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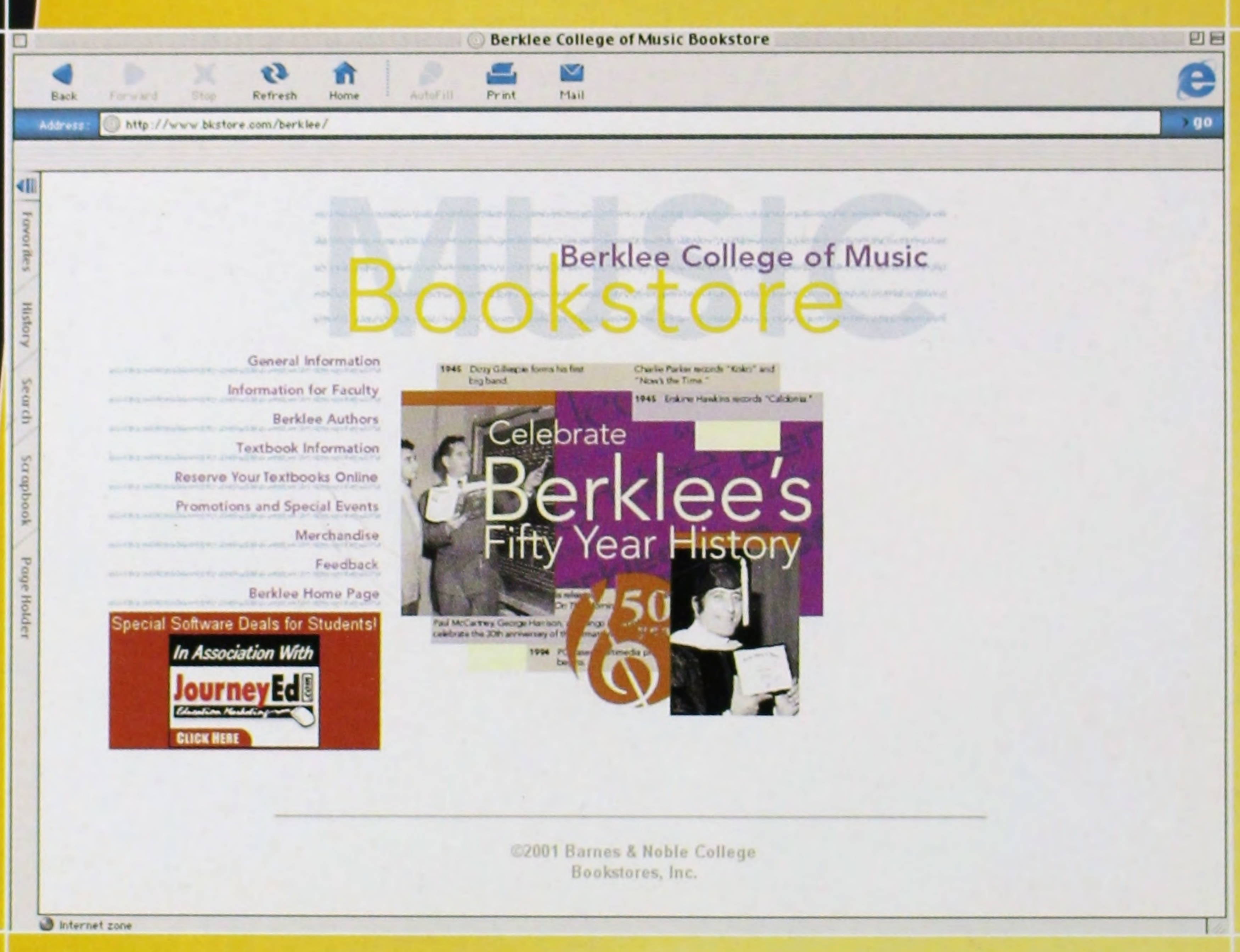
BERKLEE TODAY

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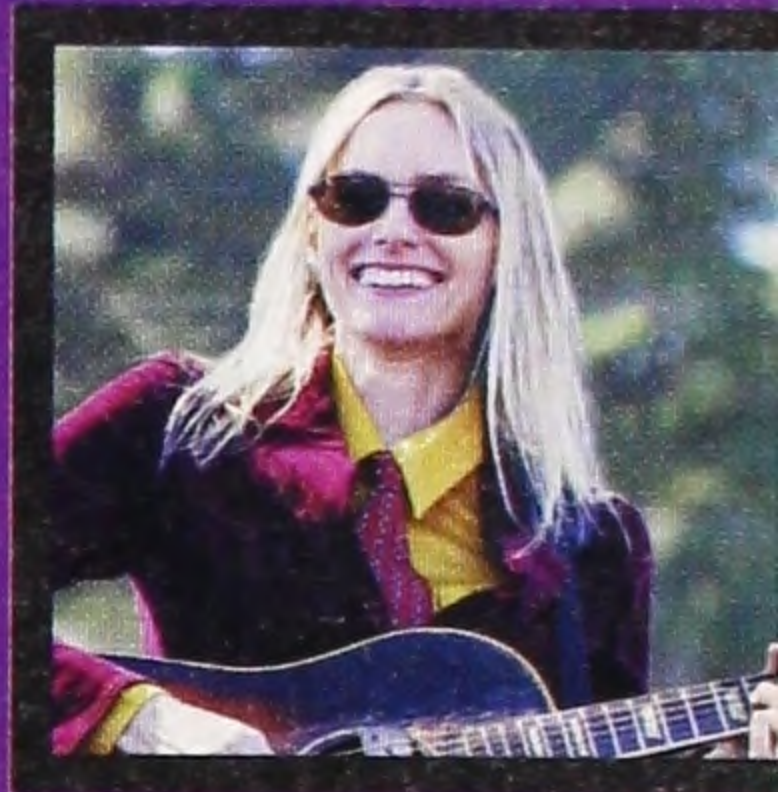
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry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

Berklee today (ISSN 1052-3839) is published three times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2003 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to **Berklee today**, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted.

Berklee today

A Publication of the Office of Institutional Advancement

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EDITOR:

Mark Small '73

CONTRIBUTORS:

Toni Ballard, Peter Gordon, Ed Hazell, Siobhan Kelleher, David Mash, Jim Odgren, Marjorie O'Malley, David P. Purcell, Adrian Ross

COVER PHOTO:

Carlos Serrao

GRAPHICS CONSULTANT:

Robert Torres

COPY EDITOR:

Lauren Horwitz

Using the Best Tools Available

by Vice President for Information Technology
David S. Mash '76

Our world today continues to change rapidly—so many of our daily-life routines now differ radically from what they were just a few years ago. The impact of recent technology advancements has greatly changed the way we live, work, and communicate. Over the last decade, cellular phone use in the United States has increased from 16 million subscribers to over 110 million mobile phone users today. Last year, more than 27 million portable computers were sold, and over 225 million people connected wirelessly to the Internet.

Likewise, technology has forever changed the music industry. The past 20 years of revolutionary technical advances have transformed the way music is conceived, composed, performed, produced, and distributed.

Technology continues to advance at an even greater pace, affording us ever more powerful musical tools with which to express ourselves and to develop our careers.

Computing power now increases exponentially each year at equivalent or lower cost, resulting in smaller, more powerful, and affordable tools for music creation and production. There has been an explosion of software-based synthesizers and samplers, allowing a musician with a small, relatively inexpensive portable computer to produce music that would have required a great deal of expensive hardware a few years ago, and that would not even have been possible just 25 years ago.

For more than a half-century, Berklee College of Music has demonstrated its commitment to evolving with music by wholeheartedly embracing change. This year we again embrace change through our new initiative to improve the overall Berklee student experience. Beginning in the Fall of 2003, Berklee will require that every entering freshman have a wireless laptop computer outfitted with a specialized suite of software chosen to support their education and to better prepare them for a successful career.

By having their own wireless laptops, students will be more connected to their faculty, fellow students, course materials, and their own work. They'll have access to their music files which are often large and difficult to move between lab machines anytime, anywhere. Many Berklee courses already feature online web-based support materials that students can access with their laptops. For example the complete set of ear training dictation exercises are available, providing students the

means to practice and hone their skills. The required course "Introduction to Music Technology" will take advantage of the laptops by allowing every Berklee student, for the first time, to have hands-on instruction in music technology.

Faculty members will be better able to integrate computers into their teaching and homework assignments with the certainty that students have access to the appropriate hardware and software. Berklee's new portal (www.my.Berklee.net) provides students with e-mail, calendaring, chat rooms, discussion groups, and personalized web-based information services such as class availability, course companion websites, transcript access, and the beginnings of online registration services.

Berklee is partnering with Apple Computer and several music software developers to provide these laptop systems at the most affordable price possible. To ensure excellent student service, the college will open a new student technology support center on the lower level of the 168 Massachusetts Avenue facility, where the current computer store is now located. Here we will provide training and support for students seeking to maximize the effectiveness of their new laptops. We are expanding our campus network to provide wireless access in all public spaces. Our music technology curriculum and lab facilities already have begun to place greater emphasis on software-based music production tools. Much of what has previously taken up vast amounts of physical space now can be accomplished in the virtual space inside students' laptops.

Berklee's use of technology continues to be a strategic differentiator between Berklee and other music schools. This new initiative will capitalize upon our technological resources and know-how to provide an even more potent Berklee experience. More than a college, Berklee is the world's singular learning lab for the music of today—and tomorrow. We not only recognize the changes technology has brought to music and education, but we also embrace them. We will continue to blaze new trails in music education and to take full advantage of the best tools available as we seek to fulfill our mission to educate, train, and develop students who will excel in music careers.

Cohen and Levisohn Appointed Trustees



Andrew Cohen



Marc Levisohn

Berklee College of Music Board of Trustees Chair Allan T. McLean recently announced the appointments of Andrew Cohen and Marc Levisohn as members of Berklee's board of trustees.

Since 1982, Cohen has led his own firm, Andrew Cohen Architects AIA and also serves as a professor of architecture at Roger Williams University in Bristol, Rhode Island.

An established professional, Cohen has designed or renovated numerous offices, conference centers, shops, restaurants, hotels, and apartment complexes in the Boston area. Cohen holds a master's degree in architecture from Harvard's Graduate Design School, and a Bachelor's degree in Architecture from the Cornell College of Architecture, Art and Planning.

A jazz connoisseur, Cohen was formerly a foreign correspondent for the Italian jazz magazine *Gong* in the 1970s and has been a strong Berklee advocate for years.

After his appointment, Cohen stated, "I look forward to working with the administration, faculty, and students at Berklee, to contribute in any way I can, not only to keep Berklee as the pre-eminent college that it is, but, if possible, to make it better."

Marc Levisohn also was appointed to the board of trustees. A 1991 graduate of Berklee's Music Production and Engineering program, Levisohn works as a sound designer for Hum Music and Sound Design in Santa Monica, California.

In 1992, Levisohn began collaborating with Jeff Koz of Hum Music and Sound Design, and was hired by the company shortly thereafter. During his 10 years with Hum, Levisohn has become one of the advertising industry's top sound designers and has completed more than 500 commercials for such companies as Apple, Nike, Gatorade, BMW, GEICO, Sun Microsystems, Microsoft and others. He also has contributed to two films.

Levisohn's work has netted him numerous industry awards including the Clio, ADDY, and AICP awards.

Born in Johannesburg, South Africa, Levisohn, a trumpeter, is the son of renowned show business performer Bill Levisohn.

Berklee beat

Commencement weekend 2003 was one for the history books. Things couldn't have gone better for the 57 student singers and instrumentalists presenting the May 9 tribute concert for honorees Steven Tyler of Aerosmith and jazz singer Dianne Reeves. The concert opened with an instrumental overture that blended melodies from several Aerosmith tunes before vocalists Mike Teoli, Melissa Johnson, and Alicia Champion (in that order) sang "Sweet Emotion," "Dude (Looks Like a Lady)," and "Jaded." The style shifted to jazz when Christy Bluhm, Andromeda Turre, and Dee Lavender respectively rendered "Hello, Haven't I Seen You Before?" "Comes Love," and "Nine," entries from the Dianne Reeves songbook.

The music seesawed back and forth between rock and jazz with many musical surprises. Among the more striking arrangements was a poignant duo version of "I Remember Sky" by pianist Ruslan Sirota and vocalist Christy Bluhm. Another was a rollicking bluegrass rendition of Aerosmith's song "Last Child" expertly sung and picked by the student group Blue Light Special featuring John Graney (mandolin/vocals), Warren Hood (fiddle/vocals), Andrew Webster (guitar/vocals), and Jared Engel (acoustic bass).

At the show's midpoint, emcee Rob Rose



President Lee Eliot Berk (left) with 2003 commencement honorees Dianne Reeves and Steven Tyler

Honorees Steven Tyler and Dianne Reeves Rock and Swing Berklee's Class of 2003

introduced the honorees seated in the audience. Caught up in the moment, Dianne Reeves joined the student musicians onstage and asked them for a blues in G. Reeves made up the lyrics as she improvised the melody and rhymed her feelings about the tribute and its performers. Six vocalists joined Reeves onstage and traded scat choruses with her. Afterward, the audience leapt to its feet for a standing ovation.

After Rose introduced him, Steven Tyler also took to the stage to sing his hit "Dream On." Ear-to-ear grins on the faces of the musicians—string players, rhythm section, horns, and background singers—reflected their amazement at what was happening. As the song concluded, the audience again erupted with a deafening standing ovation.

The concert continued with Aerosmith's "Janie's Got a Gun" and "Cryin'," the Dianne Reeves song "Better Days," and Gershwin's "Fascinatin' Rhythm" before closing with a high-octane version of Aerosmith's "Livin' on the Edge" that brought all of the student performers out for bows. After the applause faded and the hall lights went on, Reeves and Tyler again made their way to the stage to offer congratulations, handshakes, and hugs to the students, and pose for a myriad of flashing cameras.

Saturday morning, dressed in academic robes and caps, the honorees, trustees, college administrators, faculty members, and 695 graduates filed into Boston's Reggie Lewis Track and Athletic Center for the baccalaureate ceremony.

Following greetings by Provost/Vice President for Academic Affairs Harry Chalmers and Board of Trustees Chair Allan T. McLean, Stephen Neale '03 gave the student commencement speech. The audience of nearly 3,000 then watched a humorous video salute to the class of 2003 that was filmed by nine graduating seniors.

Next, President Lee Eliot Berk awarded the honorary doctor of music degrees, first to Reeves and then to Tyler. Berk cited Reeves's Grammy wins as well as other career high points and characterized her as a singer devoted "to the legacy of jazz." He also introduced Arif Mardin '61, who

produced Reeves's forthcoming CD *A Little Moonlight* and had flown in for the ceremony.

Taking the mic, Reeves thanked the college for the honor and advised the students, "Don't be afraid of the edge. Last night I was so inspired by the performances of all of the students. The edge is your friend. See, when you have your tools in order, you can go to that edge and jump off and just fly. Everybody was flyin' last night!"

Introducing Tyler, Berk referred to him as someone who has had "one of the most spectacular careers in American popular music." He cited Aerosmith's four Grammys, sales of more than 100 million records, and their impact on rock and roll.

After receiving the degree, Tyler said, "Thank you very much. To those of you who were there last night, I wanna thank you all for letting me be the lead singer of the greatest, no, the *second*-greatest rock band to come out of Boston. It was a beautiful thing!"

Tyler continued, "Berklee is a refuge for everyone who thinks in rhyme, walks in rhythm, and dreams of melody. Shakespeare called [music] the food of love. Thomas Carlyle called it the speech of angels, and John Lee Hooker called it a healer. So I suppose that makes this a well-fed, heavenly place of healing. Long may you serve the cosmic spirit. And my thanks to you, the class of 2003."



Vocalist Dianne Reeves told the graduates to strive for balance in their lives. "Your personal life will always inform your work."



Aerosmith vocalist Steven Tyler belted out "Dream On" during the May 9 commencement concert.

Michel Camilo Is Fourth Herb Alpert Visiting Professor

PIANIST AND COMPOSER Michel Camilo spent the second week of April at Berklee as the fourth Herb Alpert Visiting Professor. During his stay, Camilo gave a series of clinics on piano and improvisation, and a general clinic in which he covered a range of topics. His visit's highlight was a Berklee Performance Center concert, where he performed with student and faculty musicians.

Ensemble Department Chair Ron Savage, who selected the student musicians to work with Camilo and organized the rehearsals, said, "Michel's residency was much more than we expected. Everyone knew he was a virtuoso musician, but he also revealed that he is an incredible teacher with a deep knowledge of jazz, blues, and, of course, the Latin styles for which he is best known. He came here really ready to share everything he could with our students."

Camilo's residency began with a piano clinic in which he discussed, among other things, the influence that artists such as pianist Ahmad Jamal have had on his playing. Later that evening, he directed the first of three rehearsals with the student ensemble that accompanied him for a concert that was the finale of his visit. Savage characterized these rehearsals as opportunities that Camilo used to teach every student with a question for him. "We were expecting that he would want a closed session with the musicians who were there to learn his music for the concert," said Savage. "But he opened up the doors and let all the students outside come in too. Each rehearsal became a masterclass, and he took everyone's questions."

During Camilo's stay, another notable event was a broadcast of a coaching session Camilo conducted with the student group slated to be the opening act for Camilo's concert the next night. Camilo gave pointers on methods the group could use to polish their performance. The entire event was performed before a Berklee audience and broadcast live via satellite to students at the Philippos Nakas Conservatory in Athens, Greece.



Michel Camilo (left) critiques Berklee's Contemporary Jazz Ensemble in a workshop that was broadcast live via satellite to the Philippos Nakas Conservatory in Athens, Greece.

The concert finale featured Camilo in a trio setting with bassist Oscar Stagnaro and drummer Mark Walker, with a program consisting of selections that Camilo had composed or arranged. The student ensemble joined him to play his arrangement of "St. Thomas," which was more of an extended jazz composition based on the Sonny



Michel Camilo coaches student bassist Esperanza Spaulding at a rehearsal for Camilo's Berklee Performance Center concert.

Rollins tune rather than an arrangement. Camilo also invited student bassist Esperanza Spaulding to take her place in his trio for one selection.

"Since he left," said Savage, "the students haven't stopped talking about his visit. He shared a lot with them in a short while."

Dominican Republic-born Michel Camilo is a renowned pianist and composer and a mainstay in the Latin-music world. He has performed and conducted his music throughout the world. Camilo has composed classical as well as jazz works and has scored numerous films. His *Spain* CD (on Sony) was named Best Latin Jazz Album at the 2000 Latin Grammy Awards program.

Camilo will return for two future visits. The Herb Alpert Visiting Professor series was established by famed trumpeter and A&M Records label founder Herb Alpert.

Scofield to Headline Vineyard Vibes 2003

Martha's Vineyard, an island located 15 miles off the southern coast of Massachusetts, is the quintessential summer vacation destination for many reasons. For the past two years, it also has become a place to hear some of the best jazz being played today. That's because of Vineyard Vibes, a Berklee-sponsored annual music event that has showcased the talents of Berklee alumni and students for near-sell-out summer crowds. Topping the bill this year, on July 24, will be the Grammy-nominated John Scofield Band, led by Berklee alumnus and world-renowned jazz guitarist, John Scofield '73. The group includes Berklee alumnus, Adam Deitch '98 on drums, bassist Andy Hess, and rhythm guitarist Avi Bortnick.

Now in its third year, the island's premier summer jazz event will change venues this year and take place at the storied Hot Tin Roof. Originally opened in 1979, the nightclub has presented such jazz luminaries as Dizzy Gillespie, Gerry Mulligan, Ramsey Lewis, Joe Williams, and Mose Allison, as well as pop music greats James Taylor, Carly Simon, James Brown, Bonnie Raitt, and Jimmy Cliff. The intimate setting, which boasts state-of-the-art sound and lighting, guarantees that audiences at Vineyard Vibes 2003 will enjoy the full scope of the John Scofield Band.

Scofield and Deitch continue the Berklee

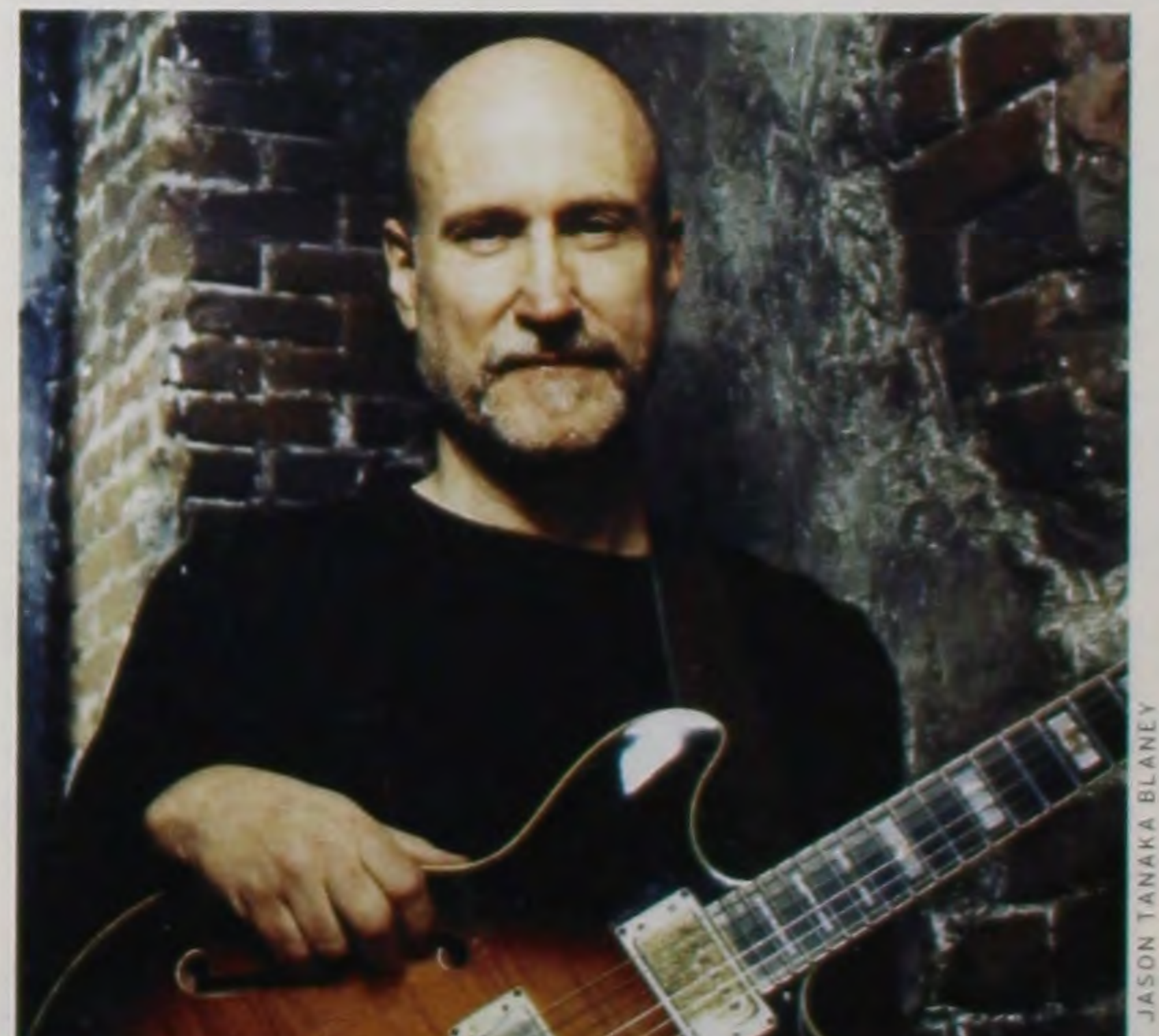
tradition at the heart of Vineyard Vibes. Past programs have featured jazz saxophone giant Joe Lovano, Latin-jazz vibist Victor Mendoza, and trombone legend Phil Wilson and the Berklee Rainbow All-Stars. This year, Berklee professor Livingston Taylor will host the concert and the opening act will feature one of Berklee's top student ensembles. The concert is the brainchild of producer Barry Rosenthal, president of B/R Creative Group, the agency handling recruitment advertising for the college, and Steven Lipman, Berklee's assistant vice president for student affairs/enrollment. "The idea is to promote the extraordinary talent that is connected to the college," said Rosenthal. "We believe that is the best way to demonstrate what Berklee is all about."

