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

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Berklee today

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Seeking Urban Connections

by Curtis Warner, Assistant Vice President for External Affairs
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Over the past 15 years, Berklee has offered the Berklee City Music Program (BCMP), a music-teaching initiative for underserved sixth-through twelfth-grade students in the Boston area. The year-round music education program prepares students for higher education and strives to close the musical achievement gap between economically disadvantaged students and their more advantaged peers. To date, more than 1,000 Boston teens have benefited from this unique educational experience at no cost to them or their families.

Now Berklee seeks to build on the success of this program and expand it through a network of partners and by engaging our alumni. With a goal to bring the program to 50 sites across the United States by 2010, the college has formed partnerships with various organizations to offer a new and exciting after-school contemporary music curriculum taught by Berklee graduates. (For more information on how the Berklee City Music Network will bring real-time and web-based education to underserved youth

nationwide, visit www.berklee.edu/news/2007/01/0102.html.)

Developed by Berklee College of Music faculty, the PULSE music method has been honed over the past 15 years through BCMP. Reaching young students through the music they love, PULSE integrates instrumental and vocal instruction; ensemble performance; and musicianship classes with state-of-the-art online learning materials and community-building tools to immerse students in a holistic learning experience. Berklee will train interested alumni in how to teach the Berklee PULSE method.

With caring, professionally trained mentor-instructors and online support materials, students get an opportunity to develop their talent. By participating in an online community that provides interactive music experiences and social networking, these young students can become more connected with peers, mentors and educational goals, all of which help to build self-esteem and a sense of accomplishment. They also become better musicians and more engaged students.

Our first new partner to join the City Music Network and offer the PULSE method is the Experience Music Project in Seattle, Washington. We are actively seeking Seattle-based alumni to participate in this pilot program. We will also offer PULSE through our existing City Music Network partners: A Place Called Home and Sound Art in Los Angeles; the Mt. Airy Cultural Center in Philadelphia; and eSharp Music in Washington, D.C.

We are currently looking for new partner sites in major metropolitan areas across the nation and will be announcing them via our website at www.berklee.edu/citymusicnetwork. If you are a Berklee alumnus and want to become involved, contact Karen Bell (kbell@berklee.edu). If you already teach at an institution that is interested in joining the Berklee City Music Network, contact David Mash (dmash@berklee.edu) or Curtis Warner (cwarner@berklee.edu). This is a great opportunity to spread the joy of music making, reconnect with Berklee, and earn some income as well.

Jon Luther Joins Berklee Board

At the October 2006 meeting of the Berklee College of Music Board of Trustees, Jon L. Luther was appointed to the board. A veteran of the food-service industry, Luther is the CEO of Dunkin' Brands, Inc., and a proven leader in the restaurant industry. Between 1997 and 2002, he served as president of Popeyes Chicken & Biscuits. During his term with the company, the Popeyes store count grew 67 percent to reach 1,672 units, and average annual unit volume topped the \$1-million mark. Under Luther's leadership, Popeyes won industry awards for menu strategy, store redesign, and customer satisfaction.

Prior to his work at the Popeyes franchise, Luther was president of CA One Services, a subsidiary of Delaware North Companies, Inc. He has also held leadership positions in the contract food-service division of Marriott International, Inc., and at the ARAMARK Corporation in Philadelphia, where he began as a vending sales director and later became president of Davre's, ARAMARK's luxury restaurant subsidiary. Luther also founded Benchmark Services, Inc., a food-service management firm specializing in business dining for corporations.

Luther earned a degree in hotel and restaurant management from Paul Smith's College and holds honorary doctorate degrees from Bentley College and Johnson & Wales University. In addition to his membership on the boards at Berklee and the Culinary Institute of America, Luther sits on the board of directors for the Elliot Leadership Institute and the executive board of directors for the Companions in Courage Foundation, which builds interactive playrooms in children's hospitals throughout North America.



Jon L. Luther



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Twelfth Encore Gala Raises \$1.2 Million for Berklee City Music Program

by Beverly Tryon

Berklee's 12th Annual Encore Gala, held at Boston Park Plaza on October 21, 2006, reached a milestone this year by raising an unprecedented \$1.2 million. Thanks to lead sponsorship from Blue Cross Blue Shield Massachusetts and Bain Capital LLC, gala cochairs Elliott Hillback and Steven Holtzman, as well as many other generous donors and gala attendees, the musical extravaganza featured more than 150 musicians and exceeded expectations. Proceeds from the event will go to the Berklee City Music Program (BCMP), the college initiative to engage talented inner-city students in grades 6 through 12 in music.

The evening began with a cocktail reception and dinner for 900 guests. A highlight during dinner was the gala's first-ever live auction. John Terrio, the evening's auctioneer, kept guests entertained as they bid on exclusive offerings, such as trips to the Sundance Film Festival and the Puerto Rico Heineken JazzFest and the chance to throw out the first pitch at Fenway Park. Tickets to *The Tonight Show with Jay Leno* as special guests of bandleader Kevin Eubanks '79, as well as VIP tickets to a Barbra Streisand concert in Boston, were also big hits. Bidders created a buzz vying for a private concert by

Livingston Taylor, which went for \$35,000. The live and silent auctions, cochaired by Berklee trustee Isabel Pisano and Tim Duncan, added a total of \$170,000 to the evening's proceeds.

After dinner, Berklee faculty, alumni, and student musicians performed music from around the globe in eight unique nightclub settings that reflected Berklee's strong international influence. The Berklee Groove Club featured the eclectic sounds of West African percussion and American bluegrass. Guests danced until midnight in the Motown Review club to a variety of earthshaking salsa, Motown, and hip-hop. Those seeking quieter venues enjoyed jazz favorites with pianist/vocalist Maggie Scott in the Starlight Lounge as well as folk music and original songs in the World Folk room and Rising Star Club. A classical music ensemble serenaded bidders in the silent auction room.

Special guests included rock legend Al Kooper and the Funky Faculty, who played to a packed house in the Blues after Dark room. Bebo Valdes, the celebrated Cuban-born pianist and bandleader, performed with the Berklee Salsa Ensemble. Renowned drummer Tommy Campbell '79 made a guest appearance in the City Music room, which showcased the incredible talent of the City Music Ensemble. Gala guests got to see firsthand how their contributions benefit promising students from Dorchester, Roxbury, Chelsea, Jamaica Plain, and Hyde Park.

The Berklee City Music Program helps underprivileged teens with limited resources pursue their musical and academic aspirations through scholarship and mentoring opportunities.

Since its inception in 1992, more than 1,000 young people have benefited from participation in BCMP. Eighty-three Boston-area high-school students have received full four-year scholarships to attend Berklee.

Cleve Killingsworth, Blue Cross Blue Shield Massachusetts president and CEO, says that Blue Cross was eager to participate. "We were proud to support this important program that benefits deserving young people in our community," says Killingsworth. "I attend many events and must say that Berklee's Encore Gala is the best in the city."

Colead sponsor, Bain Capital Children's Charity Ltd., also provided significant event support this year. "Bain Capital feels very strongly about supporting talented urban youth through Berklee's innovative educational outreach," says John Connaughton, managing director for Bain Capital LLC. "We were very pleased to play a lead role in this year's Encore Gala."

The Blues Breakfast, sponsored by Mr. and Mrs. Lawrence J. Sapanski, offered an array of breakfast and dessert foods and dancing. The Blues after Dark band kept things grooving until 2:00 A.M., bringing this year's festivities to an end.

"It is very satisfying to find ways to offer scholarships to immensely talented musicians who lack the means to attend Berklee," says President Roger H. Brown. "Can you imagine the difference in music history if Larry Berk couldn't afford to offer scholarship support to Quincy Jones, Toshiko Akiyoshi, or Arif Mardin? The funds raised at the gala directly help the next generation of Quincys come to Berklee."

PHOTOS BY JOHN KENNARD



The student performers of the Berklee Salsa Ensemble turn up the heat in the Motown Review room.



From the left: Berklee trustees and gala cochairs Steven Holtzman and Elliott Hillback



From the left, back row: Phil Pratt, Rachel Conn, John and Stephanie Connaughton, and Kevin Conn. Front row: Robin Pratt and Steve and Sara Kish of Bain Capital, the gala's lead sponsor

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From the left: Sonchu Gavell, President Roger Brown and his wife, Linda Mason, and Stefan Gavell in the Silent Auction room



Cleve Killingsworth (right) of Blue Cross Blue Shield of Massachusetts receives the Boston Business Journal's award for Arts Partner of the Year from Carol Fulp.

PHOTO SUBMITTED

Paquito D'Rivera Speaks at Berklee



Paquito D'Rivera

On January 16, Grammy award-winning woodwind master and composer Paquito D'Rivera came to Berklee to speak and perform for the annual Berklee Teachers on Teaching conference. During an insightful interview on the Berklee Performance Center stage conducted by Professor Oscar Stagnaro (who is the bassist in D'Rivera's touring band), the Cuban expatriate revealed the breadth of his knowledge of jazz, classical, and other musical styles. He spoke about his formative musical experiences, Latin music in general, essential music skills, leading a band, and much more.

D'Rivera spoke about the boundaries between musical styles. "There is a big gap in both jazz and classical music education," he said. "Jazz people ignore a thousand years of tradition, discipline, and intonation that developed in the classical world. On the other hand, classical people are missing the freshness and spontaneity of jazz. Each kind of music has its own special characteristics. We can learn if we listen to each other."

D'Rivera stressed that no matter what instrument a student plays, he or she should learn a percussion instrument and piano. He also emphasized the importance of music-reading skills.

"Too often in the popular music field, not being able to read is [treated] like an accomplishment. You can't be considered better for knowing less."

D'Rivera also fielded questions from the audience. Responding to a query about the origins of Afro-Cuban music, D'Rivera remarked, "I never agreed too much with that term. Influences came from the African continent, but jazz developed in the New World. You can't deny your grandfather. Maybe you look a little bit like him, but you are not him. What we have created in this part of the world has its own identity. I prefer to just call it 'Cuban music.' Many times I heard Art Blakey say, 'Jazz is American music, not African music. No America, no jazz.'"

After the interview, Berklee President Roger H. Brown gave a presidential tribute to D'Rivera, who then performed in a quartet setting. Other events included a luncheon and a faculty jam session with the Latin music star.

Berklee-Korg Partnership Benefits Youth

A partnership between Korg USA and Berklee has provided new educational opportunities for students at three Boston-area youth agencies. Orchard Gardens K-8 Pilot School in Roxbury, the West End House Boys & Girls Club in Allston, and the Colonel Daniel Marr Boys and Girls Club in Dorchester have received a total of 18 Korg digital pianos and three teacher modules to serve a combined 250 students at the sites.

The Korg digital keyboards networked to a group teaching console at each site will facilitate instruction in keyboard technique, sight-reading, improvisation, harmony, and other subjects. Members of the Berklee City Music Faculty Outreach Project will utilize the labs at Orchard Gardens to enhance the music program originally established there through an anonymous donation from a local education foundation. Donations from the State Street Foundation and the Rowland Foundation have also provided support to bolster the program.

Berklee students will teach at the West End House Boys & Girls Club and the Daniel Marr Boys and Girls Club. Under the Community Service Work-Study Program, the college spends more than \$60,000 per year to pay 30 students to serve at community-based organizations.

