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VOLUME 17/ NUMBER

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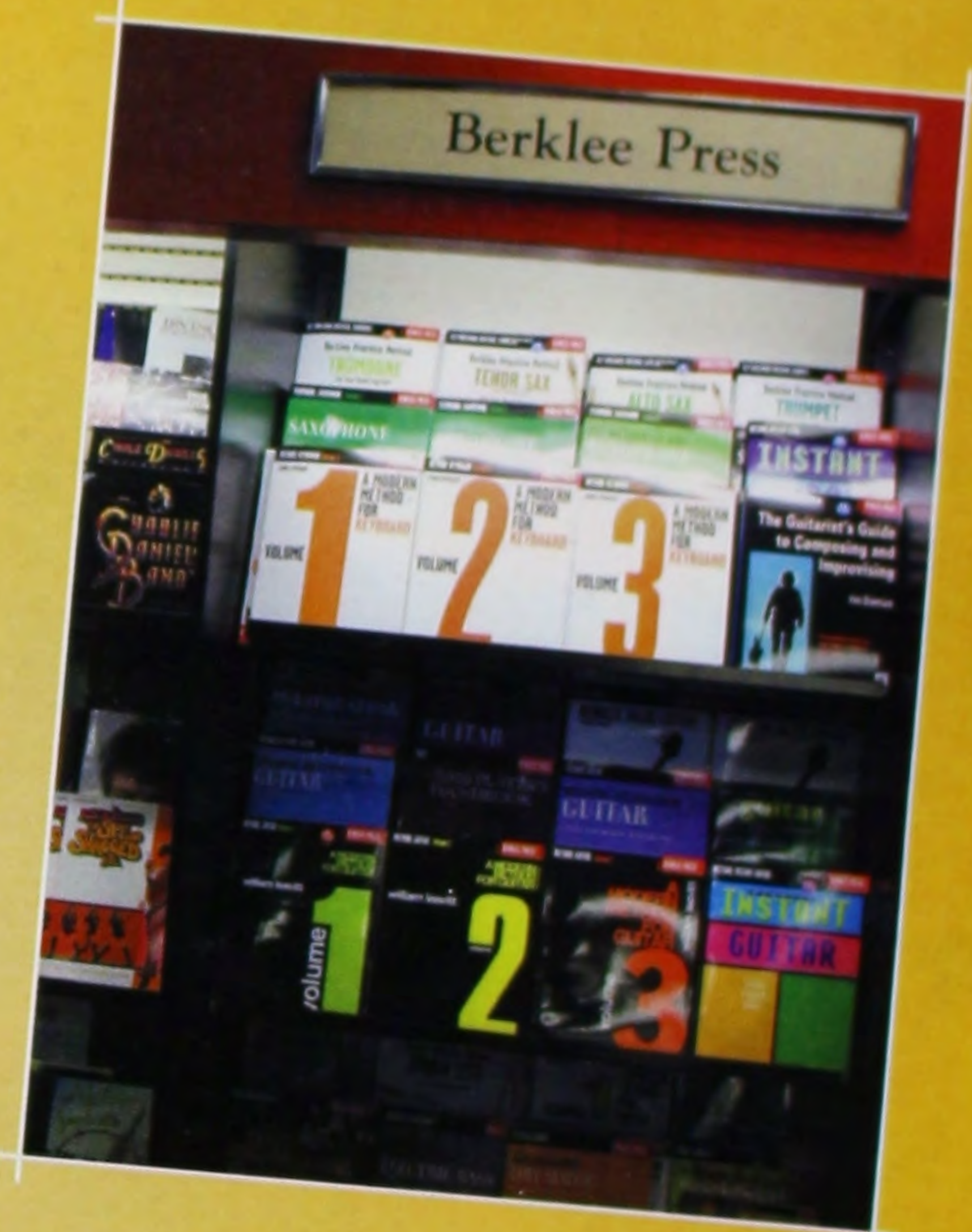
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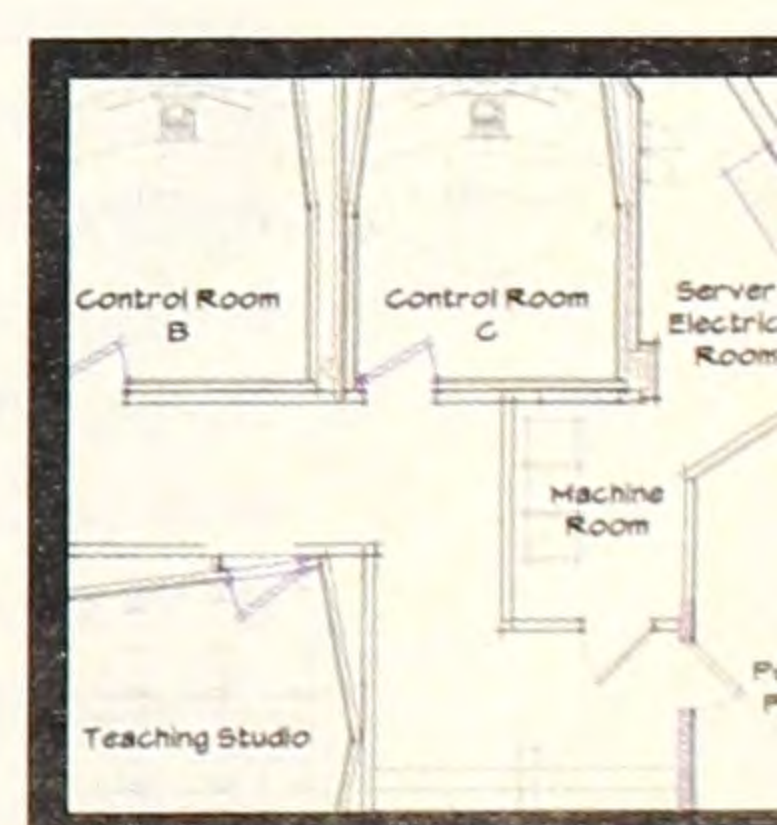
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry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

Excerpts from President Roger H. Brown's presentation to the Berklee community in November 2005.

"Berklee will be the world's leading institute of contemporary music. Attracting diverse and talented students passionate about careers in music, we will offer a comprehensive and relevant curriculum in music and liberal arts. We will engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community."

This is the opening paragraph of "A Vision for Berklee College of Music in 2015" that was approved by the Board of Trustees. At the heart of our strategy is the student experience. We need to ensure that students come first. There are five key, interactive elements in our strategy: enrollment, faculty and curriculum, facilities, resources, and community. Each element of the strategy supports the others. If we promote a strong sense of community, we'll be better able to raise money to buy new facilities. With better facilities, faculty members can do their jobs better, which will attract talented students to enroll at the college. Achieving all these objectives will ultimately improve the student experience.

Key Interactive Elements of the Strategy



Three guiding principles should influence our thinking on the five elements: diversity, technology, and innovation. Let me illustrate what I mean. When we build a new facility, we should consider diversity so that the building is handicap accessible. We need to factor in diversity issues when we develop new curriculum or conduct fundraising efforts or hire new staff. A new building must be state of the art to support what we do with technology at the college. Finally, a new building needs to be innovative both aesthetically and functionally, because Berklee has the reputation for being an innovative place. Everything we do needs to reflect that ideal.

Enrollment

Our fast-track enrollment strategy includes clarifying the profile of students we want to attract by phasing in a program to audition and interview all viable applicants for admission. For the present, we want to cap enrollment at 4,000 students. For the past six years, Berklee has admitted about 80 percent of those who applied. This year, 57 percent of those who applied were admitted. We expect that the percentage of those admitted will continue to decrease as we implement the audition and interview processes (see acceptance rate graph). We also plan to offer more scholarship opportunities for students in all majors, develop an after-school music curriculum, expand Berklee

City Music partnerships and scholarships, and implement a new registration policy. As a long-range objective, we are working to develop a comprehensive enrollment and scholarship strategy.

Regarding the diversity of the 2005 entering class, we enrolled the largest percentage of women (29 percent) in the history of the college. The domestic Latin population was 6 percent of the entering class. The number of African-American students in the entering class was 12 percent, double last year's number. We will continue to make strides with domestic diversity.

Faculty and Curriculum

We are working on three fast-track initiatives in our faculty and curriculum strategy. We have launched a new study-abroad program, and 12 students will go in January to spend a semester in Athens, Greece. We are working to expand internship opportunities for all students and will launch our Los Angeles residential internship program this summer. This for-credit program will give participants a chance to apprentice in the music industry. The last component of the strategy involves creating a more comprehensive advisory program for all students that will be in place for the spring semester of 2007.

Over the long term, we will conduct a comprehensive academic program and curriculum review. We will consider what we teach, how we teach it, what's included in the core curriculum, and how it all works together.

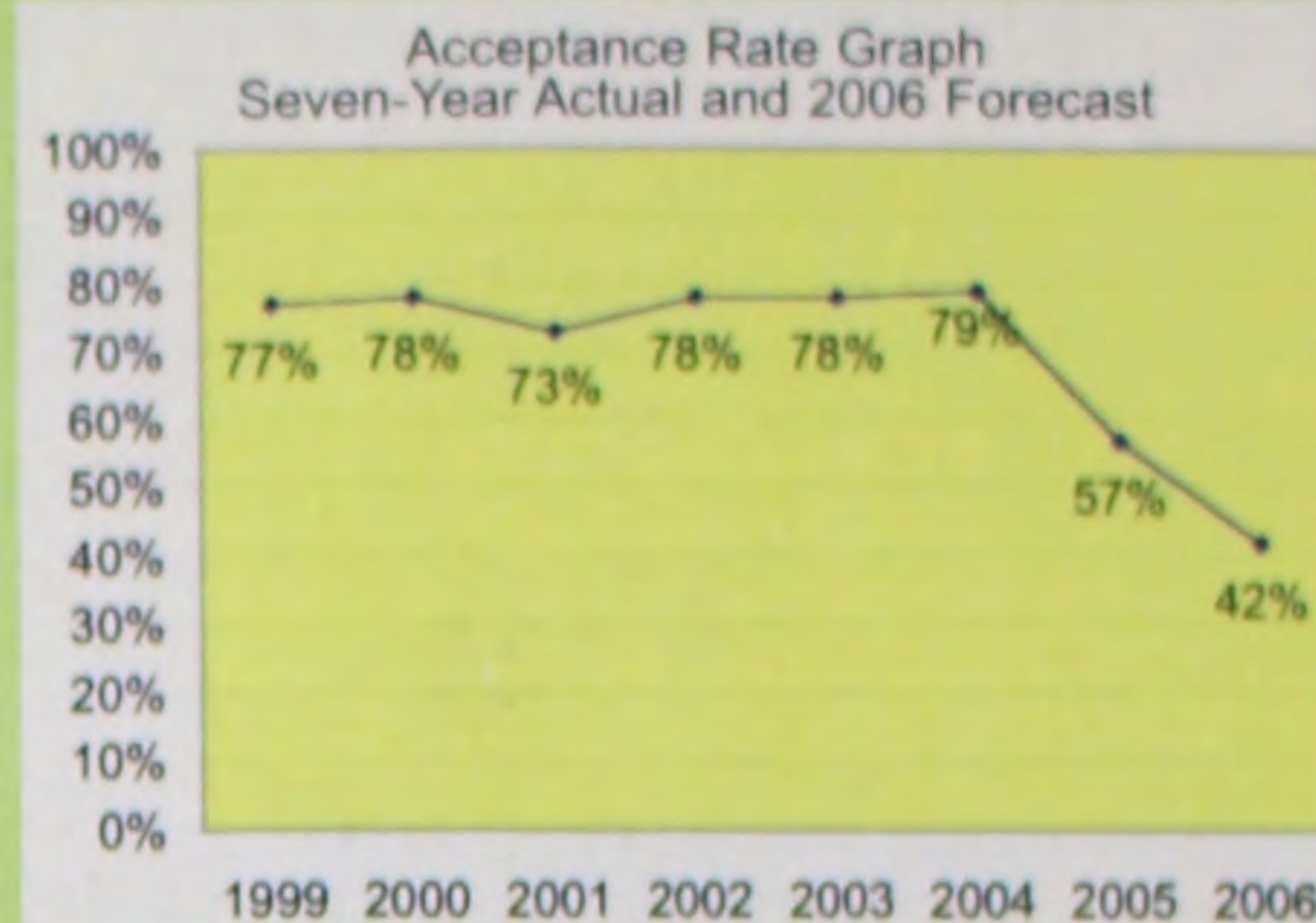
Notable accomplishments in the area of faculty and curriculum include successfully renegotiating a new, four-year faculty contract before the fall 2005 semester began. In addition, we launched a New Orleans visiting artist program after Hurricane Katrina. We brought musicians who were displaced and unemployed to Berklee to present clinics and concerts to benefit the students and earn some income in the process. We changed the name of our General Education Department to the Liberal Arts Department. More than a change in nomenclature, this new name reflects our commitment to make the department the best it can be in teaching non-music subjects of importance to our students.

We have recently made marimba, mandolin, and banjo principal instruments at Berklee. Last summer we invited Terri Lyne Carrington to host Berklee's first Summer Jazz Workshop program, which drew many talented high-school students. Finally, Dr. Lawrence J. Simpson was hired as senior vice president for academic affairs.

Facilities

Our fast-track facilities strategy involves aggressively seeking to lease or purchase more space to meet our immediate needs for classrooms and offices. We are also upgrading classrooms and office spaces and making improvements to comply with the Americans with Disabilities Act. Other areas of emphasis include stabilizing the campus technology network, optimizing the use of space in all facilities, and increasing after-hours availability for practice rooms, communal space, and performance and rehearsal space.

Currently, we are working to get the



Percussion Department facilities in the 1140 Boylston Street building back in shape after a basement flood last fall. We hope that they will be functional by fall 2006. We have recently spent \$500,000 on new pianos and more than \$1 million to build four new music synthesis studios.

Resources

On the fast track for our resources strategy, we are expanding board-of-trustee and friend-of-the-college involvement in fundraising efforts, and we are aiming to increase alumni giving. Our long-range resource strategy is to conduct a capital campaign to support the college vision. This will be the first such campaign in the history of the college.

We are gaining momentum in the area of fundraising. Last year, we raised more than \$3 million and received the largest gift in Berklee history: a \$2.25-million, multi-year, matching grant from the Johnson Foundation. Our Encore Gala raised \$787,000; that's up 40 percent from last year. We have exceeded our fundraising goal by surpassing the \$5 million mark, and there are a few months left in our fiscal year. Additionally, we appointed Deborah G. Bieri as our new senior vice president for institutional advancement.

Community

Our community strategy involves fast-track plans to improve internal communication and establish a definitive source for college information. We will introduce fitness programs and arrange for Berklee community access to area fitness facilities. We are conducting compensation studies in order to set fair and equitable pay for Berklee employees. For the long range, we will develop a comprehensive plan for making Berklee a great place to learn, teach, and work.

Guiding Principles

As mentioned above, the guiding principles of our strategy are diversity, technology, and innovation. We are implementing our diversity initiative recommendations and are in the final stages of our search for a vice president for cultural diversity. Regarding technology and innovation, we are striving to make Berkleemusic.com the premier online school for music. We have 1,400 students taking online courses this winter.

Finally, Berklee's Internet radio station (www.thebirn.com) is broadcasting 24 hours a day from a small studio at 270 Commonwealth Avenue. Now anyone in the world with an Internet connection can hear the BIRN's four different channels of music.

I want to thank you for helping us formulate this clear and focused strategy. Now let's go and get it done!

Stars align for Three Score, Berklee's 60th Anniversary Concert

"Tonight you're are going to hear one amazing array of talented musicians whisk you through six decades of musical history, with a focus on the distinctive and pivotal role Berklee has played in that history," President Roger H. Brown told the crowd before the start of Three Score, Berklee's 60th anniversary concert on January 28 at Boston's Wang Theatre.

Brown's words weren't an overstatement. The concert's producer, Berklee trustee and 12-time Grammy-winning record producer Phil Ramone, brought in such stars as Paul Simon, Herbie Hancock, Gloria Estefan, Juan Luis Guerra '82, Gary Burton '62, and Michel Camilo as the headlining acts. On hand as the house rhythm section were drummer Steve Gadd and electric bassist Abraham Laboriel '72. In addition, arrangers Rob Mounsey '75, Philippe Saisse '78, and Victor Vanacore '74 each wrote overtures scored for a 60-piece orchestra and a chorus of voices comprising Berklee faculty members and students. Comedian Bill Cosby was the show's host.

More than a spectacular musical celebration, the event raised funds for the newly instituted Presidential Scholarship Program at Berklee. Brown announced that presidential scholarships for students who are both highly gifted and financially needy will be established in the names of the concert's stars: Simon, Ramone, Hancock, Estefan, Guerra, Burton, Camilo, and Cosby.

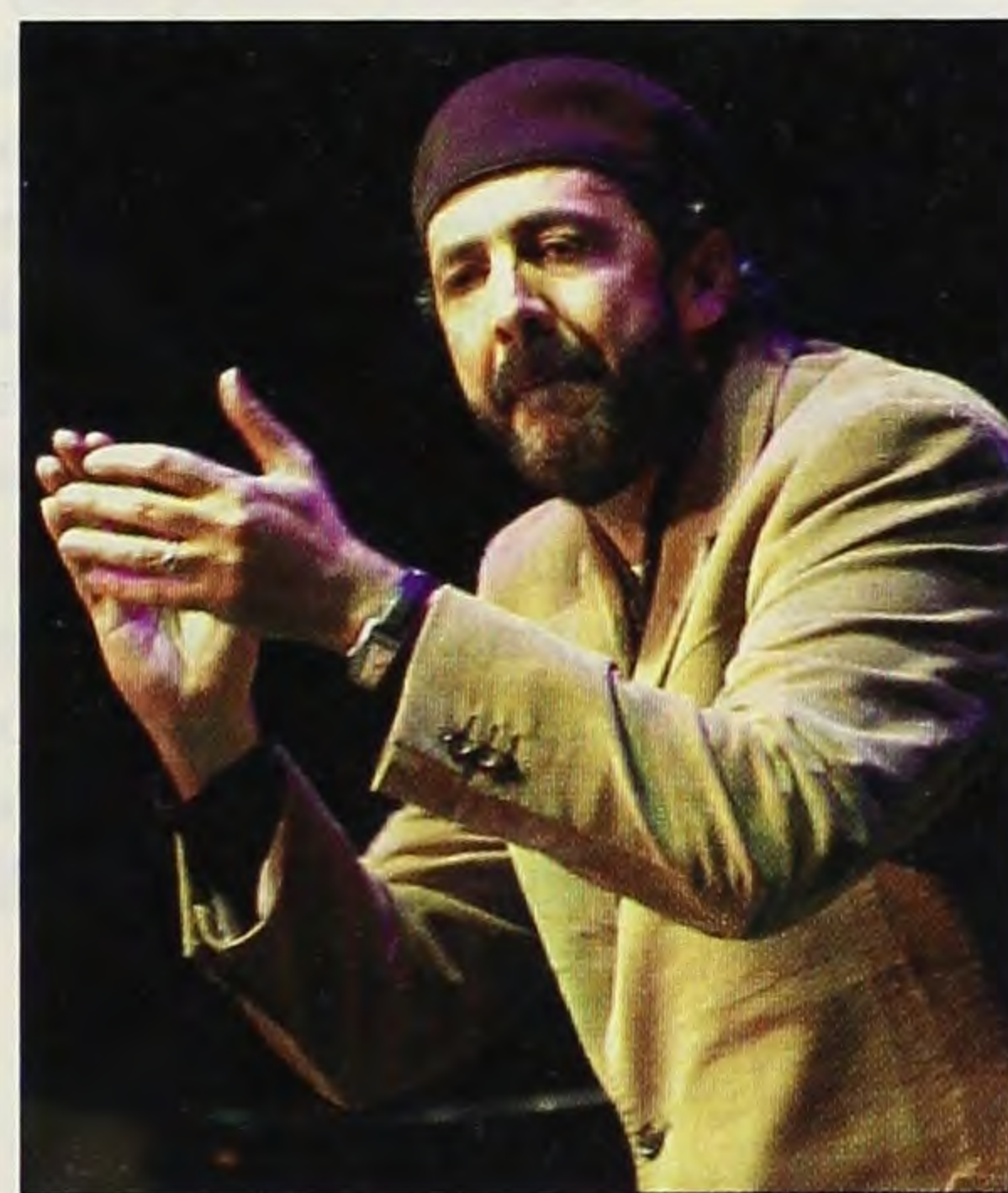
The concert opened with Mounsey's overture, a musical summary of the years 1945–1965. The medley included such tunes as the Frank Sinatra chestnut "The Best Is Yet to Come," Henry Mancini's "Peter Gunn," John Coltrane's "A Love Supreme," the Beatles tune "In

My Life," Dizzy Gillespie's "Groovin' High," and more. Mounsey, a dynamic conductor, dashed back and forth between the podium and the piano throughout the performance and tossed a pocketful of glitter in the air as the piece ended.

Among the musical highlights of 1965–1985 in Vanacore's score was a standout setting for the Chick Corea/Al Jarreau vocal version of "Spain" that spotlighted a faculty trio of Donna McElroy, Armsted Christian (vocals), and Walter Beasley (saxophone). "Spain" then flowed seamlessly into Joe Zawinul's "Birdland."

The final overture (1985–2005), by Philippe Saisse, included snippets of "Shout" by Tears for Fears, "Axel F" from *Beverly Hills Cop*, Foreigner's "I Want to Know What Love Is," and Beyoncé Knowles's "Crazy in Love." At the conclusion of the segment, Mounsey, Vanacore, and Saisse received a roaring standing ovation.