Steve Lipman knows that the concerts give audiences a deeper appreciation for the college. "It is gratifying to see different generations of Berklee musicians appearing on the same stage. Together, we're bringing world-class jazz to enthusiastic audiences, providing experience for our students, and further enhancing the profile and reputation of Berklee."

Last year, a new component was added to Vineyard Vibes. Director of Alumni Affairs Adrian Ross hosted a special Berklee alumni

event that included a chartered boat to and from the island, a cocktail reception, dinner before the concert, and VIP seating at the event. Ross is planning a similar event this year. For information, contact him at aeross@berklee.edu or at 617-747-2449. General information about the concert and ticket reservations can be obtained by calling 508-693-0305.

There is also an educational component to Vineyard Vibes. Each year, the concert funds a Berklee scholarship for a Martha's Vineyard Regional High School student. These proceeds ultimately may sponsor the musical education of a future Vineyard Vibes headliner.



Vineyard Vibes 2003 headliner John Scofield '73

Faculty Development Grant Program Grows to \$30k

Next fall, Berklee will increase funding for its faculty development grant program to \$30,000, a six-fold increase over previous years. The grant program provides opportunities for faculty members to continue their own education and energize their teaching with new ideas.

Karen Zorn, Berklee's associate provost and administrator of the program, is excited about the planned increase. "When I got here four years ago, there was a total of \$5,000 allotted for faculty grants," said Zorn. "Next year, it will be \$30,000 and the year after that it will go up to \$50,000. We have a very busy faculty, but they want to keep on learning. These grants help fund their artistic development and ultimately affect the quality of education for Berklee students."

Faculty members have received grants to fund scholarly research, present new music, pay for private studies in preparation for entrance into an advanced degree program, and musical as well as nonmusical lessons.

"There has been a lot of success with faculty members studying with the greats in their field," said Zorn. "We grant money for people to take private lessons with that famous teacher in New York that they've always wished they could afford to study with. Melissa Howe, a classical violinist and violist in the String Department, got a grant to take private lessons with an array of great teachers so she could learn more about improvisation and also enhance her viola teaching."

A creative proposal was funded for Professor

Neil Olmstead of the Piano Department to study tai chi in an effort to help him rethink his physical approach to playing the piano. "He wanted to go to an outside discipline to learn how to move efficiently, what motions are wasteful, and, in general, how pianists can better control the motions of their bodies," said Zorn. "It really opened up new avenues for him, providing information his students couldn't get from the average piano teacher."

"Matthew Nicholl, who teaches classes in Brazilian music, received a grant to study Portuguese. Arthur Welwood of the Composition Department received a grant to pay for preparing parts for his new concerto that will be premiered in the fall. Sheila Katz, who teaches history in the General Education Department, was tying together some loose ends in her study of the Middle East and Jewish history. She sought funding to go to Cuba with some other Americans who wanted to study life in Cuba's unique Jewish community. This is just a small sampling of the projects we've funded."

The program helps faculty to bring something extra to their classrooms and also introduces many of them to the process of writing grant proposals. Receiving a grant hinges on some important criteria. The main requirement is that applicants make the case that the activity will improve their teaching. The proposal also must be clearly articulated and well ordered. The budget for a project must include the amount of money the recipient plans



Associate Professor Melissa Howe recently received a faculty development grant to study improvisation and viola technique.

to contribute to the endeavor. "These are really matching grants," said Zorn. "This helps us to spread the money further and ensure that the projects will be worthwhile. When people commit their own money to a project, it tends to make the effort become very focused."

"Grants have ranged from \$500 to \$1,500, which may not seem like a huge amount of money," said Zorn. "But when combined with the funds contributed by the recipient, this could enable them to undertake a project costing as much as \$3,000. With increased funding for the program, I hope to see grants being made for as much as \$5,000. Faculty members will be able to realize their dreams of bigger and better projects."

Stay connected to the growing Berklee alumni community!

Berklee's Alumni Website

for alumni

We're Growing

If you haven't yet, get online and check out the

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- ✓ Alumni notes
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Visit the site and register for an alumni website/e-mail account today at <http://alumni.berklee.edu>.

<http://alumni.berklee.edu>

Berklee's Helping Hands

The Schrafft Charitable Trust Invests in Berklee City Music

The Schrafft Charitable Trust recently made a \$15,000 award to Berklee College of Music to support the Berklee City Music Saturday Program. This gift makes it possible for six inner-city youth to participate in music lessons, ensembles, music classes, visiting artist clinics, and more, throughout the school year. The goal of City Music Saturday is to reach out to at-risk young people interested in music and to provide a challenging music-education curriculum throughout the school year designed to put them "on par" with students from affluent school districts with strong music programs.

Berklee's City Music Saturday program was initiated in response to the needs of young people who were awarded scholarships to attend Berklee's Five-Week Summer Performance Program. These young performers thrived in the Five Week Program but lacked strong music programs during the school year in their schools or communities.

Those at Schrafft Charitable Trust understand the importance of investing in young people early, and of keeping them engaged in order to provide them with the skills, confidence, and experience to excel in college. Schrafft is a pioneer in seeing the connection between young people's passion for music and Berklee's ability to capitalize on this by focusing the students' energy on developing themselves as musicians, and students. We are grateful for Schrafft's leadership. Dozens of young people in the city of Boston participated in Berklee City Music programs, received scholarships to attend college, and succeeded in college through the generous support of Schrafft. Karen Faulkner, executive director of the Schrafft Charitable Trust, has visited Berklee to meet the students, see the program in operation, and watch the young people perform. This kind of personal attention is what makes Schrafft's partnership with Berklee and the young people of Boston work so well.

The Richard Soref Excellence in Teaching Award

The Richard Soref Excellence in Teaching Award was established in November 2002 with



From the left: Richard Soref, Assistant Professor Angelamia Bachemin, and Performance Division Dean Matt Marvuglio at the April 18 Performance Division convocation

a gift made by Richard Soref. He was impressed by the dedication of faculty members who inspired students at Berklee College of Music to become outstanding performers. To reward such dedication among Berklee's female faculty, Soref worked with me to establish a process for seeking nominations of female faculty at Berklee who teach performance classes and, in a tangible way, inspire their students to strengthen and develop their performance abilities.

The first award of \$5,000 was made to Angelamia Bachemin on April 18 at the Performance Division Convocation. Bachemin, who since 1991 has been an assistant professor in the Percussion Department, was applauded by her colleagues as she accepted the award from Richard Soref and Matt Marvuglio, dean of Berklee's Performance Division. In addition to her duties in the Percussion Department, Bachemin has worked with Berklee's Urban Outreach Program to create Berklee's first hip-hop ensemble. This high-energy and talented group of Berklee students has earned acclaim for their performances at schools throughout the Greater Boston area.

Over the next four years, the Richard Soref Excellence in Teaching Award will be made to a different female faculty member annually.

—Marjorie O'Malley

Assistant Vice President for Institutional Advancement

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“Two Publishers Fought Over My Music Because I Joined TAXI”

Bill Gordon – TAXI Member

You would think that after thirty-five years of writing, and recording my own music, I would have had some major commercial success. Sadly, that wasn't the case.

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As a result of my membership, I signed a deal with a boutique publisher that got me my first placements in TV and film.

Soon after that, a large-scale, international publisher contacted me about publishing some of my tunes.

The next thing you know, the two publishers were “fighting” over my music!

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The end result? I'll tell you in a minute.

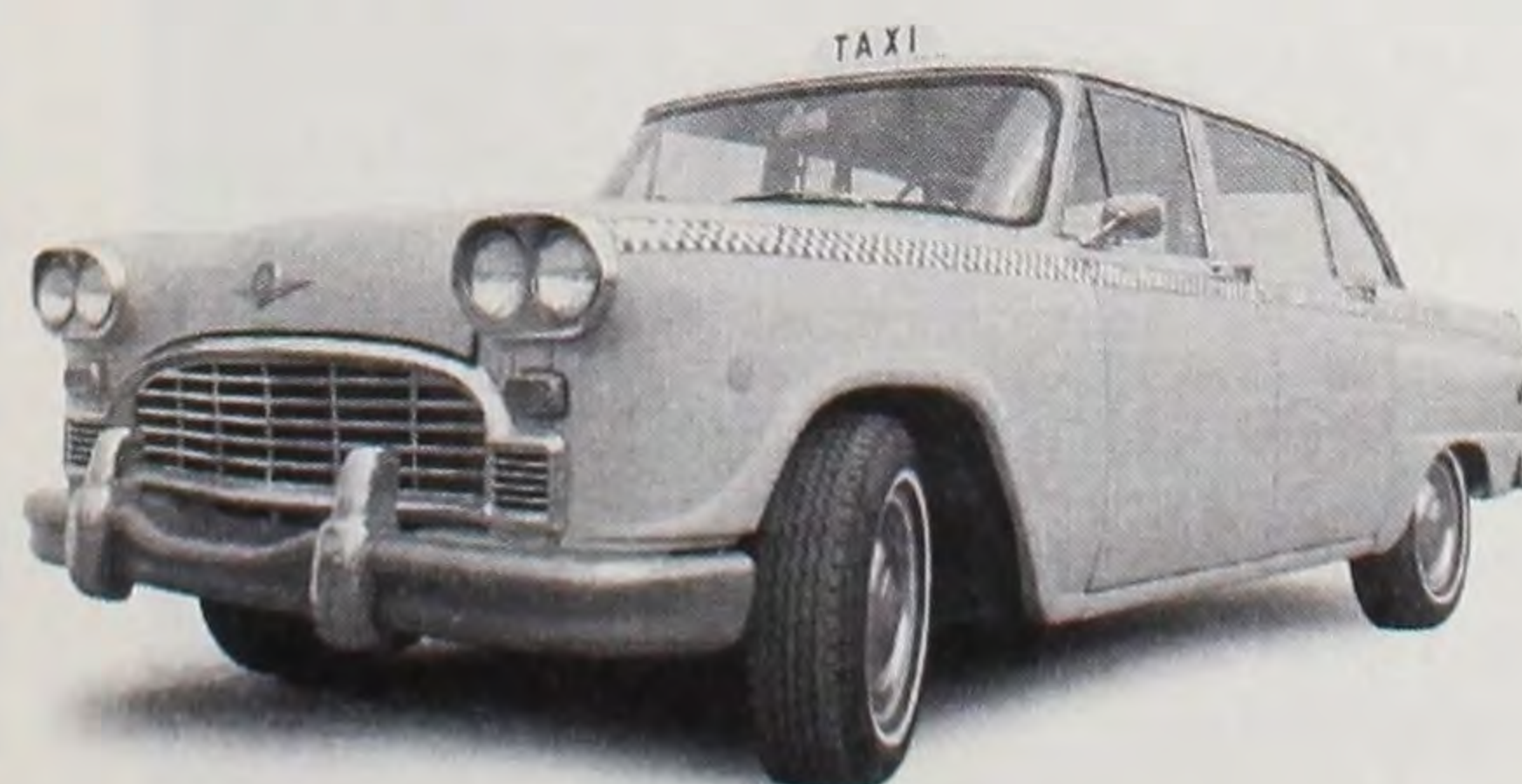
First, I want to tell you the ironic part – I almost didn't join TAXI. I thought it sounded too good to be true. Man, was I wrong!

TAXI's comprehensive feedback shows me where I'm strong,

and where I'm not – a constant reality check. And getting tons of opportunities to pitch my music has helped me stay focused and very productive.

It's obvious to me that the people at TAXI *really* want me to succeed. And they do so much to make sure that I do. It feels like I've got a team of experts who are on “my side.”

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Then there's TAXI's private convention which is FREE to members and their guests. The Road Rally isn't just the icing – it's a whole other “cake.” It gives me a deeper understanding of the music business, a bunch of great new contacts, and a jolt of inspiration.

TAXI also connected me with a Grammy™ winning producer who has worked with such legends as Jackson Browne, Michael McDonald, Luther Vandross, Maynard Ferguson, Freddy Hubbard, and Sarah Vaughn.

Two years later, he produced my album. The very same album that started the publisher slug-fest I told you about earlier. And how did it turn out?

I'm happy to tell you that *both* publishers signed some of my songs!

Thirty-five years as a working musician, a degree from Berklee, and all it took was a membership to TAXI to make me an “overnight success.”

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Faculty notes

by Toni Ballard

Professor Mili Bernejo performed at the Kennedy Center in Washington, D.C., for the Mary Lou Williams Women in Jazz Festival. Her composition "Como Hacemos" appears on *Respond II*, a double-CD compilation to benefit families affected by domestic violence.

Associate Professor Dan Moretti's release *Stories* is receiving airplay on 180 radio stations. The CD of his original compositions features Tim Ray (piano), Associate Professor Bruce Bartlett (guitar), Marty Ballou (bass), and Marty Richards (drums).

Assistant Professor David Scott placed third in the professional division of the Boston-area Song and Aria Festival sponsored by the National Association of Teachers of Singing. Scott performed songs by Mozart, Massenet, and Barber.

Assistant Professor and jazz guitarist Eric T. Johnson released the CD *Herbie Nichols, Volume 1*, featuring songs by Nichols. Saxophonist and Associate Professor George Garzone also appears on the CD.

Associate Professor Mirek Kocandrle released a CD titled *Early Works for Big Band, Volume One*. Other faculty members on the disc include Phil Wilson (trombone), Bruce Nifong (alto sax), and Ed Tomassi (tenor sax).

Professor and flutist Wendy Rolfe performed in a recital titled *Black Composers and Musical Roots of Brazil* at the University of Massachusetts at Dartmouth and at Harvard University in April.

Two of Assistant Professor Beth Denisch's works for woodwinds and percussion were performed at a concert benefiting IMPACT, an organization dedicated to stopping violence and abuse.

Assistant Professor John Funkhouser released *FunkHouse II*, a trio album of his compositions with himself on piano, Matt Pavolka on bass, and Blake Lindberg on drums. Funkhouser also plays bass with 11-year-old autistic pianist Matt Savage on his trio recording *Chasing Your Tail*.

Associate Professor Francine Trester's *Guitar Concerto* was premiered in April by guitarist Robert Ward and conductor Eric Sawyer at the Longy School of Music.

Assistant Professor Tony Carbone sang a song penned by Barbara Jordan in the Stephen King movie *Dreamcatcher*. Carbone also sang a tune by Songwriting Chair Jack Perricone for the NBC series *Providence*.

Professor Julius Williams will receive the Gracie Allen Award in New York on June 26. He scored *Fighting for Our Future*, an award-winning documentary. Essays by Williams and Assistant Professor Jonathan Holland appear in the book *Musical Landscapes in Color*. Williams also contributed to a book/CD compilation of spirituals titled *The Hall Johnson Collection*.

In January, Music Business/Management Chair Don Gorder served on a panel at the International Association of Jazz Educators Conference. In April,

Gorder spoke about digital music and Apple iTunes on New England Cable News.

Associate Professor Tom Stein (bass) Associate Professor Jeff Stout (trumpet), Professor Bob Doezema (guitar), Associate Professor Daryl Lowery (sax), and Associate Professor Larry Finn (drums) performed with Dr. Al Kooper and the Funky Faculty in Japan, Manchester, New Hampshire, and New York.

Instructor Sarah Brindell released her debut CD *Piece of Mind*, with Brindell on vocals and keyboards. Among the performers are her mother, Jill Brindell (cello), her father, William Klingelhofer (French horn), and her aunt, Mary Stolper (flute).

Associate Professors Abigail Aronson and Norm Zocher released their new Abby and Norm Group CD *Melodic Miner's Daughter*. The disc features Associate Professor George Garzone (saxophone), plus Bevan Manson (piano) and Brooke Sofferman (drums).

Piano Chair Stephany Tiernan performed her piano composition "Dryadic Harmony" at the Hildegard Festival of Women in the Arts at California State University at Stanislaus in March.

Brass Chair Tom Plsek was a guest soloist and master clinician at the Contemporary Trombone Conference held at Bowling Green State University. His duo work *The Gu Series* (with dancer Marjorie Morgan) was named one of the top-10 dance events of last year by the *Boston Globe*.

Assistant Professor Tomo Fujita's *Instant Guitar* book/DVD was published by Berklee Press. Fujita is currently completing a DVD for the series *Accelerate Your Guitar Playing, Vol. 3*. His articles have appeared in Japanese music magazines.

Professor Greg Hopkins did a winter jazz tour in Macedonia with guitarist Toni Kitanovski and was featured on a CD from Icelandic saxophonist Joel Palsson. Hopkins also plays on the CD *Quintology* with his quintet, featuring Professor Mick Goodrick, Woodwind Chair Billy Pierce, and drummer Gary Chaffee, and on the *Tre Corda* CD with Tim Ray (piano) and Associate Professor Eugene Friesen (cello).

Professor Stephen Webber recently produced and played guitar on a new CD featuring African-American gospel singer John Edmonds. Webber's educational efforts in the areas of DJing, remixing, and hip-hop were the subject of interviews on radio and television, and in such newspapers as the *New York Times*, the *Wall Street Journal*, the *Boston Herald*, and others.

Percussion Manager and vibraphonist Matthias Lupri played on the soundtrack of the ABC TV series *Alias*. One of his jazz compositions tied for third place in the Annual Billboard Song contest.

Professor Bruce Gertz presented two shows at the Regattabar in March with John Abercrombie (guitar), Jerry Bergonzi (saxophone), Joey Calderazzo (piano), and Adam Nussbaum (drums). Gertz has published two *Mastering the Bass* books with Mel Bay Publications. Gertz also released the CD *Dreaming Out Loud* with the trio Kaufman, Gertz, Bergonzi, and two play-along CDs to accompany his book *Walkin'*.

Assistant Professor and guitarist/vocalist Thaddeus Hogarth and his band opened for Tower of Power in Hartford, Connecticut in April.

Assistant Professor Jerry Cecco was guest con-



Bassist and Associate Professor Oscar Stagnaro released his first CD *Mariella's Dream*, featuring Paquito D'Rivera (reeds), Alex Acuña (percussion), Dave Samuels (vibes), Ed Simon (piano), Oscar Feldman (flute), Richie Zelson (guitar, sequencing), and Ramón Stagnaro (guitar).

ductor, arranger, trumpeter, vocal soloist, and clinician with the Xalapa Pops Orchestra in Xalapa, Mexico.

Associate Professor Thomas Hojnacki conducted the Claflin Hill Symphony Orchestra and the New Word Chorale in a performance of Bizet's *Carmen* in Milford, Massachusetts in April. Hojnacki's "Quintet for Brass" was played at the June opening of the Center for Arts in Natick.

Professor Scott Free brought a student quintet to open for vocalist Shawnn Monteiro at the Boston Jazz Society's 30th anniversary celebration. Two of Free's compositions were recently performed at a concert series in Rhode Island.

Associate Professor Craig Macrae gave a presentation called *Uzbek Popular Song and Affirmation of Central Asian Muslim Values* in April at the Columbia University School of International Affairs.

Assistant Professor and keyboardist Matt Jensen and the 14-piece Berklee Bob Marley Ensemble performed in *Kingdom Rise, Kingdom Fall: A Celebration of the Spirit With Caribbean Flava* at the Harvard Divinity School.

Associate Professor Lisa Thorson performed in June at *JazzArtSigns: A Multimedia, Multisensory, and Interactive Jazz Event* at the Music Hall in Portsmouth, New Hampshire.

Percussion Assistant Chair Yoron Israel performed with his group *Organic* and guest vibraphonist Jay Hoggard at the Blue Note jazz club.

Professor Phil Wilson mentored Berklee student Chris Dempsey, who won the solo jazz competition at the Eastern Trombone Workshop held in April in Washington, D.C.

Associate Professor Bret Willmott penned *Time for the Future/Polyrhythm in Harmony*, for Mel Bay Publications. He released his second CD titled *Bret's Frets Side-Steppin'*. His group Bret's Euro Frets has toured Europe annually since forming in 1994.

Assistant Professor Angelamia Bachemin and her jazz/hip-hop ensemble were part of the six-city Beats for Peace Tour in May sponsored by the American Friends Service Committee.

Joe Smith, who stepped down as dean of the Professional Writing Division to become a film scoring professor, was the guest of honor at a roast at Ryles Jazz Club in May. Over 160 of his friends and Berklee colleagues attended.

The Quest of Mr. Goodchord

faculty profile

by Mark Small '73

Musical careers frequently blossom after an important musical experience taking place during childhood. Often the fruit borne of later serious musical commitment hardly resembles the buds that appeared in youth. Such is the case with Professor Mick Goodrick, an internationally hailed jazz guitarist known for his harmonic mastery of the guitar.