In addition to providing instruction at the three sites using the Korg labs, Berklee faculty and student teachers in the outreach project will



Front row from the left: Students Akeylah McTaggart, Amira Nwokeji-Iwuala, Tayler Fernandes, Sara Arias, Kimberley Gonzales, and Marcel Baez, and teacher Shelley Irvin (back row) pose with Korg keyboard equipment at the Orchard Gardens K-8 Pilot School.

also offer private and group lessons in woodwinds, brass, percussion, and voice and will direct student ensembles at Orchard Gardens.

"The keyboard teaching labs will have a substantial impact on these programs," says Lee Whitmore, Korg's managing director for education in the United States. "Korg USA is a proud supporter of music education endeavors and has been an active Berklee partner for more than 15 years, encouraging rising generations of music makers."

Sinicrope Receives LaPorta Award

On Wednesday, January 10, President Roger H. Brown presented the first IAJE John LaPorta Jazz Educator of the Year Award at the annual IAJE Conference in New York to Milton Academy Jazz Director Bob Sinicrope '78. The inaugural award was created to recognize outstanding high-school educators with five or more years of classroom experience who represent the highest standards of teaching and whose results in the classroom have brought distinction to their institution and students. The acknowledgement includes a \$5,000 honorarium, a package of equipment and music for the recipient's school music program, and an invitation to speak to the Berklee student body at a major assembly.

The award is named in memory of the late jazz education pioneer John LaPorta, who taught at Berklee for 35 years and became one of college's most respected and influential educators. In 1962, LaPorta left an active touring and performing career to teach at Berklee. An uncompromising artist and an inspiring teacher, LaPorta revolutionized jazz education.

"John LaPorta was one of the founding fathers of what is now the IAJE and a cornerstone of the modern Berklee," said Berklee President Roger Brown. "He was a virtuoso musician who played with Parker, Mingus, Tristano, and Stravinsky but got his real kicks guiding young musicians, helping them play together and improve. Bob Sinicrope is a worthy and truly deserving first recipient."



From the left: Roger Brown, Alicia Sinicrope, Bob Sinicrope, IAJE executives Bill McFarlin and Chuck Owen, and Sinicrope's former student, jazz artist Aaron Goldberg

A former student of John LaPorta, Sinicrope established an exemplary jazz program at Milton Academy in 1974. "I was deeply inspired by John's exceptional musicianship and his caring and direct style of teaching," Sinicrope said.

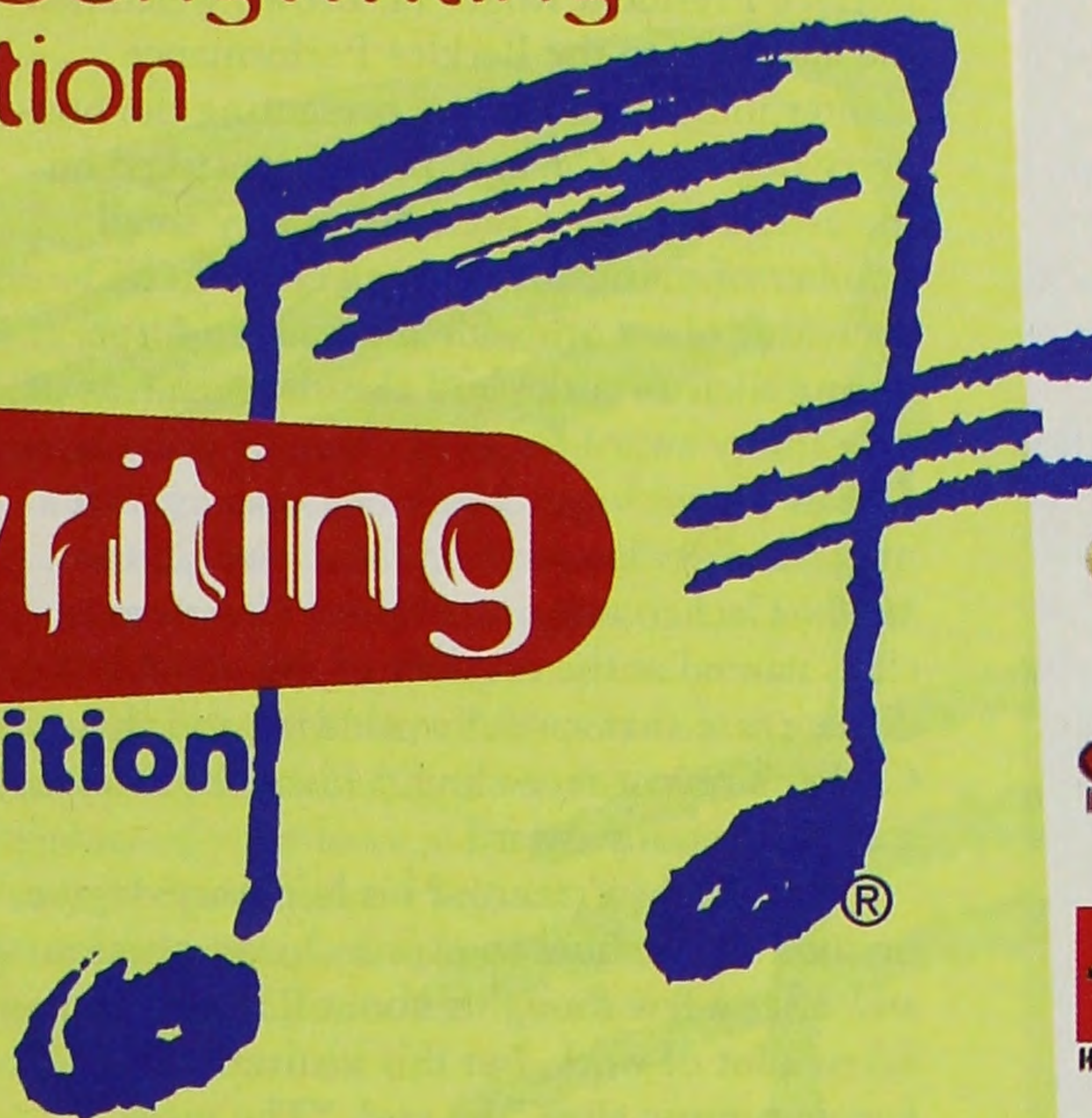
Sinicrope has given clinics at schools on six continents and at four IAJE conferences. His Milton Academy ensembles have played at six IAJE conferences and performed at the White House, European jazz festivals, and at schools and jazz conferences in South Africa.

An in-demand bassist, Sinicrope leads two local bands and has played with Shirley Bassey, Jerry Bergonzi, Billy Eckstine, Jon Faddis, Tiny Grimes, Abdullah Ibrahim, Papa Jo Jones, Mississippi Fred McDowell, and many others.

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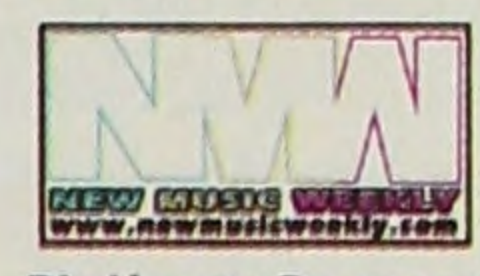
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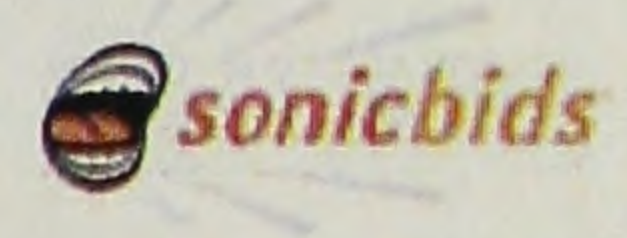
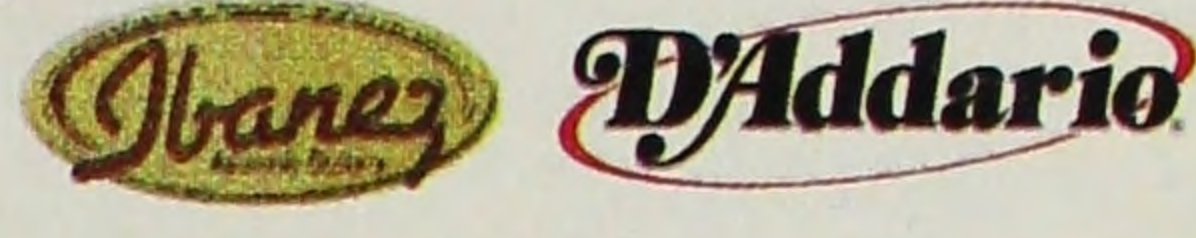
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Cuban Music Legend Honored

At Berklee's November 7, 2006, Latin Culture Celebration concert, Cuban bassist and composer Israel "Cachao" López was awarded an honorary doctorate in recognition of his many achievements over the course of his seven-decade career.

The concert and honorary doctorate ceremony for the four-time Grammy winner was months in the making. Professor Oscar Stagnaro (the musical director of the tribute concert); Natalia Bernal, Miguel Raygoza, Perla Flores, and Jane Stachowiak of the Latin Culture Committee; and Assistant Professor Bernardo Hernandez and Professors Mili Bermejo and Victor Mendoza worked together to produce an unforgettable night that the 88-year-old bass legend said made him feel so good that he "felt 15 again."

The evening opened with a performance by



PHOTOS BY PHIL FARNSWORTH

Israel "Cachao" López: "The great thing is that everyone fits in here, from the Japanese to the Cuban."

Edmar Castrañeda, a Colombian harpist, and his trio. Their five-song set ended with an improvisation based on one of Cachao's most famous descargas bass lines.

Tapping into the spirit of the event, Berklee President Roger H. Brown welcomed the audience to the Berklee Performance Center in Spanish. Before presenting the honorary degree to Cachao, Brown remarked on the artist's staying power, "It's a very small number of musicians who can claim to be cocreator of a worldwide musical sensation during their twenties and also the recipient of a Grammy award for work done 60 years later. Cuban bassist Israel 'Cachao' López is such a musician." As Brown told the crowd, in the 1940s, Cachao was one of three Cuban musicians named as the creators of the mambo dance craze that spread worldwide and that Cachao's recent recording, *¡Ahora Sí!*, received a 2005 Grammy Award.

After Cachao received his honorary degree, he took the podium to express his gratitude and offer a few thoughts about Berklee. "It has taken a lot of work, but this institution is keeping music alive," he said. "The great thing is that everyone fits in here, from the Japanese to the Cuban. Everyone is here, from the entire world."

True to Cachao's observation, the band that took the stage for the tribute concert featured



The octogenarian bassist took the stage with the 22-piece band to play his song "Lindo Yambu."

musicians from several states as well as from such countries as Japan, Italy, Chile, Israel, Puerto Rico, and more. Cachao thrilled the audience by joining the 22-piece band for the last song of the night, a tune he cowrote titled "Lindo Yambu."

—Mitzi Dorbu

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by Marjorie O'Malley

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Ella Fitzgerald, Duke Ellington, Irving Berlin, George Gershwin, Sarah Vaughan: each of these artists is instantly connected with a distinctive style or song from the Great American Songbook. Popular music and jazz performers continue to interpret material from the Songbook, and its entries represent a cornerstone of the jazz education offered at Berklee today. Throughout her life, Sylvia M. Zunz of Fort Lee, New Jersey, enjoyed singing these classic Songbook tunes. After she passed away on January 7, 2004, Lyonel Zunz, Sylvia's husband, and her daughters Sharyn and Gail created the Sylvia M. Zunz Endowed Scholarship Fund at Berklee to celebrate her love of this music and perpetuate her memory.