Michel Camilo took the stage and played "Autumn Leaves" in a trio setting with Steve Gadd and bassist/vocalist Esperanza Spalding '05. He followed with an astounding solo-piano rendition of "Caribe" that



Merengue superstar Juan Luis Guerra '82

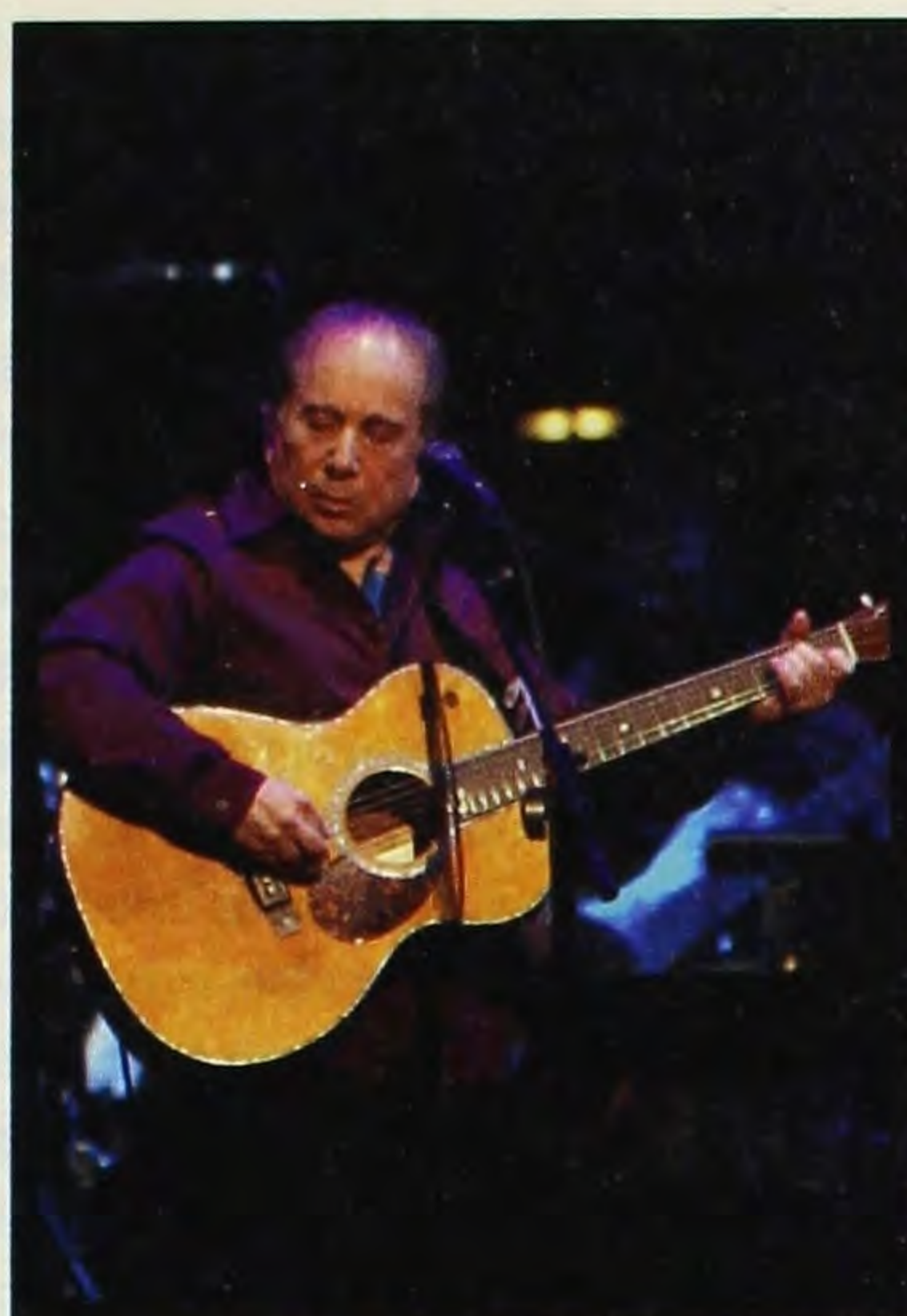
brought thunderous applause from the crowd. With Laboriel on bass and Gary Burton joining on vibes, the quartet played a romping version of Chick Corea's "La Fiesta." Laboriel thrilled the audience during his flamenco-tinged bass solo as he leapt in the air and slapped his bass.

Burton then brought out faculty saxophonist Andy McGhee for Lionel Hampton's signature tune "Flying Home" (arranged by Ken Zambello). Burton told the crowd that fellow vibesman Hampton was one of his favorites and a bandleader



Gloria Estefan (left) sings "Coming Out Of The Dark" with students and faculty singers and instrumentalists in an arrangement penned and conducted by Ken Zambello.

PHOTOGRAPHY BY PHIL FARNSWORTH



Paul Simon plays his hit "Mrs. Robinson."



Herbie Hancock played in a trio with Terri Lyne Carrington '83 and Matt Garrison '92

Michel Camilo and Gary Burton



From the left: Rob Mounsey '75, Victor Vanacore '74, and Philippe Saisse '78 acknowledge the applause for their concert-opening overtures.

with whom McGhee had worked years ago. Cosby even traded fours on the vibes with Burton, bringing a bit of levity to the music.

Rising singer-songwriter Chiara Civello '00 sang her sultry ballad "The Wrong Goodbye" with help from pianist Mounsey as well as Gadd, and Laboriel. Guerra and members of his band joined with several faculty instrumentalists to get the party moving with three of Guerra's high-energy merengue hits, including "La Bilirrubina" and "Ojala Que Lueva Café." After the set, Cosby returned to the stage to chat with Guerra, telling the Dominican Republic superstar, "That was very exciting. I'm 68, and you got to me!"

Hancock, together with drummer Terri Lyne Carrington '83, bassist Matt Garrison '92, and percussionist Richie Barshay, explored the outer edges of Hancock's "Dolphin Dance" and "Chameleon" in a set that was alternately introspective and intense.

The groove shifted when Estefan and her bassist/musical director Jorge Casas, combined with the orchestra and the Overjoyed gospel singers. Estefan's buoyant pop and salsa numbers "Mi Tierra," "Coming Out of the Dark," and "I Wish You" were real crowd pleasers.

The concert's final star, Paul Simon, took the stage with his touring band (including Gadd and faculty percussionist Jamey Haddad) for a much-anticipated set that included "Mrs. Robinson," "Slip Slidin' Away," "Graceland" (for which he was joined by Hancock), and the finale, "Me and Julio Down by the Schoolyard." As the house lights came up, concluding an extraordinary three-hour musical odyssey, some wondered how Rob Rose and his concert production staff will top this for Berklee's 75th.

Eleventh Encore Gala Raises \$800,000 for Scholarships

Berklee musicians joined to create a musical extravaganza at the Boston Park Plaza again this year for more than 900 guests to raise money to benefit Berklee City Music Program (BCMP), the college's mentoring and scholarship initiative for under-privileged youth. This year the Encore Gala raised \$800,000, a record for the event.

After an elegant dinner, partygoers enjoyed the sounds of more than 150 faculty, students, and alumni musicians performing in themed nightclub settings. Guests danced until midnight in the Margarita Room and the Berklee Groove Club to the sounds of the Berklee Tower of Power Ensemble, Jazz Hip-Hop Orchestra, and the Berklee Salsa Ensemble.

World-renowned rock legend Al Kooper performed with Berklee's Funky Faculty to a packed house in the Blues Room. Other guest appearances included Latin music maestro Eguie Castrillo and Boston's premier jazz vocalist

Rebecca Parris, headlining with the Berklee Rainbow Band directed by Phil Wilson. Donald Harrison '81, a visiting artist from New Orleans, performed with a top-notch group of BCMP students. Guests got to see firsthand how their contributions benefit these promising students from the Dorchester, Roxbury, Chelsea, Brighton and Hyde Park areas of Boston.

The Encore Gala has raised more than \$4 million for BCMP. Since the program's inception in 1991, more than 500 underserved, inner-city teens have had free access to a music education. Many have graduated from Berklee, others have gone on to Dartmouth, Harvard, and other institutions. BCMP builds a foundation of musical and life skills for a successful transition from high school to college and to a career in music.

For the third year, William J. Lynch and Associates was the gala's principal lead sponsor. ARAMARK Education, Blue Cross Blue Shield of Massachusetts, Bright Horizons, Bain Capital Children's Charity Ltd., Newbury Comics, and Thorbahn Associates were colead sponsors. Berklee trustees, William Lynch, Elliott Hillback and Steven Holtzman served as cochairs.

A special Blues Breakfast this year, sponsored by Mr. and Mrs. Lawrence J. Sapanski, kept guests grooving from midnight to 2:00 A.M. Also Stonyfield Farm offered a delicious complimentary sundae bar in addition to the numerous dessert buffets offered throughout the venue.

The Superstar Ballroom was sponsored by Elliott and Marjorie Hillback, Infinity



Berklee City Music student vocalist Ashley Rodriguez

Pharmaceuticals, and Subaru of New England. Music room sponsors included Academic Risk Resources and Insurance, Ascent Venture Partners, Barnes & Noble College Booksellers, Charles River Ventures, Cutler Associates, Goody Clancy, Digitas, Lee Munder Capital Group, Longwood Security Services, Miller Dyer Spears, Piano Forte, Professional Staffing Group, Sepracor, Stonyfield Farm Yogurt, and Vanasse Hangen Brustlin.

The silent auction, chaired by Berklee trustee Isabel Pisano, raised nearly \$90,000 and included signed items from celebrities, tickets to the Grammy Awards, trips to the Puerto Rico Heineken JazzFest and the Sundance Film Festival, and musical equipment from such companies as Fender, Godin, Pearl, Korg, Roland, and Yamaha.

—Beverly Tryon



From the left: John Schoenbaum (Blue Cross Blue Shield), Roger Brown, Tim O'Brien (Blue Cross), Linda O'Brien, John Thorbahn (Thorbahn Associates), and Jana Thorbahn

Mattea, Massenburg, and Scheiner Record at Berklee

A group of extremely fortunate Berklee students had the chance this past October to work in Berklee's Studio A with country recording artist Kathy Mattea, and producers Elliot Scheiner and George Massenburg. Collectively, the three have earned a total of 10 Grammy Awards. Scheiner and Massenburg coproduced, and Mattea together with her longtime guitarist Bill Cooley, performed a student-penned song, with the backing of a student ensemble. A team of upper-level MP&E majors served as second engineers.

At the beginning of the week, Mattea oversaw a songwriter's pitch session. Students played their tunes for her, hoping theirs would be chosen for the recording session at the end of the week. The song she picked, "Matter of Time," moved her to tears, which was a pleasant surprise for cowriters Erin Barra and Jared Salvatore. "It was totally surreal," Barra said. "My heart was pounding."

While the events of the week were a once-in-a-lifetime opportunity, things did not proceed flawlessly. Massenburg doesn't tolerate uneven rhythm, missed chord changes, or engineering errors and took the students to task when the musical results did not meet his high standards. But his stern exterior belies his generous commitment to Berklee's MP&E students. As a Herb Alpert Visiting Professor, Massenburg will teach on campus

for six weeks over the next three years. And while his criticism may at times have sounded rough, it was clearly a sign of respect. He did not coddle the students but he treated them as professionals.

Mattea, too, has a sincere interest in teaching Berklee students. She has participated several times in the college's annual Nashville Spring Break. This October she spent five days on campus—a generous amount of time, considering that her latest album was released while she was at Berklee and her tour was scheduled to start a few weeks later.

Mattea was as excited by her interaction with Berklee students, as were Massenburg, and



From the left: engineer Elliot Schiener, singer Kathy Mattea, and producer George Massenburg

Scheiner. "It just put me in orbit," she said. "There was so much bravery in them. They were not afraid of putting themselves out there."

Like Mattea and Massenburg, Scheiner is committed to Berklee students on several levels. His son Matt is an MP&E major. Scheiner has conducted many engineering clinics at the college over the years, and perhaps most important, he seems to get a thrill out of spending time on campus. "I love this place," Scheiner confided to Mattea, during a break in the session. "Isn't it unbelievable?"

—Sarah Murphy



From the left: Jared Salvatore, Kathy Mattea, and Erin Barra

Rubén Blades and Ornette Coleman Honored

On Tuesday, November 1, Panama's best-known songwriter and current Minister of Tourism Rubén Blades came to Berklee to take part in the sixth annual Latin Culture Week. While on campus, Blades made it a point to speak with Berklee's Latino students, faculty, and staff, who were excited to interact with him during his highly anticipated visiting artist clinic at the David Friend Recital Hall.

Blades is widely known for his salsa recordings, which have netted him six Grammy Awards, and his acting roles in 30 films. He has been compared to Bruce Springsteen for using his songs as a forum for social commentary. Blades also has ties to the Boston area. In 1985 he earned a graduate degree from Harvard Law School and has performed on numerous occasions in the Boston area, including eight appearances at the Berklee Performance Center. Fellow Latin superstar Juan Luis Guerra, who was last year's special guest for Latin Culture Week, mentioned that his own unique lyrics were influenced by those of Blades.

The questions asked of Blades by students during his clinic made it clear that younger listeners are also learning from his socially conscious and poetic songs. Like a true pedagogue, Blades announced that he would not be singing during the session, claiming that if he sang, students would not learn anything. Standing on the David Friend stage, Blades recalled his early development as a musician and the influence of such diverse artists as Frank Sinatra, Cheo Feliciano, Elvis Presley, Caetano Veloso, Chico Buarque, and others.

Blades also spoke of his current position in the Panamanian government and his plans for a new CD. That evening, students and faculty presented a tribute concert to Blades that lured the singer to the stage for his song "Pedro Navaja."

Berklee President Roger Brown presented Blades with an honorary doctorate for his contributions to music and for his efforts to improve the lives of his fellow Panamanians.

On January 17, saxophonist, composer, and free-jazz pioneer Ornette Coleman was the guest of honor at the Berklee Teachers on Teaching (BTOT) conference. Each year BTOT spotlights the teaching talents and innovations of faculty members during the week before the spring semester begins. This year's conference was held in the Berklee Performance Center, and the hall was packed with faculty and staff members.

Piano Department Professor JoAnne Brackeen and renowned saxophonist Greg Osby '83 played a musical tribute to Coleman. Brackeen followed with an overview of Coleman's career. William Banfield, professor of Africana studies in the Liberal Arts Department, then took the stage with Coleman for an interview in which Coleman shared his musical insights and philosophy.

President Roger Brown capped the event by presenting an honorary doctor of music degree to Coleman for his contributions to jazz. In his introductory remarks, Brown stated, "Like many other innovators in music, Ornette looked at the gifts he had and courageously followed his muse to where no one else was going."

—Mitzi Dorbu



Rubén Blades sings "Pedro Navaja" with a band of student and faculty members.



Roger Brown presents Ornette Coleman (center) with an Honorary Doctor of Music degree as Senior Vice President for Academic Affairs Lawrence Simpson looks on.

Ndegeocello Residency a Rare Opportunity for Students

Acclaimed singer, multi-instrumentalist, and composer Meshell Ndegeocello spent three days in residency at Berklee during November. Ndegeocello provided insights on her music and participated in a concert at the Berklee Performance Center (BPC) that was part of the 2005-2006 Berklee Concert Series.

During her stay, Ndegeocello gave clinics in the afternoons, and rehearsed the two student ensembles that would perform her music in the evenings. Each ensemble had learned a set of her material during the semester under the direction of Associate Professor of Guitar David Fiuczynski. Ndegeocello used the afternoon clinics as an opportunity to teach about ensemble playing by rehearsing the groups in front of live audiences in the BPC and David Friend Recital Hall.

Rather than being the star of the show, Ndegeocello chose to remain in the background during her BPC performance, opting only to play and not sing. While the concert showcased her formidable talent on bass, she encouraged the student vocalists and instrumentalists to be the focal point onstage. The two ensembles, featuring many of Berklee's top musicians, each performed an impressive set of material drawn from the entire span of Ndegeocello's career, including "Love Song #3," "I'm Digg'in' You (Like an Old Soul

Record)," and "Fellowship." The second ensemble's rendition of her hit song "If That's Your Boyfriend (He Wasn't Last Night)" was a standout that spotlighted student rapper Anjuli "Stars" Gonzalez on vocals.

Ndegeocello exploded onto the music scene with her 1993 solo debut, *Plantation Lullabies*, on Maverick/Sire Records. Her music, which incorporates funk, soul, hip-hop, reggae, rock, and jazz, was immediately embraced by the music community and has earned her nine Grammy Award nominations. Ndegeocello's latest album, *The Spirit Music Jamia: Dance of the Infidel*, fea-



Meshell Ndegeocello coaches a student ensemble during her November residency.

tures Jack De Johnette, Don Byron, Kenny Garrett, Cassandra Wilson, and Lalah Hathaway.

Fiuczynski explained why Ndegeocello is an inspiration to other artists and is a much-sought-after collaborator. "Meshell is very unique and has her own special way of weaving vocal melodies, rap, and spoken word together. Her songs are very emotional and speak to all kinds of people. She's a great writer, producer, and programmer and is often called to 'just' play bass because of her incredible groove and feel."

Ndegeocello's participation in the events leading up to the concert was very important to the overall experience for the students. "It meant a lot because she has so much to offer and can interact with so many departments at the school," said Fiuczynski. "Furthermore, she addresses so many issues—racism, sexism, homophobia, and freedom of speech—with which the students, college, and society are dealing. Her residency offered a tremendous opportunity for students to have direct contact with her and to see how she works."

—Margot Edwards

The 2005 Alumni Grant Winners Announced

During its three-year existence, the Berklee Alumni Grant program has become a hit among alumni seeking to transform their ideas into tangible creative endeavors. In November of 2002, the first year in which alumni grants were awarded; four recipients received a total of \$50,000 in funding. In the latest round (completed in September 2005), a total of \$75,000 was awarded to 13 Berklee alumni who were among the 56 who submitted proposals.

Individual awards ranged from \$1,000 to \$10,000 for various educational outreach efforts. The winning proposals included that of Harry Blazer '72, who requested funding for the Walking in Beauty Festival held annually in Montana. Blazer's award will support daylong clinics and evening concerts at schools in Kalispell, Missoula, and Bozeman. Leonora Helm '82 received funding for Harmony, Inc., her nonprofit music program that provides music instruction to 260 underserved youth in New York City and offers training and development for 25 aspiring contemporary music teachers from local colleges and universities. Jim Logan '86 received an award to fund a tour of displaced-persons camps in Uganda with the Kampala Jazz All-Stars. Maggie Perrotta '95 will use her award to bring the poetry of Emily Dickinson to elementary through undergraduate students in the form of a CD and a live rock show. Hans Schuman '90 received an award for

JazzReach, his New York City-based nonprofit organization dedicated to the promotion, creation, teaching, and performance of jazz. Jazz Reach presents educational programs for young audiences as well as concerts, clinics, workshops, and masterclasses. Schuman's grant will help him produce a program highlighting some of the important achievements and music of women in jazz and will feature jazz vocalist Dianne Reeves.

The Berklee alumni grant program was created to involve alumni in the ongoing life of the college and to support the work of alumni in their own communities. Each year, applications are made available online in March and must be submitted to the review committee by June 30. The committee, comprising a group of peers of the applicants, begins the review process in August. Announcement of the award recipients is made in September.

The alumni grant program is only one example of the larger initiative that the college has undertaken to reach out to alumni, with awareness of the alumni grant program increasing each year. Over the years, alumni have gained a better understanding of the program, the process, and the types of proposals awarded by the review committee. Projects designed to offer educational and community support, increase recognition for creative expression, improve self-esteem, and benefit underprivi-

leged children through music have generally been those chosen to receive grants.

Through the alumni grant program, Berklee musicians are making a difference one community and one project at a time, and the college is pleased to be able to support these positive endeavors. Summaries and details about the winning projects for 2005 can be found on the alumni website at <http://alumni.berklee.edu>.

—Karen Bell

Join the worldwide community of 40,000 Berklee alumni online.

Take advantage of the alumni gig board, directory, info sessions, discounts, online chats, showcases and technology seminars, alumni chapter events, and other services offered through the alumni website and the Office of Alumni Affairs.

To get your password call (617) 747-2556 or visit <http://alumni.berklee.edu>.

Berklee-Line 6 Partnership Is a Win-Win Situation

When the Line 6 POD guitar sound processing unit hit the market in 1996, it created quite a stir among recording guitarists. The device enabled guitarists to walk into a studio armed with a number of classic guitar tones inside a small kidney-shaped unit. Ready to plug in and record directly, the POD eliminated the process of setting up an amplifier, selecting and placing microphones, and then working with the engineer until the guitar sound was acceptable.

Line 6 has recently made a sizeable gift to Berklee, including PODs, Variax guitars, and Flextone amplifiers. Members of Berklee's Guitar Department faculty have found the Line 6 equipment to be a great resource for their classes. I've adopted the Variax as my basic instrument in my recording techniques lab. I may use it demonstrate EQ options to my students. If they are recording a Fender Strat (I select that guitar on the Variax), I show them what type of EQ works well. With a quick change on the Variax, I can dial up the sound of a Gibson Les Paul and offer the class EQ suggestions for that sound.

The concept of Line 6 has been to create convincing "models" of vintage and modern amplifiers and effects, and the company has upped the ante with the Variax instrument series to emulate classic guitars (electric and acoustic) as well as basses. I recently brought a Variax over to a friend's house to compare its modeled sounds to those of his fine collection of instruments. We were floored when we couldn't hear the difference between the Variax modeled sounds and many of the originals. I use the Variax extensively when teaching recording techniques lab.

Having used Line 6 gear on my own recordings and on projects I've mixed for others, I can safely say that the Line 6 concept of modeling has changed the landscape of modern recording. This goes beyond the scope of guitar and bass, since PODs and other Line 6 processors are often used to add life and attitude to synth, organ, electric piano, and drums. The speed with which a wide variety of useful sounds can be called up is of great value in the creative process, allowing professional or student musicians to realize new ideas and production possibilities very efficiently. I have a fond memory of earning what was probably the highest hourly wage of my career in a session with composer Michael Whalen for a *Good Morning America* television theme variation. This was due largely to the



POD 2.0 guitar sound processor

fact that we got great tones out of my POD in a matter of minutes.

"By partnering with Berklee," says Line 6 president Mike Muench, "we can ensure that students have access to state-of-the-art guitar recording and performance products, and Line 6 can learn from some of the most talented and dedicated musicians in the world new ways to apply this technology to music creation. These insights can further fuel our ideas for new products in the future."

We at Berklee appreciate this relationship with Line 6, and look forward to the results of our partnership being reflected in further innovations from the company.

—Associate Professor Randy Roos



Berklee's Helping Hands

by Marjorie O'Malley

Not satisfied with a track record of 20,000 wedding receptions, 7,500 parties, 4,500 proms, 30 albums, presidential inaugurations, Grace Kelly's engagement party, Prince Charles and Lady Diana Spencer's wedding, and Queen Elizabeth II's 60th birthday party, legendary bandleader Lester Lanin set his sights on nurturing future musicians for years to come. Before passing away at the age of 97, Lanin made provisions in his will for a \$1.9 million donation to establish the Lester Lanin Scholarship at Berklee. This fund will provide scholarships for students with physical handicaps or learning disabilities and for students who demonstrate financial need. The gift is one of the largest bequests received by the college, and will provide support for Berklee students in perpetuity. Berklee is proud to carry on the legacy of this remarkable music luminary.

Boston Magazine

Boston Magazine and Volkswagen of America, Inc., have donated \$20,000 for a Berklee scholarship to be presented annually to a student who is in the Music Business/Management program and who works at the college's student-run label, Heavy Rotation Records. The Boston Magazine Award will be presented to its first recipient for the 2006 fall semester.

The scholarship was established in appreciation for a group of eight Heavy Rotation students who worked with *Boston Magazine* to identify bands and secure licenses for a free, downloadable sampler of Boston music for their October 2005 music issue.

Boston Magazine Publisher Paul Reulbach stated, "*Boston Magazine* is proud to contribute to Berklee College of Music and to the education of these exceptional students and future leaders of the music industry."

Riley Foundation, Johnson Foundation, Schrafft Charitable Funds, and an Anonymous Donor Support the Berklee City Music Program

The Berklee City Music Program (BCMP) has produced outstanding musicians who have enriched the college and the local music scene for more than a decade. Long considered an undiscovered jewel, BCMP's successful track record with disadvantaged urban youth is finally catching the interest of philanthropists.

The cornerstones of BCMP are an aggressive peer-to-peer outreach among area middle- and high-school students and a curriculum of private lessons, ensemble work, music theory, harmony, and ear training to prepare participants for the opportunity to obtain a full-tuition scholarship to Berklee upon completing the program. The results are impressive. Students who enter Berklee upon leaving BCMP have excelled academically at the college and have graduated in significant numbers.

Berklee is therefore pleased that an anonymous donor has made a \$200,000 gift to build the City Music Faculty Outreach Initiative. These funds will allow Berklee to provide faculty at the Roland Hayes School of Music and Orchard Gardens K-8 School, both in Roxbury. Importantly, these two schools have demonstrated a commitment to maintaining the arts as core academic subjects and



From the left: Berklee City Music Program scholarship students Anthony Nembhard, guitarist Will Junior, and tenor saxophonist Marvin Balan

maintained successful music programs. The BCMP faculty members will provide in-school music instruction including private and group piano instruction, ear training, and music theory.