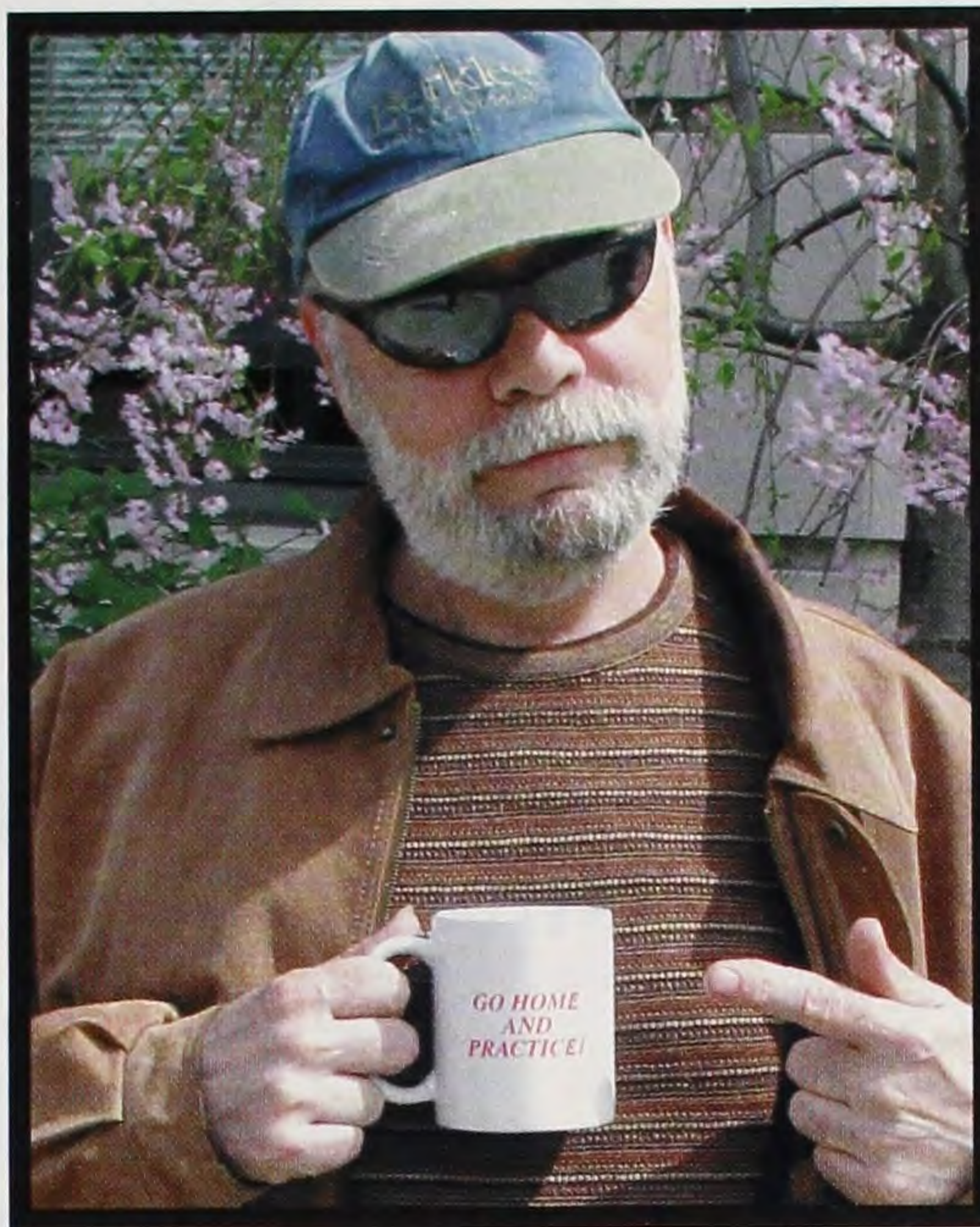
"I started miming Elvis by holding a tennis racquet for a guitar and mouthing the words to 'Hound Dog', Goodrick revealed. "I asked my parents for a guitar, but they didn't know how serious I was about playing, so they bought me a ukulele." By the age of 11 years old, Goodrick had sidelined the uke in favor of a real guitar and was trying to master Link Wray's 1958 rock and roll instrumental hit "Rumble." By the time he was 15, Goodrick was tuning in to jazz.

"The summer I turned 15, I went to the Stan Kenton Summer Band Camp," Goodrick recalled. "There were a lot of people from Berklee teaching there. That's where I first met John LaPorta (now a professor emeritus) and Jack Peterson (Berklee's first guitar professor). After that, I decided I wanted to pursue a career in music and check out Berklee." By the fall of 1963, he was enrolled as a music education major at the school.

After graduating in 1967, Goodrick taught for four years at Berklee before shifting gears. "A lot of my friends had moved to New York or gotten gigs with established bands," he said. "I decided that if I was going to get a chance to play, I'd better get out there too." He joined Gary Burton's quartet in 1972 and began playing on international stages alongside Burton, Harry Blazer '70 (drums), and Abraham Laboriel '72 (bass). Goodrick worked with Burton's group through 1976 and recorded five albums with the vibist.

As a member of Burton's band, Goodrick explored some challenging repertoire and gained acclaim for the harmonic intricacy of his accompaniments. During that time, Goodrick also decided to depart from established jazz-guitar technique. "After playing classical guitar and knowing what was possible playing with the fingers instead of a pick, I felt that as a jazz player, I should have those techniques available all the time," Goodrick said. "I phased out the pick a little at a time and finally threw it away in 1976."

Soon afterward, Goodrick left the Burton band, turning over all guitar chores to rising jazz star Pat Metheny, and for several years focused on teaching. In 1982, he began getting calls to play in Europe, Asia, Canada, and even Cuba with such artists as Charlie Haden, Paul Motian, Jack DeJohnette, Michael Brecker, Dave Liebman, and others. In the 1990s, Goodrick led his own quartet in concerts throughout Europe. He also joined forces with Berklee faculty members including Mili Bermejo-Greenspan, Laszlo Gardony, Hal Crook, Greg Hopkins, and George Garzone to play concerts locally and abroad. He returned to the Berklee faculty in 1997.



Guitar Professor Mick Goodrick

Goodrick's deep knowledge of the guitar's harmonic possibilities, a pursuit he has explored from the time he was a teenager, has been his professional trademark. "I remember getting a Mel Bay guitar book with diagrams that were labeled 'orchestral chord forms,'" he said. "There were so many different types of chords in there. The first time I played a C7 flat-five with the F-sharp in the bass, I thought it was the hippest thing I'd ever heard. At an early age, I developed an interest in unusual harmonic sounds." For decades, Goodrick has continued his quest for chordal sounds that he hasn't heard before.

The search led him to team up with Associate Professor Mitch Haupers in 2000 to organize and publish *Mr. Goodchord's Almanac of Guitar Voice-Leading*. In its first two volumes (totaling 600 pages), Goodrick, a.k.a. Mr. Goodchord, reveals his findings about triads, seventh chords, and other harmonic structures derived from the major, melodic minor, and harmonic minor scales. Goodrick and Haupers present the diatonic chords of each scale in close and spread

voicings moving through six cycles (root motion ascending in seconds, thirds, fourths, fifths, sixths, and sevenths).

The exhaustive study yielded some unexpected results that extend far beyond the harmonic exploration of the guitar that the title implies was Goodrick's original intent. Actually, some of the material is nearly impossible to play on guitar and is much simpler on piano. Goodrick's systematic approach to voice leading makes valuable tools available to composers and improvisers regardless of their instrument. To date, the first two volumes have been hailed by such jazz artists as Michael Brecker, Lyle Mays, Pat Metheny, Russell Ferrante, Dave Liebman, Carla Bley, Bob Brookmeyer, Jimmy Haslip, and others. (Visit www.mrgoodchord.com to read the artist endorsements of the books and more.)

"If I had understood the scope of this project before I started, I might not have done it," Goodrick said. "It's massive. As I started working, it kept growing. I was writing and working out these chords that I'd never played or heard before—even in a diatonic setting. For the first time, I think, all the diatonic, four-part chords that occur within major, melodic, and harmonic minor scales are identified. There is no way there can be any others."

Goodrick is pleased at the reception of his work by nonguitarists. "When you work with the books, it is almost like the material speaks to you. And it speaks to everyone differently. Everyone can use these books, and whatever music comes out of the experience will be entirely their own. Mitch and I thought that was very important."

A younger musician might have been tempted to hold back some of his hard-won knowledge, but Goodrick is philosophical about passing along what he has gained from his lifelong musical quest. "In getting older, I have thought that there are some things I've learned that could be useful to other people. From a purely human standpoint, it seems really important for me to share them." Goodrick and Haupers are completing the final volume of the voice-leading almanac and have started a new book on rhythm. ■

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Aimee MANN

In a good place

After winning the battle for artistic control of her career, songwriter extraordinaire **Aimee Mann** now calls the shots.

by
Mark Small '73

Aimee Mann's legions of fans know her as a gifted singer, guitarist, and tunesmith whose lyrics frequently explore the darker corridors of the human psyche. Sometimes she takes aim at her song's antagonist as in "It Takes All Kinds" from her 1999 CD *Bachelor No. 2*:

*As we were speaking of the devil
you walked right in
wearing hubris like a medal
you revel in
but it's me at whom you'll level
your javelin.*

Yet in other songs, such as "Humpty Dumpty," the lead-off track from Mann's latest CD *Lost in Space*, the song's narrator portrays herself as someone quite vulnerable:

*Baby, you're great,
you've been more than patient
Saying it's not a catastrophe
But I'm not the girl you once put your faith in
Just someone who looks like me.*

Whether her confessional lyrics are informed by events from Mann's own life, the lives of others, or neither, is known for sure only by Mann. What is known is that in her professional life, she has been vulnerable to the slings and arrows of the record industry. On the flip side, she has proven herself to be a formidable adversary who doesn't shrink from conflict. The David and Goliath-like battles between Mann and her foes at her former record labels (Epic, Geffen, Imago, and Interscope) raged over artistic control. Others might have decided to adjust their dreams and find a new line of work, but not Mann. The struggles reveal her to be an artist with a rare and deep conviction to her art. She spent a decade wriggling free from unworkable contracts, wrestling to gain ownership of her masters, and then went after Universal for

releasing old demos without her okay. These days, Mann is calling all the shots, making music on her own terms, and releasing it on her own SuperEgo Records label.

Mann's entry to the music business came when she began playing with various groups in Boston's early 1980s punk scene. In 1983 she formed the band 'Til Tuesday with drummer Michael Hausman '80, who now is her manager. After gaining the attention of the local radio station WBCN-FM, 'Til Tuesday built enough momentum to get signed by Epic Records. Their debut album, *Voices Carry*, connected with listeners, and the title track went to number eight on the Billboard Hot 100 charts. Having a hit song and a video in heavy rotation on MTV ratcheted up the pressure for their next two albums. It was clear by the time the third album (*Everything's Different Now*) was finished, that Epic's vision of the band's artistic direction clashed with Mann's. Epic gave the record little support, and Mann struggled for four years to get out of a seven-album contract with Epic.

Gaining her freedom, she released her first solo effort, *Whatever*, on the Imago imprint to rave reviews in 1993. After completing her second solo record, *I'm with Stupid*, the label collapsed and Mann was in limbo. Imago execs sold her contract to Geffen Records. After living with the record for months, the label decided Mann should go back into the studio to come up with a single. To Mann, the suggestion was ludicrous. While Mann never gave Geffen their single, awareness of the disc expanded nonetheless when three of its cuts were placed in television and movie soundtracks ("That's Just What You Are" in *Melrose Place*, "Amateur" in *Sliding Doors*, and "You Could Make a Killing" in *Cruel Intentions*).

After Geffen was absorbed by Universal, Mann found herself assigned to the Interscope label. In 1998 she completed her third solo album, *Bachelor No. 2*; but Interscope, like

Mann's previous labels, wanted a more "commercial" product. Caught in a stalemate, Mann refused to make any changes and Interscope refused to release the disc. The label offered to let Mann out of her contract, an opportunity that Mann eagerly seized, but the album was still the property of Interscope. In 1999, another stroke of good fortune arrived in the form of a collaboration with movie director Paul Thomas Anderson, who based his film *Magnolia* on eight of Mann's songs. The success of the movie and the soundtrack (Mann's song "Save Me" was nominated for an Academy Award) gave Mann the cash to buy back the masters to *Bachelor No. 2* and release it herself.

Finally free from major-label fetters, Mann sold the CD through her website (www.aimeemann.com), Amazon.com, and at gigs. Her manager, Michael Hausman, secured distribution arrangements that placed Mann's independently released music in retail stores. Ultimately getting the last laugh, Mann has seen sales of *Bachelor No. 2* top 200,000, which is a huge success for an independent artist. Last year, Mann released *Lost in Space*, and she has spent the past several months touring the United States and Europe to enthusiastic crowds.

While becoming an independent artist for the first time in her career is very liberating, it doesn't automatically place Mann on easy street. She bankrolls her own recordings now and, together with Hausman, is in charge of marketing. Mann and Hausman took the unusual step of posting all tracks from *Lost in Space* on www.aimeemann.com. Yes, some aspects of her career are more difficult without major label clout (obtaining airplay on larger stations for instance); but for Mann and Hausman, the benefits of being independent outweigh the liabilities. Knowing that the records honestly represent her and that every effort expended builds her career, the extra work has been worthwhile and rewarding.



“’Til Tuesday had one hit single that was in the top 10 for a week and a gold record, but it was not like having a platinum record. We got some exposure, but I think that actually got in my way later.”

At 12 you picked up the guitar. How soon afterward did you begin writing songs?

It was a couple of years later. Like most people who play guitar, I tried to write songs just to see if I could. It was pretty random. I didn't know much about chord progressions back then, and when the things that I came up with didn't sound that good, I couldn't figure out why.

Did you come to Berklee right after high school?

Yeah. I didn't know what else to do. I was interested in music but I wasn't one of those people with a really good ear. I wasn't learning Beatles songs from the records like a lot of other people I know were. Back then, I thought that having a talent for music was a magic thing that you either had or you didn't. It hadn't occurred to me that you could practice and learn, and your ear would become better and your abilities would grow commensurate with the amount of work you put in.

I had heard of Berklee, so I came to the summer program. I did really well and saw that you could improve. I enrolled as a voice major, but it really didn't take with me. I started taking bass lessons as a beginner.

Do any faculty members stand out in your mind as having been particularly helpful to you?

My bass teacher, Rich Appleman, was great. Berklee was a very jazz-oriented school at that time and there was a bit of jazz snobbery. I was someone who couldn't play at all when I came to him. But he was totally cool with that and just said, "Okay, let's get started." Berklee was a godsend for me, because to go to other music schools like Juilliard you already had to be an accomplished musician. If that had been my only option, I never would have become a musician. I really needed to learn about music theory, take lessons, and be in an atmosphere that would help me to concentrate. I decided I would continue going to Berklee until I felt that I wasn't learning anything. The fact that I kept learning more and becoming more accomplished was very encouraging.

Did you meet Michael Hausman at Berklee?

No, we actually met in the Boston music scene. He was playing with a band called the Dark, and I was with the Young Snakes. It is amazing though, how many people I meet who went to Berklee. My current bass player [Paul Bryan '90], my drummer [John Sands '78], and my guitar player [Julian Coryell '92], all went to Berklee.

It must have been a very exciting time back in 1985 when 'Til Tuesday started clicking with MTV and radio. How did you originally get signed to Epic?

I'm not really sure. I've heard a couple of stories, because once you get signed and have some success, people start telling you how you *really* got signed and take credit for it. As I recall, we had been playing the circuit around New England and worked really hard. I think at that time Boston was sort of ready to have a local act do really well. We just seemed to fit into what was going on at the time—eighties pop-dance music. We played in one of the WBCN rumbles and got some attention. Back then, WBCN and Kiss 108-FM used to put local music on the air. They played our demos, so we were getting airplay locally. Lennie Pizzi's daughter heard one of our songs on the radio and told her father that he should sign us.

The era when radio stations would play an unknown band's demos seems to be over now.

Now your options for radio are college stations or Clear Channel.

Do you now see the difficulties you had with the big record labels as a two-edged sword now? If you hadn't gotten the kind of exposure that MTV and radio hits brought you, do you think you could have gotten to this point, where you can create your own music just as you want it and bring in the audiences to your concerts as you do?

I think it is impossible to know. 'Til Tuesday had one hit single that was in the top 10 for a week and a gold record, but it was not like having a platinum record. We got some exposure, but I think that actually got in my way later.

People couldn't get rid of the idea that I was a commercial artist even though the music wasn't as commercial as they wanted it to be. They had seen me on MTV and had this persistent notion that I was a top-40 artist. That caused a lot of clashes.

I went to various labels to get signed and play them my finished record, and they would have this expectation that I was going to change it after the fact and make it more commercial. I think the 'Til Tuesday experience contributed to that problem.

Do you feel that your connections to Hollywood and your movie soundtrack work have helped to boost your career?

I didn't really have connections to Hollywood. Paul Thomas Anderson [movie director] had met Michael [Michael Penn, Aimee's husband] and asked him to score his first movie. We didn't think Paul would turn into a big Hollywood director who got a lot of attention.

It seems like Paul Thomas Anderson's film *Magnolia* helped you a lot.

I think it introduced me to a whole new audience. The *Magnolia* soundtrack was on Warner Bros. and was getting a cross-promotion from the movie studio too. That's what did it. Getting support from the record label wasn't something I was used to. It positioned me in people's minds, and I was taken more seriously. If you are a singer/songwriter who doesn't sell a lot of records, it's easy for people to think that it's because you aren't very good rather than circumstances beyond your control like marketing and label support are the problem.

Knowing what record labels have to do these days to get a song onto radio playlists, do you think it's a long shot that one of your songs could get serious airplay, and is that something you even desire at this point?

The idea of getting airplay is barely on my radar. I don't know what airplay will be like now since Clear Channel says they are not going to use indie label material anymore. Clear Channel owns so many stations, and they all have the same playlists. It is beyond just being corporate; they are like the McDonald's of music. I don't belong in that world, so serious airplay is something that seems out of the question now.

Now that you operate your own label, has the Internet become a crucial part of your business plan?

I think the Internet helps. We have a publicist and we get a fair amount of press. Touring is still a major part of the promotion for any record. I'm not turning a big profit from touring at this point. I'm happy to break even after paying my musicians and giving them a little bonus at the end of the tour. We work at retail and try to get the record positioned. We did a video and we try to get that played at whatever outlets we can.

Have your record sales been affected by fans posting your songs as MP3s on the Web so that others can download them for free?

I'm sure they have been affected, but it is hard to pinpoint for sure. Record sales are down 20 to 30 percent overall. That affects me too.

Let's talk about your music. I love the song "Invisible Ink." The string arrangement, your acoustic guitar finger picked in the beginning and later strummed as the drums come in at the bridge, gives it all the drama of the classic pop and rock songs by Paul Simon, James Taylor, and the Beatles. Do you have roots in that music?

A lot of our influences seem to come from 1960s and early-1970s-pop music. I cowrote "Invisible Ink" about a decade ago with a singer/songwriter from Boston named Clayton Scobel. I had written some lyrics for it but never finished it because it needed a bridge. When I started writing for *Lost in Space*, I took it out and wrote a bridge and finished it off. The chords and melody to the verse and chorus are probably Clayton's. I might have changed them a little. Jonathon Quarmby, who is British and lives in London, wrote the string arrangement. We had a system where he would demo up his ideas and send them to me as MP3s. He did a great job. There is an obvious influence for that song in the chorus/bridge section with the slide guitar lines. That is clearly influenced by Todd Rundgren.

The production elements you use to build your songs—the acoustic guitar foundation and the vintage-rock keyboard sounds of Wurlitzer electric piano and Mellotron juxtaposed with lots of electric guitars—seem to say that you have drawn from a number of earlier pop and rock artists to come up with your own unique style.

Well, a Beatles' influence, as filtered through Badfinger, is in there. There was a Badfinger song called "Name of the Game" from which I took production elements for the song "Humpty Dumpty" on the *Lost in Space* CD.

You choose classic as well as out-of-the norm grooves for your songs. There are waltzes like "Amateur" and "Nothing Is Good Enough" alongside grooves for "Driving Sideways," which has a 12/8 feel with triplets on the ride cymbal. What contributes to your choices?

I am really attracted to things in 3/4 or 6/8. Sometimes I consciously have to tear myself away from 3/4.

Some of your chord progressions go beyond the traditional rock chord vocabulary. I'm thinking of one song in particular, "Guys Like Me," that uses a minor-seven-flat-five chord throughout. How did you come to that choice?

I didn't think about it too much; it was probably a chord shape on the guitar that I learned from having played Harry Nilsson's song "One." These things generally come from just arbitrarily choosing a chord and seeing if my ear can put a melody over it.

On many songs, you sing in a very low part of your vocal range. That lends a close-up, intimate effect to songs such as "The Moth." Can you talk about that?

Most people choose a key to sing in based on what they do live. I do it the other way around, which can be a problem sometimes. To sing a song in the studio when you are using a beautiful mic and it is loud in your headphones is a totally different experience

from singing the song onstage. Songs like "The Moth" and "Invisible Ink" are so low that it's actually hard to sing them live.

You have a large catalog of songs now. When you write material for a new album, do you become more attached to the new songs so that the older ones fade into the background?

Well, I still feel pretty attached to the songs on my second solo record, but not so much to the ones on the first one. The rest of my songs feel like they are pretty recent to me. I still play "4th of July" from the *Whatever* album a lot. I also get a lot of requests for "The Other End of the Telescope," which came from the third 'Til Tuesday record.

In your live shows, you have been covering the Lynyrd Skynyrd tune "Sweet Home Alabama." How did that song get into the lineup?

For encores, we always ask the audience for requests and there is always someone in the crowd who yells out "Play 'Free Bird.'" I wanted to learn the song and play it for the next jackass who asked for it. We started listening to some Lynyrd Skynyrd albums and decided "Free Bird" is all right, but "Sweet Home Alabama" was what it was all about. We started playing it at sound check. It is a simple, three-chord song, but the nuances in Skynyrd's arrangement are fantastic and you kind of have to learn every one of them to do the song well. The great thing about working with Julian Coryell is that he learned every guitar lick. So we ended up with a note-for-note version of the song.

What would be the best possible next thing for your career?

More of the same. I don't have any extraordinary plans. I'd like to get more of my songs into TV shows and movies. That is always a helpful way to get people to hear the music, and it pays pretty well. If you own your masters, you will get the full payment—you won't have to give most of it away to a record company.

