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BERKLEE TODAY

**John Mayer:
Running with the Big Dogs**

Bella Umbria!

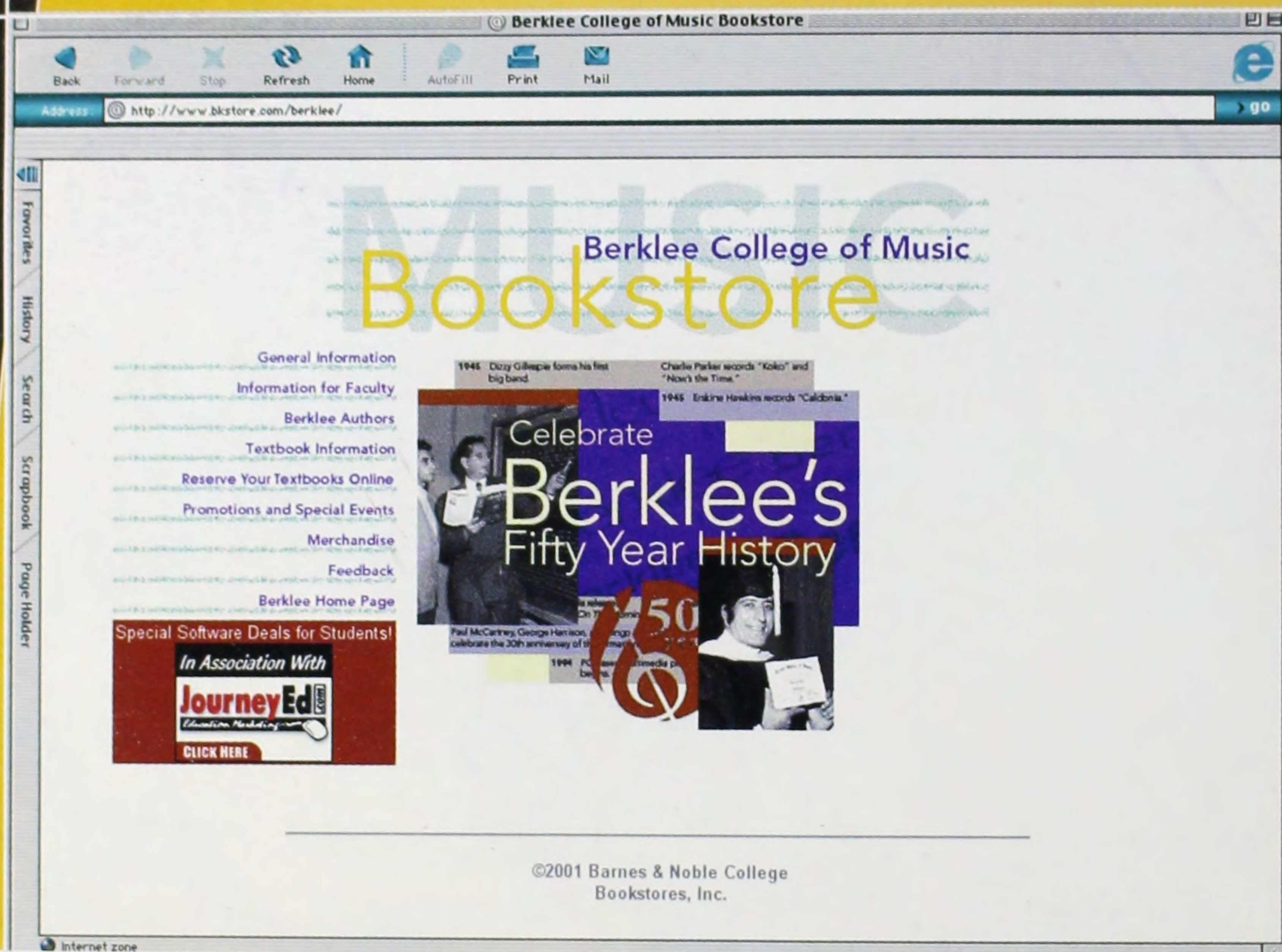
**TV Realities: Behind the Scenes
with the Tonight Show Band**

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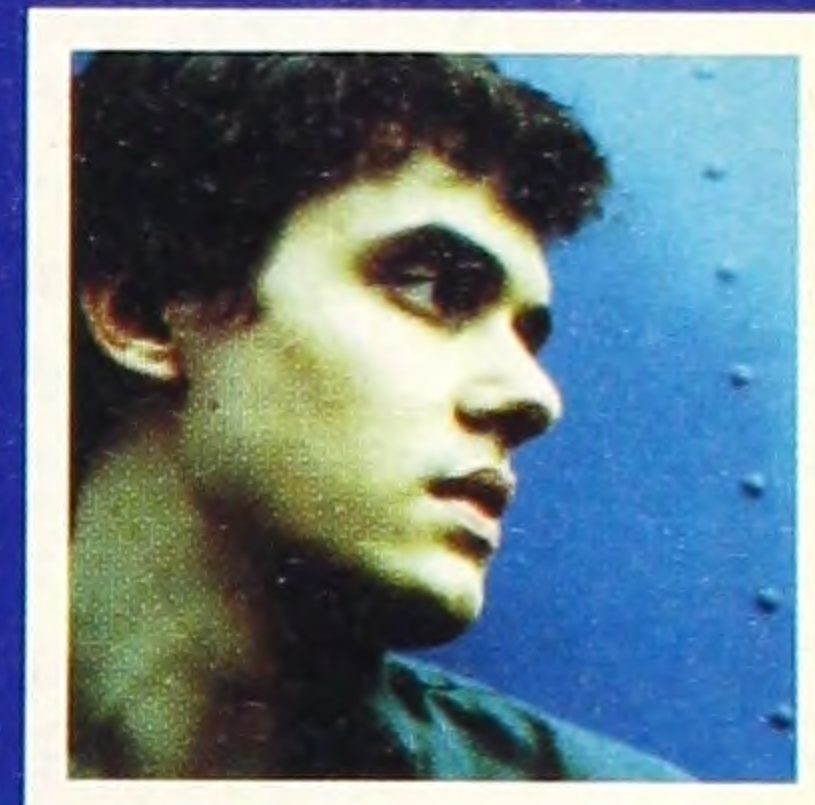


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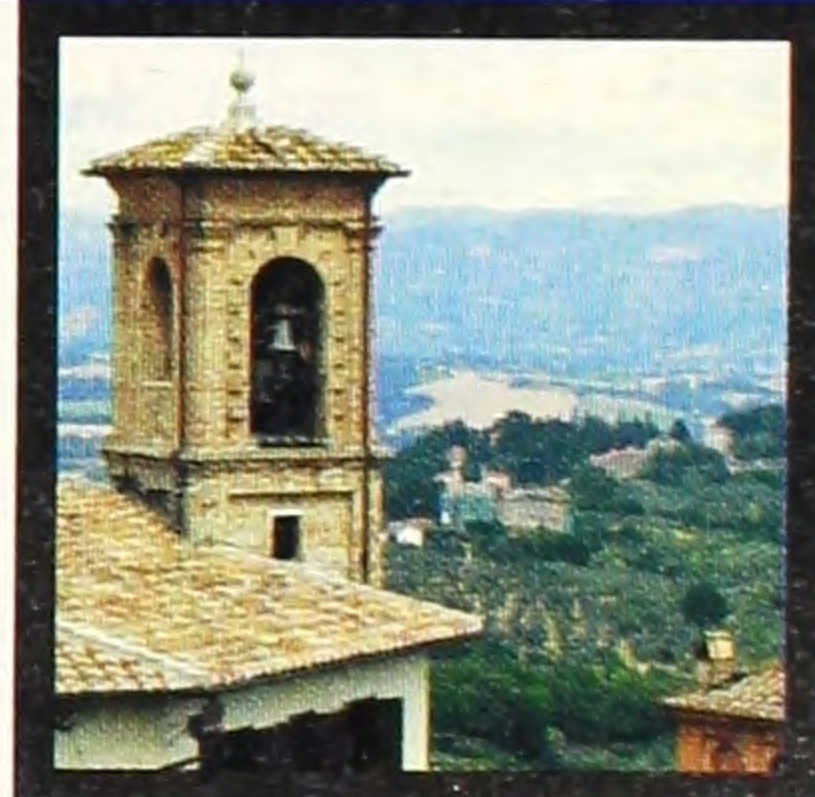
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry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

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Berklee today

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John Mayer onstage with Herbie Hancock at the 2005 Bonnaroo Music & Arts Festival by Scott Wintrow/Getty Images

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Presidential Scholars Arrive

by Lawrence E. Bethune
Vice President for Student Affairs/
Dean of Students

Five students recently enrolled in our inaugural class of Berklee Presidential Scholars. These talented students, drummers Jeffrey Fajardo and Ayeisha Mathis, pianist Victor Gould, saxophonist Robert Hanlon, and vocalist Denise Hudson, have been awarded full-tuition scholarships as well as room and board for their four years of study at Berklee.

Initiated by President Roger Brown, this highly competitive scholarship program aims to attract extraordinarily talented students in the United States who might not have been able to attend Berklee without full scholarships. The program received the enthusiastic support of our Board of Trustees, who have allocated ongoing funding for it from Berklee's endowment.

Our presidential scholars will benefit from a Berklee education, but they will also serve as models who enrich the education of our other students. We also hope that they will attract other musicians who have great potential.

Berklee holds dozens of scholarship auditions all over the world, seeking the best music students. Using the North American scholarship tour as our base, we auditioned hundreds of students for this and other scholarships. The auditioning teams and admissions office nominated a long list of top candidates from those auditions. Next, a blue-ribbon team, led by Director of Scholarships Damien Bracken, scrutinized the résumés and recordings of each nominee. Five recipients who reflect the rich diversity of America were chosen.

We will identify five additional presidential scholars each year for the next three years in order to bring the total number of scholars attending Berklee simultaneously to 20. We trust that these individuals will represent the best student musical talent in the country.

As we've looked back, we've seen that pockets of amazing musicians who would later rock the music world attended Berklee concurrently. President Roger Brown refers to these as "renaissance periods" when musicians such as Kevin Eubanks, Branford Marsalis, Greg Osby, Terri Lyne Carrington, Wallace Roney, Steve Vai, Smitty Smith, Jeff "Tain" Watts, and others were at Berklee. The earlier Mike Stern-Vinnie Colaiuta-Steve Smith era was similar.

President Brown wants to create as many renaissance periods as possible. We need you, our alumni, to be on the lookout for the best and brightest to help us accomplish this. We're looking for the next crop of great young musicians. If you know any, ask them to consider Berklee. If they are gifted enough, money need no longer be an obstacle to enrolling. Send me an e-mail at lbethune@berklee.edu, and I'll pass on the information to our scholarship team. Together we can make Berklee even greater.

ADDITIONS TO THE BOARD OF TRUSTEES

In recent months, five new members have been added to Berklee's Board of Trustees. While their professional endeavors range from serving as a college president to overseeing a huge auto retail operation and more, each has a deep love of music and a desire to give his or her time and expertise to the Berklee board.

Ronald Crutcher has a long and distinguished career in higher education. He became the president of Wheaton College in March 2004 after serving as provost, executive vice president for academic affairs, and professor of music at Miami University in Oxford, Ohio. Prior to his work at Miami, he was director of the School of Music at the University of Texas at Austin, vice



Ronald Crutcher

PHOTOS BY PHIL FARNSWORTH

president of academic affairs at the Cleveland Institute of Music, and associate vice chancellor for academic affairs at the University of North Carolina at Greensboro. An active cellist himself, President Crutcher performs throughout the country and

Europe, has released several recordings, and has penned many journal articles on music.

Ernie Boch, Jr., heads the multifaceted, billion-dollar Boch family enterprise that was founded as an automobile dealership in Norwood, Massachusetts, by his grandfather Andrew Boch in 1946. After earning his Berklee degree in 1982, Boch began working in the family business, progressing up the ladder from used car salesman to general manager. In 1996 he was promoted to vice president, handling all Boch



Ernie Boch, Jr.

retail operations. In July 2003, Boch took charge of the entire Boch organization, managing the company's real estate as well as automotive interests. Boch is a fan of bebop and modern rock, and he lists Miles Davis, Charlie Parker, John McLaughlin, and

Mike Stern among his favorites.

Nora Huvelle earned her undergraduate degree from Lesley College in research and child development and later her master's degree from the Harvard Graduate School of Education. She serves as a board member and vice president at the Farm School in Athol, Massachusetts, and as a board member and

committee chair for the Massachusetts Audubon Society. Huvelle's musical interests include mostly jazz but also rock and blues. Of her appointment to Berklee's board, Huvelle says, "I'm awfully excited about becoming involved with Berklee and look forward to the opportunity to learn more and become deeply involved in the institution."

John Connaughton is a managing director of Bain Capital, LLC, and has worked for the firm since 1989. Connaughton serves on several of the firm's leadership committees and has played a leading role in transactions in the technology, media/consumer, and medical industries. Prior to joining Bain Capital, Connaughton was a strategy consultant at Bain & Company working with the consumer and technology industries.

Connaughton plays guitar and piano and his musical tastes range from Coldplay and Dave Matthews to Thelonious Monk and Robert Johnson.

Elliott D. Hillback, Jr., comes from the biotechnology industry and is the senior vice president for corporate affairs at Genzyme Corporation, where he has worked for 14 years. As a member of Genzyme's senior management team, Hillback's primary responsibilities include oversight of investor, public, and employee communications groups and functions, the Genzyme Charitable Foundation, and the European government/corporate affairs office.

Hillback holds degrees from Cornell University and Harvard Business School and is a Vietnam veteran. A lifelong music fan, he has an extensive jazz library on vinyl and CD and a significant Grateful Dead collection.



Nora Huvelle



John Connaughton



Elliott D. Hillback, Jr.

Gadd, Laboriel, and Rushen Welcome 815 New Students at Fall Convocation

On September 9, members of Berke's administration, the Board of Trustees, and honorees Patrice Rushen, Abraham Laboriel '72, and Steve Gadd welcomed 815 entering students to campus.

President Roger Brown took the opportunity to tell the students about *kaizen*, the Japanese principle of incremental improvement. "It's the art of getting just a little better every day," Brown said. "If you improve just 1 percent each day for the four years that you are at Berklee, you'd end up being 2,038,007 times better. Where you start is irrelevant; it's where you go that matters."

Brown took a few moments to announce the Wes Wehmiller Memorial Endowed Scholarship that the family and friends of the late bassist Wes Wehmiller '92 have set up. During his career, Wehmiller had played with a number of well-known musicians (including Duran Duran) before succumbing to thyroid cancer in January of this year. The scholarship will be made to a continuing student who is a bassist.

Next, President Brown presented honorary degrees to famed performers Gadd, Laboriel, and Rushen. Introducing legendary studio drummer Steve Gadd, Brown stated, "The list of major artists with whom he's worked reads like a who's who of contemporary music." Noting that Gadd turned 60 last April, Brown commented, "Steve shows no signs of slowing down. He still maintains a very intense schedule in the studio and on the road devoting a good portion of his time to working with Eric Clapton, Paul Simon, and James Taylor."

Accepting the degree, Gadd told the crowd that the honor was even

more special because he was sharing the moment with Rushen and Laboriel with whom he has worked a lot. Of his success, Gadd said, "I love music, and found one thing that I could do and just kept on doing it. I believe that if I could do this, you all can too. Welcome aboard."

Speaking of bassist Abraham Laboriel, Brown mentioned his work in the Los Angeles studios playing on more than 3,000 albums with such artists as Ella Fitzgerald, Herbie Hancock, Freddie Hubbard, Chaka Khan, Elton John, Quincy Jones, Peter Cetera, Ruben Blades, and others. In his acceptance remarks, Laboriel then told the students, "Music is not a competitive sport, it is a communal activity. So love one another, and give rise to music that is worth making."

The third honoree was keyboardist, composer, producer, and music director Patrice Rushen. Brown called her one of those special musicians who comes along rarely. Rushen has made important contributions to jazz, pop, and r&b records, movie soundtracks, television shows, and classical perfor-



Singers Major "Choirboy" Johnson, Nadine Ford, Ryan Christopher, and Evan Baughman closed the show.

PHOTOGRAPHY BY PHIL FARNSWORTH



From the left: Convocation honorees Abraham Laboriel, Patrice Rushen, and Steve Gadd with Berklee President Roger Brown



From the left: Gadd, Rushen, and Laboriel take in the applause after they sat in to play two selections during the convocation concert.



Bassist Justin "Rafiki" Raines plays a bass solo.

mances. "Her entry into the music industry in the seventies, when few female musicians were working in the recording, television, and movie studios, brought down barriers for other gifted women," said Brown.

Rushen gave the students encouragement, "For many of you, this is your first time being away from home being around people who eat, drink, and breathe music. Learn from it, and know how privileged you are to be here. Do something with that privilege, and contribute as you can

to the world through your music."

Next, 24 student musicians under the direction of the six-member Yo Team production staff presented an hour-long concert tribute to the honorees. Among the many highlights was a funky rendition of Chick Corea's "Light Years" that featured instrumental trades between alto saxophonist Nir Naman and guitarist Roy Kariok. Vocalist Evan Baughman delivered a heartfelt blues waltz rendition of "I Never Loved a Man." Celtic harpist and singer Maeve Gilchrist sang "Reaching Me," a song she penned based on an old Scottish melody. Justin "Rafiki" Raines played a long Laboriellesque solo bass intro to Patrice Rushen's hit song "Forget Me Nots" before singer Nadine Ford and the band launched into the medium-tempo dance tune.

Drummer Anthony Steele followed Jones's lead with a long drum solo intro before setting up the groove on Paul Simon's "50 Ways to Leave Your Lover," one of Gadd's trademark tracks. The three honorees, plus Matteo Laboriel '03, joined some of the student instrumentalists onstage for the senior Laboriel's tune "Anunciaco." After thunderous applause, they played "Bye Bye Blackbird" as a trio before turning the stage back to the student band. A last-minute addition to the program was Randy Newman's "Louisiana 1927," sung by faculty guest Dennis Montgomery III.

The concert closed with a second Paul Simon song, "Late in the Evening," also made famous by Gadd's drum work. All student singers and instrumentalists were onstage for the grand finale and applause when the curtain closed and a new school year opened.

Three Senior Vice Presidents Appointed

Shortly after becoming Berklee's president, Roger Brown and members of the Board of Trustees devised a plan to make changes in the organizational structure of the college to facilitate the future growth and changes described in the college's vision statement. The restructuring called for the creation of new positions for three senior vice presidents to oversee academic affairs, institutional advancement, and administration and finance. President Brown recently announced the results of the search process.

Dr. Lawrence J. Simpson has been named senior vice president for academic affairs. He will oversee the academic initiatives of the college, including curriculum, faculty, and all areas directly related to teaching and learning.

Simpson came to Berklee from Cleveland, Ohio, where he served as president and chief academic officer of Cuyahoga Community College (Tri-C). He worked at Tri-C's Metropolitan Campus during the past year and previously headed the Eastern Campus for 11 years. Of particular interest to Berklee was Simpson's involvement in the growth and excellence of the college's arts and cultural programs—including the nationally recognized Tri-C JazzFest Cleveland—and the college's recording arts and technology and community music programs.

Additionally, Simpson has been a freelance writer and photographer for *Downbeat* and

JazzTimes magazines and the *Jazz Education Journal*. Since 1993, he has served on a variety of panels for the National Endowment for the Arts. He earned his undergraduate degree from Kent State University and his Ph.D. in social psychology from the University of Pittsburgh.

"Being at Berklee will allow me to combine my twin passions for higher education and music," says Simpson. "I feel quite privileged to have this opportunity."

Deborah Grozen Bieri is the new senior vice president for institutional advancement. Bieri will oversee the external affairs, communications, and advancement areas of the college. Bieri comes to Berklee from Clark University in Worcester, Massachusetts, where she had served for seven years as vice president for advancement. At Clark, she successfully completed a \$100-million capital campaign and exceeded the planned goal by \$6 million. Bieri's successful capital campaign at Clark enabled the university to establish 10 new endowed professorships, create more than 50 endowed scholarships, build a new arts center, and create the college's Center for Holocaust and Genocide Studies.

Prior to her work at Clark, Bieri was employed at the University of Massachusetts Medical Center, the Worcester Foundation for Biomedical Research, and Wheelock College, all in similar, senior development and advancement roles. Bieri received her bachelor of sci-

ence degree at the University of Massachusetts at Amherst.

"Music has always been an important part of my life," says Bieri. "I am thrilled to be joining the vibrant and accomplished community at Berklee, and I am looking forward to being a part of the team that helps move the college forward."

David R. Hornfischer, formerly Berklee's vice president for administration and finance, was promoted internally to become the senior vice president for administration and finance. Hornfischer also serves as the college's secretary/treasurer. Prior to coming to Berklee in 1983, Hornfischer was director of administrative services at the Connecticut Junior Republic and assistant treasurer and administrative computer systems coordinator at Amherst College. He was a member of the Commission of Institutions on Higher Education of the New England Association of Schools and Colleges (NESAC) and has served on numerous NESAC review teams and committees. Mr. Hornfischer is a member of the National Association of College and University Business Officers, was a board member of the Eastern Association of College and University Business Officers and has presented papers and written articles on financial and administrative matters. Hornfischer received a bachelor of science degree from Trinity College and an M.B.A. degree from the University of Massachusetts, Amherst.



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Berklee Initiates Africana Studies and Music and Society Courses

For years Berklee has offered courses on jazz history and the history of rock, but beginning next spring, Berklee will begin to offer new and more comprehensive courses under the rubric of Africana studies/music and society. In July, the Professional Education Division and the Liberal Arts Department announced the appointment of Professor Dr. Bill Banfield who will oversee the development and teaching of these courses that give historical and social context for the evolution of contemporary American music.

"There is an opportunity to create something at Berklee that will be very different from the Africana or ethnic studies departments at other colleges," says Banfield. "Africana studies departments elsewhere focus on the socioeconomic, political, and literary contributions of the African people. But with music as the foundation—the connective tissue if you will—these courses will be music-culture based and relevant to people of any background. Students who come to Berklee from Europe, Japan, or elsewhere to study rock, or hip-hop music will can as well get the full picture of what led up to this music."

"This is not a niche area," says Banfield. "Africana Studies is a global study of black music in the diaspora—the dispersion of African culture and peoples from Senegal to Cuba to Brazil to New Orleans to Jamaica, London, and Chicago. Its most 'flowered' extension is black American cultural traditions—meaning spirituals, ragtime, blues, jazz, gospel, r&b, and urban-

music traditions. All American music styles are based on specific cultural models of those whose music grew out of a social need in their community. It's about the good and bad in their land, trials and triumphs, a scream out against adversity. It's powerful and gave people a sense of hope. That's what makes it so different from other musical traditions."

Lawrence McClellan, dean of the Professional Education Division, is enthusiastic about establishing the Africana studies program at Berklee. "I think Banfield will play a unique role here at Berklee by connecting the music and liberal-arts curricula," McClellan says. "This will offer freshmen and sophomores who need liberal arts credits the option to earn them as they learn about the roots of contemporary music." Africana studies courses will be three-credit courses among the required liberal arts courses, and can be substituted for such subjects as Western civilization.