The Riley Foundation's first-time grant of \$75,000 to BCMP will be used to meet a fundraising challenge to Berklee made by the Theodore R. and Vivian M. Johnson Scholarship Foundation to raise \$2.9 million over five years. The Johnson Foundation, the single largest donor to BCMP, made a gift totaling \$450,000 in 2005. Berklee was also pleased that longtime BCMP supporter, the William E. and Bertha E. Schrafft Charitable Trust recently made a gift of \$15,000 to the program. We at Berklee are grateful for the donors that have enabled this program to grow and serve more deserving young people.

Roland and Submersible Music

Berklee's long-standing relationship with Roland Corporation has enabled the college to stay abreast of the latest digital music technology. Most recently, Roland donated 17 Fantom-XR Synthesizers, 10 XV-2020 expandable synthesis modules, and 55 Roland GI-20 GK-MIDI interface units.

"We're proud to be able to support Berklee and the invaluable programs that they offer to our young musicians," says Roland President Dennis Houlihan. "It is an honor to work with such a prestigious institution, and we look forward to strengthening our partnership with Berklee in the future."

Berklee was also delighted to receive a gift worth \$747,000 from Submersible Music's DrumCore software for creating drum tracks. The package will be installed on the laptops of incoming freshmen. Submersible Music will also make DrumCore available for free to all Berklee students who want to try it. The program was created for producers, composers, and others needing drum content in a range of styles.

Berklee Vice President for Information Technology David Mash is thrilled to be working with both Submersible Music and Roland. "The Roland gear has worked really well for students in our Professional Writing Division, Music Synthesis Department, and Performance Division," says Mash. "As well, students will find DrumCore to be a valuable tool in their composing and performing arsenal. Companies like Roland and Submersible Music are allowing us to enrich the Berklee student experience with product exposure, industry experience, and expertise."

Thank You . . .

to those who have made recent gifts of \$1,000 or more to Berklee*

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*A complete listing of 2006 donors will be published in the next issue of *Giving to Berklee*.

notes

by Nick Balkin

Associate Professor of Voice Gabrielle Goodman toured as a backup singer with legendary vocalist Roberta Flack. One performance brought Goodman to Hawaii for a special event dedicated to Maya Angelou, which Oprah Winfrey and Ashford & Simpson attended. Goodman's JMT/Verve CDs *Travelin' Light* and *Until We Love* have been re-released and can be found at Tower Music Online and at select stores throughout the United States.

Faculty trombonist Robynn Amy is the only American and one of only three women chosen to perform with the European Jazz Youth Orchestra. The international group, consisting of the world's best jazz musicians under the age of 30, will tour Europe this spring.

Chair of Composition Gregory Fritze went to Spain to receive first prize at the Second Concurso Biental de Composicion de Musica para Banda Ciudad de Santa Cruz de Tenerife. Fritze received 6,000 euros, and a performance of his winning piece *Pico del Tiede* in Tenerife, Spain, will be given this year.

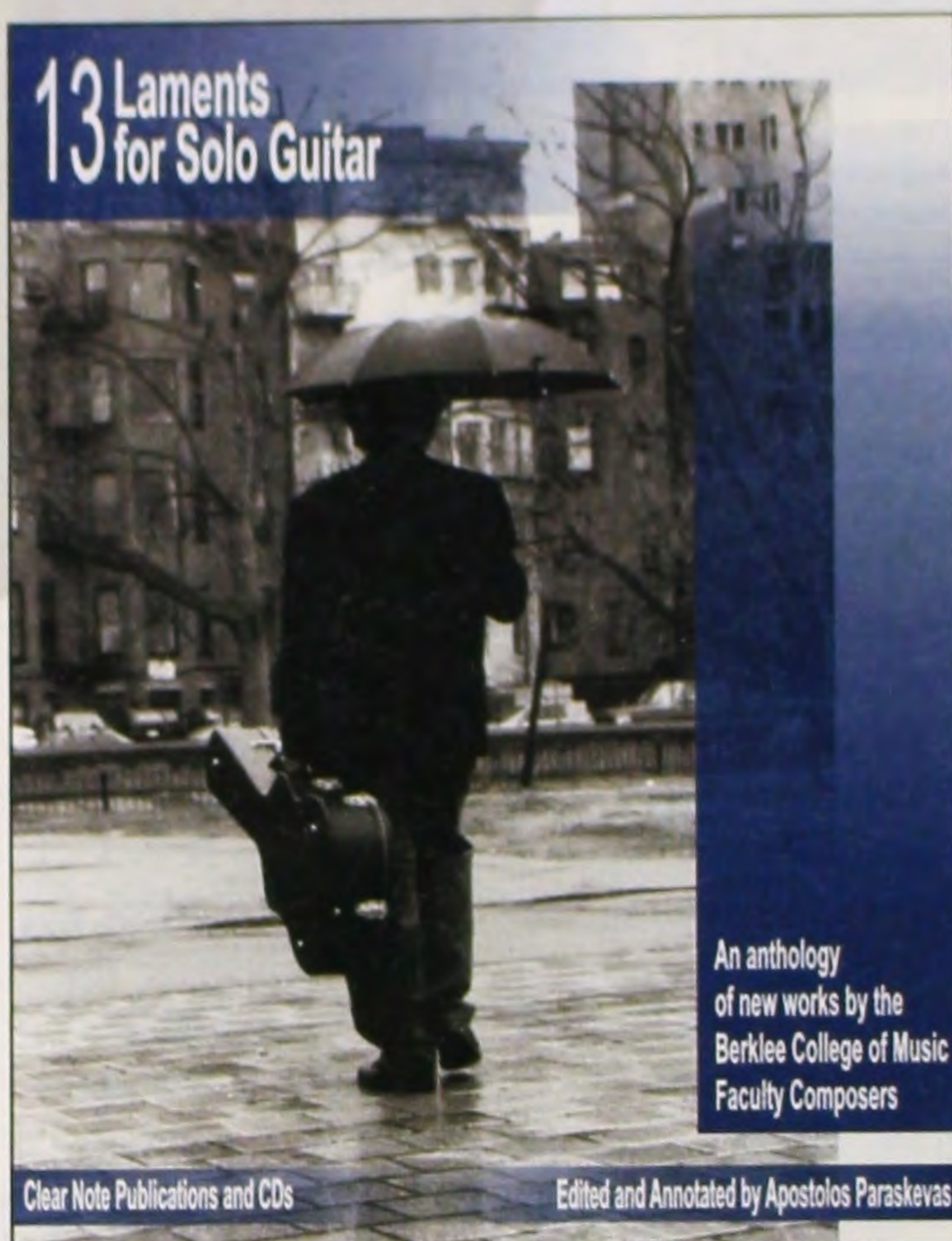
Associate Professor Kevin McCluskey recently returned from a club tour of London, England, where he met with the directors of the Royal College of Music, the London Music School, and the London Centre of Contemporary Music to plan workshops for the 2006 academic year. Since 2001, McCluskey has been consulting with the Royal College of Music as it develops its new career resource center. For the second year, McCluskey will lead a Berklee jazz trio to San José, Costa Rica, for a week of master classes and concerts in March.

Professor Jetro da Silva played keyboards with Stevie Wonder; Earth Wind & Fire; and Jamie Foxx for Wonder's annual House Full of Toys event at the Kodak Theatre in Los Angeles.

String Department Chair Matt Glaser and his band the Wayfaring Strangers traveled to Utah to perform with the Utah Symphony in November 2005.

Contemporary Writing and Production Instructor Jerilyn Sykes and her band Preoccupied Pipers released their fifth album, *The Trout Supershow*. The 90-minute, two-CD set features 18 band members playing 42 power-pop songs. Sykes, the band's founding member, contributed woodwinds, vocals, and arrangements. For more information, visit www.notlame.com.

Voice Instructor Kristin Cifelli was honored at the Independent Music Awards when her tune "Show Them" was named best song. Her album *So Long My Love* was nominated for best album. Cifelli was also a finalist in the



Associate Professor Apostolos Pareskevas edited and recorded *13 Laments for Solo Guitar*.

John Lennon Songwriting Contest 2005.

In January, Associate Professor of Composition Apostolos Pareskevas recorded *13 Laments for Solo Guitar*, an anthology of new music by Berklee composers for classical guitar. The sheet music and recording will be available through Clear Note Publications. Visit www.clearnote.net.

Associate Professor of Woodwinds Harry Skoler composed several jazz etudes for an advanced clarinet method book published by Carl Fischer Music to commemorate the 100th anniversary of the Vandoren Company. Skoler is an endorsee for Vandoren reeds as well as Buffet-Crampton clarinets.

Guitar Instructor Chris Buono released *Solitaire*, a solo CD of free, live electronic improvisations. He recently wrote feature articles for *Guitar One* magazine spotlighting faculty guitarists Don Lappin, David Tronzo, and David Fiuczynski and continues to write a column for *Just Jazz Guitar* magazine.

Award-winning a cappella group Vox One released *Pure Imagination*, the group's first album in seven years. Vox One members include Berklee faculty members Jodi Jenkins, Yumiko Matsuoka-Young, Paul Stiller, and Paul Pampinella, and alumnus Tom Baskett. Visit www.singers.com/jazz/voxone.html.

Composition Professor Thomas McGah and Associate Professor Robin Ginenthal were guests on the Boston Neighborhood Network television program *Literary Limelight* in

November. Ginenthal (vocals) and Rob Bethel (cello) performed three ancient Christmas carols arranged by McGah for voice and cello during the broadcast.

Percussion Instructor Sergio Bellotti and Professor Skip Hadden performed together at the Percussive Arts Society International Convention in Columbus, Ohio, in November 2005. They also presented their workshop "Generations of Ideas: the Spaces Between the Notes" at the New England Music Expo in Hartford, Connecticut, and the Drummers Collective in New York City.

Music Business/Management Department Chair Don Gorder moderated a panel entitled "Entrepreneurship" at the NEMO Music Festival in October 2005.

Faculty guitarist Lauren Passarelli and alumna Cindy Brown '83 coproduced Passarelli's first instrumental guitar record, *Back to the Bone*, featuring Passarelli's acoustic and electric guitar compositions.

Accordionist and composer Peter Bufano of the Film Scoring Department was nominated for a New York Innovative Theater Award in the Outstanding Original Score category for his score *From the Gutter to the Glitter* for the Bindlestiff Family Cirkus. A 14-song CD of the work is available at www.peterbufano.com.

Composition Department faculty members Julius Williams, Armand Qualliotine, and Thomas Hojnacki traveled to Prague, Czech Republic, to record an album of orchestral music in November. The disc, to be released by Albany Records, contains *Midnight Tolls* by Williams; *Symphony No. 1* by Hojnacki; and *Mystic Valley Autumn: a Concerto for Vibraphone, Harpsicord, and Chamber Orchestra (1998-99)* by Qualliotine. Williams served as the conductor for the recording.



Vox One (from the left): Paul Stiller, Jodi Jenkins, Paul Pampinella, Yumiko Matsuoka-Young, and Tom Baskett

Andy McGhee: You Gotta Be Able to Do It

faculty profile

by Jim Sullivan

Seated in his office at the 1140 Boylston Street building, Professor Emeritus Andy McGhee takes out a faded, crumbling piece of yellowed paper. It's a telegram addressed to the saxophonist that reads, "Please call PL1-7070, Area code 212 regarding your availability for Count Basie Orchestra."

This telegram, which the fit, 78-year-old McGhee intends to finally frame, is part of his lore. See, he had always recalled it arriving as early as 1965, before he changed course, moving off the road with the likes of Lionel Hampton and Woody Herman and taking up residence to teach at what was then Berklee School of Music. But examining it again reveals that the missive came late in 1966, and so after handling a couple of smaller local teaching gigs, McGhee was already at Berklee when the offer for the prestigious road gig with Basie came in. But McGhee elected to stay put.

Biggest decision of his life? "Oh, yeah," says McGhee, clad in his trademark sweater on this cold January day. "I had a family, two daughters, and a wife. These were terrible times with the busing in Boston. My family lived in West Roxbury, and it was time for me to stay home."

McGhee was part of a small crew of teaching musicians at Berklee, and he sometimes taught 35 hours a week. McGhee praises Berklee founder Larry Berk as "someone who cared for you as a musician and as a human being." He recalls Berk asking him if he rented his house and advising him to buy rather than throw money out the window. "Larry was a good businessperson who had a passion for music," says McGhee. "He was interested in ways I could make some money." Berk also encouraged McGhee to write educational books.

At 17, McGhee came to Boston from North Carolina in 1945 to study at New England Conservatory of Music. This temporarily spared him from serving in the Armed Forces but in 1949, a year after his graduation, he was drafted. He played with the U.S. Army training band in New Jersey and later spent six months in Korea. He married his wife, Constance, in 1950 and returned to Boston in 1952 to play with a variety of outfits—sometimes seven nights a week—working primarily with a group led by Fat Man Robinson. From there, it was on to the Lionel Hampton and Woody Herman bands. "The best part about playing with Lionel," says McGhee, "was that he taught me that once you came to the bandstand, you played your best whether there were 50,000 or five people out there."

McGhee says that Woody Herman heard him play eight bars and decided to bring him into his band. He did not consider race an issue, which unfortunately it often was back then. Herman, in fact, told McGhee (the only African American in his band at the time) that if he encountered any racial issues when they were on the road, he should bring them to his attention. There were only two times it happened, and Herman dealt promptly with the issues on both occasions.



Professor Emeritus Andy McGhee

Asked to recall some of his students at Berklee, McGhee mentions Greg Osby, Javon Jackson, Bill Pierce, Matt Marvuglio, Jaleel Shaw, Walter Beasley, Antonio Hart, Tim Price, Ralph Moore, and others. "There are so many," he says. "I'm proud of them all." McGhee has kept a few letters from former students, including one from Tim Price thanking him for "kicking my backside."

When McGhee, who also plays flute and clarinet, came to Berklee, he joined a prestigious staff of horn players-turned-teachers. McGhee taught full time for 33 years, now he teaches only on Tuesdays for six hours, directing one ensemble and teaching private lessons to eight students.

The highlight of McGhee's nonteaching career may well be The Golden Men of Jazz tour he did with Hampton, Harry "Sweets" Edison, Clark Terry, Benny Bailey, Al Grey, and Benny Golson in the early 1990s. "It was mellow, relaxed, no headaches. We flew first class, and we made some money," he recalls.

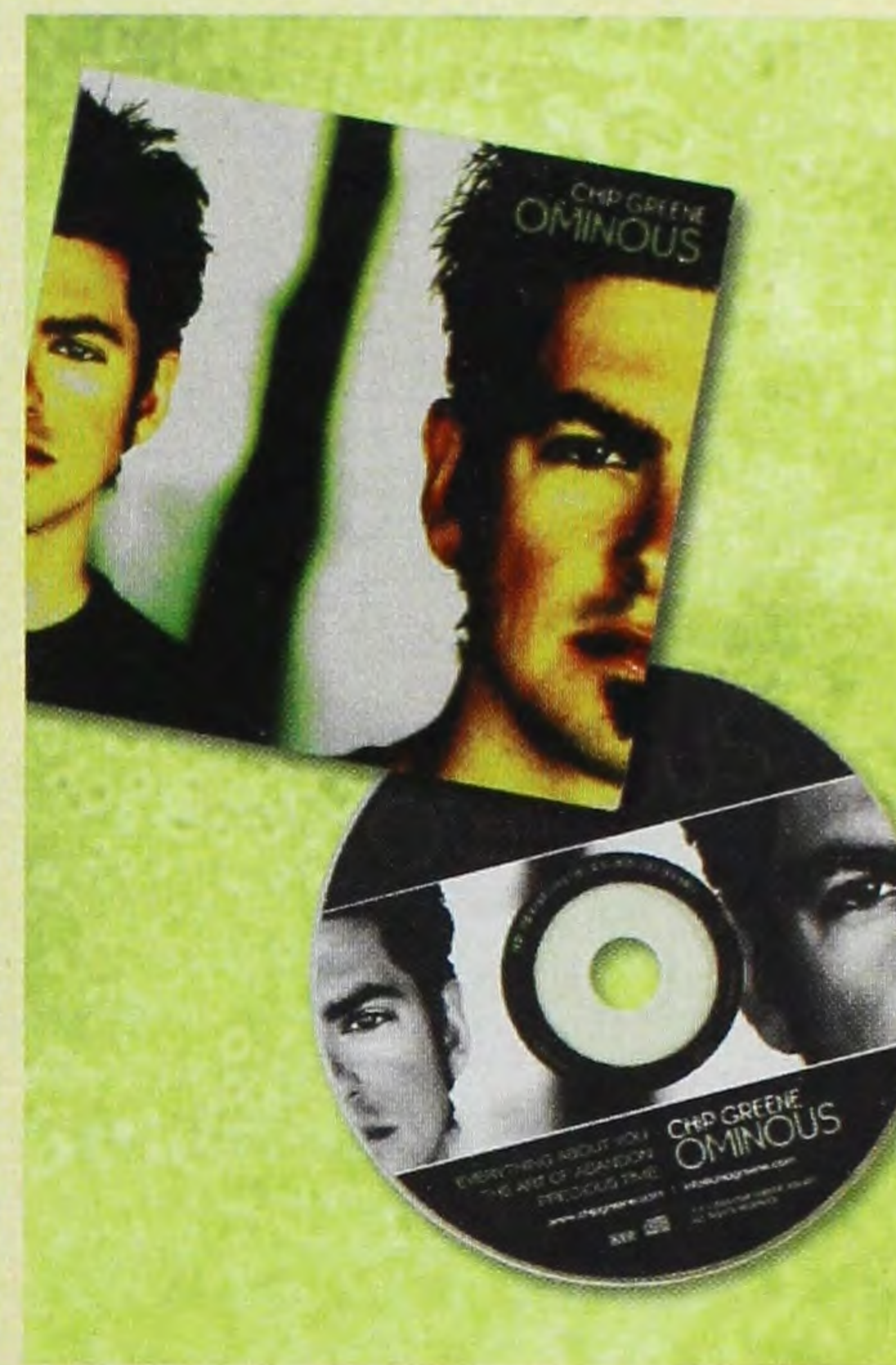
These days, music remains the main thing for McGhee. "Teaching keeps me up to date and around good players," he says. "If you're going to be a teacher and talk about something all day, you gotta be able to do it."

Even though he's been a widower since 1986 and his children live out of state, McGhee still enjoys living in Boston, citing the restaurants, the changing seasons, the proximity to the water, the culture, and the good orchestras. He still plays the occasional gig and bemoans hip-hop's influence on contemporary music. McGhee says he lives a pretty busy—and if I may infer—happy life shifting between golf and jazz.

In commemoration of McGhee's long and dedicated service to the college and the impact he has had on his students through the years, the Andy McGhee Endowed Scholarship has been established. The fund was kicked off with a \$10k gift from Walter Beasley that was matched by a \$10k gift from President Roger Brown and his wife Linda Mason. Others have donated as well, bringing the current total to \$60k. Of the scholarship, McGhee says, "I feel honored," noting that a partial scholarship to New England Conservatory was essential to his own education.

Anyone wishing to contribute can make checks payable to Berklee College of Music with a note designating it for the Andy McGhee fund. Mail checks to David McKay, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

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John Blackwell '95



PUTTING IT IN THE POCKET

By Mark Small '73

Prince has called his drummer, John Blackwell “one of the greatest.” That’s high praise from a six-time Grammy Award winner and multi-instrumentalist who is an accomplished drummer himself. Blackwell has been playing with Prince onstage and in the studio since 1999, and the link between him and the legendary performer has solidified Blackwell’s reputation as an emerging titan of contemporary r&b and funk drumming.

As a youth growing up in Columbia, South Carolina, Blackwell was initiated into the world of drumming through his father, John Blackwell, Sr. Before becoming an electrical engineer, the senior Blackwell had been a professional drummer who played with artists such as the Drifters, the Spinners, Mary Wells, and others. The junior Blackwell recalls his father letting him get behind his drums by age three. He says that the most valuable lesson he ever learned from his father was that putting the song “in the pocket” is what matters most for the drummer. “That was what got him work,” recalls Blackwell.

In his teen years, Blackwell played in both his high-school marching and jazz bands and played his first professional gig backing legendary jazz singer Billy Eckstine. Over the years, Blackwell has developed a razor-sharp technique, a ferocious sense of groove, and a flair for showmanship. Early on, he learned how to please a crowd by twirling a drumstick in his right hand on the way to a tom-tom accent or cymbal crash while playing a different rhythm with his left hand.

By the time he was in his final year at Berklee, Blackwell was working steadily in local jazz clubs and got his first offer from a national touring act. Since then, his professional life has traced a steady upward arc. His first post-Berklee career milestone was a three-year stint with the funk band Cameo, next it was Patti LaBelle for three years, and since then, Prince. When his schedule permits, Blackwell also takes up offers from other artists, including Diddy.

While Blackwell’s professional path has gone nicely thus far, career is only one part of life. Blackwell and his wife Joann experienced personal tragedy in June of 2004 when their two-year-old daughter Jia drowned in their backyard pool. Blackwell was in the midst of Prince’s Musicology tour when the news shook his world. He says he felt like giving up music and drumming and just withdrawing from life. But his unshakable Christian faith, coupled with encouragement from relatives and friends,

helped him to get back into the game and resume the tour. Blackwell now views the episode as a difficult trial of his faith, but one he and his family will overcome. To help the healing process, Blackwell established a scholarship fund at Berklee to perpetuate the memory of Jia. (For information on the scholarship, visit www.berklee.edu/giving/endowment3.html.)

Considering the events of the past two years in the Blackwell family, one might sense similarities to the Old Testament story of Job who endured the loss of his children and worldly goods with patience and grace, opting not to “curse God and die” (Job 2:9). The biblical story ends with the Lord blessing the latter end of Job’s life more than the beginning through multiplication of his herds and the births of seven sons and three daughters.

On December 8, the day I was to meet Blackwell at his northern California home for this interview, my cell phone rang at 5:30 A.M. “Mark, Joann is going to have the twins today!” Blackwell said, calling as the couple drove to the hospital. “Say a prayer for us,” he said before hanging up. Later that day, the prayers of many were answered when Joann delivered first a daughter and then a son. The next day, after our rescheduled interview concluded, Blackwell took me to the hospital to see the new arrivals. As we talked, I couldn’t help but feel the Job-like joy from the Blackwells as we admired the new babies who will, no doubt, help fill the void created by Jia’s untimely departure.

Blackwell is back in the groove personally and professionally. At present, he is doing a bit more rocking of babies than rocking with Prince or Diddy. But Prince has a tour scheduled for the spring and Blackwell plans to be onboard, putting it in the pocket.

When did it become clear to you that you had to become a drummer?

My dad took me to a lot of concerts when I was young. The first one I remember going to was a Sister Sledge show. At the time, their big hit was “We Are Family.” I remember watching thousands of people singing and dancing to that song. My focus was on the drummer though. It seemed to me that the drums were the center of it all. I knew then that I would become a drummer. My dream at that point was to play in front of thousands of people and have them walk away from the show happy.

How did you choose to come to Berklee to further your musical aspirations?

My dad always had *Modern Drummer* magazine around the house, and I would read them too. One of my dad’s favorite drummers was John “J.R.” Robinson. I really admire his drumming too and loved his playing on the Michael Jackson *Off the Wall* and *Thriller* albums. I’d read about John as well as Steve Gadd, Tony Williams, Billy Cobham, and Elvin Jones in the magazine. I remember seeing an ad saying that John Robinson attended Berklee, and I told my father that I wanted to go there too. I was a little too focused on drums during high school though, and my academic subjects kind of suffered. My grades weren’t good enough for me to be accepted to Berklee for the fall semester. So I entered for the summer semester because it was easier to get accepted for that semester and then continue on academic probation. Once I got there though, I proved that I could do the work.

