type of source material you need for this piece, grab the CDs or DATs that make the most sense stylistically or that may contain sounds like those you noted during your listening session.

Let's say you have an audio CD of bass guitar loops in the correct style. Play through the audio tracks and concentrate on those close to your planned tempo and key (a track's tempo and key are usually listed on the CD insert). When you find tracks that sound useful, extract them into an *audio editor*. At this stage, it is helpful to choose the chord progression you plan to use. If you are planning a verse with a simple I-to-IV chord progression, your ears will direct you to the bass guitar loops that are appropriate. It is important to note that I rarely find a stand-

alone loop that is perfect for my composition. When you listen closely, you may find that a portion of a loop is all you need. Or you may find that a portion of one loop combined with a portion of another creates the part you need. If you are writing a simple bass part, you may only need a sample of a single bass note. This can be placed on any beat with your software, and the pitch can be shifted to make up the changes (figure 1.) Add additional content by performing the same procedure on material from your DAT sources or unacidized *wave files* on CD-ROM. If you have a DAT tape with some great Rhodes electric-piano loops on it, for example, record the loops into your audio editor.

Once you have placed selected content from these sources into your audio editor, start preparing the material for use in your looping software. Create your loops by combining sections or extracting individual notes. Get them to loop correctly so that the timing is perfect and the recording repeats seamlessly. Remove noises and fade them if necessary so that the end of a loop doesn't simply cut off. If you are using Sound Forge, you can acidize the loop by including the number of beats and pitch information in the files header. Sound effects (single drum hits and the like), can be set to *one shot*. The same can be done in ACID itself. Don't be afraid to experiment. As you build your content, be creative. For one composition, I needed a trippy, unrecognizable sound, so I took a loop of a jaw harp, ran it through a wah and other effects and came up with a completely new-sounding loop.

Next, you should load each wave file of your proposed content into your looping software to check the file's *stretching* properties. Changing the stretching properties and placing the stretch



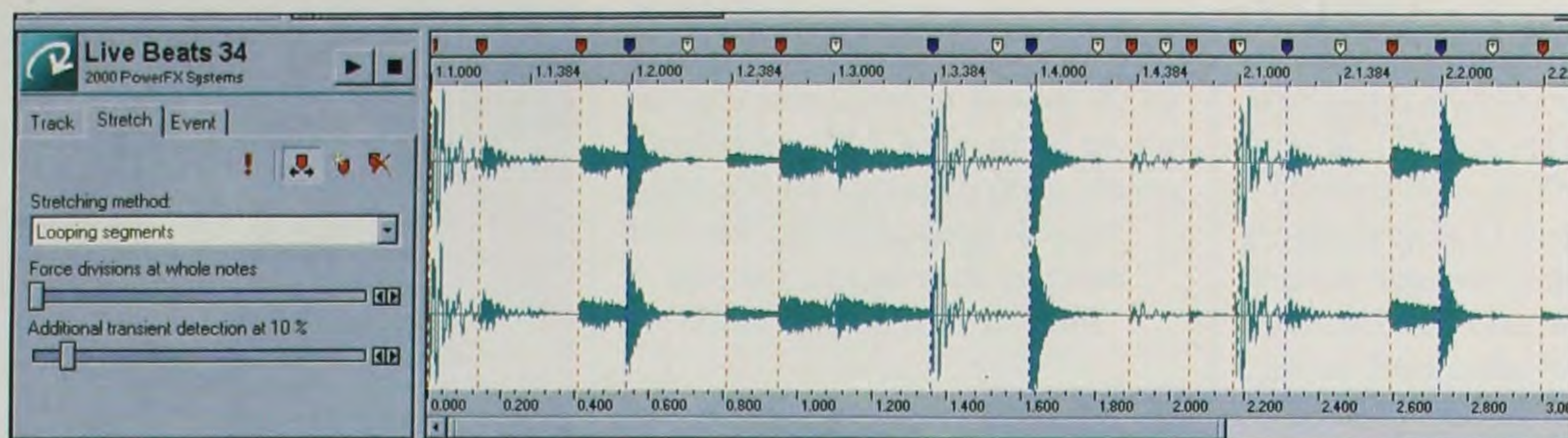


Fig. 2. Vertical lines show the software ideal time-stretching points.

markers at the proper points makes a loop more useful (figure 2). At this point, you should have saved a batch of new content for the song and edited it so that it is ready for use. With this material, and your collection of stock acidized loops on your hard drive, you are ready to start assembling the song.

First, decide which section will begin the song. (It is not essential, however, that you start at the beginning of the song. It doesn't matter where you start, because moving, copying, or adding sections is never a problem in loop-based composing.) Suppose that you decide to begin with the chorus. Referring to your notes, you find that you wanted a 12-bar chorus. You've chosen the key of E major and a tempo of 108. Set the new song file accordingly. Check your notes for the instrumentation you wanted to use. A full-blown chorus, for example, might include bass, drums, Rhodes, guitar, percussion, a synth chordal pad, and sound effects.

Most musicians start constructing a track with a drum loop. You might previously have cut the exact loop you want to use, or you may be auditioning loops from your stock collection. If so, audition the loops that are closest to your tempo.

As an alternative to a loop, you could consider programming a pattern using *one-shots*. With this method, you take single hits of the kick and snare drums, and place them exactly where you want to make up the groove (using the "snap to" feature and pasting make this easy). Use *volume envelopes* to get the proper accents, because you won't want each attack played at the same volume (figure 3). The cool thing about this feature is that you can easily audition different kick and snare sounds after your pattern is built. In ACID, you simply drag the new sound from the explorer view to the track and all hits will be replaced with the new sound. The envelopes remain intact. You can build a hi-hat part in the same way or use a loop of an isolated hi-hat. I've often used a combination of one-shots and a drum loop, using the one-shots to double parts in the loop. This gives flexibility in the mix, enabling you to manipulate the loop by dropping or silencing it, allowing it to drop out for a single snare hit for example.

After settling on a drum track, continue to

build your chorus by auditioning content. Next, you might audition the Rhodes loops you constructed earlier in your audio editor. Add the one you like best that works well with the drums. Next, let's say you audition the bass lines that you assembled, but find that none of them work. You could build a bass line using the single notes or small phrases that you cut earlier, or you could go to the stock loop collection on the hard drive.

One of the beauties of working with loops is that the software will play each loop you highlight in the proper tempo and key so you can instantly hear how it works against the other parts. Keep your tempo and key in mind as you make this search. Loops with a much different tempo or key may not stretch well, creating audible artifacts such as a warbling sound. When you find a bass line that would work if edited, you have plenty of options. Most looping software will allow you to erase unwanted audio and to split and slide the audio as you like. Another approach is to use volume envelopes to silence unwanted sections or to bring the audio into your audio editor.

At this point in the process, I usually feel like a conductor. I know what I want to hear as the song starts taking shape, and instead of asking the percussionist not to play the shaker on the "and of four," I just go in with the eraser tool and remove the shaker hit. Instead of asking a percussionist to change the pattern occasionally, I use three or four different shaker loops at different times. Here you need to draw on your musical sensibilities and your familiarity with the client's examples if you are to come up with a viable piece of music. Would the horn line sound better coming in on beat two? No problem, just slide it over a bit. I would caution you not to get so trapped into existing loops that you don't consider recording your own instruments. There is no need to search for the perfect guitar part if you can play it yourself.

After composing the other sections of the song and making final decisions on the song's form, go back and add drum fills, *drops*, and/or one-shot cymbal hits to make strong transitions between the sections.

Eventually I reach a point where I've taken the song as far as it will go in loop-based software.

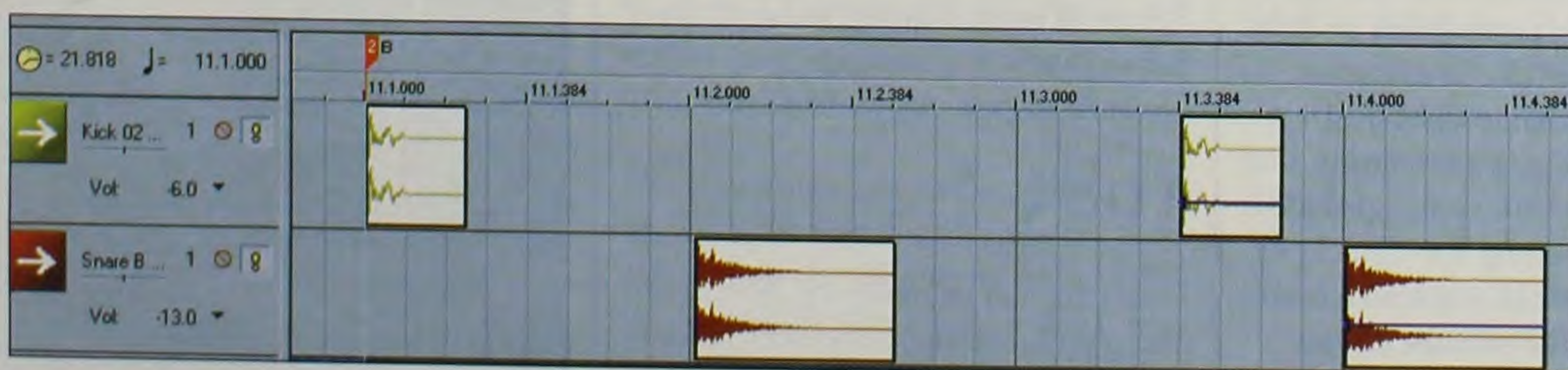


Fig. 3. Volume envelopes in use: the blue lines seen on the kick drum (bar 11, on the "and" of three) and on the snare drum (bar 11, beat four) cause the sound to be played back a few decibels softer than the two previous hits.

## Glossary of Looping Terms

**acidized loop.** A digital-audio recording that has its stretching properties, root note, and number of beats or tempo stored in its file header. Looping software requires this data to play back the loop correctly in the designated tempo and key.

**audio editor.** Software designed to perform extensive edits on mono or stereo digital-audio recordings.

**audio sequencer.** Software designed to play back multiple tracks of digital audio for tracking or mixing purposes.

**content.** The actual digital-audio recordings that will make up a loop-based composition.

**drops.** The muting (dropping out) of most musical elements in order to emphasize a particular lyric, hit, or transition during the construction or mixing of a tune.

**loop.** A digital-audio recording, that is generally only a few bars in length and designed to repeat seamlessly.

**one shot.** A digital audio recording that is played only once (not looped) and without reference to pitch. Examples of one-shots include a cymbal crash, snare drum hit, or an explosion sound effect.

**stretching.** The positioning of markers during the acidizing process to signal the software where a likely time-stretch point will occur (usually at a major transient). After this process, when the software is time-stretching audio to match a tempo, few if any unwanted sonic artifacts are produced.

**volume envelope.** A graphic representation of changes in volume that allows for an increase or decrease in volume. A volume envelope could be used to accent a particular beat during the construction of a pattern made up of one-shots.

**wave file.** The standard digital-audio file format in the PC world.

Next, I export each track as a wave file, and import the resulting tracks into a digital *audio sequencer*.

This step is not necessary, of course, if your audio sequencer features looping capabilities as Cakewalk's Sonar does. Working in an audio sequencer provides much more flexibility for tracking vocals or the lead instrument, and mixing.

All of this may sound time-consuming and difficult, but with experience, loop-based composition is a very speedy process and is great when you have a deadline looming. To my ears, the sound of a loop is more convincing than that of a MIDI module. After all, the loops feature real instruments played by real musicians. Remember that your composition doesn't have to be limited by the loops you own. Sometimes loops can augment music you have written from scratch with pencil and staff paper in hand. Many composers who don't have the budget, time, studio space, or access to a string quartet or horn section can still get the musical effects they desire with loops. Compelling music can be created with loops, whether they make up the entire composition, or are used in combination with MIDI performances and real instrumental tracks. The sonic possibilities are vast.