Banfield served previously at the University of St. Thomas in Minnesota as endowed chair in humanities and fine arts, professor of music, director of American Cultural Studies, and as chair of jazz, American popular, and world music studies. He began his higher-education career at Indiana University, where he was an assistant professor of African-American studies and music, and the director of black popular music ensembles. Banfield serves as contributing editor for Scarecrow Press, African American Culture Studies, and is the Black Music Culture chair for



Bill Banfield, Professor of Africana studies/music and society

the Popular Culture Association/American Cultural Association conferences. He holds a bachelor of music degree from New England Conservatory, a master's in theology from Boston University, and a doctorate of musical arts from the University of Michigan.

A jazz and classical composer, Banfield has written nine symphonies as well as operas, and art songs. Nine recordings have been released featuring his work as a jazz composer/guitarist, including his latest *AB2—Journeys* for the Albany label. He has also authored two books.

Banfield hopes to ultimately see Africana studies offered as a major in Berklee's Liberal Arts Department. "I'm excited about connecting with the faculty, students, and resources at Berklee," he says. "Music has the power to change how people view things—that's very significant. It's not enough just to teach them that in the blues, you use these chords and scales. Students should understand the humanity of that music."

Aid for New Orleans Musicians

In response to Hurricane Katrina and the disruption to the lives of musicians in New Orleans, Berklee has devised ways to help. The college has created a visiting artist fund to provide opportunities for New Orleans musicians to come to the campus to share their music and expertise with Berklee students, faculty, and the greater Boston community. The New Orleans Resurrection Band marched in the City of Boston 375 Grand Parade on September 24 to raise awareness and funds for the hurricane's victims. Donald Harrison '81, a New Orleans native and third-generation Mardi Gras Indian chief, headed the march. Those wishing to make donations can visit www.berklee.edu/katrina.

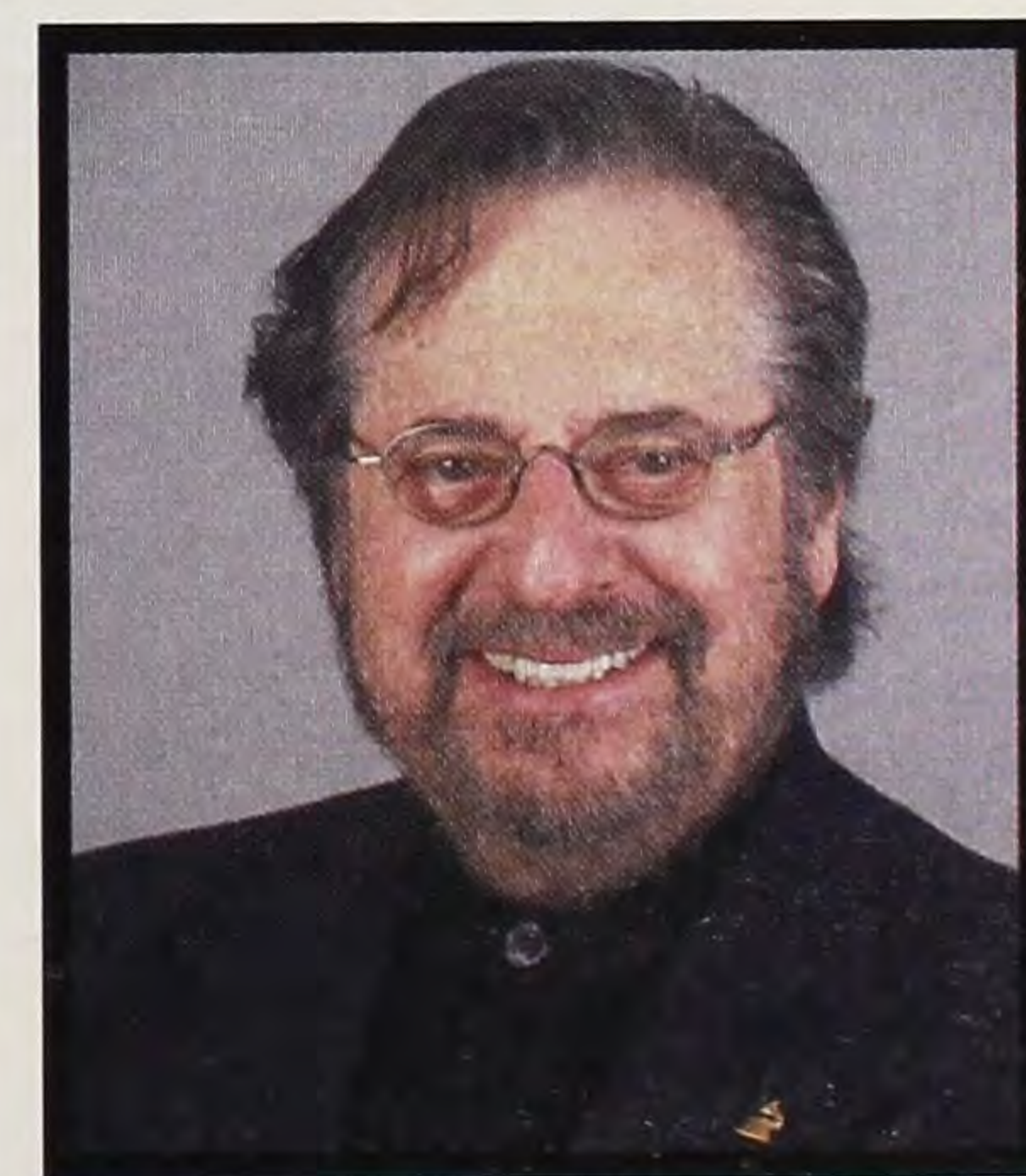


From the left: New Orleans residents Christian Scott '05, Khrls Royal '08, Louis Fouche, and Donald Harrison '81 and Berklee's New Orleans Resurrection Band march through Boston.

Phil Ramone to Produce Berklee's 60th Anniversary Concert

Berklee will celebrate its 60th anniversary with a special benefit concert on Saturday, January 28, 2006, produced by platinum record producer Phil Ramone. The master producer has a long and distinguished association with the college. Ramone received an honorary degree from Berklee in 1987, became a member of its Board of Trustees in 2001, and for many years has worked with a range of Berklee alumni in the studio. The upcoming concert will be hosted by Bill Cosby and will feature performances by prominent Berklee alumni, past honorary degree recipients, and other special guests, performing with students and faculty. (As details about the performers emerge, the news will be posted at on the college's website www.berklee.edu.) Proceeds from the event will benefit Berklee's Presidential Scholarship Program, which awards full-tuition and housing scholarships to outstanding students who demonstrate financial need.

Phil Ramone built his career as a record producer on a firm foundation of technical knowledge and spent years working as an engineer in the 1960s before beginning a gradual evolution in producing that lasted from the late 1960s to the mid-1970s. When he finally made the transition and became a producer, he did so primarily with mainstream pop-rock singer/songwriters, particularly Billy Joel but



Phil Ramone

also worked with Paul Simon, Bob Dylan, Elton John, and Kenny Loggins. He capped his career working with interpretive singers such as Barbra Streisand and Ray Charles and handled Charles's last recording as well as the last recordings of Frank Sinatra. In the 1990s, while continuing to produce selected projects, Ramone moved toward executive positions, becoming the chairman of the National Academy of Recording Arts and Sciences (NARAS), founding a record label, and advising technology companies on developments in the industry, such as Internet downloads. Along the way, Ramone won a dozen Grammy Awards.

Berklee's Helping Hands

by Marjorie O'Malley

Alex Frank Scholarship for Rock Musicians

Alex Frank was a fixture in the Detroit rock music scene and an ardent supporter of up-and-coming bands. Before his passing, he asked family and friends to honor his memory by providing tangible support for aspiring young musicians. After he died at a very young age last summer, the Alex Frank Scholarship Fund was created at Berklee to fulfill his wishes. The outpouring of support for this fund has been astonishing, especially in light of the fact that Alex never attended Berklee. Alex and his family chose to perpetuate his memory by providing scholarship support for young rock musicians who have the talent, dedication, and commitment to create great rock music but lack the financial resources to reach their dreams.

Meeting the Berklee City Music Challenge

The Berklee City Music Program provides education and performance opportunities for urban youth starting as young as middle school-age and continuing through high school. It's a multifaceted program that works with each participant for numerous years and awards full-tuition Berklee scholarships to its top graduates. It also relies on private funding.

The Clowes fund made a \$20,000 gift to the college to undertake the Berklee City Music Faculty Outreach Program to strengthen teaching and learning in Boston's public-school music programs.

The William E. and Bertha E. Schrafft Charitable Trust and the Massachusetts Cultural Council each made \$10,000 gifts to support the Berklee City Music Saturday School. Both recognize the merit of making multiyear gifts to develop the program into one of the most respected in the country. We are grateful that the Amelia Peabody Charitable Fund made a \$10,000 gift to fund a scholarship for a student demonstrating financial need.

Now there is a tremendous opportunity to make this successful program reach even more young people. The Theodore R. and Vivian M. Johnson Scholarship Foundation has pledged \$2.25 million over five years to Berklee. To receive the funds, Berklee must raise \$2.9 million over the same period. Thanks to some generous donors, including the New Balance Foundation, which recently made a gift of \$10,000, we have met the first fundraising target. We are aggressively pursuing funders interested in a program



Vocalist and Berklee City Music Program graduate Ashley Rodriguez was among those awarded a full-tuition scholarship to Berklee at the August Berklee City Music awards ceremony.

that has a proven track record of reaching struggling young musicians, inspiring them to finish high school and providing the education and experience they need to succeed in college. The program has changed countless lives and is producing very talented musicians each year. To make a gift, e-mail me at momalley@berklee.edu or by phone at (617) 747-2569.

Creating a Living Legacy

Joan Sadowski of Stoneham, Massachusetts, began piano lessons at age seven and developed a love of jazz. Her teacher suggested that she enroll at Berklee to fully explore her passion for jazz piano. Sadowski's two years at Berklee during the late 1950s provided a forum within which to play, learn, and grow.

When Sadowski's husband, Paul, decided to retire, the couple saw the need to revise their estate plan. They wanted to design a will that would support the causes most important to them (music and animals) after they were gone and no longer needed money. They hope to see their values perpetuated for future generations by designating Berklee as a major beneficiary in their will.

The Sadowskis are excited about their decision to make a bequest to Berklee. The simple, generous act of including Berklee in their will provides support for scholarships far into the future. They have become founding members of the Legacy Society, an organization that acknowledges donors of planned gifts during their lives. Berklee and jazz continue to be strong threads running through the Sadowski's lives. "We need to give back to the organizations we value," says Joan. "This bequest allows us to make the largest gift possible to a college that we regard so highly."



Paul and Joan Sadowski

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SHURE
It's Your Sound

notes

by Nick Balkin

Professor of Piano JoAnne Brackeen performed with Ravi Coltrane, Ugonna Okegwa, and Rodney Green at New York City's JVC Jazz Festival. She also contributed to a new book, *Jazz Improvisation: Advice from the Masters*.

The Funky Faculty band, including Berklee's Bob Doezema, Tom Stein, Jeff Stout, Daryl Lowery, and Larry Finn, played a sold-out show with Al Kooper at B.B. King's Blues Club & Grill in New York City to celebrate the release of Kooper's new record, *Black Coffee*.

Assistant Chair of MP&E Daniel Thompson published a new textbook, *Understanding Audio*, with Berklee Press/Hal Leonard. Five-time Grammy-winning producer/engineer Elliot Scheiner says the book is "probably the best primer on recording fundamentals and techniques that I've ever read."

Associate Professor Kevin McCluskey and Berklee students Mike Tucker, Mike Oien, and Roy Assaf toured Costa Rica, performing a sold-out concert at the Eugene O'Neill Theater.

Professor of Jazz Composition Greg Hopkins premiered his piece *Alaska Ritual*, which featured a small jazz group with an 85-piece orchestra. A studio performance by Hopkins's Berklee Concert Jazz Orchestra was broadcast coast-to-coast on XM Satellite Radio.

Flute players Mia Olson, acting chair of harmony, and Matt Marvuglio, dean of the Professional Performance Division, released their new CD, *Meditations in a Contemporary World*.

The University Continuing Education Association selected *Getting Inside Harmony 1* by Film Scoring Department Assistant Chair Michael Rendish as the best online college course for the year 2005.

Piano Professor Neil Olmstead gave a piano improvisation clinic earlier this year at the International Association of Jazz Educators conference.

Assistant Professor of Composition Michael Weinstein published his piece *Serenade for 12 Instruments* with Boosey and Hawkes, which is available through Hal Leonard. Weinstein is currently writing a chamber symphony commissioned by the American Composers Forum New England and the New England Orchestral Consortium.

Assistant Professor of Percussion Mike Ringquist will be heard on the soundtrack of an upcoming Francis Ford Coppola movie.

Associate Professor of Contemporary Writing and Production Dan Moretti released his new CD *Passing Place*. Visit: www.danmoretti.com.

Contemporary Writing and Production Instructor Sarah Brindell released her second album *Live at the Paradise Lounge*. For more information, visit www.dragonladymusic.com.

Assistant Professor of Voice Marlon Saunders



Assistant Professor Alizon Lissance has released an enhanced CD containing 12 of her original songs and a video.

released the album *A Groove So Deep: The Live Sessions*. Visit www.marlonsaunders.com.

Four Soliloquies for Double Bass by Associate Professor of Composition Scott Fessler was performed by the Boston Symphony Orchestra bassist Edwin Barker at the University of North Texas.

Associate Professor of Harmony Tom Hojnacki conducted the Claflin Hill Symphony in the premiere of his piece *Concerto for Orchestra: Toccata, Tango, and Toons*.

MP&E Assistant Professor Anthony Hoover was inducted as a fellow into the Acoustical Society of America.

A song by Professor Jimmy Kachulis was recently featured prominently in the soap opera *The Young and the Restless*.

Assistant Vice President for Experiential Programs and Institutional Assessment Jay Kennedy received his doctorate in higher education administration from Boston College.

Woodwind Professor Wendy Rolfe performed and gave a master class at the XV International Flutists Festival in Quito, Ecuador.

Pianist and Professor of Ensemble Jetro da Silva released his new CD, *Live*, featuring John Blackwell, Ebenezer da Silva, Ron Savage, Ron Mahddi, and Lenny Stallworth.

Professor of Voice Anne Peckham released a new book and CD, titled *Vocal Workouts for the Contemporary Singer*, through Berklee Press.

Music Business/Management Chair Don Gorder moderated the panel "Entrepreneurship in Music Industry Programs," at the annual Music Entertainment Industry Educators Association conference.

Associate Professor of Ear Training Scott deOgburn performed at Heineken Jazz Fest 2005 in Puerto Rico, the Umbria Jazz Festival in Italy, and the Phoenix Jazz Festival in Japan.

Faculty harpist Felice Pomeranz released a new DVD *Jazz Beginnings: An Introduction to Jazz Harp*. For more information, visit www.gildedharps.com.

Faculty guitarist Chris Buono has become a regular contributor to *Guitar One* and *Just Jazz Guitar* magazines.

Assistant Professor of Composition Apostolos Paraskevas released a new CD, *The Garden of Eden*, which includes four original guitar concertos. He is touring Indonesia and Brazil this fall.

Assistant Professor of Contemporary Writing and Production Andrea Pejrolo released a new book, *Creative Sequencing Techniques for Music Production: A Practical Guide to Logic, Digital*

Performer, Cubase, and Pro Tools for the British publisher Focal Press. Visit www.focalpress.com.

The Connecticut Valley Chamber Orchestra recently performed the world premiere of *Of Place and Time* by Film Scoring Department Professor Joe Smith in Hartford, Connecticut.

Associate Professor of Guitar Bruce Saunders released the book *Melodic Improvising for Guitar*.

Associate Professor Beth Denisch presented her paper "Empowering Music Students through Non-Sexist Teaching Strategies," at the Feminist Theory and Music Conference.

Assistant Professor of MP&E Tony Carbone released his new CD, *Sound of Colors*.

Associate Professor of Percussion Nancy Zeltsman released her CD *Sweet Song*, which was funded in part by Berklee and recorded in the college studios.

Assistant Professor of Guitar Ben Sher toured the U.S. East Coast and internationally with his Brazilian jazz group TudoBem.

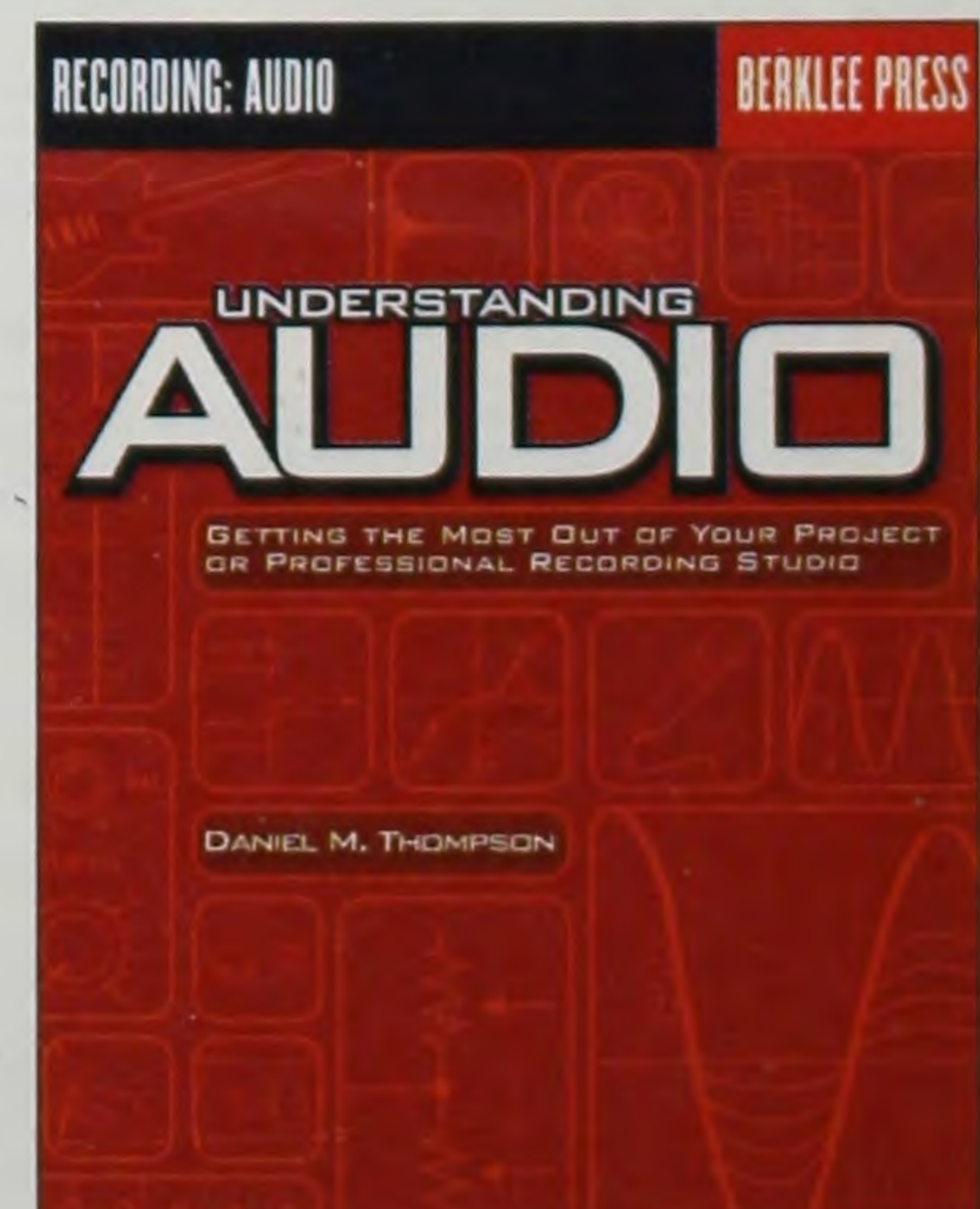
Associate Professor of guitar Jon Wheatley has released a new CD titled *Guitar on the Loose in London*.

Assistant Professor of Contemporary Writing and Production Ron Reid performed and made presentations at a conference held at the University of the West Indies in Barbados.

Assistant Professor of Composition Alla Cohen is one of two teachers in the U.S. to receive ASCAP's Award for a Distinguished Member for her work training young composers.

Piano Instructor Rebecca Cline released her Latin jazz CD *Enclave*. For more information, visit www.zohomusic.com.

Assistant Professor of Harmony Alizon Lissance released her first solo CD *So What About You*. Visit www.alizonmusic.com.



Assistant Chair of MP&E Daniel Thompson

Randy Roos: Goin' Upcountry

faculty profile

by Mark Small

Anyone with a love of music and nature would find cruising scenic Squam Lake in Holderness, New Hampshire, in a speedboat with Randy Roos at the wheel a blast. During a recent excursion with Roos, our conversation veered away from jazz, studio gear, and guitars to a discussion of the habits and habitats of bald eagles, when Roos spotted one perched high atop a tree straight ahead. Roos navigates his way to various made-for-postcard views of Squam's myriad inlets and tiny islands as well as he negotiates the changes of a Coltrane tune on his guitar. It was last year when he realized a longtime desire to relocate to New Hampshire's Lakes Region. The idea wasn't to leave the life he's led for years in the Boston area, but to find a working balance between city and country lifestyles. Roos has always had as much passion for the outdoors as he's had for playing guitar, composing, recording, and teaching music, and his location on a hillside overlooking a cove on Squam River brings it all together.

He commutes to Berklee to teach Introduction to Music Technology, Recording/Practice Techniques for the Performing Guitarist, a guitar effects lab, and private guitar students. (He also developed and teaches the online course Recording and Producing for Guitarists.) When not at Berklee, Roos is usually in the recording studio he built in his house. Known as Squam Sound, the studio boasts a spacious control room and two isolation rooms (one for drum tracking and the other for vocals or acoustic instruments), a computer running Logic Audio, racks of pre-amps and signal processing gear, and more. Roos built it to produce the music he writes for TV shows, documentaries, and his own album projects. Now that it's complete, he's opening it up to others who want to see what inspiration they'll find in a rural recording environment. (Visit www.squamsound.com for pictures and specs.)

"A lot of folks pick up on a different energy here than they would get recording in a city," Roos says. "Both vibes are good, but they are different. Sometimes getting away to a place where your mind can breathe a bit makes you think differently." To foster that type of inspiration, Roos and his clients often break from working in the studio for an hour when the weather is warm to take his boat out on the lake or in the fall, to go for a short hike.

Roos became interested in music after hearing the Ventures when he was 10. "I was at a friend's house, and his brother was playing his guitar along with Ventures note-perfect," Roos recalls. "I stood outside his room totally transfixed." By the time he was in middle school, Roos had begun experimenting with two tape recorders to make a sound-on-sound recording of his guitar playing. That was long before multitrack machines were on the market.

During the summer between his junior and senior years of high school, Roos attended Berklee's summer program. That's when he first studied with Mick Goodrick, who opened his eyes to music in a new way. "That summer program



Associate Professor Randy Roos

totally blew my mind," says Roos. "I was doing some unusual things on guitar before that, but after Mick taught me his modal approach and I got introduced to jazz, I decided I had to be a musician. Now when I teach at Berklee's Summer Guitar Sessions, I tell my young students that I hope something they learn there will be for them like the epiphany I had that summer."