While I was at the school, I played at Ryles Jazz Club in Cambridge with [former faculty member] Herman Johnson and at Wally’s in Boston with [faculty members] Jetro da Silva and Lenny Stallworth. Even though I was primarily a funk drummer, we were playing jazz at those gigs. I had learned about jazz drumming by playing in my high school’s jazz band and by listening to Art Blakey and Billy Cobham, Roy Haynes, and Elvin Jones.

Who was your drum teacher at Berklee?

John Ramsay. He was like an uncle to me. He taught me a lot about swing and fusion, and I was able to use what I learned on the gigs at Wally’s and Ryles.

How did it happen that during your last year at Berklee you were offered a gig playing with the funk band Cameo?

In February of 1995, I came back after playing a gig at Ryles. I hadn’t had a good night playing and was a little down because Herman Johnson had gotten on me about some things. After I got back to my room at the dorm, I got a message that there was a call for me on the hall phone. The guy on the phone told me that I could get the gig drumming for Cameo

"I didn't want to play drums anymore, and I wanted to sell my house. Thanks to my wife, Prince, my father, and a lot of close friends, I didn't quit."

if I came down to Atlanta right away. After talking it over with my dad, I packed my bags and went. I ended up staying with the band for three years. I figured that after doing that for a while, I'd go back to finish at Berklee, but the gigs kept coming.

How did the gig with Patti LaBelle come about after your stint with Cameo?

In 1998, I was going to move to Los Angeles to try to get some gigs while Cameo had some down time. I figured I could just fly to the Cameo gigs and have Los Angeles be my home base. Then I got a call from a friend of mine telling me about the gig with Patti. I left Cameo to play with her. Patti had bases in both Los Angeles and Philadelphia. She told me she'd fly me in from wherever I was for her gigs, so I left Los Angeles and moved back to Columbia, South Carolina, with my parents. I played with Patti for three years.

How did you make the transition from Patti's band into Prince's?

Prince and Patti are good friends and he came to a few of Patti's gigs while I was playing with her. Even though I'd met him a few times, he didn't seem to pay much attention to me. Actually, at the time, I was having some personal troubles involving a girlfriend, and unfortunately, I was taking those issues with me onstage at Patti's gigs. Sometimes I wasn't playing my best back then, so I can understand why Prince didn't pay much attention. But a few months later, I got that situation together and I started playing better. Shortly after things improved, Prince and Larry Graham came to our show in Minneapolis. After the show, Larry came up to me and said he liked my playing and gave me his card. It just said, "Larry Graham, Graham Central Station," and had his phone number on it. He told me to stay in touch. I'd always loved Larry Graham's playing, so I told him I would definitely stay in touch.

Next thing I knew, two bodyguards were standing in front of me, and then they moved out of the way and Prince walked between them. He came up to me and said, "You sounded unbelievable" and introduced me to his wife. He said, "I'll see you soon" and walked away. Since he hadn't taken my number, I didn't know how it was going to happen that I'd see him soon. I didn't realize that he and Larry Graham were working together and were brothers in their religion. I kept Larry's card and called him from time to time.

Prince came out again during the same tour when we played in New York. Chaka Khan was onstage before we went on, and Prince joined her for the song "I Feel for

You," which he wrote for her. I was with Patti's band backstage waiting for our time to go on when Prince came off the stage. I saw him just kind of staring at me. I figured he was trying to evaluate me. I walked over to him and we started talking. He told me he wanted me to come out to Paisley Park after Patti's tour was over and jam with him. He stressed that we'd get together *after* the tour was over. He didn't want me to bail out on Patti. Other musicians had left their gigs when Prince showed interest in playing with them, and he didn't want that to happen.

When the tour was over, I called Larry and told him about Prince saying that he wanted to jam. Larry checked into it, and later I got a call from Paisley Park. They flew me up to Minneapolis, and I jammed with Prince and Larry Graham. I spent the day there and then went home. Over the next nine months, I went up there several times to jam and to record. But before Prince asked me to join his band, I took a gig touring in Japan with Utada Hikaru, who was a big pop star there. She was only 16 at the time and was really hot over there.

Some of Prince's people had been working to put together a group of American r&b players for Utada's arena tour. Prince's secretary told me about it and said she didn't know when Prince would ask me to join the New Power Generation. So I did the tour of Japan with Utada, and it was great. One of Prince's staff called me the day after the last show, August 31. He told me Prince wanted me to

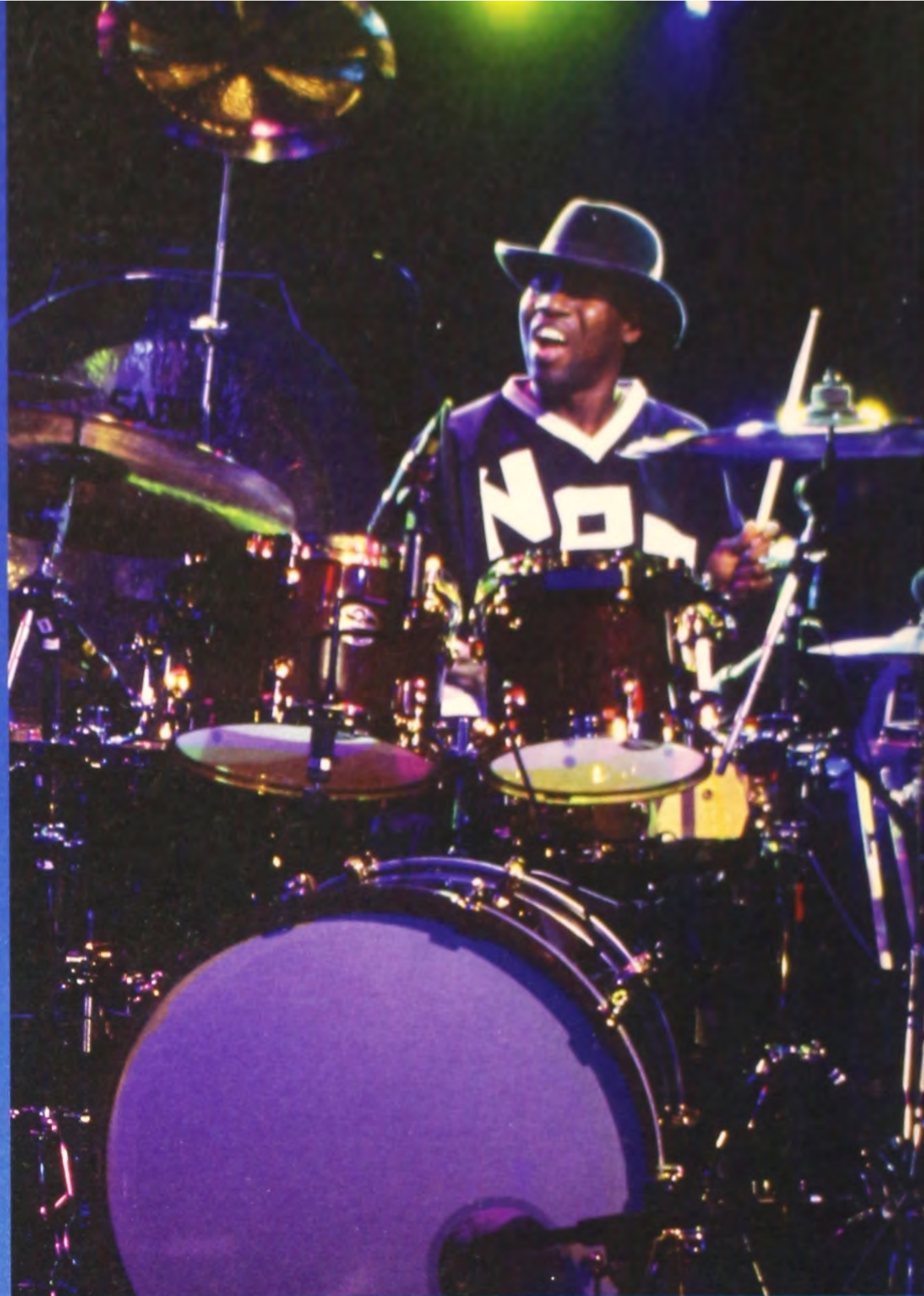
be in Minneapolis two days later. I had hoped to take a vacation after the tour, but all I had time to do was go home, say hi to my mom, and do my laundry. Then I went off to Minneapolis for the rest of the year.

Did he invite you up there that time so you could rehearse for a tour with him?

Yes. We rehearsed for three months and then went out on tour. Prince rehearses really hard. He feels like the songs are his children and he asks us to respect the music. You have to play his music right. He would get on the drum set and demonstrate exactly what he wanted me to play. It might not be what a really technical drummer would play, but it's what he wanted. There are certain things about Prince's style, certain signature drum licks, and you just have to play them that way. I grew up listening to his music, so I already knew what he wanted and could do it.

In the Prince Live in Las Vegas DVD, the band plays swing, funk, rock, and blues grooves as well as some of Prince's lighter pop hits. That show covered a lot of stylistic territory for the musicians.

Prince plays a lot of different styles. One thing I have to say is that he gave me a lot of room to be myself. But for some tours, he really wanted specific things. He didn't give the musicians charts but would have us transcribe the parts we played so that we wouldn't forget them, and we'd be able to play the songs the same way each night. He would



videotape the shows and watch them afterwards. If you weren't playing the parts the way he wanted them, he'd talk to you about it. If you kept playing things the wrong way, he'd deduct money from your check like James Brown used to do with his band.

You played on Prince's instrumental album N.E.W.S. in 2003. It's so different from what he is known for. How did that project come about?
We were in the studio one day when Prince said he wanted to do a jazz-fusion album that the band would write together. There was nothing planned. He wanted to have four tunes that were each about 14 minutes long. We just started playing and feeling out where the music was going. I was pretty honored when the album was nominated for a Grammy Award.

How many tours have you done with Prince?
The first was in 2000, the Hit and Run tour. The 2001 tour was a continuation of the Hit and Run tour. From 2002 to 2003 it was the One Night I'm On or Rainbow Children tour. That was the tour that the *Prince Live in Las Vegas* DVD came from. We went everywhere for that one—Japan, Europe, Canada, and all over the States. In the latter part of 2003 to the end of 2004, we did the Musicology tour. I didn't tour with him in 1999, but I was part of the entourage.

Have you found the long tours to be grueling?
Sometimes. There were nights when we'd do back-to-back shows, and other times there would be a day in between. I enjoyed it the most when we took the tour buses.

How hard was it to rejoin the Musicology Tour after you lost your daughter?

We were four months into the tour when it happened. When Jia passed away, I didn't want to play drums anymore, and I wanted to sell my house. Thanks to my wife, Prince, my father, and a lot of close friends, I didn't quit. I give my father the most credit. He pulled me aside and said, "I know you're hurting son, but don't you sit around the house and mope. You get back on the drums and go finish the tour. Play every night for your daughter." Prince could have gotten another drummer, but he didn't want me to quit. He stopped the tour to give me some time to heal and we made the dates up later. I played every night for Jia.

Does Prince keep his musicians on retainer so you will always be available when he needs you?

He keeps you on retainer and pays more when you are working with him. I was on retainer for a while, but I'm not doing that now. It's comfortable to be on retainer because you don't have to worry about getting other work when he's not touring or in the studio. That's what he wanted. But a retainer can be like a drug that you become dependent on. When I was on retainer, I had to turn down work with Mick Jagger, Christina Aguilera, Maxwell, Destiny's Child, and some other artists. People started to think that if I was with Prince, they would never be able to have me work with them, and so they would call someone else.

I'm on call with Prince now. If he wants me to meet him in L.A. to either jam or record, he'll call me. He has been focusing on a lot of other things for a while, but he will be getting into touring again soon.

What other artists have you been working with lately in between Prince's tours and recordings?
I've been recording with P. Diddy. He has a lot of people on his label, and I've played on their tracks, but I'm also on his upcoming record. He brings me to New York when he needs me to work with him in the studio.

So if other artists call me and they offer the right price, I'll be there. I've also built a studio in my home. I'm recording parts of my own jazz-fusion album here and some tracks in Boston with Bruce Bartlett, Barron Brown, and Yuki Kawasaki. I wrote a piece for my daughter called "Song for Jia," and it will be on my album. I am also planning to record with Morris Hayes and Renato Neto, former keyboardists for Prince.

What is your schedule like when you're not on tour with Prince?

I do drum clinic tours worldwide. This year I went to Australia, Europe, Singapore, and Trinidad in the Caribbean. I show techniques from my DVD *Technique, Grooving, and Showmanship*, so a lot of people come out to the clinics. I like the people to walk away happy after those shows.

What do you envision yourself doing 10 years from now?

I want to be the best father and husband I can be. I have responsibility to my children and my wife, and I want them to live comfortably. Professionally, I hope to have a few albums of my own out and maybe get a few tracks into some movies. I also want to be touring with other acts who are hot. If it is God's will, it will happen. ■

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Radio Revival

by Mark Small

Whether the genre is rock, jazz, classical, or more niche-oriented music, there is a radio broadcast format to help connect an artist with an audience.

With the advent of affordable, high-quality recording gear, it has never been easier or more cost-effective for new artists to self-produce a

disc of their own music. But for those among the ever-increasing number of artists releasing independent CDs, the challenge of getting their music to connect with

an audience hasn't gotten any easier. There are, however, more broadcast options today than ever before. In addition to terrestrial FM radio, there is satellite and Internet radio. Music listeners may even return to the AM band, thanks to the improved sound quality of digital signals delivered via high-definition radio systems.

Airplay on terrestrial radio—still reigning supreme as the gateway to wider recognition—has always been a tough nut to crack. The passage of the Telecommunications Act of 1996, which lifted limits on the number of stations that radio broadcasters could own, didn't improve the situation. Previously, a single entity could control only 40 stations nationally and two in any one locale. Deregulation gave Viacom's Infinity Broadcasting and Clear Channel the green light to dominate American commercial radio. (Clear Channel alone owns approximately 1,300 stations.) Many have lamented the current reality of commercial radio's rigid formats and the dominance of tight playlists developed by radio consultants interpreting market research and predicting new trends. Rather than the visceral methods of the past, radio programming has become a more orches-

trated process that generally takes little notice of local music scenes.

Terrestrial radio itself experienced competition for listeners with the proliferation of new portable media devices. MP3 players, iPods, and cell phones with music-downloading capabilities have enabled disenchanted radio listeners to create their own music programming and take it with them. A 2004 survey by Bridge Ratings noted that consumers now spend less time listening to AM and FM radio and more time with iPods, Internet and satellite radio, and CDs (see www.bridgeratings.com).

But don't write off terrestrial radio just yet. An October 2005 report from Bridge Ratings indicates that the erosion of the traditional radio audience that began two years ago is beginning to plateau slightly. Despite the power of the iPod to store thousands of a listener's favorite songs, it's a closed system. Avid music fans have a hunger for what's new.

Jonathan Lev, founder of Jlev Inc., a marketing and consulting company that helps record labels and managers get their artists' music played on commercial rock radio stations, believes that radio faces new challenges but that it still holds promise for up-and-coming musicians. "There are places where there exist opportunities to break a new artist," Lev says. "I've worked with labels as big as Sony/BMG, Warner Music Group, and EMI, as well as small local labels. I try to help an artist get from point A to point B; it doesn't matter what label they are on. I think independent companies are very important to the industry."

Lev maintains that there are stations around the country that are programmed by people who use research as the tool it was meant to be and don't ignore their gut feelings. "There are stations that take chances and will give a new artist an

opportunity to grow," Lev continues. "I cling to the belief that those stations will become more plentiful again. I've been in this business long enough to see that radio is cyclical. I've seen it tighten up and then loosen up. I may be ever the optimist, but I'm hoping that there will be some give, and a new trend in music will come along that everyone will want to be a part of."

Taking Chances

Lev believes that commercial radio needs to push the envelope a little bit. He looks back to the 1980s, when DJs would play a whole side of a new record. "People dared to be different," Lev says. "There were DJs that people had to hear every day to know what music to check out because they knew these people had great musical taste. I'd like to see radio get back to being exciting. There still are commercial stations such as WFNX in Boston; WPBZ in West Palm Beach, Florida; KITS in San Francisco; WBRU in Providence; and WBTZ in Burlington, Vermont, that take chances. KROK in Los Angeles, KXTE in Las Vegas, 99X in Atlanta, and others will still play music by an unknown artist. Most of these are owned by large, publicly traded corporations, but their audiences dare them to be different."

Lev also sees college radio as a useful means for providing exposure to help an artist get to the next level. "In Boston, there is a rich college environment and a lot of great college stations," he says. "It would be foolish for those in the industry to ignore what is happening here with a given artist. There are a lot of college stations with a large listenership. If you go to a club like the Middle East, you can see bands that are not played on mainstream stations but have drawn a crowd to their show. The audience has probably heard of them through the press and college radio stations."

"There are stations that take chances and will give a new artist an opportunity to grow. I cling to the belief that those stations will become more plentiful again."

—Jonathan Lev



Boston radio personality Ron Della Chiesa

Public Radio Saved Jazz

"Jazz has survived primarily because of public radio," says Ron Della Chiesa, a longtime host of both jazz and classical programs at WGBH-FM in Boston, a National Public Radio station. "With very few exceptions, it's almost unheard of to find jazz played at a commercial station," he says. "There are more than 400 public radio stations in the United States.

"For someone who has put out a jazz CD, I'd recommend that he or she get in touch with each of the public stations. Find out who the local jazz host is and send your CD. It's just a matter of getting the names of the hosts through the Internet. And most public radio stations have websites, and those names are pretty accessible." Della Chiesa recommends the same process for those with classical releases hoping for play on public radio.

Della Chiesa also suggests that artists send indie releases to the smaller stations in more remote locations. "They don't always get all of the promo copies from the major distributors as we do here at WGBH," says Della Chiesa. "There are some great programs out there in small markets. I became aware of a great jazz show in Boise, Idaho. I would think those in the small markets would be open to hearing new music and new groups—especially groups coming from Berklee, because it has such a reputation for jazz." It's also worth noting that many public-radio stations broadcast locally produced programming to their affiliates throughout their region.

The Promise of Alternative Media

The newest broadcast frontiers are Internet radio and satellite radio. Currently, there are two primary satellite networks: XM and Sirius. The great promise of these networks is the diversity of strong programming by a stable of veteran DJs, including many who fled terrestrial radio after deregulation in 1996. Musical offerings on XM's 130 commercial-free channels and Sirius's 125 channels include shows devoted to many varieties of rock, urban, and jazz music, as well as show tunes, Americana, dance, Latin, new age, electronica, world music, Christian pop, movie soundtracks, and much more.

At this point, the future direction of this medium is hard to predict. Given that the price tag for launching a satellite can top \$2 billion and that satellite radio listeners must purchase hardware and pay a monthly subscription bill, bottom-line considerations may one day affect programming.

Internet radio is another exciting avenue for getting music to an audience. Its potential for musicians to reach an audience across the globe via webcast appears to be limitless. While many commercial and terrestrial radio stations stream their signals over the Internet, a more complete discussion of these trends is beyond the scope of this article.

For decades, Berklee administrators, students and alumni have hoped that the college would have its own (terrestrial) radio station. Former President Lee Eliot Berk confronted formidable obstacles when exploring the possibilities for a college-run station. Finding an available frequency in Boston, the ninth largest radio market in the country, was just one. The logistics of Internet radio have finally made it possible for Berklee to host a student-run station.

For the past three years, a group of dedicated students, Music Technology Division Dean Stephen Croes, and other administrators have navigated various technological hurdles to establish and operate the Berklee Internet Radio Network (BIRN), the Berklee radio station. Together they have obtained studio space, computer servers, and licenses to broadcast commercial content and have created an interactive searchable website (see www.thebirn.com),

Working with fellow students on the eight-member student management committee, Audrey Harrer (the BIRN's general manager) and Jay Leavitt (the BIRN's operations manager) have cultivated a roster of 21 DJs. "We are campaigning to get more," says Harrer. "Even though this is a student-run club, we hope to have shows hosted by Berklee faculty, staff, and alumni DJs."

The plan is to offer four concurrent streams: the Mainstream, the daily broadcast; World Alumni, prerecorded shows by alumni from around the world; Special Events; and Alumni Jukebox, featuring tracks from Berklee's prominent alumni.

The Whole World Will Hear Us

"Right now, we have six hours of programming per day that repeats three times," says Leavitt. "We hope to have enough DJs soon to offer eight or 12 hours of content daily." Thus far, show titles include Spicy Rock, Soulful Science, Anime Scoop, Double-A Hip-Hop, Film-Reel Radio, Beyond Jazz, Eclectrik, and others. "I think the

most exciting thing about the station is that real musicians are controlling it," says Harrer. "They are playing the material that really affected them and motivated them to become musicians. There is something really pure about that. The BIRN gives DJs an opportunity to get the music they feel the world should hear out there."

Croes and others did not want to do what some colleges have done: hire a staff of professionals to run a station that students could be involved in. "The BIRN has been a student-led effort, and the college wanted to show that students could sustain it," says Leavitt.

The hope is that the BIRN will offer its own blend of intriguing and obscure music with the stylistic freedom that is typical of college and Internet radio programming. "People at Berklee have created so much music that others outside these walls just don't get to hear," Leavitt states. "We now can bring it to the world. Because the DJs are Berklee students, there will be a lot of interest in original music."

With Berklee's international profile as both a seedbed and a proving ground for new talent, the station may attract listeners that run the gamut, from music aficionados in Africa to A&R professionals in Los Angeles. Leavitt thinks it's inevitable that the BIRN will be the first to present the sounds of a new major music star to a global audience. "Unlike college radio stations of the past with limited power, when we flip the switch, the whole world will be able to hear us."