# notes

## 1965

Drummer Albert Buffone Jr. of Yonkers, NY, recently marked 35 years as a performer and drum teacher.

## 1971

Chuck Mymit of Forest Hills, NY, recently had two of his compositions premiered by the Five Towns College Chorus and Five Towns College Concert Band. A biographical entry on Mymit is included in the latest edition of the Marquis publication *Who's Who in America*.

## 1973

Keyboardist John Novello of North Hollywood, CA, has released his new CD titled *Time Crunch* for the Magna Carta label. The disc features his trio Niacin with Novello on Hammond B-3 organ, Billy Sheehan on bass, and Dennis Chambers on drums.

## 1974

Guitarist Ken Hatfield of Astoria, NY, has released a new CD titled *Phoenix Rising*. He is joined by trumpeter Claudio Roditi '74, saxophonist Billy Drewes '74, and bassist Hans Glawischnig '92, and other musicians on the disc's 10 tracks. Visit [www.kenhatfield.com](http://www.kenhatfield.com) for more information.

Saxophonist and flutist Bob Zung of Tokyo, Japan, released *Nice to Meet Me*, his first CD as a leader. Kinuko Usui '91 plays piano and coproduced the CD. Visit Zung's website at [www.bobzung.com](http://www.bobzung.com).

## 1975

Alfred O. Guzman Jr. of Las Vegas, NV, has been drummer for the Legends in Concert show at the Imperial Palace Hotel in Las Vegas for the past three years.

## 1979

Composer/pianist Misha Segal of Woodland Hills, CA, has been touring and performing at hospitals and health organizations to buoy the spirits of cancer patients. In memory of his mother who died in 2001,



Ken Hatfield '74

Segal is performing his work "Female," which inspired his mother in her battle with cancer.

Drummer George Correia of Warren, RI, has been touring and recording with the band Steve Smith & the NAKEDS. He has also played percussion on recordings by Peter Wolf, songwriters Jennifer Minuto and Rick Mancini, and Joey McIntyre. Correia is also a drum teacher in Rhode Island.

James Gentry of Redlands, CA, has released his second CD, which is titled *She for Whom the Sun Does Shine*. The disc is a follow-up to his *Nica's Dream* CD. Visit [www.jgquintet.com](http://www.jgquintet.com) to learn more.

Drummer Osami Mizuno of Tokyo, Japan, recently hosted a drum clinic at his school with Prince's drummer John Blackwell '95. Mizuno continues to play with bassist Kiyoto Fujiwara '72 and saxophonist Yoshiaki Malta '73 who first met at Berklee 25 years ago. Mizuno's *Alan Dawson Drum Method Volume I* is in its third printing.

Latin percussionist Bobby Sanabria of Bronx, NY, released *Bobby Sanabria & ;Quarteto Aché!* last October for the Khaeon World Music label. His group recently played at the Dominican Republic Jazz Festival, opening for Chuck Mangione. Sanabria was also a consultant for and contributor to the traveling Smithsonian exhibit Latin Jazz: la Combinación Perfecta.

## 1980

Guitarist Paul Nelson '80 of Stamford, CT, is featured on the *Jason Becker Tribute Volume II* CD, the *United We All Come Together* CD and DVD, and Terry Templeton's CD *Spark*. In January he played dates with guitar legend Johnny Winter.

Drummer Bill Spoke of Hollywood, CA, is continuing to play in Los Angeles jazz clubs and do recording sessions in the Los Angeles area. Visit his site at [www.mccmusic.com/billspoke.htm](http://www.mccmusic.com/billspoke.htm).

## 1981

Saxophonist Hilary Noble of Boston, MA, has released *Noble Savage* on the Whaling City Sound label. The disc features percussionist Bobby Sanabria '79, saxophonist Charles Neville, and pianist John DiMartino. Visit [www.hilarynoble.com](http://www.hilarynoble.com) for more information.

## 1982

Luis Disla of Bronx, NY, produced, arranged, and played saxophone for the hit Latin songs "El Dolor de tu Presencia" by Jennifer Peña and "Si No Estas" by Area 305.

Guitarist Doug Jackson of Mission Viejo, CA, has been touring extensively with the 1980s hit makers Ambrosia and played on their latest CD *Live at the Galaxy*. He also has done TV dates, studio sessions, and gigs with such artists as Dave Mason, Al Stewart, Gary Wright, Edgar Winter, Marie Osmond, Iron Butterfly, Bryan Duncan, and Dweezil Zappa, to name a few.

## 1983

Don Carolan of Sudbury, MA, is an audio and electrical engineer who heads his own consulting business. He continues to produce music and do sound-studio and equipment design for commercial, educational,

and live-performance applications.

Saxophonist Lance Bryant of Chatham, NY, has released his debut CD, *Psalm*, featuring Bryant as the composer, arranger, and soloist. He has played for the Broadway musical *Swing!*, and with such jazz artists as Jon Hendricks, Abdullah Ibrahim, Wallace Roney, and Carla Cook. Bryant and his wife, Brigitte (Beech) Bryant '84, have a son and a daughter.

Composer Chris Purcell of Lemoyne, PA, won a music award from Unda-USA, the National Catholic Association for Communicators, for the video *Great Expectations*. Purcell is part owner of C&C Music Company and is promoting *Into the Desert*, a new music theater work.

Saxophonist Ben Schachter of Philadelphia, PA, and his group Trio of Many released two CDs, *Inside Looking Out* and *The Missing Beloved* on Ben-Jam Music. On the latter, the trio is augmented by Gary Bartz (saxophone), Tim Hagans (trumpet), and Jef Lee Johnson (guitar).

## 1984

Drummer Larry Franquez of Mangilao, Guam, has been playing with well known jazz musicians in Japan and Guam, and he hosted his sixth annual drum clinic in Guam.

Composer Eddie Horst of Atlanta, GA, wrote the score for a two-hour special about the September 11 tragedy for CNN entitled *America*



Hilary Noble '81





George Correia '79

*Remembers.* He has also been writing humorous pieces for the Cartoon Network. His website is [www.eddiehorstmusic.com](http://www.eddiehorstmusic.com).

Composer Haruno (Shitara) Kira of Chiba, Japan, has released *Breath*, a CD of her compositions for shakuhachi flute, percussion, and piano. Hear selections at [www.cdbaby.com/harunokira](http://www.cdbaby.com/harunokira).

Producer/composer Michael Nickolas of Marlborough, MA, has licensed his song "What Do You Call Love?" for an upcoming episode of *Soul Food* (Showtime).

## 1985

Singer/pianist Barry Rocklin played during December 2002 and January 2003 at Soprano's Piano Bar, in Maho, Dutch St. Maarten. In March and April he will play in Malmö, Sweden, and Sandefjord, Norway.



Mindi Abair '91

## 1987

Saxophonist Gordon Beadle '87 of Cambridge, MA, is featured on the latest release by organ great Jimmy McGriff called *McGriff Avenue*. Beadle led a band with guitarist Leo Boni '87, on tour in Italy.

Saxophonist Scott Brubaker of Minneapolis, MN, has released the double CD set titled *Summertime* with a jazz quartet, recorded live during National Night Out crime prevention night. He also completed a studio project featuring jazz standards and an original.

Guitarist Mordy Ferber of New York City has been playing with such musicians as Billy Hart, Dave Liebman, and Larry Coryell, and has recorded a new CD with Peter Erskin, Michael Brecker, and Eddie Gomez. Visit his website at [www.mordyferber.com](http://www.mordyferber.com).

Pianist Satoko Fujii of Saitama, Japan, released a jazz trio CD titled *Bell the Cat!* Featured on the recording are Jim Black '90 (drums) and Mark Dresser (bass).

Matt Kaslow of Brooklyn, NY, is working as music director and guitarist for singer Laura Branigan.

Stephen Ward of Astoria, NY, completed his master's degree in music technology at New York University. He is the associate director of the Music Industry and Technology Department at Mercy College in White Plains, NY.

## 1988

Dave DeMarco of Baltimore, MD, plays bass with Rebel Amish Radio (Garageband Records) and several other bands. He has appeared on several CDs including the instructional CD *Turn It Up and Lay It Down, Vol. II* along with bassists T.M. Stevens and Chuck Bergeron. Visit [www.davedemarco.com](http://www.davedemarco.com) for more information.

Drummer Izzy Kieffer of Brooklyn, NY, and his group Reality Shock have released their debut CD, *There's a Voice*. The disc features 13 original songs. Visit [www.realityshock.org](http://www.realityshock.org) for more information.

Keyboardist/arranger Mauricio Marques of Sao Paulo, Brazil, worked on the *Vera Cruz Island* CD by drummer Vera Figueiredo. It features Mike Stern '75, Dave Weckl, Dennis Chambers, and others.

## 1989

Trumpeter Ingrid Jensen of Astoria, NY, has released a new CD titled *Now As Then* with her group Project O (featuring saxophonist Seamus Blake '92). The band recently completed a sold-out tour of the Pacific Northwest.

Scott Sheriff of Nashville, TN, has been touring as bandleader and keyboardist for Sparrow recording artist Steven Curtis Chapman. He also sang background vocals on Chapman's *Speechless*, *Declaration*, and *True Love* CDs.

Ava Tracht Landman has released an interactive vocal instructional CD entitled *Learn to Sing Like a Star*. The disc features a variety of vocal exercises and examples to prepare singers for professional performance. It can be found at [www.cdstreet.com](http://www.cdstreet.com) or on her website [www.learnstosing.biz](http://www.learnstosing.biz).

## 1990

Pianist Ferdinando Argenti of Methuen, MA, has launched a new website at [www.interjazz.com/argenti](http://www.interjazz.com/argenti).

Songwriter [munk], formerly known as Michael Ciano of Hyde Park, MA, is releasing his second CD, titled *Severed*, on his own Waxboy label. His music has been featured in the television shows *Charmed* and *One Life to Live* and in various ads. [munk] performed for the 2002 *Boston Phoenix* Best Music Poll and the 2002 WBCN Rock 'n' Roll Rumble. Visit his website at [www.waxboy.com](http://www.waxboy.com).

Jennifer Rowe-Dixon of Tallahassee, FL, a student at Florida State University College of Law, was named outstanding appellate advocate in the Moot Court Final Four Competition presented before the Florida Supreme Court.

## 1991

Saxophonist/vocalist/composer Mindi Abair of Hollywood, CA, released her debut CD, *It Just Happens That Way*, for the Verve label in February. Among the backing musicians are bassist John Taylor, drummer Steve Ferrone, and guitarists Peter White, Marc Antoine, and Jeff Golub '78.

Guitarist/singer/songwriter Geoff Pearlman of Sherman Oaks, CA, released *Anything at All* on the Easy Walker label. Visit his site at



Ava Tracht Landman '89

[www.geoffpearlman.com](http://www.geoffpearlman.com) for more information.

Drummer Ray Santovasi of Waterbury, CT, is working live and in the studio with the bands Wellspeak and FourPeace. He endorses drum products by several companies. Contact him at [raymon@cttel.net](mailto:raymon@cttel.net).

Guitarist/vocalist Oliver Steller of Frechen, Germany, has released his latest CD, *Das Verschwinden der Ferne*, for the Naxos label. He recently did 60 concerts throughout Germany to support the album. Visit [www.oliversteller.de](http://www.oliversteller.de).

Singer/songwriter Cathy Walker of Tewksbury, MA, has released her debut CD, *Joshua*. The disc features Walker singing and playing guitar with backing from the band That's That on the disc's 12 original pop/rock songs.