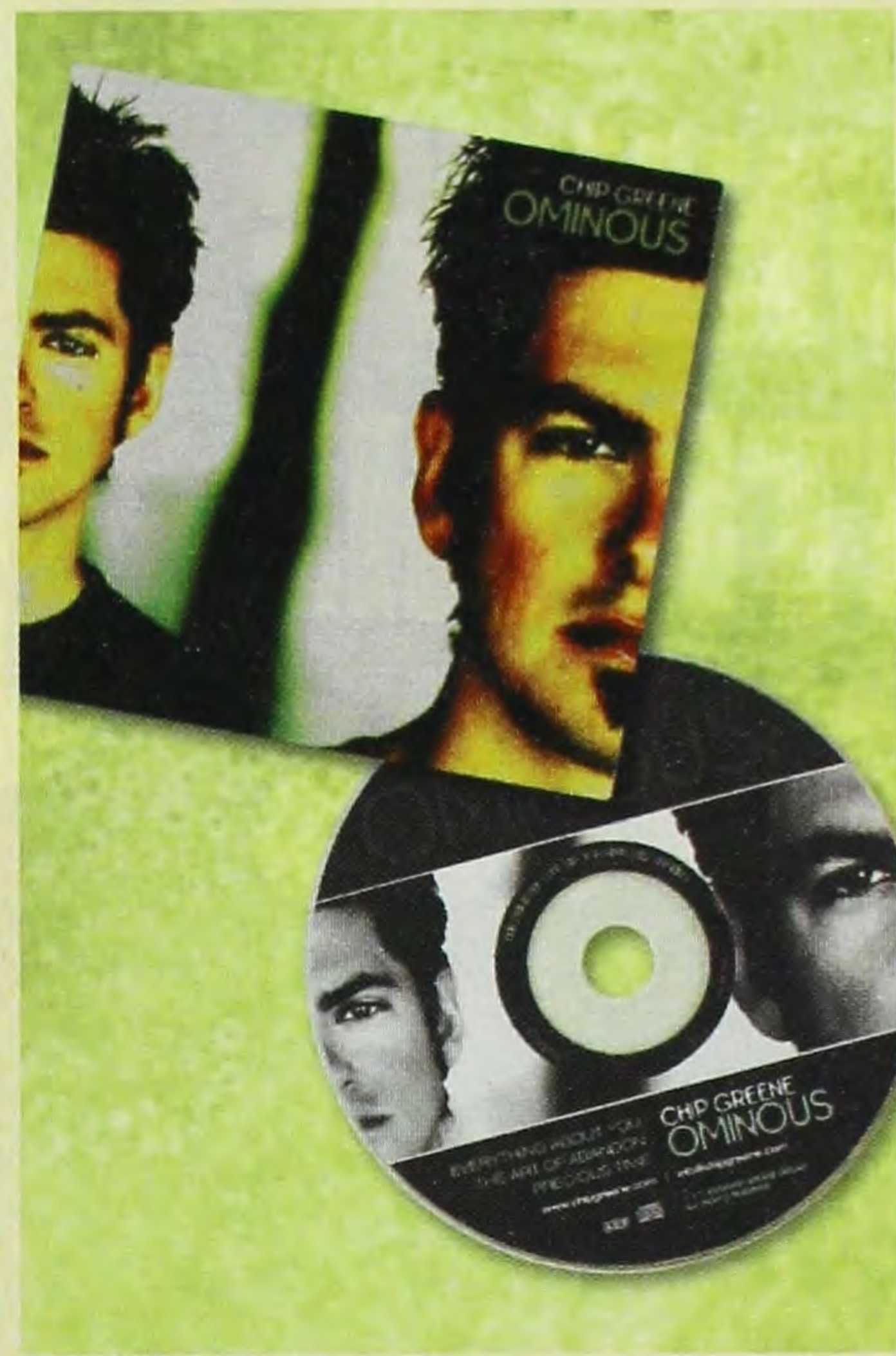
In the 1970s, Roos was becoming widely regarded as a fast-rising young guitarist to watch. The groups he played with always packed the clubs. One such band, Orchestra Luna, with its successful blend of rock, jazz, Broadway, and performance art, brought Roos the opportunity to record for a major record label. Some A&R people from Epic Records came to hear Luna and signed the group. "We'd managed to blow their minds at our gig," says Roos. "The next thing we knew, we were in the studio with a huge album budget. Everyone was pleased with the album, but just two weeks after it was released, all of the people we were working with left Epic, and the new people had no interest in us. The momentum ended, and the whole thing just fizzled."

Roos enrolled at Berklee for a year in 1978 and soon began playing with guitarists Mike Stern '75 and Bill Frisell '77; bassists Neil Stubenhaus '75, Kermit Driscoll '78, and Victor Bailey '80; keyboardist Steve Hunt '80; and drummer Tommy Campbell '79, among others. He has since released critically hailed independent albums, three discs for the Narada label, and two with percussionist George Jinda.

Throughout his career, Roos had maintained simple home studios, but sensed in 1986 the dawn of a new era when he realized the possibilities of MIDI sequencing. "In my studio, I had a few synthesizers, a computer, and an eight-track recorder," he says. "I started feeling I could do anything with that setup!" Wanting badly to write music to picture, he volunteered to compose for an industrial video. The client loved his music, and since that initial success, Roos has written lots of postproduction music. Composing music for nearly 150 episodes of PBS programs, such as *Scientific American Frontiers* and *Nova*, has been a perfect fit for Roos. "That work has been great because it connects the areas I love most: music, science, and the natural world."

At Squam Sound, Roos continues his specialty of masterfully blending and manipulating electronic sounds with live and acoustic tracks, always producing musically compelling results. As much as he loves his studio's environment, he admits that sometimes the view out the window is so alluring that he has to close the curtains so he'll stay inside and work.

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**RUNNING
WITH THE
BIG DOGS**

JOHN MAYER '98

Firmly established as a major-label success, John Mayer is realizing other dreams by spotlighting his guitar playing on his forthcoming album and with legendary jazz and blues artists.

by Mark Small '73

Inside his dressing room backstage on the set of the *Tonight Show with Jay Leno*, John Mayer is cool as can be as we chat before his upcoming cameo appearance with John Scofield's band. Mayer sang and played guitar on "Don't Need No Doctor" from Sco's latest disc, *That's What I Say: John Scofield Plays the Music of Ray Charles*. Scofield, Mayer, drummer Steve Jordan, bassist Willie Weeks, and rhythm guitarist Avi Bortnick will perform the live version tonight before millions of NBC viewers. It's a win-win situation for Scofield and Mayer. Sco plays before a huge TV audience with a pop star, and Mayer reveals another side of his artistry playing alongside a revered jazzman.

Living out youthful musical dreams of being welcomed onstage and into the studio by musical giants such as Scofield, Herbie Hancock, Eric Clapton, Buddy Guy, and scores of others is only a portion of the spoils of Mayer's success. Becoming one of Columbia Records' top artists, a huge box-office draw, a radio hit maker, and a three-time Grammy winner who has sold nearly seven million records (with an eight-figure income in 2004) are other attractive aspects.

The 28-year-old Mayer's first serious musical interest was playing the blues in 1990, and Stevie Ray Vaughan's approach became his template. Mayer came to Berklee in 1997 hoping to sharpen his guitar skills but he made a course correction after his first semester. Mayer realized that his gift for songwriting was the club key to where he wanted to go. Before the end of his second semester, in 1998, he left Berklee to find his path into the business. After knocking around the clubs in Atlanta for a time, Mayer had created a buzz and amassed enough good songs for his indie release *Inside Wants Out*. Mayer's abilities as a triple-threat artist with a thumbprint vocal sound, multifaceted guitar chops, and stature as a songwriter with something to say grabbed the attention of several labels.

By 2001, Mayer's Aware/Columbia Records debut *Room for Squares* was scaling the charts powered by the songs "No Such Thing" (cowritten with Clay Cook '98) and the Grammy winner "Your Body Is a Wonderland." Mayer's second Columbia outing *Heavier Things* entered the charts at number one, buoyed by the single "Daughters." That song, which netted Mayer his second and third Grammys in February 2005, reveals his depth as a lyricist and performer. Its gentle, even

romantically stated message about the generational effects of bad parenting accompanied simply by guitars and a piano (no drums) seemed an unlikely hit in today's musical climate. Its embrace by listeners and the music business establishment alike was an indication that Mayer is no flash in the pan; he'll be around for a while. He may yet become recognized as one of his generation's spokesmen, just as Paul Simon, Joni Mitchell, James Taylor, Sting, Bruce Springsteen, or Bob Dylan have been for theirs.

One on one, Mayer comes across as confident, very bright, lighthearted, and yet extremely serious about what he's doing. He was firmly in the moment, thinking about his next recording and his new all-star trio that will feature bassist Pino Palladino and drummer Steve Jordan and highlight Mayer's guitar prowess a bit more than previous recordings. The group opened two early October tour dates for the Rolling Stones. Yes, Mayer is running with the big dogs and demonstrating that he has the staying power to remain at the front of the pack.

When did you write your first song?

When I was about 17, I wrote 10 or 12 songs. At the time, I was flip-flopping between being a songwriter and a hard-core guitar player doing jazz and blues that would showcase my guitar playing. When the idea of going to Berklee came up, I had dropped songwriting for the moment. I never thought of going to Berklee to become a great songwriter; I wanted to learn how to be the best guitar player going. I went for the first semester with that in mind. You confront your own identity right away when you go to Berklee. Some people never saw who they were until they got there. Some had been told by their parents and others that they were great, and it took coming out of the Midwest or someplace else for them to hear other kids playing. I learned a lot hearing other kids who were better players than I was.

It was over the Christmas break that year that I took a hard look at myself and decided to figure out where the target was and how close I was to it. That's when I realized that I was meant to be a songwriter or a mainstream artist. The best thing I could tell anybody at Berklee is to define your expectations. Life is so much easier when you do that.

Otherwise you don't know when you've hit the mark. Going back for the second semester

was interesting for me. I knew that I wanted to be a listenable artist. I wanted to be the guy that the best guitar players at Berklee wanted to hear when all the music in their heads was driving them nuts. I wanted them to come to my room and let me play them a song. That was when I figured out that writing songs was my calling.

In a way, I still don't think of myself as a songwriter. I think about being a guitar player who writes these pieces of guitar music, but then sings because it would sound weird if there wasn't singing and [who] writes lyrics because it would be weird if you weren't saying something important. That's my approach to being a songwriter. I love playing cool guitar stuff and then singing interesting lines over that and singing words that move people.

I can hear the influence of Stevie Ray Vaughan in both your singing and guitar playing, but I'm curious about the roots of your acoustic guitar playing. It doesn't sound folk-based.

I'm glad that you hear the Stevie Ray influence in my singing. A lot of people thought I was trying to sound like Dave Matthews, but I was really just doing a poor impression of Stevie Ray. Playing acoustic guitar was always a secondary thing for me. I didn't have an acoustic when I went to Berklee. My parents had to buy me one half way through the year.

The electric guitar isn't a self-sufficient instrument for me. Maybe it was for Joe Pass; but for me, when I played the acoustic, I didn't miss other musicians. When I left Berklee and went to Atlanta, I got into the acoustic because I wasn't about to waste any time not playing while I was looking for a band. I wanted to go up and play onstage and you can do that with an acoustic. From there, things just kept growing. I still don't feel that I'm very good at it. For some people, the acoustic is their ultimate expression; for me, it is a little too thick and taut. Lately, I've been writing songs on acoustic that I really enjoy playing. My dedication now is to the sensation of playing. I write things that feel good to play and sound good.

When I'm recording an acoustic guitar track, trying to express everything in a way that sounds good closeup is work for me. The difference between playing electric and acoustic guitar is like the difference between stage acting and television. Playing acoustic is like stage acting; everything has to be big and pronounced. You have to hit the strings harder to get them to ring. You need more velocity and pressure on the strings. I like the close-up



effect of playing electric. It has a very wide dynamic range. You can play quiet notes and then hit the string harder and bend notes with a lot of control. That is why I've been looking for opportunities to play the electric more these days.

Didn't you study guitar with Tomo Fujita when you were at Berklee?

I had gone to Berklee's summer session and learned a lot from Tomo. I had watched him play and saw how he did his funky right-hand slapping stuff like bass players do. I went home and worked on that and incorporated some of it into my style.

I must say, by the second half of my second semester, I didn't go to a lot of classes. I wasn't being rebellious, it was me saying—"Got it, I know what I want to do." Here's an analogy for how I felt about my classes. It was like being at a restaurant when you already know what you want to order and the waiter starts telling you what the specials are. I already knew what I wanted.

I would run into my teachers on the street and they'd say, "Haven't seen you in class lately." I'd say, "I can't explain it, but I'm working on something." I looked at it kind of like graduating early. I had made my discovery. My friends and I were recording in my dorm room. It felt weird to be enrolled at a music school and not be going to class because I was writing music.

There have always been people who come to Berklee and leave early to go after their dream because they feel ready to pursue it.

I still follow the same force that led me to Berklee and then led me to leave there to go to Atlanta. It's as if my guitar is a surfboard and I'm just paddling. I have to be fair in terms of my success and say that a lot of people leave Berklee early and don't make it. I have to be careful and recognize how the odds are stacked. The only way I could know what was me and what was circumstance would be to do it all over again. But I can't. You only

break in once. No matter what you do and where you go to school, if you do it with a holistic understanding of yourself, your identity will save you. You might see someone who can play better than you and then you think, but he can't write a tune like I can.

How did you end up in Atlanta after leaving Berklee?

I made a friend at Berklee, Clay Cook [see the sidebar "Dorm Room Dreams"], who was from Atlanta, and we started writing songs together. We both decided to withdraw from the college at the same time. Our withdrawal slips probably have consecutive numbers. We cowrote "No Such Thing," he came up with the bridge chords. I never would have thought to put those in there. After a little while down in Atlanta, the partnership ran its course and ended. I was stuck there in Atlanta after having

You've arrived at a very comfortable place with mainstream radio on your side, yet it seems that you've got the freedom to express whatever you feel.

Why wouldn't someone want to be in the mainstream? There is a lot of excuse making among musicians for why they can't be in the mainstream. You have to define your expectations. If you're unhappy playing at the Middle East, where would you like to play? If the answer is the Fleet Center, do you play the kind of music that would bring in enough people to fill the place? If the answer is no, a lot of musicians will make some statement about how most people are idiots and don't want to go to the real deal, so they just settle for what's on the radio. That's a belief I don't agree with.

There are some people who love the Miles

"I DON'T WANT MY FINGERPRINT TO BE A SONIC FINGERPRINT, BUT ONE BASED ON A QUALITY LEVEL."

piggy-backed someone else's life, car, and job. I remember getting to some pretty dismal places money-wise and opportunity-wise. I kind of looked at my guitar and said, "It's just you and me. I'll go where you take me."

What happened next?

I played at the South by Southwest Conference with just a bass player. We played "Wonderland," "Why Georgia," "No Such Thing," "My Stupid Mouth," and "Back to You." I think the only songs that went on *Room for Squares* that I hadn't written at that point were "3x5," "City Love," and "Not Myself." After that showcase, some cross talk got started between a few labels.

Why do you think your music has connected so well with people?

I really don't know, and if I guessed I'd probably be wrong. I am trying to still have edges on me but be accessible to people. Most times when you try to be all things to all people, you end up being nothing. I want to reach the exact equilibrium between palatable and evolutionary. It is very difficult. You can hit it for a song or two, but I'm trying to hit it for a whole record. I want people to feel it's great the first time they hear it and that it will get better the more they listen. I want devices in there that are a little richer than typical pop-music devices.

Davis Jack Johnson box set, but there are probably more people just looking to hear something fun on the way to work. When you can bring those people something with a little substance, it's great.

How hard is it for you to write a song and get it into the shape you want?

It is incredibly hard; it's like code cracking. I like to play the music and hum along. I get cues about what to say by what kind of imagery the music brings to my mind. Then I write that imagery. A new song I am writing is called "Stop This Train." The groove revisits the shuffle feel of "3x5." If you can make a connection happen between the image and the music, it almost doesn't matter what you are singing about. People will understand it.

When I hear Sting's "Wrapped around Your Finger," I don't know what all of the lyrics mean. His melodies are so good that the lyrics are just something to sing. Not that Sting doesn't write important lyrics, but he says, "I will listen hard to your tuition/ You will see it come to its fruition." You don't think those words are saying something emotional, but the music is so emotional. When I hear that song—and it's one of the most gorgeous songs ever—it takes me there. The words are almost as important as the bass and drums. If you are Sting and your music is that good, it only adds to the mys-

tique if listeners don't get exactly what you're saying.

I pretty much explain myself in my songs; I'm not very abstract. I like to be understood. As a songwriter, you make a decision early on about whether you want to be understood. The people who don't want to be understood don't really love what I do. They think it's too fluorescent, transparent, or even boring. I'm not giving them anything to wonder about, just things to see. At the end of four and a half minutes, I want people to get it. I don't want to give them more to wonder about.

A lot of young musicians think it would be great to become famous. Can you talk about fame from your vantage point?

Everything in your career is based on decisions. You have more control over the outcome of your life than you can imagine. If you are going to get into the arena where you will be famous, you'd better understand what that will mean. I've had to make some hard decisions at some points. I'd hear, "John, do you want to come to this premiere with this person, or do you want to go to this party where so-and-so will be? He really wants you to be there." Some of those choices would mean that I'd appear in a newspaper or magazine, and then that would attract others to follow me with cameras. If I had done things differently, I'd probably have the paparazzi waiting around for me. At the studio where I've been recording, Jessica Simpson is working there, too. The paparazzi are outside waiting for her to come out. That's the result of her decisions. My decisions have led me to the point that when I walk out in front of the paparazzi, I'm considered a waste of film.

Fame is interesting. It can come to life. You have to know yourself so well. There are nights when I want to get trashed on heartbreak, Hollywood, camera flashes, cars, the music and the romance, and pushing past the line. But those are tickets out. I've been able to somehow get all the things that people who want to be famous get without any of the things that make you think fame is not all it's cracked up to be. I've passed up a lot of tempting things that would lead to things I don't want. There is a lot of restraint involved. I am not in *Us Weekly*. I'd have to be going out with someone who is in there to be in there myself. But I get paid as much as the person who is on the cover.

What is your new record going to be like?

It will be defined by the people playing on it. Steve Jordan plays drums, Pino Palladino and Willie Weeks play bass, Roy Hargrove plays trumpet on it. It is in an r&b direction, but is hard to explain. Any label I put on it is going to make you think too far in one direction. It's my voice and my sensibilities—which are growing—but it's a little less wondrous. It's a little more patient and a little less breathy in terms of the vocals. Would I be self-indulgent if I said it was cooler? There is a lot of guitar playing on it because the songs are written well enough so that more guitar makes sense. Eric

Clapton is the greatest guitar player to me because he writes songs that lift the guitar playing to greater heights. He understands that if you want to be more than a guitar player's guitar player, a people's guitar player, you need to understand the lyric. I want to understand the lyric more.

At this point in your career, what are the dynamics like with your record company when you begin a new album?

I will show the album to them when it's done, and they'll put it out. I'm amazed to find that Bob Dylan, Bruce Springsteen, and I are on the short list of artists at Columbia who can finish an album and walk into Don Ienner's office and say, "Here you go." There is a certain trust there. If you are on Columbia, you know you have to give them something that that they can bring to the world.

Does this put a lot of pressure on you?

No, it's a lot of work and difficult, but it's not high pressure. My second record was high pressure because they had the first record on their minds and I had to solidify my standing. I feel like I've done that. The two Grammys for "Daughters" sealed it up. I want to be a musician who can reach as many people as possible. At the same time, I hope to give them something interesting and a palette that is a little richer than what they are used to. I want to stretch them a little bit, and it doesn't take much to do that.

It's important to understand that when you're on a record label, you are joining your bottom line to someone else's. I want to do for my label and that means making a record that has hits on it. Sometimes your hits aren't your best songs.

I think "Daughters" is a great song, but I never would have picked it to become such a big radio hit.

I didn't think it would be either. The story behind that song becoming a hit is about trusting someone else's view. If I hadn't done that, it wouldn't have been a single and people would have forgotten the *Heavier Things* album completely. But someone heard the song and said it would work. I said it wouldn't. When I accepted the Grammy, I said I still didn't think it was a good choice for a single. You're not always right, so it's important to assemble a team of people who are right more often than you are.

How would you like people to see your career 20 years from now?

I'd like them to see it as a lot of different train cars and a lot of incarnations. I don't think I have a John Mayer sound. I have a difficult time when one of my records comes out on the radio. For the first four bars, you don't know it's me. That's not so with the Rolling Stones. My first obligation is to flesh out the ideas in my brain. I don't want my fingerprint to be a sonic fingerprint, but one based on a quality level. When people look back over the years, I'd like them to say that the only thread linking it all together was quality. Everybody should be going for that. ☸

Dorm Room Dreams



Producer, songwriter, and guitarist Clay Cook '98

Guitarist Clay Cook '98 and bassist Matt Mangano '00 were in John Mayer's inner circle when the platinum songwriter was a student at Berklee. Mangano was Mayer's roommate and played with him in Atlanta after graduating from Berklee as a professional music major in 2000. Cook cowrote three songs that appeared on Mayer's multiplatinum *Room for Squares* album, including the hit "No Such Thing." Cook was surprised as well as pleased to hear it getting a lot of airplay on the radio. "How often are you ever going to get to hear something you wrote on the radio?" he asks.

Cook now owns and operates a recording studio in Atlanta and has produced a number of local groups. (Visit www.claycook.com). In a phone interview from his home, Cook recalled his work with Mayer during their Berklee days.

"We would spend a lot of time together writing and recording songs and just bouncing ideas off each other back then," Cook says. "We wrote about 10 or 12 songs together, but a lot of things we spent time on never became songs. Sometimes we'd work for six or seven hours making up jokes. I had gotten to Berklee a year before John and had taken all of the core curriculum by then. I would try to bring in sophisticated ideas. At that time, John's writing was more intuitive. Even back then, my role was more like that of a producer and John was the writer. I'd give input to clean up the rough edges and help him get his vision of the song more clear. For instance, he might have written six verses to a song, and I'd help him get it down to three. He is doing all of that just fine on his own now."

After their working partnership ended, Cook spent three years on the road as a guitarist for the Marshall Tucker Band. He has since developed his own career in Atlanta and has consciously opted not to ride on the coat-tails of Mayer's success. "I don't try to capitalize on the fact that I wrote six songs that ended up on John's records. I've gone to some awards shows, but I don't play that up. I'm really happy with what I've got going in Atlanta working as a record producer."

Bella Umbria!

by Mark Small

Berklee marks 20 years of clinics and performances at Italy's famed Umbria Jazz Festival

When considering the many possible summer vacation destinations, it's easy to make the case for Italy. Everything about the choice is a winner: the weather, the historic architecture, the food, and, of course, the music, if you choose Perugia, Italy. For years I've heard enthusiastic reports about the annual summer trip a contingent of faculty members make to Perugia, Italy, for clinics and performances at the Umbria Jazz Festival. To mark the 20th anniversary of Berklee's affiliation with the festival this year, I made the trip and found that the event and the old-world charm of Perugia are everything they'd been cracked up to be.