From the left: BIRN General Manager Audrey Harrer and Operations Manager Jay Leavitt at the Berklee Internet Radio Network's 270 Commonwealth Ave. facility



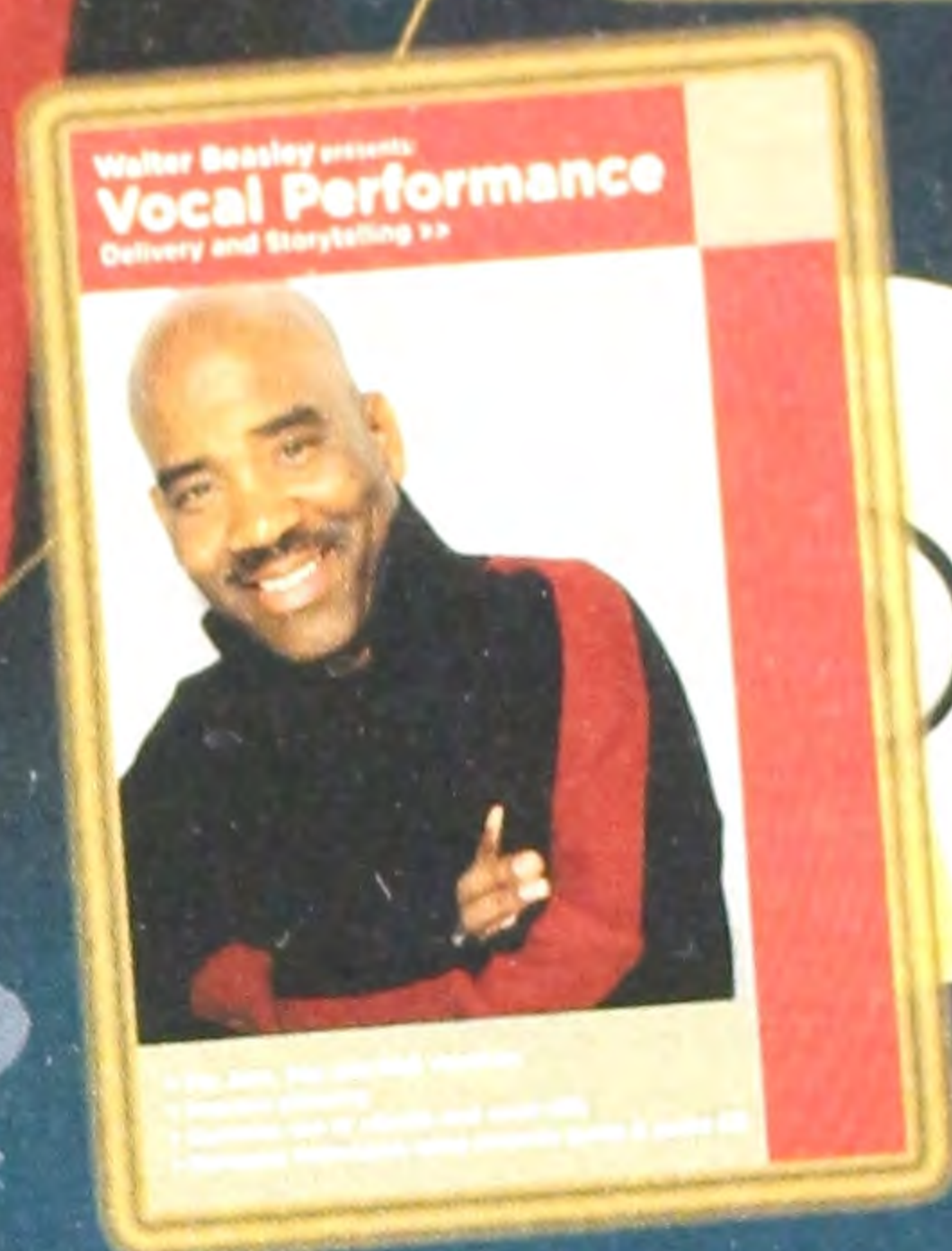
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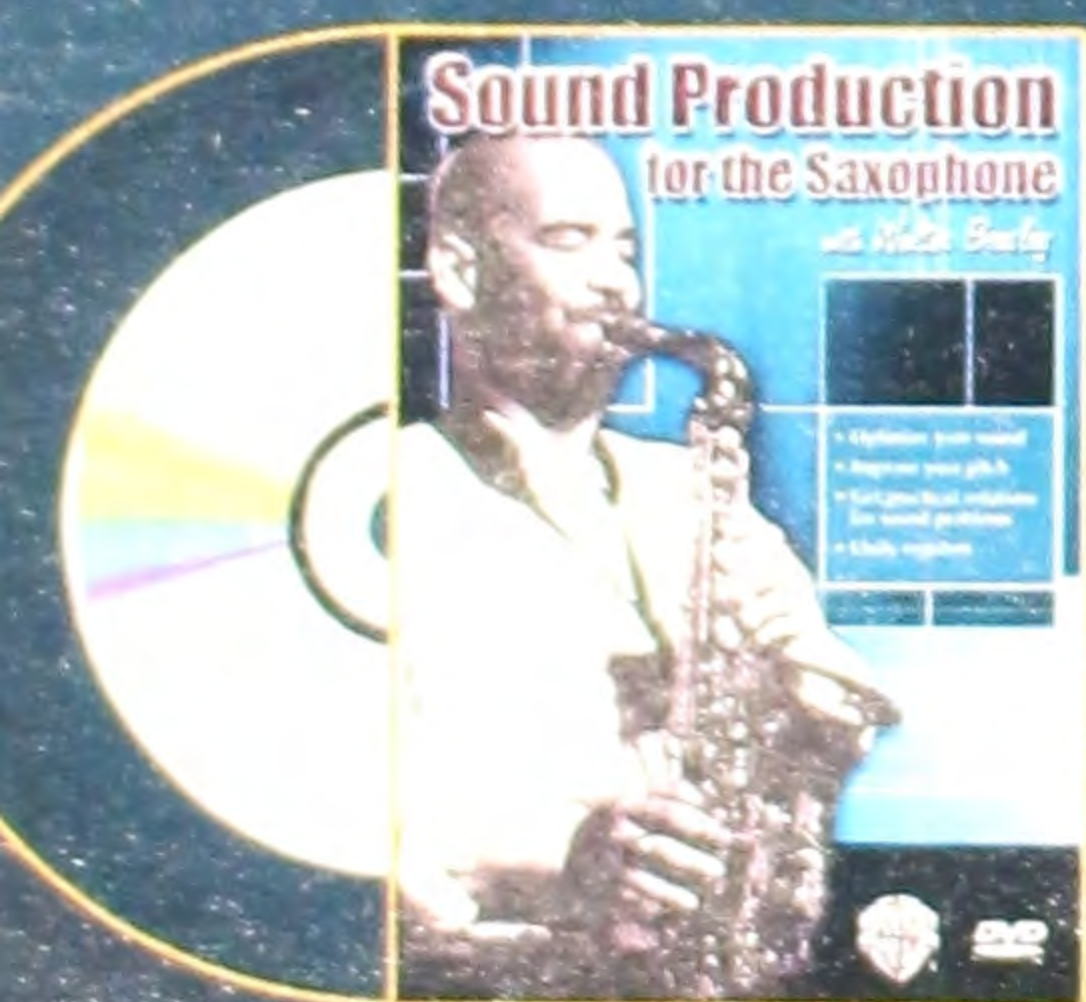
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"Several years ago while listening to the radio I heard an artist singing and playing saxophone. I was so impressed by his vocal ease, beauty, interpretation and delivery of music. The radio DJ finally announced that the artist was Walter Beasley and I have been a fan ever since that time. I believe that through this project he is imparting precious and valuable information to those who strive for excellence in their music careers." - *Deniece Williams, Recording Artist*

"I am a Walter Beasley fan first and foremost. To be multi-talented is one thing, to do them equally well is another. Walter, a gifted vocalist and saxophonist, has a beautiful tone and very good phrasing. He plays and sings with ease, which is what I recommend to up and coming vocalists." - *Will Downing, Recording Artist*



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Expanded Circuitry

Marking 35 years of electronic music studies and the 20-year anniversary of the Music Synthesis Department, Berklee unveils a new, dedicated studio complex.

Compiled and edited by Mark Small

As Berklee College of Music celebrates its 60th anniversary, another landmark has been reached by one of the college's more protean academic areas. The Music Synthesis Department celebrates 20 years of high-caliber instruction in the powerful mysteries of electronic music making that encompass sound design, sampling, sequencing, computer music, software design, and composition. Berklee's administration were quick to acknowledge this emerging musical force and have continued to invest in its emerging technology and support student and faculty exploration and discovery.

Switching On

Electronic musical instruments of various descriptions had been in existence for several decades by the time the *Switched-On Bach* album by Wendy Carlos was certified platinum in 1968. Carlos's brilliant use of the Moog Synthesizer brought the sound of that instrument to the attention of a larger audience than the experimental classical composers and academics working in college campus electronic music labs. The growing interest in synthesizers caught the attention of Richard Bobbitt, who was Berklee's dean during the 1960s and 70s. Bobbitt sensed that synthesizers would become very big in the future and sent Michael Rendish, then the chair of Berklee's Harmony Department, down to Catholic University in Washington, DC, to see what H. Emerson Myers was doing with the university's electronic music program.

"I spent a week taking a course with Myers and was amazed at how much I absorbed," recalls Rendish. "The emphasis at that time was on how different electronic music was from mainstream music. I didn't share that view, but felt we should investigate the idea of music being created by instruments that didn't sound like trumpets, saxophones, and other acoustic instruments. After working with Myers, I could see how electronic music would have an impact at Berklee and how we would do things differently from other colleges. I wrote up a first semester electronic music course on my flight home from Washington."

Rendish assembled a lot of information and made a presentation to Bobbitt, Provost Bob Share, and President Lawrence Berk. "In particular, Larry was very excited," says Rendish. "I'm convinced that he recognized the potential in this, and he told me to write up more courses." The college bought Arp 2500, 2600, 2800, and

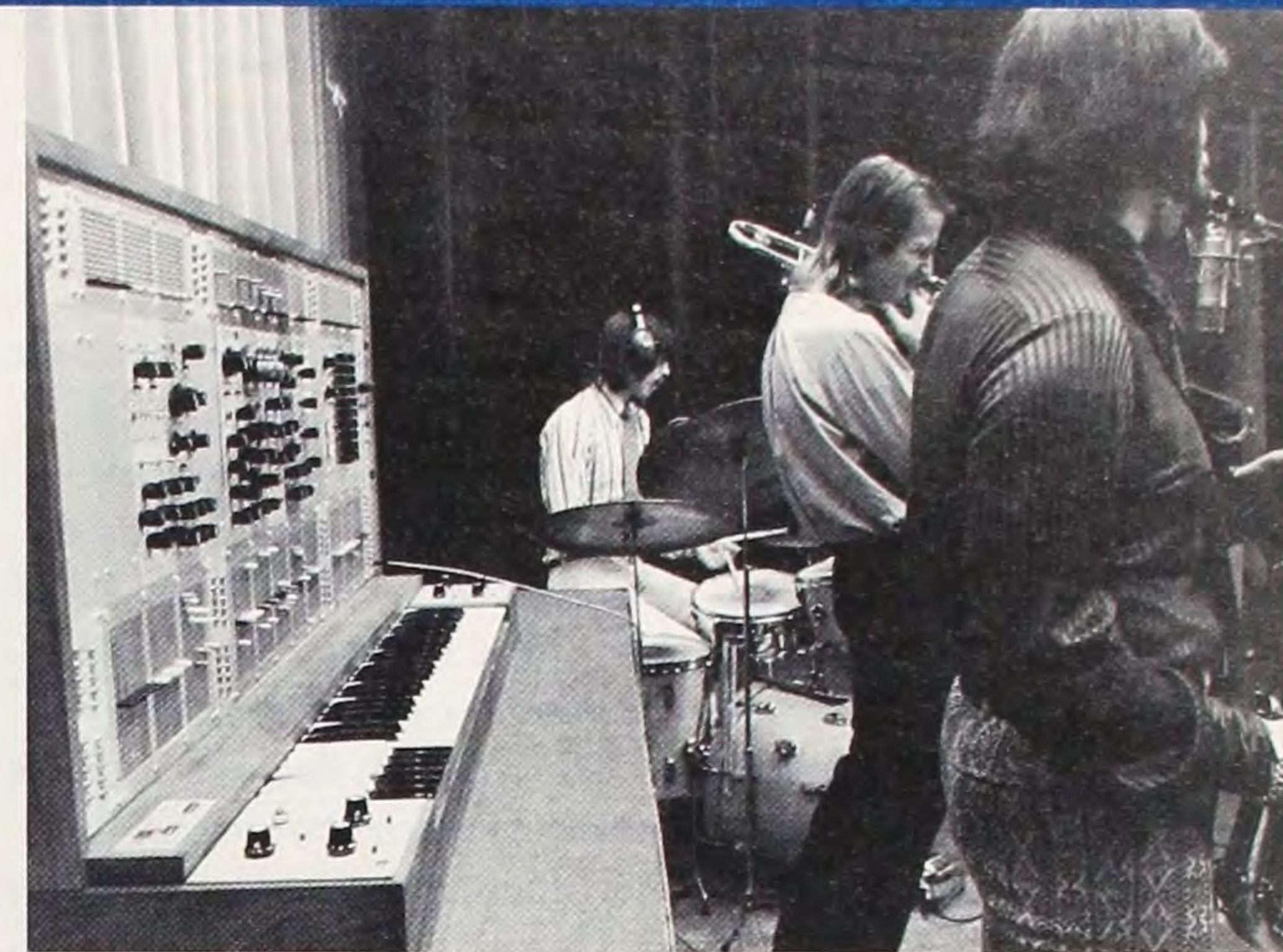
Odyssey monophonic synthesizers and set up its nascent electronic music facility in the 1140 Boylston Street building.

Explosion of Interest

Rendish offered the first courses in 1971. Chris Noyes and Jack Weaver were among the early faculty members who soon joined Rendish in teaching a growing number of students. No one foresaw the explosion of interest that would occur in the coming decades as the synthesizer technology blossomed, but early on Rendish realized that running the Harmony Department, the Ear Training Department, and the electronic music lab was too heavy a load. He stepped down as chair of the Harmony Department to concentrate on electronic music.

Berklee's approach was very different from that of the electronic music departments at Dartmouth, Peabody Institute, or Yale. The focus was on making music that was closer to the mainstream of popular and jazz music. Early course offerings covered the nature of sound and subtractive synthesis, and student projects were realized on tape. "Our students were learning how to create sounds from scratch using the analog subtractive synthesis method," says Rendish. "We would begin with a waveform that was rich in harmonics and then use oscillators, voltage-controlled filters, envelope generators, and reverberation to shape the sound. It's analogous to taking white light and using colored filters to subtract colors from the source to bring out the colors you want. This was the ruling process for many years in the beginning. The students used two-track tape recorders that allowed them to do a basic type of multitrack recording by bouncing material from channel to channel. It was really a primitive form of sequencing. We were coming up with some creative stuff."

At the end of the first semester, Rendish and his students presented a concert blending synthesizers and traditional instruments together. "In November 1971, we gave Berklee's first electronic music concert titled 'Interplay,'" says Rendish. "We created a bed of electronic sounds to which the musicians onstage played. The drummer, Joe Hunt, wore headphones connected to the tape machine and we played to his beat and the electronic track that was coming out of the house speakers. It was the first time Berklee did anything like that."



"Interplay," Berklee's first concert to mix acoustic instrumentation with electronic sounds, was presented in 1971.

Synthesizer technology changed rapidly during the 13 years Rendish directed electronic music studies at Berklee. "Different processes came into use," Rendish says. "FM or frequency modulation synthesis came in with the advent of the DX-7 synthesizer followed by digital technology where you could generate wave forms mathematically using the computer."

Performance Synthesis

The use of synthesizers in a range of pop and jazz groups prompted Provost Bob Share in 1982 to invite faculty member David Mash to develop courses emphasizing the use of synthesizers for live performance applications in addition to existing courses focusing on composition and sound design offered by the Electronic Music Department. Once sampling technology began to appear and the MIDI standard was adopted by all synthesizer manufacturers in 1983, the doors opened even wider for live and studio performances utilizing drum machines and synthesizers. In an effort to stay up with the new technological advancements, the college sought to create additional curricular offerings.

"Bob Share asked me to help develop a new synthesizer performance program in addition to what was offered in the college's Electronic Music Department," says Mash. "I did quite a bit of research and determined that we should try to implement a hands-on instructional approach that would utilize a multistationed lab facility to allow students to work on techniques during class time and to provide after-hours practice time as well. The idea would be to combine classroom instruction, lab use, ensembles, and concert experience to provide a complete approach to playing synthesizers. Originally, this was proposed as a performance synthesis program that would be part of the Performance Division."

Mash submitted his first proposal for the new courses in October 1983. By the time the proposal was augmented with equipment and facility requests in early 1984, the College Education Committee was leaning toward



David Mash (standing) works with students the music synthesis multistation lab facility in the late 1980s.

merging this new program with the Electronic Music Department. It was decided that the Electronic Music Department and the new performance synthesis program would share the proposed synthesis lab and ensemble facilities. Construction of the facilities was completed during the summer of 1984. It was around this time that Rendish decided to leave the Electronic Music Department for an opportunity to become the assistant chair of the Film Scoring Department, an area of long-standing interest to him.

Music Synthesis Major

In fall semester 1984, the first three courses of the new performance synthesis program were offered, and they were completely filled when more than 90 students registered for the classes. Mash was the sole teacher for the courses, and quickly began designing follow up courses. "We immediately began working on logistical support, and created a new lab monitor role for the spring 1985 semester," recalls Mash. "The College Education Committee asked me to draft an outline of what a combined electronic music/performance synthesis program curriculum might look like, which I did in February 1985. After some discussion, it was determined that we would build a new Music Synthesis Department and offer a Music Synthesis major that would replace the Electronic Music major."

In June of 1985, Mash became the founding chair of Berklee's new Music Synthesis Department. Rendish and Mash worked closely to facilitate the transition for the existing electronic music majors to enable them to graduate with degrees in either major, depending on the progress they had made in their current program of study.

Three Tracks

From the outset, the Music Synthesis Department grew quite rapidly, and Mash sought additional teachers to help build the program. "I was fortunate to attract some great new faculty members to the department," Mash says. "In 1986, we added Mary Simoni, Michael Brigida, and Richard Boulanger. In 1987 Tom Rhea came aboard as assistant chair, and later became a member of the faculty. We also added Kurt Biederwolf as a full-time faculty member. In 1988, we hired Jeff Pressing and Jamshied Sharifi, who were instrumental in helping the department craft the performance track within the major. Other faculty members developed the production and sound design tracks. The three new tracks within the major were initially offered in the fall of 1989."

As computers started to become an integral part of the synthesis process, Mash found himself becoming increasingly more involved in exploring how computers could be used to support teaching and learning across the curriculum at the college. In June of 1990, Mash was named assistant dean of curriculum for academic technology. Dennis Thurmond, formerly the assistant chair of the Piano Department, became assistant chair of Music Synthesis in 1989, and served as acting chair of Music Synthesis in Mash's place. Thurmond became the department chair two years later.

Under Thurmond's leadership, Introduction to Music Technology became a required course for all first-semester students. This was a significant development at Berklee in that the college recognized the need for every student to gain a basic knowledge of music technologies applicable to their specialty. Thurmond led the department for two years before accepting a post at the University of Montana in 1993.

Kurt Biederwolf, who was among the first graduates of the Music Synthesis Department and had studied under Rendish and Mash, had been a full-time faculty member since 1987 when he took the reins in the transitional period following Thurmond's departure. Biederwolf served as acting chair of Music Synthesis until January 1996. "During those years, the number of majors grew, and more faculty and staff were hired," says Biederwolf. "The emerging technologies becoming available to us deepened and diversified faculty and student interest in composition, production, sound design, and live performance systems that provided new forms of expression."

Jan Moorhead, whose résumé lists credits as a jazz performer, composer, educator, and music technology author, was named the new department chair in 1996. The Music Synthesis curriculum continued to mature and the number of faculty members multiplied. After six years at the helm, Moorhead took a faculty position in the Contemporary Writing and Production Department.

In 2002, Stephen Croes was named dean of the Music Technology Division and Kurt Biederwolf accepted the position as chair of the Music Synthesis Department. At that time, the college established the laptop initiative requiring all entering students to purchase a Macintosh laptop computer. Certain tech-heavy majors (such as Music Synthesis) required purchase of bundles of additional hardware and software to integrate with departmental curriculum. The laptop initiative also paved the way for a redesign of the Intro to Music Technology course, making it much more project-oriented and integrated with other core courses.

Democratization

Associate Professor Michael Bierylo, who joined the faculty in 1995, recalls that previous to the laptop initiative, very few students owned their own equipment. Most of their coursework was done in Berklee's lab facilities. Once all new Berklee students began coming in with laptops in 2002, Music Synthesis majors began doing more of their work with their own equipment. "This democratization really changed the profile of our students," Bierylo says. "Now when they apply to become Music Synthesis majors, we expect to see some prior experience in music technology. These days our students are probably more savvy with regards to the technology than at any time during the department's history. This, in turn, provides us the opportunity to focus more on musical applications and higher-level technical instruction. In reality, many of the students who earn their bachelor's degree in the Music Synthesis major leave here with a graduate-level education."

"It's easy to make the case that our curriculum changes much faster than that of any other major at the college," says Biederwolf. "Throughout the 20-year history of the Music Synthesis Department, we have made quick adaptations to new and emerging technologies while still maintaining the fundamental concepts that transcend cyclical and linear progressions of various synthesis technologies."

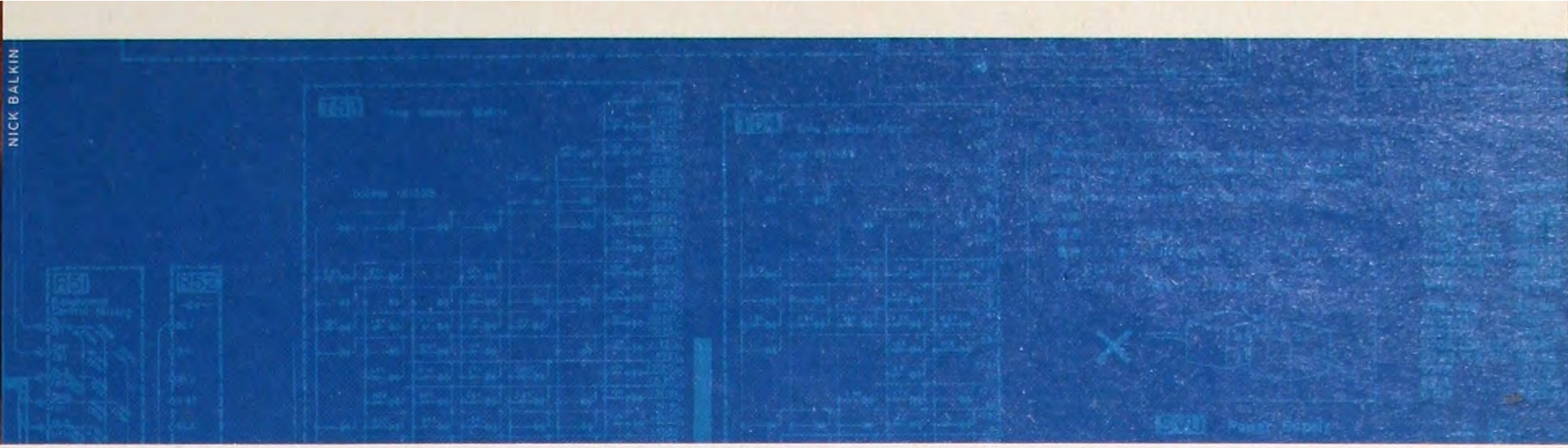
New Role Models

"For much of our history, the students have really led the way for many of our curricular directions," states Bierylo. "As electronic dance music genres proliferated in the late 1990s, our students showed fresh enthusiasm for experimentation with sound. The keyboard-playing performers like Joe Zawinul and Jan Hammer gave way to newer artist/producers like Aphex Twin and Squarepusher. For these new role models, the computer and studio are the basis for their endeavors. We still have students who are keyboard players, but more and more, the computer has become their principle mode of expression. I think this has spawned a kind of renaissance in both the quality of our students and their work. Many students who strongly identify with the newer artists are attracted to the department because they feel that Berklee is the place to learn the skills their favorite artists employ."

Biederwolf applauds the Music Synthesis faculty for being extremely open-minded with regard to musical styles. "We've never forced our students to apply their knowledge to a narrow range of electronic genres," he says. "They cover a lot of ground between mainstream and the avant-garde."



From the left: Kurt Biederwolf and Stephen Croes seated in the newly built, dedicated music synthesis teaching studio.