## 1992

Bassist Ivan Bodley of Brooklyn, NY, played on the soundtrack to the forthcoming movie *North Fork* starring Nick Nolte and Daryl

(continued on page 25)



Ingrid Jensen '89





Adrian Ross '96

Last fall, Berklee's Boston Alumni Chapter hosted a reception in conjunction with the Second Annual Lower Roxbury/South End Jazz Festival on September 28. The gathering took place in the Community Room at the Piano Factory, and featured music from the student group, the Paul Vinton Ensemble. The guest for the evening was trumpeter and J Curve recording artist Darren Barrett '90. He was featured at the festival and sat in with the student ensemble.

The San Francisco Alumni Chapter held a reception at Yoshi's jazz club and restaurant in Oakland, California, on September 23. The event was built around a Yoshi's appearance by the Berklee Monterey Quartet hot off the stage from their performances at the Monterey Jazz Festival. Featured in the group were Walter Smith, tenor, Mark Kelley, bass, Albert Sanz, piano, and Kendrick Scott, drums. All delivered stellar performances.

I was fortunate to travel to sunny Miami, Florida, for an event with Berklee songwriting professor Pat Pattison. The two-hour clinic, held on October 5 at the Four Points Sheraton in Miami Beach, focused on the many different techniques used in songwriting, examining several formulas and methods to improve writing abilities. We were very pleased with the event and look

forward to holding another soon.

The Nashville Alumni Chapter assembled a team for Hands on Nashville Day 2002 on October 5th to help spruce up a public school. Hands on Nashville is a non-profit organization that connects individuals, groups, families and organizations for meaningful volunteer opportunities to serve the community's needs. The Berklee alumni team: Neil Diercks '93, Jason Fridenstine '99, Joe Freely '94, Alan Green '90, Beth Schackne '97, David Robinson '96, Michael Bransfield '92, Amery Bastian '98, Michael Boeser '01, Kathy Burkly '83, Bill Small, Kira Small '93, Ken Upham '81, Betsy Jackson '84, Blake Hunter '02, and Brandon Demaris '02, spent the day painting a fence at Brookmeade Elementary School in West Nashville. Nashville Alumni Chapter president Neil Diercks and area alumni have been presenting a variety of educational, social, and service activities. The chapter concluded 2002 with a holiday party at the Trace that drew more than 50 alumni. To become involved with the Nashville Alumni Chapter, contact Diercks at [ndiercks@berklee.net](mailto:ndiercks@berklee.net).

On October 21 the Boston chapter held ASCAP 101: Your Music, Your Rights, a seminar on copyright issues and available revenue streams for composers and publishers. It was held in Berklee's Film Scoring Department facilities and was hosted by Seth Saltzman '81, vice president of the member management group at ASCAP, and Sue Devine, director of film and television relations at ASCAP. Many of the alumni attending were composers who posed specific questions to the visiting experts. We extend a special thanks to Seth and Sue for traveling from New York for this event.



Members of the group Dead Left with Livingston Taylor after the alumni showcase held October 13, 2002 at the Cutting Room in New York. From the left: Aaron Stroessner '91, Dave Purcell '91, Livingston Taylor, Bob Roe, and Zeke Zima '91.

After Thanksgiving, Pat Pattison hosted another songwriting clinic, this one was at the Minneapolis Marriott City Center on December 1. It was the second event for this newly established alumni chapter, and an attentive group gathered to learn ways to hone their writing skills. I would like to acknowledge Pat Pattison for his efforts as well as Mindy Hansen '80, and Mary Ellen Skeesick '80 for helping to put the workshop together.

In December, the New York chapter hosted their year-end alumni holiday social at Tammany Hall. This was the second year the event was held, and it drew over 100 alumni and guests. Partygoers were treated to music from the Derek Nievergelt ['97] Trio as well as giveaways and party favors. A few days later, on December 12, the Boston chapter hosted their annual alumni holiday social in the William Davis Room at the Berklee Performance Center. The reception was followed by the Singers' Showcase, one of the college's most popular annual concerts. Alumni from various classes were represented, and all who attended were duly entertained.

This year's International Association for Jazz Education (IAJE) conference was held in Toronto, and the college took the opportunity to honor three outstanding alumni: Carol Welsman '80, Ingrid Jensen '89, and Seamus Blake '93, who are all Canadians. Welsman, a jazz pianist, vocalist, and composer, came to the alumni reception at the Royal York Hotel. Jensen and Blake were at sound-check during the reception with their new band Project O, but we caught up with them after their set. Also heard at IAJE was guitarist Lionel Loueke '01 who is touring with the Terence Blanchard Quintet.

That's it for now. Stay in touch.

—Adrian Ross '96, Director, Alumni Affairs



(From the left): Brian Simmons '98, Kate Schutt '97, Seth Saltzman '81 (ASCAP), Nicolas Villamizar '81, and Sue Devine (of ASCAP) after the ASCAP 101: Your Music, Your Rights seminar held on October 21, 2002, at Berklee's Film Scoring facilities.

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## Upcoming Events . . .

**Boston:** Tax Preparation for Musicians  
March 12, 2003

Technology Seminar  
April 2003

**New York:** Technology Seminar  
March 16, 2003

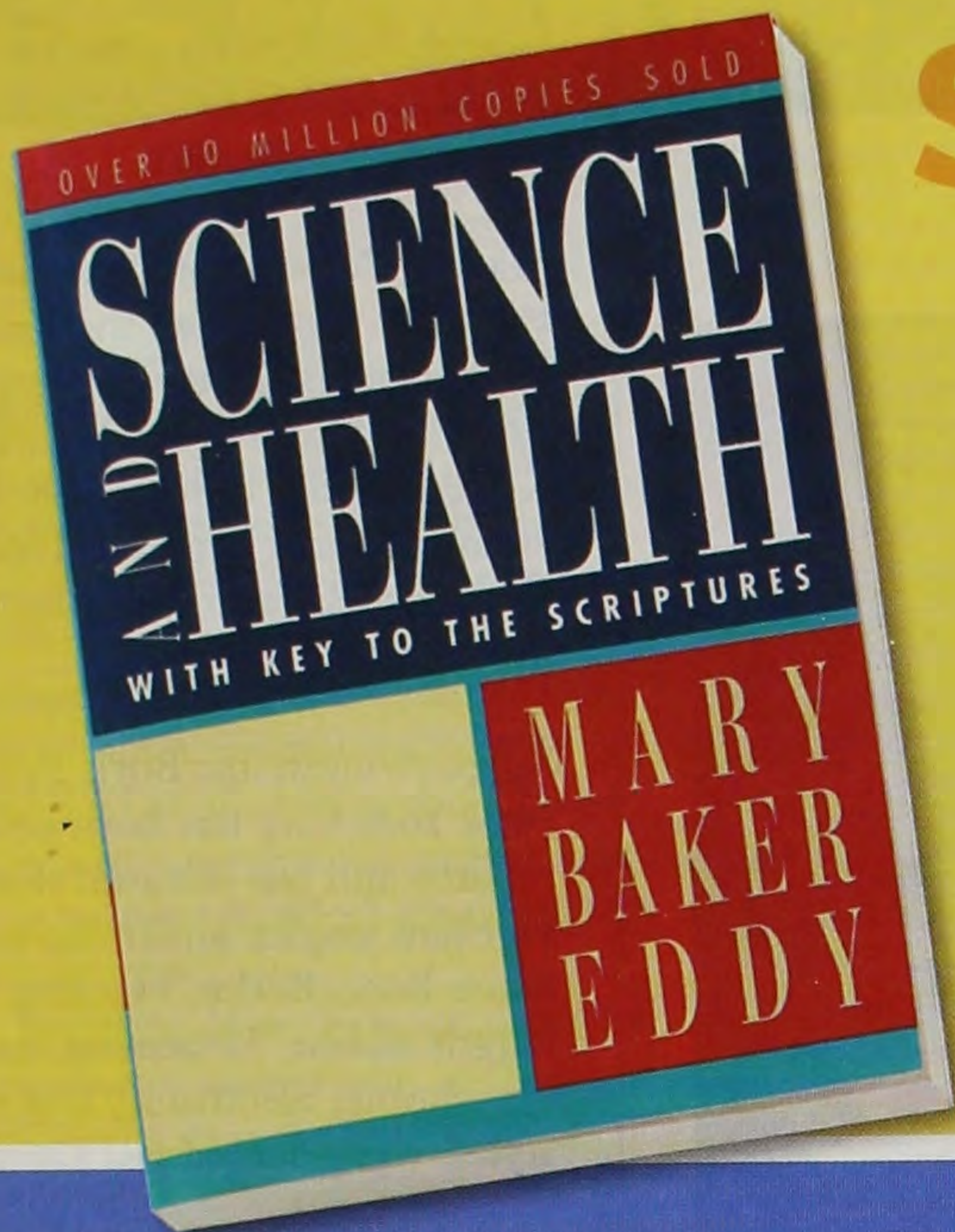
Alumni Showcase  
April 2003

Berklee at the Blue Note  
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**Austin:** Alumni Reception at South by Southwest Conference  
March 14, 2003



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Hannah. Bodley is heard on the end-title theme.

Roger Fearing of Woodland Hills, CA, and his wife, Tammy (Hostler) '93, are working at Paramount Pictures. They also have started making and selling custom wooden guitar knobs. Visit the website at [www.thgknobs.com](http://www.thgknobs.com) for more information.

## 1993

Woodwind player Sergio Alvares of Rio de Janeiro, Brazil, was recently appointed coordinator of music at Universidade Federal do Espirito Santo in Brazil. Alvares has performed with the New World Symphony, Florida Grand Opera, NARAS, and Sony Music of Taiwan, and has presented work-

shops and articles at jazz festivals and music-education organizations.

Anne Marie David of Needham, MA, released her third solo piano CD, titled *Here I Am Lord*. Augsburg Fortress has published the piano scores from the album. For more information and to hear selections, visit her website at [www.arrhaepress.com](http://www.arrhaepress.com).

Pianist Mika Pohjola of New York City teamed up with vocalist Johanna Grüssner '96 to produce *Moomin Voices*. The disc features songs by Erna Tauro based on Scandinavian stories by Tove Jansson and is available through [www.cdbaby.com](http://www.cdbaby.com).

Tristana Ward of Venice, CA, founded Celluloid Jukebox, a music supervision and clearance company for film music. She is working on the film *Saved* starring Jena Malone, Mandy Moore, and Macaulay Culkin, which will be released in the summer of 2003 by United Artists.

## 1994

Songwriter Dee Adams of Rochester, NY, was named grand prize winner of the Songs Inspired by Literature competition. Her song "Pennsylvania" will appear on a compilation CD with tunes by David Bowie, Roseanne Cash, Steve Earle, and others. Visit [www.deeadams](http://www.deeadams) to hear the song.

Tim Bruhns, Tony Porter, '99, Nate Duprey '99, Darcie-Nicole Wicknick, '01, Opal Leung, '01, and current Berklee students Jamie Rattner and PohGek Tay, all of the Boston area, operate Blink Music, a production studio in Cambridge, MA. The studio has produced interactive scores for video games and recording projects for a wide variety of artists. To learn more, visit [www.blinkmusic.com](http://www.blinkmusic.com).

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, is pictured on the 2003 D'Addario Strings calendar for the month of March. Jackson guitars has produced a "Metal" Mike Preferred Artist's Choice signature model instrument. Chlasciak was also a guest soloist on the new CD by singer John West, and appears in the upcoming Halford video *Betrayal*. Visit his site at [www.planetshred.com](http://www.planetshred.com).