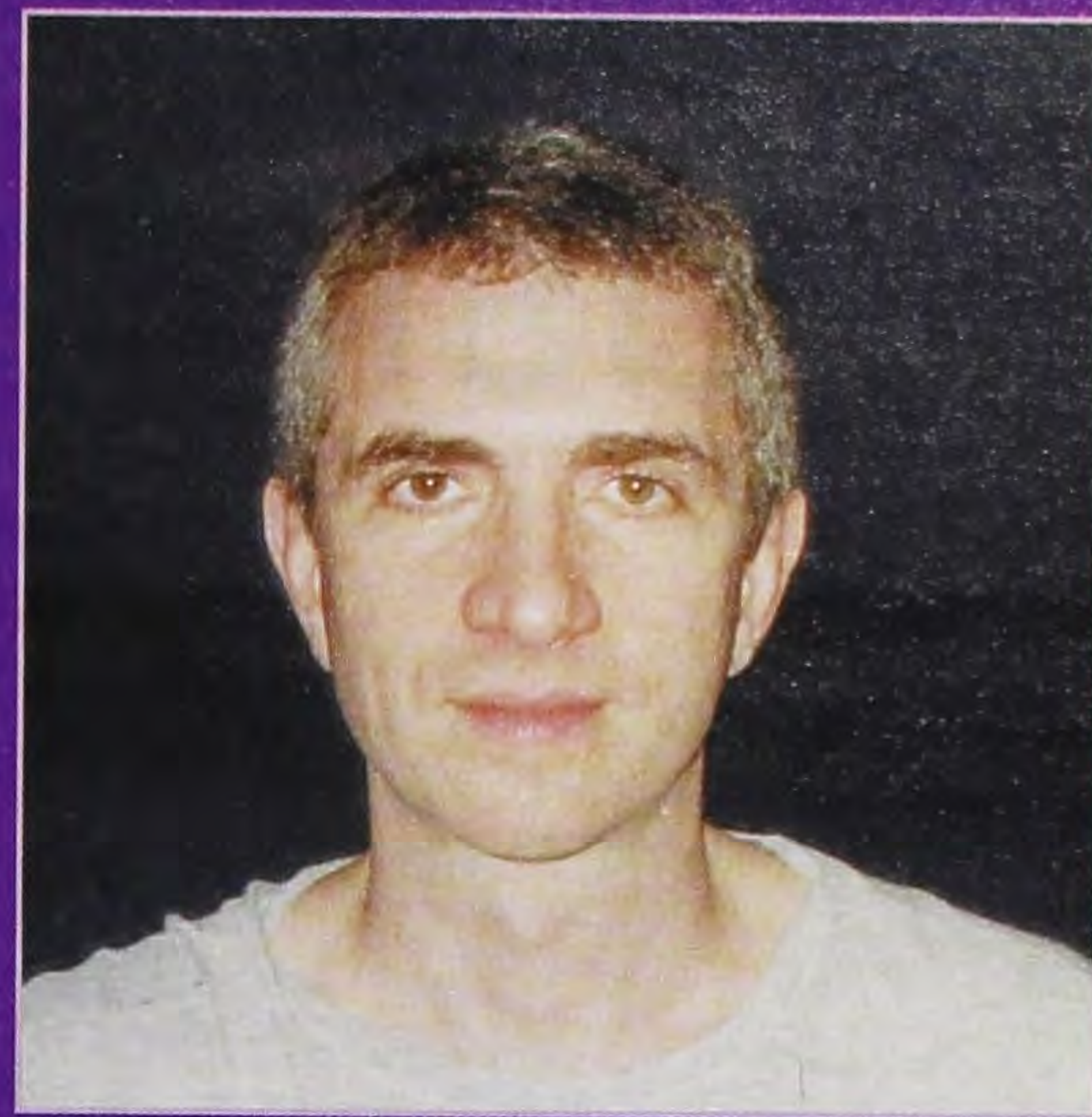
What would you tell a young singer/songwriter trying to launch a career in the current music industry climate?

I don't really know. I guess the only thing that I could tell them is to be great. To reach the level we are at is hard. I am coasting with a reasonably high profile and have an audience already built up. For independent artists at a small label with a few employees, I wouldn't know what to tell them about marketing their record in a big way. The best advice you can give anyone is an old cliché: if you are not doing this because you love it, then forget it. Loving it will get you through having to deal with a lot of annoying people and experiencing a lot of disappointment. If you are really good, you can find an audience. There are a lot of people out there seeking artists who really care about songwriting and lyrics. There are millions of artists, but there are not a lot of people who can really write a good song.

What do you tell journalists who ask if the angst will go missing from your songs now that you have your own label and are married?

[Laughs] If only the angst would go missing from my life!

Michael Hausman '80, Aimee Mann's Manager



Michael Hausman '80

Michael Hausman '80 came from Bryn Mawr, Pennsylvania, to Berklee with dreams of learning to play drums like Billy Cobham, Lenny White, and Jack DeJohnette. He formed 'Til Tuesday with Aimee Mann and played on the group's three albums. When the band was looking for a new manager and couldn't find anyone up to the task, Hausman picked up the reins and found his niche.

"I started thinking it was something I could do well," Hausman said. "I was reading contracts and talking to lawyers, doing a lot of things that a manager would do, and I got a pretty good taste for it. Becoming Aimee's manager wasn't a big change. She trusts me, and I have tremendous respect for her as a songwriter, recording artist, and friend, so I've dedicated my time to her."

Working with Mann through her years on major labels and as an independent artist taught Hausman the strengths and weaknesses of both business models. While major labels have the resources to break new artists and get their songs on radio playlists at major stations, Hausman feels that established independent artists can sell their records and get radio airplay, too.

He also manages Michael Penn, Pete Droge, and Skeleton Key, and also has formed a musicians collective called United Musicians (www.unitedmusicians.com). U.M. provides a way for independent artists who own their masters to gain access to a wider distribution network and capitalize on what they have created. None of the artists at U.M. is just starting out, though. "They have to have a track record," Hausman says. "We can't spend a million dollars to break an artist, but we can help people who already have stuff going on to get their music out there."

Thinking outside the box helps. "A lot of companies focus on the bigger radio stations, but they are harder to work with because there is so much demand for their airtime," says Hausman. "We work with triple-A and college stations, market by market, and find the ones that are willing to support our artists, and we support them in return."

"With a quality artist, you can get the music to a large audience," Hausman contends. "I try to sell as many records as a major would. With an artist like Aimee, we sell more than a major would, because they wouldn't invest the kind of time that we do. Aimee's independent records have sold better than her major-label solo records did."

Musician Websites 101

Guidelines for creating an artist website that gives you a presence in the online world.

by Siobhan Kelleher

Many professional musicians recognize the potential of the Internet to enhance their business by providing a contact point between them and a potentially vast online audience. Publicizing tour dates and CD releases, posting tour diaries and reflections, selling CDs and merchandise, and hearing from fans all can be accomplished through an effective website. While many musicians have graphic, web design, and/or programming skills, most need help in putting together a website. In this article, we'll examine some of the questions asked by musicians and others seeking to make their debut on the web.

Steps

Whether you build the site yourself or have someone build it for you, there are several essential steps you need to take to get your site live.

First, reserve a domain name (at an annual cost of between \$10 and \$35). Second, pick a company to host your domain (monthly costs range from free to thousands of dollars; average non-e-commerce sites can obtain hosting packages for \$5-25). Third, create the HTML pages, images, sound files, etc., known as "site assets." Fourth, post the site assets on your hosting company's server. Finally, announce or publicize the launch of your site.

What's in a Name?

Businesses and artists alike put a lot of thought into selecting a name and realize that changing it will result in a loss of the brand recognition. Likewise, your web domain name—the "yournamehere" in a www.yournamehere.com url—should feature your band or professional name

so that fans can find you and easily remember where to find you. Try to incorporate the name of your band or your own name into the domain. If either of these is too common or already in use (see www.nissan.com, for example, the domain is not owned by the car company), you may have to get creative.

The first step is to go to a domain registering site such as www.networksolutions.com, and check if the domain name you want is available. Although there are many domain name extensions other than dot-com (such as dot-net, dot-org, and dot-biz, etc.), dot-com should be your first choice since it is the most familiar extension. Be careful to avoid selecting an alternate extension if a similar business owns the dot-com domain featuring the name you want. You may unintentionally drive business to your competitors or to some other site with which you'd prefer not to be associated. (I am reminded of a now-defunct web-design awards show with a similar domain name to that of an adult entertainment site and the tremendous embarrassment that caused.)

Note that dot-edu domains are used exclusively for educational institutions and dot-org domains are reserved for nonprofit corporations. Some newer domain extensions (such as dot-biz) may involve user restrictions that could prevent you from changing hosts in the future.

Picking a Hosting Company

While it is possible to host your own website if you have a computer to dedicate to that function, the complexity of the task is beyond the scope of this article. Instead, most people choose a hosting company after registering their domain. Think of the domain name as

your phone number and the hosting location as the place where the phone actually rings. Just as you can in some cases change your address and keep the same phone number; similarly, you also can change your hosting company and keep the same domain name. Numerous hosting options are currently available, and choosing the best plan comes down to a balance of price, features, and customer service.

Free hosting is available from some companies, but the tradeoff for free hosting is that either the hosting company or their sponsors can advertise on your pages. Banners and pop-up ads can diminish the impact of your site for visitors. Free services usually require some amount of do-it-yourself work and/or fairly advanced HTML experience, and they offer no customer support beyond providing a list of frequently asked questions. These sites may also provide only one e-mail address on your domain.

Ad-free, low-cost hosting can be found for between \$5 and \$10 per month. This fee gives you essentially the same features as the free sites, minus the ads. These hosts generally provide little if any customer support, and usually include one to three e-mail addresses along with your domain.

For between \$10 and \$20 per month, you can get ad-free hosting, usually with phone and e-mail support as well as self-help tools and full administration access, which allows you to set up and manage several e-mail addresses on your domain and establish scripts to handle things like mailforms and message boards. Some hosts may require a one-time setup fee of around \$50, but most companies have done away with setup fees.

Before signing up with a hosting company, make sure that you are comfortable with the level and responsiveness of their customer service. If you don't have any experience developing a website, you'll probably want a fair amount of assistance.

If you anticipate that your site will have heavy traffic or will offer large files for downloading (video files, for example), you should consider the monthly traffic restrictions set up by your hosting provider. In order to run their servers efficiently, hosting companies want to ensure that your site won't use too much bandwidth, which slows down other sites hosted on the same server. So companies set limits for the amount of traffic (measured in megabytes or gigabytes) a site can have each month. If your site exceeds the limit, you will be charged according to usage. If you expect lots of traffic, opt for a larger monthly bandwidth threshold for an additional fee. Instead of exceeding the traffic limit and incurring additional fees, it's usually cheaper to pay for extra bandwidth up front. Most hosting companies will allow you to upgrade after your initial setup.

How do you find the right host? Your best bet is to look at hosting search engines and rating sites such as www.findmyhosting.com, www.hostindex.com, or www.ahostingservice.com. You can often find current users' ratings of the best hosting services to compare different plans. If you know what your priorities are (e.g., powerful administration tools, 24-hour phone support, high bandwidth), you will be able to find options that fit your needs.

Planning

After registering a domain name and securing hosting, you can begin to create your site. The first step is to get a grasp of your site's objectives. Consider who your audience is and how you want it to use your site. If the site is for reaching fans and audience members, site emphasis may be on selling or promoting CDs and concert tickets, announcing upcoming shows, and giving fans a place to provide feedback through a message board or an e-mail link. If you anticipate that your audience will be composed mainly of concert promoters or press, provide easy access to clips, publicity photos, quotes, and contact info. Most likely your site will combine these two objectives, and will include features such as shop talk or a tour diary.

Once you have chosen the areas you'd like to cover, start thinking of these categories as main navigation buttons on your site. Web experts recommend a maximum of seven main navigation buttons, and short, focused names (one or two words) for each button. This makes it easier for new and repeat visitors to understand and navigate through the site. If your front page is difficult to understand, with hundreds of links screaming for the user's attention, you'll lose a large portion of your audience on the first visit. Keep the front page clear and your fans will reward you by returning to your site often and recommending it to others.

Once you've figured out the basic organization or architecture of your site, begin collecting content—photos, music clips, video, bios—for it. Two maxims for web content are (1) less is more, and (2) a quality source yields a quality result. Users will view your site on a computer screen, which has a 72-dots-per-inch (dpi) resolution, unlike the average printed page resolution, which is about 1,200 dpi. Hence, clarity is reduced and eyestrain is increased on a computer screen. Screen space is valuable, so don't waste it. A small, crunchy picture cannot be edited or enlarged without compromising its quality, and sound clarity cannot be added to a muddy or scratchy recording. Start with a high-quality CD or printed photo (rather than a compressed MP3 file or a JPEG photo grabbed from an existing website). This keeps the quality of the end product high and file sizes low. Prior to posting material on your site, make sure to obtain necessary permission for any content you're using. Once your materials are collected, you're ready to begin work on the site.

Go It Alone or Hire a Pro?

If you're not a web pro and want to create a site yourself, you'll need some tools and advice. Some excellent professional web-design software, including Macromedia Dreamweaver and Adobe GoLive, can cost several hundred dollars and often contains far more features than you'd ever need. Free software includes BBEdit Lite, which is available for the Mac OS only, and Netscape's Composer. Dreamweaver, GoLive, and Composer are all WYSIWYG (pronounced "wizywig"), which means that you can see what you're designing as you work. BBEdit Lite is a text editor that allows you to manipulate the HTML code, but is not too user-friendly for those new to web design and coding.

In addition to web publishing software, you may also need graphics editing software. Professional tools include Adobe Photoshop and Illustrator, Macromedia Fireworks and Freehand, but these programs are also expensive. Less expensive yet effective tools include Photoshop Elements and Paint Shop Pro each of which costs around \$100. All these programs allow you to export your graphics in web-friendly formats (such as GIFs and JPEGs), and most allow you to compare different settings (file type, number of colors, level of compression, file size) in a preview mode prior to exporting.

If you're using audio clips on your site, you'll need software that can extract data from a CD and compress files for you, such as iTunes (Mac only), Roxio Toast, or QuickTime Pro. If you want to use video clips, you can use Quicktime Pro or Apple's iMovie. Be aware that video files can be large and require users to have extremely fast connections to view a short clip. The Webmonkey site (hotwired.lycos.com/webmonkey/) is a great place for users ranging from beginners to experienced pros to learn about creating their own site.

Site-Building Resources

Free Hosting Companies

- Angelfire (www.angelfire.lycos.com)
- Tripod (www.tripod.lycos.com) see the build sections of these two sites.
- Geocities (www.geocities.com)
- FreeServers (www.freeservers.com)

Web Design Software

Commercial programs

- Macromedia Dreamweaver (www.macromedia.com)
- Adobe GoLive (www.adobe.com)

Free software

- BBEdit Lite (www.barebones.com) for Mac OS only
- Netscape Composer (www.netscape.com)

Graphics Software

- Adobe Photoshop, Photoshop Elements, and Adobe Illustrator (www.adobe.com)
- Macromedia Fireworks and Macromedia FreeHand (www.macromedia.com)
- Paint Shop Pro (www.jasc.com)

Audio Software

- Roxio Toast (www.roxio.com)
- QuickTime Pro (www.apple.com)
- Peak (www.bias-inc.com)

Online Resources

- www.hotwired.lycos.com/webmonkey/
- www.builder.com
- www.tips-tricks.com
- www.webpagesthatsuck.com
- www.htmlgoodies.com
- www.pageresource.com

To connect with search engines, see www.search.com/guides/submit/register.html.

Many sites now use Flash animation, created using Macromedia's Flash software, to add movement and excitement. Although Flash is wonderful technology that can spice up any site, it is more complicated and expensive to use than HTML-only site design tools, and requires a fair amount of expertise to achieve satisfactory results. While it may be tempting to develop an entire website in Flash, approach this carefully because you'll want to have a full HTML or non-Flash site for those who don't have the Flash plug-in. You will likely need to expend a large amount of time and money developing this type of site. Most sites can be enhanced with touches of Flash for an intro animation, a sound-clip player, or a demonstration of how to use a product or service.

In conjunction with your newfound web skills, you'll need to put a plan in place as you develop your site. In its simplest form,

this can be a schedule, which will keep you organized and keep your site on track so that you won't get bogged down. The box below features a sample schedule of tasks to be accomplished as you construct your site.

Site Construction Timeline

Week 1: Draw up site map (architecture). Collect existing content. Begin creating, finding, and editing content.

Weeks 2 and 3: Begin designing look of site.

Week 4: Finish designing look of site. Begin assembling pages.

Weeks 5 and 6: Finish assembling pages. Test to make sure the site looks and functions as expected.

Week 7: Post site for testing on server. Check it on various computers to find any final problems.

Week 8: Announce the site publicly.

Clearly, all the steps involved in the creation of a website cannot be detailed in the course of this article; but by consulting Webmonkey and other online resources (see sidebar on page 15), you should be able to pull it all together.

Going with a Pro

If you want a professional designer to create your site, decide whether you want to hire a company or an individual freelancer. There are pros and cons with both options. A freelancer can often work more quickly and cheaply than a company but may not offer the range of skills needed for design, programming, and project management that companies can offer. Project-management is key to staying focused, meeting deadlines and budgets, and being informed about problems. While you may find a freelancer with project-management skills, you're more likely to find that service by hiring a company.

To find a freelancer or company to design your site, get recommendations from people you know, or contact the webmaster of a site you like and find out who created the site. Your budget may ultimately determine whether you hire a freelancer or a company. A good freelancer can create a site for a few thousand dollars, while a company usually costs \$10,000 and upward.

Launch Time

Before you publicly launch your site, make sure that Internet search engines can find you. Some services list your site on search engines for a fee (such as Microsoft's www.submit-it.com, at a cost of \$79), but if you're a do-it-yourself person, you can prepare meta tags in the HTML code of your pages with keywords and a description for your site. Then manually submit the tags to several search engines. Meta tags are impor-

tant because search engines' "spiders" (automatic indexing applications) then know how to describe your site and don't give up due to a lack of information.

One of the last things you should do before you publicly launch the site is check the site's pages on a variety of computers with different operating systems, browsers, Internet connection speeds, and screen resolutions. Web design is not an exact science, and different computers and browsers will display your pages differently. Make sure that most users will see what you want them to see at your site. Checking your site on a combination of Mac and Windows operating systems, Internet Explorer and Netscape browsers, and dial-up and high-speed connections will give you a sense of what users will experience on your site.

Once your site is launched, all that's left is to let the world to know about it. Where to start? Your best, and least expensive, bet is to contact everyone on your mailing list. Send out a postcard or an e-mail announcement to your fans, colleagues, family, etc., describing the site's features and inviting them to visit.

A good website depends on solid planning, a clear vision of the end result, and a willingness to adjust the site until it works. Patience and thorough research will enable you to create a website that will give you the presence you want in the online world. ■

Siobhan Kelleher is a freelance web and multimedia producer and a classical double bassist in Boston. She can be reached at siobass@attbi.com.

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TWO for Tech

After separate odysseys, brothers Steve and “Larry the O” Oppenheimer have landed choice careers in the world of music technology.

by Mark Small '73

After finishing their studies, many alumni leave Berklee aiming for a career on the stage. After some time passes, a portion of them often migrate to different parts of the music industry and into careers they were unaware of before entering “the real world.” Brothers Steve Oppenheimer '77 (a pianist) and “Larry the O” Oppenheimer '77 (a drummer) are cases in point. After years of playing professionally and moving around the nation and the music industry, both now occupy key posts in the high-tech quarters of the music business in San Francisco.

Not surprisingly, as the brothers followed their individual paths, they have seen their educational and professional pursuits intersect at several points. Steve currently works for publishing giant Primedia Business Magazines and Media as editor in chief of *Electronic Musician* and *Onstage* magazines. Larry recently became audio director for Electronic Arts, the world's largest producer of electronic games. For the previous seven years, Larry was at LucasArts Entertainment where he worked on the best-selling games *Rebel Assault 2*, *Escape from Monkey Island*, and *Star Wars: Bounty Hunter*. While their current positions require highly specialized skill sets, Steve and Larry readily testify that the education and experience they gained in the music industry and elsewhere qualified them for these unique positions.

Lured into Music

Not unlike other members of the baby-boom generation, both of the Oppenheims were lured into music in their youth. After high school, Steve and Larry headed to separate universities. Steve bounced in and out of several colleges, ultimately earning a degree in anthropology at the University of Maryland in 1979. Larry majored in percussion at the State University of New York at Albany. In the late 1970s, they were both enrolled at Berklee,



Steve Oppenheimer '77

“Larry the O” Oppenheimer '77

where, in addition to formal music training, they received an introduction to music technology. Both took courses in electronic music with Michael Rendish (now assistant chair of the Film Scoring Department), and audio recording with Joe Hostetter (former faculty member). They also spent countless hours in Berklee's then-developing recording studios.

While honing his piano chops as a Berklee student, Steve had some choice encounters with jazz piano-greats. “I had this friend who knew a lot of jazz musicians in New York,” Steve recalls. “She took me to meet Roland Hanna at his New York apartment. I ended up studying with him for a few days and sleeping on his couch. During the same trip, I met Nat Jones, who invited me to sit in with his trio at the Bottom Line. That experience was one of those that affects you deeply.” After leaving Berklee in 1977, Steve freelanced as a keyboardist, arranger/composer, recording engineer, and sound designer.

Soldering up a Storm

Simultaneously, Larry was active as a professional

drummer but also was beginning to explore the fundamentals of electronic music. During the infamous blizzard of '78 that had the Northeast socked in for several days, Larry experienced a career-defining moment. “I was trapped in my house for a week and began putting together an Aries Modular Synthesizer from a kit,” he says. “That was when I learned to solder circuit boards. Later, when I applied to Lexicon for a job as an assembler, they gave me a soldering test and I aced it. I started to work there just as Lexicon was unveiling their 224 Digital Reverb and the Prime Time Digital Delay. That job launched my career in the industry and continued the education I had begun at Berklee in music and recording engineering.”

Larry later earned an associate's degree in electrical engineering and computer science from the Lowell Institute School at MIT. In 1980, he founded Toys in the Attic (TIA), a music and technical services company that he still operates as a sideline. Under the moniker of TIA, Larry has undertaken a dizzying array of projects, including writing technical manuals,

“When I was at Berklee, there was the performance side of music and the recording side. You could specialize in one or the other, and some people did both. These days, if you don’t record or have a home studio, you’re missing out.”

—Steve Oppenheimer, editor in chief, *Electronic Musician*

repairing and renting musical equipment, producing and engineering recordings, and doing sound and music editing for feature films and television shows.

Career Crossing

In 1987, the Oppenheimer brothers’ career paths intersected when Steve, burned out after spending years on the road playing concert dates, nightclubs, and other gigs, decided to leave Ashford, Washington, for Sacramento, California. By 1985, Larry had settled in the San Francisco Bay area and was involved with a variety of things with TIA and was writing articles for *Mix*, America’s foremost recording magazine. He served as contributing editor at *Mix* for seven years and was instrumental in *Mix*’s acquisition of *Electronic Musician* (*EM*). When Steve made a chance visit with Larry to the *Mix* offices, it provided an opportunity to get his foot in the door and ultimately led to his future career.