A Boom Time

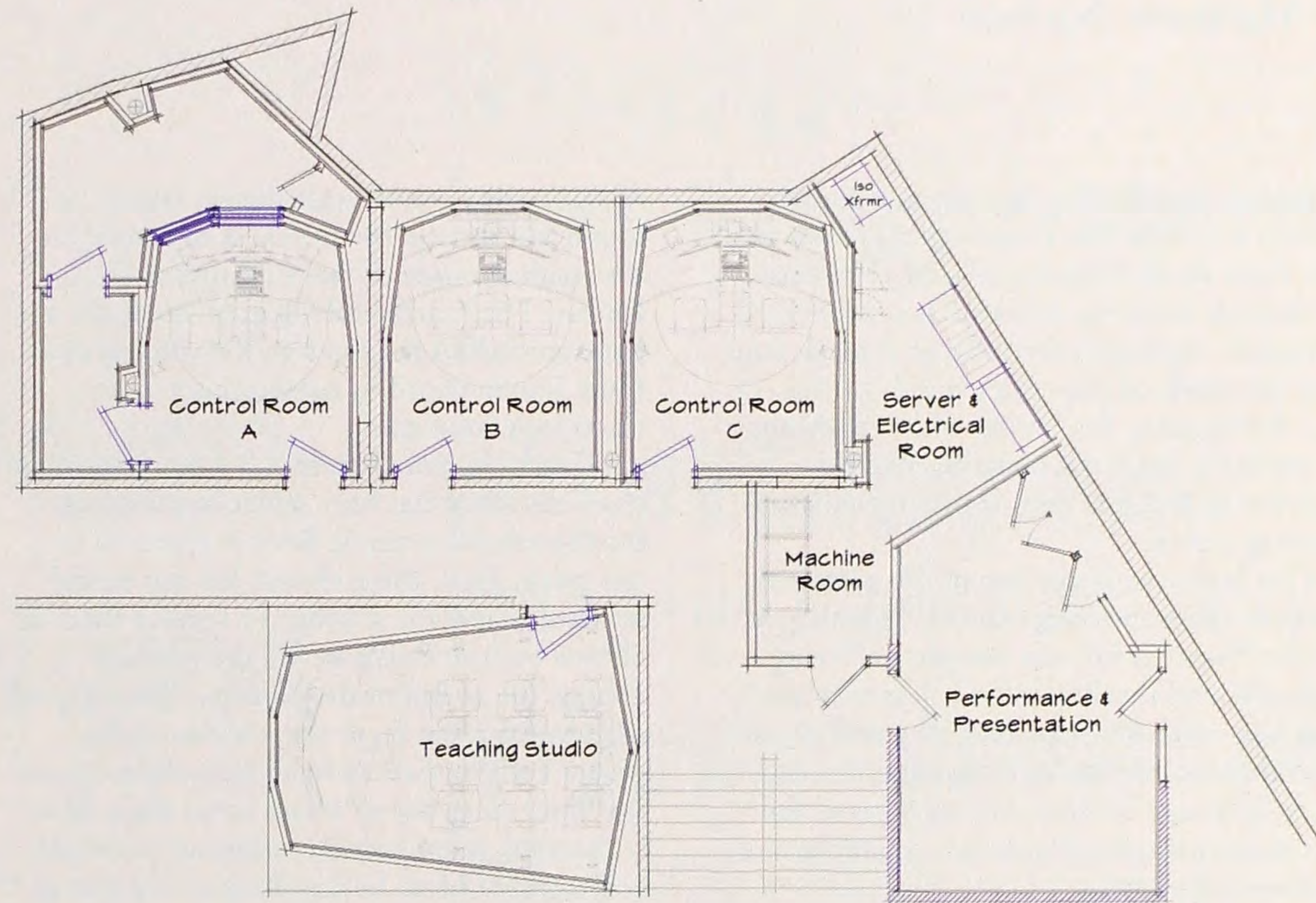
The last few years have been a boom time for the Music Synthesis Department due to the pervasive use of electronic music in games, film, television, and recordings. Another factor is the arrival of music technology curriculum in public school systems. Music Synthesis faculty members are finding entering students who are better prepared coming to Berklee with the express goal of majoring in music synthesis. Consequently, the competition to be accepted into the major has increased dramatically in the last two years.

"In the future, we'll continue to blend time-tested concepts with state-of-the-art technology, and always stress the creative, musical use of electronics," Biederwolf predicts. "I've always maintained that the Music Synthesis curriculum prepares students to not only be imaginative musicians, but versatile, adaptable professionals equipped to transfer their skills to every segment of the music industry."

Electronic Production Suite

When division dean Stephen Croes arrived, he brought an outsider's perspective, one informed by an eclectic music production career that included mastery of cutting edge electronic tools. He began to study ways the department could further evolve while maintaining the core elements of its academic mission and providing a contemporary aesthetic context and career preparation for its students. "I immediately saw that the Music Synthesis Department was ready to take a big step," Croes says. "It was not yet in a position to take full advantage of its own potential. While the multipurpose lab had worked well in the past, it was definitely time to improve the production values of students' work by putting them in a professional studio environment." In the spring of 2003, Croes developed a three-part plan that included curricular review for both the Music Synthesis and Music Production and Engineering departments, an untethering of the overlapping Music Technology Division classes that had kept both areas from pursuing greater detail in their coursewares, and construction of a dedicated studio complex for the Music Synthesis Department.

Former President Lee Eliot Berk and former Executive Vice President Gary Burton both supported the initial concept. Croes consulted with Los Angeles studio designer Todd Wilson to find ways to make the most out of real estate in the back hallways of the 150 Massachusetts Avenue building. Associate Vice President Jay Kennedy helped with space planning and facilities issues. Biederwolf went to work with faculty committees on the curricular



Floorplan of the Music Synthesis Studio Complex in the Massachusetts Avenue Building unveiled in January

review and new courseware design. "I knew this was the perfect time for the college to support development in this department," says Croes. "There is enormous opportunity in this field and the tools are very compelling to young musicians."

Three years later, in January of 2006, the department unveiled its eight-room electronic production suite featuring mixing, recording, and teaching studios, a multipurpose performance, presentation, and ensemble room, and technical support facilities. All of the rooms are linked with audio and video lines for distribution of interactive education events. Additionally, all studios feature surround sound and a variety of mixing control surfaces from Digidesign, Yamaha, and Mackie. The nerve center of the complex is a machine room bristling with a rich assortment of hardware, software, and libraries from leading-edge companies including Apple, MOTU, Logic, Digidesign, Native Instruments, East West, Garritan, Big Fish, Antares, Gigastudio, pcAudioLabs, Monster, Virsyn, Applied Acoustics, Dynaudio, and M-Audio.

Room for Experimentation

Things are heating up quickly in this new environment. Biederwolf and the department faculty crafted the new curriculum, revising existing courses, and continuing to offer an array of elective courses in all areas of music, technology, production, and design, all tuned to the realities of careers in the electronic audio field. The curriculum leaves plenty of

room for experimentation and discovery and plans are being discussed for long-term audio research projects involving the Internet2 Consortium. An ongoing sampling project will develop an internally produced instrument and loop library for use college-wide. The visiting artist program that brought BT, Gary Chang, and Gary Garritan to campus last year, will continue this spring with the week-long residency of Richard Devine who will make presentations on such topics as songwriting, record production, Live DJ, and sound design. Berklee alumnus and Eargoo President Paul Goldman will also visit to discuss modern advertising scoring techniques and emerging post-production methodologies.

The story of the Music Synthesis Department's history is typical of Berklee's consistent interest in exploring new directions and expanding its offerings. "It's clear that many talented and committed people set the stage for Berklee to keep in step with the next 20 years of music technology education," says Lee Eliot Berk. "I'm pleased and proud to have been a part of it all by providing support for these creative and eminently practical educational endeavors. Music education at Berklee has always offered things that couldn't be found anywhere else. The Music Synthesis Department has made a major contribution to advancing that tradition." ■

Kurt Biederwolf, Michael Bierylo, Stephen Croes, David Mash, and Michael Rendish contributed to this story.

Thinking Outside the Box: Generating New Harmonic Ideas

by Matthew Nicholl

The process by which a new piece of music unfolds is a little like a game that creates its own rules while it's being played. The essential motivic material, whether it's melodic, harmonic, rhythmic, textural, or formal, contains the seeds of the entire piece. In this way, the opening four notes of a symphony, for example, set forth a logical musical proposition that the rest of the movement serves to prove.

This article explores two of the germinal ideas of my recent composition, "Silent Picture," written for alto saxophone, string orchestra, and rhythm section. I present my ideas here with the hope that they will be useful to those interested in expanding the harmonic language of their writing beyond the typical seventh-chord language so common in contemporary music.

One of the main harmonic motives in "Silent Picture" is the device shown in example 1 (see music page 21) that first appears in the introduction and is then used throughout the piece.

Notice that these parallel quartal structures move by half-step above a single bass note. This type of harmonic motive is extremely common in the recent music of Marcus Miller. The harmonic implications of these structures can be thought of as a kind of modal interchange. The first structure can be understood as a voicing of a Dmaj7(#11) chord, a form of a Lydian tonic chord. The second structure, formed by parallel motion of all voices up a half-step, suggests a Dsus4 chord. Although the structure contains no

seventh, the seventh scale degree was an important note in the previous structure, so the implied mode of this structure is D Ionian. The fourth scale degree, normally a harmonic avoid note in a tertial voicing of a tonic Ionian chord, is present here as an important color tone.

This harmonic pattern has a few important characteristics that have wider implications for the other harmonic devices explored in the piece. First, these chords are not tertial structures and any attempt to revoice them as chords built in thirds would completely change the sound of the pattern. These types of patterns often form the nucleus of the pieces I write; their individual qualities create the basic ideas out of which other ideas flow.

Second, an important harmonic principle is illustrated here. In the absence of a strong functional harmonic relationship, voice leading (especially motion by half-step) becomes extremely important in giving a chord progression coherence and continuity.

This same harmonic device, in a slightly developed form, is the basis of the changes for the sax solo later in the piece. The harmony now moves to the relative minor key, and several quartal structures move above a bass line outlining B minor/blues (see example 2).

Labeling these structures with chord symbols is only useful to help the players understand the implied chord scales. A passage like this has to be fully written out in the keyboard part. I notated these voicings, along with the implied chord scale, instead of chord symbols in the sax part.

To provide variety and contrast, a slightly different application of this harmonic device appears later in the sax solo, over an A pedal in the bass. Here the structures retain a common note in the upper voice and involve only two notes moving by half-step. Notice that the moving notes are a perfect fourth apart (see example 3).

Another harmonic device used extensively in "Silent Picture" is the harmonization of the melody in nondiatonic triads. Example 4 shows the first eight bars of the melody. Notice that the melody is almost entirely diatonic to the key of D major. The exception—and it is important—is the F-natural in the melodic cadence in measure 14. This is flat-three of the blues scale, an extremely common chromatic alteration to a melody in the jazz style. This cadence is harmonized with two triads foreign to the key (see example 5).

While conventional chord symbols could be used to label these structures, they are

more clearly notated using slash chords.

However, like the quartal structures described above, the voicings should be written out in the piano part to avoid confusion.

Later in the piece, these same triads appear above the second and fifth scale degrees in the bass, creating a kind of faux II–V–I progression (see example 6).

These two harmonic devices, parallel quartal structures and nondiatonic triads used to harmonize the melody, are combined in several places to create an expanded yet coherent harmonic vocabulary. At the end of the first section of the piece, the two chords shown in example 6 are embellished with parallel quartal structures moving below the melody (see example 7). These same structures appear above a stepwise bass line in several places (see example 8). The climax of the piece combines these devices to create the final melodic, harmonic, and structural cadence (see example 9).

While these ideas have been presented here in a fairly dry, intellectual manner, the sounds themselves initially came about from the intuitive process of finding pleasing sounds at the keyboard. Once I found a set of sounds I liked, the more cerebral process of applying, developing, and transforming them into a piece of music followed. I found these ideas to be rich in implication from which the piece grew easily and organically. A more complete examination of the process by which these small motivic fragments unfolded into an entire piece of music is beyond the scope of this article.

To apply the specific ideas presented here, I recommend that you first listen to the piece, then play through the examples shown here. A recording can be found at www.berklee.edu/bt/173/lesson.html. The complete score can also be downloaded there. If you find any of these sounds interesting, explore them to see how they might be used in your own writing.

If the sounds themselves aren't attractive to your ear, try to develop your own structures based on these ideas. To start, find a structure you like and see what happens when you move the structure up or down by half-steps above a fixed bass note. Alternatively, see what it sounds like when you keep the top voice common while moving the lower voices down by half-step. Find a stepwise bass line that harmonizes with the upper structures.

Explore and experiment with these sounds. And above all, don't think about the structures as typical chords in the conventional sense. Think outside the box and listen outside the chord. ■



Matthew Nicholl is the chair of the Contemporary Writing and Production Department. "Silent Picture" is from the upcoming CD *Nicholl and Farquharson with Strings*, featuring saxophonist Tim Ries. Nicholl and Professor Michael Farquharson (bassist) cowrote and coproduced the CD.

Musical Examples

To see the full score and hear the recording of "Silent Picture," visit www.berklee.edu/bt/173/lesson.html

EX. 1

Musical notation for Example 1, measures 1-2. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation shows a piano accompaniment with chords and a bass line.

EX. 2

Musical notation for Example 2, measures 43-45. The notation shows a bass line with eighth and sixteenth notes.

EX. 3

Musical notation for Example 3, measures 52-55. The notation shows a piano accompaniment with chords and a bass line.

EX. 4

Musical notation for Example 4, measures 10-16. The notation shows a piano accompaniment with chords and a bass line, including a triplet in measure 10.

EX. 5

Musical notation for Example 5, measures 14-16. The notation shows a piano accompaniment with chords and a bass line.

EX. 6

Musical notation for Example 6, measures 84-86. The notation shows a piano accompaniment with chords and a bass line.

EX. 7

Musical notation for Example 7, measures 39-41. The notation shows a piano accompaniment with chords and a bass line.

EX. 8

Musical notation for Example 8, measures 26-28. The notation shows a piano accompaniment with chords and a bass line.

EX. 9

Musical notation for Example 9, measures 92-97. The notation shows a piano accompaniment with chords and a bass line, including a sus4 chord in measure 94.

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Album notes

1969

Bassist Rick Petrone of Greenwich, CT, appears with Richie Hart '75 and drummer Joe Corsello '64 on the CD *Greasy Street* for the Zoho Music label. The disc reached 20 on the JazzWeek charts.

1970

Al MacDonald of Port Lucie, FL, retired after teaching public school music for 33 years in Newburyport and Amesbury, MA. He received awards during his career for his bands' performances and for teaching excellence.

1971

Jazz composer and saxophonist Greg Abate of Coventry, RI, released the CD *Monsters in the Night* with his quintet for the KoKo Jazz Records label. Visit www.gregabate.com.

Composer and pianist Randy Klein of New York City took first place in the jazz category of the USA Songwriting Competition and second prize overall for his song "Data."

Maurice Richard Libby, a.k.a. "Whiteboy Slim," was nominated for a Toronto Independent Music Award as best blues act. He's played at blues festivals in Canada and the U.S. Visit www.whiteboy-slim.com.

1974

Keyboardist Jon Hammond of New York City recorded a new CD in Hamburg, Germany, titled *Jon Hammond: The NDR Sessions* with the NDR Big Band. The *Jon Hammond Show* began its 23rd year on Time Warner Cable TV. Visit <http://feeds.feedburner.com/jonhammondcast>.

1975

Roberta Fabiano of Stony Brook, NY, wrote the song "Dogen, Connor, and Tupelo" that was inspired by the book *The Wild Parrots of Telegraph Hill*. This year a video of the song will be part of the DVD/video release of the book. Fabiano is also working with Sony recording artist Nellie McKay.

Singer/songwriter Wayne Potash of North Easton, MA, released an album of 19 original and traditional folk songs titled *Don't Forget the Donut!* Potash has been a children's entertainer for years, and this is his fifth family music recording.

Composer Misha Segal of Woodland Hills, CA, wrote the score, title songs, and an additional song for the film *Meet Me in Miami*.

1976

Guitarist Les Fish of Stoneham, MA, has released two CDs, *Other Spaces* and *Les Fish & the Latin Jazz Cats*. Featured on Fish's original compositions are faculty members Oscar Stagnaro, Eguie Castrillo, and George Garzone '72; keyboardists Lori Starr '76 and Vadim Neselovskyi '04, and drummer Lee Fish '05 (son of Fish and Starr).

Flutist Nika Rejto of Berkeley, CA, has released the CD *Teasing Socrates*, which features a blend of classical, jazz, Latin, and Middle Eastern styles. Visit www.nikarejto.com.

Guitarist Jeff Richman produced a series of tribute records to Coltrane, Miles, and John McLaughlin for Tone Center Records. Guest guitarists for the sessions included Pat Martino, Steve Morse, Eric Johnson, Mike Stern, Steve Lukather, Robben Ford, and others.

1977

Guitarist Gerry Beaudoin of Waltham, MA, has rereleased tracks from his albums with mandolinist David Grisman, clarinetist Billy Novick, and guitarists Duke Robillard and Bucky Pizzarelli on the disc *Swing Café*. Visit www.cdbaby.com/cd/beaudoin5.

Bill D'Andrea of West Haven, CT, has been the pianist and musical director for the Cabaret Revue (10 singers/ dancers and an instrumental quintet) at the Kennedy Center in Trumbull, CT.

1979

Ed Dzubak of Redding, CT, was honored by the Norwalk High School Alumni Association for his work as a film and television composer. Dzubak has won three Emmy Awards for his musical contributions to soap operas.

Pianist Louis Lima of Rio de Janeiro, Brazil, was featured on CDs issued last year by Alfredo Dias Gomes, Claudio Infante, and Maharaj Purushatraya Swami.

Singer/songwriter Stan Swiniarski of Dracut, MA, has released the CD *Ain't That Love* for Plymouth Rock Records.

1980

Composer and saxophonist Frank Macchia of Burbank, CA, released the CD *Mo' Animals*. He was joined on the disc's 10 original jazz pieces by drummer Vinnie Colaiuta '75, pianist Billy Childs, guitarist Grant Geissman, and others. Visit www.frankmacchia.net.



Roberta Fabiano '75

Tony Oppenheim of Buckingham, PA, published the book *Slap It! Funk Studies for the Electric Bass 25 years ago*. To mark the anniversary, the Theodore Presser Company has released a new edition. Visit www.slapit.com.

1981

Benn Correale of Cooper City, FL, released his second CD of praise and worship music, entitled *In You* for Flamingo Road Church in Cooper City. Correale played guitar, produced, and mixed the CD.

Singer/songwriter John Russo of New York City has released a new CD titled *Come on with Me*. Visit www.johnrusso.info.

Marc Wienert of Pleasantville, NY, was coproducer and a featured subject in the short film *Mott Music*, the story of a piano rebuilding factory in the Bronx. Wienert is the director of piano technical services at the Manhattan School of Music.

(Continued on page 25)



Karen Bell '90

I hope the new year has gotten off to a great start for everyone. As a Berklee graduate and former staff member, it's great to once again be a part of the Berklee community. As the new director of alumni affairs, I have big shoes to fill. Adrian Ross has been one of the guiding forces at the Office of Alumni Affairs for the past five years. Through his sincerity and dedication, a great deal has been accomplished for alumni. On behalf of Berklee alumni everywhere and the Office of Alumni Affairs, thank you Adrian!

After I started my new job, I found out just how busy this office is. Throughout the fall, Boston-area alumni have enjoyed a variety of simulcast events between Los Angeles and Boston. On September 29, 2005, Boston alumni enjoyed "Taking Care of Business as a Performer" with guest artist Kathy Mattea. A two-time Grammy winner and Country Music Association female vocalist of the year, Mattea discussed the business aspects of her successful career as a performing and recording artist. On October 5, Boston-area alumni again gathered in the David Friend Recital Hall for the panel discussion "Getting Paid to Play." The panel included some of the top alumni recording artists and touring musicians such as Tariqh Akoni '91, Cheche Alara '94, Nate Morton '94, Jim McGorman '95, Rob Gonzales '92, and Barry Squire. Charyn Harris '88 moderated the event. Lastly, on November 8, Derek Siverson '90 (founder of CD Baby)

shared information on marketing your music and opportunities for the independent artist. Siverson's sense of humor and charismatic personality were well received by the Boston audience during the late-night telecast. All events were quite successful. Remember to check your e-mail for announcements about up-and-coming coast-to-coast panel discussions and interviews.

In coordination with the Audio Engineering Society Convention, we held an alumni brunch on October 9. The event was well attended by nearly 100 Berklee alumni from the New England area. Carl Beatty, Rob Jaczko, and Dan Thompson presented Ken Lewis '91 with a Distinguished Alumni Award. It was a great time for alumni to reconnect and catch up.

November 13, Pat Pattison presented "Lyric Writing From a Title" to the San Francisco-area alumni. All of those in attendance had a great time as they welcomed Pattison back to the West Coast for another informative event. In December, Alumni Affairs hosted parties in New York and Boston. The Alumni Holiday Social for New York-area alumni was held on December 4 at the Cutting Room, a beautiful venue owned by Berklee alumnus Steve Walter '78. Approximately 30 alumni came out to enjoy the

evening. Pablo Vergara, Chris Farr '02, Shay Salhov '02, and Evan Gregor '04 provided the entertainment.

At the annual Alumni Holiday Social/Singer Showcase event in Boston, New England alumni enjoyed spending time together prior to the show. We were all excited to see the performance, and the students did not disappoint. It was a great way to end the year.

As we begin 2006, full of expectations and enthusiasm, I am honored to have the opportunity to continue nurturing the relationship between Berklee and its alumni. I've had the pleasure of speaking with many alumni thus far, and I hope to hear from many more of you. Please contact me at kbell@berklee.edu, and let me know how the Office of Alumni Affairs can help to meet the needs of those in your area. In conjunction with your alumni chapter coordinators, the Office of Alumni Affairs can provide local services to better serve your alumni community. Be sure to visit the alumni website at <http://alumni.berklee.edu> to stay on top of what's new in the Berklee community. That's all for now. I wish you all the very best,

—Karen Bell
Director of Alumni Affairs



From the left: Karl Steudel '89 and Dr. Henry E. Schniewind '99 at the Boston Alumni Chapter Holiday Social.



From the left: Karen Bell, Rob Jaczko, distinguished alumnus Ken Lewis '91, Daniel Thompson, and Carl Beatty at the New York alumni brunch held in coordination with the AES Convention in October.

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UPCOMING EVENTS

BOSTON:
TAX INFO SESSION
FEBRUARY 14, 6:00 P.M.

NEW YORK:
TAX INFO SESSION
DATE TO BE ANNOUNCED

BOSTON AND NEW YORK:
ALUMNI SHOWCASES
DATE TO BE ANNOUNCED

1982

Drummer Michael Faulkner of Brooklyn, NY, has been touring with Public Enemy.

1983

Guitarist Emiel van Egdome of Amherst, NY, is recording his sixth solo album and did tours in January with Chico Huff and Berklee faculty member Consuelo Candelaria. Visit www.emielvanegdom.com.

1984

Mark Roth of Norwich, CT, operates RBM Music and Creative Arts Studio in Jewett City, CT, teaching music and theater arts to children.

Vocalist Camille Schmidt of Omaha, NE, released her first CD *Easy to Love* for the Clarion label in January. Visit www.chksngr.com.

1985

Marissa Dery of Boston, MA, became a member of the American College of Forensic Examiners in 2005. Dery also works as an engineer for Tamar Mastering.

Guitarist Scott Schroen of Hazel Park, MI, works with the Frank Zappa tribute band Ugly Radio, Project/Object, and the Ike Willis Project. Visit www.uglyradiorebellion.com.

1986

Composer Susan Botti of Ann Arbor, MI, won a Guggenheim Fellowship and another fellowship that enabled her to spend a year in Rome. New music ensembles in New York, Texas, and Michigan gave live and recorded performances of her works *Cosmosis* and *Telaio: Desdemona*. Visit www.susanbotti.com.