Vocalist Jose Conde of Brooklyn, NY, and his Cuban-music group Jose Conde y su Ola Fresca recently opened for Angelique Kidjo and Bob Dylan in Aspen, CO. The group plays at the jazz club Iridium every other Thursday.

Pianist Cornelius Claudio Kreusch of New York City has produced five albums on his own Black Mud Sound label. After the release of his latest disc, *Live! At Steinway Hall*, he did a series of international solo concerts. He also did a 20-city tour with his band Fo Doumbé.

Adam Kummins of Hollywood, CA, works for E! Entertainment Television in business affairs managing copyrights and trademarks. He also is performing his own material in Los Angeles. Visit his website at [www.88keys.org](http://www.88keys.org).

Michael Molloy of Cape Coral, FL, is head of the Audio Department at the Barbara B. Mann Performing Arts Hall in Fort Meyers, FL. He is also doing film scoring and commercial music at Anthony Andriani Music, Inc., his own music-production facility.

Vocalist Chiara Civello of New York City has signed with Verve Records and will record her debut CD for the label this spring.

## 1995

Guitarist Roland Gebhardt of Neunkirchen, Germany, and his band Ro Gebhardt's Intercontinental toured in Germany during October and November 2002. His band featured Harvie S '70 (bass), Pierre-Alain Goualch (piano), and Roland Höppner (drums). Visit Gebhardt's site at [www.rogebhardt.de](http://www.rogebhardt.de).

Taku Hirano of Atlanta, GA, has been playing percussion with LeAnn Rimes and Lionel Richie, and he played on the *Biker Boys* movie soundtrack.

Singer/songwriter Tonya Miller of Cambridge, MA, released *Keyhole*,

CATHY WALKER

Joshua



Cathy Walker '91



## Out of the Shadows

by Matthew S. Robinson

Stevie Wonder. Marvin Gaye. Martha and the Vandellas. These are names that those familiar with pop music know like the names of their own family members. But does anyone know the names of the men who made these greats sound so great?

After decades of anonymity, music lovers, historians, and members of the general public are finally becoming aware of the artists who made the Motown Sound, thanks to the devoted work of guitarist and pop music historian Allan Slutsky.

"Everybody thinks that they know everything about Motown," Slutsky notes, "but they don't know anything." Considering that the collective of Motown session players known as the Funk Brothers played on more chart toppers than the Beatles, the Rolling Stones, Elvis, and the Beach Boys combined, it is unbelievable that so few people know their names.

"This was a great unknown story of rock and roll," Slutsky says, "and it needed to be told." Slutsky himself first became interested in the Motown story as a teenage guitarist performing in his native Philadelphia.

"America has always been obsessed with 'cool,'" he observes, "and Motown was the coolest thing I had ever found." In an effort to emulate

a publishing deal with Hal Leonard for a series of tablature books that bore his new monicker. Despite his notable precision, however, Slutsky still had trouble notating the groove when it came to Motown.

"As I started transcribing that music," he recalls, "I was blown away. I wanted to find out who created these sounds, and that led me first to the story of bassist James Jamerson." Further research led Slutsky to the discovery that, despite the general public's familiarity with their music, Jamerson and other late greats like drummer Benny "Papa Zita" Benjamin, Eddie "Bongo" Brown, and keyboardist Earl "Chunk of Funk" Van Dyke were all but unknown to millions of fans of the Motown Sound.

"Jamerson and company had played all those hits, yet nobody knew who they were!" Slutsky says. In an effort to right this wrong, he decided to expand the Jamerson transcription book into the musical biography *Standing in the*



Allan Slutsky '78

Motown moved its headquarters to Los Angeles in the 1970s, Slutsky was not to be denied. Eleven years, 30,000 hours, and a bunch of pawn slips later, *Shadows* was released as a feature film by Artisan Entertainment (visit [www.artisanent.com](http://www.artisanent.com) for more info).

"They had put out *Buena Vista Social Club*," Slutsky notes, citing another popular film biography of unsung musical heroes, "so we knew they could do something like this."

Combining testimony and reminiscence with live-concert footage of the Brothers and contemporary artists such as Bootsy Collins, Ben Harper, Chaka Khan, and Joan Osborne, *Shadows* is part history, part biography, part tribute, and all Motown.

"It doesn't play like a movie," the film's coproducer Slutsky opines. "It's more like a revival meeting. People go to pray at the altar of the Motown Sound." And what a revival it has been! Already, the film has won rave reviews from the international press and public, including a standing ovation at the Toronto Film Festival, which is the second largest gathering of its kind in the world.

"People have chased our limo down the street," Slutsky recalls. "Everyone seems to love the film, and hopefully that will help to get the word out—that is why I did this."

Not one to sit on his laurels, Slutsky is at work on a book about the famed rhythm sections that backed James Brown in the 1960s and 70s and is mounting a Buena Vista-style tour for the Brothers. "These men who were anonymous are now being recognized," he says. "They are the biggest hit machine ever, and now people are getting to know who they are."

*Shadows of Motown*. Over a period of three years, Slutsky interviewed the surviving Brothers—including bassist Bob Babbitt, vibraphonist Jack Ashford, keyboardists Johnny Griffith and Joe Hunter, drummers Uriel Jones and Richard "Pistol" Allen (who died soon after the filming), and guitarists Joe Messina and Eddie "Chank" Willis—and painstakingly wrote their story of nameless fame. When it won the 1989 Ralph J. Gleason Music Book Award as *Rolling Stone's* music book of the year, Slutsky knew he was on to something.

"After I won, I decided what I had to do next," Slutsky says, explaining his leap from page to stage, "was to get these guys back together and document them performing." Though the Brothers had not played together since

**"This was a great unknown story of rock and roll, and it needed to be told."**

his unknown idols, Slutsky spent hours trying to translate the signature Motown riffs into a format that he and his band mates could understand.

"We tried to copy the licks," he says. "But it was such a Detroit groove, that no matter how we tried, we couldn't play it right." To approach this vaunted level of cool, Slutsky studied music at Temple University and then came to Berklee to pursue guitar studies.

"If not for Berklee, I wouldn't have been able to do the things I've done," he says recalling musical mentors such as Bill Levitt and Herb Pomeroy. After graduation, Slutsky returned to Philly, where he continued to work on transcriptions. Garnering the nickname "Dr. Licks," Slutsky also gained

her debut CD, featuring seven of her songs. Visit her website at [www.tonyamiller.net](http://www.tonyamiller.net).

Maggie Perrotta of Ridgefield Park, NJ, has signed the band Roadtrippers (featuring singer Dee Adams '94, and drummer Mike Krajewski '85) to her music services company Sage Productions. Visit [www.sageproductions.net](http://www.sageproductions.net) for more info.

Singer/songwriter Boris Perovic of New York City has been producing records and has released three German singles under the stage name Boris Berlin. His first full-length album, *Metasonica*, fusing symphonic, electronic, and ethnic styles, was released last December.

Former Berklee trustee Pamela Roller of Nashville, TN, and her husband, Jim, had a daughter Katherine Elaine Roller, on August 22, 2002.

Bassist James Rosocha of Manville, NJ, recently performed with Phish leader Trey Anastasio at Tribeca Blues in New York City. His group B.D. Lenz Jazz Quartet recorded a third CD, which features Randy Brecker and Richie Cannata. Visit [www.bdlenz.com](http://www.bdlenz.com) for more information.

Composer/keyboardist Caroline Wegener of Berlin, Germany, has launched her website to give news of her CD releases, gigs, and press quotes. Visit the site at [www.jazzpages.com/CarolineWegener](http://www.jazzpages.com/CarolineWegener).

## 1996

Composer Laura Anadel of New York City premiered *Sonambulist*, a 50-minute work for 14 musicians at the Fifth Argentina-Brazil Music Festival of New York in October 2002. Visit her site at [www.lauraandel.com/lao.html](http://www.lauraandel.com/lao.html).

Composer/vibist Oli Bott of Berlin, Germany, presented his work *Dialogues on Identity* for a 12-piece group at the Jazz Across the Border Festival in Berlin. The live broadcast will appear on a CD released on Bott's label. Visit [www.olibott.com](http://www.olibott.com) for more information.

Vocalist Deana DellaCioppa of Cliffside Park, NJ, was awarded an r&b grant from the ASCAP Foundation and the Heineken

(continued on page 28)



# L.A. Newsbriefs

by Peter Gordon '78

It often comes as little surprise when awards and nominations for industry honors include numerous Berklee alumni. In fact, it's hard to imagine any other music college having as many success stories within its alumni community. The field of music education, however, is not one that we usually think of in terms of Berklee's alumni prominence.

Recently, I have become aware of a number of alumni who are having a real impact on the Southern California music-education scene. In most cases, these folks didn't necessarily arrive on the West Coast with this career in mind, but they have subsequently found their niche.

Soon after arriving in Los Angeles, songwriting major Christoph Bull '89 recognized the demand for quality organists. Drawing upon his early training on classical organ, he soon established himself as one of the top organists in the city. He subsequently attracted the attention of University of California, Los Angeles, and in September 2002 joined their faculty as head of their Organ Department, teaching students at the undergraduate, master's, and doctoral levels. He also maintains a busy performance schedule with organ recitals and local showcases for his pop and jazz compositions.

Jason Goldman '98 originally arrived in Los Angeles with an invitation to study at the Thelonious Monk Institute of Jazz. Jason is not only a wonderful saxophone player but also a gifted composer. He recently assumed the position of jazz

band director at the Los Angeles County High School for the Arts, a magnet school that attracts some of the city's best young musicians. I heard this band at a recent jazz band festival and Jason's leadership and compositions contributed to a highly polished performance. He also maintains an active performance career and his debut album, *The Jason Goldman Nonet: The Definitive Standard*, was just released. For more information, visit his site at [www.jasongoldmanjazz.com](http://www.jasongoldmanjazz.com).

David Kowal '75 was a freelance composer/producer with successes in the jingle, television, and film-music fields before he was given the opportunity to join the faculty at Harvard-Westlake School, an elite private school in Los Angeles. David now leads their jazz band program. He also introduces his students to the latest applications in music technology.

At a very young age, Christopher Hollyday '96 was a standout saxophone performer. He experienced success and was touring even before he went to Berklee. He eventually graduated from Berklee with a double major in arranging and music education, and relocated to north San Diego County. There, he has built several school jazz programs from the ground up and currently teaches in three schools, at the elementary, middle, and high-school levels. Last year, his high-school jazz ensemble won first place at the Fullerton College Jazz Festival.

I recently noticed eight Berklee names mentioned among the faculty members at the University of California Jazz Studies program. Clearly, many of our alumni are finding their calling in some prominent educational settings.

The Annual Los Angeles Alumni Brunch at the Roof Garden of the Sheraton Universal Hotel, was held on January 19. With its remarkable views, the setting



Peter Gordon '78

was memorable, as was the event itself. This year's Distinguished Alumni Award was presented to renowned drummer Abe Laboriel Jr. '93. His recent career credits include tours and recording with Paul McCartney, Sting, k.d. lang and Vanessa Carlton. Not a bad beginning!

In the world of film and TV, music editor Shie Rozow '97 worked on the recent hit movies *Chicago* and *About Schmidt*. Eric Speier '87 is scoring the Fox Channel's new, mid-season, live-action, prime-time comedy called *The Pitts*. The first season episodes are due to air soon. He also just finished an animated pilot for Viacom and Imagine Entertainment, which will air on Fox.

Songs written by Curt Sobel '78 and Gary Schreiner have been licensed to a number of recent films. One track has been placed in *Auto Focus*, one in *Simone*, and seven in *I'll Be There*. Sobel is now scoring a movie called *Tiptoes*, which stars Gary Oldman and Matthew McConaughey.