From the left: Gail Zunz, the late Sylvia Zunz, Lyonel Zunz, and Sharyn Zunz

Recently, the Zunz family compiled recordings of Sylvia's renditions of tunes such as "Ain't Misbehavin'," "East of the Sun," "Just One of Those Things," and others for a CD titled *The Best of Sylvia*. The disc will be presented to Berklee students who receive scholarship support from this endowed fund. Berklee is grateful to Lyonel Zunz and his family for their vision and generosity.

BCMP Reaches Out Nationwide

Since its launch in 1991, the Berklee City Music Program (BCMP) has become the premier venue for providing music education to disadvantaged youth in the greater Boston area. In January, the college announced that, with help from local and nationally based organizations, BCMP will begin its outreach in other U.S. cities. To build long-term financial stability for the program, the Johnson Scholarship Foundation of West Palm Beach, Florida, challenged Berklee to raise \$2.9 million over the next five years. When this goal is met, the Johnson Foundation will award the college \$2.2 million for 11 full-tuition Berklee scholarships a year for disadvantaged youth.

We are pleased to welcome the Charles A. Frueauff Foundation of Little Rock, Arkansas, as a partner in meeting the challenge with its first

gift of \$20,000. A longtime BCMP supporter, the Schrafft Charitable Trust has also made a gift of \$15,000. We salute our donors for their help in reaching this goal.

With its proud history of supporting disadvantaged young people in the Greater Boston area, State Street Foundation has made a gift of \$40,000 for BCMP faculty to offer private and group instruction in the Boston Public Schools. Bank of America made a \$15,000 gift to fund disadvantaged teens' attendance at Berklee's Five-Week Summer Performance Program. We thank the State Street Foundation and Bank of America for their support of music education for underserved students.

Numark Provides Turntable Lab Gear

Berklee is the only music college in the country to house a prototype turntable lab where students can learn hip-hop DJ methods, remixing, and turntablism in a hands-on environment. Berklee's prototype turntable lab recently received a major shot in the arm through Numark Industries' generous gift of high-tech analog, CD and hard drive turntables, a laptop/turntable interface/software system, and Numark DXMPro Digital DJ mixers, CC-1 cartridges, and PHX headphones.

In addition to DJ gear, Numark also provided a dozen Akai Professional MPC2500 sampling drum machine/sequencers.

"Numark takes great pleasure in our collaboration with Berklee College of Music," says Jack O'Donnell, Numark's president and CEO. "Supporting the music students of today is not just satisfying; it's also an investment in our future. The innovative professors and bright students at Berklee guide us all in the music industry."

"All of this excellent gear will ensure that our students have cutting-edge, professional equipment at their disposal," says Professor Stephen Webber, who designed the popular turntable technique class and leads Berklee's Turntablist Crew ensemble.



Professor Stephen Webber (left) performs with Jason Dawson '05 on Numark turntables at a recent concert by the Berklee Turntablist Crew.

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* A complete listing of donors will be published in Berklee's 2007 Annual Report.

notes

by Mia Rioux '09

Associate Professor of Percussion Tony "Thunder" Smith performed at the December 2006 world premiere of Lou Reed's 1973 song cycle *Berlin* at St. Ann's Warehouse in New York as well as in Sydney, Australia.

Associate Professor of Composition Beth Denisch attended the premiere of her string orchestra piece *Fire Mountain Intermezzo* at Carnegie Hall on November 20 in a performance by the Chamber Orchestra Kremlin. The piece was a finalist in the Chamber Orchestra Kremlin's International Blitz-Competition for Composers "Homage to Mozart."

Voice Instructor Jerome Kyles plays a lead role on the reality show *Trial by Choir* on the TLC network. Kyles was interviewed about the program on *The Today Show* in November.

Associate Professor of Percussion Mark Walker penned the tune "What about That?," which appears on the CD *FunkTango* by the Paquito D'Rivera Quintet. Walker also toured Europe with Oregon and recorded a CD titled *A Thousand Kilometers*. Visit www.walkermark.com.

Assistant Professors Rich Greenblatt (vibraphone) and John Funkhouser (bass) played on the new CD *Spirits Passing Through* by Steve Thomas and the Co-Conspirators.

Associate Professor of Composition Clyde Witmyer published two original classical guitar compositions, *ZenScapes* and *Romanza Variations*, as well as *The Witmyer Anthology*, a two-volume compilation of guitar works, on Clear Note Publications.

Voice Department Chair Jan Shapiro released a new CD of jazz standards, *Back to Basics*. Visit www.janshapiro.com.

Associate Professor of Harmony Wayne Naus performed the National Anthem and "God Bless America" on the trumpet on Veterans Day before a Boston Bruins hockey game at the Banknorth Garden.

Associate Professor of Strings John McGann released an instructional DVD titled *Rhythm Mandolin: From Bluegrass to Celtic to Swing*. Visit www.johnmcgann.com.

Associate Professor of Composition Apostolos Paraskevas released *Night Wanderings*, a CD featuring chamber and orchestral works written by Paraskevas, Associate Professor Alexandros Kalogeras, and Professor Vuk Kulenovic. Visit www.clearnote.net.

Associate Professor Prince Charles Alexander produced, recorded, and mixed the CD *Introducing Gordon Chambers*. Assistant Professor Ted Paduck and Professor Julius Williams were also involved in the production.

Professor of Music Production and Engineering Stephen Webber played guitar and



Associate Professor of Composition Beth Denisch and conductor Misha Rachlevsky after the Carnegie Hall premiere of her string orchestra piece *Fire Mountain Intermezzo*

turntables and served as the music director for the showcase "Milestones: A Celebration and Tribute to True Musical Innovation" at the Berklee Performance Center. Proceeds from the tribute to groundbreaking hip-hop artists went to scholarships for the Berklee City Music Program.

Assistant Professor of Guitar Sheryl Bailey released a CD titled *Live @ the Fat Cat*. She recently became an endorser for JazzKat amplifiers. Visit www.sherylbailey.com.

Percussion Professor Robert Kaufman performed and presented two clinics and master classes in São Paulo, Brazil.

Al Kooper and the Funky Faculty, featuring Berklee faculty members Bob Doezema (guitar), Jeff Stout (trumpet), Daryl Lowery (saxophone), Larry Finn (drums), and Jesse Williams (bass), performed with the Uptown Horns at a recent Bob Dylan tribute concert at Lincoln Center in New York City.

Piano Professor Laszlo Gardony released the CD *Natural Instinct*, which debuted at number seven on the JazzWeek College Jazz Radio chart. Eric Jackson's *Eric in the Evening* show on WGBH-FM presented a four-hour segment of Gardony's music. Visit www.lgjazz.com.

Associate Professor of Percussion Rod Morgenstein toured Europe playing drums with the rock band Winger during October. A five-week U.S. tour is scheduled for February and March. Morgenstein is currently mixing a studio album for his band *Jazz Is Dead*.

Percussion Instructor Sergio Bellotti has been hired by the Accademia di Musica Moderna in Italy to conduct master classes and teach weeklong intensive courses three times a year.

Assistant Vice President for Academic Affairs Jay Kennedy was a judge for the Bands of America Grand National Championships marching band competition in Indianapolis.

Composition Professor Marti Epstein attended the premiere of her brass quintet *L'homme Armé* by the Iowa Brass Quintet. Another of her works, *American Étude #3: Inside the Piano*, was discussed in a recent issue of *Clavier* magazine.

Voice Professor Mili Bermejo released a new live CD, *De Tierra*, which was recorded at Scullers Jazz Club. Assistant Professor of Percussion Ernesto Diaz as well as Berklee alumni and students played on the recording.

The article "The Value of Music and the Trappings of the Marketplace, 1990-2005" by Professor of Music Business/Management Peter Alhadeff was published in the fall 2006 edition of the *Music and Entertainment Industry Educators' Association Journal*. The article was also published in *The Global Business & Economics Anthology*.

Associate Professor of Guitar Jon Wheatley plays on the CD *Guess Who's in Town?* by the Daryl Sherman Trio. Wheatley also played on *Star Dust and Beyond: A Tribute to Artie Shaw* featuring Dick Johnson, faculty members Phil Person and Herb Pomeroy, and former faculty member Bob Freedman.

Assistant Professor David Thorne Scott presented a clinic titled "New Vocal Group Music from Old Sources" at the IAJE Annual International Conference in New York City.

Assistant Professor of Guitar Tomo Fujita released the CD *Right Place, Right Time*, which features Associate Professor of Percussion Kenwood Dennard.

Brass Instructor Robynn Amy and Professor Phil Wilson played on a CD with the student group *Against the Grain* that was reviewed in the *International Trombone Association Journal*.

Associate Professor of Guitar Bruce Saunders recorded the new CD *8 x 5* for Mel Bay Records. The disc features Adam Kolker (saxophones), Alan Ferber (trombone), Mark Ferber (drums), and Mike McGuirk (bass) backing Saunders on eight of his original compositions.



Associate Professor Bruce Saunders

Joe Stump: The Authentic Unit

faculty profile

by Peter Gerstenzang '77

In a world where hard rockers can disappoint, every so often you come into contact with a musician who is custom-made for that romantic gig. A case in point: Assistant Professor of Guitar Joe Stump, Berklee's metal maven. He has the perfect hard-rock-guitar-player name, of course. It's not important to know whether it's real or adopted; it just screams "Metal god." Stump also has a waterfall of black hair, cloaks himself in black leather, is signed to the Leviathan label, plays in a band called Holy Hell, and talks a lot about shredding on his guitar. He also loves Paganini, bebop, and teaching. Stump is the real deal: the authentic unit and a well-rounded rocker.

Growing up in Queens, New York, Stump started playing professionally during the 1970s. "I played clubs and shows all over Long Island from the time I was 15 or 16," he says. "I had my 100-watt Marshall amp, and I played all the hard-rock tunes of the day: stuff by Zeppelin, Queen, and others. One of the things in my life that I'm proudest of is that since I started playing, I've never had a 'real' job."

Not long after his professional career began, Stump had two life-changing experiences. The first was hearing the guitar playing of Ritchie Blackmore (formerly of Deep Purple); the second was coming to Berklee. "I loved a lot of players like Brian May and Johnny Winter, but when I heard Blackmore, it really affected my playing. Blackmore is the guy who really should get the credit for bringing in all the elements of metal that we now take for granted. I'm talking about the arpeggios, the whammy-bar abuse, and the use of weird modes like phrygian. I learned so much listening to Ritchie."

Knowing that there was more to learn, Stump came to Berklee in 1979. At first, he says, he felt a bit of culture shock. "Back then," Stump says, "the school was all about jazz and fusion, and I was this hard-rock kid. It was like landing on some weird jazz planet. Everybody talked in bebop lingo. I didn't know what anyone was saying at first," he says, laughing. "I'm a quick study, though. So in no time flat, I learned to be a 'cat.' I also learned a lot about the music of guys like Bach and Prokofiev, and classical scales and riffs that have helped my playing right up 'til today. There are a lot of classical riffs in heavy metal."

Then it was off to the metal wars of the 1980s. Stump's band Trash Broadway toured with Quiet Riot and Extreme. (Trash Broadway's self-titled vinyl album can still fetch more than \$40 on e-Bay or Amazon.com's U.K. site.) Stump has released a flurry of solo records since then on the Leviathan label; *Speed Metal Messiah* is the most recent. Additionally, Stump has produced three instructional videos, including *Chop Builder for Rock Guitar* published by Berklee Press. (Visit www.joestump.com for a complete listing of his output.)