“For my birthday in 1987, Larry invited me to come down to San Francisco to go out to dinner and then to a Grateful Dead concert,” Steve recalls. “On the way to the concert, we stopped at the *Mix* offices so Larry could pick up his check. He took me around and introduced me to a bunch of people including George Peterson, who at that time was the magazine’s associate editor. I thought it seemed like a cool place to work. On my way out, I stopped to talk with one of the proofreaders. I looked over his work and started thinking that I’d be good at that kind of thing. Larry told me who to talk with about a job, but otherwise stayed completely out of the process.” Steve sent his résumé to the magazine’s general manager, who then invited him to take a proofreading test. Not only did Steve catch grammatical and punctuational errors, but he corrected technical mistakes that the author and editors hadn’t realized were there. Steve was summarily offered a job as a freelance proofreader.

Out of the Footlocker

He started off working only two days a week at \$5.00 an hour, which supplemented the income from a temporary day job he had taken at a Foot Locker shoe store. Within a month, *Mix* Publications saw the depth of his abilities and offered him a full-time position as an editorial assistant for both *Mix* and *EM*. By mid-1988, he was working with the *EM* staff exclusively. Over the next several years, Steve was promoted through every editorial position at *EM*, becoming the magazine’s editor in 1997.

During his tenure, he has helped transform *EM* from what he calls “a small electronics hacker magazine” into a leading technical publication for musicians with personal studios. He facilitated the company’s growth by recruiting an exceptional team of editors and freelance authors and by creating many of *EM*’s file management and tracking systems and their editorial project-management systems. Additionally, Steve writes a monthly column, has penned numerous *EM* articles, coauthored and edited titles for *EM* Books, and was founding editor of *EM*’s sister publications *Onstage* and *Remix* as well as the annual *Desktop Music Production Guide* and *Computer Music Product Guide*.

Digital Revolution

Looking back, Larry observes, “What influenced things the most for each of us was advent of digital technology. *EM* existed before digital technology was really big, but their business exploded with the personal studio revolution.”

Larry’s business also grew with the flowering of digital technology. In addition to the previously mentioned projects that Larry (a.k.a. Toys in the Attic) undertook, he contracted with manufacturers such as Ensoniq, Opcode, Sonic Solutions, Zoom Corporation, Digidesign, Inc., and others to do product design consultation, copyright research, provide technical services, and more. In 1993, he took a full-time job as lead editor and opera-

tions manager for WaveGroup, a postproduction facility employing ADAT recorders and Pro Tools software. At WaveGroup, one of the many projects Larry undertook was the creation of the soundtrack for a television animation series called *Bump in the Night*.

New Directions

After two years at WaveGroup, some of Larry’s colleagues recruited him to work for LucasArts Entertainment. “They told me that computer games were heading in the direction of audio postproduction and that LucasArts needed someone with the skills I had,” Larry recalls. “At the time, the company was in a growth phase, and the people I knew there were composers and programmers, not audio guys. They realized that audio was going to start playing a larger part in the future. Ironically, I didn’t actually make any sounds for the first four months I worked there. My first tasks were to rewire the studios, build a sound library, develop their network, and oversee construction of a new facility.”

For the next seven-plus years, Larry served as sound development supervisor at LucasArts. He handled a range of chores including designing sound for games and assorted technical development jobs, contributing to several of the company’s best-selling titles. The game field is intellectually stimulating and one that promises plenty of growth. “Working on games is exciting and a challenge,” he says. “Games are becoming a bigger part of the entertainment industry. Internet gaming or multiplayer online games are starting to take off. The next generation, console platforms, is getting more powerful. This is a frontier, and there are very few of those around.”

Early this year, when Electronic Arts made him an offer he says he couldn’t refuse, Larry left his post at LucasArts. As the Electronic Arts’s audio director, Larry has a role similar to that of an audio director in the film world. “Basically, I am responsible for everything that comes out of the speakers,” he says. “Whether I create the sounds or direct the entire effort, there is a lot involved.” Currently, he is working on the company’s new James Bond game.

Nonlinear Media

“Producing audio for games is different than working in a linear media like film and TV,” Larry observes. “There, you have a story that progresses, ebbs and flows, and the energy goes up and down. A composer can tailor the music to it and put a lot of emotion into it. In games, the action is unpredictable because the game is interactive. You need music that can play for 30 seconds or for 5 to 10 minutes. It is more about mood than emotion. If the game player will be in one area for five or 10 minutes, you need to sustain the mood while the player is there. The composers have to write music that can loop. The music is a combination of linear compositions, loop compositions with ancillary parts, flourishes, and stingers. These are the musical components, but they are not the score. The music needs to change with the action, which is determined by how the game is going for the

player. Somehow, all of the pieces have to fit together and make musical sense. Any good composer could learn to do it, but there are specific skills required for this kind of writing.”

While everyone’s career path unfolds in its own unique way, the Oppenheimers have thoughts for those keeping an eye toward the horizon. Steve suggests that aspirants approach learning a new business the same way they did mastering their instrument. “First, learn how to write,” he says. “A lot of people who want to write for *EM* know the tech side of things but can’t write. When I came to this job, I spent an unbelievable amount of time in my office teaching myself about word processing, database programming, and copyediting. The editor’s job sometimes involves making a writer sound better than he or she actually is. But if that takes too much time and effort, we might as well just write the article ourselves. It is worthwhile to take classes in journalism or copyediting. If you were serious enough about music to spend hours a day in the practice room, understand that developing as a writer takes the same kind of commitment.”

Good Times for Tech-Oriented Musicians

“If you are going to be in this world [audio production for electronic games],” says Larry, “you have to be very computer savvy. You have to be unafraid to get in there under the hood. You might not have to program, but if you understand the language programmers speak you’ll be able to make a much better-sounding game.”

As for the future of their individual industries,

Larry paints a rosy picture for the electronic games business. “This field has exploded. Depending on who you work for, there can be money in it. I see a bright future for musicians and sound specialists in games.”

While Steve doesn’t see the magazine business “exploding,” he forecasts a steady future. “The publishing industry is not in the shape that Larry’s business is in,” he said. “People aren’t reading as many books and magazines as they used to, and yet there are now more magazines out there than ever before. Magazines have been around a long time, and I don’t think they are going away. There is something about a magazine that you can’t get right now out of electronic media. Magazines are portable, you can take them with you and they are disposable when you finish reading them.”

When asked for the long view of the digital-music-technology revolution that has fired up each of their businesses, they agree that it is a great time for technologically adept musicians. “When I was at Berklee, there was the performance side of music and the recording side,” says Steve. “You could specialize in one or the other, and some people did both. These days, if you don’t record or have a home studio, you’re missing out.”

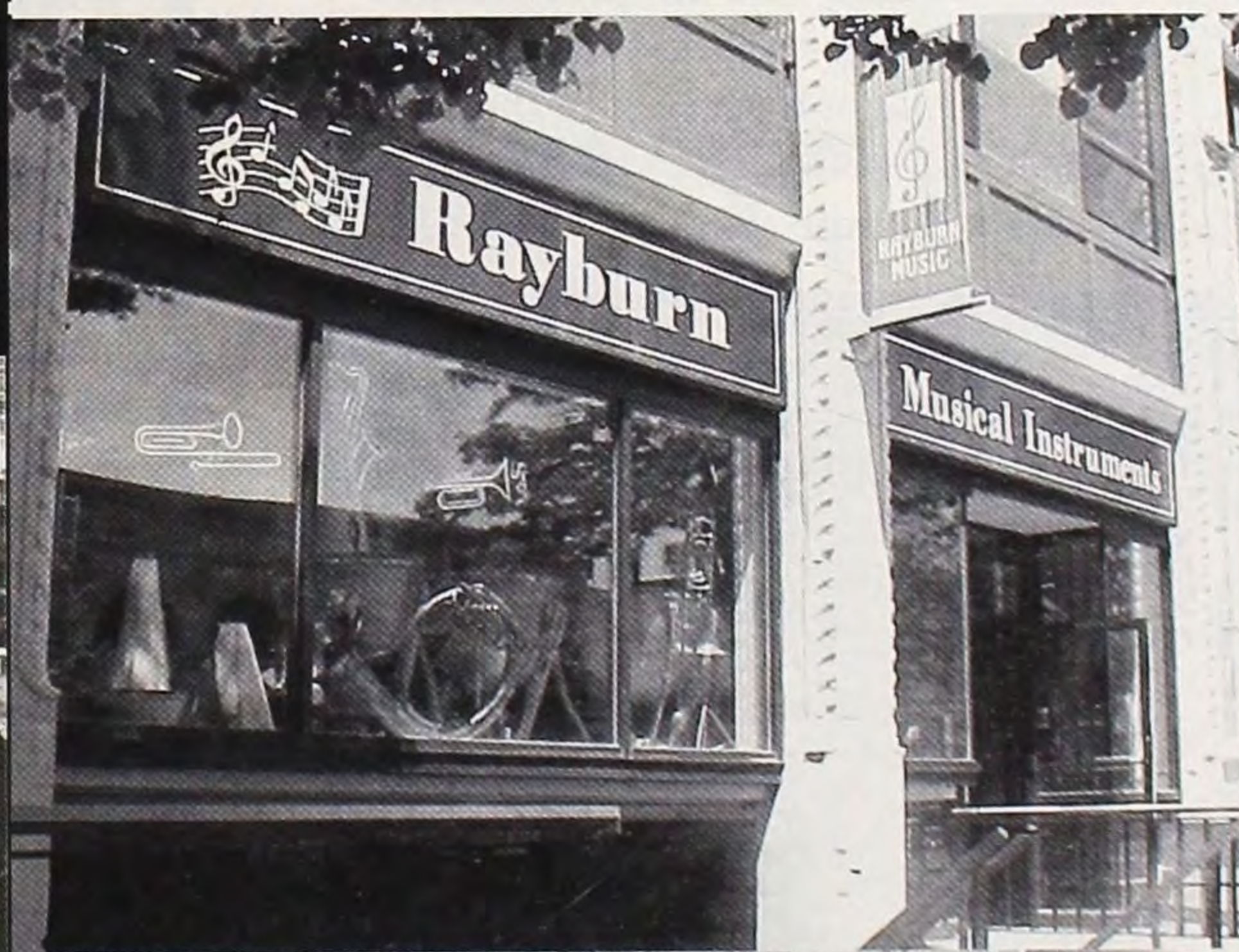
“If you are going to be in this world [audio production for electronic games], you have to be very computer savvy. You have to be unafraid to get in there under the hood.”

—Larry Oppenheimer, audio director, Electronic Arts

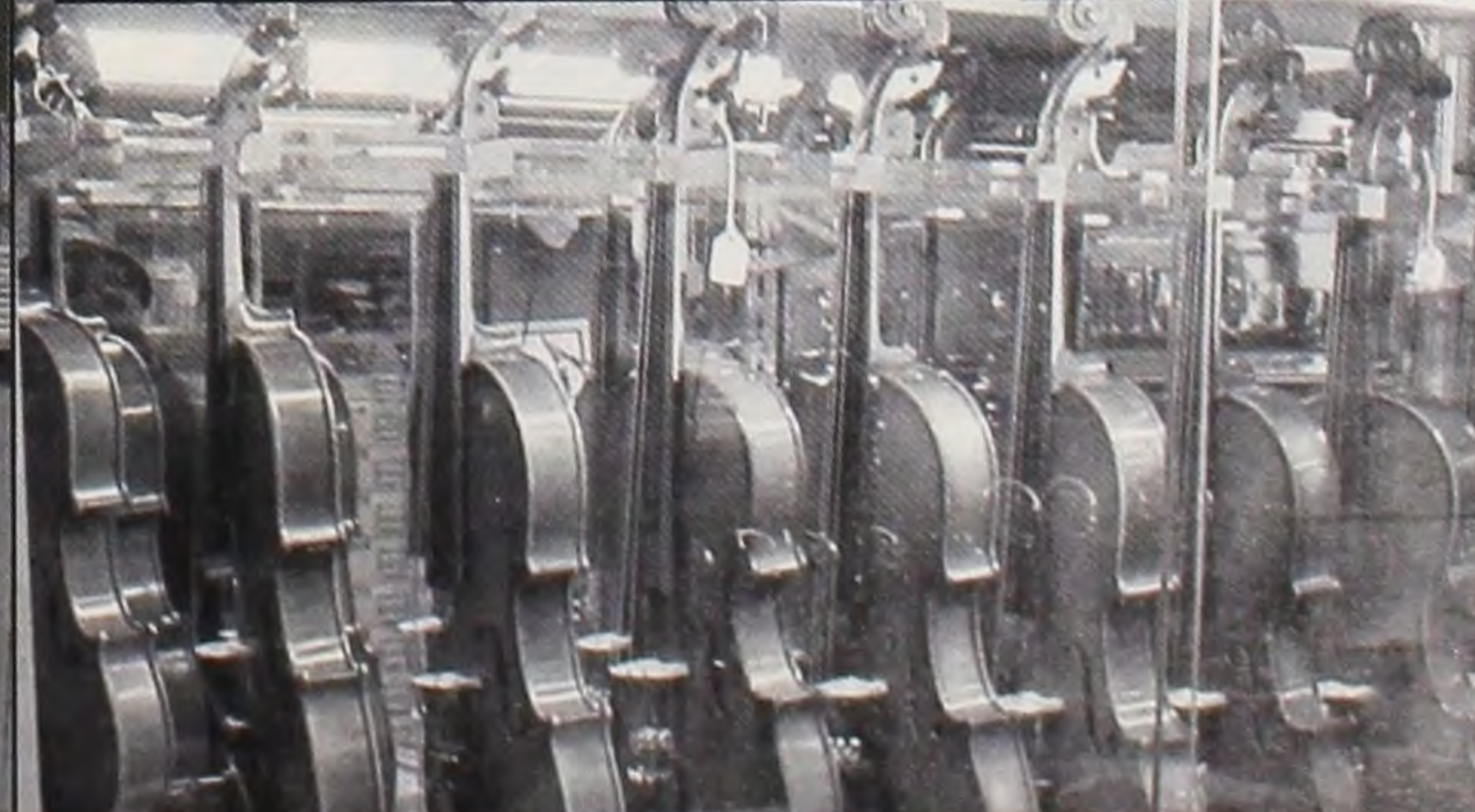
“It used to be that there were plenty of performance venues but it was hard to get access to recording equipment,” says Larry. “Now it’s the opposite. Decent-sounding recording equipment is affordable for musicians. The old revenue model for record companies is crumbling, and it’s now harder for big labels to make money from recordings.” “Yes,” Steve chimes in, “it is harder for labels to make a lot of money, but I think it is easier to make money in general from recordings now. Every day at *EM*, I get CDs from people who are making a living selling their own independent recordings. You gotta love the possibilities for musicians living in the digital age.”

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HARMONIC

Distillation

by Jim Odgren '75

For many improvisers faced with harmonically difficult tunes, omitting parts of a chord progression or allowing a few changes to go by without outlining them in detail is a natural fallback approach. As I prepared my original songs to record for my *Her Eyes* CD, I wanted to help out the soloists by preparing more solo-friendly chord progressions.

Before the recording sessions, I decided that I should simplify, or generalize the chord progression to my song "Nimbus." For me, the best approach to finding a simplified solo-section progression is to go to a chordal instrument such as piano or guitar and play through the part of the tune that I want to change. I did this and listened to the chords to "Nimbus" as they originally occurred in the series and then determined which ones were essential to the harmonic character of the tune and which could be deleted. This yielded a simpler progression that provided more flexibility and more harmonic and rhythmic breathing room for improvisers (myself and Jim Kelly in this case). In the end, I was satisfied that the solo section retained the spirit and character of the song.



MATT MARVUGLIO

Jim Odgren is Assistant to the Dean of the Performance Division at Berklee. His new CD, Her Eyes, features 10 of his original pieces recorded with an all-faculty band that includes Jim Kelly (guitar), Fernando Huergo (bass), Yoron Israel (drums), and Odgren on alto saxophone. The disc was produced by Performance Division Dean Matt Marvuglio. Visit www.jimodgren.com for more information.

Harmonic Density

In the first eight measures of "Nimbus" (following the introduction), almost every melody note is harmonized. Figure 1 shows the melody and chord progression of these bars. In the measures with the most active harmonic rhythm, I selected those chords that I felt best distilled the tonality and character of the tune. When you compare the chord progression that accompanies the melody (see figure 2) to the excerpt of the solo changes of "Nimbus" (figure 3), you can see the extent of the modifications I made to the song's chord progression for the solos. The chords that were deleted from the progression are those circled in figure 2.

I also adjusted the chords that were written with eighth-note anticipations or delays so that during solos they would fall either on beats one or three of the measure. In my judgment, these modifications make the harmonic flow easier for the soloists.

When I showed my sketch of the solo chord progression for "Nimbus" to Jim Kelly, he came up with a perfect recommendation to further streamline the progression. In the fifth measure, he suggested using Fmin7(b5) instead of Emin7(b5). I agreed that the Fmin7(b5) sounded like a better fit, although I'm at a loss to explain why. It just seems to be a better choice for maintaining the character of the original harmony of the song and aids the flow of the chord progression. Figure 4 shows the chord progression for the first eight measures of solo sections of "Nimbus."

Chord Scales

After finalizing the solo chord progression, I began to practice on my saxophone and work on ideas and concepts for my solos. First, I practiced soloing over each chord individually until I could play over all of the chords of the progression. Next, I started to develop ideas on how to fill in the notes between chord tones. I wanted to utilize a basic series of chord scales that maintained as many common tones as possible when each chord changes.

Figure 5 shows one set of chord scales that I thought worked well for the first eight measures of the solo section. Obviously, there are other possible scales that could be derived from this progression. I chose these particular ones

because they included not only the chord tones and tensions indicated by the chord symbol, but also the notes of the melody whenever possible. Such a series of chord scales, of course, is only a starting point. Many other possibilities present themselves during a solo, and when the direction of the solo leads me elsewhere, I'll go that way. I always like to explore a tune's basic harmonic foundation on my instrument. I feel like I owe it to the song.

Worthwhile Analysis

As I worked out the chord scales, I found that some of the changes in the solo progression maintained fewer common tones than others. Figure 6 shows some of the chords and scales from the first eight measures of the "Nimbus" solo changes. I looked at these chords in great detail because they involved quite a few note changes. All scales presented in figure 6 start on either the notes F or E so that the comparisons are easier to see. For me, writing out a Roman numeral analysis helped to reveal the big picture of the key areas.

To my ear, the first three measures sound as though they are in the key of G# minor. The chord in the fourth measure sounds like it was a connector or pivot chord leading into the next key area. Although the chord symbol is G diminished seventh in the context of the chord progression, the chord sounded and functioned more like a C dominant seventh, flat-nine chord with the fifth in the bass. The last four measures lean toward C Lydian as the tonal center. I hear the Fmin7(b5) chord (measure five) that Jim Kelly recommended functioning as a subdominant minor chord in C Lydian.

For songs like "Nimbus" that have complex chord progressions, there are often several ways to perceive of the key areas. I have provided the analysis in figure 7. Special thanks go to fellow Berklee Professor Ed Tomassi who helped me to analyze it. While I'm sure that there are other possible analyses, this one is logical to me. Some of the tools and approaches presented here will enable you to write harmonically rich tunes with solo sections that will be a welcome sight to your improvisers. ■

MUSICAL EXAMPLES FROM NIMBUS

To hear music, visit www.berklee.edu/bt/151/lesson.html

FIG. 1

FIG. 2

FIG. 3

FIG. 4

FIG. 5

FIG. 6

WHEN EACH CHORD CHANGES TO THE NEXT CHORD THESE NOTES CHANGE

FIG. 7

--- KEY AREA IS G# MINOR ---

b V17 (sus4) V7(#9) I MIN7 b III7 (sus4) (PIVOT CHORD TO C LYDIAN) V7(#9)/IV Gdim7

E7(sus4) D#7(#9) G#min7 B7(sus4)

SOUNDS LIKE C7(b9)/G

--- KEY AREA IS C LYDIAN ---

IV MIN7 (b5) V MA7 (9) I MA7 (b11) V7(#9)/IV Gdim7

Fmin7(b5) D/G D/G CM A17

SOUNDS LIKE G MA7(9)

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notes

1958

Pianist Hal Galper of Cohecton, NY, completed an interactive, play-along jazz instruction book titled *Forward Motion*. It has 193 PDF pages containing 300 exercises with quick-loading musical files that are transposable and have adjustable tempos. Visit www.forwardmotion-pdf.com for more information.

1963

Composer Graham Collier of Málaga, Spain, has released two new CDs: *Winter Oranges* with the Danish Radio Orchestra and *Bread & Circuses* with the Collective in Perth, Australia. His online jazz discussion forum is posted at www.jazzcontinuu.com/.

1967

Saxophonist Roger Lee Neumann of Santa Clarita, CA, has recorded three CDs with Roger Neumann's Rather Large Band. He has been the saxophonist or arranger for such artists as Ray Anthony, Les Brown, Bill Elliott, Buddy Rich, and Ray Charles and received the 2002 Composer/Arranger Award from the Los Angeles Jazz Society.

1972

Guitarist Frank Potenza of Lakewood, CA, released a new CD with his quartet titled *The Legacy*, dedicated to the late pianist Gene Harris, with whom Potenza worked for four years. The disc was released by Azica Records, Inc. (www.azica.com).

Gary Ruggiero of Milford, CT, received awards for 25 years of service and the Outstanding Music Educator of the Year Award from the Connecticut Music Educators Association. Ruggiero is band director at Danbury High School and plays saxophone professionally.

1974

Nick Labuschagne of Johannesburg, South Africa, operates Urban Rhythm Factory, the largest post-production music company in South Africa. Labuschagne has four studios and a staff of composers, programmers, and sound engineers who create music for commercials and television and radio programs. Visit www.randburgite.co.za/urf.htm for information on his company.

Singer/songwriter Patty Larkin released a new CD titled *Red = Luck* for Vanguard Records. The disc features 14 original songs recorded at Larkin's studio.

1975

Composer David Kowal of Los Angeles, CA, released the new CD *Songs of Love and Devotion*. He also composes film and TV music and is producing several bands in his own studio. For more on his career, visit www.kowalmusic.com.

Keyboardist/arranger Rob Mounsey of New York City has been contributing arrangements and keyboard tracks to CDs by Aaron Neville, James Taylor, Sissel, the Chieftains, Diana Krall, and others. Visit www.robmounsey.com for more details.

Richard Niles of London, England, has completed a series for BBC Radio 2 on the history of pop arranging. The program featured interviews with great arrangers such as Arif Mardin, George Martin, Jimmy Haskell, and others who collaborated on hit records over the past five decades. To hear it online, visit www.bbc.co.uk/radio2.

Guitarist Kim Norton of Castaic, CA, is currently working with the touring company of *Jesus Christ Superstar* with Carl Anderson in the lead role. Norton also has toured with Roger Daltrey and played on numerous recording sessions in Los Angeles.