On the performance front, pianist Cengiz Yaltkaya '75, appeared at the Havana International Jazz Festival in December with the Eldad Tarmu Ensemble. The ensemble appeared at the invitation of legendary Cuban pianist "Chucho" Valdes. Saxophonist Matt Zebley '93 has been performing with the Anthony Wilson Nonet when his touring schedule with the Brian Setzer Orchestra allows.

That's it for now.

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



Berklee Trustee and L.A. Alumni Chapter President Leeanne Summers '88, David Van Slyke '82, Peter Gordon, Gavin Lurssen '91, and Acting Chair of Berklee's Music Production and Engineering Department Rob Jaczko at the recent Audio Engineering Society Convention, where Van Slyke and Lurssen were honored

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## Going to SXSW?

Meet other Berklee alumni and friends at a special alumni reception held during the South by South-West (SXSW) Convention in Austin, Texas this March.

The alumni reception will go from 5:00 p.m. to 7:00 p.m. on Friday, March 14, in the Lakeview Room at the Radisson Hotel and Suites, 111 E. Cesar Chavez Street, Austin, Texas.

Refreshments will be served.  
Admission: alumni \$5, guests \$10.

Register today at:  
[www.alumni.berklee.edu](http://www.alumni.berklee.edu) or call  
Brian Grzelak at (617) 747-2556.

Music Initiative. The \$3,500 grant was created to assist emerging r&b songwriters establish their careers.

Vincent Gillioz was recommended by Golden Globe nominee Christopher Young for the 2002 Sundance Institute Composers Lab. He recently scored the independent feature *Scarecrow*, as well as *Sonata*, his fourth feature of 2002.

Songwriters Teddy Goldstein of New York, Adeniyi Adelekan '99 of New York, and Christiane Jade Karam '03 of Boston, all won honorable-mention awards in the recent USA Songwriting Competition. Katherine Farnham '96 of Florida was a semifinalist.

Drummer Steve Hass of Astoria, NY, has been touring with the Manhattan Transfer, Suzanne Vega, and Gabriella Anders.

Adrian Hernandez of Watertown, MA, owns Clear Perceptions Studios in Boston and served as an editor and mastering engineer on the *Corporate America* CD by the famed rock group Boston. Hernandez also wrote original music and produced a soundtrack in surround sound for a major convention presentation by the DaimlerChrysler Company.

Songwriter/pianist Monica Larson of Chelmsford, MA, released a recording her piano solos entitled *Silent Voices*. She is now working on a second disc. Visit her website at [www.acinommusic.com](http://www.acinommusic.com).

Composer Will Richter of Hollywood, CA, wrote music for the new NBC series *Living Large* starring Carmen Electra.

The second CD, *Damned If You Do, Damned If You Don't*, by songwriter Assaf Seewi of London, England, won a contest in the October issue of the European magazine *Sound on Sound*. Visit his website at [www.theamazingassaf.com](http://www.theamazingassaf.com) for more information about his career.

Drummer Todd Waetzig of Las Vegas, NV, has been a drummer with the Blue Man Group (BMG) since the show opened at the Luxor Las Vegas Hotel in March 2000. Last summer he played with the BMG touring company that featured Moby and David Bowie.

## 1997

Keyboardist James Auburn (Tootle) of Boston, MA, and his group Luv Jones participated in a concert at House of Blues in Cambridge to benefit the September 11 Victim Relief Fund. Visit the website

[www.luvjones.com](http://www.luvjones.com) for more information on the group.

Dancer and musician CeyJay Jumao of Boston, MA, released his debut CD, titled *Bittersweet Morsels*, featuring Carl Barc '97 (bass), Jon Berkowitz '97 (drums), and Scott Collins '93 (guitar). Jumao is writing a song for a show by the Rainbow Tribe Dance Company and had a role in the independent film *Passionada*.

Drummer Marc Gratama of Chicago, IL, released a new CD titled *Set it Off* with his r&b/soul band Starcandy. Visit [www.starcandy.net](http://www.starcandy.net) for more on the band.

Paul C. Hoenigschnabl relocated

from Los Angeles to Hartberg, Austria, where he opened pchstudios, a publishing company, and record label. In addition to signing Austrian artists, the studio does audio for commercials, CD-ROMs, and websites. Contact them at [pch@pchstudios.com](mailto:pch@pchstudios.com).

Singer/songwriter Jennifer Hope '97 of Newhall, CA, released her second CD, *Reflections of an Enchanted Soul*, on her Mystic Dreams label. Visit her website at [www.jenniferhope.com](http://www.jenniferhope.com) for more information on her career.

Singer/actress Tsidii Le Loka of New York City appeared with

(continued on page 30)



Danita Ng '97



Jason Poss '97



## Kevin Kaska '94: Taking the High Road to Hollywood

by Mark Small

Like many who earn a film scoring degree from Berklee, Kevin Kaska '94 hopes one day to hear his music accompanying a feature on the big screen. Unlike many of his peers, though, Kaska hasn't left Boston for Los Angeles yet. His approach to getting there involves writing concert music and having it performed and/or recorded by such esteemed orchestras as the New York Pops, the London Symphony, the Saint Louis Symphony, the Boston Pops, the Royal Scottish National orchestras, and others. As vice president of Denouement Records, an independent classical label, Kaska has already compiled an impressive stack of CDs, many featuring his compositions. (For more about the label, visit [www.denouementrecords.com](http://www.denouementrecords.com)). It might seem as though Kaska is taking the high road, but he feels it could lead him to film work in Hollywood.

Kaska says, "I have heard from established composers that Hollywood is interested in importing a composer who has had luck elsewhere. It seems that many film composers who are in the inner circle were successful somewhere else first. Danny Elfman was the guitarist for Oingo Boingo, Hans Zimmer was known in Germany for his pop synthesizer work, and Howard Shore was music director for *Saturday Night Live*. I am trying to develop my name as a concert composer. If I can build a reputation for that, maybe someone in Hollywood will import me to compose a score for a big action film."

Growing up in Seattle, Washington, Kaska, a pianist, became interested in arranging music for orchestra. He noted the work of the arrangers on the recordings he liked and sought mentoring from a well-known arranger in his area. "I studied with Vic Schoen when I was in high school," Kaska says. "Vic had written arrangements for the Andrews Sisters, Patti Page, Pat Boone, Bing Crosby, and Bob Hope, and wrote music for movies. He taught me a lot. I got a scholarship to study commercial arranging at Berklee, but when I got here, I found that I already knew a lot about that."

In fact, Kaska had learned so much before coming to Berklee that he tested out of several arranging courses and qualified for a directed studies program in arranging with Associate Professor Dennis Grillo during his first year. After discussing his musical goals with various faculty members, Kaska decided to pursue a film-scoring degree.

Soon after graduating, Kaska had the good fortune of meeting Ronald Feldman, assistant conductor of the Boston Pops. "I was familiar with the arrangers the Pops had used and was able to really talk shop with him," Kaska said. "He ended up asking me to write a medley of Antonio Carlos Jobim tunes for full orchestra. I spent about three months on it and put in all the bells and whistles that I could think of."

The effort paid off. John Williams, renowned film composer and then-conductor of the Boston Pops, approved Kaska's score and scheduled it for a performance. He later told Feldman, "This kid is wise beyond his years." Kaska began to work for the Boston Pops correcting mistakes in the instrumental parts and fixing arrangements for guest artists. As instructive as that experience was, Kaska feels that the most important lessons he learned working there came from spending so much time around a great orchestra. Attending numerous rehearsals taught him a great deal about instrumental balance and the expectations for those who write for the orchestra. Another perk was the chance to strike up a friendship with John Williams.

The connection with Williams has been inspiring for Kaska, who ranks the maestro among the greatest living composers. "I still see John when he comes to Boston to conduct the orchestra, and I call him on the phone once in a while," Kaska said. "He stays very focused on his own music and generally doesn't teach or give lectures. I feel very fortunate to have worked with him."

A notable release on Denouement Records is a project Kaska, Williams, and Feldman collaborated on featuring the premieres of Williams's *Essay for Strings* and *Trumpet Concerto*, and Kaska's *A Long Way: Three Songs and Harp Concerto*. The disc was recorded with the London Symphony Orchestra with Feldman conducting.

While Kaska's duties at the label take time away from composing, the label is a great vehicle for him and other local composers such as Associate Professor Louis Stewart and former Composition Department Chair Jack Jarrett to get their music heard. So far, the label has released five CDs, and 10 more orchestra projects are in the works, as is a national distribution deal.

Kaska's accessible, melodic style is on target with listeners and performers. He has received commissions for major works from Ann Hobson Pilot

(harpist for the Boston Symphony Orchestra) and the Eroica Trio.

At the 2001 premiere of Kaska's *Triple Concerto* for the Eroica Trio with the Saint Louis Symphony Orchestra, the audience was so enthusiastic that it applauded after each movement.

"A problem with classical music today," says Kaska, "is that a lot of older repertoire seems stale and many contemporary composers lose the audience with dissonance. New music is hard to grasp for the average concertgoer. I made the decision to write tonal, accessible music."

Kaska has developed a personal style that is readily appealing, yet has enough depth to satisfy "serious" music listeners. While Kaska says he has a "hunger" to get to Hollywood, he seems to have all a rising young composer could hope for in Boston. In addition to commissions for new



Composer John Williams (left) and Kevin Kaska '94

pieces and running his record label, Kaska, also conducts the Metropolitan Orchestra. "I have good work here, exciting developments at my label, and ties to London that I want to see through," he says. To date, over 40 orchestras have played his music. So while Kaska waits to see if the high road he's on will ultimately lead to Hollywood, the scenery he's glimpsed along the way has been quite satisfying.

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Zack Ferris '98

Phyllis Newman and Lea DeLaria in *The Vagina Monologues* last fall at Manhattan's West Side Theatre.

Guitarist Steve Mazur of Port Huron, MI, joined the top-selling Canadian modern rock band Our Lady Peace last April. They recently completed a European tour and will tour the United States and Canada this year supporting their fifth CD, *Gravity*. Visit [www.ourladypeace.net](http://www.ourladypeace.net) for more information.

Danita Ng and Jason Poss of New York City composed music for the theatrical trailer to Jean-Luc Godard's film *In Praise of Love* (*Eloge de l'amour*), and worked for Howard Shore on the soundtrack to the film *The Lord of the Rings: The Two Towers*.

## 1998

Pianist/composer Alberto Bonacasa of Milan, Italy, plays with CeCe Rogers & Nuphunk, led by New York-based singer CeCe Rogers. The band has played several times at Austrian jazz and rock festivals. For more on the group, visit [www.usb-records.com](http://www.usb-records.com).

Pianist/composer Zack Ferris of San Francisco, CA, has composed in a variety of styles and has backed up artists such as Sonny Lewis and Leds. He has just released a new



Wendy Roy '98

CD, which is titled *Chasing the Cheetah*. Go to [www.sonomajazz.com](http://www.sonomajazz.com) to hear selections.

Vocalist Wendy Roy of Boston, MA, participated in a 9-11 benefit at Madison Square Garden hosted by Steve Buscemi. Her music was also featured in a Kristie Yamaguchi special that aired on NBC December 22. Visit her website at [www.wendysings.com](http://www.wendysings.com).

## 1999

Drummer Sean Noonan of North Easton, MA, and his progressive jazz group the Hub (featuring Dan Magay '95, saxophone) have been touring extensively in Europe and will play in Japan and America this year. The group's third CD, *Trucker*, has garnered positive reviews.