Even the flight was pleasant—especially the last leg of the journey from the United States, which offers a panoramic view of quintessentially European geography. As the sun rose toward the end of my overnight flight, I peered out the window to see the multicolored quiltlike farmlands of France. There was an anachronistic contrast between medieval castles standing idly atop hills and nuclear power plants puffing steam in verdant valleys. The entire vista was transformed abruptly by the appearance of the perennially snowcapped Alps that separate Switzerland and the Italian peninsula from the rest of the European continent. In approaching Rome's Fiumicino Airport, our flight path afforded a view of both the Mediterranean and Adriatic seacoasts, their jade-colored waters dotted with tiny white boats and golden sand beaches. Once on the ground, I took a short ride on the airport tram, which brought me most of the way to a rail station inside the airport. From there, it was an idyllic two-and-a-half-hour train ride to Perugia. We chugged alternately through sleepy villages with tall, stucco homes topped with red tile roofs, sun-blached hayfields, acres of glowing sunflowers, and the occasional pasture of grazing farm animals.

When I stepped out at Perugia Station, I was struck by how seamlessly the best of new and old Europe blend together. The modern urban infrastructure—buses, traffic signals, apartment buildings, and gas stations—is juxtaposed with the quaint, old-world architecture of Perugia's 2,700-year-old *Centro* (city center) atop a hill. Each July since 1973, musicians from near and far have converged in Perugia for the immensely popular Umbria Jazz Festival. The 10-day music series produces events in diverse concert venues ranging from ornate eighteenth-century opera houses to huge outdoor stages. It's a memorable ascent on foot from the Arena Santa Giuliana (where the largest concert attractions play) to the Piazza Italia, the gateway to the other music venues.

Concertgoers file elbow-to-elbow through the underground Rocca Paolina's winding catacombic brick passages with high, vaulted ceilings up a twisting series of sloping inclines, stairways, and escalators to emerge on the piazza near the upper end of the Corso Vannucci. There, the air is alive with strains of buskers competing for pocket change playing all manner of music and the echoes from the main stage on the Piazza IV Novembre at the far end of the Corso. Music ricochets up the shop-lined Corso, bouncing off the walls of centuries-old four- and five-story brick buildings. The backdrop to the Piazza IV Novembre stage is the imposing Cathedral of San Lorenzo (completed in the sixteenth century) while at stage left is the softly bubbling Fontana Maggiore (from the thirteenth century). From noon until the wee hours of the morning, the Corso is thronged with many thousands of music fans who've come to hear the offerings of a range of stylists serving up traditional and contemporary jazz, Dixieland music, and Euro jazz, as well as pop, r&b, and gospel fare. Among this year's big-name artists were George Benson, Elton John, McCoy Tyner, Tony Bennett, Diana Ross, the Joe Lovano-Hank Jones Quartet, Brad Mehldau, Jim Hall, the Mingus Big Band, Eumir Deodato, and Enrico Rava, to name a few.

Berklee alumni and faculty members were playing with numerous festival acts. Among the many were Kenya Hathaway '95 singing backup with George Benson's group, Associate Professor Kenwood Dennard drumming for Delmar Brown's band Total Victory, guitarist Mark Whitfield '87 playing with organist Dr. Lonnie Smith, saxophonist Greg Osby '83 in a trio with guitarist Charlie Hunter and drummer Bobby Previte, and vocalist Chiara Civello '98 whose entire band was made up of alumni. Berklee's own Donna McElroy-Larry Monroe Band, 11 members strong, played five nights on the big stage at Piazza IV Novembre.

A lot of other Berklee folk were on hand this year, too. In addition to Berklee's Associate Vice President for International Programs Larry Monroe, 10 faculty members, and support staff, President Roger Brown and his wife Linda Mason made the journey with Berklee Board of Trustees members Allan McLean (board chair) and Alan Reese and their respective spouses Mary Ann and Cam. Friend of the college Collette Delerue flew in from Paris to join the troupe.

I joined President Brown and his party in the open-air restaurant of the fabled La Rosetta Hotel where many festival musicians stay. Their table was a hub of activity as dozens of alumni and faculty paused to chat before heading off to their gigs. Kenwood Dennard (who has worked with Jaco Pastorius, Gil Evans, Sting, Wayne Shorter, Whitney Houston, and others) brought several people by, including Fred Wesley (former James Brown trombonist) and guitarist Mark Whitfield. After dinner, it was off to Teatro Morlacchi for McCoy Tyner's midnight show.

The next morning at 11:00 A.M. in the magnificent thirteenth century town hall Sala Dei Notari, President Brown awarded honorary doctorates to jazz piano giants McCoy Tyner and Hank Jones and Italian trumpet master Enrico Rava for their contributions to jazz and to celebrate Berklee's 20-year involvement in the festival. The cavernous room with its dark wooden paneling and ornate frescoed arches and walls barely contained the enthusiastic crowd that included the whole Berklee crew and numerous music fans who gave thunderous standing ovations to each honoree. Later, in the heat of the afternoon, the 230 students of this year's Berklee Summer School at Umbria Jazz Clinics marched in a parade on the Corso to mark the 50th year since Charlie Parker's passing. The event also served to let everyone know that Berklee has an enduring presence at the Umbria festival.



PHOTOGRAPHY BY NICK BALKIN

Chiara Civello '98 was a featured artist at Umbria Jazz 2005.



Students and others marched down Corso Vannucci in a parade to commemorate the passing of Charlie Parker 50 years ago.



From the left: President Roger Brown and honorees Enrico Rava, McCoy Tyner, and Hank Jones at Sala Dei Notari.



Dennis Montgomery leads his student gospel choir in the final performance of Berklee's Umbria Jazz 2005 clinics.

It was back in 1986 that Berklee first presented clinics in Perugia. The three men who have facilitated Berklee's participation are Italian impresario and festival director Carlo Pagnotta, assistant director Giovanni Tommaso (also one of Italy's top jazz bassists), and Sauro Peducci, who is the director of organization for the festival and clinics. The Berklee clinics went so well that the tradition continued. "Gary Burton and I originally created the concept for these one- to two-week programs in a hotel room in Tokyo," says Larry Monroe. "We ran them successfully in Tokyo and Barcelona in 1985. When Carlo Pagnotta got wind of what we were doing, he invited us to his festival the next year.

"It takes a special kind of faculty member to succeed in this setting," Monroe continues. "Since the program is short, the teachers need to be able to connect with the students right away. They must have the stamina to teach longer hours than they do in Boston and then, after a quick change of clothes, appear on a big stage at a major jazz festival."

Monroe sees the clinics as much more than a student-recruiting effort for Berklee. "We are teaching the elements of jazz to these kids," he says. "After class, they go to hear major performers and return the next day, saying, 'You were right. I saw so-and-so play last night and heard him using the diminished scale.' It's a two-week immersion in Berklee's methods in a beautiful European setting."

Among the faculty who regularly make the trip, Guitar Professor Jim Kelly holds the record for longevity, having taught during each of the past 20 seasons. "[Saxophonist] Greg Badolato has been a huge part of the success of the program for years as well," says Monroe. "Associate Professor Donna McElroy is the driving force behind the vocal instruction and Ron Savage [Ensemble Department chair and drummer] has made the trip many times too. Each year the students beg me to bring these people back."

Also along this year were bassist Oscar Stagnaro, guitarist Mark White, pianist Matt

Nicholl, trombonist Jeff Galindo, trumpeter Scott deOgburn, and organist Dennis Montgomery. Although Montgomery has been to the festival only three times, he quickly became a favorite. He received loud ovations for his organ solos at the nightly concerts and did an impressive job showing 40 to 50 Europeans how to sing gospel music in his clinics. At the students' final concert, Montgomery's choir and soloists sang soulfully and swayed like they were in a Southern Baptist church.

This year the student musicians enrolled in the clinics came from all over Europe and from as far away as Australia, Canada, and the United States to study for two weeks with some of Berklee's most respected faculty members. Occasionally jazz celebrities playing at the festival drop by the school. In past years, guest clinicians have included Elvin Jones, John McLaughlin, Joe Zawinul, Bobby McFerrin, and Wynton Marsalis. The program's curriculum includes instrumental instruction, arranging classes, and ensembles. Everyone gets to sing or play in the final performances. Berklee scholarships are awarded at the last concert. Since the program began, Monroe says that nearly \$2 million in tuition scholarships have been offered to the top students.

"We've had a lot of students in this program go on to do really well," Monroe says. "There are 10 teaching assistants who interpret for us. A number of them began in the program, continued at Berklee, and now return each year to help us. Verve recording artist Chiara Civello ['98] was a student here for a couple of years. She won a scholarship and came to Berklee. Since graduating, she's developed a nice career and was a featured performer at this year's festival. She's gone the full cycle from being a 16-year-old student at the clinics to an accomplished professional."

While Monroe handles all the educational aspects of the program, Berklee Director of International Programs Sharon Glennon organizes and oversees all logistical details of Berklee's participation in the festival, such as travel and accommodations, and helps create a



After dinner at La Rosetta. Clockwise from the left: Roger Brown, Kenwood Dennard, Mark Whitfield, Giovanni Tommaso, Collette Delerue, and Linda Mason.

special itinerary for those traveling with President Brown. This year's guests received passes to all festival concerts, among other things.

"Initially, we'd planned tours of Assisi, Florence, and Spoleto, a cooking class, a guided tour of the city, and a hike in the countryside," says Glennon. "The guests didn't end up making any additional excursions though. I think the beauty, culture, and history of Perugia coupled with the museums, food, and music provided more than enough local interest for this year's group. Maybe they'll venture further a field next year. Everyone who's gone on this trip wants to come back."

"Jazz may have been invented somewhere along the Mississippi River," says President Brown, "but one of the best places to enjoy it is at the Umbria Jazz Festival. The festival is among the best in the world, and the venues are unmatched. Berklee has helped educate some of Europe's finest musicians in our clinics. I counted over 30 Berklee alumni and faculty here this year."

"It will be a triple thrill for those who will come over here with Roger in future years," says Monroe. "There's the beauty and history of Perugia, music by some of the music world's best musicians, and the Berklee presence here. Anyone can go the Umbria Jazz Festival; but when you go with us, you're really in the midst of things surrounded by the musicians. I don't know of any other situation where someone who comes as an audience member could get the taste of what it's like to be a participant. This is a rare opportunity." ■

TV REALITIES

BY MARK SMALL

Behind the Scenes with the Tonight Show Band

t's 2:00 P.M. on a Thursday afternoon, and Kevin Eubanks '79 and the eight-piece Tonight Show Band are holed up in a rehearsal room in the basement of the NBC television studio complex in Burbank, California. In a few hours, together with Leno and the show's guests, Eubanks and company will play their part in the taping of the latest episode of the *Tonight Show with Jay Leno* before a live studio audience for later broadcast to millions of TV viewers.

The night's guests will include Lindsay Lohan, star of the Disney film *Herbie: Fully Loaded*; Jeremy Piven, who plays Ari in the HBO series *Entourage*; and comedian Mo'Nique. The musical guest is the Backstreet Boys, who will perform on a soundstage outside the studio. Like a number of Leno's musical guests these days, the Backstreet Boys is a self-contained unit, so Eubanks and his crew won't play with them.

In the rehearsal, the Tonight Show Band is focused on learning the song "First" to play before Lohan walks out onstage as well as the theme song for *Entourage* for Piven's walk-on. Rehearsing as many other groups do, the players are working from a basic chord chart and the CD of Lohan's tune. Saxophonist Ralph Moore '78 and the horn section have already sketched out their parts: Eubanks, keyboardist Gerry Etkins '76, drummer Marvin "Smitty" Smith '81, and bassist Stanley Sargeant have worked out the groove; and vocalist Vicki Randle has Lohan's vocal part down. Eubanks starts and stops the CD, pointing out some of the song's subtleties that he wants to include in their rendition. Soon, they move on to the rest of the show's material, which will include Rob Thomas's "This Is How a Heart Breaks" and Sheryl Crow's "Soak Up the Sun." Tonight's show will require five short bumpers and/or walk-ons in addition to songs the band will play in their entirety for the studio audience during commercial breaks.

After rehearsal ends and before the show begins, I chat with Eubanks and the other Berklee guys in the group: Etkins, Smith, and Moore. Having played together since 1995, the band knows plenty of material, so the members rehearse only as needed. "If I just want to learn a couple of new songs like we did today," says Eubanks, "we might get together for a little while to run through them. We learned Lindsay Lohan's song because she is on the show, and that Rob Thomas song was played throughout

the basketball playoffs. We try to keep something current and other songs that might be in the back of people's minds. For example, we were playing 'Beat It' during the Michael Jackson trial a while ago. Jay was doing Michael Jackson jokes almost every night back then."

For shows when the band is slated to back up another artist, everyone arrives early to learn that performer's music and then do sound and camera checks with the artist. Some days the band comes in to rehearse a comedy bit that has musical backing or to do prerecords for a pretaped segment. This is a live TV show and, there are no edits or second takes. But, Etkins remembers being asked to add music in a spot after the show was taped. "One time there was a guest who just started singing a song a cappella," Etkins recalled. "It was decided later that there should be music under him. I had to figure out an artful way to accompany him when he wasn't staying in any particular key or tempo."

Following the Leader

The band has learned always to be prepared for the unexpected. The musicians follow signals from Eubanks to hit a chordal jab that punctuates a joke or they may follow Eubanks as he plays a lick from a well-known song that relates to what has been said or done onstage. "We might have to cut a song off early when I get a sign from the stage manager," says Eubanks. "Sometimes if a guest isn't ready to come out, we may have to stretch the song a little bit. We might go back to the chorus or a solo or even break it down to the drums." Etkins adds,

"Kevin is really good at coming up with these ideas on the spot." It goes without saying that the band is also good at following him.

Three members of the band, Eubanks, Randle, and trombonist Matt Finders, have worked on the show since Branford Marsalis came aboard as the leader in 1992. When Eubanks picked up the baton in 1995, he called Etkins, Smith, and Moore and asked if they would leave their jazz gigs in New York to work in Los Angeles.

"There were no auditions," says Smith. "Kevin just asked us to come out here for the gig. We were very New York-oriented at the time, so moving out here was a big change. I came out two days after Kevin called. We had all played in L.A. before, but moving out here was something I had some trepidation about. But now that I'm here, I've been able to thrive."

Smith arrived two days after Eubanks called, and Etkins and Moore soon followed. While there have been a few different bass players and trumpeters over the years (the current lineup includes bassist Stanley Sargeant and trumpeter Lee Thornburg), otherwise the band personnel hasn't changed since Eubanks became the leader.

The *Tonight Show* is unlike other TV shows that have a fall to spring season and then go into reruns. The show airs every weeknight other than a few weeks a year, so the job is very steady. "When we first started, there were only four weeks off each year," says Etkins. "Now there are six."

Due to the nature of the job and the rapport necessary among musicians, it's not a gig

The Tonight Show Band. (From the left): Vicki Randle, Marvin "Smitty" Smith '81, Matt Finders, Stanley Sargeant, Kevin Eubanks '79, Lee Thornburg, Ralph Moore '78, and Gerry Etkins '76



Kevin Eubanks has led the Tonight Show Band since 1995.



CHRIS HASTON

From the left: Ralph Moore, Gerry Etkins, Kevin Eubanks, and Marvin "Smitty" Smith after a preshow rehearsal.



MARK SMALL

where the players can ask a sub to cover if they want a night off. "I have been here every night for over 10 years," says Smith. "There have been some emergencies—like when Matt, the trombone player, broke his collarbone and was out for two weeks—but by and large, everyone is always here."

In addition to the camaraderie built up from playing together for so long and the dues several band members paid together 10 years ago in New York, other factors make this a tight-knit group of musicians. Etkins and Smith tell me they often get together to play and write new material. A jazz musician at the core, Ralph Moore also seeks additional playing opportunities with members of the Tonight Show Band. "I'm always interested in playing with the guys in this group," Moore says. "There's not much music going on in Los Angeles that really interests me. I play some gigs with jazz musicians who come to Los Angeles and give me a call. Otherwise, I might put something together with Smitty to play local gigs."

A few members of the band, including Eubanks, expressed that while millions of people enjoy watching the band on the show, some members of the jazz community initially looked down on them for working on a television show. "When we first started doing this, some jazz players were making us feel like we'd sold out by taking this type of gig," says Smith. "But there is no shame in being here. Collectively, we'd played with Horace Silver, Dexter Gordon, Art Blakey, Tommy Flanagan, and others. We got to apprentice in bands with great jazz artists and got to be a part of their scene. We brought all of the sensibilities we had back in New York here. Those things didn't leave us."

Playing for a live taping of a show presents its own unique musical challenges. Etkins recalls having to learn a different musical approach. "One thing that this gig has taught me is about building a tune," says Etkins. "During a live set in another setting, it's very different because you can take your time. On this show, there are time limitations, and we have to get to the point right away. It requires a different way of playing; you don't have the luxury of warming up in a long solo section. At first it felt somewhat unmusical, but after a while we learned how to do it in a musical way."

Keeping the Candle Burning

It's now 4:00 P.M. and there's about a half-hour left before showtime. I follow Eubanks into his office as he describes how he constantly strives to bring fresh energy to the job. He tells me that one of Leno's favorite lines at the end of a show is, "Great, we get to do this again tomorrow!" "But tomorrow you have to be as fresh as you were today," Eubanks says. "A comedian I was speaking with backstage told me what it's like to tell the same joke in 20 different cities with the same energy you told it with the first time. You want the people to feel they are hearing fresh material. So I try to create new energy no matter what music we are playing."

To keep his creative juices flowing, Eubanks frequently plays weekends elsewhere with his quartet. "I play all around the country with [bassist] Carlos Del Puerto, Smitty on drums, and Bill Pierce [Berklee's Woodwind Department chair] playing saxophone," says Eubanks. "Smitty and I take red-eye flights after the show on Friday nights. If I stop writing or getting together with players, there's a candle in me that gets dim and affects everything else. I might not have that spark in my eye when Jay turns and says, 'Hey, Kev . . .' and then goes into a joke. This is what keeps me going and generates the energy for everything else."

Both Eubanks and Etkins cite the opportunities to play with big-name artists is a major perk of working on the show. "We've gotten to be around so many different artists," says Eubanks. "You get to see how valuable each musical idiom is, whether it's Alison Kraus or Willie Nelson or someone completely different. We've gotten to play with them or go to their shows and hang out with them afterwards." Etkins says that Al Green and Bonnie Raitt request the band to back them whenever they are on the show. Other favorites they've accompanied include Isaac Hayes, Sam Moore (of Sam and Dave), kd lang, and many others.

A knock on the door indicates that it's time for Eubanks to change and get up to the set. Inside the studio, the crowd is excited after being warmed up by both Leno and comedian Bob Perlow. Leno, clad in a denim shirt and jeans, excuses himself from the stage saying, "I have to go change into one of my dorky suits now." He returns suited up minutes later to the sounds of thunderous applause and an energetic groove

provided by the band with Eubanks's fleet-fingered guitar lines soaring above it all.

The band punctuates jokes during the monologue, and Leno banter a bit with Eubanks. After a commercial break, during which Leno stays onstage and the band plays the Sheryl Crow tune they ran through earlier, it's time for the first guest. Comedian Mo Rocca comes out to air a video segment of his wacky man-on-the-street-type interviews with revelers at the annual Superman Celebration in Metropolis, Illinois. The band brings him on with a few bars from the *Superman* movie theme.

The next guest is Lindsay Lohan. I can see her awaiting her cue in the wings, rubbing her hands together as she works out the butterflies. The band brings her out to the chorus of her song "First." She's smiling broadly. Once seated on the couch, she looks toward the band and tells Leno with childlike glee, "They just played my song!"

The reality of a live broadcast with no stops is in evidence a few minutes later. The band plays the theme from the show *Entourage* as actor Jeremy Piven crosses the stage. As he goes to hug Lohan, he knocks a glass of water over on Leno's desk, soaking a pile of papers and Leno. The cameras keep rolling, no director yells, "Cut!" Rather, the stage crew just start tossing towels from offstage up to Leno. He mops up the desk, ribs Piven for his exuberant flailing as he approached Lohan, and the show goes on.

This particular episode runs less than the usual 60 minutes for the band. During the final commercial break, the audience is invited to go outside with Leno to a stage where the Backstreet Boys are ready to perform. Eubanks and his band remain inside chatting and putting away charts and instruments.

Etkins, Smith, Moore, and I stick around a little longer in the green room backstage before saying goodbye. The night is young, and they all have places to go. It's not even 6:00 P.M. yet when I drive past the guard shack and up West Alameda Avenue toward the 134 Freeway. Etkins's parting comment sticks with me. "We feel very blessed," he says. "We're here by pure chance. To be working on a show like this is amazing because there just aren't many gigs like this." True enough, I think as strains of a Gershwin tune come to mind. "Nice work if you can get it/And you can get it if you try." ☐



Walter Beasley

Consummate performer, writer, and educator

Contemporary jazz artist, saxophonist, and vocalist Walter Beasley has sold hundreds of thousands of albums and has been mentoring music students as a Berklee professor for more than 20 years. Now, Walter moves audiences with two new releases, including his acclaimed DVD, *Sound Production for the Saxophone*.

Sound Production for the Saxophone

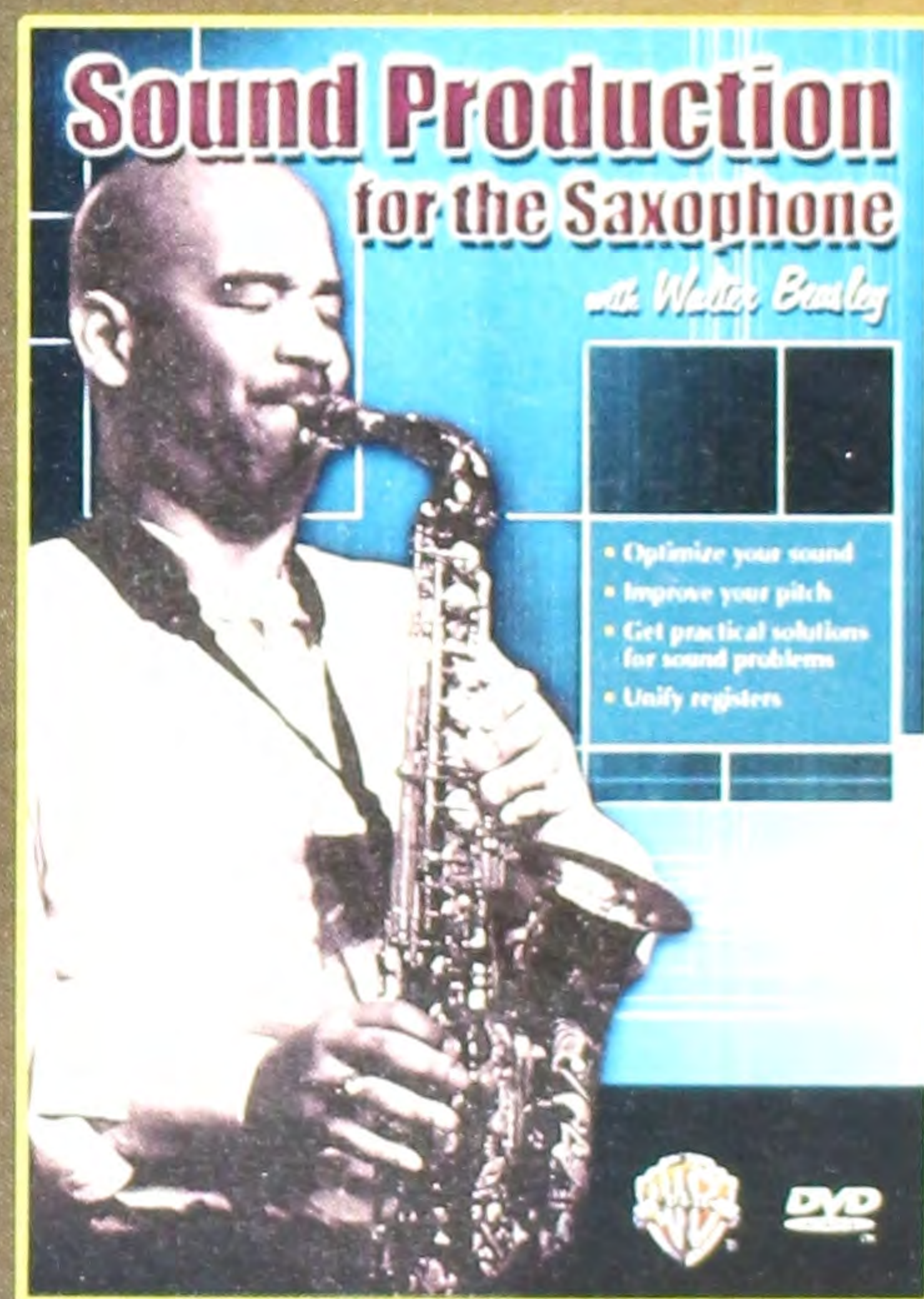


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— Mary Bentley, Smoothviews.com

Reading Skills: The Guitarist's Nemesis?

by Professor Mark White

We've all heard the joke. "How do you get the guitar player to turn down? Put a chart in front of him." It's no secret that guitarists are notorious for their poor reading skills. There are several reasons why we have more trouble reading than other instrumentalists do. First, many guitarists don't start playing until their teens. Most string, brass, and woodwind players begin their instrumental lessons during elementary school, and reading is usually the focus. These students play written music in ensembles: concert band, wind ensemble, orchestra, and marching band. To participate, they have to read. Aside from classical music, music that features guitar prominently (jazz, rock, pop, blues, folk, r&b, country, etc.) generally is not part of the written tradition.