Stump is also in great demand on the live circuit in Europe, where he says metal has never gone out of vogue. "I love the States, but my kind of music goes in and out of favor here," he says. "European audiences are so much more loyal. I might play in the U.S. to 50 or 100 people in a club. When I go to Europe with one of my bands [to tour with Holy Hell or Manowar], we can draw up to 10,000 people in a big sports venue. It's always been like that over there."

Stump is just as passionate about his teaching at Berklee as he is about performing. "Teaching is great," he says without hesitation. "Unlike the way things were in the seventies, we have a ton of guitar players here now who are into hard rock and metal. What's nice is that most of my students seek me out because they like my playing. The guitar program here is still very jazz oriented, but it's becoming much more diverse, which is great."

If the proof of the teacher's effectiveness is in the enthusiasm of the student, Stump is doing well. Berklee student Jon Monter has been studying with Stump for three semesters and glows with praise for his heavy-metal mentor. "The best aspect of studying with Joe," says Monter, "is that we just play during the lessons. We shred over jam tracks. That really helps with the flow in my playing. If I have a question—let's say I'm having trouble with my arpeggios—we'll go over the problems until I see how to improve or speed up." Monter plays with a progressive shred-metal band called String Theory where he can apply Stump's techniques and, ahem, test his mettle, so to speak.

Stump is optimistic about the future of the music he favors and the Berklee students who seek him out. "I think part of it is that the grunge days are over—at least for a while," he says. "There was a real reaction against virtuosity back in the early nineties. But kids today are back into learning how to play the guitar well. Whether it's during my lessons, or when I'm on the road, I like to think I might be playing a small part in some of these changes."



Assistant Professor Joe Stump

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Because Brian Transeau (a.k.a. BT) appears regularly in magazines such as *Dj Times*, many think of him as a DJ. But he's quick to emphasize that he doesn't consider himself one at all. "I haven't spun records very much at all, and I'm in awe of DJs who play the turntable like a sophisticated percussion instrument," he says. While trance electronica music that made BT famous has been a staple of clubs, it's just one side of BT's artistry. It's more accurate to call him a composer with a broad palette. His music runs the gamut from electronica to contemporary orchestral music and intersects with lots of styles in between.

BT has been described as the prototype of the twenty-first-century musician. While he's at the vanguard of music makers harnessing the power of synthesizers and computers, he began his musical odyssey as a classical pianist. BT came to Berklee as a vocal performance major and added jazz sounds to his vocabulary. After leaving Berklee, he pioneered the trance electronica style (also called "dream house") and took dance clubs in England by storm in the nineties with his songs "A Moment of Truth" and "Relativity." His trademark stutter edit, a rapid-fire rhythmic repetition of a short sample, distinguished his songs and remixes from those of other electronica artists.

While in England, BT met Tori Amos. The two collaborated on the song "Blue Skies," which landed in the number one spot of *Billboard* magazine's Hot Dance Club Play chart in January 1997. The track fueled the success of BT's debut album, *Ima*, expanding the artist's reach from Europe to America and bringing BT to the attention of other superstars. His technological wizardry and skills as a songwriter, guitarist, keyboardist, and producer paved the way for collaborations with such pop icons as Sting, Madonna, Seal, Sarah McLachlan, *NSYNC, Britney Spears, and others.

In his early days, BT performed his brand of electronic music live with synths, sequencers, and drum machines. These days, you'll find him onstage playing guitar and keyboards as well as a laptop and an array of "bent instruments" that he has modified. Late last year, BT took his *This Binary Universe* multimedia production on the road, sharing the roster with Thomas Dolby for a tour billed as a "sonic duel for virtual supremacy."

In addition to his live performances and studio work, BT has composed scores that seamlessly blend electronic and orchestral instruments for numerous film and television productions and video games. As if that's not enough to keep a guy occupied, he recently established Sonik Architects, a software company that he operates with the help of several Berklee alumni. So far, they have developed two programs, Break Tweaker and Stutter Edit, tools that will enable DJs and electronic musicians to replicate and modify BT's innovative stutter effect in live performances.

BT has an insatiable appetite for composing and diving ever deeper into music technology. His expertise and many accomplishments notwithstanding, he still knows that there is much to learn. While his career demands prevent him from returning to Berklee for full-time study, he has struck up a fortuitous friendship with Professor Richard Boulanger. Studying

Csound computer programming language and modern composition techniques with Boulanger has opened up new musical vistas for BT (see the sidebar "Laptop Virtuoso," page 13). The combination of natural talent, intellectual curiosity, humility, and boundless energy have heightened expectations that BT will continue to lead as we approach the music of second decade of the twenty-first century.

Did you have to learn about synthesizers and computers on your own when you were starting out?

I had been experimenting with synthesis since I was a kid. I took a synthesis class at Berklee, but back then, there was nothing presented that I hadn't already checked out on my own. When I was at Berklee, I was by far the geekiest kid there. I was really interested in programming and electronics. I'd be in my room in the Hemenway Street dorm using a tiny screwdriver to take apart my Roland TB 303 [a synthesizer/sequencer] to make the resonance self-oscillate, or I'd be line editing autoexec.bat files on my PC for automatic sound creation. Everyone else was ripping through the modes on their instruments at 208 beats a minute.

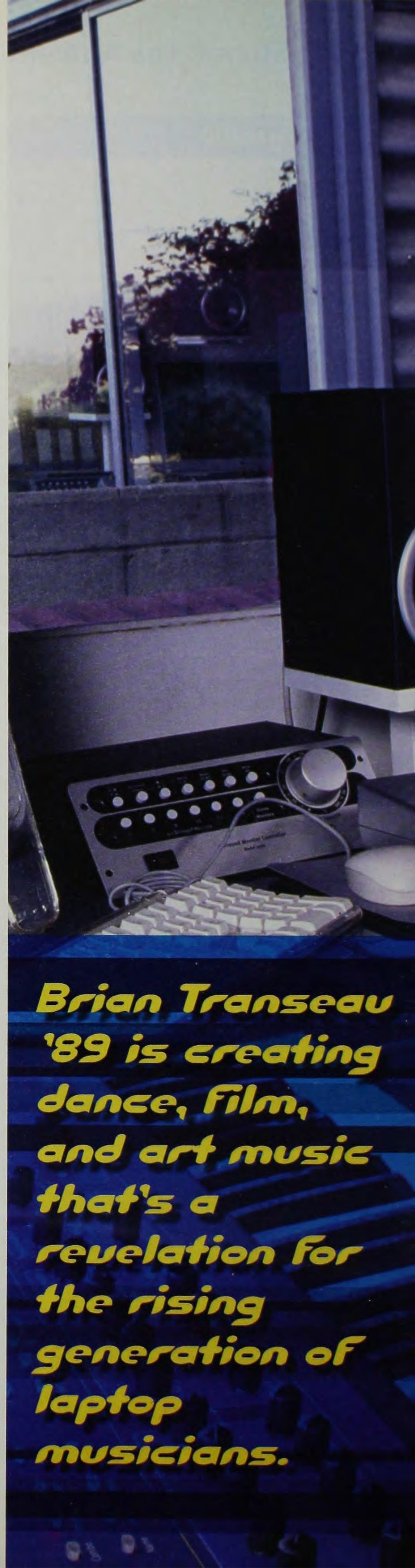
The kids in my dorm didn't know what I was doing. I think I missed my peer group by about five years. Now when I stop by Berklee, I see students engaged in the things I've been interested in since I was a kid. That inspires me.

How did you get interested in creating dance music?

I had come from a classical music background. At eight, I was at the Washington Conservatory of Music doing harmonic analysis of Debussy's piano music. It was great for my ears, and I learned a ton. My introduction to electronics came via break-dancing culture. When I discovered Afrika Bambaataa, Kraftwerk, Depeche Mode, Cabaret Voltaire, and others, I thought that music represented the infinite sonic palette that the composers I'd studied as a child would have wanted to explore. Hearing these sounds and seeing a group like the Human League and Ian Stanley, who did their programming, fascinated me. He'd use a wall of modular synths to create a kick drum. I thought, "I have to learn to do this!" That was my introduction to electronic music.

I became a dance music artist in a round-about way. When I first moved to Los Angeles in the early nineties, the electronic music I was making was beat driven but also had a sense of harmony and melody that was unlike other dance music out there. I'd just come from Berklee after studying harmony and theory and performance ear training with Walter Beasley. When I got to Los Angeles, I was playing guitar and keyboards and singing. I wanted to get a record deal as a singer/songwriter, but I was also quietly writing harmonically dense electronic music just for myself.

When I went around to different labels, I had many doors shut in my face. I finally got an appointment with a well-known A&R guy at Sony who listened to my demo with me in his office. He'd play 10 seconds of each tune and then skip to the next one. Afterward, he looked up and told me I'd never have a career in music. I was devastated and walked around in my



Brian Transeau '89 is creating dance, film, and art music that's a revelation for the rising generation of laptop musicians.



21st Century Prototype

By Mark Small '73

Photo by Travis McCoy

"It made me think of the power an accomplished A&R person wields when speaking to young people. Some would have folded after hearing what I heard."

bathrobe and slippers for about a month until I figured out that there was a lesson in this for me. I realized that to a degree, I was inauthentic in the songs I'd been writing. The music I was really passionate about was the electronic music I'd been working on. So I left Los Angeles and moved back home to Maryland.

Together with two friends, I started Deep Dish Records. We sold our cars and pooled our money. We hired recording engineer Stephen Barkin to come down from New York to work with us for the weekend in the studio. We literally stayed up the entire weekend recording my first record. After it came out, Larry Flick from *Billboard* magazine wrote a little piece about the record that was very encouraging. He really understood my music. I faxed the article to everyone I knew, including the A&R guy at Sony. To finish that story, I need to skip forward in time.

When the movie *The Fast and the Furious* came out [in 2001], I went to the premiere since I'd written the score. There was a lot of red carpet stuff with directors introducing me to different people. A guy came up to me and said, "BT, I love your work, it's so amazing! I've followed your music from the beginning." I recognized him as the A&R guy I'd met at Sony, but he didn't remember that we'd met before. I never said anything about our meeting. It made me think of the power an accomplished A&R person wields when speaking to young people. Some would have folded after hearing what I heard.

Has that experience affected how you interact with young, aspiring musicians?

When I meet kids who want to do something creative, I want to be the opposite of that guy. After my gigs, when I'm exhausted and I've signed 200 CD jackets, I'll see this one kid who just *has* to talk to me. I feel a responsibility to engage with that person and give encouragement. I've seen some kids over and over at my gigs, and then later I see that they release records. Mike Truman from Hybrid gave me a copy of "Finished Symphony" at a club. He was an eager kid who wanted to talk to me. Often those kids are the ones who are going to do something, and I want to encourage them.

How did you break out in Britain?

After the article came out in *Billboard*, I made my second record with the money we'd earned from "A Moment of Truth." We did the second one in my room at my parents' house. I had a Boss 8-channel mixer with no midrange EQ, a Voyetra Sequencer Plus Gold, and an IBM PS/2 model 70 computer with 16K of RAM. We made the track

"Embracing the Future" and printed 300 copies. Guy Oldhams, who worked at a cool record store called Black Market Records in Manchester, England, got ahold of a copy. He played it for Sasha, who I didn't know at the time was a very famous DJ. Sasha called me and said, "The music you're making is important, and the people in this country are going to get it. I want to bring you here."