1976

Percussionist/composer Johnny Goings of Sioux Falls, SD, completed an album titled *Checkoutthisstuff*, which is available at www.cdbaby.com/johnny-goings. He also has written a screenplay titled *Perfect Match* featuring five songs from the album.

Pianist/composer Gene Bohlmann of Redondo Beach, CA, is currently pursuing his doctorate in psychology at Argosy University.

1978

Ken Field of Cambridge, MA, was featured on the cover of the May/June 2003 issue of *Saxophone Journal*, and his educational CD *Music for Layered Saxophones* was included in the magazine. Visit his website at www.kenfield.org.

Saxophonist Buck Splencia of Auckland, New Zealand, has released a CD titled *Pleasure, Pain, Desire*. Visit www.ambrosejazz.com for more info.

Producer/engineer William Garrett of Long Island City, NY, is the studio manager and chief engineer at Sony/ATV Music Publishing, a studio that has fostered collaborations between many songwriters and recording artists including Jesse Harris (songwriter) and (singer) Norah Jones.

1979

Guitarist Jon Catler of New York City has published a book called *The Nature of Music*, which describes the evolution of his 62-tone, just intonation guitar. He has toured with the Catler Brothers Band and avant-garde composer LaMonte Young. His book and CDs are available at www.microtones.com.

1980

Saxophonist Robert Hughes of



Patty Larkin '74

Maplewood, MO, received his Ph.D. in musicology last December from Washington University in Saint Louis. He is an assistant professor of music at Saint Louis University and plays professionally in Saint Louis.

Composer/arranger Henry Moss of Nassau, Bahamas, was the music director for the Bahamian Ministry of Tourism's Cacique Awards. His 17-piece band played his compositions and arrangements of Caribbean standards in a jazz style.

In addition to performing often in Bangkok, singer/guitarist Ti Muntarbhorn of Bangkok, Thailand, will sing in the "Rolling Requiem" on September 11, 2003, at the site of New York's World Trade Center. Singers will perform Mozart's *Requiem* around the globe in every time zone for a 24-hour period to mark the second anniversary of the 9-11 attacks.

Guitarist Paul Nelson of Stamford, CT, is featured on the song "Jason" from the Jason Becker tribute CD *Warmth in the Wilderness Volume II* (Lion Music).

1981

Composer/engineer/producer Rick DePofi of New York City is co-owner and president of NY Noise, a Manhattan recording studio. He has worked with artists such as Shawn Colvin, Rosanne Cash, Marc Cohn, Michelle Branch, and others and has worked on numerous TV and radio ad campaigns.



Steven Kirby '84

Saxophonist/composer Laura Dreyer of New York City, a former member of the DIVA big band, released the CD *Mysterious Encounter: Brazilian Jazz* for the Lavasphere label. Dreyer wrote eight of the disc's 10 tunes. Visit www.lauradreyer.com for more information.

Jay Nichols of Brigantine, NJ, has served as the drummer/conductor for the Legends in Concert show at the Claridge Casino Hotel in Atlantic City for seven years.

Saxophonist Scott Robinson of Teaneck, NJ, played on the Mingus Big Band's *Tonight at Noon . . . Three or Four Shades of Love* CD, which was nominated for a Grammy. Robinson has played on more than 150 albums and was a winner in *Down Beat* magazine's 2002 critic's poll.

1982

Vocalist Lenora Zenzalai Helm of New York City has released a new CD titled *Voice Paintings* for the MidLantic label. The disc features a mix of original and standard tunes.

Violinist Benjamin Smeall of Green



Tom Andes '85

Bay, WI, performed at universities in Wisconsin and Michigan, and did a live radio broadcast in Chicago with the Chilean world music singer Laura Fuentes and her ensemble Calicanto. Smeall teaches strings, guitar, voice, and piano in Green Bay. Visit his website at www.songcycles.net for more information.

1983

Pianist Pete Gianakopoulos of Chicago, IL, recently opened the Old School Records store. He operates a label of the same name and performs with Castle Broadway throughout the Midwest.

Reggie Lofton of Framingham, MA, produced and played drums on *Clearing My Head*, the new CD by singer Jes Perry. Also appearing on the disc's 13 original songs are Jeff Perry '90 (bass) and Steve Fekete '96 (guitar). All four are Berklee staff members.

1984

Composer Joel Goodman of New York City, recently scored several feature and documentary films. *Evenhand*, *Seabiscuit*, and *Robert Capra: In Love and War* are screening in theaters and at festivals. Another short documentary, *The Collector of Bedford Street*, was nominated for an Oscar. For more information on his work, visit www.hifiproductions.com.

Guitarist/composer Steven Kirby of Concord, MA, has released a new CD titled *North Light* featuring saxophonist Chris Potter, pianist Bruce Barth, bassist Scott Colley, and drummer Matt Wilson. The tracks include eight original tunes and two standards. Visit www.sonicbids.com/na/epk.asp for more information.

1985

Pianist Tom Andes of Columbia, MD, released his fourth CD, *Outer Limits*, with the Tom Andes Quintet. Six of the disc's eight tracks are Andes's original pieces.

Claudio Tarris of Monterrey, Mexico, has been appointed director of Escuela Superior de Música y Danza de Monterrey. He is also director of the Monterrey Big Band.

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1986

Drummer Jim Kersey of Burbank, CA, plays with the popular Los Angeles-based Led Zeppelin tribute band Led Zepagain. See the band's website at www.zepagain.com.

1987

Pianist composer Satoko Fujii of Sayama, Japan, released a second CD titled *Mimerva* with her quartet. It features Fujii with drummer Tatsuya Yoshida, bassist Takeharu Hayakawa, and trumpeter Matsuki Tamura on five extended jazz compositions.

Bassist Terje Gewelt of Oslo, Norway, has released the duo CD *Interplay* on the Resonant label with pianist Christian Jacob '86. Gewelt has played on more than 50 jazz recordings and recently performed in India and Brazil.

Saxophonist Dennis Mitcheltree of Brooklyn, NY, stars in a short comedy film titled *The Sound Barrier*, which was screened at the New York International Independent Film and Video Festival in April.

Mitcheltree plays frequently in New York.

1988

Bobby Borg of Beverly Hills, CA, authored *Musician's Handbook: A Practical Guide to Understanding the Music Business* for Billboard Books. It describes business relationships, revenue streams, and the important steps necessary for success in the music business.



Bobby Borg '88

(continued on page 25)



Adrian Ross '96

Berklee's Boston Alumni Chapter recently held a reunion that was organized by Associate Professor of Guitar John Baboian '77 and drew music-education graduates from years 1975 to 1980. Guests enjoyed a Sunday morning jazz brunch and an opportunity to rekindle friendships. To complement the event, class projects, concert programs, a selection of photographs, and other items were on hand to revive memories of the past. The event also featured a faculty ensemble consisting of John Baboian (guitar), John Repucci (bass), and Bob Tamagni '73 (drums), with special guest Greg Badolato on tenor.

On February 9, the San Francisco Alumni Chapter held a showcase at the No Name Bar in Sausalito. The event drew alumni from all over the area as well as several locals who turned out for an evening of great music. The audience of more than 50 people was entertained by soloists and bands covering jazz to folk and turning in stellar performances. Featured performers included Zack Ferris '95, Keni Fink '71, Dianna Gatto '00, Joe Kenny and the Stacy Cray Band, Russell Golub '76 and Bruno Pelletier, Mitchell Stein '81, the Emmanuel Vaughan-Lee Trio, and Noah Waldman '01. Many thanks to all who helped us put on a great show!

For the first time, we offered the Tax Preparation for Musicians semi-

nar in New York, and, despite a major snowstorm the previous night, alumni trekked through wet and slippery conditions to get there. The event took place at the Courtyard Midtown East on February 19 and was hosted by Music Business/Management Associate Professor Martin Dennehy. He touched on several general taxation issues before addressing a variety of individualized and unique situations. Judging from the amount of positive feedback that we received, we anticipate presenting this seminar topic again in the future.

Our first collaboration with Emerson College on February 24, proved to be a very fun and exciting outing. The event took place at Bob the Chef's restaurant located in Boston's South End and began with an early-evening networking session. Shortly thereafter, attendees were treated to a special cooking class given by the restaurant's owner, Darryl Settles, who also provided recipes to some of the establishment's most popular dishes. Following the class, people savored some of the best southern food in Boston while enjoying great jazz from Berklee student Paul Vinton's ensemble. It was a night to remember, and we look forward to similar events in the future.

On March 3, we held a *Berklee today* release party in honor of Spring 2003 cover story subject Antonio Sanchez '97 and producer Arif Mardin '61, who was profiled in the issue along with Sanchez. Hosted by ASCAP in Midtown Manhattan, the event reunited many of New York's prominent alumni, several of whom have worked with or are acquainted with the featured guests.

During the week of March 10, Austin, Texas, was transformed into a 24-hour music melting pot for the annual South by Southwest (SXSW) Convention. This year, Berklee hosted its first alumni event in tandem with the event on Friday, March 14, drawing 30 participants. Local performers, led by Austin Alumni Chapter President Sarah Sharp, provided great music. Those attending were a mix of out-of-town alumni who came to Austin for SXSW and local musicians providing much-needed advice on music



Members of the Austin Alumni Chapter held a reception in tandem with the South by Southwest Convention in March. Pictured from the left are John Rogers '02, Andy Sharp, and Sarah Sharp '95.

venues, accommodations, and ways to beat the Texas heat. "I am always inspired by the high quality of the music in Texas," noted Berklee Assistant Vice President Marjorie O'Malley, who attended. "The Texas alumni are outstanding musicians with thriving careers. And they make visitors feel very welcome. Many worthwhile connections were made among those in attendance, which is why we host these events."

On March 12, Boston alumni took advantage of another tax preparation clinic led by Martin Dennehy. The clinic attracted new attendees as well as those who came last year but found that they had different concerns this year. Special thanks to Marty for making himself available during one of the tax season's busiest times.

Music Synthesis Assistant Professor Jeff Baust led a Logic Audio clinic in New York on March 16. The clinic was hosted by Eugene Toale '00, co-owner of Light at the End of the Tunnel, at the company's new facility. For nearly two hours Baust led alumni through the latest version of Logic demonstrating its newest features. At the clinic's conclusion, he fielded a Q&A session, and Eugene provided an overview of his studio and some of its recent projects.

On March 31 we held reunion at the Sugar Cane in Brooklyn, NY. The event was arranged by Damon Duewhite and Deena Anderson and attracted a group of alumni from 1980-1985, many of whom had attended the Fiorello H. Laguardia High School of Music and Performing Arts in Harlem. Alumni were reunited after many years, and as a result, cameras flashed for the entire evening. The event went overtime, and people left looking forward to the next get-together.

That's it for now. Stay in touch!

—Adrian Ross '96
Director, Alumni Affairs



At the Sugar Cane (from the left, back row): Clark Gayton '84, Mary Wormworth '82, David "Tiger" Whitworth '84, Aaron Scott '85, (middle row): Sonya Rogers '84, Jill Clarke '85, Emmanuel "Chulo" Gatewood '79, Deena Anderson '81, (front): Gene Jackson '84

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Upcoming Events . . .

New York: MacWorld Expo Alumni Reception, hosted by David Mash '76
July 2003

Singer/Songwriter Night
Summer 2003

Boston: Vineyard Vibes 2003, Featuring the John Scofield Band, on Martha's Vineyard
July 24, 2003

Technology Master Class, at Berklee College of Music
date TBA



Sara Wheeler '91

1989

Guitarist Gene Ess (formerly Shimosato) of New York City played at the Blue Note jazz club in May with saxophonist Ravi Coltrane, bassist Matt Garrison '92, and drummer Gene Jackson '84.

Trumpeter Mark Mazor of Antioch, CA, is actively performing locally. He recently received a grant from Shell Oil to play a concert in Martinez, CA.

Brian Transeau (a.k.a. BT) of Los Angeles, CA, has been working as a DJ lately. He previously has done remixes for Madonna, Tori Amos and Sarah McLachlan, and has written film scores for two movies. Stories on him recently appeared in *Billboard* and *EQ* magazines.

1990

Saxophonist Peter Barbeau of Taos, NM, is the jazz programmer for KTAO radio in Taos. His radio show airs on Sunday mornings from 8:00 a.m. to noon. Barbeau also has recorded three CDs.

Thomas Berthold of Rehling, Germany, wrote and produced the



Robert Cord '92

music for the rock-pop recording *The Boston Project*. Alumni helping out on the disc include Andreas Brade '94 (drums), Rainer Plaschka '96 (bass), and Berklee student vocalist Andrew Parker-Renga. Berthold played guitars, keyboards, sang backgrounds, and also composed the string arrangements.

Saxophonist Javier Giroto of Rome, Italy, has been playing with groups led by trumpeter Enrico Rava, pianist Rita Marcotulli, Roberto Gatto, and with his own groups. Visit his website at www.javiergiroto.com.

Acoustic bassist Christopher Sharkey of New Orleans, LA, played at a music festival in Rio de Janeiro, Brazil, with the Jerry Embree Band.

Guitarist Alessandro Ricciarelli of Brooklyn, NY, is highlighted on a CD by the Billy Nayer Show and on a forthcoming CD of his original material. He also has composed music for documentary films and a modern dance work, and will earn his master's degree in music therapy from New York University next year.

Vocalist Luciana Souza of New York City recently performed a series of concerts with conductor Roberto Minczuk and the New York Philharmonic Orchestra singing Manuel de Falla's *El Amor Brujo Suite*.

Eric Tew was nominated for a Grammy Award in the category of Best Engineered Album, Non-Classical for his work on Sheryl Crow's *C'mon, C'mon* CD. Tew also has worked with George Benson, the Dixie Chicks, Super Furry Animals, and others.

1991

Guitarist/singer Marty Eisenstein of Athens, Greece, organized a benefit concert with and led a band behind Israeli singer Chaim Israel at the Athens College Theatre. Funds raised went to teenagers whose family members were victims of violence in Israel.

Singer/songwriter Sara Wheeler of Boston, MA, held a February CD release party at Club Passim in Cambridge for her latest effort, *Summer*. Wheeler has been touring in Europe to promote the disc.

Bassist Jesse Williams of Arlington, MA, is a member of Duke

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Robillard's band and has backed such artists as Johnnie Johnson, John Hammond, Maria Muldaur, and others. He freelances with the Aardvark Jazz Orchestra and the Jazz Composers' Alliance. He also teaches full time.

1992

Guitarist Yoichi Arakawa of Torrance, CA, has published two more instruction books. *Jazz Guitar Chords and Accompaniment* and *Blues Guitar Chords and Accompaniment* are available at www.sixstringsmusicpub.com.

Guitarist Michael Bell of Los Angeles, CA, and his wife, Tina, welcomed twin daughters Audrey and Malena into their home. The babies were born on March 17.

Robert Cord of Dighton, MA, has been named vice president of operations for Perspective Communications Group of Middletown, RI. The company provides leading corporations with business communications services.

Saxophonist Dave Ellis of Hercules, CA, has released a CD titled *State of Mind*, featuring pianist Mulgrew Miller, bassists Peter Washington and Christian McBride, drummers Carl Allen and Lewis Nash, and alto saxophonist Vincent Herring. Orrin Keepnews produced the disc for the Milestone label.

1993

Peter Keereman of Zedelgem-Veldegem, Belgium, works at his own commercial recording studio as a producer, engineer, arranger, and songwriter. He has produced several hit records and the Adrialan Orchestra, for which he is the music director, pianist, and arranger, was recently signed by Sony Music Entertainment International.

Trumpeter Frank Vardaros of Boston, MA, led the Ryles Jazz Orchestra in concerts featuring fellow trumpeter Arturo Sandoval and trombonist Slide Hampton at Ryles Jazz Club in Cambridge this spring.

New Life for the Big-Band Idiom

by Ed Hazell

Kendrick Oliver and the New Life Jazz Orchestra are on a mission. "We're on a mission to bring back big-band swing and then take it where it's never gone before," he says. "My personal vision is to see an audience where a 12-year-old and a 75-year-old are enjoying the same music. And I believe that that can happen. Hip-hop hasn't done that, a lot of music has never done that, but I think big-band swing can do that." With their debut CD just out and a Berklee alumni grant to fund middle- and high-school education programs, the 27-year-old tuba player and his 19-piece band of twenty-somethings are well on the way to fulfilling their mission.

Oliver, who graduated from Houston's High School for the Visual and Performing Arts (where pianist Jason Moran was a classmate), never envisioned leading his own band when he came to Berklee in 1994. But in his sophomore year, the arranging and music-business major joined the committee that plans Black History Month events at the college. As the committee decided who the featured artist should be, "We started throwing around names, and I suggested Roy Hargrove," Oliver remembers. "He's from Texas, like me, and he was my idol growing up."

"We're on a mission to bring back big band swing and then take it where it's never gone before."

Oliver also suggested presenting Hargrove with a student big band, "not thinking they would ask me to lead it, but that's what they did. I sat there kind of stunned—I'd never considered it before; but it was a challenge and a responsibility, so I took it. I put a band together with the help of faculty members including Bill Pierce, Andy McGhee, Ron Savage, Ron Mahdi, and a lot of support, particularly from Dr. Warrick Carter, Berklee's dean of faculty at the time."

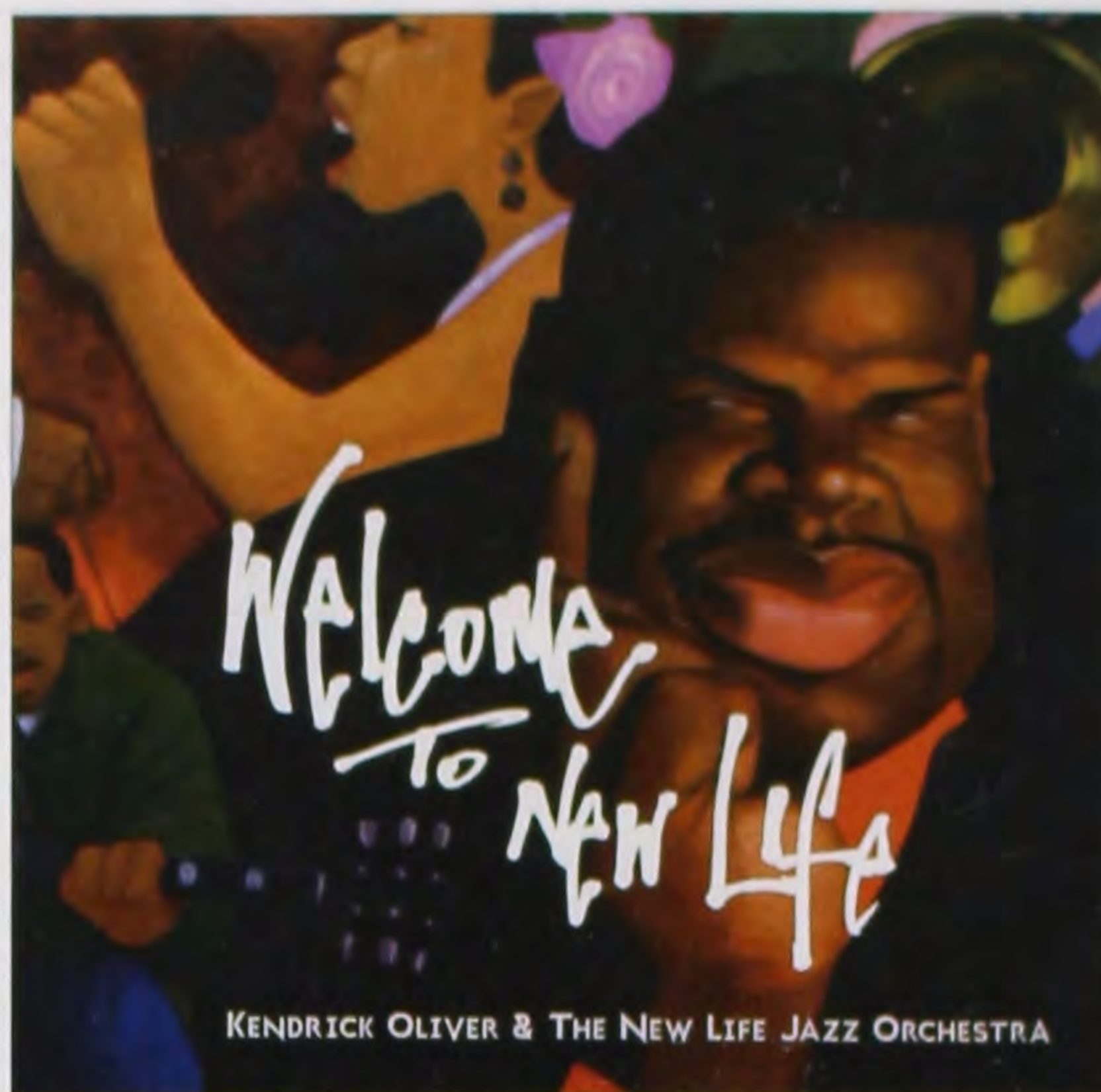
As they worked toward the concert date, Oliver grew to understand that big bands are more than a collection of people merely sitting down to jam. "You have to learn to play in a section, learn how to sacrifice your personal sound to get that

one big sound. We had some struggles at first. But before you know it, I had a big band and this show with Roy Hargrove. And it was a slammin' success."

Encouraged by that initial success, Oliver decided to keep a band going after graduation. Six band members from the original show signed on, and the remainder were recent Berklee grads living in the Boston area. Eight years later, Oliver estimates that 85 per cent of the original crew is still together and they have built an enthusiastic following in Boston and New England. Some of the players have migrated to New York, where band members like trumpeter Jeremy Pelt '98, tenor saxophonist Jimmy Greene, and alto saxophonist Miguel Zenon '98 are now much in demand. But they always return to Boston when Oliver calls.

The orchestra's debut CD, *Welcome to New Life* (Sphere), illustrates why musicians and audiences alike find Oliver's big band so hard to resist.

Recorded live at Scullers Jazz Club, one of the band's favorite Boston haunts, the album captures the group's electrifying dance-floor revival-meeting style. Drawing on swing staples such as Basie's "Jumpin' at the Woodside" and swinging versions of gospel tunes like "Joshua Fit the Battle of Jericho," the style is strictly swing era. But the mood is far from the solemn historicism heard from a lot of jazz repertory orchestras. *New Life* expresses wild joy with an artistic precision that is authentic to the reckless spirit of the 1930s and uniquely their own. From the gleaming power of the trombones to the vocal warmth of the saxophones to the relentless groove of the rhythm section, there isn't a note out of place or a misjudged riff. The



Kendrick Oliver '95 appears as a caricature on the jacket of his CD. Visit www.sphereentertainment.net for more on the disc.

band's sheer visceral pleasure in playing is palpable and soloists like Pelt, Zenon, and tenor saxophonist Jason Anderson '97 (who also pens many of the charts) only add to the celebratory atmosphere.