Many guitarists learn by ear, copying recordings of their favorite players. I consider this exercise to be the most important aspect of any guitarist's musical training. This approach teaches a great deal about fingering, connectivity, nuance, and touch. But most guitarists who learn a piece from a recording will not formally write it down in traditional notation. Those who do try to document a transcription will frequently do so in tablature—useful for guitarists, but undecipherable to nonguitarists. While transcribing in this fashion is great for the ear, it's not helpful for developing reading skills; and once again, the guitarist puts off learning to read.

Another reason why guitarists often don't read well has to do with how their instrument is tuned and laid out. With its six strings tuned predominantly in fourths, the guitar has duplicate notes all over the fingerboard. Keyboard instruments have only one location for a particular note—say middle C. That note might be played with any finger in the course of a piece, but it's always in the same location. Horn players have valve or key fingerings that correspond to a note. Outside of the occasional false fingering or extended technique, they pretty much hit a note with a particular valve or key fingering. Not so with guitar. There are so many options for where guitarists can play a note that by the time they've decided where to play it, the band has moved on to the next piece! There is definitely a lag time associated with this location issue. We'll come back to this issue in a while. Now that we've identified some reasons why guitarists tend to be

weak readers, let's look at how we all can sharpen reading skills.

For musicians to improve their reading, they have to know why they are having problems. Reading is equal parts experience, performance, ear training, and know-how. But initially you need to know which elements to concentrate on to improve. I've developed a method that breaks down the reading process into three areas of study. The first step involves the eye recognizing the note on the staff and translating it into a letter name (a basic musicianship skill).

Many musicians will do fairly well in naming the letter names of pitches that lie within or close to the staff. Try saying the letter names of the notes in example 1 as fast as you can. If you rattled off the pitch names pretty quickly, try going on to example 2. Most people are a bit slower reading below the staff and even slower reading ledger lines above the staff (see example 3). The cognitive ability to recognize any pitch in any register is an essential part of becoming a better sight reader. If you find yourself (or your student) fumbling for pitch names, train the eye to recognize the pitches faster. And since musicians typically have more trouble with low and high registers, I suggest you write out exercises like the examples. Don't add rhythm, just whole notes with accidentals that are completely random and skip around the medium, low, and high registers. Practice training your eye until you get fast at naming the pitches.

Another eye-training exercise involves following a score or part while listening to a recording. Getting the sense of duration for each measure of music in meter and following the bars from system to system trains the eye to jump distances and get a sense of the spatial layout of the music as it relates to time. Coordinating the eye on the paper while following the music, along with moving around on the guitar neck to locate the pitches can be problematic for guitarists. Placing the music stand so that the field of view includes the neck of the guitar and the music can help.

Step two involves rhythm. This is frequently the weakest link for guitarists as well as other instrumentalists. Typically, a musician with poor rhythm recognition gets behind in a piece, loses the sense of meter, and then crashes and burns.

This is another basic musicianship skills issue that, like note recognition, can be practiced without the instrument in hand. In fact, guitarists may be better off not bringing note location and guitar technique into the process at this point. I recommend putting down the ax and conducting.

Conducting scares some people, but I find that it's the best way of instilling a steady sense of meter while practicing rhythms. After some practice, the right hand (which conducts the beat patterns) will eventually start to move as if on auto pilot. Learning to sing rhythms accurately while keeping a steady beat pattern is an essential aspect of musicianship that will dramatically improve your reading ability. There are many good books with which to practice that specifically target rhythm studies. But you can practice conducting and singing rhythms with any piece of written music, from *Real Book* tunes to excerpts from a Beethoven symphony. Start with simple material, master it, and gradually work up to more difficult pieces.

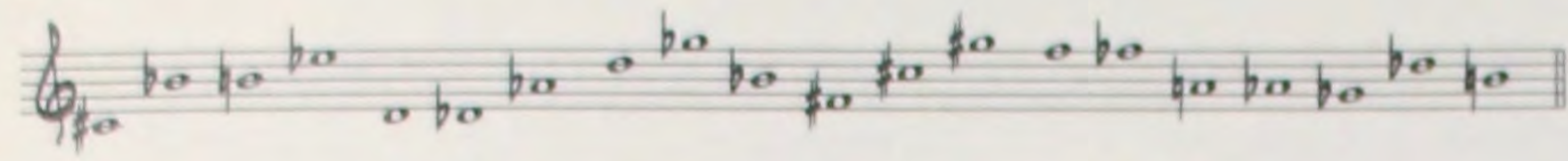
The next step involves thinking about organizational and fingering concepts on your instrument. For guitarists, this is probably the most difficult issue to solve. Traditionally, many reading-oriented guitar methods start at the lower end of the fingerboard using a mix of open and



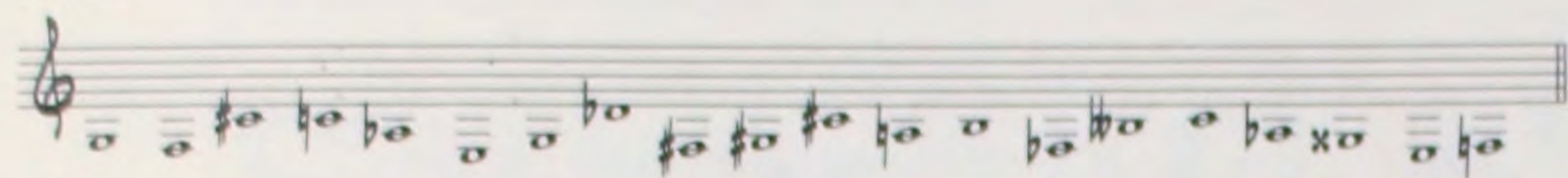
Mark White, a Guitar Department faculty member, has performed and given clinics in Asia, South America, and Europe for Berklee's International programs. His new book, *Advanced Reading Etudes for Guitar*, is available from Grescotmar Publications at www.grescotmar.com.

Musical Examples

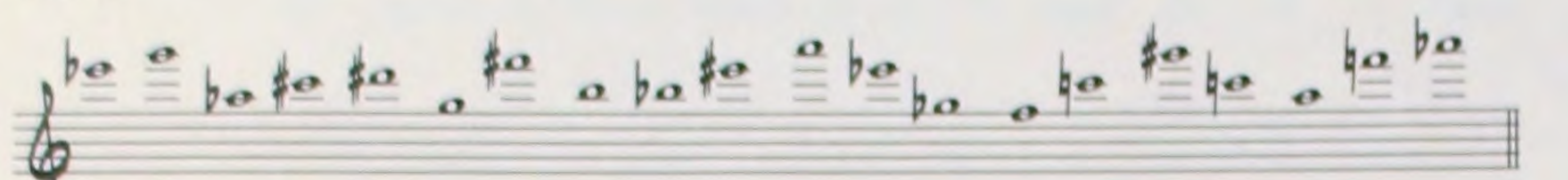
Ex. 1



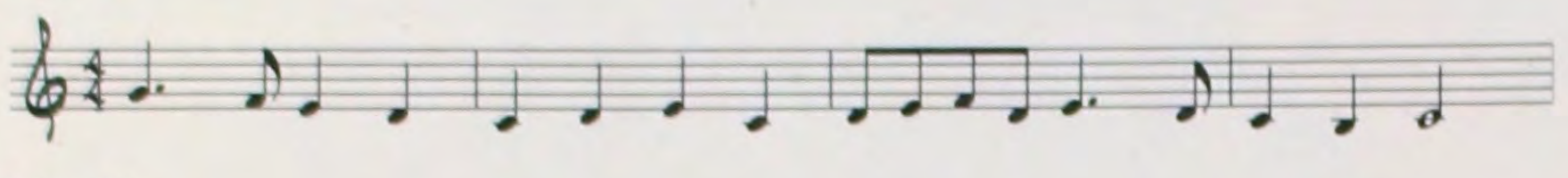
Ex. 2



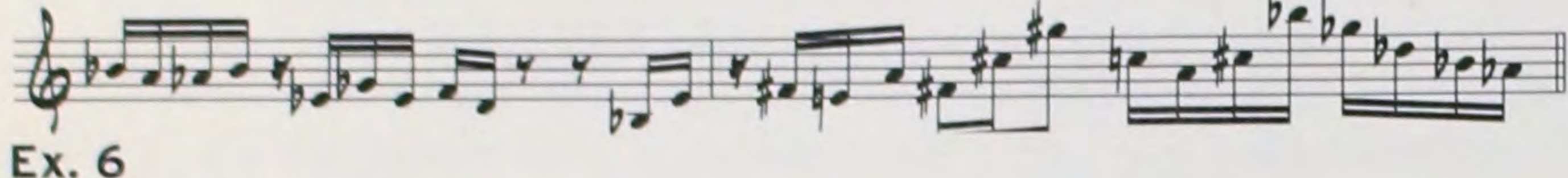
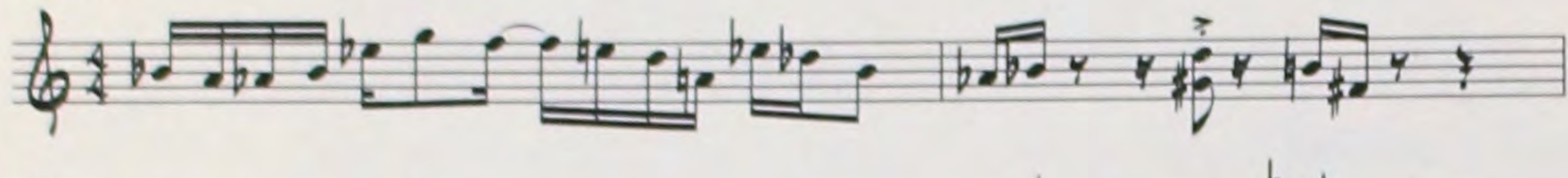
Ex. 3



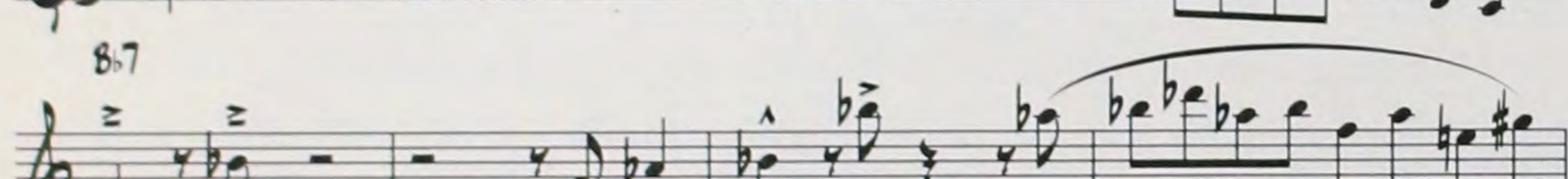
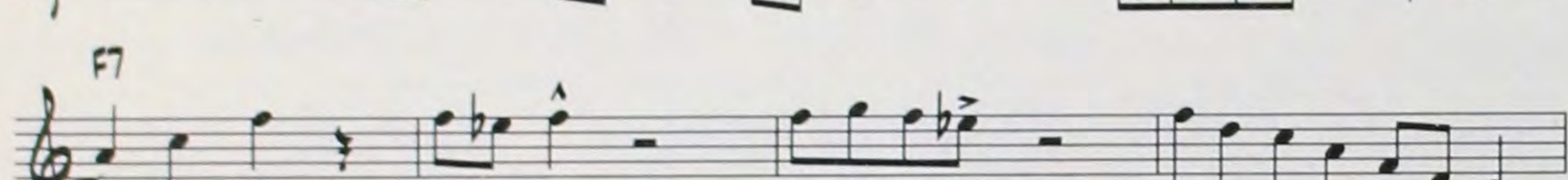
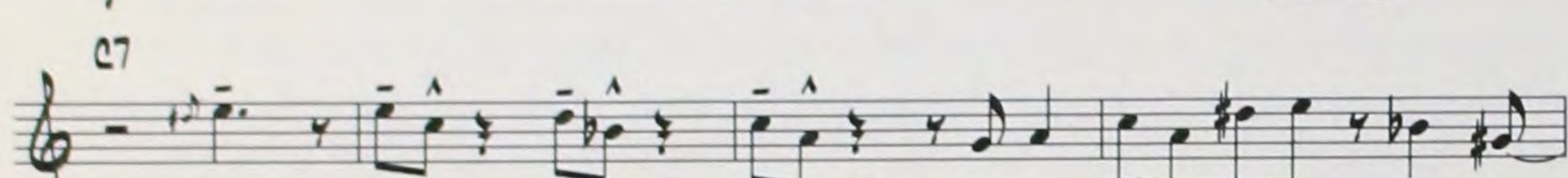
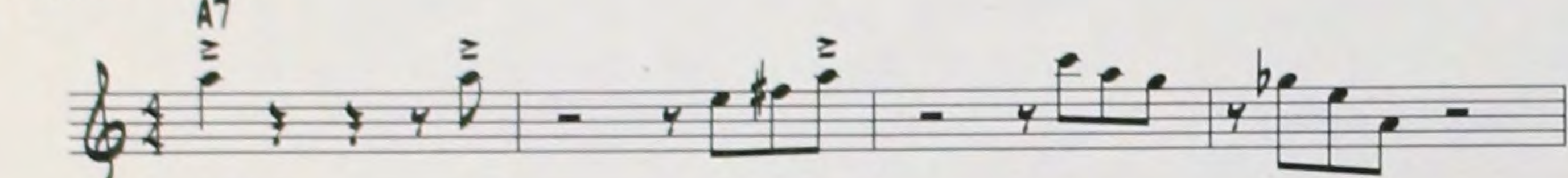
Ex. 4



Ex. 5



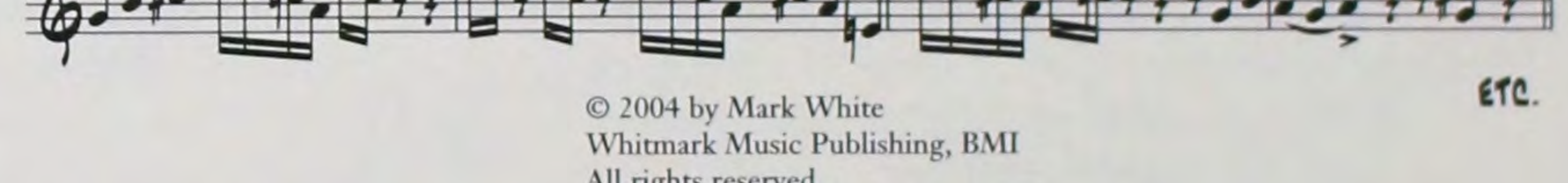
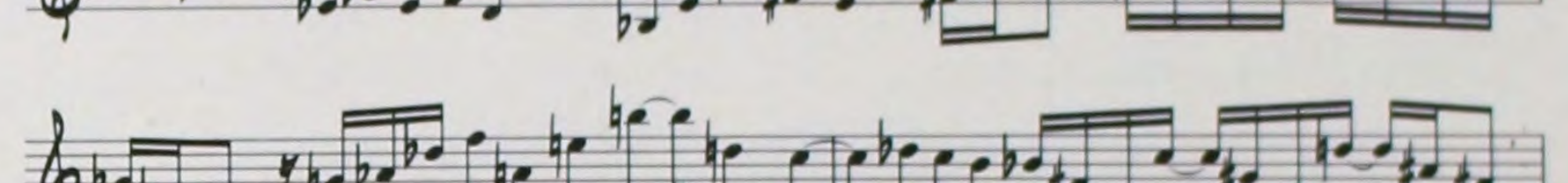
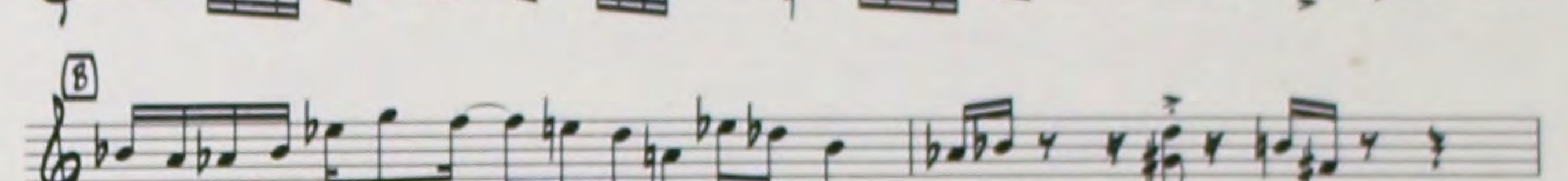
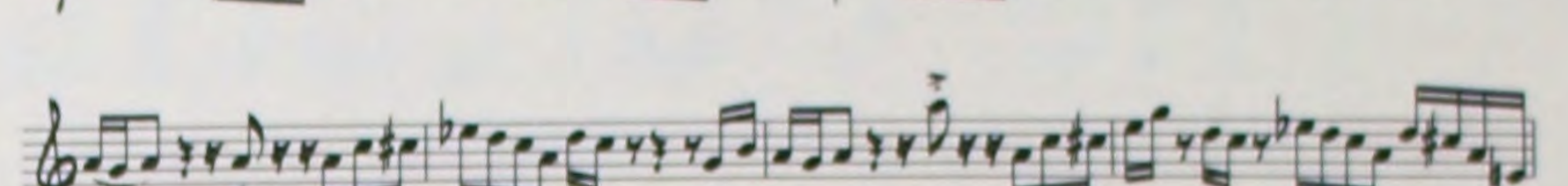
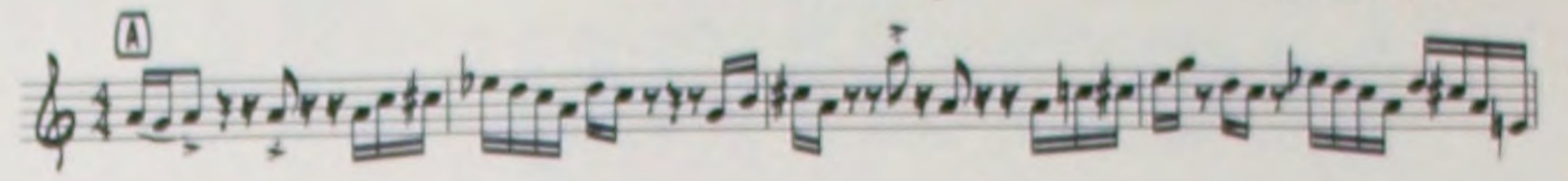
Ex. 6



To hear this example, go to www.berklee.edu/bt/172/lesson.html

THE BONGA

BY MARK WHITE



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ETC.

stopped strings. They then work gradually higher on the neck incorporating transposable blocks of fingerings using only stopped strings that lie in a certain region or position on the guitar neck. It makes sense to start at the bottom and work up in the beginning and the in-position scale fingerings are valuable for organizing ideas because they are transposable. But, using these approaches exclusively for reading on the guitar tends to compromise the quality of phrasing, especially with jazz music. I've seen many guitarists try to read a jazz transcription in one position or with badly organized fingerings and get poor results. Generally, most contemporary guitarists think diagonally and move up and down the strings in addition to using fragments from in-position concepts when making fingering choices. This yields a more hornlike quality (which is good for jazz lines) and phrasing that fits modern guitar styles.

Regardless of our instrument or how and where we choose our fingerings, one has to start cataloging the musical content of pieces in order to access these components on-demand for reading. Let's analyze the content of a few examples. The notes in example 4 are a fragment of the Christmas tune "Deck the Halls." They are predominantly scalar and entirely diatonic to C major. On the guitar, this melody could be played in "open" position utilizing open strings in the lowest part of the neck or in higher positions

with no open strings. It might even be played entirely on one string (the fifth or sixth string).

A more difficult melody (see example 5) is excerpted from my tune "The Bonga." It contains some passages that comprise poly pentatics, polychordal, and chromatic elements. Because its register is limited to notes mainly in the staff, the content is playable in several places on the fingerboard. Experienced guitar readers, however, will aim for the classic pentatonic and arpeggio shapes to render the line. Most players make fingering decisions based on personal habits and style and on their understanding of what the music dictates. The aspect of recognizing and executing content is a universal reading skill that is a consideration for all instrumentalists. Once you've become proficient with the pitch identification and rhythm issues, start analyzing the music you're trying to read for content. Try to understand the basic elements and determine the best fingerings and locations from the passages that contain recognizable scale fragments or arpeggio forms. These are highly visual and transposable on the guitar. In example 6, a sight-reading etude, try to find fingerings related to the given harmonies. Remember, guitarists, there isn't just one way to play it; experiment!

The level of difficulty for these musical examples varies considerably. The "Bonga" fragment is at a professional level, the sight

reading etude would be somewhere around fourth-semester level, and the Christmas tune is simple. They should give you a sense of your level of proficiency. Practice on similar material that is challenging and interesting, but not far beyond your ability. It's best to start with music that you can play musically without making too many mistakes. This builds confidence—an important ingredient for developing reading skills. And there is a lot of material at all levels available commercially for reading practice. But regardless of your ability or instrument, applying the three areas of focus, combined with a little common sense and experience, will improve your reading.

I'll conclude with the entire chart of my tune "The Bonga." This is an example of a piece that would be very difficult to sight-read cold. Go through the steps I've outlined here and try it in smaller chunks of, say, four bars at a time. Use a metronome to keep yourself honest. Start slowly then gradually speed up the tempo. You can listen to an audio file of "The Bonga" online at www.berklee.edu/bt/172/lesson.html and play along with the recording. You might consider using one of the many transcription software aids available that slow down the tempo without changing the pitch.

By the way, have you heard the one about how many Berklee guitarists it takes to change a lightbulb?