Sasha brought me to England when I couldn't have afforded to go, nor would I have known who to play my music for if I could have gone. I was in the studio with Sasha when Spencer Baldwin, who later became my A&R guy at Warner Bros., came in with Paul Oakenfold to see Sasha. They listened to what we were working on and asked if I had any other songs. I played them some of the tracks that eventually became my first album. They invited me to stop by the Warner Bros. offices the next day. I went with my guitar, figuring they'd want to hear something different than what they'd heard the day before. I played them about eight songs, and then Paul said, "I have no idea what you are doing, but we want to be involved." Spencer, Paul, and Max Hole signed me to a subsidiary of Warner Bros.

Did your success in England open doors for you to work with Tori Amos on the tune "Blue Skies"?

They say that overnight success takes 10 years. After my album *Ima* came out, I went from living in my old bedroom at my parents' house to flying to England every three weeks to be on *Top of the Pops* on TV and doing my own live shows. It was crazy. I met Tori in England around 1997 through mutual friends. We got together at a recording studio and just clicked instantly. She's an amazing pianist. She asked me to help on her music, and I began doing some synth stuff and programming beats.

Tori wanted to sing a song for my record. She took the song "Divinity" from *Ima* and improvised a vocal line over it and sent it to me. The song is about 11 minutes long. I took her vocal track off and cut it up into a million pieces and started making different words out of the syllables. I did some pitch shifting and created an a cappella song from her vocal, making words from the sibilance, implosives, and phonemes that she sang. She never sang the words "blue" and "skies" consecutively in her original vocal. I spent two weeks working on the vocals. Then I took out a guitar and wrote a chord progression for it and made a track around it. I played it for her over the phone, and she loved it.

Did the success of this tune put you on the radar for other pop musicians like Sting, Sarah McLachlan, and Seal?

I think it did. It made people in America become aware of what I was doing. I had been traveling around Europe, doing live electronic music shows with synths, drum machines, and small sequencers for years at that point. Eventually, I started migrating back to America. I signed with a manager here and then started scoring films.

Your ambient music and groove-oriented material are perfectly suited to soundtracks. Did your film work start when directors and producers heard these qualities in your music?

It actually started another way. I'd had an interest in film scoring since I was a kid after I saw the movie *Blade Runner* with music by Vangelis. Knowing that he played that music live—99 percent of it wasn't sequenced—sealed the deal for me. From then on, I wanted to get into electronics and write for picture. Even when I was at Berklee, I'd turn down the volume while watching the Nature Channel on TV and noodle with my synths and delay pedals.

I got to do my first film when director Doug Liman came to me while he was working on his second movie, *Go* [circa 1999]. He just showed up at my door in Maryland—I still don't know how he found me. He asked if he could show me his film. We watched some of it, and then I started showing him musical ideas that I thought would go with it. Next, he brought me out to Los Angeles to meet with all of these scary studio people, and they signed off on me doing the score. The film is about dance music culture, and Doug really wanted somebody immersed in that culture to do the music rather than a Hollywood film composer.

That movie fell out of the sky for me. I really enjoyed doing it and decided to move out to Los Angeles to do more film scores in addition to my artist work. Once I got here, the problem I had was that people were pitching films to me, saying, "It's about dance culture, but it's on roller blades or Jet Skis." I realized instantly that if I did anything related to *Go*, I'd be pigeonholed as the "dance music guy," and I wouldn't get to do anything else. It took a year and a half before I got hired to score another film.

During the time in between, I wrote string quartets and got some students to record them. I played them for music supervisors and told them I could write for brass, woodwinds, strings, orchestral percussion, and conduct and that I wanted a chance to write for a large group. Most still wanted to think of me as a dance music guy. Finally, director Stephen Hopkins hired me to score *Under Suspicion* [in 2000] with a 40-piece string section. After that, other people were willing to give me a shot.

Your 2006 release, *This Binary Universe*, is a multimedia project made in reverse. The images were created to your music.

That's true; it's almost the complete opposite of film scoring. For a composer, this is a dream.

Usually our job is to suit the vision of the director and the actors and to complement the concept of the film. The ideology behind *This Binary Universe* was that the music would drive the visuals.

I finished the music and then found teams of people that represent communities of artists that I really like. I tried to find the best people who really got the music and were passionate about it. Scott Pagano is an artist who has done visual effects for *X-Men* and *Spider-Man*. I played him some of the music, and he said he'd love to do a piece for it. He ended up doing this for very little money. I did this project without a label and never could have afforded him otherwise. I feel so lucky to have been able to do this project. For the track "The Internal Locus," I spent two days making the composition up of fractals. It alternates between three bars of 13, a bar of 15, and a bar of 13. I took all of the song's rhythms and compacted them into a micro-rhythm and placed it about two-thirds of the way into the piece. Every rhythm that occurs in the piece is expressed as a micro-rhythm using 512th notes, 1,024th notes, and 2,048th notes, all packed into this very dense two-bar passage. It sounds like granular synthesis.

I was able to spend more time doing things like that for this album than I have on other projects. One of the most special things was that I had orchestral parts. When I recorded the *Stealth* soundtrack with [Director] Rob Cohen, we hired a 110-piece orchestra for six days. On the sixth day, after the first cue, we were totally done, and there were two brass and strings sessions and a percussion session

scheduled. The first-chair violinist asked if I had anything else for them to play, and I did. We took a break, and the copyist and I made parts for three tracks of *This Binary Universe*. This was on the studio's dime. I never would have had access to these musicians for a typical album project.

Tell me about your software company Sonik Architects.

Two years ago, inspired by what Dr. B. [Professor Richard Boulanger] has introduced me to—especially Csound—I started a small software company. I learned how great Csound is as a compositional tool for sound design, and for doing things like writing 270 controllers for one event. It enabled me to make these dense, controller-oriented movements that I struggled to do previously in my compositions. It's amazing technology. Our company has actually built the drum machine that is responsible for all of the beats, micro-rhythms, isorhythms, and all of the asymmetrical meter used on *This Binary Universe*. It's the first surround-sound drum machine, and it enables you to have 1,024th notes splining down [smoothly interpolating or ritarding] to an eighth-note triplet over a dotted quarter note exponentially or logarithmically. Plus, every time one of those micro-rhythmic notes plays, you can have the sound jump to different speakers. I used to have to do all of the mathematical computations to get these effects. It's insane what this drum machine is capable of.

We are also making a line of studio tools. The first is called Break Tweaker, a sequencer for very experimental music projects. It's the first

sequencer where you can compose different time lines for packets in any meter you want. You can put 4/4 against 7/8 against 6/4, and the packet will always turn around isorhythmically. There is a void in the electronic music performance area, so we are creating software to enable people to create my stutter technique live. We have a cool thing going and are very excited about it.

You've been called a prototype for the twenty-first-century musician, using your laptop as your instrument. What are your hopes for the future?

When I was at Berklee, I learned a lot, but I didn't have a peer group. I was an anomalous event there back then. When I go to the college now, I am excited to see that there are more people who think like I do. They are not satisfied with the software tools that are available commercially. They want to build something to help them realize ideas that available tools won't let them do, so they are learning Max or Csound.

In the future, I hope to introduce kids who are interested in video games and electronic music to traditional instrumentation and make that exciting to them. Having the opportunity to perform for the Video Games Live Concert at the Hollywood Bowl last summer made me realize that you can show 14-year-olds an orchestra with a conductor and some visuals, and they will dig it. There were 11,000 kids in the audience. It made me feel that this is a direction I'd like to go toward. I want to produce music that uses orchestra and have it be an introduction for kids who generally don't get exposed to those sounds. I'm really interested in live orchestral music. That's a future frontier for me. ☺

Laptop Virtuoso

"BT is a humble Leonardo," says Berklee Professor Richard Boulanger. "In addition to being a performer, he's a composer who has done academic, Hollywood, and popular music projects and [who] founded a software company."

When BT was a Berklee student, he never took a class with Boulanger; but in recent years the two have struck up a mentor-student relationship and become fast friends. BT credits Boulanger for showing him the limitless possibilities of Csound programming language. The two have worked together on many projects, including the score for the film *Stealth*. For that project, Boulanger collaborated with BT to craft the chorus of "She Can Do That," sung by David Bowie.

Boulanger has also become a friend to BT's extended family. "His mother once said she wished BT had met me sooner," Boulanger says. "But I told her that I'm glad he didn't and created all of these possibilities before realizing that there was more to learn. If he had met me when he first came to Berklee, he'd probably be a professor of electronic music at some college and have a much small-

er audience. Instead, he's playing his music with an orchestra at the Hollywood Bowl for 11,000 people. I think he's having an incredible impact and getting lots of people to think about electronic music more seriously."

BT and his staff have received personal tutoring in Csound programming from Boulanger. For one notable session, BT took his whole crew and Boulanger to a beach in Thailand for some learning and R&R. After scuba diving all day, the laptops came out and Boulanger schooled everyone into the night.

The sharing of valuable information flows both ways according to Boulanger. "I've learned a lot from him that I bring back to my students," he says. "I can tell them how things are done in Hollywood, about the role of the director or the producer, and how fast you have to turn your work around. The street knowledge I've picked up from being with BT is something practical that I bring that back to my classes."

Boulanger is not just a mentor to BT; he's also a fan of his work. "His latest album, *This Binary Universe*, is a crossover from groove-



Surf and Csound: Dr. Richard Boulanger (left) shares insights with BT (right) and members of the Sonik Architects staff during a beachside junket in Thailand.

based electronica and songwriting toward electronic symphonic composition," Boulanger says. "He's pushing toward the academic. The first track, 'All That Makes Us Human Continues,' would be at home at the International Computer Music Conference. It features abstract video with sound triggering the video spectrum. It's a masterpiece of audio art."

To Boulanger, BT is a great role model for a new generation of laptop musicians. "The computer is his violin, and he's a virtuoso at playing and programming it."



Laughing at Ourselves

How musicians view life, their work, and the instruments others play

Compiled and edited by Matt Glaser and Mark Small

The jokes that circulate among professional musicians present a keen sociological profile of musicians and our culture. Told ritually at gigs with an often wry and self-effacing humor, these jokes poke fun at the realities of life as a working musician and reveal the mindset of the freelancer. They also dish out scathing generalizations about all kinds of performers. Ironically, the jokes that target specific instruments are most often told by those who play those instruments.

Many musician jokes are adaptations of such common setups such as lawyer jokes, question and answer routines, or musicians speaking with St. Peter at the pearly gates. Many situational jokes (such as the conductor jokes or the letters home from composers) are for musical insiders. They require familiarity with the scenario at hand or music history in order for the listener to appreciate the humor.

We chose this material with an eye toward diversity, so we have included jokes that poke fun at various kinds of performers and situations. Obviously, we could have made this article much longer. It barely scratches the surface of the funny stuff in circulation. To remedy that, Berklee's alumni website will host an open-ended joke forum at www.berklee.edu/bt183/jokes.html. If you would like to share a good musical joke, send it via e-mail to msmall@berklee.edu. To be posted, jokes must first of all be funny and, second, must meet the decency standards of the college.

Two Liners

How do you get a musician to complain?
Get him a gig.

How can you tell when there's a bass player at your door?
The doorbell drags.

How do you keep your violin from being stolen?
Keep it in a viola case.

What's the difference between a guitarist and a large pizza?
The pizza can feed a family of four.

What's the similarity between a banjo and an artillery shell?
By the time you hear it, it's too late to run.

What are you likely to hear when you see a rock drummer dressed in a three-piece suit?
"Will the defendant please rise."

What type of calendar does a trombonist need to keep track of his gigs?
Year-at-a-glance.