Guitarist Chris Zahnleiter '99 of Cambridge, MA, toured southern Germany with his jazz band The Chris Zahnleiter Group with Ben Zwerin '97 on bass and Jamie Chan '99 on drums. Zahnleiter also teaches guitar in Westborough, MA. Visit his website at [www.chriszahnleiter.com](http://www.chriszahnleiter.com).

## 2000

Singer/pianist Aruna Abrams of Hollywood, CA, recently signed a management contract with Blue Metallic Entertainment Group and is making her debut recording.

The Jerusalem Symphony Orchestra performed composer Ariel Blumenthal's piece *Rabin* on October 9, 2002. The work, which won the Chicago Symphony Orchestra composition competition for 2001, received rave reviews in the Israeli newspapers.

Violinist Kip Jones of Duluth, MN, embarked on a year-long motorcycle trip and solo violin tour, playing various venues across the country.

Vocalist Julie Mahendran of Toronto, Canada, has produced a four-song CD titled *All of Me*. She also has a website at [www.juliamahendran.com](http://www.juliamahendran.com) that posts her bio, reviews, and upcoming gigs.

## 2001

Composer H. Scott Salinas of Philadelphia, PA, won the grand prize in the Turner Classic Movies Third Annual Young Film Composers Competition. He created a new score for the restored

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silent film *Laugh, Clown, Laugh* (1928) starring Lon Chaney. Salinas recorded his score with a Los Angeles orchestra in November at the Todd-AO scoring stage on the CBS studio lot. The film aired in the fall. Visit his website at [www.salinasmusic.com](http://www.salinasmusic.com).

Drummer Josh Trager of Montreal, Quebec, Canada, has been touring with Frank Marino and Mahogany Rush and appears on the group's forthcoming live CD. He recently returned from playing with Marino, Jack Bruce, Glenn Hughes, and Uli Roth for the Legends of Rock UK tour.

Darcie-Nicole Wicknick of Boston, MA, has a new website for her music-business-consulting company. Visit her website at [www.askdarcie.com](http://www.askdarcie.com) to learn more.

## 2002

Percussionist/arranger Ana Norgaard of Boston, MA, founded Flava Productions and is the director of the Flava Orchestra. She also teaches at Shady Hill School in Cambridge, MA.

Composer Sam Bird of North Hollywood, CA, was commis-

sioned to write a 40-minute dance score for the Than Dao Dance Company. The work premiered in September 2002 and received great reviews in the *New York Times*.

Trumpeter/vocalist Christine Fawson of Boston, MA, completed her debut CD, *Happy Talk*. Professor Phil Wilson penned the arrangements and produced it. Visit [www.christinefawson.com](http://www.christinefawson.com) for more information.



Christine Fawson '02



# Final Cadence

Albert Yodzonis '48 of Worcester, MA, died November 19, 2002, in a nursing home. He was 89. Born in Brockton, MA, he served in the U.S. Army during WWII, and was awarded two Bronze Star medals. A trumpeter, he studied at Berklee in the late 1940s. Working as a professional musician under the stage name of Al Youngman, he led his own band and backed such artists as the Lennon Sisters, Bobby Vinton, the Temptations, and the Four Tops. He also directed bands on cruise ships, and at state fairs. In his later years, he worked with numerous local ensembles, including the Worcester Symphony Orchestra.

Trumpeter and big-band leader Bill Berry '58 died of lung cancer November 13, 2002, in Los Angeles. He was 72. Born in Benton Harbor, MI, Berry spent his early years traveling with his parents, who were professional musicians. Before coming to Berklee, he studied music at Cincinnati College of Music. Berry performed with the big bands of Woody Herman and Maynard Ferguson before joining the Duke Ellington band for a three-year stint in 1961. He later played with the Thad Jones Mel Lewis orchestra and led his own New York Big Band. In 1965 he began playing in the band for the Merv Griffin Show and was featured for 15 years. In recent years, he served as director of the Monterey Jazz Festival's jazz-education program. In 1999, he received the Distinguished Alumnus Award from Berklee.

Percussionist Michael Christofaro '69 of Ashland, MA, died December 26 at Metrowest Hospital in Framingham, MA. He was 60.

John Barry Grogan '78 of Dennis, MA, died January 4 at his home. He was 49. A guitarist, Grogan had attended both the Juilliard School of Music and Berklee. An avid sailor, Grogan was a member of a racing team and received numerous certificates of achievement from the U.S. Power Squadron. He continued to pursue music by writing and performing. He is survived by his wife, Luanne.

Stephen Cummings '83 of Arlington, MA, died on March 9, 2002, after a long struggle with leukemia. He was 56 years old. Cummings had earned degrees from the University of California,

Berkeley, and Lesley University in addition to studying music at Berklee. A pianist and composer, Cummings enjoyed introducing music and composition to children and had produced a CD of children's songs as well as a children's book and tape. During his illness, he produced a CD of original songs, chants, and prayers. At the time of his death, he was developing a theatrical show featuring his healing music and thoughts on life and death. He is survived by his wife, Diane, and son, Kobi.

Lobito Martinez '88 of Asuncion, Paraguay, was stabbed to death in his home by two men who broke in to rob him on January 25. He was 50. Martinez was a well-regarded composer and musician in his native Asuncion.

Berklee's Director of Admissions Marsha Ginn of Needham, MA, died January 1 of cancer. She was 61. Ginn was born and raised in Dorchester, MA. She graduated from Girl's Latin School and the University of Massachusetts at Amherst. Before joining Berklee four years ago, Ginn had worked as the director of admissions for Brandeis and Suffolk universities. "Marsha was probably one of the top admissions directors in the country," said Larry Bethune, Berklee's vice president for student affairs. "She was a consummate professional." Ginn leaves her husband, Edward, daughters Claire and Julie, and her son Geoffrey.

Armand Zildjian, president and chairman of the renowned Zildjian cymbal and drumstick company, died in his sleep December 26 at his home in Scottsdale, Arizona. He was 81. Zildjian sat on Berklee's board of overseers and was a longtime supporter, trustee, and friend of Berklee. He created new product innovations for the Zildjian Company in response to the ever-changing needs of musicians and remained deeply involved in the operation of the company until his death.

Word has also reached us that Andrew Packard '01 of Newport, ME, died suddenly in October 2002. He was 23. A trumpeter, Packard majored in performance during his studies at Berklee.

Bassist Louis Terzini III '89 of Norcross, GA, died in a motorcycle accident on March 28, 2002.

Jason Zaintz '00, a guitarist from New York City has also passed away.

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# Beneath the Pinnacle in the Musical Pyramid

by Mark Small

In a brief essay titled "Why Do We Make Music?" British composer Ralph Vaughan Williams (1872–1958) stated, "We do not compose, sing, or play music for any useful purpose. It is not so with the other arts: Milton had to use the medium of words whether he was writing *Paradise Lost* or making out his laundry list; Velásquez had to paint both for his *Venus* and to cover up the dirty marks on his front door." Vaughan Williams's point is that music is purely music and for him, "that is its great glory."<sup>1</sup>

Several years ago, there was much talk about "the Mozart Effect," which contends that listening to classical music could heighten one's intellectual powers, even if only temporarily. Studies were also released indicating that children taking music lessons and/or playing in their school band achieved better grades in other subjects. While such theories may be true, music's importance doesn't need to be justified by quantifying its collateral benefits. Music making is justified by the effect it has on those who play and listen to it. Many of us formally study, practice hours a day, and sacrifice much in an effort to develop the skill to create music that has an effect on listeners.

Even among the acclaimed masters, it is a rare thing to discover music that is so exquisite that it almost becomes intoxicating. I have listened to a lot of music in my life, but only a handful of artists has cast so deep a spell on me that I felt compelled to seek out their whole body of work. Over the years, two musicians that have remained high on my list of personal favorites are the previously mentioned Ralph Vaughan Williams and Pat Metheny. While the two are worlds apart culturally and stylistically, both have made major contributions to the present and future of music.

Born into a well-heeled British family, in 1872, Ralph Vaughan Williams studied music with eminent English instructors. He later studied composition in Berlin with Max Bruch and in Paris with Maurice Ravel. His vast catalog contains nine symphonies and numerous other works large and small. Branded a musical conservative, he declined to embrace atonality, 12-tone techniques, and other theories that attracted numerous adherents during the 20th century. He rightly claimed that there was still much to say with tonal materials and proved it by creating a large body of contemporary work of enduring beauty.

Perhaps better known to readers of *Berklee today* is composer/guitarist Pat Metheny, three generations further along the continuum from Vaughan Williams. As a baby boomer raised in a modest home in the Midwest, Metheny is a product of American jazz, popular, and other musical influences. Largely self-taught, he is a virtuoso on the most popular instrument of our time. An adventurer in his musical genre, Metheny has attracted a huge international audience and won 14 Grammy Awards.

I first heard Pat Metheny in the summer of 1976 with bassist Jaco Pastorius and drummer Bob Moses playing music from Metheny's debut album, *Bright Size Life*. I'd never heard anything like it and was hooked immediately. I bought the album, listened to it repeatedly, and learned many of the songs.

Aside from the virtuosic playing, I was moved by Metheny's highly developed and vivid harmonic vocabulary, a unique and defining element of his style. Hubert Parry, a teacher of Vaughan Williams, used to pore over the assignments of his composition students looking for "something characteristic"—evidence of a distinctive musical voice. I heard much that was "characteristic" in Metheny's music. From that day forward, I have attended his concerts and bought most of his recordings. Like the ripples that move out from a stone cast into a pond, Metheny's inspiration rippled outward, prompting me to seriously study jazz. That led me to strange and beautiful musical lands inhabited by many other great artists.

Several months after I first heard Metheny, a friend played for me an album of orchestral music by Vaughan Williams that contained his "Fantasia on a Theme by Thomas Tallis," "The Lark Ascending," "Five Variants of 'Dives and Lazarus,'" and "Fantasia on Greensleeves." It happened again. I sat there overcome by the emotional depth and ravishing beauty of the music. After the record finished, I wanted to hear the whole thing again. The next day, I got the album and practically wore it out. I have since bought many recordings of Vaughan Williams's music, attended performances of his works, and studied his life as well as his scores. I was initially affected by his "characteristic" use of modal harmony and the influence of folk melodies that make so many of his pieces instantly appealing.

This transforming introduction to classical music presented a view of another gorgeous musical vista and motivated me to study that genre formally. The ripple effect initiated by this great composer has been far-reaching for me.

As we develop as musicians, we are often motivated by the greats. Although many earnestly try, few ever enter the pantheon of musical giants where those like Metheny and Vaughan Williams will live on. Nevertheless, our personal contributions to music are important on many levels.

Last fall, while working on this issue's cover story featuring Pat Metheny Group drummer Antonio Sanchez, I had several conversations with Antonio and a few with Pat. As I watched them play together at the Schubert Theater in New Haven, Connecticut, once again I was awestruck by the breadth and depth of the music that Metheny, Lyle Mays, and company created. Probably not unlike many who attend the group's shows, I sat in the audience realizing that only in my dreams would I play the guitar so brilliantly

or compose such deeply affecting music.