Go-for-broke swing and orchestral punch only partly account for the band's power and appeal. Oliver manages to instill in the music a heavy dose of spiritual uplift, without a hint of proselytizing. "I grew up in the church, so it's a very big influence personally," he explains. "I love God and I love big-band music, and I was determined in my own mind to put those two together. I've had nothing but good luck with it; people have welcomed it with open arms."

Other than a busy summer schedule of appearances at the Newport Jazz Festival, Tanglewood, and elsewhere, Oliver is also preparing an education program called Sing, Swing, Stomp, Shout!: The Art of Big Band, which is funded by a \$5,000 Berklee alumni grant. "We're going into the high schools to reinforce the power and excitement of the swing big bands," Oliver says. "What we're trying to do is not only instill the swing but re-establish the excitement in the music, so that the kids can understand the spirit of it and why it was once so popular."

That spirit is the key to *New Life's* success. "I always tell an audience the same thing I tell the band," Oliver says. "We don't have a lot of rules here, but you have to have a good time. We want the audience to have as good a time as we're having. And we don't have to compromise our music to do that."



Dave Ellis '92

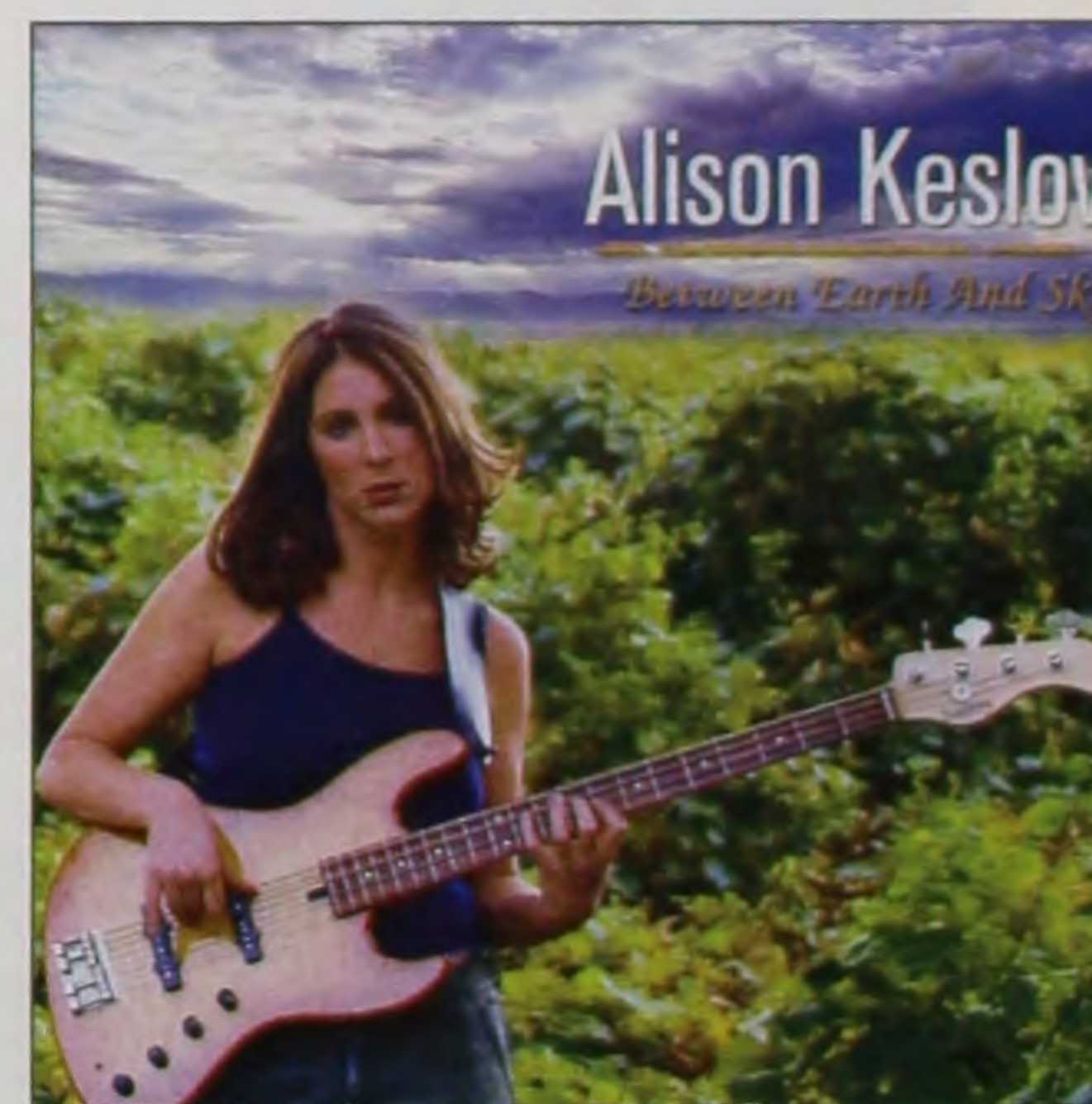
1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, completed a tour of Japan with Halford and is completing a CD with his band Pain Museum. Digitech has released guitar effects with Metal Mike presets. Visit www.painmuseum.com for more information.

Bassist/composer Alison Keslow of Sudbury, MA, released her debut CD, *Between Earth and Sky*. Players include faculty members Dino Govoni '83 (saxophone), Jon Hazilla (drums), Dave Limina '91 (keyboards), and Peter Wiernik '94 (guitar). For more information, visit www.alisonkeslow.com.

Bassist Richard Hammond of Brooklyn, NY, has been working with Angeliq Kidjo, Jonatha Brooke, the Steve Kimock Band, and Melissa Errico.

Drummer Shinya Miyamoto of Astoria, NY, is playing with the Harlem Gospel Choir. The choir played in Argentina and Chile in April and and later this year will tour Europe and Japan. Miyamoto is also a freelance engineer at Sterling Sound.



Alison Keslow '94

(continued on page 28)

L.A. Newsbriefs

by Peter Gordon '78

The combination of music and technology offers a constantly changing array of exciting new possibilities. Distance learning is one such possibility and Los Angeles-area alumni recently have begun to experience the value of Berklee's vision in this field. A high-speed broadband connection between the college and Dolby Labs in Burbank has allowed a classroom of students in Boston and a group of Southern California alumni to share events in real time.

This past March, award-winning composer Alf Clausen '66 shared his experiences in songwriting and scoring for *The Simpsons*. This session at Dolby was entitled *Decomposing: the Process* and it gave a unique behind-the-scenes view of the dynamics involved in delivering music to the show. Song demos, recording session examples, and actual final video footage all served to provide an overview that was fascinating and enlightening. The value and potential of this bicoastal connection was clear when panelists took questions from audience members at both locations.

In April, we used the format again to present New Outlets for the Songwriter. John Houlihan, Frankie Pine, and Tyler Bacon, three successful Los Angeles-based participants in the field of music supervision, spoke about the new opportunities for songwriters that have emerged as songs become increasingly prominent in movies and television. The guest speakers shared thoughts on how to submit songs for consideration and played examples of the most in-demand styles.

Berklee's distance learning technology continues to expand. Later this year, events are planned to connect alumni in Los Angeles to those in other cities, as well as a three-city simulcast between Los Angeles, Boston, and Athens, Greece.

As for alumni news, on the performing front, drummer Nate Morton '94 has been touring since last February with the Grammy-nominated pianist/singer/songwriter Vanessa Carlton. Keyboardist Andrew Dorsett '95 has been playing with singer Javier and singer/actress Jennifer Love Hewitt. Hewitt performed at the Wango Tango concert in Los Angeles in May. Bassist Jesse Stern '92 performed with Coolio at the Winter NAMM Show.

The GO: Organic Orchestra, featuring Matt Zebley '93 on woodwinds, recently performed in Los Angeles with sax legend Yusef Lateef. Bassist Eric Holden '99 continues to tour with singer Josh Groban. The *Josh Groban Live in Concert* CD/DVD, which features Holden as well as guitarist Tariq Akoni '92 and drummer J.R. Robinson '75, has been on the Billboard Top 100 charts since it was released before Christmas. Drummer Abe Laboriel Jr. '93 has just returned from a European tour with Paul McCartney and is now working on McCartney's new album.

Renowned electronic music artist Brian "B.T." Transeau '89 recently was invited by Apple to appear at the kick-off event for the new iPod. BT performed his *Laptop Symphony: A Live Remix Set*.

Even though he lives in Los Angeles, percussionist Steve Pemberton '79 has become the newest member of the Boston Pops orchestra, replacing long-time drummer Fred Buda. In addition, he performed with Amy Grant and Vince Gill, including the taping of a TV show that will air on the A&E Channel in December.



Peter Gordon '78

In the world of film and television, composer Michael Levine '76 has been working with Hans Zimmer on the score to *Matchstick Men*, a black comedy directed by Ridley Scott. In addition, he worked with composer Harry Gregson-Williams on the animated feature *Sinbad: Legends of the Seven Seas*. Wes Nagy '81 assisted composer Danny Pelfrey '75 on the shows *American Dreams* and *Strong Medicine*.

Jason Tregoe Newman '99, working with composer David Schwartz '74, recently finished a season as music editor on NBC's prime-time series *Hidden Hills*. He was also the sound designer and mixer for the Lifetime channel's *Journals*. Additionally, Newman has served as the recording engineer on an album with a Japanese artist and prodigy named Hitoshi Watanabe, who has gold records to his credit.

Frank Macchia '80 recently did orchestrations for composer John Ottman for the Fox film, *Xmen 2* as well as orchestrations for the James Cameron Imax film *Ghosts of the Abyss* for composer Joel McNeely. Macchia also composed some background cue music for the *Tonight Show with Jay Leno*, and assisted composer George S. Clinton on music for the films *Austin Powers 3*, and *The Santa Clause 2*. Macchia's latest project is an original jazz-fusion album inspired by the Galapagos Islands, featuring soloists Billy Childs and Grant Geissman.

That's it for now. Stay in touch.

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



At the Annual Los Angeles Alumni Brunch in Los Angeles, Dr. Gerhard Lengeling (left) founder of Emagic congratulates drummer Abe Laboriel Jr. '93. Lengeling received Berklee's Golden Clef Award and Laboriel received the Distinguished Alumnus Award.

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1997

Guitarist Justin Ballard of Dorchester, MA, and his band Debris are playing in the Boston area and have completed an EP and video for their single "More Like Me."

Brian Donovan of Sherman Oaks, CA, did engineering for the Barry Manilow CDs *Here at the Mayflower* and *A Christmas Gift of Love*. He also has released his own CD titled *Solo Moon*. Visit www.briandonovan.com for more information.

Composer Jorge Farall of San Miguel de Tucumán, Argentina, has had his piano suite *Moods* performed in Brazil and the United States. The piece has been added to the holdings at the Conservatorio Municipal Manuel de Falla in Buenos Aires.

Saxophonist Adam Niewood of New York City has released the CD *Former Miss Sunshine* with his group Sons, Brothers, and Wrestlers for the Native Language label. The president of Native Language is Joe Sherbanee '96, Niewood's former Berklee roommate.

1995

Singer/songwriter Chiarra Civello of New York City, recorded her debut album, which Russ Titelman produced, in February for Verve Records. Civello cowrote a song with Burt Bacharach for the disc.



Orna Shifren '95

Composer Antonio Carlos DeFeo of Pelham Manor, NY, scored the movie *All American Boy*. The film was screened in Boston at Emerson College on February 12.

Drummer Leobadis González of San Juan, PR, has released the CD *La Siega* with his group NISI. The band

features saxophonist Miguel Zenón '98, vocalist Jessica Vega, guitarist Ermesc Gonzalez Rodríguez, and bassist Gabriel Rodríguez. Visit www.nisimusic.com for more information.

Vocalist Orna Shifren of Santa Monica, CA, released *Orna: The Very Thought of You* on the A440 Music Group imprint. Bassist Brian Bromberg produced the disc. For more on the CD visit www.a440musicgroup.com.

1996

Composer Peter Bufano of Somerville, MA, composed the score for the one-hour feature film *Act Your Age*. Bufano enlisted Dan Bowden '80 (guitar, mandolin), Allison Weitzman '00 (flute), Scott C. Martin '97 (mix engineer), and current Berklee student Marissa Knaub (harp) to record it. Listen to MP3s at www.peterbufano.com.

Singer/songwriter Michael Castaldo of New York City has released *Gioia 2*, a double CD featuring 120 minutes of vocal and instrumental music by Castaldo's group Lives of a Cell, featuring Argentinean flamenco guitarist Hernan Romero. Visit www.livesofacell.com for more information.

Martin Degener of Münster, Germany, won a German idea competition called Usable. The Körber Foundation, located in Germany, sponsors the competition to bring good ideas from America to Germany.

Songwriter Katherine Farnham of Hallandale, FL, was named songwriter of the year in South Florida's Big Time Talent Show.

Drummer Steve Hass of Astoria, NY, released his own CD titled *Traveler* featuring Janis Siegel, Ravi Coltrane, Donny McCaslin, John Benitez, James Genus, Ben Butler, Jon Dryden, Yaron Gershovsky, and others.

Producer/drummer/DJ Raul Ramirez of Miami Beach, FL, has released the CD *The Chillout Sessions* on his own ecomusica label. He also has played with the Latin rock band Sofia. Visit www.ecomusica.com to learn more.

Drummer Joe Schleicher of Placentia, CA, performed with Kenny Burrell for All-Star Guitar Night at the 2003 NAMM Show. He also plays around Los Angeles with the Duane Allen trio and vocalist Kim Kline.

Pancho Tomaselli of Hollywood, CA, has been playing bass with the band War and with his own band Salsa Soup. He has recorded with Carlos Santana, War, Ricky Martin, Nelly Furtado, Chaka Khan, and many others.

1998

Pianist Chihiro Yamanaka of Brooklyn, NY, produced a four-song demo titled *When October Goes* with bassist Larry Grenadier and drummer Jeff Ballard.

(continued on page 30)



Chihiro Yamanaka '98

Peter Huttlinger '84: Favored-Nations Status

by Mark Small

After the first notes of the scorching opener on Peter Huttlinger's latest CD *Naked Pop*, discerning listeners will know instantly that they are hearing a major player. Huttlinger's solo acoustic guitar disc is full of pleasant surprises. From the galloping bluegrass-tinged original "Brown Bomber" to Steely Dan's "Josie," to Stevie Wonder's "Overjoyed," to the hymn tune "'Tis So Sweet to Trust in Jesus," and his Latin-flavored rendition of "Over the Rainbow," Huttlinger's arrangements are clever and appealing, and flawlessly executed.

While Huttlinger has chops to burn, he's no hollow guitar technician. Well aware that technique and flashiness have their place—knowing when to bust loose and when to play it pretty—has kept Huttlinger in demand as a Nashville session player, sideman, and solo artist. After fellow guitar heavyweight Steve Vai '79 heard Huttlinger's music, he was impressed enough to add him to the growing roster of acoustic guitarists on Vai's Favored Nations record label (www.favorednationsacoustic.com).

Huttlinger says that he learned important lessons about both dazzling and connecting with listeners early on. He tells a story from his Berklee days of how he and fellow student Jeff Troxel '83 would play at the Harvard Square subway stop and return to their dorm rooms clanking with coin. "Jeff played guitar and I played banjo," Huttlinger recalled. "We'd go to Harvard Square every Friday morning—Friday is payday for many people—and we'd stay all day. We knew about 25 songs, but 10 of them were 'the money tunes.' We played what people responded to—bluegrass tunes like 'Foggy Mountain Breakdown' and 'Rocky Top.'" Other friends of theirs tried to duplicate the feat, but never got the same remuneration. Huttlinger and Troxel routinely netted a couple hundred dollars for the day. That was "serious money for college students in the early eighties" according to Huttlinger.

Born in Washington, D.C., Huttlinger spent many years in Northern California before moving to North Carolina during his late teen years. Like many, he was exposed to music by family members. His mother was a pianist and his older sister's husband was a banjo player. Both had an effect on him. Huttlinger started playing the banjo at 11 and later took up classical guitar. "When I came to Berklee, I was an acoustic player," Huttlinger said.

"Shortly after I arrived though, I went out and bought a hollow-body jazz guitar and an amp and immersed myself in electric guitar. I was in Mike Ihde's rock and country ensembles and studied with Bret Willmott and Joe Rogers."

After earning his Professional Music degree in 1984, Huttlinger and his wife Rhonda loaded up their car and headed to Nashville. As they approached the city, they tuned in to a talk radio show that had Chet Atkins on the air as a guest. Huttlinger got to a phone, called the station, and actually got through to Nashville's legendary Country Gentleman. Huttlinger said, "Chet, I'm a guitar player who just moved to town 30 seconds ago. What do you suggest I do? He told me to go out and play and network."

While Huttlinger would have preferred to hear something like, "Why don't you stop by my office, son, and I'll introduce you around," he did heed Chet's advice and took a gig at the Opryland USA Theme Park. It was good steady work and introduced him to the circle of players who wanted to stay in town rather than go out on the road.

After several years of working at getting established, Kris O'Connor, John Denver's tour manager and producer, heard Huttlinger play in 1994. He was so impressed that he recommended him for Denver's band. Huttlinger toured the world, recorded, and performed on television with Denver. Working steadily with Denver, Huttlinger had played a gig with Denver just two weeks before the singer's untimely death in 1997.

Huttlinger has managed to stay in demand in the highly competitive Nashville studio scene. Contractors call him because of his playing abilities, but Huttlinger has found other ways to stand out from the crowd. "There is a small number of guys getting the work here these days," Huttlinger said. "I am called to play acoustic guitar mostly. Most people don't know that I also play banjo and mandolin, so I bring them to the session and pull them out if I think a track might need that sound. I also bring my own mic preamps and mics. Sometimes my equipment is better than that in the studio. An engineer's eyes light up when you walk in with an Avalon or UA mic preamp and a pair of Neumann mics. I have seen my work increase because of that."

Huttlinger also has built a studio at his home with cable Internet connections so that he can tap into

sessions far from Nashville. "A guy from Colorado who had cut eight jingles with an orchestra recently called me after the guitarist on his session bombed," said Huttlinger. "He sent me the tracks and I dumped them into my Pro Tools setup, put my tracks down, and sent them back to him. I think that this approach is changing the face of recording."

To date, Huttlinger has performed on several Grammy-winning and Grammy-nominated projects. Last year he toured with singer LeAnn Rimes, and backed James Taylor and Neil Young at a California benefit concert. He also has been nominated for an Emmy for music he composed and performed for a PBS special. Huttlinger's music has been used in several national TV series, including the PBS nature special *Let This Be a Voice* and as the theme song for ESPN's *Fly Fishing America* show. An avid fly-fisher himself, Huttlinger recently



Peter Huttlinger '84

made a "guest fisherman" appearance on the show.

Huttlinger is presently doing a number of projects at home and on the road. He is making an instructional video/DVD for Homespun Tapes, beginning a summer tour with his Favored Nations Acoustic label mates, and doing sessions and writing projects. "It's great," he said. "I live in a place that feels like I am out in the country, yet I can be in downtown Nashville in 25 minutes. While I enjoy traveling, I'm not a road dog. I have found a great balance."

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Gregg Stein '00

1999

Bassist Dana Decker of Studio City, CA, plays with the Dan Band around Los Angeles and appeared on the *Late Late Show with Craig Kilborn*.

Drummer Joe Dunne of Santa Monica, CA, has been touring with Ben Taylor. The band played on *The Tonight Show with Jay Leno* in February and will tour through the fall.

Saxophonist Courtney Fadlin of Worcester, MA, released his fourth CD, *The Journey*, on Acquire Records. Fadlin has toured the United States, Canada, Europe, and the Caribbean in his Christian music ministry.

Vibist Laura Friedman (a.k.a. Lalo) of Brooklyn, NY, has released a new CD titled *Lalo* for Blue Note Records. The disc features bassist Kermit Driscoll '78, drummer Todd Isler '80, and special guests Kyler England '98, and Judson Crane '00.

Makeba Riddick has signed publishing deal with Bad Boy/EMI as a singer/songwriter. She is credited on songs by Jennifer Lopez ("All I Have"), 3LW ("Ghetto Love and Heartbreak," and "Put Em Up"), and AZ's "A-1 Performance."

Songwriter Amanda Williams of Nashville, TN, has signed a songwriting contract with Sony/ATV Tree, the largest publisher of country music. Williams cowrote the Garth Brooks/George Jones hit "Beer Run," and is the daughter of hit songwriter Kim Williams.

2000

Composer Pierre André of Santa Monica, CA, recently orchestrated

music for John Ottman on Twentieth Century Fox Movie X2 (2003).

Pianist Wydell Croom of Gaithersburg, MD, has released a CD of instrumental gospel music titled *Seasons*. Visit his website at www.anointedhandsproductions.com.

Pianist Rubens Peixinho Sao Paulo, Brazil, has released an album of world music titled *Mundo*. Percussionist Luiz Claudio Farias and Peixinho explore rhythms of India, Africa, the Amazon, and American jazz. Visit www.rpxmusic.com.

Saxophonist Bob Reynolds of Astoria, NY, has completed a CD titled *Live at the Jazz Corner* with his quartet. To hear tracks, go to http://artists.mp3s.com/artists/147/bob_reynolds_quartet.html.

Composer/guitarist Julio Santillán of Boston, MA, released a CD with his septet titled *Anit Negra*. The disc features bassist Fernando Huergo '92, drummer Franco Pinna '00, vocalist Marta Gómez '01, flutist Fernando Brandao '99, accordionist Evan Harlan, clarinetist Carlos Richelini, and vocalist Raúl Carnota. Visit www.juliosantillan.com.

Drummer George Shepherd of Newport Beach, CA, is marketing director of MI Media LLC, publisher of *Fingerstyle Guitar* and *Basics* magazines. His publishing company CDI has released drum instruction books by Shepherd, Robert Keding '00, and Gregg Martin. Visit www.cdipublications.com.

Gregg Stein of Quincy, MA, has been appointed product manager of sheet cymbals at the Avedis Zildjian Company. Also a busy drummer, Stein performs and records with the band Room 314 featuring guitarist Shaun Dougherty '91, vocalist Patrick Proctor, and bassist Ian Cariolo.

2001

Saxophonist Chris Carbajal of Loma Linda, CA, has joined the band Save Ferris led by singer Monique Powell. The group has been featured in movies and in the television series *Roswell*.

Singer/songwriter Ava Schlink of Providence, RI, and her brother Bob Schlink '98 were finalists in the 2002 John Lennon Songwriting Contest in the r&b category for their song

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"Breezy." Ava is presently completing her debut CD.