How can you tell when a harpist is playing out of tune?
Her fingers are moving.

The Freelancer's Mindset

Two professional musicians who haven't crossed paths in months end up on a gig together.

First musician:

How have things been going for you?

Second musician: Well, two weeks ago my grandmother died and left me a million dollars. Last week I hit the lottery for \$10 million. But this week, *nothing!*

P2P Humility

Two Berklee alumni meet on the streets of Boston years after graduation.

First musician: Hey, man. How have things been going for you?

Second musician: Things are cool. The band I play with in L.A. made a record that went platinum. Did you hear about it?

First musician: No, I didn't hear about that.

Second musician: The producer of the record liked my playing so much that he got me a deal to make a solo record, and that went gold six months later. Did you hear about that?

First musician: No, I didn't hear about that.

Second musician: After that, a movie producer picked up on my solo record and hired me to score his film. It won an Academy Award. Did you hear about that?

First musician: No, I didn't hear about that.

Second musician: I'm only in town for a few days, and last night I went down to sit in at the club where everyone used to jam during our Berklee days. Between you and me, my chops were down a bit and I was really scuffling on a few tunes.

First musician: Yeah, I heard about that.

Dreams of Connecting

This tailor-made gag is designed to make the musician you're telling it to the butt of the joke. Insert his or her name and instrument just before the punch line.

A saxophonist has recently moved to New York. He's been driving a cab to make a few bucks while waiting for the opportunity to break into the jazz scene. Finally, an agent who books some jazz as well as club dates calls him up and offers him a wedding gig.

Saxophonist: Tell me who's on the gig. Is there a good pianist?

Agent: Yeah, a guy named Hancock.

Saxophonist (very excited): Wow, are you talking about Herbie Hancock? He's one of my favorites. It would really be a trip to play a wedding with him!

Agent: No, it's a guy named Frank Hancock. He's a junior high school teacher from Queens—a decent player. You'll enjoy working with him.

Saxophonist: Who's playing bass?

Agent: This guy Carter.

Saxophonist: Is it Ron Carter? I love his time feel and the sound he got on the records he did with Miles! I can't wait to play with him.

Agent: No, it's a guy named Rocky Carter. He works at a bakery during the day and is an OK player. He's got some intonation problems, but he's a super nice guy.

Saxophonist: Who's the drummer?

Agent: DeJohnette.

Saxophonist: Do you mean Jack DeJohnette? I love the trio stuff he did with Keith Jarrett. It's always been my dream to play with him.

Agent: No, it's Bob DeJohnette. He drives a limo on Long Island. He rushes a bit, but he's a cool guy. You're going to like him.

Saxophonist (slightly demoralized): Is there anyone else on the gig?

Agent: Yeah, a violin player named Glaser.

Saxophonist: Are you talking about Matt Glaser?

Agent: Yeah, that's the guy.

The Greatest Lies of Rock 'n' Roll

The booking is definite.

It's a standard contract.

The monitor mix sounds just like the house mix.

The show starts at 8:00.

You'll get plenty of time for a soundcheck.

Someone will be there early to let you in.

Wait an hour; this room will fill up.

We don't need a contract for this one.

The cover art looked fine when we proofed it.

The balance is perfect at the back of the hall.

I forgot my calendar, but we'll have you back next week.

My girlfriend's a pro at running sound.

This is one of Jimi's old Strats.

We'll definitely come to see you play tonight.

Yeah, that outlet is totally safe.

Jazz Musician Haikus

Solo pianist
Freed from all constraints of form
Heedlessly mangles

Best man pays sideman
Leader's greediness revealed
Rebellion ensues

Riffing on "Rudolph"
Musicians in red and green
Learn humility

I'm sending a sub
Not to worry, he'll be fine
He's fresh from rehab

The jam session starts
The bassist calls "Giant Steps"
Cold fear grips my brain

Women crowd bandstand
Lured by my outrageous chops
My alarm clock rings

Free jazz temptation
Strikes during the bride's first dance
What would Wynton do?

Break time is over
Rest of band is returning
Now for that phone call

The drummer helped
Me count the syllables in this
Haiku

I once had a dream
Big house, new car, big money
Now I play the bass

Variations on Familiar Themes

How many tenor saxophonists does it take to change a light bulb?

Four. One to actually change the bulb and three to show you how Michael Brecker would have done it.

How many sopranos does it take to change a light bulb?

Only one. She holds the bulb and the rest of the world revolves around her.

At the Pearly Gates

Three men arrive before St. Peter at the pearly gates of Heaven. The first says, "During my time on earth, I worked as a doctor doing research, and I found cures for several major diseases. I think I should be admitted to Heaven." "Come right in," says St. Peter. The second man says, "During my life, I was a lawyer and devoted a lot of time to pro bono work to help the poor and disadvantaged. I think I qualify to get into Heaven." "Yes, come in," says St. Peter. The third man steps up and says, "I worked as a drummer my whole life. I played a lot of awful gigs, got paid poorly, and was treated badly throughout my career. I think I deserve a break, I'd like to be allowed into heaven." "OK," says St. Peter, "but you have to go around back and enter through the kitchen."

Composers' Letters Home

From Arnold Schoenberg:

Dear ma and pa:
How are you? I am fine. Love Arnold.
Arnold love, fine am I. you are how?
pa and ma dear. dlonrA evoL .enif ma I
?uoy era woH .ap dna am reaD..read am dna ap
?woh era uoy .I ma enif
,evol
dlonrA

From Philip Glass:

Hello heh heh hello, o-hell o-hell oh ellow
ellow heh heh heh hello mama mama muh
muh muh-mah, ah ah ah ahhhh! Aye aye aye
aye aye yam yam yam yam. Eye yam yam Fie
aye aye aye fuh fuh fuh fie un yun yun yun.
Hah hah aha hah ow ow ow wow ow wow ow
ow ah hah aha haha are are are are yuh huh
huh huh yuh you? ooh. oooooh.

Sincerely,
Phil

From John Cage:

John

A Sophisticated Audience

A drummer in England opts to drive his own car rather than ride on the bus with the other members of a swing band going to a gig at a rural dance hall. He arrives before the others, and sets up while the audience eats dinner. They're anxious for the dance to begin.

Once he gets his kit set up, the drummer starts quietly playing around the set, lightly tapping on his drums and cymbals to warm up. He looks up and sees that two couples have come to the floor

and are dancing. At first, he panics, but then quickly settles into a steady groove as more and more couples flock to the dance floor.

Finally, he determines that the "tune" has gone on long enough. With a drum roll and a cymbal flourish, he ends the piece. The dancers break into applause. At that moment, a waiter taps him on the shoulder and hands him a note that says, "The bus broke down, the band can't make the gig." Just then, a lady from the audience approaches him and says, "That was great! Can you play 'Red Roses for a Blue Lady'?"

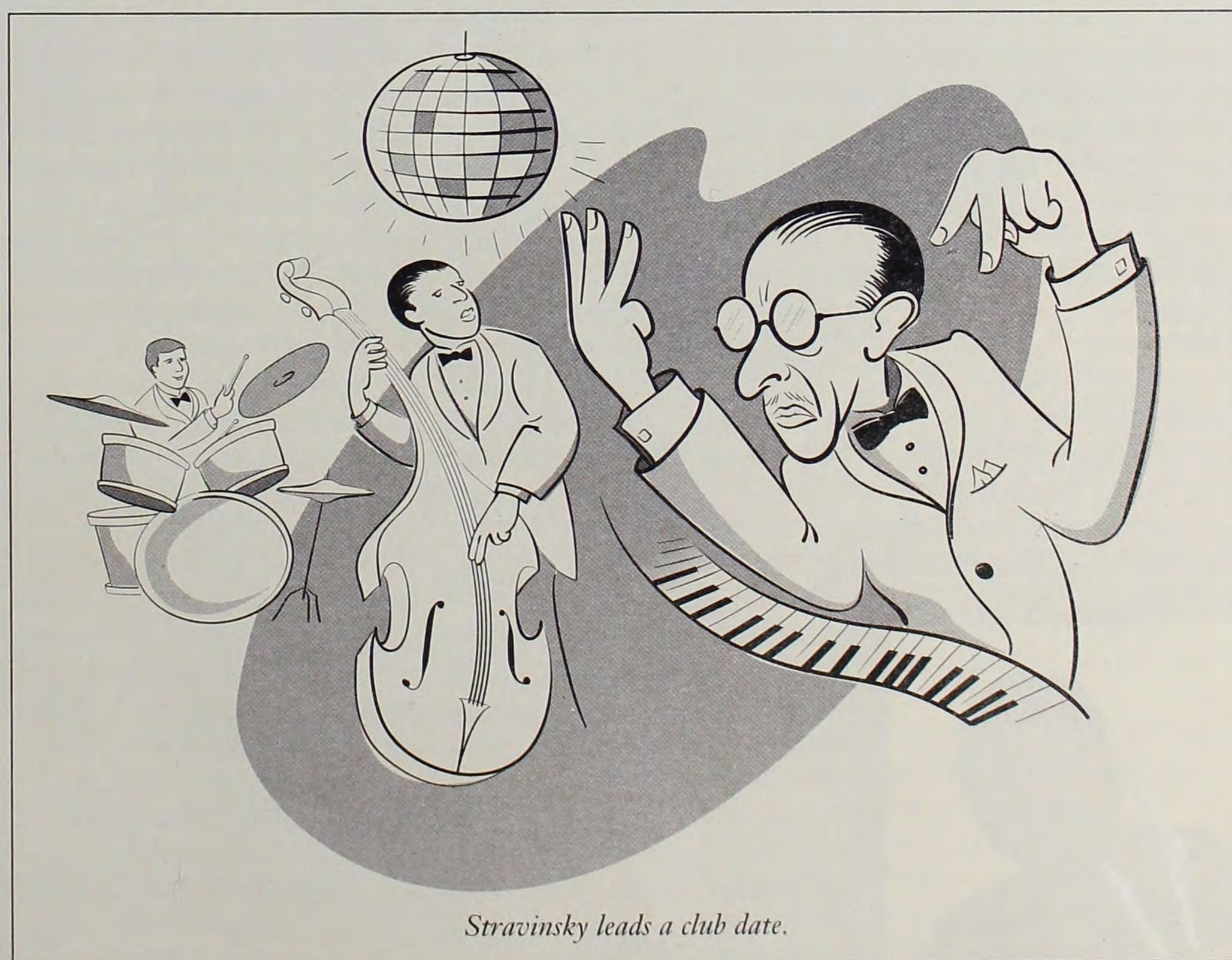
The Jazz Player's Reputation

A conductor who is preparing for a performance is having trouble finding a good clarinet player. He calls a contractor who tells him, "The only guy I've got available is a jazz clarinetist." "I can't stand working with jazz musicians!" says the conductor. "They dress shabbily, they're always late, and every one of them has an attitude problem." "He's all I've got," says the contractor. "OK," says the conductor, "I'm getting desperate, so I'll take him."

The conductor arrives early for the first rehearsal and sees the jazz clarinetist wearing a suit and tie, a pencil rests on his stand, and he's practicing his part. During the rehearsal, he plays the part sensitively and writes down all of the conductor's suggestions. At the second rehearsal, the clarinetist plays even better. At the final dress rehearsal, the clarinetist plays his part flawlessly.

During the rehearsal break, the conductor tells the orchestra, "I've got an apology to make. I was really dreading having to work with a jazz musician, but I must say that our clarinetist has proven me wrong. He's always neatly dressed, comes early to rehearsal, and he really listened to me and learned his part very well."