While in New Haven, I found a copy of Vaughan Williams's book *National Music and Other Essays* in a used bookstore. It gave me perspective on the value of known and unknown figures in the music community. In the chapter titled "Making Your Own Music," Vaughan Williams states that those of all skill levels must participate to perpetuate an art form. He repeats the opinion of fellow British composer Gustav Holst: "If a thing is worth doing at all, it is worth doing badly." Vaughan Williams agrees, but adds the caveat that this "doing" must be "a sincere attempt towards self-expression."<sup>2</sup>

He goes on to say that, in essence, the great virtuosos of any age form the pinnacle of the musical pyramid, but their successors will come from the great number of those honestly making their own music. He describes them as the "general practitioners of our art, competent and enthusiastic . . . the musical salt of the earth, a great army of humble music makers." No matter how humble our music may sound next to that of the greats, it is vitally important that we continue to make it. Those who do form the foundations of the pyramid, sustaining those above them at the pinnacle and in the process, receiving strength and inspiration from them. Some among the ranks of young music makers will ultimately take the torch from the hands of their elders.<sup>3</sup>

Continue to enjoy and learn from the greats and don't feel envy or be overwhelmed by their gifts. We should keep on practicing and composing even when it becomes clear that a spectacular career will not be our destiny. We are all vital parts of the pyramid, and the efforts of every sincere music maker have their effect. At very least, our labor gives us personal spiritual nourishment; but, according to Vaughan Williams, both the humblest and highest join in the service of music. ■

1. Ralph Vaughan Williams, *National Music and Other Essays*, (New York: Oxford University Press, 1987), p. 205.
2. *Ibid*, p. 238.
3. *Ibid*.



Mark Small '73 is editor of Berklee today



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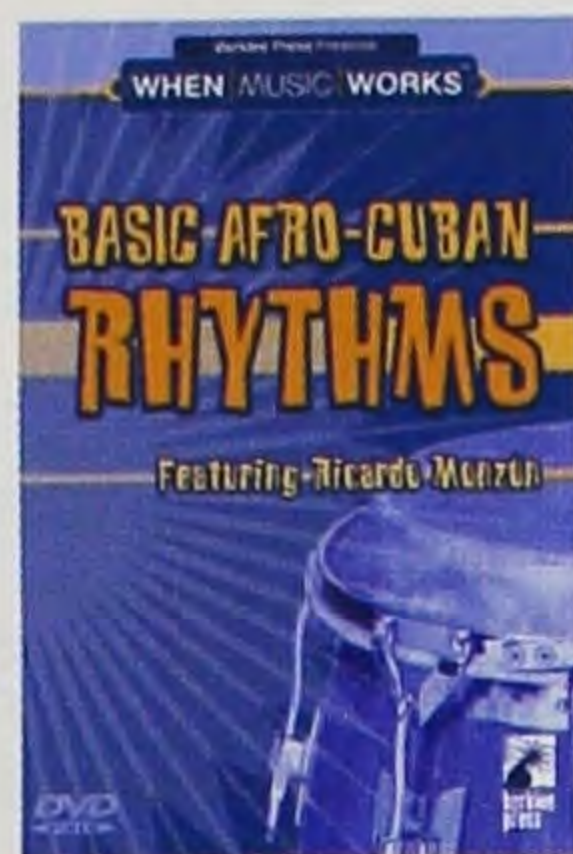