ALBUM notes

1965

Gene Perla of Whitehouse Station, NJ, is a professor of music business and bass at Lehigh University and runs a studio called the System doing remote recording, remixing, voice-overs and more. He plays with the band Stone Alliance and has operated indie record labels.

1967

Pianist/arranger Bob Shallue of Fairfield, CT, works with MMM Productions, a dance and theater group. Shallue recently reconnected with trumpeter Maynard Ferguson with whom he played in the 1960s.

1970

Pianist John Ferrara of Clinton Corners, NY, released the CD *Intervals of Light* on Blue Sun Records. The disc's 12 cuts include standards and originals arranged by Ferrara. Visit www.jazz-books.com.

1973

Composer/keyboardist John Novello of Valley Village, CA, has released a new CD, titled *Organik*, with his band Niacin featuring drummer Dennis Chambers and bassist Billy Sheehan. Niacin is currently touring Asia and the United States.

Singer/songwriter B.J. Snowden of Billerica, MA performed on the *Jimmy Kimmel Live!* show on September 2.

1975

Laurie Cohen of Mill Valley, CA, is the founder, director, and conductor of the Mill Valley Philharmonic orchestra. For its fifth season, the orchestra premiered the *Marimba Concerto* of composer Alexis Alrich.

Kenneth Fordyce of Seattle, WA, operates Mirror Sound, a five-room, 24-track studio in Seattle. Visit www.mirrorsound.com.

1976

Hal Goldstein of Florida, NY, writes music for the television shows *Dateline*, *America's Most Wanted*, *Home Delivery*, *A Current Affair*, *Inside Edition*, and others. He recently composed music with guitarist Adrian Belew and played blues harp at a tribute concert for the late Mindy Jostyn '76 in Woodstock, NY.

Rick Pasek of Rahway, NJ, was the guitarist and musical director for Gloria Gaynor's recordings *I Will Survive (Live from Brazil)* and *Gloria Gaynor Live*. He is currently recording a CD of contemporary Christian music with his wife, Karen.

1978

Guitarist/vocalist Bill McGoldrick of Norfolk, MA, plays in the Boston area with the band Temptation. He is also the vice president of sales for Immediate Connections in Boston.



John Ferrara '70

Pianist/composer Emil Viklicky of Prague, Czech Republic, and his jazz trio performed at the Kennedy Center with Zuzana Lapikova in *The Rebel's Wife*, a multimedia presentation inspired by Moravian folklore.

1979

Latin percussionist Bobby Sanabria of Bronx, NY, was recently voted percussionist of the year by the readers of *DRUM!* magazine. In addition to his touring and recording, Sanabria gave a keynote address to Fordham University's Latino students on September 16.

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1980

Saxophonist Aaron Aranita of Waipahu, HI, released a new CD, titled *Don't Stop the Feeling*, for Sugartown Records. The disc features 14 of Aranita's jazz originals. Visit www.hawaiianjazz.com.

Guitarist Bruce Arnold of New York City released the CDs *Disklaimer* with keyboardist Tom Hamilton and *String Theory* with pianist/composer Ursel Schlicht. Arnold also directed New York University's summer guitar program. Visit www.arnoldjazz.com.



Aaron Aranita '80

The Jazz Journalists Association recently named Claire Daly of New York City baritone saxophonist of the year. She also won the Downbeat critics poll as a rising star on baritone in *Downbeat's* August issue. Visit www.clairedalymusic.com.

Guitarist Paul Nelson of Stamford, CT, played on the song "Anthem for Tonight" from the Halifax CD *The Inevitability of a Strange World*. He also played with Katrina Chester's Band at Canadian summer music festivals. Visit www.paulnelsonguitar.com.

1981

Vocalist and multi-instrumentalist Joseph Kaline of San Francisco, CA, and his band the Sons of Emperor Norton have released a CD of political humor songs titled *The Putrid Minds Anthology: Battle Hymns for the Blue States*. Visit www.thesonsofemperornorton.com.

Steve Lucente of Annapolis, MD, is a clinical psychologist working in a correctional detention center. He says his skills as a jazz trombonist influence how he approaches his work with patients.

Saxophonist Rodolfo Reyes of Caracas, Venezuela, learned that his album *Marejada Feliz* with the group Saxomania was preselected as a nominee for a Latin Grammy in the Best Salsa Album category.

1982

Bassist David Gold of Newton, MA, spent a month in Conakry, Guinea, studying djembe and Malinke music with drum master Famoudou Konaté.

John Haidemenos, Jr., of Lincoln, RI, was named Rhode Island Elementary Principal of the Year and a National Distinguished Principal. Haidemenos is the principal at Potter-Burns Elementary School in Pawtucket, RI, and a jazz pianist/composer.

Benjamin Smeall of Green Bay, WI, instructs string students and leads the string orchestra at Notre Dame of De Pere Elementary and Middle School in De Pere, WI.

1983

Multi-instrumentalist and songwriter Tom Hambridge of Nashville, TN, has signed a publishing deal with EMI. He is on tour to support his album *Bang 'n Roll*, opening for George Thorogood and the Destroyers.

1984

Flutist David Ganc of Rio de Janeiro, Brazil, released his fourth CD, *Pixinguimba + Benedito*, with Mário Sève. His *Interpretary Tom Jobim* CD was nominated for a TIM prize for best instrumental group. Visit www.guiadomusico.com.br/davidganc.

Singer/pianist Barry Rocklin performed on Royal Caribbean's *Jewel of the Seas* in September and in November will appear at Maxim's in Amsterdam, Netherlands.

1985

Guitarist/composer Michael Nicoletta of Seattle, WA, released the CD *Shard*, featuring Nicoletta's guitar concerto with Anthony Spain conducting the Northwest Symphony Orchestra. The disc also includes eight other works for classical and electric guitar. Visit www.nicoletta.com.



Gordon Beadle '87

Ellen O'Brien of New York City was a finalist in the recent Boston POPSearch contest and has released a self-titled CD of pop, smooth jazz, blues, and soul with a backup band featuring Rick Marotta, Jeremy Berlin, and William Galison.

1986

Guitarist/composer Kenny Carr of Wallington, NJ, released his debut CD, *Friday at Five*, featuring saxophonist Donny McCaslin '88 among others. Visit www.kennycarrguitar.com.

1987

Blues saxophonist Gordon Beadle of Cambridge, MA, released a new CD, titled *Live at the Sax Blast* on the Rounder label. He recently completed tours that took him across Europe, Australia, Canada, and the United States and was nominated for a 2005 W.C. Handy Award. Visit www.saxgordon.com.

Cliff Brodsky of Hollywood, CA, is producing a hip-hop/rock project by the artist Optimus.

Bassist Terje Gewelt of Oslo, Norway, released a new duo recording entitled *Hope* with pianist Christian Jacob '86. The disc features three originals among the nine cuts. Visit www.resonant-music.com.

Nando Lauria of Recife, Brazil, recently completed a world tour with the Pat Metheny Group. Lauria sang and played guitars, percussion, vibes, melodica, and flugelhorn on the tour.

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Sophie Dunér '93

Vince Leffler of Memphis, TN, produced, played guitar and bass, and cowrote several tracks on the Crossway Worship Band's latest album, *Crossway Worship Volume 4*. Visit www.crossway.org.

Fritz Renold of Schönenwerd, Switzerland, is the founder and producer of the annual jazz festival in Aarau, Switzerland. The festival brings in musicians from all over Europe and beyond, including many Berklee alumni.

Singer/songwriter Kathie Touin of London, England, released *Butterfly Bones*, her third CD. Touin performed all instruments and vocals on the disc's 15 cuts. Visit www.kathietouin.com.

Stephen B. Ward of New York City was promoted to assistant professor of music technology at Mercy College in White Plains, NY.

1988

Songwriter and multi-instrumentalist Tracy Bonham of Brooklyn, NY, released *Blink the Brightest* on Zoë/Rounder Records. Last summer, Bonham appeared with the Wayfaring Strangers and the Boston Pops and performed on the *Tonight Show with Jay Leno*. Visit www.tracybonham.com.

Paul Glass of Ridgefield, CT, received an Emmy Award in the Music Direction and Composition in a Drama Series category for his work on *One Life to Live*. This is his fourth Emmy.

Joe Stobenau of Sinking Spring, PA, has filmed a guitar instructional video titled *Barre Chord Secrets Revealed*. He also plays French horn with the Sacred Orchestra with Dave Stahl. Visit www.steelguitarzone.com.

1990

Karen Guthery of Stevenson Ranch, CA, served in various musical capacities on the recent feature films *Catwoman*, *Constantine*, *Mr. & Mrs. Smith*, and *Spanglish*, and was an orchestrator for *Stuart Little 3*. Guthery composed the score for the short film *The Boardwalk Spy and Other Stories*.

Sitarist and vocalist, Chris Hale of Keene, NH, released the CD *Satsang* with his group Aradha. The group plays devotional songs in Hindi from the northern Indian tradition Yeshu Bhakti (devotion to Jesus Christ). Visit www.aradhnmusic.com.

Guitarist Sam Hooper of Somerville, MA, released a new CD, titled *East*, with his trio recorded in China. Bassist Jordan Scannella '02 and drummer Akira Nakamura '01 joined Hooper on the outing. Visit www.samhooper.com.

Dean Johnston of Dedham, MA, and his Boston-based groove band SuperHoney have received three Boston Music Awards as outstanding funk band. Johnston was featured in the October 2005 issue of *Modern Drummer* magazine. Visit www.superhoney.com.

Bassist Chris Sharkey of New Orleans, LA, and his group the Jazz Jockeys won the Bourbon St. battle of the bands earlier this year at the French Quarter Festival.

1991

Saxophonist/vocalist Mindi Abair of Hollywood, CA, performed her song "Flirt" with her band and the Montclair Women's Big Band for the Grammy Foundation's Women on Top Mavericks in Music event. Matthew Hager '91 played guitar and Karen Guthery '90 wrote the big band arrangement. Visit www.mindiabair.com.

Pianist Joan Barton of Los Angeles, CA, is a commercial composer and songwriter. She has arranged and played keyboards for Bill Ward of Black Sabbath on several albums and operates Bare

Bones Productions with her husband, producer Barry Goldberg. Their clients include Snoop Dogg, the Smashing Pumpkins, Marilyn Manson, and others. Visit www.joanbarton.biz.

1993

Vocalist Lori Cotler of Somers, NY, coproduced and performed on the CD *Rhythms of Awakening* with Grammy winning percussionist/composer Glen Velez. Visit www.LoriCotler.com.

Singer/composer Sophie Dunér recorded a new jazz album with CIMP records in New York in September. She also received a grant to return to the Stockhausen Courses for Music in Germany last August. Visit www.sophieduner.com.

Colin Keenan of Los Angeles, CA, and his band Touched released their debut CD, *Ugly*, with drummer Patrick Aldous '92 and the late Wes Wehmiller '92 playing bass. Shawn Pierce '94 produced and mixed the album. Visit www.touchedmusic.com.

Songwriter and drummer David Spak released his debut CD, *The Storm*, on Ancestry records in May. He has recorded and performed with various artists, including r&b singer India.Arie and country artists Blake Shelton and Mindy McCready. Visit www.davidspak.com.

Drummer Denis Stilke of Berlin, Germany, wrote all the jazz compositions appearing on his first album with the Denis Stilke Quartet, titled *In Pieces*.

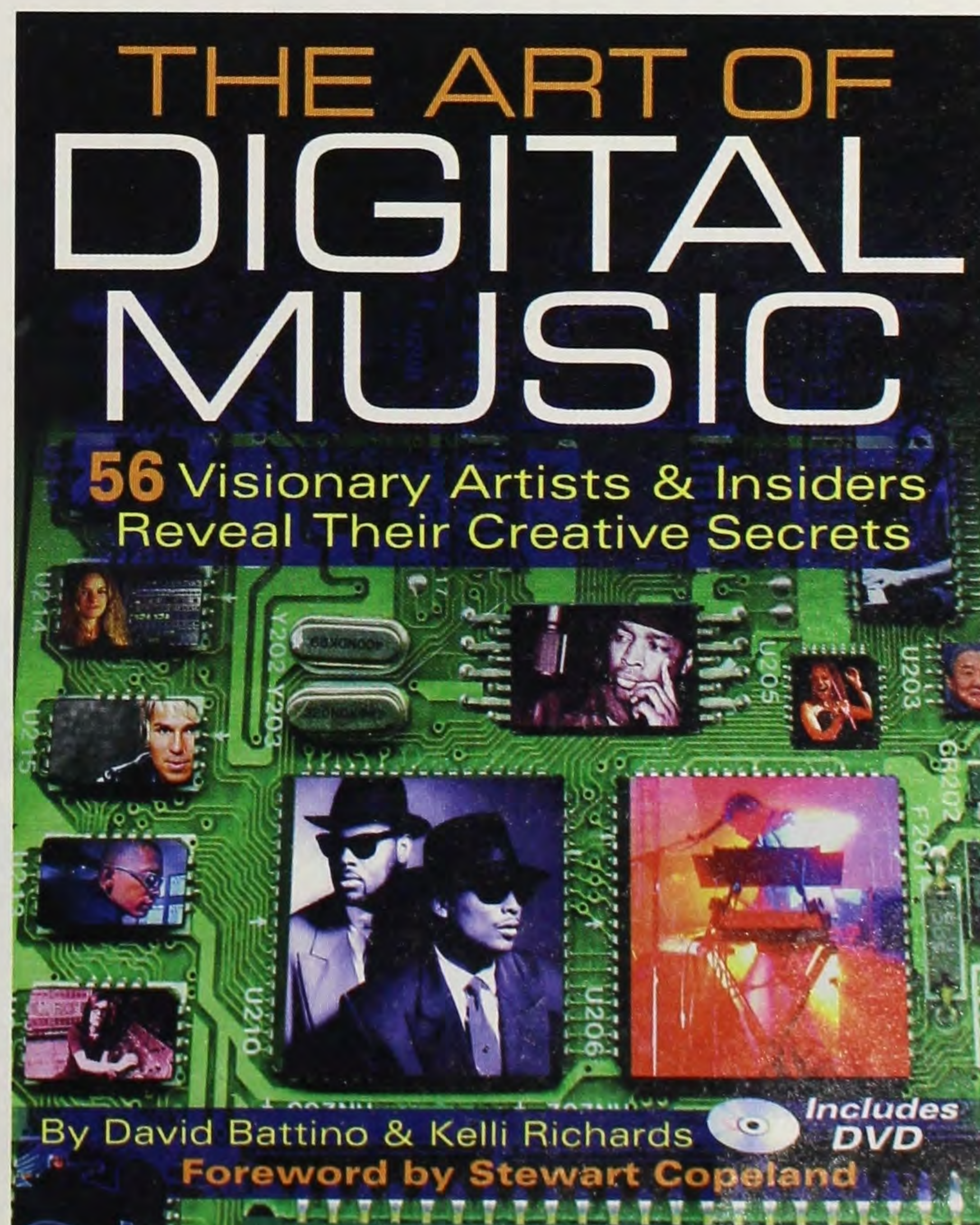
1994

Adam Kummins of Hollywood, CA, is intellectual property administrator for E! Entertainment Television. Kummins is also a singer/songwriter.

Vibist Matthias Lupri of Boston, MA, toured the United, Canada and Europe with performances at the Montreal and North Sea jazz festivals. He is recording a new CD with Myron Walden and Donny McCaslin '88.

(Continued on page 25)

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Brian Grzelak

It was a fairly quiet summer for Berklee's office of Alumni Affairs. We had a successful and very enjoyable alumni dinner with Berklee President, Roger H. Brown on June 16. Brown spoke to Boston-area alumni about Berklee at present and where the college is striving to be in the future. He spoke about plans for new facilities, additional technology, expanded curriculum, and stricter admissions processes. President Brown also took questions and made himself available to talk one on one with the alumni after his remarks.

On June 27, our New York City alumni chapter coordinator, Lisa Hearn '96, hosted an alumni networking event. The gathering took place at the Cutting Room and was followed by a CD release party for Brooke Fox '98, whose new recording is titled *Breathe the Same Air*. Also performing at the party were alumnus Ian Jeffreys and alumni duo Sorensen & Mechlowicz.

A few weeks later, on July 23, Lisa Hearn and Brooke Fox cohosted the New York City Alumni Songwriter's Forum at

Manhattan Center Studios. The forum gives alumni songwriters the opportunity to present their original material for feedback and critique. This recurring event is open to all alumni who would like to receive insights from their peers about their writing styles.

On Friday, August 5, we took our annual alumni trip from the Massachusetts mainland to Martha's Vineyard, off the coast of Cape Cod, for the Vineyard Vibes festival. The four-day music festival featured a variety of Berklee acts including Juliana Hatfield '90, Phil Wilson and the Berklee Rainbow Band, faculty member Eguie Castrillo's Palladium Night Orchestra, and Dennis Montgomery, III and the Berklee Reverence Gospel Choir.

After a reception at the Mansion House Inn in Vineyard Haven, the alumni group made its way over to the Hot Tin Roof nightclub. Salsa lessons were given on the dance floor to warm up the crowd. Then Associate Professor Eguie Castrillo's Palladium Night Orchestra hit the stage in a tribute to the

Mambo Kings. Eguie and the band were incredible. With an 18-piece band on stage and not an inch of unused space on the dance floor, the energy in the room was amazing. Everyone in the club was on his or her feet throughout the performance, and the audience had a great time.

We are looking forward to some great alumni events this fall. In Nashville and New York City, the songwriter groups will hold their regularly scheduled meetings. In Los Angeles, Peter Gordon is hosting a number of events including songwriter forums, networking socials, and two educational events at Dolby Laboratories. Stay tuned to the events page on the alumni web site for details on all upcoming events.

We are pleased to announce that Karen Bell '90 has just come on board as the new director of alumni affairs. She will introduce herself through this column in the next issue of *Berklee Today*.

Best regards,
—Brian Grzelak,
Assistant Director of Alumni Affairs



From the left: Jeremy Ragsdale '05 and Vice President for Student Affairs/Dean of Students Lawrence Bethune at the Vineyard Vibes preconcert alumni reception



From the left: President Roger Brown sits in on a percussion jam with Eguie Castrillo during the tribute to the Mambo Kings concert featuring Castrillo's Palladium Night Orchestra.

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016-926019

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+81-78-805-3170

Upcoming Events

Boston:
Year-End Holiday Social
December 2005

Los Angeles:
Distance learning event
6:30 P.M. November 8, 2005
Dolby Labs, Burbank, CA

Annual Holiday Party
December 12, 2005
Rive Gauche Café, Sherman
Oaks, CA

New York:
Year-End Holiday Social
December 2005

Brothers Robert and Steven Morris of New York City wrote the new musical titled *Once Around the Sun*, which ran at the Zipper Theater on 37th Street in New York from July 27 through September 18.

Drummer Nate Morton of Sherman Oaks, CA, is the drummer for the house band of the television show *Rock Star: INXS*, which airs on CBS and VH1.

1995

Gary Benson of Cotati, CA, performs with his band Earstu, an experimental trio with accordion, six-string bass, and drums. They played with Les Claypool in San Francisco and have recorded a CD. Visit www.earstu.org.

Vocalist Jon Dowling of New York City finished 12 new songs for his new recording, *Trials & Tribulations*. Producers John Degrazio, Drew Manzano, and Rodney Jerkins worked on the project. Dowling is playing and shopping for a record deal. Visit www.jondowling.com.

Julián Graciano of Buenos Aires, Argentina, recorded a new CD titled *Vanguardia 05* with Duo Graciano, his contemporary tango guitar duo. The disc features original compositions and arrangements of classic tangos. Visit www.geocities.com/duogracianosapir.

Jon Rowe of Yardley, PA, has been hired as a full-time professor at Mercer County Community College in the Business and Technology Division. Rowe earned advanced degrees from Temple University after graduating from Berklee.

1996

Composer Robert Bennett of Los Angeles, CA, composed music for the feature film *Edison* and the video game *The Matrix: Path of Neo*. Bennett has assisted composer Hans Zimmer on *Black Hawk Down* and other films.

Vibraphonist and composer Oli Bott of Berlin, Germany, released his second CD, *Inside Out*, with guitarist Thomas Wallisch '97. Bott has arranged Mozart's *Linzer Sinfonie* for jazz orchestra. Bott's work *A Journey with Mozart* was performed in September in Vienna. Visit www.olibott.com.

Vocalist Jose Conde of Brooklyn, NY, released his *Ay! Que Rico . . . Seconds* CD and plays with his band Ola Fresca throughout the United States. Visit www.joseconde.com.

Stefan Held of Brooklyn, NY, is playing for the production of *Hairspray* on Broadway, and served as the musical director, bassist, and arranger for Grammy-nominated vocalist Marty Thomas.

Composer Vincent Gillioz of Burbank, CA, won the SUIZA Prize for best score at the 58th Locarno International Film Festival for his work on the film *God's Waiting List*. Visit www.vincentgillioz.com.

Chip Greene of Nashville, TN, recently released an EP titled *Ominous* and is currently putting the finishing touches on a full-length CD. Visit www.chipgreene.com.

Drummer Rudy Miller of Nashville, TN, is touring with country artist Steve Azar (Mercury Records artist). Visit www.steveazarlanding.com.

Tyra Neftzger of Brentwood, TN, released the children's CD *So Misunderstood*, a companion to the book *All That the Dog Ever Wanted*. The book text was written by Neftzger's wife, Amy. Visit www.foginc.com.

1997

James Auburn (Tootle) of Allston, MA, writes reviews for Okayplayer.com, the official site for Hip-Hop collective the Roots.

Brad Bietry of Colorado Springs, CO, released a CD of originals and standards titled *Skylark* featuring his quartet. Visit www.bradbietry.com.

Jeffrey Parks of Philadelphia, PA, is programming manager for the Kimmel Center for the Performing Arts in Philadelphia. He is responsible for jazz, world, and pop programming, as well as strategic planning and budgeting.

Jorge Farall of Buenos Aires, Argentina, is performing and recording with famed Argentine singer/songwriter Adrian Abonizio.

Nashville Notes by Megan Kirschbaum '04

Hello from Music City! It is with great excitement that I begin my journey as the Nashville Alumni Chapter president. I'd like to extend my gratitude to our former President, Neil Diercks '93, for his outstanding commitment to Nashville alumni and Berklee. The dedication he displayed in this labor of love was greatly appreciated. Thank you, Neil.

Our chapter was off and running this past summer. In June, we participated in the annual Reading, Writing & Rhythm benefit concert. Reading, Writing & Rhythm is a nonprofit organization founded by country music artist Chely Wright that is dedicated to improving the quality of music education in America's public schools. All the proceeds from the June concert went toward music programs in need and helped to get instruments directly into the hands of children who might not otherwise have been fortunate enough to receive any sort of music education. In total, nearly \$100,000 was raised that night alone.

Numerous Nashville alumni generously volunteered their time and "inner salesman" for the event by helping to run the silent auction. We look forward to continuing this rewarding relationship with Wright's dedi-

cated and much-needed charity. For those who want to learn more about Reading, Writing & Rhythm, visit www.rwandr.org.