Turning to the clarinet player the maestro says, "I just wanted to tell you that I truly appreciate your effort and dedication." The clarinetist replies, "Hey man, it's the least I can do since I can't make the gig." ☺



Stravinsky leads a club date.

Special thanks to the many Berklee alumni, faculty, and staff members who submitted jokes.

Changing Lives with Music

How some alumni are using their talents to make a difference for others.

By Mark Small

All readers of this magazine have probably experienced music's power to move us to tears, bring a smile that overtakes the lips, compel us to dance, or console us when words are inadequate. Most musicians spend a lifetime refining their skills so they can effectively communicate and move their listeners with sounds. It's a solitary endeavor and a process that requires balance in order to avoid becoming the stereotypical self-absorbed artist.

What follows are just a few of the many examples of Berklee alumni who, after developing their skills, turned outward to use their music to touch the lives of others for good. Long after the notes have faded, the effect of such work resonates.

A Song for the Children

In May 2005, film scoring major Yohei Kobayashi of Tokyo, Japan, had just played saxophone at a friend's concert when an audience member told him about the nonprofit organization Japan Alliance for Humanitarian Demining Support (JAHDS) and its landmine removal project in Southeast Asia. He told Kobayashi that as a result of wars in the area, thousands of forgotten landmines and unexploded bombs litter the region. Natives refer to them as "the Devil's Weapons," and these inconspicuous landmines and bombs have killed or maimed numerous unsuspecting victims, including a huge number of children walking and playing in these areas.

"This man listened to my music and was moved," says Kobayashi. "I made a promise that if he thought my music could help his cause in the future, I would play or write for him. I had been thinking about what I could do as a musician to help people—especially children."

Two months later, Kobayashi received a letter detailing plans by JAHDS for a presentation at the World Expo to be held in Nagoya that summer. Kobayashi was invited to write the soundtrack for a video to raise awareness of the landmine issue and generate funds for demining work at the ancient Sdok Kok Thom temple in Cambodia. He jumped at the chance and wrote the score as well as a song about the

people who live in landmine-infested areas. The title of Kobayashi's song translates to "Dream of a Child," and it instantly connected with the World Expo attendees.

"I wanted to express my feelings about how unfair it is for children to be affected by this," Kobayashi says. "It was a small thing to do, and I wanted to do more." Kobayashi's involvement with JAHDS grew when he was asked to write music for a 2006 charity concert sponsored by major Japanese corporations. As part of his preparation, Kobayashi was invited to visit the area where JAHDS was operating to observe the work.

Kobayashi knew seeing the place would help his writing. In June 2006, he flew to Bangkok, Thailand, and traveled via back roads to Ubon Ratchathani and out to the temple site on the Cambodian border. "I can't explain the feelings I had there," he says. "The landscape is so beautiful, but there is a sad history there because of what Pol Pot and the Khmer Rouge did. People can't visit freely because buried mines make it so dangerous."

Kobayashi brought his soprano saxophone along and carried it up to the temple site at the edge of a huge cliff that offers a panoramic view of the borders of Cambodia, Thailand, and Laos. Children from the nearby village followed Kobayashi's group hoping they might sell them postcards. Kobayashi sat on the cliff among the children and improvised a lyrical theme on his horn.

"At first the children just wanted to sell us things, but after I played, they seemed to change their attitude," he says. "They smiled and were quiet. Someone videotaped that moment. I brought it back, transcribed the melody, and composed a piece around it and orchestrated it for string orchestra, piano, and saxophone."

At a July 5, 2006, concert in Tokyo, Kobayashi got to perform his work with a 40-

piece string orchestra while images of the trip and the group's humanitarian efforts were projected on a huge screen. Kobayashi says he noticed tears in the eyes of many audience members when the lights came up. The presentation raised awareness about the scourge of landmines in Cambodia, and a lot of people made donations so the work will continue. "I was very happy to see the result," says Kobayashi. "This is why I became a musician. Music can add to the power of a scene. If I am poor, but my music has the power to move rich people, then I can help."

Since the concert, the mine removal near the Sdok Kok Thom temple has been completed, and visitors and children now roam the historic site without fear. JAHDS has arranged to have Cambodians trained to continue the work in other regions. In December, Kobayashi moved back to Japan after completing his studies at Berklee. "I hope my music will become good business for me," he says, "but there are more important things for musicians to do. I feel we should get involved in charitable work to help others."

Light for the Blind

When Florida businessman Mark Hara learned that a medical condition was claiming the sight of his son Jared, he and his wife started searching for something to take the place of hockey, which had been Jared's passion. They bought their son a guitar and found a gifted instructor who was able to teach Jared the basics and get

Yohei Kobayashi '06 improvises a theme he later orchestrated for a fundraising concert to raise money to clear landmines in Cambodia.



Yohei Kobayashi '06



From the left: TalkingTabs staff members Lee Ritter '01, Eric Palkovic '98, Jason Diana '01, and Bobby Koelble '85

him fired up about music. Noting the lack of quality instructional materials made specifically for the visually impaired and the positive impact music had on his son's life, Hara saw an opportunity to help others. He began assembling a team to create educational materials for teaching guitar to the blind. Hara founded TalkingTabs in Orlando, Florida, and tapped Robert Koelble '85, a guitarist and faculty member at nearby Rollins College, to develop the curriculum.

"I'd been in education for about 17 years," says Koelble, "and saw this as a unique opportunity to help a different group of people." Koelble took the lead in producing the TalkingTabs instructional method. The beginner tutorial comprises 16 CDs that describe in meticulous detail the anatomy of the instrument and all hand positions and movements. The work is painstaking. "The beginner lessons must explain and demonstrate everything, including such basics as the difference between chords and scales," says Koelble. "The teacher has to describe things that would need little explanation for a sighted student. The method gives opportunities to people who might never have had a chance to play music because of the circumstances of their lives."

The company has also developed the Play-It-Now Tunes (PINTS) collection to give users access to a variety of material. TalkingTabs staff members have recorded cover versions of more than 100 pop, rock, country, inspirational, blues, and children's songs for the PINTS collection. Each song package includes spoken-word instructions that dissect the song, carefully explain how to play the accompaniment and key licks, and explain the song's structure.

TalkingTabs currently employs about 25 staff members. Other Berklee alumni working with Koelble include Eric Palkovic '98, Lee Ritter '01, and Jason Diana '01. Koelble is completing the intermediate-level instructional materials and will soon begin writing the advanced materials. Diana, Ritter, and Palkovic are also involved with expanding the PINTS repertoire. Palkovic serves as the producer, studio manager, and bass player on the sessions and keeps the production values high. "We want the students to get the feel of playing with great musicians," Palkovic says. "This work is exciting to me. It's a joy to give someone music who might have thought they'd never be able to play."

Of the work on the PINTS repertoire, Diana says, "We transcribe a song, make a chart, and then put it into the script, a formula for teaching it according to our finger, string, fret method. The script and chart are checked by other staff members, and then we go into the studio and

record the song as well as the teacher's voice describing every element involved in playing the song."

TalkingTabs' materials are gaining acceptance among the visually impaired and others. "It's amazing," says Ritter. "We've had nothing but positive responses to what we are doing." The method has changed lives by offering access to music. "We've heard from disabled veterans and even dyslexic students who are using the method," says Diana. "We got an e-mail recently from a father who was non-sighted who said he had been looking for something that he and his son could do together. Now they play guitar together, and it has helped them become closer."

"We've corresponded with a veteran of the Iraq war who lost his sight," says Koelble. "He's been playing the tunes, and it has really helped him to cope with his situation. That's the greatest thing in the world to hear. It's what drew me to this endeavor."

"I have a close relationship with Jared Hara," says Palkovic. "He's grown exponentially in the past year and a half using this method. It has been inspirational to see him overcome and play music and have a good attitude about his situation."

"We created TalkingTabs to give those who learn best through their ears an opportunity to have quality musical instruction," says Mark Hara. "While Bobby Koelble, Lee Ritter, Jason Diana, and Eric Palkovic may not be as well known as some Berklee alumni, to us they are superstars."

Easing the Pain

Israeli-born Misha Segal has enjoyed a thriving career as a pianist, composer/arranger, and producer since he left Berklee in 1976. A veteran writer for film and television, his scoring work has won him an Emmy Award. He has also written arrangements and done production work for Luther Vandross, Dave Grusin, Maynard Ferguson, and many others. But he put it all aside when his mother, Elisabeth, learned she had lung cancer.

"After she was diagnosed, I put my work in writing for film and TV on hold and devoted myself to trying to keep her around," Segal says. "She was very strong willed. The doctors said she only had six months to live, but she lived for six years. I played for her a lot while she was sick because she said it helped her. I asked her if it was just because I was her son that she liked it, but she said, 'No, if you played the tuba, I would



Misha Segal '76

ask you to play somewhere else—like at the train station."

Nearly every day, Segal would sit at his mother's piano creating long improvisations that mingled spontaneously created themes with well-known melodies. She told him that the music helped to take her away from her situation. After his mother succumbed to her illness, he figured that if the music had helped her, perhaps it could ease the suffering of others with lung cancer.

"I felt that it was kind of a calling," he says. "I started traveling around the nation playing for cancer patients, and I formed collaborations with the Georgia Cancer Coalition and with the Lung Cancer Alliance. I've done a lot of concerts, public service announcements, and fundraising events for organizations around the country."

Segal also recorded music similar to that which he used to play for his mother on a three-CD set titled *Red, White & Blue Female* that has been embraced widely. "I've gotten hundreds of letters from people all over the world who have either heard me play or bought the CD from my website," says Segal. "It's what I used to play in my mother's living room, an intimate setting, and the music was poignant. I think those who hear it seem to pick up on that."

Last fall, after completing the score to the NBC movie *Santa Baby*, Segal slipped back into outreach mode. He flew from his Los Angeles home to Boston to perform for the Crystal Ball, a gala to benefit the Lung Cancer Alliance, a nonprofit organization dedicated solely to patient support and advocacy for people living with lung cancer and those at risk for it. The event raised \$120,000.

When asked about the healing properties of his music, Segal is self-effacing. "A lot of people make claims about their music possessing healing powers," he says. "I would never say that. For some, Eric Satie's music is healing, for others it is rap or hip-hop. All I know is that when I play this kind of solo piano music, I get a response that I'm happy about. I played in Los Angeles, and a lady in her eighties came up and told me that she had been suffering with a lot of pain in her knee. While the music was playing, she forgot about the knee. Sometimes I get letters from people who aren't sick but have felt soothed by the music. I don't care who uses it, as long as the music does some good for people."

For the Music's Sake

"I spent my first four years in New York City playing jazz clubs, trying to get one low-paying gig after another," says jazz drummer H. Benjamin Schuman '90. "It didn't seem like the path to fulfilling my artistic aspirations." A big part of Schuman's aspirations involved building an audience for the straight-ahead jazz he loves, and he felt the best place to start was with the young.

In 1994, using funds netted from selling a Steinway grand piano given to him by a supportive grandmother, Schuman founded JazzReach, a nonprofit organization to foster greater awareness of jazz and support the creation, teaching, and performance of the music.

The sale enabled him to get a computer, letterhead, and a logo designed. "For three

years, that's all I had," Schuman says. "I wrote lots of letters to foundations telling them about the value of exposing young people to jazz. Finally, the ASCAP Foundation awarded us our first grant of \$5,000."