Patrick Taieb (a.k.a. Almo) of Paris, France, has released his debut album *Unlocked*, which has received heavy airplay and critical acclaim. Almo was voted the year's top soul artist in France. Visit www.unlockedmusic.com.

1987

Paige Hominick-Stroman of San Antonio, TX, had her CD *Lullabies to Celebrate Mother and Child* included in the Santa photo packages offered at 50 Mills Malls locations. Stroman also released a bedtime book, *Journey to Dreamland*, last fall. Visit www.lullabyland.net.

1988

Saxophonist Mario Perrett of Tewksbury, MA, toured Turkey with Luther "Guitar Jr." Johnson covering 20 cities in five weeks. Visit marioperrett.com.

1989

Guitarist Gene Ess of New York City has released the CD *Sandbox and Sanctum*. It features saxophonist Donny McCaslin '88, bassist Harvie S '70, and drummer Gene Jackson. Visit www.jazzgenemusic.com.

Yumiko Matsuoka-Young, Paul Stiller '89, Paul Pampinella '90, Jodi (Jenkins) Ainsworth '93, and Tom Baskett '91 reformed their a cappella group Vox One to release the CD *Pure Imagination*.

1990

Elise (Bain) MacDonald of Wilton, NH, was appointed director of music at High Mowing School in southern New Hampshire. Visit www.highmowing.org.

Guitarist and singer John Baldwin of Virginia Beach, VA, has released the



Mario Perrett '88 (center) with blues artists Eddy "The Chief" Clearwater (left) and Luther "Guitar Jr." Johnson

CD *Wide Awake and Dreaming* featuring his original rock and blues tunes. Visit www.johnbaldwinmusic.com.

Mark Nemcoff of Reseda, CA, has published the novel *The Art of Surfacing* and wrote the 3-D animated series *Spacey Movie*, currently in production. His comedy podcast *Pacific Coast Hellway* airs on Sirius Satellite Radio five times weekly and is available at the iTunes Music Store. Visit www.pacificcoasthellway.com.

1991

Guitarist Juan Camacho of Madrid, Spain, released his fourth CD, *Ternario*, with the Juan Camacho Quintet, which features eight jazz originals. Camacho's group has played at jazz festivals in Europe, the Middle East, and South America. Visit www.satchmojazz.com.

Nashville Notes *by Megan Kirschbaum '04*

The start of a new year has brought new faces, opportunities, and reasons to be optimistic for Berklee Nashville-area alumni. Among the fresh faces in our Nashville Alumni Chapter are Ashley Farrell '05, Will Champlin '05, Katie Leonard '05, Rachel Solomon '05, and Jim Hayden '83. These motivated alumni have already secured cowriting appointments with established writers, weekly gigs, significant interviews, and internships with high-profile music-publishing companies. The drive and work ethic they have demonstrated make it clear that we have much to anticipate from them.

As the last issue of *Berklee today* went to press, Nashville alumni were looking forward to the first-ever Nashville alumni showcase at Edgehill Studios and café. The evening proved such a success that we decided to make the showcase a quarterly event. The second showcase was held on Friday, January 6, and featured Jesse Lingo '03, Jeff Miller '01, Will Champlin, Dave Petrelli '05, Ben McKay, and Jesse Terry '04, who provided us with a night of great music. They raised the bar. Our challenge for the next round will be to find a group that can match the level of talent on display that night.

Several Nashville alumni closed out 2005 with accomplishments worth mentioning. Andrea Stolpe '98 had her song "You Stay

with Me" recorded by multiple Grammy winner, Faith Hill. Brian Pruitt '97 kept busy on tour with Katrina Elam and Bobby Pinson and played drums on their debut album. Nick Buda '96 was on the road playing drums for Mindy Smith and Edwin McCain. The World Wide Songwriters Association chose alum Dianna Gatto '00 as the featured songwriter for the months of December 2005 and January 2006. Visit www.wswa.com to read the article. Congratulations to all!

We look forward to the annual Nashville Spring Break trip coming up in March. The trip, led by Professor Pat Pattison and MP&E Professor Stephen Webber, has been important for building Berklee's visibility here. More than 100 students will have front-row seats to clinics, lectures, performances and studio tours that will include advice from top Nashville artists, producers, songwriters, and other music-industry professionals. Year after year the trip continues to strengthen ties between the college, alumni chapter, and the music industry.

That's all for now. For further information on the Nashville Alumni Chapter, send me an e-mail at berklealumni@hotmail.com.

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



Singer/songwriter Dave Petrelli '05 was among those featured at the January 6 Nashville alumni showcase.

Andy O'Reilly of Sherman Oaks, CA, Theodore Tsevas '93, and Ted Wells were part of the team that won an Emmy for outstanding lighting direction for electronic multi-camera work on *The Games of the XXVIII Olympiad Opening Ceremony*.

Bassist Jesse Williams of Arlington, MA, is playing with Al Kooper and has toured with guitarist Duke Robillard over the past four years. He played on *The Duke Meets the Earl* (Duke Robillard with Ronnie Earl), a Billboard Blues Charts topper.

1992

Songwriter and guitarist Michael Bell of Los Angeles has a new website that posts the best deals on tech and consumer products. Visit www.dealhack.com. Bell also plays gigs around Los Angeles.

Cellist Danielle DeGruttola of Oakland, CA, is featured on Richard Thompson's soundtrack to the Werner Herzog film *Grizzly Man*. The soundtrack, produced by Henry Kaiser, was issued on Cooking Vinyl Records.

1993

Bryan McAdams of Brooklyn, NY, serves as the music director, keyboardist, and arranger for rocker Ashley Acree. McAdams has also composed a jazz musical titled *The Water Chalice* and an electronica piece for the play *Mexico*. Visit www.thevergestudio.com.

Pianist Mika Pohjola of New York City released two CDs, a Christmas disc titled *Yuletide Voices* and a recording of Finnish tango music by Toivo Kärki titled *A Lark in a Snowstorm*. Visit www.mikapohjola.com.

Tommy Torres of Miami, FL, produced and arranged tracks for a new CD by Ricardo Arjona. He has worked as a producer and/or arranger for Latin recordings by such artists as Ednita Nazario, Ricky Martin, and Elvis Crespo and produced the *Encuentro* CD by Juan Luis Guerra, Rubén Blades, and Robi Draco Rosa.

Bassist Tom Witt of Van Nuys, CA, performed on the 2005 Latin Grammy Awards show with reggae-ton artist Don Omar. He has also been in the studio with English r&b star Lema and former Motown songwriter Lamont Dozier.

(Continued on page 28)

From Metallica to Madison Avenue

by Mark Small

While he was growing up in the suburbs north of Chicago in the 1980s, Paul Goldman's preference for music was Metallica, Yngwie Malmsteen, and other hard rock artists with an emphasis on guitar shredding. These days, his palette is considerably broader. The music he writes fits as comfortably on MTV as it does behind major corporate ad campaigns—some issuing from Madison Avenue, just blocks from his office.

In the 13 years since he graduated from Berklee with a degree in film scoring, Goldman has established two companies that produce music and motion graphics for network television clients (like MTV) and commercials for such corporate clients as Sprite, McDonald's, Verizon, and many more. Ear Goo, Inc. is the entity that creates the music, Elements produces the motion graphics, including those that flashed across millions of TV screens during Superbowl XL.

Goldman's aptitude for both music and technology is a huge factor in his success, but his forward-looking business strategy and willingness to take calculated risks have brought him to where he is now. He is currently outfitting his studios to work in 5.1 surround sound and high-definition (HD) television.

"It takes some investment to get into 5.1 and time to learn it," says Goldman. "We are hoping to brand ourselves with three-dimensional sound. I need a new board, speakers, surround-sound reverbs, software plug-ins, and bass management stuff. The HD decks start at \$100,000, but I believe 5.1 is the future of music audio."

Goldman has built a solid reputation for writing music that is as appealing as it is expansive in its scope, which ranges from urban contemporary to jazz and ethnic sounds. "I'm lucky that I like all kinds of music," Goldman says. "I don't care if it's a hip-hop album or a jazz or classical album. I find it really hard to dislike a particular type of music." Having a deep well to draw from has been Goldman's salvation when a client asks him to produce five or six different demos for a commercial.

Goldman set out to launch his career in New York the summer after his graduation from Berklee. He had friends doing internships there and was eager to get started.

"After I walked through graduation, I hitched a ride to New York with a friend who was going to New Jersey," Goldman says. "I started by opening up the Manhattan yellow pages and sending out 100 resumes to composers listed there."

Goldman ultimately took an unpaid internship with a composer who wrote music for National Geographic and other television shows. At the end of the summer, he was hired by another composer for \$200 a week and got opportunities to compose and learn all aspects of the business.

"That was a cool era in the music industry," Goldman says. "There were lots of established composers who had bought the new computer and audio gear, but most didn't know how to even turn it on. So a young person who knew about technology was invaluable to these guys. Those who didn't want to learn the technology

"Those who didn't want to learn the technology made a big mistake because they're no longer in the business."

made a big mistake because they're no longer in the business. My peers saw technology as the key to where things were going."

Goldman set up his own home studio in a one-bedroom apartment and began looking for work. "I began by doing student projects for film majors at Columbia and New York University," he says. "I earned a few hundred dollars composing for their projects and learned about editing, mixing, and sound design." Some of the up-and-coming directors he met are very successful today and still call Goldman for their music.

In his small studio, Goldman worked on films and commercials and even the 1999 MTV video awards. All the while he lived frugally and saved enough cash to build a bigger facility in 2000. Today, Goldman's business has a long roster of steady clients and he successfully pitches his company's services for national ad campaigns.

"MTV is one of our clients," says Goldman. "We do five spots with original music per week for them—that's 70 percent of their work. We've done their video awards shows for six years, and this week we are working



Paul Goldman '93

on the packaging for their new HD channel. We're doing ringtones and wallpaper [picture graphics] for Verizon, and we license a wallpaper catalog. Elements' clients include the NBA, CNBC, and the on-demand channel."

Goldman's goal is to deliver finished projects with a smile and on time. "We are generally given from eight hours to two days to complete a project," he says. "Our clients can come in with a 30-second commercial, and we'll have the voice-over, sound design, and original music completed and mixed within eight hours. I learned in my first internship that it's better to meet the deadline than miss it even if you feel you could have improved things by taking a little more time. You won't get called back if you're late, and the client probably won't notice the small touches you added by going overtime."

In his studio, Goldman has a slew of awards—including several Broadcast Design Awards, a Clio, and an Addy—but says he doesn't think about awards much. His heart is in writing the music. "I enjoy talking to the director, getting the rough cut, discussing concepts, and developing and pitching a budget," he says. "But once all that is finalized, I consider the hard work done. Then I can just close the door and get down to writing some music." ■

The Berklee Center in Los Angeles opened 12 years ago, and at the risk of beginning this column with a cliché, the one constant over the years has been change. As the music industry has reshaped itself during this period, new opportunities have emerged along with interesting alumni career paths. When I consider the array of success stories and diversity of the individual achievements, examples of which are mentioned below, I'm reminded of the impact our alumni are having on the industry.

Dawaun Parker '05 is already making his mark in the L.A. hip-hop scene. He recently signed a deal with Dr. Dre's label Aftermath/Universal as a producer/musician and has been in the studio working on Dre's last album *The Detox*. His first L.A. credit is as a keyboard player on the 50 Cent movie soundtrack to *Get Rich or Die Tryin'*. Check him out on the track entitled "Talk about Me."

Composer Sharon Farber had her acclaimed concert piece *Ashkina* (for choir, chamber orchestra and ethnic instruments) performed at the First Annual Festival of Universal Sacred Music in October in New York City. Her song cycle for soprano and piano premiered in Berlin last May, and she is working on a new commission that will debut May 2006 in Los Angeles. Farber also currently serves as the composer for the Emmy Award-winning NBC series *Starting Over*, which is now in its second season, and she contributes music to another Emmy Award-winning NBC show *Passions*. Visit www.sharonfarber.com.

David Grossman was recently named the executive vice president of the National Academy of Recording Arts & Sciences (NARAS), the home of the Grammy Awards. Grossman previously served as senior vice president of Television Music for Paramount Pictures overseeing the music to such shows as *JAG*, *Star Trek*, and *Entertainment Tonight*.

Jason Goldman was recently chosen as a winner of the 2005 ASCAP Young Jazz Composer Award. As a result, Wynton Marsalis and Lincoln Center invited the Jason Goldman Quartet to perform at Dizzy's Coca-Cola Club at Lincoln Center. A talented saxophonist and educator, Goldman continues to direct the award-winning jazz band

at the Los Angeles County High School for the Arts. Visit www.jasongoldmanjazz.net.

Amanda Mosher '97 was named female singer/songwriter of the year at the L.A. Music Awards. This success was followed by a November tour to Cuba, where Mosher performed for the U.S. troops at Guantanamo Bay. For details, visit www.amandamosher.com.

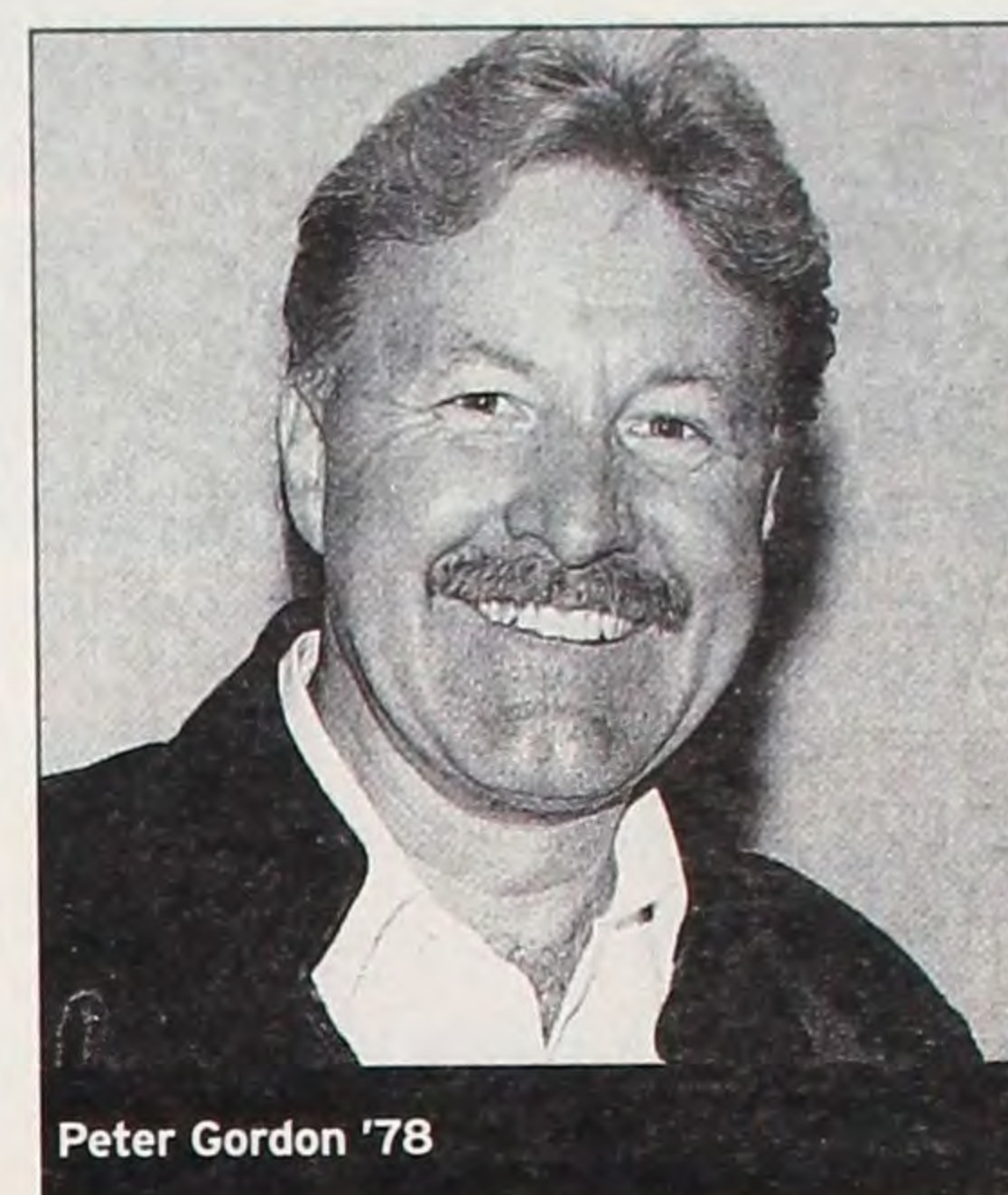
Composer Jeffrey Hepker '00 has completed the score for the film *Laffit: All about Winning*, directed by Oscar winner Jim Wilson. His recent television work includes the full score for the History Channel's two hour special *Houdini: Unlocking the Mystery*, as well as additional music for the Lifetime series *I Married a Princess*. He is currently the lead composer for Zoo Street Music, a full-service music company in Burbank, CA. For more information, visit www.zoostreet.com.

Film scoring grad Darren McKenzie '03 is assembling an

impressive list of credits that includes serving as the music editor and composer of additional music for the film *Trick or Treat*, scoring assistant for Steve Bartek on *Desperate Housewives*, and as score preparation on *Charlie and the Chocolate Factory* and *Corpse Bride*. For additional details, go to <http://go.berkleemusic.com/dmckenzie>.

The music of composer Matthias Weber '91 was featured in the January premiere of the CBS movie *Surrender Dorothy*, starring Diane Keaton. Among Weber's list of credits is a 2003 Emmy Award for music editing in James Cameron's *Expedition Bismarck*.

If you saw the recent movie *Prime*, starring Meryl Streep and Uma Thurman, you heard the music of Ryan Shore. The soundtrack was released on Varese Sarabande records. This past year was a busy one for Shore. For more, visit www.ryanshore.com.



Peter Gordon '78

Lost World by Eddie Reyes is a CD worth hearing. The music is an original blend of flamenco and Afro-Cuban styles, and with featured musicians that include Gonzalo Rubalcaba, Wallace Roney '81, and Alex Acuña. For more information, go to <http://www.reyesworld.com>.

That's all for now. Have a great 2006!

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

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Bassist Matthew Rybicki '95 onstage with Wynton Marsalis

1994

"Metal" Mike Chlasciak of North Arlington, NJ, is recording a third studio album with Halford, led by former Judas Priest frontman Rob Halford. Chlasciak endorses Levy's guitar straps and Sabine tuners.

Composer/guitarist Alfred Eisler of Vienna, Austria, has released a CD titled *Camena to the Fallen* on Cracked Anegg Records. The disc features vocalists Dean Bowman and Drew Sarich.

Jason Heinrichs of Minneapolis, MN, has licensed his music for documentaries, MTV programs, and TV commercials. His group Roomsa with vocalist Lady Sarah was listed in *URB* magazine's Next 100 Artists for 2005 feature.

Guitarist Michael Horowitz of Seattle, WA, runs the Gypsy jazz website and publishing company DjangoBooks.com. He specializes in the music of Django Reinhardt and has published an instruction book titled *Gypsy Fire*.

Multi-instrumentalist and engineer David Lefkowitz of Norwood, MA, released the CD *Unyti* on his own Lefko label. The disc features 11 original melodic rock songs with Lefkowitz playing guitars, keyboards, percussion, and vocals. Visit www.lefkoproductions.com.

Drummer Ric Roccapiore of Los Angeles, CA, has played with Sophie B. Hawkins and Edgar Winter. Visit www.ricrocc.com.

Eric Welsh of Jamaica Plain, MA, has cofounded the company The Show to provide high-quality live recordings of concerts. His work has taken him throughout Japan, Europe, and America with such bands as the Pixies and Dead Can Dance. Visit www.theshowlive.com.

1995

Songwriter and vocalist Mike Currier of Methuen, MA, and guitarist Stuart Berk are featured on the CD *Drawn to Revolving Doors* with their band Averi. The band received four Boston Music Awards and has sold 20,000 CDs to date. Visit www.averimusic.com.

Brian Kane of Cambridge, MA, published his fourth book, *Singing Tongue Twisters A-Z*, a vocal warm-up book and sing-along CD released by Jazz Path Publishing.

Matthew Rybicki of New York City a freelance bassist, recently completed a two-week Jazz in the Schools tour for Jazz at Lincoln Center, a performance with trombonist Wycliffe Gordon, and an appearance at the Vittoria Jazz Festival in Spain. Visit www.matthewrybickimusic.com.

1996

Drummer Andrew Crosby of Los Angeles, CA, is touring with EMI recording artists the Southland. He married actress Maggie Myatt on October 1, 2005.

Guitarist Julián Graciano of Buenos Aires, Argentina, received special mention from the October Foundation for his CD *Avant Garde 05*. Visit www.duogracianosapir.com.ar.

Donny Gruendler of Encino, CA, released a drum set and programming instructional book entitled *Playing with Drum Loops: How to Work with Drum Loops, Samples and Backing Tracks*. Visit www.donnygruendler.com.

Multi-instrumentalist and singer Beto Hale of Broomington, CO, has released *American Mythology*, a CD of original songs on which he plays drums, piano, and guitar. Keyboardists Pablo Munguia '97 and Cheche Alara, guitarist Marcelo Berestovoy played on the disc. Visit www.betohale.com.

Christos Kyriakides of Cyprus has operated Blue Monk Recording Studio and the School of Music Kyriakides since 1996. He has produced, arranged and engineered CDs for artists in Cyprus and written music for plays, films, and TV.

Composer Ryan Shore scored the film *Prime*, starring Meryl Streep and Uma Thurman. The soundtrack was released by Varese Sarabande. Visit www.ryanshore.com.

Trumpeter Frank Vardaros of Enterprise, FL, is heard on the soundtrack to the movie *Fun with Dick and Jane*, starring Jim Carrey and Tea Leoni. Visit www.frankiev.com.

1997

Kevin Hughes of Honolulu, HI, is in his third year as the director of middle school bands at Hongwanji Mission School in Honolulu. He also directs two jazz-rock ensembles at Honolulu's Pacific Buddhist Academy.

1998

Alon Farber of Moshav Ganot, Israel, released *Exposure*, a CD of original music played by the Alon Farber Hagiga Quintet. The disc features Avishai Cohen '99 (trumpet), Dani Benedikt '98 (drums) and others. Visit www.hagiga.com.

Bassist Guido Farusi-Stewart of Madrid, Spain, joined the jazz group the Black Note. (visit www.blacknote.com/clamores) and has played with the EMC Big Band directed by Bob Sands.

Ignacio Peña won an honorable mention award at the 2005 USA Songwriting Competition.

1999

Demirhan Baylan of Istanbul, Turkey, released his seventh solo album, *Crazy Fatma's Riddles*, on his own label. Production expenses will be paid by his fans, whose names will appear on the CD jacket. Visit www.demirhanbaylan.com.

Engineer Richard Furch of Toluca Lake, CA, and his company emixing.com have done mixing for Macy Gray, Tyrese, and Arrested Development. Visit www.emixing.com.

Vocalist Theresa Jones of Altadena, CA, married drummer Chris Bailey of England. She sings backup for Chaka Khan and toured recently with Queen Latifa, along with fellow alumni Mike Feingold, Rare Valverde, and Fausto Cuevas.

George Kallis of London, England, composed and conducted the score for the upcoming feature film *Joy Division*. His 2006 schedule includes scoring two more feature films.

Pianist No-Kyung Lee of Seoul, Korea, has released the CD *Flower You*, a collection of piano solo pieces paying tribute to the history of jazz and classical music.