Guitarist/composer Vladimir Vasileski of Boston, MA, has been writing, arranging, and playing guitar for projects in Boston and in his native Macedonia. A song he recorded and coproduced became a hit with Macedonian television, radio, and magazines.

Guitarist Josh Brill of Chicago, IL, served as a faculty member at Triton College this year. He toured Europe with the Jan James Group in April and May. Visit his website at www.joshbrill.com for more details.

2002

Bassist Marco Panascia of New York City has recorded a trio CD with Lewis Nash for the Japanese What's New label. He has performed with Benny Green, Russell Malone, Wallace Roney, and Jane Monheit and was featured on Billy Taylor's cable show *Jazz and the New Generation*. Panascia is a master's degree candidate at Manhattan School of Music. Visit www.marco-panascia.com for more information.

Liz Pappademas of Mill Valley, CA, was named top female singer/songwriter in the Just Plain Folks Music Awards for 2002. She also took third place in the best contemporary album category. Visit www.justplainfolks.org for more information.

Mark Petrie of Boston, MA, composed the score to the independent film *Minimal Knowledge* after receiving his film scoring degree. The film was screened at festivals in America and Mexico to critical acclaim.

Pianist Oli Rockberger of Boston, MA, will perform with bassist Tony Grey '01 and drummer Chris Farr '02 at the Brecon Jazz Festival in Brecon, Wales, in August. The Brecon festival is one of Europe's premier jazz events.



(From the left): Actor Christian de la Fuente and composer Mark Petrie '02 after a screening of the film *Minimal Knowledge*

Final Cadence

Hillary Rose '55 of Needham, MA, died February 10 at Massachusetts General Hospital. He was 89. A pianist, organist, and bandleader, Rose had studied at Boston Conservatory of Music and with jazz pianist Preston Sandiford before graduating from Berklee. Rose had played in clubs throughout the Northeastern United States, Canada, and the Caribbean. During his long career, he had played with Ella Fitzgerald and Sarah Vaughan. He leaves his son Hillary Rose Jr. and daughter Debra Kirsey, 11 grandchildren, and 10 great-grandchildren.

John "Jack" Stevens '61 of Newport, RI, died January 18 at Heatherwood Nursing Home. He was 62. A saxophonist, pianist, and composer, Stevens was a jazz musician who had worked with Boots Mussulli, Herb Pomeroy, Woody Herman, and in the revived Tommy Dorsey Orchestra with Frank Sinatra, and with many others throughout his career. In 1994 he contributed seven songs to the CD *My Buddy* by fellow saxophonist Greg Abate '71. Stevens leaves his sister Sally T. Stevens.

Gary Jacober '68 of Pawtucket, RI, died April 21 at his home. He was 51. Jacober was a vibraphone player and music teacher at Samuel Slater High School.

John L. Sullivan, Jr. '68 of Quincy, MA, died at home on March 18. He was 56. A percussionist, Sullivan was active in the local drum corps as a performer, teacher, and judge and was inducted into the Massachusetts Drum Corps Hall of Fame in 2000. He is survived by his wife, Linda, daughters Eileen and Beth, and four grandchildren.

Robert Monaco '71 of Lexington, MA died March 3 when the plane he was piloting crashed into a building in Leominster, MA. Monaco was 49. He had been a flight instructor and professional pilot for 25 years. After graduating from high school, Monaco studied guitar at Berklee before attending Embry-Riddle Aeronautical University in Florida. He leaves his parents and many relatives.

Timothy Eichler '77 of Framingham died on April 22 following a lengthy illness. He was 48. He was a pianist and had played locally with the band Private Lightning. He is survived by his son Benjamin.

Tyler McGinnis '78 of Portland,



Assistant Professor of Piano David Azarian

ME, died February 19 at home after a long battle with multiple sclerosis. McGinnis earned his degree in composition from Berklee. He leaves his wife, Paula.

Karl Miller '86 of Bristol, CT, died on February 10 at Bristol Hospital. He was 39. Miller, a trumpeter, received his bachelor's degree in music education from Berklee and his master's at Central Connecticut State University. For 17 years Miller was a music teacher and band director at Slade Middle School in New Britain, CT. He leaves his wife, Elizabeth, sons Bruce Roys-Miller, Jessie Roys-Miller, and Michael Miller, as well as two grandchildren. Memorial donations may be made in his name to Berklee College of Music, Office of Institutional Advancement, 1140 Boylston St., Boston, MA, 02215.

Assistant Professor of Piano David Azarian was killed in an automobile accident on March 29. He was 51. Originally from Armenia, Azarian came to live in America in 1989. He was a busy performer and had released several CDs. Azarian leaves his wife Vickie, daughters Christina and Nicole, and a son Dennis from a previous relationship. A fund has been set up to help support his children. Donations may be made to AMARAS Arts Alliance, Inc., for the David Azarian Family Fund, c/o Watertown Savings Bank, P.O. Box 230 Watertown, MA 02471.

June Clooney of Hanover, MA, died on Sunday May 18 after a brief illness. She was 42. After working for 20 years in Berklee's Financial Aid and Comptrollers offices, she recently took a job at Suffolk University. She leaves her husband John, and sons Sean and Patrick.

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Control Issues

by David P. Purcell, Esq. '91

Artists and the music industry are facing many complicated issues these days. Topics such as digital dissemination of music, equity in artist agreements, viability of the modern record industry model, and the existence of independent record promotion have dominated headlines in music trade magazines and are at the forefront of discussions among music professionals. While the contemporary problems that the recording industry is confronting are formidable, it is important to remember that recording and performing artists also earn a significant percentage of their income through publishing, merchandising, and touring. For these ventures too, there are new problems on the horizon.

Older readers may recall that three decades ago, groups such as the Who satirized artist associations with corporate goods and services with their *The Who Sell Out* LP. Times have changed, and today many artists actively seek licensing deals and corporate sponsorship for their musical products. Such collaborations promote an artist's music and can generate tremendous revenue. One relevant example is Moby's album *Play*, from which every track was commercially licensed. This helped to promote, market, and position *Play*, leading to multiplatinum sales in the United States alone. Other examples of licensing include the use of the late Nick Drake's recording of his song "Pink Moon" to promote Volkswagens and Alana Davis's version of the Crosby Stills and Nash song "Carry On" for the Sony.com website.

Corporate sponsorship is no stranger to live music either. Ironically, the Who accepted sponsorship from Schlitz for their 1982 "farewell" tour. Fast-forward, and you'll find stories about the Jagermeister Music Tour of modern rock and JBL's sponsorship of the Who's 2002 North American tour. More recently, the March 22, 2003 issue of *Billboard* magazine ran a cover story on Celine Dion's \$10 million deal with DaimlerChrysler and the car company's support of her new album and her three-year engagement at Caesar's Palace in Las Vegas. What used to be termed "selling out" no longer carries the stigma of the past. Lucrative deals struck with large corporations are viewed as shrewd business moves for the stars fortunate enough to ink them.

Similarly, examples of corporate sponsorship of stadiums and live-music venues in the form of "naming rights" abound. Naming-rights ventures may serve the live music industry economically by helping to defray the costs of maintaining a large facility or by underwriting jazz festivals around the world. Music fans are no longer surprised to see stadium and tour sponsorship just as sports fans are accustomed to seeing corporate sponsorship of stadiums, telecasts, and star athletes.

While many consumers of recorded music may feel that their access to new music is hampered by the current structure and practices of the record industry, the vibrancy of the live-music

industry faces an equally serious challenge because of the consolidation of the radio and concert promotion sectors.

For years, the government has addressed consolidation issues through anticompetition laws that endeavor to nurture a marketplace that ensures consumer choice and promotes competition on a level playing field. Similar protections may become crucial for the success of the concert industry. With this in mind, U.S. Senator Russell Feingold of Wisconsin introduced the "Competition in Radio and Concert Industries Act," targeting anticompetitive practices in the concert and radio industries.

Let me illustrate why I believe that there is a need for such legislation. Imagine a corporation that owns a radio station and a concert promotion company in the same city. Problems may arise when that corporation exerts control through its radio station to prevent other concert promoters and bands from receiving access to its airwaves in order to prevent the advertising of concerts or the playing of a particular artist's songs. A band's future could be in jeopardy if a national company that owns both radio stations and a concert promotion company decides to pull a band's songs from their stations' playlists and/or prevent advertising for their concerts booked by rival promoters. Such effects could be disastrous, and the possibility of such an occurrence is not confined to small town America. According to Senator Feingold, four companies control 80 percent of the radio market in New York.

Clear Channel Entertainment is often mentioned in discussions of consolidation and the leverage it affords a single entity. Clear Channel owns more than 1,200 radio stations in America and owns the nation's largest concert promoter. This arrangement poses the prospect of homogenized touring and commercial radio markets, limited choices of music fans, and missed opportunities for worthy artists.

It is important to point out that corporate sponsorship of stadiums and live-music venues can support the needs of a local community. However, nationally controlled radio and concert promotion services have the potential for stifling the needs and cultural identities of local communities. History testifies to the importance of local culture in the evolution of music, whether it be the New Orleans sound, "cool" West Coast jazz as compared with East Coast bop, British rock music versus its American counterpart, and more recently, East Coast rap versus West Coast rap.

It is equally important to note that countries with small populations (relative to the population of the United States) such as Switzerland and Denmark still have culturally relevant regional songs on their charts along with those of superstars like Madonna, U2, and Bruce Springsteen. This is not meant to imply that anti-competitive concerns don't exist in the other parts of the

world. This cultural detail is important because of the interconnectivity of such facets of the music industry as concert promotion, radio play, record sales, and general advertising. This interrelation can have a significant impact on both the artist and the consumer in any regional market.

Those who favor the consolidation of radio and concert promotion and the leverage it provides may say that Feingold's legislation is unnecessary because the present system helps maintain lower ticket prices. This is debatable. According to Senator Feingold, between 1996 and 2001, ticket prices rose 61 percent. Such a dramatic rise should prompt an investigation into the reasons for the increase and a look at the hardship it places on consumers and artists alike. It is perhaps not coincidental that 1996 was the year the Telecommunications Act was passed. It served to deregulate restrictions on the ownership of radio stations and do away with mandates that a certain percentage of radio stations be owned locally.

While many people (perhaps even some label executives) would agree that the record business is in need of an overhaul, it is important that we not overlook the health and vitality of the live music and radio sectors of the industry. The potential downside of consolidation points to the need for an open marketplace. While, in some cases, corporate support serves as a life preserver to the music industry as it temporarily flounders, in the rush to rescue various sectors of the music business let's not forget the historic differences between corporate and artist goals. Seagulls who follow cruise ships waiting for the scraps of food tossed overboard abandon the more rigorous and instinctual endeavor of fishing for their sustenance. Before we jettison the ideals of artistic freedom and struggle that have fed American music and made it great, attention should be paid to the course of the ship we are now following. ■



David P. Purcell, Esq. '91 is a New York-based drummer and music-industry consultant and, is assistant director of the music business program at New York University. Contact him at dpurcell@urwalumni.com.

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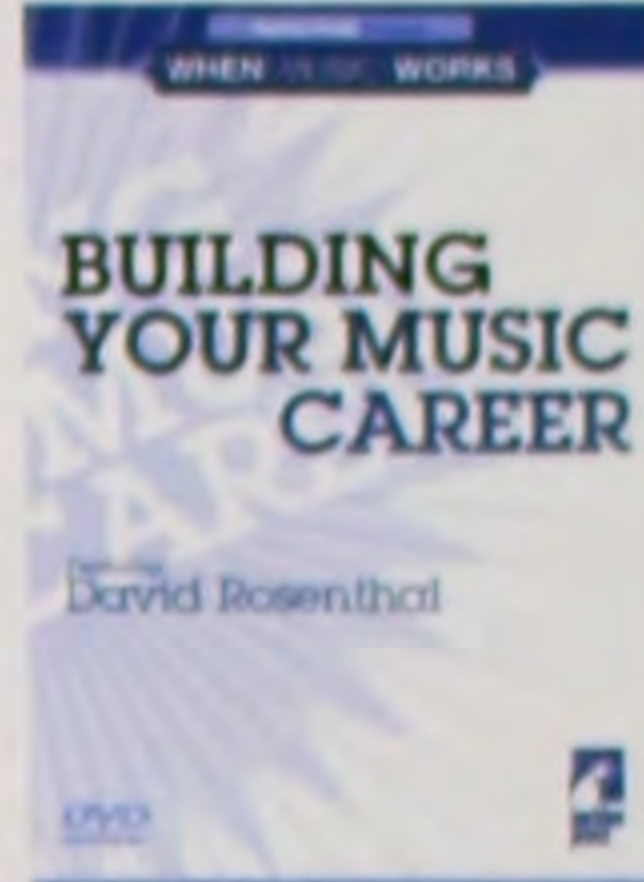
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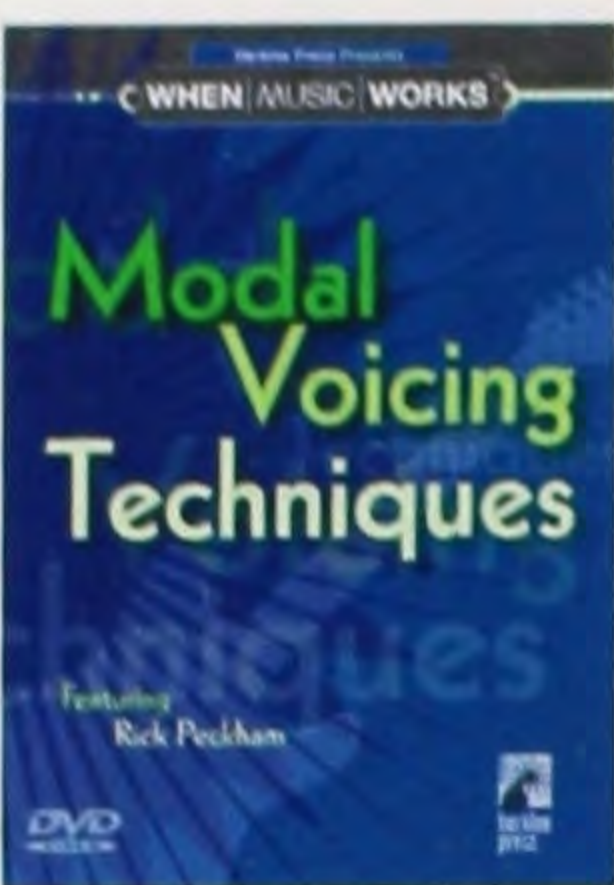
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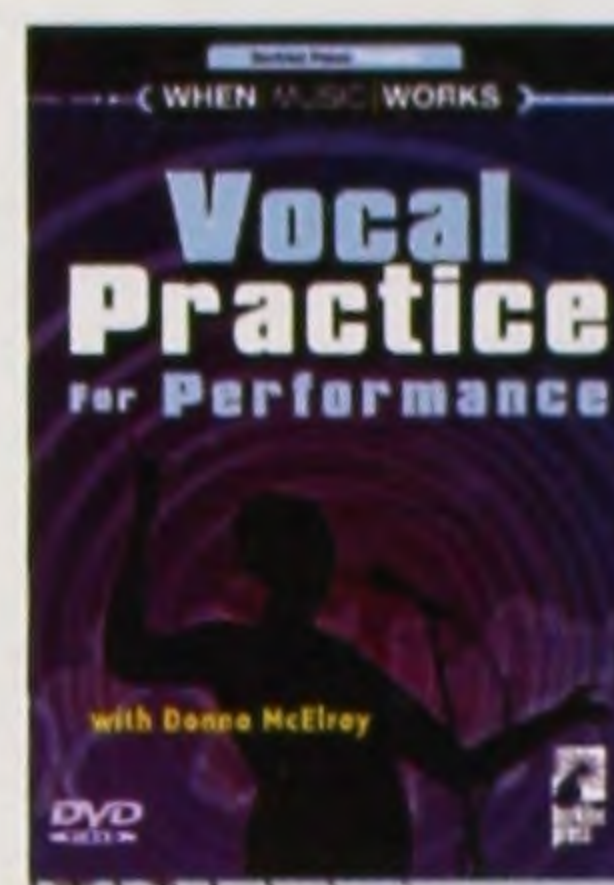
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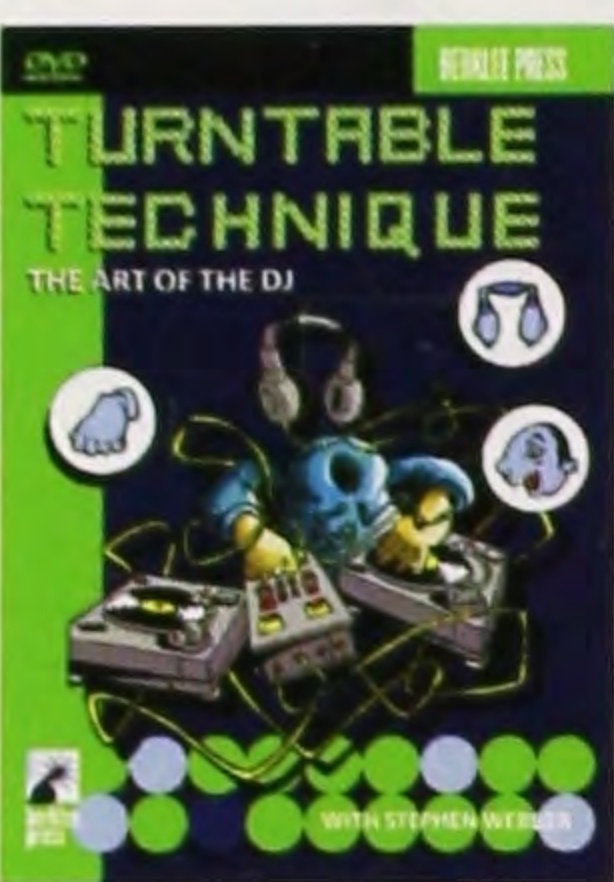
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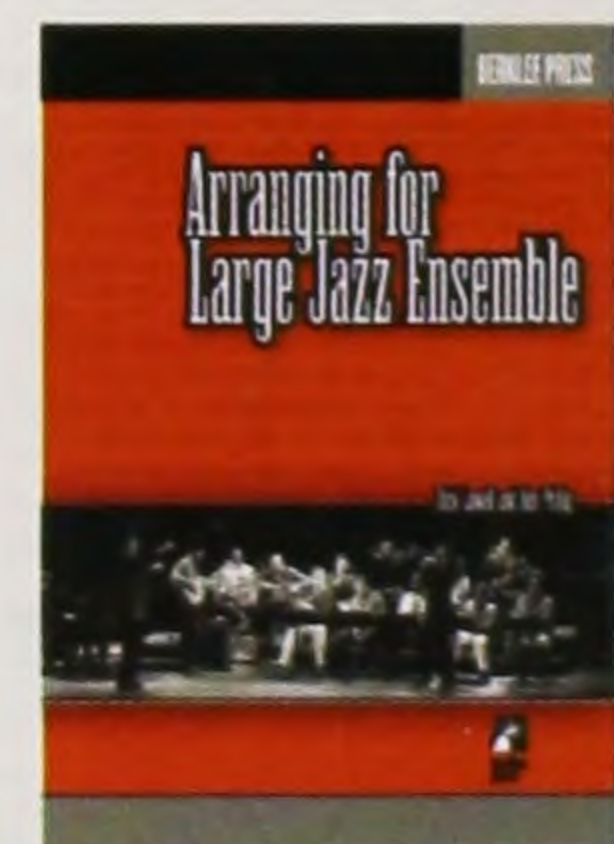
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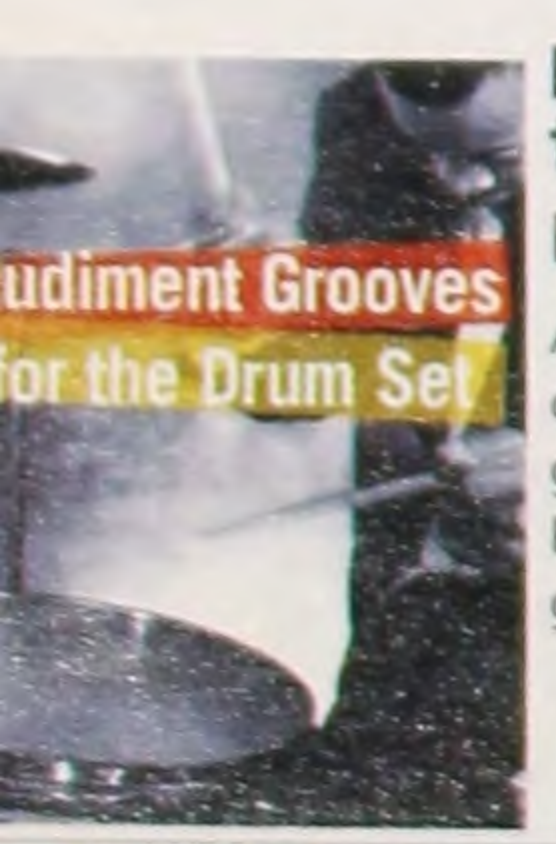
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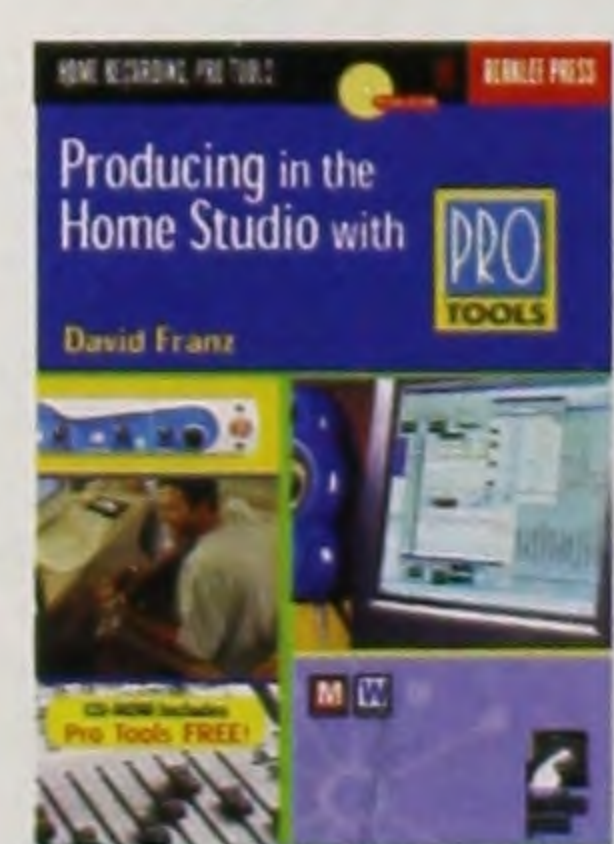
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