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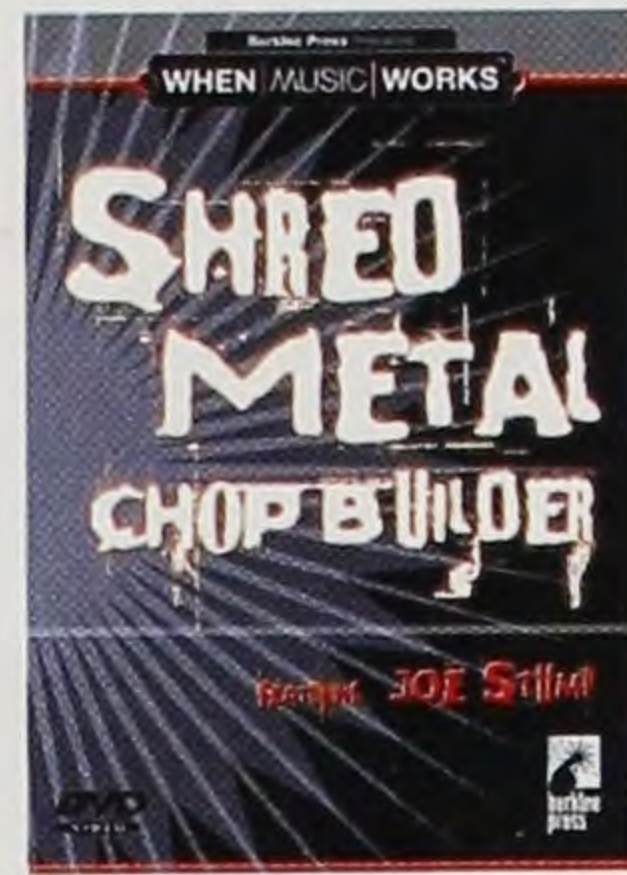
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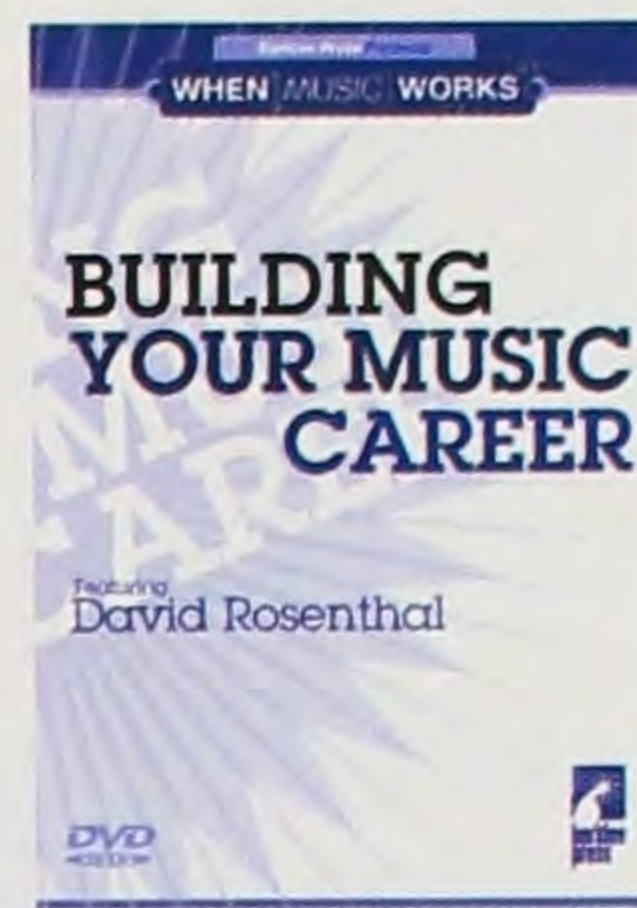
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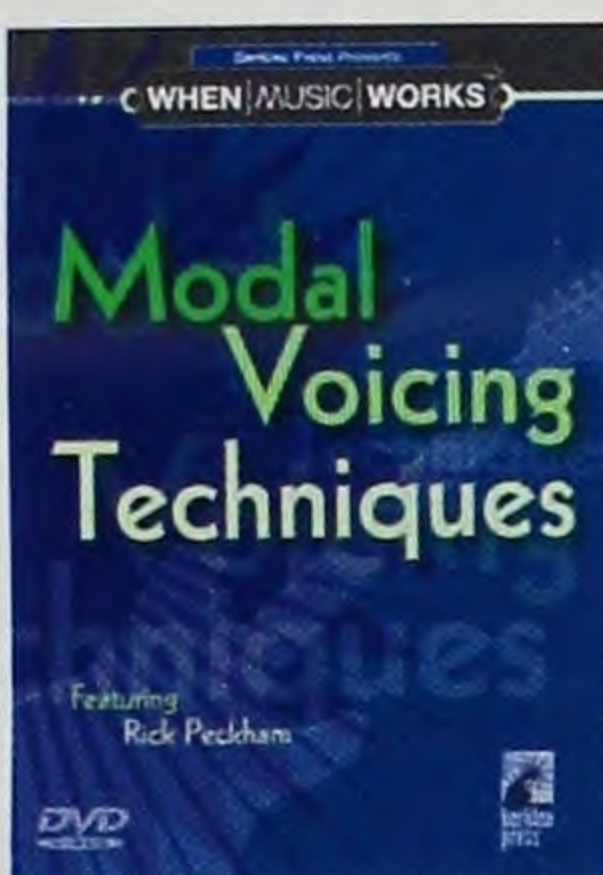
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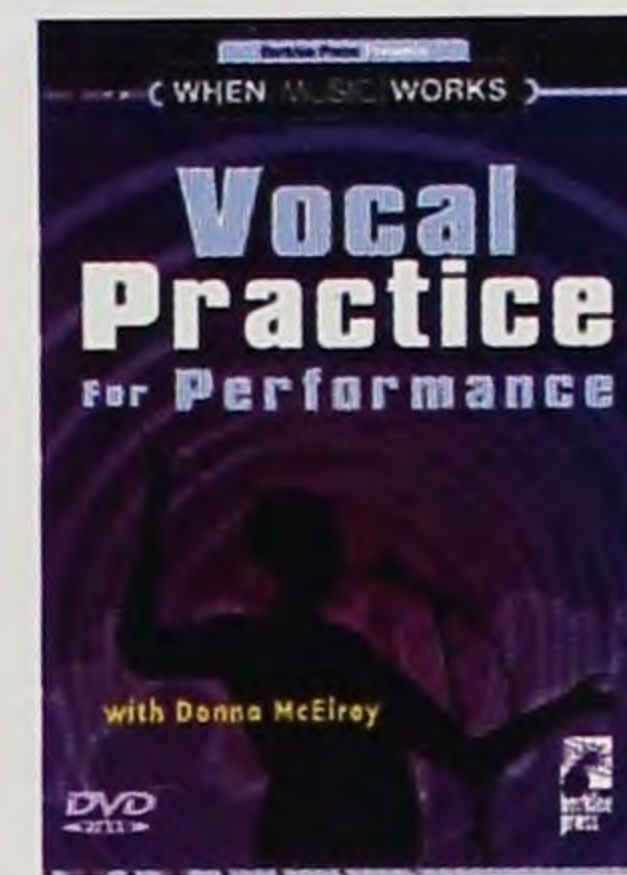
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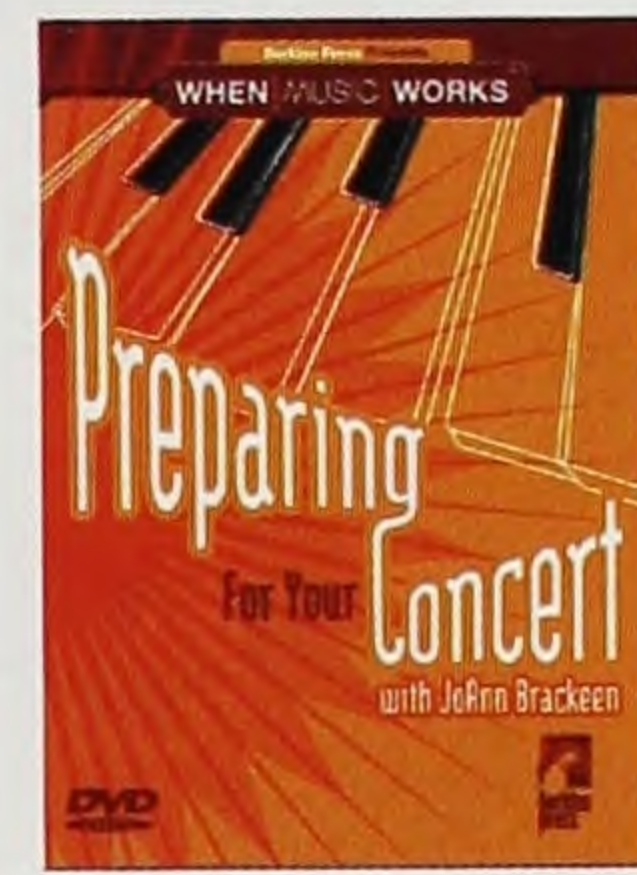
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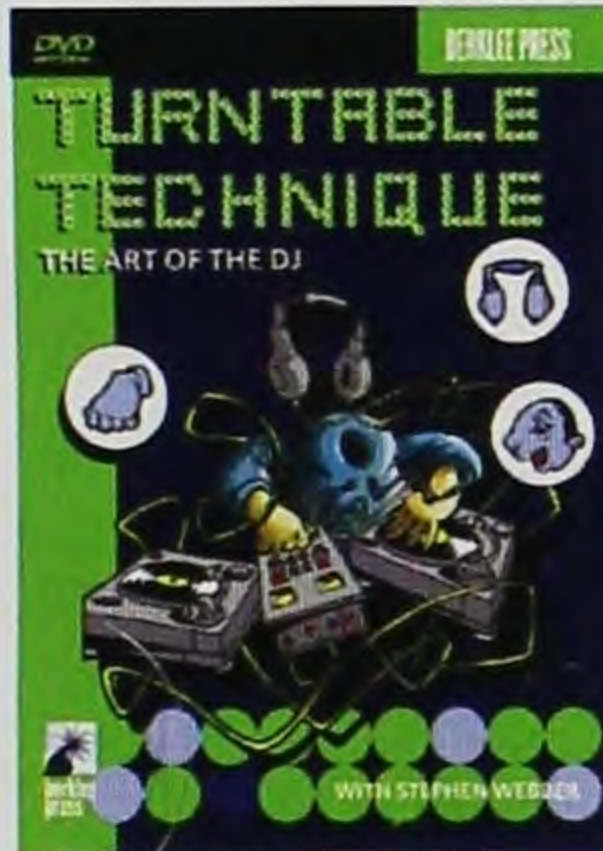
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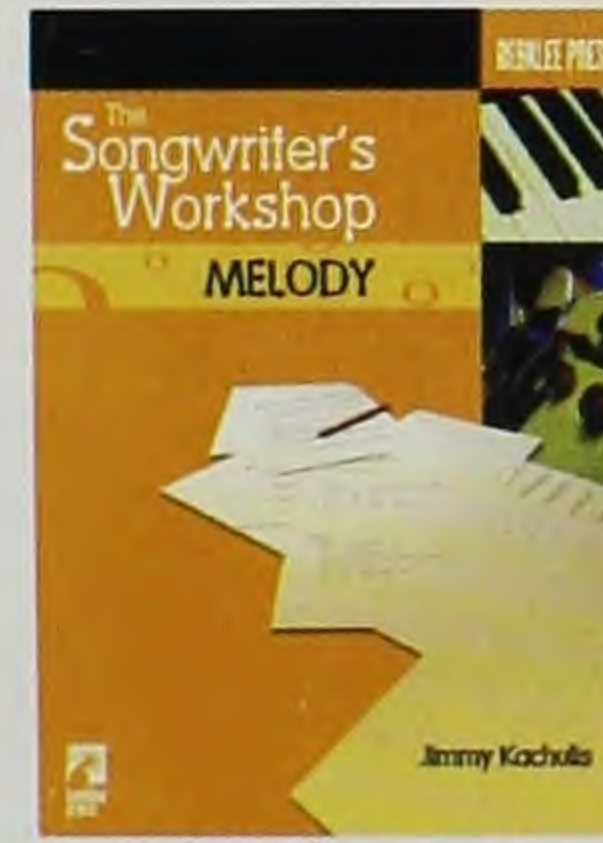
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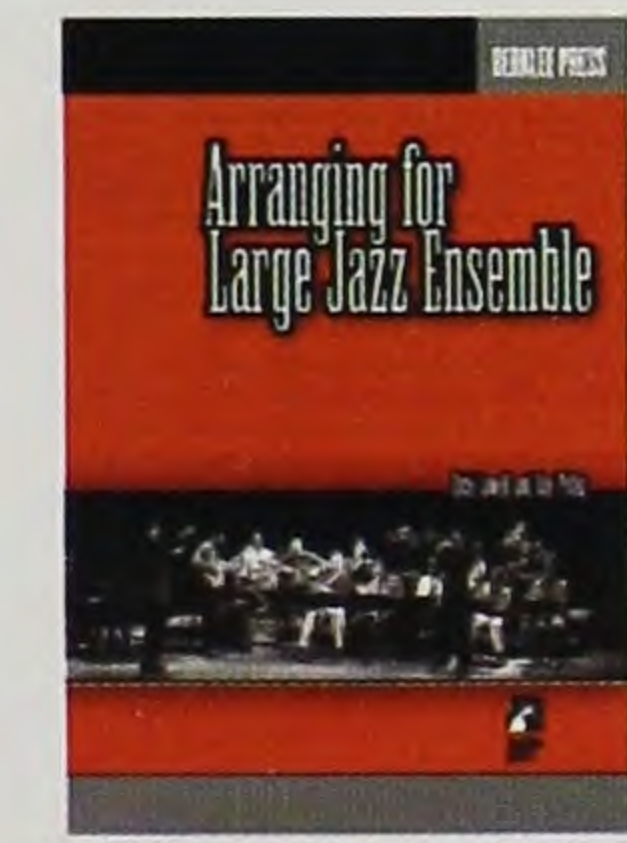
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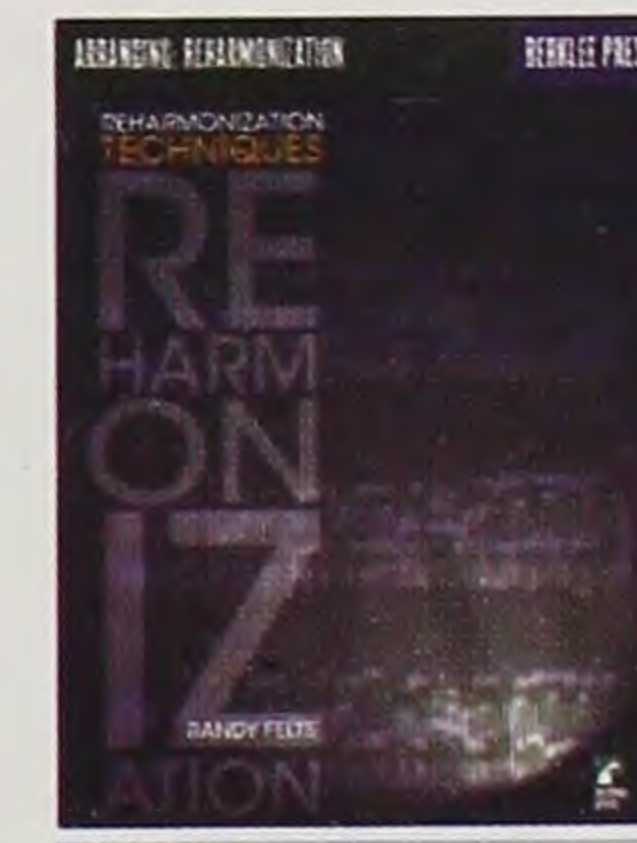
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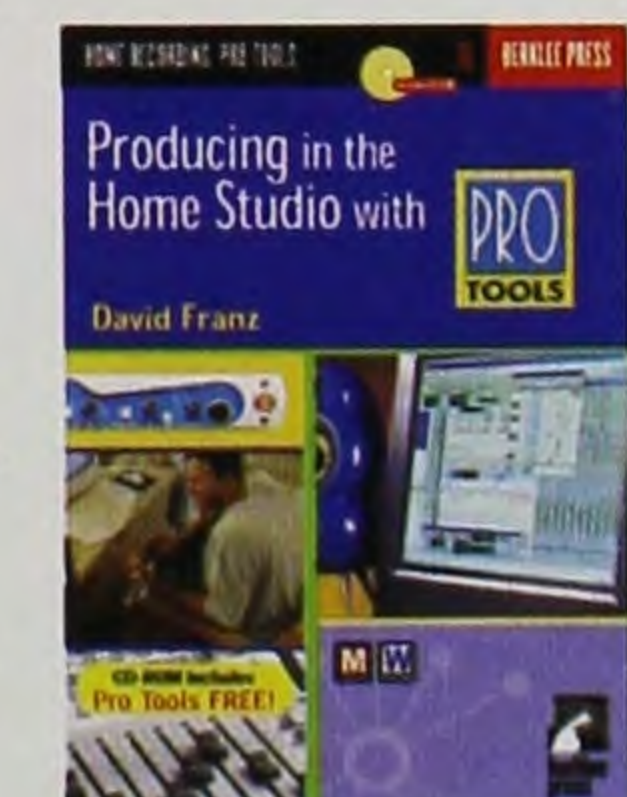
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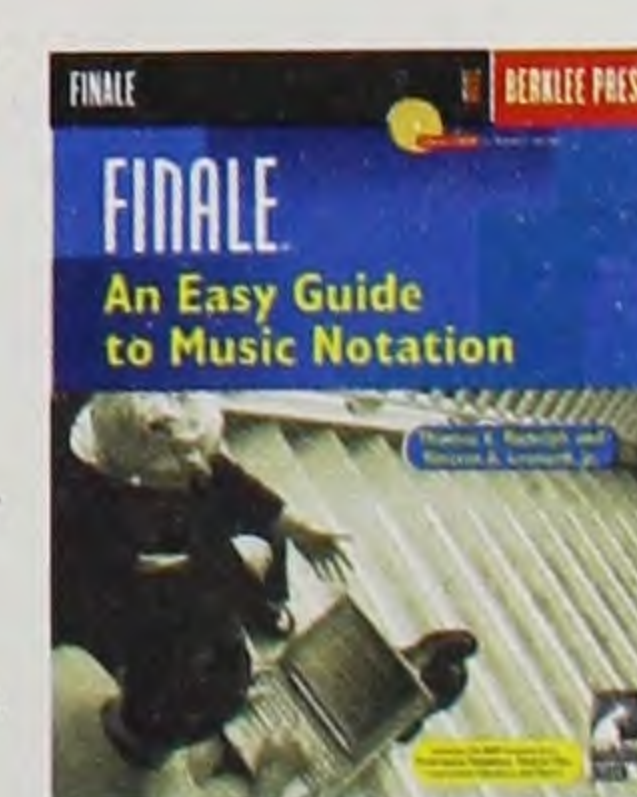
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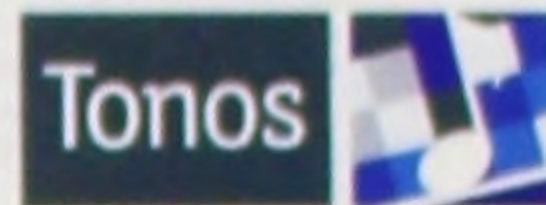
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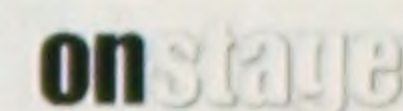
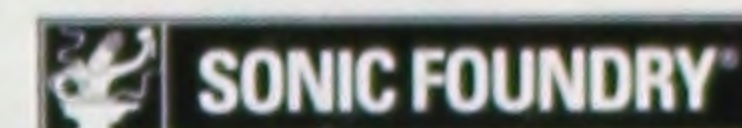
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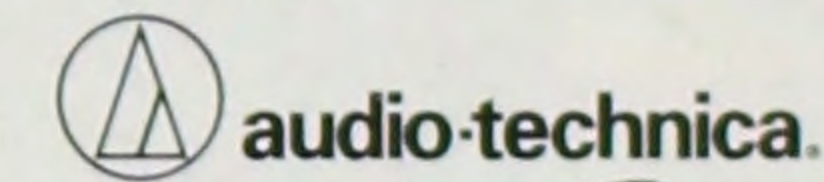
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