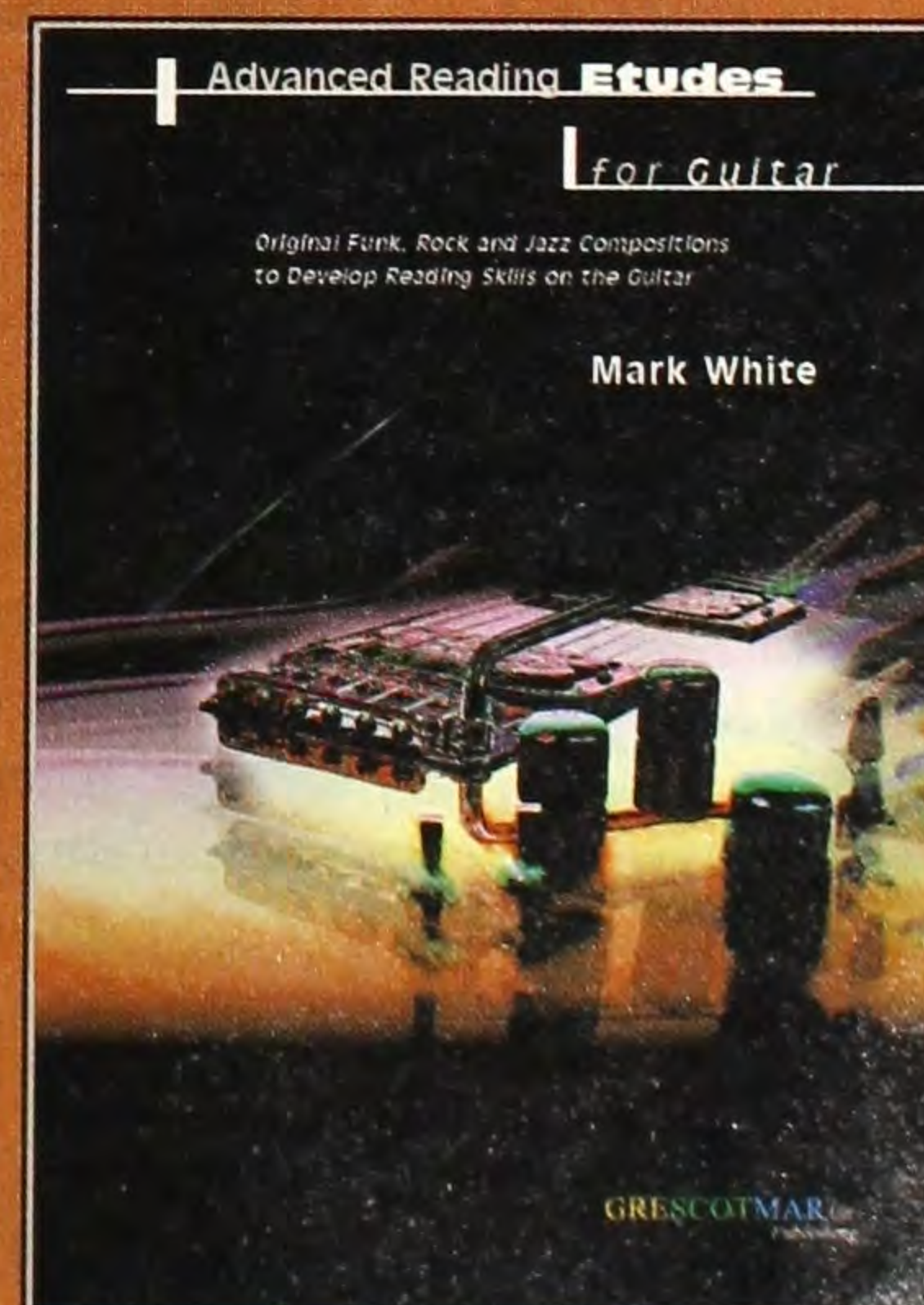
As this issue of *Berklee today* goes to press, Nashville alumni are looking forward to the October 16 evening featuring songs in the round at Edgehill Studios and Café. Many alumni are on the bill for a show that will cover a variety of musical styles. Those planning to perform include Laura Clapp '01, Stacy Allyn Baker '04, Jesse Terry '04, Mare Wakefield '04, Eve Fleishman '03, and Dave Petrelli '05. I look forward to future song-in-the-round gatherings to hear what everyone has been writing. We also hope to present some panel discussions on beginning and sustaining a musical career in Nashville. We hope the discussions will be helpful to those who are new to the city and to those who have been here for a while.

That's all the news for now. To receive more information on the Berklee Nashville Alumni Chapter and upcoming activities, please contact me at berkleealumni@hotmail.com.

Best regards,
—Megan Kirschbaum '04
Nashville Alumni Chapter President

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40 Pages; Includes a 20-Track Play-along CD



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The book to help guitarists improve their reading skills using **challenging** and **stimulating** musical material.

This book of 10 etudes, written in contemporary musical language, encompasses fusion, rock, funk, and jazz styles. Each etude is presented in two formats: one with plain notation and then a second with content, linkage, and location of ideas on the guitar fingerboard, with every note fingered and string locations indicated. Most importantly, the etudes are prefaced by information for the advanced student or professional guitarist that will establish a "reading routine" leading to improved reading skills. The CD presents each etude first with its lead-line than again without the line, enabling the player to practice the etude solo with the rhythm section accompaniment.

Brian Zamek of Sound Beach, NY, was appointed the director of bands at Suffolk County Community College in Selden, NY. He also teaches music history and theory classes and previously taught in New York, Connecticut, and Colorado.

1998

Woodwinds player Anat Cohen of Astoria, NY, has released her debut CD, titled *Place & Time*, which includes six original pieces. Cohen is aided by pianist Jason Lindner, bassist Ben Street, and drummer Jeff Ballard. Cohen's brother Avishai plays trumpet on one track. Visit www.anatcohen.com.

Singer/songwriter Brooke Fox of Brooklyn, NY, released a CD of pop-rock songs titled *Breathe the Same Air*. David Spak '93 played drums and Jim Lightman '89 played bass and engineered the recording. Visit www.brookefox.com.



Brooke Fox '98

Bassist Whynot Jansveld of Brooklyn, NY, has been touring the United States, Europe, and Australia with Gavin DeGraw. The band has appeared on the *Tonight Show with Jay Leno*, the *Ellen DeGeneres Show*, *Live with Regis & Kelly*, and *Good Morning America*.

Pianist Karin Okada of Brooklyn, NY, and her quintet play every Thursday night at Ciao Stella in Greenwich Village. Visit www.karinokada.com.

Songwriter Andrea Stolpe of Nashville, TN, had her song "You Stay with Me" recorded by Faith Hill on her new album, *Fireflies*. Stolpe is a staff writer for Universal Music Publishing Group.

(Continued on page 28)

A Niche of Her Own

by Mark Small

When you ask vocalist Lalah Hathaway what she'd record if she received a blank check from a record label, her eyes get wide, and she rattles off a long wish list of album ideas. She mentions a record of Christmas music with strings, one of jazz standards, an ambient, aural landscape recording done with vocals, and a collaboration with the Neptunes.

Hathaway's unwillingness to confine her musical desires is understandable given her amazingly flexible voice and the musical environment in which she grew up. She's the daughter of the late hit singer, songwriter, and producer Donny Hathaway, and music was the focal point in her family's Chicago home. "It's really all we knew," she says. "At three, I was taking piano lessons and listening to the radio all the time. The formats were a lot more open than they are now. You'd hear

Berklee. She earned extremely high ensemble ratings upon her arrival, and during the spring break before she'd graduated, she made her self-titled debut album for Virgin Records.

Hathaway hit the road at a gallop after Berklee, taking a gig with bassist Marcus Miller's band. Hathaway has continued to record and tour with Miller throughout the past 15 years and appears on eight of his CDs. "Marcus's band is still my favorite one to work with besides my own," she says. Hathaway has an impressive list of credits that includes singing on more than 100 recordings and appearances in the studio or onstage with such artists as Mary J. Blige, Dizzy Gillespie, Meshell Ndegeocello, Al Jarreau, Chaka Khan, Stevie Wonder, Joe Sample, and many more. (Visit <http://www.lalahhathaway.com> for a complete discography.)



Lalah Hathaway '90

As might be expected, the album traverses plenty of stylistic territory with the hip-hop-inflected "In the End," the acoustic guitar-driven pop rocker "Stronger," the bluesy "Admit It," a melancholy ballad titled "Boston," the relaxed r&b groove of the title track (which is dedicated to her father), and more. Throughout, Hathaway's voice shines, fitting each tune regardless of the stylistic demands.

Hathaway has always maintained her own identity despite the long shadow cast by her father's success. She finds a touching irony in the fact that they each had a new album out last year (Atlantic/WEA released Donny Hathaway's *These Songs for You Live!* in June 2004). Hathaway says she is asked constantly if she would record a duet to one of her father's tracks. "Everyone asks me about that as if it would never have occurred to me," she says with a laugh. "My problem with doing something like that is that it has already been done. I spoke with Natalie Cole a few months ago, and she told me I should do at least one song like that. But I don't feel comfortable about trying to take on his musical expression and put mine over it 26 years after the fact. It would really seem unnatural for me because he's not here. I think we should let things be."

While the idea of a duet with her father is out, recording a CD of his songs and collaborating with her sister are real possibilities. "Kenya sang on my last record. I think that eventually we will make a record together." Add two more entries to that album wish list. ☐

"As black music was moving toward hip-hop, no one at Virgin Records knew what to do with me."

Chaka Khan; Earth, Wind & Fire; Crosby, Stills & Nash; the Bar-Kays; and Joan Jett on the same station."

Consequently, for Hathaway, music is music; she doesn't think in terms of stylistic boundaries. Additionally, she places a lot of value on being the best musician she can possibly be. That quest led her to Berklee in the late 1980s. "It was the perfect place for me," she says. "And it provided the single greatest growth spurt I'd experienced. I found a lot in myself that I didn't know was there and met a lot of musicians who really shaped the way I heard music. Just being where you could play and listen to music every day was great. That doesn't exist in too many places."

Hathaway put a premium on working hard at her craft. "I didn't want to be known as 'just a singer,'" she says, "the kind of person who comes to a session and wants to sing every song in B and can't write a chart. I wanted to be a complete musician." Hathaway was well on her way to consummate musicianship when she entered

Hathaway recorded her second album, *A Moment*, in 1994 and then took a 10-year hiatus before releasing another solo effort. "As black music was moving toward hip-hop, no one at Virgin Records knew what to do with me," Hathaway says. "It was hard to find my place in the black music category. There's this huge gap between hip-hop music and smooth jazz, and I'm kind of in the middle ground. I call what I do soul music, but the music industry has a hard time figuring out how to sell your records if you don't fit neatly into a category."

For 10 years, Hathaway continued to write songs and sought the right label for her music. Mesa/Bluemoon ultimately signed her and released *Outrun the Sky* in 2004. It's perhaps Hathaway's most personal musical statement to date, in that she wrote or cowrote nine of the disc's 13 tracks. "That was different for me," she says. "On the previous albums, the producer or the label has selected the songs. I'd say that 95 percent of what you hear on *Outrun the Sky* is what I wanted."

Reality TV has certainly changed the face of the television industry and, while such shows aren't always signs of a positive trend, it has proven to be a fertile arena for many alumni composers and editors in Los Angeles. I'm not a fan of most reality shows but recently I was pleasantly surprised when I stumbled across a show called *Rock Star:INXS*. Unlike some other music-based shows, this one has a great house band that is featured on camera. It is an all-star group of some top young Los Angeles session musicians. The drummer and guitarist, who each played a visible role in each episode, were Nate Morton '94 and Jim McGorman '95 respectively.

There have been many recent high-profile success stories in the world of music editing. Melissa Muik '01 has been working closely with composer Hans Zimmer, serving as music editor on the animated features *Madagascar* and *Shark Tale* as well as the movie *Spanglish*. Shie Rozow '97 worked with composer Danny Elfman on the Tim Burton movie *Charlie and the Chocolate Factory*. The music was recorded at the famous Abbey Road Studios in London. Among Rozow's other recent music-editing credits is the TV phenomenon *Desperate Housewives* and the latest Tim Burton/Danny Elfman collaboration *Corpse Bride*. Steven Saltzman served as the music editor on the movie *Bewitched* and is currently teaching a course on Pro Tools at UCLA. Dan Raziel '89 has begun his fourth season as music editor on the CBS series *Without a Trace*.

Two former film scoring majors also earned some significant orchestration credits. Joey Newman '98 teamed up with his cousin Randy Newman to provide orchestrations for the upcoming Pixar movie *Cars*. Joey Newman has worked previously with his cousin as an orchestrator on *Seabiscuit*. Kevin Kliesch '92 orchestrated numerous cues for composer James Horner's upcoming movies *Flightplan* and *The New World*.

Alumni names have traditionally been prominent among Emmy Award honorees, and this year is no exception. Composer Steve Marston won a Daytime Emmy

Award for his music in the PBS series *Jakers! The Adventures of Piggley Winks*. At the time of this writing, the Primetime Emmy Awards had not been doled out, but the nominees include Alf Clausen '66 for both his scoring and songwriting in *The Simpsons*, Matthias Gohl '81 as musical director on the PBS special entitled *Broadway: The American Musical*, sound editor David Van Slyke '82 for his work on the CBS hit series *CSI: Crime Scene Investigation*, and Skye Lewin '02 for his music editing on *CSI: Miami*. Congratulations to all.

Cliff Brodsky '87 and Jason Kirk have just finished producing an album for debut artist Optimus. Their music is a blend of hip-hop and rock and has been compared very favorably to Outkast. The buzz is great and major labels are currently bidding for distribution rights, so watch out for Optimus!

Matthew Hager '91 recently produced the first single for

Simply Red's upcoming album *Simplified*. He is also currently writing and producing for the Verve Music Group jazz artist Mindi Abair '91, who is recording her third album for the label. Her recent album topped both the *Billboard* and *R&R* charts.

Songwriter Reed Vertelney '80 recently wrote and produced songs on albums for *American Idol* stars Latoya London and George Huff. He also penned the end title songs for the Disney films *Little Mermaid 3* and *Cinderella 4*.

In the world of video-game music, Lennie Moore '83 had two of his arrangements performed at the Hollywood Bowl by the Los Angeles Philharmonic for a concert entitled "Video Games Live." The arrangements were for Harry Gregson Williams's scores to the *Metal Gear Solid* and *Frogger* games.

Moore also taught a three-day seminar on composing music for video-games as part of California State University-Northridge's



Peter Gordon '78

Summer Arts Festival in Fresno, California.

The Corey Allen Trio, featuring Allen '80 (piano), Klaus Sounsaari '84 (drums), and Christian Fabian '96 (bass), is on tour backing former faculty member and Manhattan Transfer vocalist Cheryl Bentyne.

That's all for now.

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

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Alma Micic '99

1999

Amy Marie Beauchamp of North Hollywood, CA, served as a feature film composer, songwriter, and producer for the film *Rize*, directed by David LaChapelle. The *Rize* soundtrack was released in June.

Organist Marco Benevento of Franklin Lakes, NJ, together with drummer Joe Russo, won the Jammie Award for best groove of 2005 at a recent competition in New York. They later performed at the Bonnaroo Music & Festival in Tennessee with Mike Gordon of Phish. Visit www.organanddrums.com.

Guitarist Sean McGowan of Rockport, ME, has published the guitar pieces he composed for his *River Coffee* CD. Contact him at sean@seanmcgowan.ws.

Vocalist Alma (Vucinic) Micic of Bronx, NY, released her debut album, *Introducing Alma*, and is receiving reviews in the international jazz press and airplay on public radio and satellite radio stations. Visit www.almajazz.com.

Guitarist Avi Rothbard of New York City released his second CD *Twin Song*, with his trio, plus guest saxophonist Wayne Escoffery. Visit www.cdbaby.com/rothbard.

Ajda Snyder of Cambridge, MA, and her band Turkish Queen released an EP titled *Cusp*. The group has been reviewed in a Turkish newspaper. Visit www.turkish-queen.com.

Vocalist Carey Yaruss of Glastonbury, CT, completed a disc of pop-rock and ballads featuring

titles by Joni Mitchell, Paul Simon, George Gershwin, and others. Visit www.careyyaruss.com.

2000

Deena Marie Coppola of Fairfield, CT, has released the contemporary pop Christian CD *And Then I See You* for Plum Cerichio Records. Her song "Take My Hand" was used in the film *The Mentor* written by Pete De Lorenzo. Visit www.deenacoppola.com.

C.J. DeAngelus, Jr., of Pasadena, CA, is the musical director of *Repo! The Genetic Opera* and is the musical director of the Opera of the Foothills in Pasadena for its 2005-2006 season. DeAngelus performs regularly with various choral groups, is the director of music at Marshall Fundamental School, and is the assistant director of the Pasadena All-Star Band.

Patrick Galligan of Brooklyn, NY, and his band Hermitt are featured in the new movie, *Last Days* by Academy Award-winning director Gus Van Sant. They play original music on camera and have two songs on the soundtrack. Visit www.imdb.com/title/tt0403217.

Bassist Janek Gwizdala of New York City released *Mystery to Me—Live in New York*, his debut album as a leader. Elliot Mason '96 (trombone) and Mark Turner '90 (saxophone) played on the CD. Visit www.janekbass.com.

Guitarist Lage Lund of Astoria, NY, won the Thelonious Monk Jazz Guitar Competition, netting a \$20,000 scholarship.

Saxophonist Bob Reynolds of Astoria, NY, played on the Sony artist Nellie McKay's sophomore album and a song with McKay for the film *Rumor Has It*. Reynolds also recorded a CD with singer/songwriter Jonah Smith and scored a short-film project.

Alto saxophonist Jaleel Shaw of Paterson, NJ, recorded his debut CD, *Perspective*, with help from tenor saxophonist Mark Turner '90 and guitarist Lage Lund '00. Shaw will play with Roy Haynes in New York and Europe this fall. Visit www.jaleelshaw.com.

2001

Vocalist Kelly Buchanan of Mt. Gretna, PA, opened for Mike Doughty at his recent shows in

Is There a Doctor in the House

Berklee has a long-standing tradition of presenting honorary doctor of music degrees to those who have made significant contributions to contemporary music. In addition to honoring individuals worthy of this important recognition, the college seeks to demonstrate to students, their parents, and the musical and educational communities the stature of our institution and the type of educational mission to which we are committed.

The honors committee is seeking input from Berklee alumni about those you feel are deserving of this recognition. (Visit www.berklee.edu/about/honorary.html for a list of those already honored.) The following are the guidelines for nominating future honorees.

- Candidates should have sufficient stature in the contemporary musical community, reflecting extensive experience, public visibility, and a consistent reputation for the highest standards in the community.

- Candidates should be recognizable and meaningful to our students,

their parents, our faculty, and the musical community.

- The work and image of candidates should relate to the image of Berklee and our college mission.

- Candidates' musical work should be appropriate for presentation in concert by our student performers.

- Candidates should have the ability to speak effectively to the student/parent assembly.

- Candidates may have an ongoing supportive relationship with the college that serves as a recommendation for being selected as a candidate.

- In most circumstances, candidates must be available to come to the college for the convocation or commencement on the dates specified in the college calendar and be available to attend the reception and tribute concert associated with the event.

Send names of candidates to Tom Riley at triley@berklee.edu. Include supporting statement, outlining how your candidate fulfills Berklee's guidelines for choosing honorary degree recipients.

Cleveland, Chicago, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, and Boulder.

Hans Hafner of Berlin, Germany, composed and produced music for the album *Auf offenem Meer* with his band *Ursüsse* and scored some short films. Visit www.hanshafner.de.

Bassist and composer Nils de Mol van Otterloo of Hollywood, CA, has worked on the short films *Waiting for Hello* and *Protest* by director Annie Lynch. Visit www.otterbop.com.

Engineer and drummer Jeff Rothschild of West Hollywood, CA, has recorded, mixed, and/or played drums on songs by Sheryl Crow, Ashlee Simpson, Sting, Dave Stewart, and Liz Phair.

In July, Juri Panda Jones of Boston, MA, was on a panel for the International Association for the Study of Popular Music in Rome. Jones works with juvenile offenders through music with the company *Genuine Voices*, which she founded. Visit www.genuinevoices.org.

Guitarist/composer Julio Santillán of Brooklyn, NY, and his trio *Los Changos*, released a new CD, titled *Nãnn*, with bassist Fernando Huergo '92 (bass) and Franco Pinna (drums).

JANICE FULLMAN



From the left: Jordan Scannella '02, Sam Hooper '90, and Akira Nakamura '01

Visit www.juliosantillan.com.

Composer Raphael Thone of Moers, Germany, had his chamber opera *Der Herr Gevatter* staged at Staatstheater Saarbrücken and in Düsseldorf and Munich. He is completing a doctoral degree at the University of Vienna, Austria.

Saxophonist Paul Towndrow of Glasgow, Scotland, released his first CD, *Out of Town*. It features pianist Steve Hamilton '95, bassist Michael Janisch '02, and drummer Alyn Cosker playing eight of Towndrow's original compositions. Saxophonist Tommy Smith '85 engineered the recording. Visit www.paultowndrow.com.

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2002

Melissa Axel of Plantation, FL, collaborated with fellow graduate students at Nova Southeastern University on a multimedia performance that featured her songs. She also served as a production assistant on a new musical, titled *Nefertiti*. Visit www.melissaaxel.com.



Tera Johnson '02

Bassist Steve Jenkins of Brooklyn, NY, played with the Screaming Headless Torsos on the band's Spring 2005 European tour and on guitarist Vernon Reid's Brazilian tour. Jenkins's Mad Science Trio released the CD *Mad Science*, which was reviewed in *Bass Player*, *Bass Guitar*, and *Jazziz*. Visit www.stevejenkinsbass.com.

Tera Johnson of Culver City, CA, has released her debut CD *The Other Side* on her own Lady T Records label. This summer, she performed extensively and opened for Pearl Django and Big Time Sarah at the WGLT Jazz Festival in Central Illinois. Visit www.terajohnson.com.

Pianist/songwriter Oli Rockberger of Boston, MA, released a CD titled *Hush Now*, featuring eight of his songs. He was assisted in the production by fellow alumni Nicolas Farmakalidas and Josh Sadlier-Brown. Visit www.olirockberger.com.

Pianist Daniela Schaechter of Brooklyn, NY, won the Mary Lou Williams Jazz Piano Award 2005 and will perform in the Mary Lou Williams Jazz Festival next year at the Kennedy Center in Washington, DC. Visit www.danielaschaechter.net.