Richard Furch '99

Guitarist Peter Rom of Vienna, Austria, has released the CD *Says Who?!* with drummer Jörg Mikula '99 and bassist Raphael Preuschi. Visit www.peterrom.com.

Luis Rosa of Somerville, MA, served on the faculty at the Conservatory of Music of Puerto Rico and is currently earning a master's degree in jazz performance at New England Conservatory of Music.

Vocalist and guitarist Tim Stevenson of Silvis, IL, released the CD *No One Will Hear Us* with his band Tandjent. Stevenson recorded, mixed, and mastered the disc. Visit www.tandjent.com.

Music by vocalist Ajda Snyder of Cambridge, MA, was used in the film *Pony Trouble*. Snyder has received the ASCAP Plus Award twice. Visit www.adjatheturkishqueen.com.

2000

Guitarist/songwriter Jeremiah Birnbaum of New York City won several awards last year for his songwriting and played on recordings by Shanna Zell, Tessa Perry, and Seann Smith. He is recording a new CD. Visit www.jeremiahbirnbaum.com.

Vincent Briguglio of Gloucester, MA, has been the bassist for the North American tour of the musical *Miss Saigon* since September 2005.

Marco Cavina of Milano, Italy, hosted a seminar for Nashville guitarist Pete Huttlinger '84 about finger style acoustic-guitar techniques. Cavina translated the seminar into Italian and jammed with Huttlinger to close the show.

Songwriter Deena Maria Coppola of Fairfield, NJ, sang 11 original songs on her CD *And Then I See You* for Plum Cerchio Records. Visit www.deenacoppola.com.

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Mike Leone of Austin, TX, and his Los Angeles-based production company MLP (Mike Leone Productions) produced, engineered, and mixed the CD *Welcome to Vacationland* for singer Justin Catalino. Visit www.mikeleone.com.

Jazz vocalist Julie Mahendran of Toronto, Canada, was a semifinalist in the 2005 Brussels Young Jazz Singers International Competition.

Joe Parker of Cleveland, OH, played guitar for the touring companies of the musicals *Rent*, *Grease*, and *Tommy* in Europe. He is currently recording with his rock band The deVols.



Deena Marie Coppola '00

Vocalist Glen Preece and drummer Blake Paulson, both of Los Angeles, CA, are working with guitarist Michael Olsen in the band Angel Down, and released the EPs *Should Be Good* and *Never Ending*.

Composer Jason Solowsky of Sherman Oaks, CA, scored eight films in 2005, including *Split Second* and *Willoughby*. Additionally, he scored three short films and the TV show *Exposed*. Visit www.jasonsolowsky.com.

Thanh Tran of Laguna Niguel, CA, has done additional orchestrations and music preparation for the feature films *Cult* and *Homie Spumoni* and various TV movies. Visit <http://www.thanhtranmusic.com>.

2001

Guitarist Gustavo Assis-Brasil of Brighton, MA, released the book and audio CD *Hybrid Picking for Guitar*. Visit www.hybridpicking.com.

Jamie Rattner of New York City won first prize in the lyrics category of the USA Songwriting Competition.

The ballet *El Bosque de la Memoria* by Julio Santillán of Brooklyn, NY, was premiered in Argentina in November by the Orquesta Sinfónica de Tucumán and Ballet Contemporáneo. The piece is dedicated to his uncle Gustavo Santillán and others who disappeared during Argentina's unrest during the 1970s.

Singer Justin Tranter of New York City works with Neal Persiani '02, Dan Crean, and Aaron Tashjian in the group Semi-Precious Weapons. The garage-glam band has released an EP of five songs. Visit www.semipreciousweapons.com.

Soshi Uchida of Fukuoka, Japan, and his jazz/funk group Grooveline released their third CD, *The Missing Key*, and performed recently at the Blue Note Jazz Club in Osaka. Visit www.grooveline.info.

Darcie-Nicole Wicknick served as moderator for the Women in the Music Industry panel at NEMO 2005.



Drummer Yaron Engler '03 and Tapelas

2002

André Cortada of São Paulo, Brazil, opened the recording studio Ultra-Sonica Productions, where he produced the latest CD of veteran Brazilian heavy metal band Viper and an EP by singer Raissa Machado.

Bassist Marco Panascia of Brooklyn, NY, has been touring and recording with jazz pianist Eldar. Eldar's live CD, featuring Roy Hargrove and Chris Botti, has been released on the Sony Classical label. Visit www.marcopanascia.com.

Guitarist Amir Rubinshtein of Boston, MA, has released a new CD, titled *Isosceles*. Visit www.amir-r.com.



DongHwa Park '03

2003

Jamie Bright of Colchester, VT, and his band Silent Mind completed an American tour supporting their debut album, *Acoustic Thoughts*. Visit www.silentmindmusic.com.

Nial Djuliarso of Jakarta, Indonesia, won first prize in the instrumental category of the USA Songwriting Competition and overall third prize for his song "My Smooth One."

Drummer Yaron Engler of Barcelona, Spain, is the music director and composer for the tap dance company Tapelas. The group premiered their new show *BoomBach* in November.

Ricardo Hernandez of Glenwood, CA, received an ASCAPPLUS Award for his contribution of three songs and engineering work on the soundtrack of the film *Green Street Hooligans*. He also recently did voice-overs and engineering for the video game *Gun*. Visit www.itdiestodatpublishing.com.

Pianist Chie Imaizumi of Brighton, MA, has completed her debut CD, *A Change for the Better*. The disc features her original jazz compositions for six horns and a five-piece rhythm section. Visit <http://cdbaby.com/cd/chieimaizumi>.

Justis Kao of Newport Beach, CA, has released his third all-acoustic EP, *Acoustically Me*, and performed to a full house at the Japan America Theatre in Los Angeles.

Violinist Morwenna Lasko of Charlottesville, VA, released a duo CD entitled *Etopia* with Jay Pun '03. Lasko also played on *Daily Bread* with Rounder Records artist Corey Harris and operates a teaching studio with Pun.

Bassist DongHwa Park of Boston, MA, released the CD *White Day* featuring his original jazz compositions. The disc features saxophonist George Garzone '72, pianist Hey Rim Jeon '01, drummer Rick Klane '74, percussionist Takaaki Masuko, and synthesizer player DaeHyun Kim '04. Visit www.cdbaby.com/donghwa.

Engineer Scott Tusa of San Francisco, CA, recorded and mixed Scissors for Lefty's upcoming debut on Rough Trade records. Tusa also works with singer/songwriter Ryan Harper and San Francisco-based band Apside.

2004

Vasco Hexel of London, England, received his master of music degree in composition for screen from the Royal College of Music. He is currently working as an assistant to film composer Trevor Jones in London.

Violinist Lydia Veilleux of Boston, MA, and bassist Lauren Hendrix '04 performed for the national tour of *3 Redneck Tenors*, a new musical written and directed by Matthew Lord.

2005

Max Braverman of Hollywood, CA, licensed two of his songs for the TV shows *CSI:NY* and MTV's *The Real World*.

Singer/songwriter Rachel Loy of Austin, TX, has released an EP with six songs performed with just voice and acoustic guitar.

Stacey Plunkett of Cummings, GA, appeared in and sang in a commercial for Net10 cell phone company that aired on MTV and VH1. She is currently working on her album titled *In Boston*. Visit www.staceyplunkett.com.

Guitarist Georgi Sareski of Skopje, Macedonia, released his first album of original music, titled *Elflandia*. Berklee students Kota Nakamura (drums); Cristiano Da Ros (bass); Michel Reis and Roy Assaf (piano); Byron Colborn (baritone sax); Nir Naaman (alto sax); and Uri Gurvich (soprano sax) played on the disc. Visit www.georgisareski.com.

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Final Cadence

Kenneth Kunkle '53 of Swansea, MA, passed away on December 9, 2005. He was 76. Kunkle had attended both Springfield Institute of Music and Berklee. He founded the Swinging Saxes and performed with many other groups. Kunkle leaves three daughters and five grandchildren.

Vocalist Harold Glynn '55 of Amesbury, MA, died on November 8. He was 75. Glynn was a veteran of the Korean War and had served in the U.S. Army. He was well-known vocalist and arranger in the Boston area. Glynn leaves his wife Mary, two daughters, two sons, and seven grandchildren.

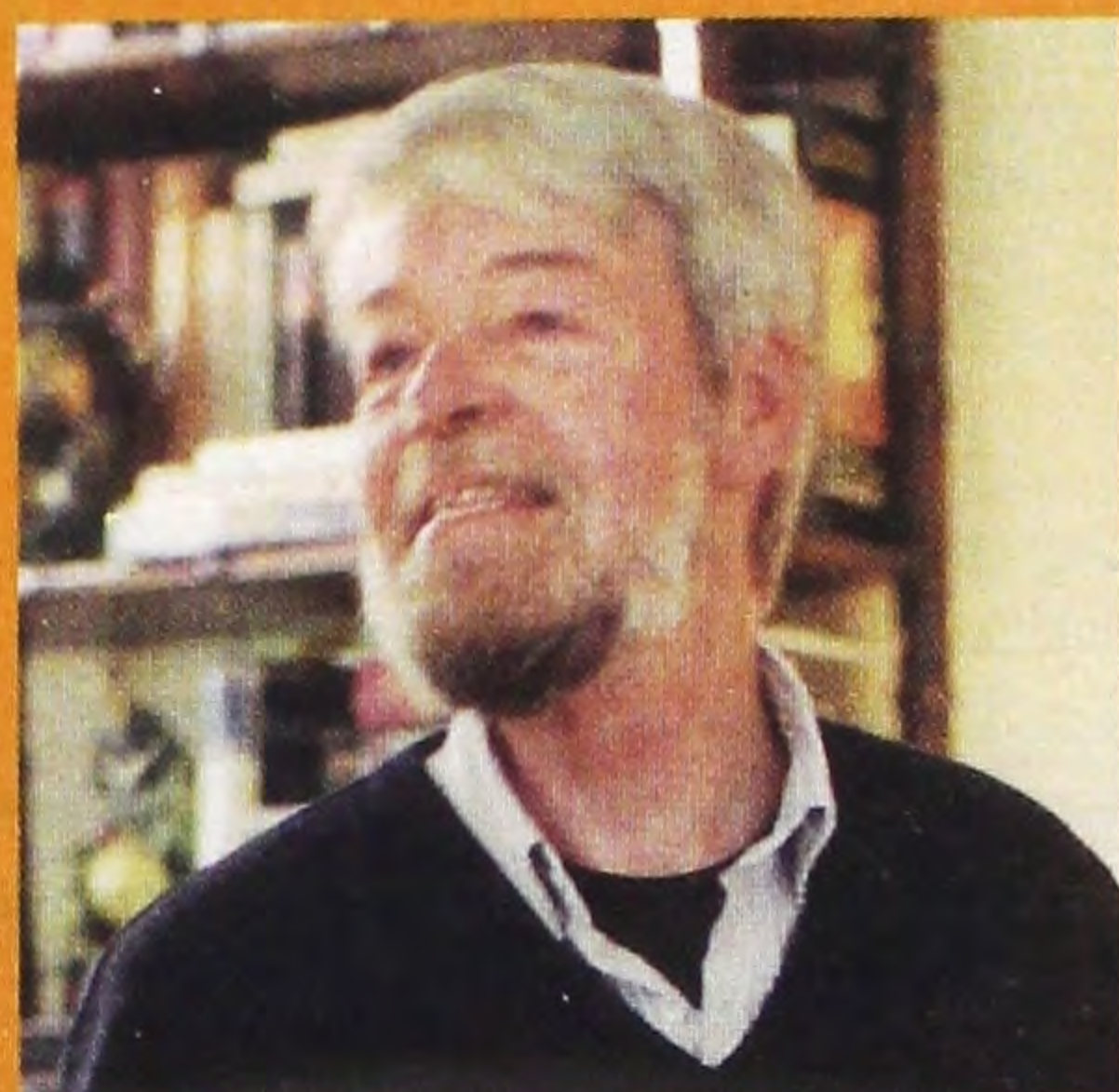
Ty Clements '75 of Boston died on January 4. He was 51. He had worked as a trust manager for 25 years at Mintz Levin Boston.

J.B. Holloway '83 of Van Nuys, CA, died on December 29 after a struggle with cancer. He was 50. A prolific singer, songwriter, and guitarist, Holloway released the album *Chasing Rainbows* and was planning additional album releases. He leaves his wife Caroline. Those wishing to make a contribution in Holloway's name for Berklee student scholarships may contact Karen Bell at kbell@berklee.edu.



Terry Becker-Boyle

Former faculty member Terry Becker-Boyle, died at her home in Marina Del Rey on December 19 after a battle with cancer. She was 55. Boyle was an associate professor in the Music Production and Engineering Department before becoming the college's assistant director of Special Programs in Los Angeles in 2003. A recording engineer with a distinguished track record, she had worked with such



Walter W. Harp

artists as Bonnie Raitt, Jackson Browne, Paul Kelly, Kansas, and Taj Mahal and won a Grammy Award in 2000. She was profiled in the spring 2003 issue of *Berklee today* (www.berklee.edu/bt/143/bb_faculty_profile.html). Boyle is survived by her husband, Tim Boyle, her parents, and two stepdaughters. Donations in her name may be made to Sound Art, 11110 Ohio Ave. Suite 109, Los Angeles, CA 90025. Visit www.soundartla.org.

Liberal Arts Department Professor Walter W. Harp of Cambridge, MA, died on November 8, after a three-year battle with cancer. He was 63. Harp taught Western civilization, sociology, American history, and English composition at Berklee for 29 years. The last article he wrote, "Bluefishing with Britten," appeared in the fall 2005 issue of *Berklee today* (visit www.berklee.edu/bt/172/coda.html). It gives a glimpse of Harp's passion for fine literature and classical music. He leaves his wife Ilse, two sons, a daughter, and a granddaughter.

Former faculty member Walter Tokarczyk of Natick, MA, died on November 9. He was 70. A percussionist, Tokarczyk was a member of the U.S. Army Band from 1959 to 1961. He later performed with the Boston Pops and the Boston Symphony Orchestra and as a pit musician for many musical theater productions. He taught at Berklee, the Boston Conservatory of Music, and Dean College. His most renowned student is drummer Mike Mangini of Tribe of Judah. Tokarczyk leaves his wife, Dorothy, four daughters, and five grandchildren.

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It's All About the Song

by Mark Small

Henry David Thoreau wrote, "Most men lead lives of quiet desperation and go to the grave with the song still in them." But such a lack of inspiration isn't an issue for Livingston Taylor, a professor in the Voice Department. On his new CD, *There You Are Again*, he presents a collection of masterfully crafted songs that are rich, meaningful, and stylistically quite diverse. As a vocalist, Taylor gives the performance of a lifetime, holding his own alongside a superstar cast that includes his brother James Taylor, Take 6, Vince Gill, Carly Simon, and Andrae Crouch. The disc's 12 songs feature brilliant arrangements performed by a stable of instrumentalists, such as Steve Gadd, Leland Sklar, Matt Rollings, Jimmy Vivino, Dan Dugmore, David Sanborn, Gary Burton, and Jeffrey Mironov, as well as a lengthy list of string and horn players and backup singers. For more on the new CD, visit Taylor's website at www.livtaylor.com.

Having a talent pool like the one that Taylor enlisted will get you pretty far along the path to making great music. But to go the rest of the way, it's all about the songs. They're the heart of any great pop album, and this is where Taylor's latest effort really shines. He tackles an array of emotions that run the gamut, from the exhilaration of spiritual redemption to the sweetness of enduring love to candid self-assessment. The songs offer the observations of a man who has thought a lot about life, and they nudge listeners to reflect on their own lives. Recently I sat down with Taylor to discuss his songwriting process.

Do you believe that the best songs come from an initial spark of inspiration?

Sometimes there is a creative spark that leads to a great song, but many can write very well on assignment. You don't necessarily have to wait for the manna from heaven to make it work. Sometimes those sparks turn out to be junk, and sometimes the methodical approach turns out really well. When a songwriting team like Richard Rodgers and Oscar Hammerstein needs to write music for a play, great music comes out.

I've always found it suspect when somebody says they wrote a great song in a half-hour. Sometimes great things are written that way—I've even written good songs that way. But generally my songs take months to write. In some instances, it's taken me years to solve lyric or plotline problems I might be having with a song. So as a rule, it generally takes a long time to write a good song. You need a melody that's

compelling and interesting enough so that you'll be willing to continue working on it despite the fact that it's taking so long. Sometimes a writer will do a lot of work conceptually beforehand, and then the song itself seems to just come out of nowhere. The fact remains, though, that a lot of work was done before the song came about.

What comes first when you write, the lyrics or the melody?

I like writing a lyric to a melody. Sometimes I'll write a melody to a lyric, but generally those melodies tend not to be very interesting. I love to start with a melody and then fill in the lyrics. Sometimes a melody may come very quickly. I was working on a song titled "Call Me Carolina," and I rewrote the thing three times. I had the melody but wasn't able to get the lyric to fit in. It's done now, but it was a lot of work. To get to the point where a song is finished, you may make some compromises. You listen hard as you sing it; and if it doesn't grate on you, it's finished.

What kinds of compromises are you talking about?

When you're singing the song and you get to a section that might be weaker than the others, that's the place where you really sharpen up and sing it loud and true. What you're saying is, "Listen, I know the lyrics in the last half of this verse aren't as strong as those in the chorus, but I don't care. It's the compromise I made, and I'm going to stand by it." The good parts don't need any defense, but you need to defend your compromises. It's fine for someone to challenge me on them if they must, but I'm very clear. I know there are compromises, and I made them because I had to. The idea that it's our compromises that need defending really freed me.

The lyric that allowed me to conceptualize this notion comes from Irving Berlin's "God Bless America." It's in the verse that says: "From the mountains, to the prairies / To the oceans white with foam." If Berlin were here, he might disagree with me, but I don't think that foam is a great word choice. But he needed a word to rhyme with the line "God bless America, my home, sweet home." That line was bomb-proof; he couldn't change it, so he needed a word to rhyme with home. What else could he say: "To the gardens filled with loam"? We've become used to the song, but I believe that word was a

compromise. Irving stood by it and probably would have vigorously defended it. I can imagine some record producer in 1938 saying, "I like the song, but what about that word foam?" I think Berlin would have said, "Have you got a better lyric?"

Throughout the making of my record, when my producer would say he didn't like a lyric, I'd say, "That's fine, but you need to give the compelling reason why I should change it." If you don't like it and I do, as the songwriter, my feeling trumps yours unless you can give me a well-reasoned argument. When someone makes a good argument to me—and that happened on this record—I'll make a change.

Are you encountering great young writers coming up through the ranks?

In my classes, I have four students that are wonderful songwriters. I'm impressed with the caliber of their material. I hope writers like that will lift up the music industry. I hear some compelling lyrics from my students. But there is a difference between being a writer who is 21 and a writer who is a fully mature and capable lyricist. We have seen some anomalies like Laura Nyro, who came along writing unbelievable songs at 16 or 17. Generally, the best song and lyric writers are the product of a lifetime of hard work and study.

In your estimation, what are the serious issues facing contemporary songwriters?

One of the difficulties that songwriters face is that the video images that go along with a song have discouraged the creation of focused lyric content. The more obtuse a lyric is, the more adaptable the video can be. A video can then complete the message of the song. The problem is that when you take away the video, not much is left.

Our real challenge in a world where everything can be transferred instantaneously with no effort is figuring out how to generate a revenue stream that will protect songwriters and reward competence. You need a concentration of finances that will enable people to assemble great forces—musical, lyrical, and production forces—to make great music and get paid for it. If you can't generate money from it, you won't be able to assemble great people. The greats will do something else; creative people can go anywhere. If we can't attract them to music, they'll go someplace else.



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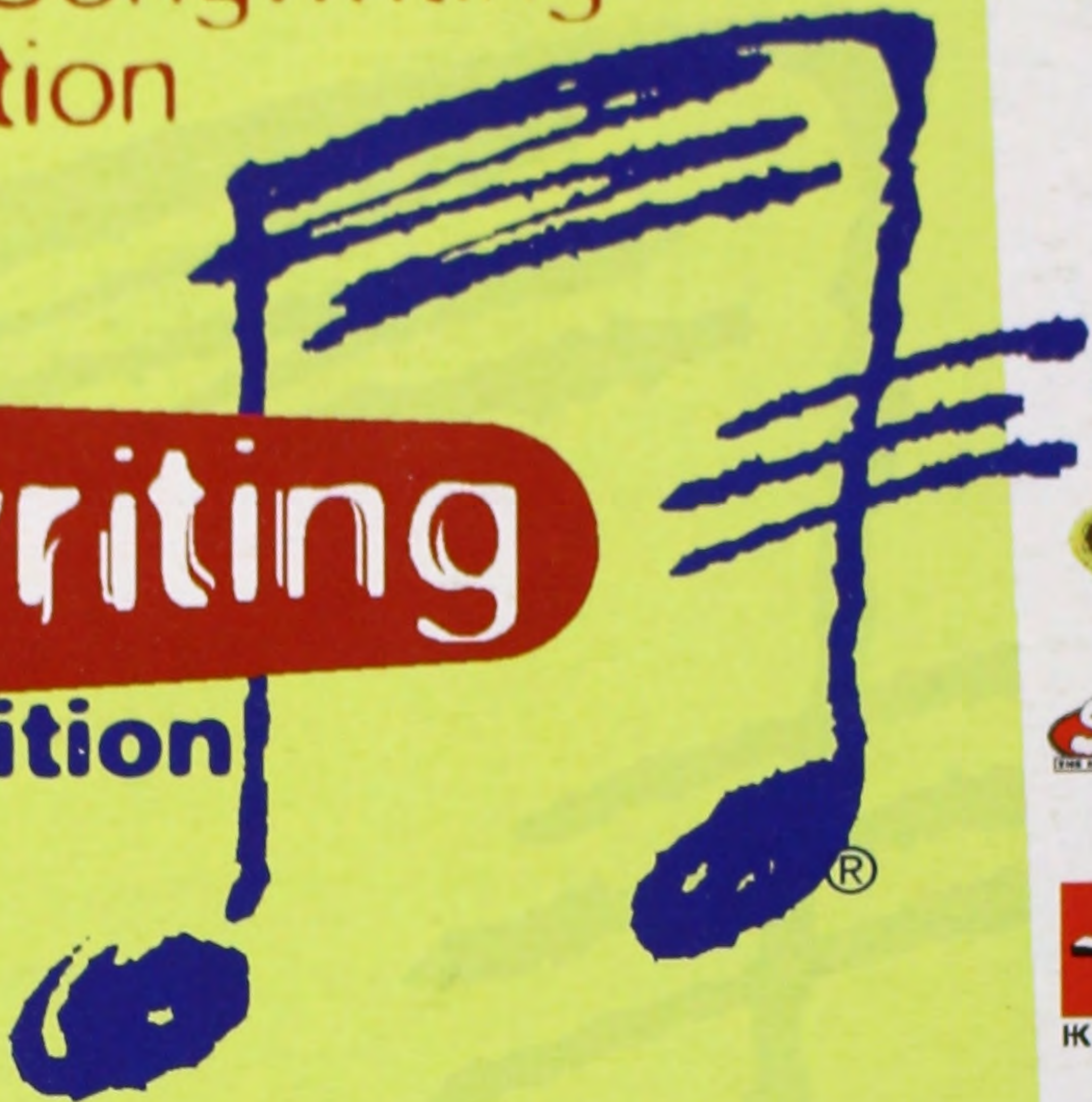
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