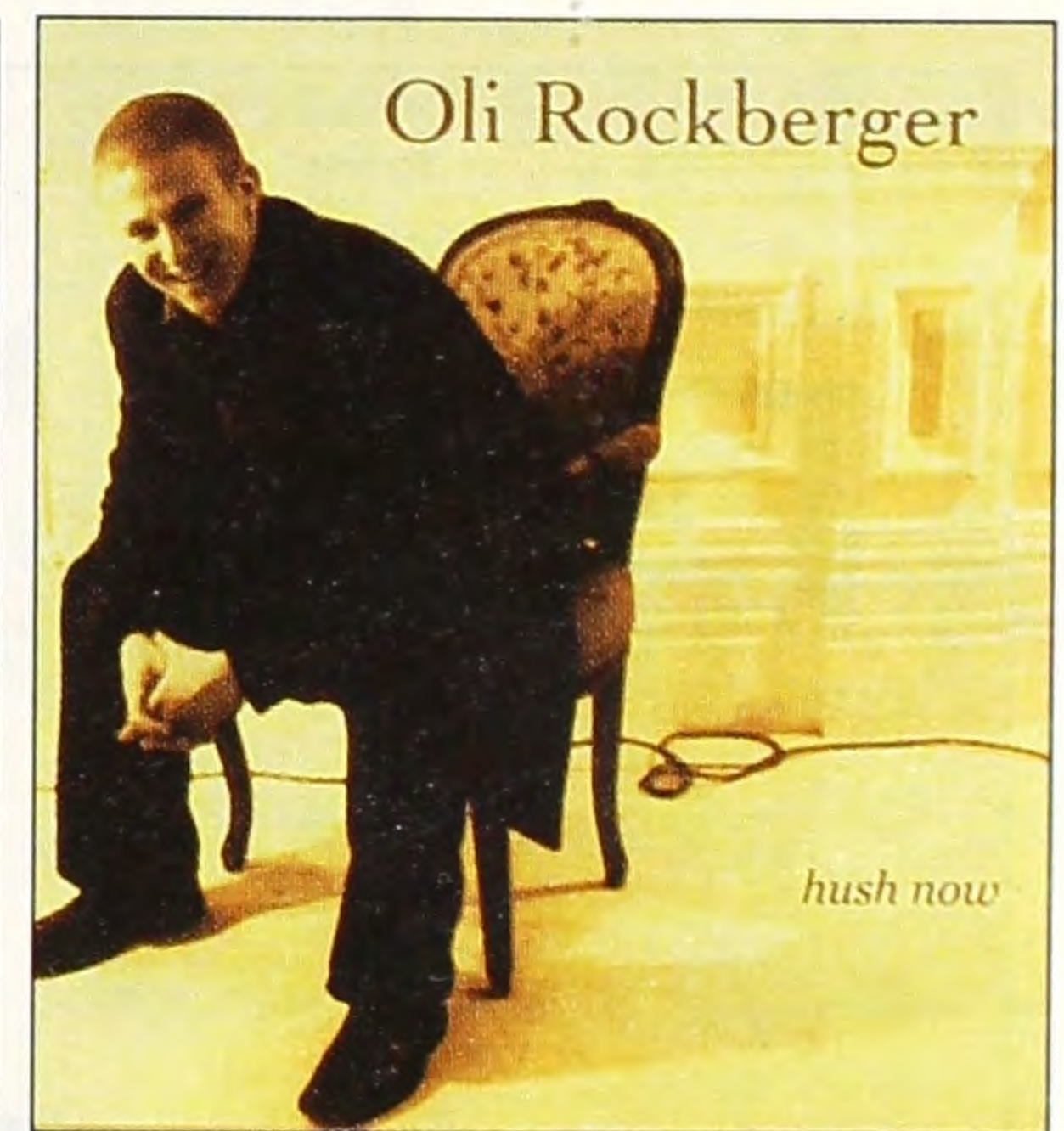
2003

Singer/songwriter Dan Gonzalez of Cambridge, MA, founded the Columbus Day Gift Project to raise funds through the sale of his song "Columbus Day" for the nonprofit organization Rethinking Schools. Visit www.rethinkingschools.org.

Ricardo Hernandez of Glendale, CA, has three of his songs in the feature film *Hooligans* that stars Elijah Wood and Charles Hunnam. Visit www.itdiestoday-publishing.com.

Saxophonist Carlos Michelini of Santa Fe, Argentina, released the CD *Chacarera Below Zero*, featuring guitarist Julio Santillán '02, bassist Santiago Greco '02, pianist Leonardo Genovese '04, and drummer Franco Pinna '02. Visit www.carlosmichelini.com.

Andrew Milford of Wilmington, DE, appeared with his band Absinthe Academy on the television show *Joan of Arcadia*. One of the band's original songs, "Midnight," was featured in a subsequent episode. The band's EP is available at www.absintheacademy.com.



Oli Rockberger '02



Carlos Michelini '03

Guitarist Adam Ross of Los Angeles, CA, is touring with Sierra Swan, and he toured and recorded with singer Bleu last year. Visit www.adamrossmusic.com.

Guitarist Carlos Fischer Santalla of Santa Cruz de la Sierra, Bolivia, released the CD *Pasando* "Passing By" with his jazz trio 3Dpaso. The music encompasses rock, funk, bossa nova, and flamenco styles.

2004

Dianna Baitinger of Norwich, CT, was named Miss Connecticut in June. She received a \$7,000 scholarship and will compete in the Miss America Pageant later this year.

Flutist and singer Adriana Duarte of Watertown, MA, performed at the JVC Jazz Festival in New York with drummer Benjamin Corbin '05, pianist Brian Walkley '84, and faculty bassist Tom Stein '88.

Ethan Mentzer of Watertown, MA, and the band Click Five featuring Joey Zehr '04, Ben Romans '03, Joe Guese '03, and Eric Dill, released their debut CD *Greetings from Imrie House* in August. They opened for Ashlee Simpson's spring tour and the Backstreet Boys' summer tour. Visit www.theclickfive.com.

Austin Nelson of Charleston, SC, is the founder and president of Multiverse Media Duplication. The company specializes in design,

printing, packaging, and duplication of CDs and DVDs. Visit www.multiversemedia.com.

Yoshino Ishii of Yokohama, Japan, is the composer and musical director of the dinner theater show *Murder at the Coconut Cabana* at the Tremont Playhouse Theater in Boston. Visit www.swaymambo.com.

Cellist/vocalist Lindsay MacIndoe of Providence, RI, recorded her debut CD, *Small Revolution*, with Professor Stephen Webber producing and Assistant Professor Mark

Wessel engineering and mixing. Dev Ray '04 and Jason Petrin '04 also engineered. MacIndoe has opened for kd lang and Catie Curtis. Visit www.lindsaymac.com.

Michael Teoli of Salem, NH, Ryan Leach '05, and Joe Moser (a.k.a. the Orchestral Mayhem Music Team) worked with composer Geoff Shell on the feature film *Red Thread*. Visit www.michaelteoli.com.

2005

Guitarist Max Braverman of Hollywood, CA, released his debut CD *Skopic* on Lunaticworks (Sony/BMG). The self-produced album was recorded while he attended Berklee. Visit www.skopic.com.



From the left: Ryan Leach ('05), Michael Teoli ('04), and Joe Moser, the Orchestral Mayhem Team



Lindsay MacIndoe '04

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Final Cadence

Saxophonist EMMETT SIMMONS '60 of Cambridge, MA, died of lung cancer on August 31. He was 66. Born in Kinston, NC, Simmons began his career playing the Chitlin' Circuit backing such artists as Etta James and Otis Redding. During the 1960s, he toured as part of James Brown's horn section but decided to leave the road after his son Omar was born. Simmons played locally at night and worked days as a laborer for the Cambridge Department of Public Works. Emmett's wife, Ercelle, passed away last year. Their son Omar lives in Chicago.

Trombonist MICHAEL GIBSON '64 of Dover, NJ, succumbed to lung cancer on July 15. He was 60. Gibson became well known for his orchestration of music for Broadway shows and received two Tony Award nominations. Gibson orchestrated Broadway show *Grease* in 1972 and later worked on the music for the film version. Other shows Gibson had worked on include *Kiss of the Spider Woman*, *Roseland*, and *Still of the Night*. He leaves his wife, Ellen, and a son.



Ronald Bentley '69

RONALD BENTLEY '69 of Concord, MA, died on September 15. He was 60. After graduating from Berklee in 1969, Bentley became a member of the guitar department faculty. He later served in several leadership positions at the college and was an associate vice president for institutional research at the time of his passing. He leaves his wife Joann.

DONALD FRATES '69 of Encinitas, CA, died April 26 after a long battle with lymphoma. He was 55. He was born in Fairhaven, MA, and attended Berklee and the University of Massachusetts at Dartmouth. He was a professor at the Army and Navy Academy. Frates leaves his wife Kate.

TOM SHEEHAN '75 of New York City, passed away on May 8. He was 56. Sheehan was a well-regarded piano tuner and worked as a piano technician for numerous jazz and



Jeronimas Kacinskas

classical artists including Herbie Hancock, Lyle Mays, and Ahmad Jamal. Sheehan taught piano tuning at Berklee in the late 1970s.

Guitarist and songwriter SHAWN HOLLIS '83 of Groton, CT, passed away on June 17 at home. He was 40. In addition to playing and writing his own music, Hollis was employed by Stop & Shop.

Saxophonist JOSEPH BURTON '84 of Lynn, MA, died unexpectedly on August 22 in Lowell. He was 62. Burton was a member of the Boston Musicians Association and had been employed by the Middlesex County Department of Corrections in Billerica for 18 years. He leaves his wife Linda, two sons, two daughters, and five grandchildren.

KEVIN MCAULIFFE '84 of Weymouth, MA, died on July 2 in Boston. He was 43. McAuliffe was a self-employed painter and played the guitar.

KEVIN BERKELEY POWERS '04 of Middlebury, VT, died at his home on July 15. He was 20. A gifted guitarist, Powers won the *Downbeat* magazine guitar competition when he was 14 years old. He had performed throughout Vermont and recorded a CD with the band Fall Lineup.

Former faculty member and a revered composer and conductor, JERONIMAS KACINSKAS of South Boston, MA, died September 22. He was 98. Born in Lithuania, Kacinskas fled his country during WW II and came to the United States in 1949 (visit www.berklee.edu/bt/123/bb_jeronimas2.html for more details). Kacinskas taught at Berklee from 1967 to 1986. He leaves his wife Elena.

Former faculty member FRANK NIZZARI of Needham, MA, died on July 21. He was 66. A bassoonist, Nizzari had played with the Handel and Haydn Society, the Cantata Singers, and other groups, and was a guest artist with the Boston Symphony and Boston Pops orchestras. He leaves his wife Marcia, six children, and four grandchildren.

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Bluefishing with Britten

Beneath the surface of music and life

by Professor Walter W. Harp

From a bluff overlooking Cape Cod Bay, this particular August dawn is clear and cloudless, the air still, the tide at high slack. Then a very deep hum breaks the silence, and my first thought is of a ship's engines, perhaps a tanker or a passenger liner too far offshore to be seen. But the horizon stays empty as the sound grows in intensity, not louder but somehow deeper, punctuated now by high, fast clapping.

I study the water, and a large, ragged patch of deep purple appears, broken by small white-caps moving steadily toward the shore while the clapping increases. Is it the swell of an ovation at some outstanding performance? In a way, yes, although the actors, it turns out, are applauding themselves. The performance is a bluefish blitz: hundreds of the ravenous fish slashing and beating at the water as they chase uncountable thousands of tiny minnows. The show ends with startling suddenness as the blues turn aside, sensing the shallow water close to shore and leaving the baitfish, still swimming for their lives, to beach themselves and die. A mile-long line of shining corpses marks the ebb tide as the sun comes up full in the morning. As a mute observer, I feel stunned by and grateful for the event, privileged to have been there.

Listening to the music of Benjamin Britten (1913-1976), I feel this same sense of stunned gratitude. Britten was an artist of both light and sound, and much of his music was anchored directly in his feelings for the sea. He was born in a house near the sea in Sussex, on England's eastern shore, and he chose to live the greater part of his working life with his partner, tenor Peter Pears, in the fishing village of Aldeburgh, just 20 miles from his birthplace. The power of the sea—to soothe, excite, disturb, uproot, and destroy—is never far from Britten's work, but at the same time he never descends to predictable, cinematic writing (cymbals clashing, waves crashing, and so forth). Instead, the sea is a presence, musically felt and subtly captured in the Britten soundscape.

My Cape Cod bluefish blitz has a special analogue in Britten's great opera *Billy Budd*.^{*} In the penultimate scene, Billy, the young sailor who personifies virtue in Herman Melville's story ("oh beauty, oh handsomeness, goodness" in the opera's libretto by Eric Crozier and E.M.

Forster), is about to be executed for the impulsive killing of John Claggart, the ship's master at arms, the embodiment of evil who has falsely accused Billy of treachery. The entire crew assembles to witness the administration of "justice," most of them roused from sleep in the half-light of near dawn. As Britten brings them all on the decks of H.M.S. *Indomitable*, the accompanying music signals the arrival of each group, from ordinary sailors to young boys (the ship's "monkeys" of 10 to 14 years who scamper up the rigging to the tune of high pipes) to the officers and Captain Vere (with official drums and brass fanfare), to Billy, flanked by marines but very much alone. The death sentence is read out in a flat monotone, accompanied by a single sustained low note, and only the final words "hanging from the yard arm" are sung, in descending drum and bass tones. As Billy leaves the stage, walking up toward the place of execution, all eyes are fixed on him, and even the captain silently removes his cap.

But when Billy is gone, an extraordinary musical sequence begins, as the sailors turn away from the yard arm toward the quarterdeck above them where the officers stand. The men begin to mutter and grunt, then to growl very deeply in staccato rhythm. The inchoate sounds grow in power and feeling, but there are no words. As listeners, we hear—and Britten makes us know—the tones of fury, rebellion, and mutiny. The sailors' chorus builds almost to climax; Britten brings them to the very edge of full-throated shouting. At this point, the officers intervene, themselves almost shouting, then singing in chorus, "Down all hands! Down all hands! Down!" with brass and pipes as accompaniment. For just a few acutely dissonant bars, the two choruses of officers and men are literally at one another's throats with equal intensity. And then, in a moment akin to the bluefish turning, the men turn aside. They give up and "from the force of habit" (as the stage directions indicate) begin to disperse: "the deck empties and the light slowly fades." The music here becomes eerily quiet, strings and soft brass, then woodwinds in a major key, but interrupted by dissonant notes. Britten takes us into the light again, but also into the uneasy peace of the Epilogue, where Captain Vere, now an old man, reflects on his career.

In this very brief final section, Vere struggles with the ambiguities of life, especially the split between himself as a moral being, and his

(god-like) social role as commander of a vessel, responsible for the maintenance of order above all values. He vacillates between doubt about Billy ("I could have saved him. . . . Oh what have I done?") and certainty, as he sings, "But he has saved me. . . . I was lost on the infinite sea, but I've sighted a sail in the storm, the far-shining sail, and I'm content." This is sung accompanied by the full orchestra (all hints of dissonance gone) in a passage of surpassing melodic beauty. But then the captain sings his final words, almost whispered, without accompaniment: "When I, Edward Fairfax Vere, commanded the *Indomitable*." At the end, he is utterly alone. And so Britten leaves us, with only the power of a barely audible but haunting song.

To return for a moment to that dawn on Cape Cod Bay, I felt thankful to have been there. In a way, the gratitude is easily explained, especially when we realize that the bluefish can and will blitz again. I know that the natural experience can be repeated for others, if not for me. To echo Captain Vere, "I am content." But I also felt stunned. This part is more difficult: the raw fury of the bluefish attack is deeply disturbing, as is that wordless growling of the sailors. To me, this is where Britten's magic lies. He is constantly challenging complacency, startling us out of whatever easy peace we may have settled into.

Reflecting as I have here on the ways in which nature and art conspire to surprise us into new levels of awareness gives me pause to look back on my own role as a liberal-arts professor at Berklee for the past 30 years. James Baldwin said it best in a 1962 interview: "Artists are here to disturb the peace." He was talking about the need to shake people up, to make them aware of the burning issues of American society, especially those of race and class. But I want to push Baldwin a bit further here by arguing that we are all called upon to be artists. As students, teachers, composers, performers, observers of nature, and citizens of the larger world, we all have to be dedicated to disturbing the false peace of complacency, of the status quo, of looking for and listening for only the expected, predictable surfaces of music and life.

Walter W. Harp has taught history, sociology, and English in Berklee's General Education Department since 1976.

* To read the author's recommendations for recorded versions of this work and a recommended edition of Melville's original story, visit www.berklee.edu/bt/.

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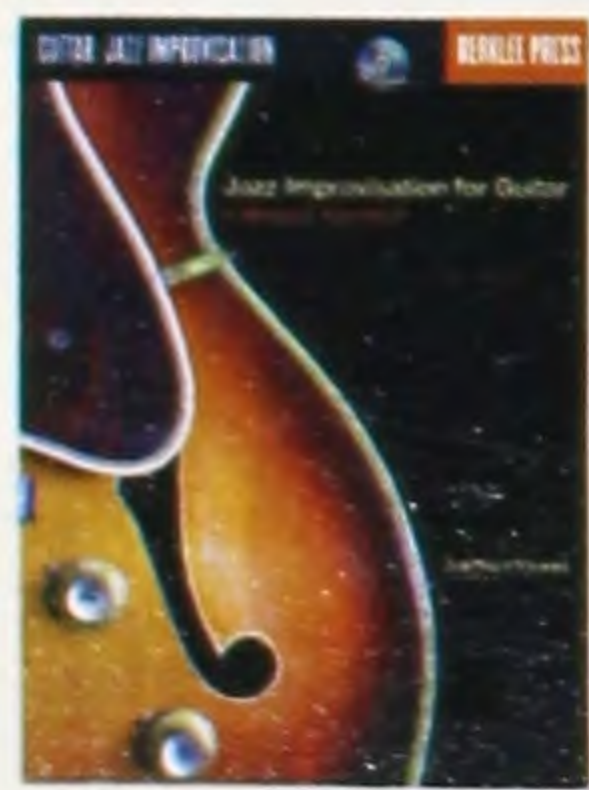
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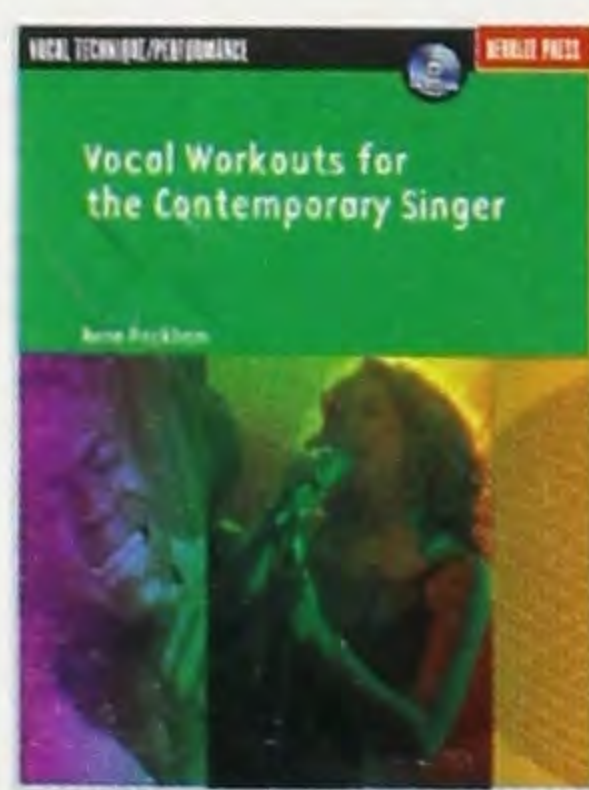
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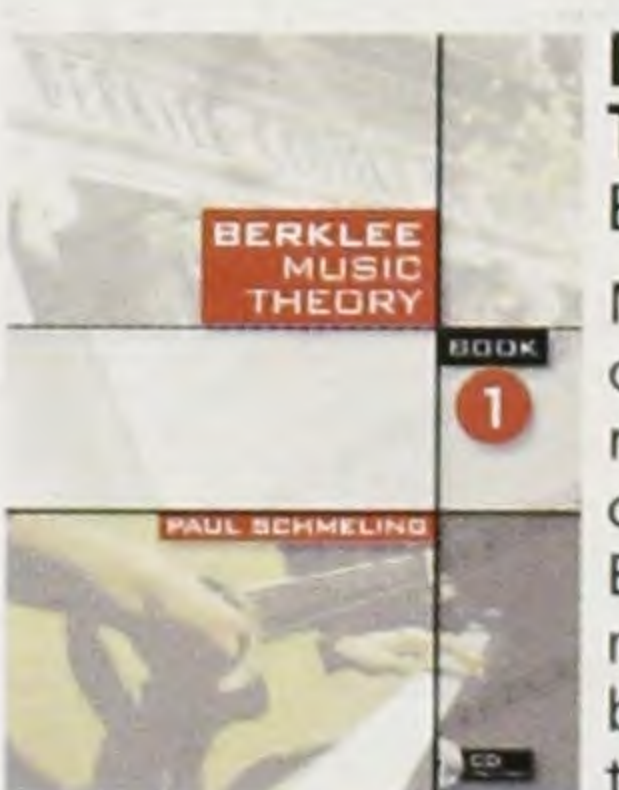
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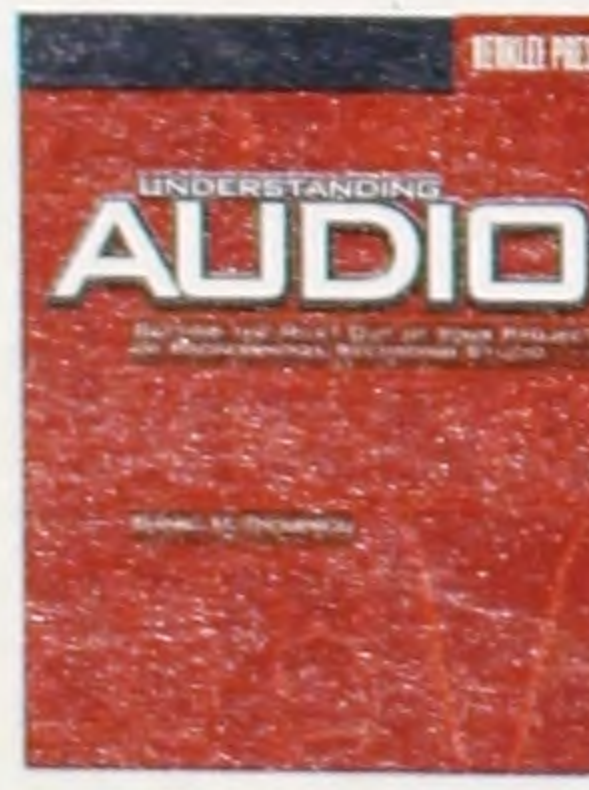
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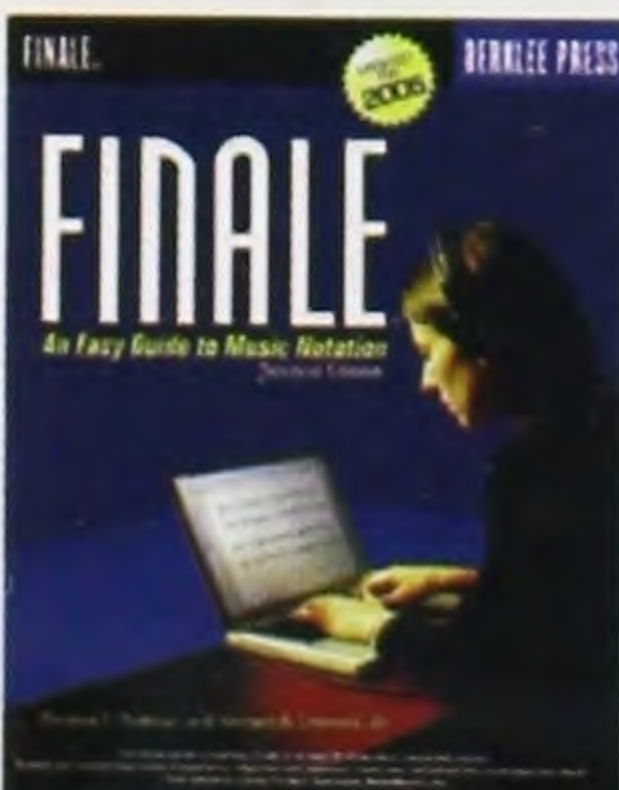
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