With those funds, Schuman hired pianist and composer Larry Goldings to write new music for JazzReach's first multimedia show, 'Get Hip.' The show is geared toward elementary school students and integrates video projections, narration, and live performances by Schuman's Metta Quintet to shed some light on the cultural history of jazz and societal principles. "I wanted to contextualize the music for the kids and give them a reason to care about it," says Schuman. "'Get Hip' shows how a jazz ensemble functions like a community and everyone has to contribute. The music is a metaphor for promoting values about participation and interaction within a community."

Since those early days, JazzReach has produced three more multimedia productions: 'Stolen Moments' chronicles the first 100 years of jazz, 'Hangin' with the Giants' familiarizes audiences with the great innovators of jazz, and 'She Said/She Says' introduces audiences to the history and status of women in jazz. To date, Schuman and company have presented their programs nationwide to more than 100,000 students ranging in age from eight to 18.

"Our mission is to make jazz accessible," says Schuman. "There are young people who need to be introduced to the music, and the

places where you typically hear jazz—clubs—are not accessible to them."

Because of the technical requirements for a JazzReach presentation, shows are best when staged in concert halls and arts centers rather than in school auditoriums or cafeterias. Schuman fondly recalls taking field trips when he was young and wants to offer students a similar experience that will make an impression on them.

"If you are hoping to give kids a first experience with jazz, you want it to be something memorable that really grabs them," he says. "I want it to be as much fun to watch as it is to hear. Also, bringing kids into a concert hall trains them to become an audience. Our educational programs use multimedia applications to make an experience with jazz more immersive for audiences. Special lighting effects, video projection, and scenic design are a big part of theater, opera, dance, and pop music. We use them to give a multidimensional experience with jazz."

JazzReach has also commissioned new music and partnered with the Sunnyside Records label to release the CD *Subway Songs*. The disc showcases Schuman's Metta Quintet featuring saxophonists Mark Gross '88 and Marcus Strickland, pianist/composer Helen Sung, bassist Joshua Ginsburg, and Schuman on drums.

Schuman is looking to expand the vision and mission of JazzReach. "I'd like to partner



Metta Quintet. From the left: Mark Gross '88, Helen Sung, Joshua Ginsburg, and Marcus Strickland, and H. Benjamin Schuman '90

with arts centers to offer two-week summer camps with listening and harmony classes and a few ensembles," says Schuman. "We dream of creating a JazzReach all-city high-school jazz ensemble. I'd like to create an environment where we could develop character as well as talent, like the Boys Choir of Harlem does."

"The state of the world is more important than one's own talent," says Schuman. "Any artist needs to nurture his or her own talent, but should be in the world doing something constructive that contributes positively to advancing their cause. I'd like to think our efforts have reached people." ■

"One of the brightest lights on the piano jazz scene."
— *San Francisco Chronicle*

Hiromi On Tour:
3/30-31 Zanzibar Blue Philadelphia, PA
4/5 Sculler's Boston, MA
4/11-14 Jazz Bakery Culver City, CA
4/15 Back Dynamite and Dancing Society Half Moon Bay, CA
4/17-22 Blue Note New York, NY
5/3-6 Yoshi's Oakland, CA
5/8-9 Jazz Alley Seattle, WA
5/12 Kennedy Center Washington, DC
6/15 Indy Jazz Festival Indianapolis, IN

Sonicbloom is Hiromi's trio — including Berklee alums Tony Grey (bass) and Martin Valihora (drums) — with guest guitarist and iconoclastic jazz-rockster Dave "FUZE" Fiuczynski

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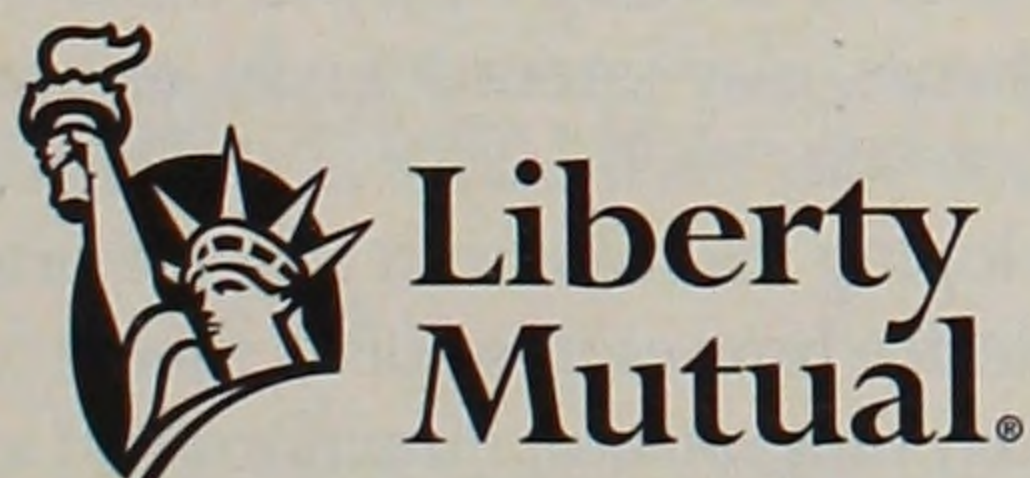
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Pathways to Musical Freedom

Improvising beyond time and changes

by Professor Hal Crook

A great artist once observed that it takes five years of study and practice to learn how to paint (i.e., work with method and form), but it takes a lifetime of study and practice to paint like a child (i.e., free from method and form). The same could be said of free improvisation.

To achieve a functional degree of musical freedom as improvisers, we must first know and understand what it is we are trying to play free from. This means we must know and understand form (that is, time and changes) so that we can then forget about it—without forgetting it—while we play free. This is no simple task, and there is no shortcut to the goal.

Playing free does not mean that the player is free to play whatever and whenever he or she wants without considering the musical consequences. Nor does it imply that the music is created arbitrarily and that the playing is care-free and easy.

To me, playing free means the player is free to play spontaneously improvised musical ideas that create balance, continuity, impact, and dimension, but without predetermined tempo, meter, rhythmic feel, chord progression, or song form to guide or limit the possibilities. At the same time, the player must interact with other players who have equal musical freedom, and together they must keep the music engaging from beginning to end. In other words, playing free means the player is free to do it all.

Musical improvisation evolved as an art form played within the boundaries of tempo, meter, and chord changes; hence, form is an integral part of its nature. Our understanding of the elements of form and the rules that govern them guides our improvising in free settings, giving us the option to create order or disorder. Without the ability to choose between these options, true musical freedom is not available to the player.

For accomplished players accustomed to improvising in conventional settings, improvising in a free context can be intimidating at first. But possessing the skills to improvise well in conventional settings prepares and qualifies us to deal with unconventional ones.

Ironically, mastery of time and changes prepares us to play free, but it can also limit and restrict the content of our melodic, rhythmic, and harmonic vocabulary. To combat this, we must practice using our musical vocabulary in more imaginative ways, such as in the production of continuity.

Continuity in improvising results from shaping the correct notes and rhythms into memorable motives (vocabulary) and then developing these motives into extended themes or stories. Extended continuity (i.e., building on a single theme for long periods) produces order, relatedness, and direction in the music, which balances—and thereby makes meaningful—those periods in which such features are deemphasized or absent.

The greater our competence in creating continuity while improvising accurately on form, the more equipped we will be to do so in free settings. Creating a sense of form within the formless is the key to making free improvisation com-

prehensible to listeners. In fact, the most convincing improvisers of free music can spontaneously generate all the definitive musical attributes of form, including continuity.

In practicing free improvisation, the player should consider the musical elements found in a quality musical performance on form. Such elements are the tools that enable us to create a sense of order in free settings through balance, tension/release, impact, and dimension. (See sidebar “Musical Elements for Creating Order,” at right.)

To achieve balance, one should note that only the presence of a musical topic in performance makes its absence meaningful. For example, the presence of loud volume makes its absence (soft volume) meaningful. As with all complementary opposites, one aspect gives meaning to the other. The balance need not necessarily be equal to be effective.

Tension is created in improvised music by sustaining or repeating for a period of time a particular musical aspect (or combination of aspects) such as short phrases, triplets, or a motive. Usually the longer the aspect is sustained or repeated, the greater the impact of the tension (and its subsequent release) will be. Tension is released by ceasing the repetition and introducing different or contrasting material.

Impact describes the force with which a particular musical effect occurs in the improvisation. It results from a noticeable change in a musical element (e.g., from building and releasing tension). The degree of impact is affected by how the improviser controls the timing, placement, duration, and execution of the material.

Dimension refers to the degree of musical fullness achieved through the use of one or more aspects of a musical topic. For example, playing exclusively dense rhythms for a period of time results in one-dimensional control of rhythmic activity, whereas playing both sparse and dense rhythms results in multidimensional control. Multidimensional control balances one-dimensional control, adding to musical fullness.

To develop and refine skills for creating a sense of freedom while improvising on form, as well as for creating a sense of form while improvising in free settings, I have created exercises called performance scenarios. In this article, we’ll look at two such scenarios. Examples of these scenarios can be heard online at www.berklee.edu/bt183/lesson.html. Solo transcriptions appear on page 21.

The first performance scenario involves a soloist improvising on a standard song form with conventional accompaniment, then gradually “freeing up” on the form with the band following, one player at a time, and finally returning to the song form at the end of the solo.

After playing one chorus of the song’s form on my “trom-o-tizer” (a trombone played through a harmonizer), I establish the time and changes of the form in the first two choruses of my solo (see example 1 on page 21, letters A and B).

In the third chorus (letter C), I leave the form and only occasionally refer back to it by resolving melody notes to the original chords. The

Musical Elements for Creating Order

Time (in tempo and meter, rubato)

Meter (even, odd)

Beat placement (center, behind, on top)

Dynamics (soft, loud)

Articulation (staccato, legato)

Shading (accents and ghost notes)

Phrases (short, long)

Rhythmic feel (even eighths, swing)

Rhythmic activity (sparse, dense)

Rhythmic content (syncopated, unsyncopated; polyrhythmic, floating)

Rhythmic pulse (walking, in 2, broken)

Melodic content (chord tones, passing tones, tension notes)

Melodic curve (steps, leaps, repeated notes)

Melodic range (narrow, wide)

Melodic register (low, high)

Motive development (brief, extended)

Harmonic color (harmonic, nonharmonic)

Pacing (playing and resting)

Compositional direction (through composed, motivic development)

Instrumentation within band (duos, trios)

Comping (supportive, interactive, tacit)

Voicings (harmonic; nonharmonic, tertian, quartal, constant structure)

Effects (conventional, unconventional)

Organization (order, chaos)

pianist supports my nonharmonic melody line with nonharmonic chord voicings, allowing me to let go of the form more completely and explore free musical ideas and interactions.

The bassist and drummer mark the form clearly until the fourth chorus, when the drummer leaves the form and the bassist is the only player marking the form. Shortly thereafter we’re all playing free from the song form, engaged in leading and following. I then recap the form at a faster tempo. The band picks up the time and changes of the form while I end my solo, cueing the next solo (for piano) in which the scenario is repeated.

The second scenario requires the soloist to create musical order within a free setting via extended development of a single motive. This can be done by improvising briefly in time-and-changes style, selecting thematic material as it arises naturally in the music and developing the selected theme throughout the solo (see musical example 2).

In this scenario, the accompanists support the solo with free comping. Other scenarios might include instructions for some or all of the accompanists to develop a theme, imitate the soloist’s theme, play intermittently, or even rest.

After my solo, each player in the band follows suit, developing his solo from a single original theme. Notice how each soloist’s theme leads the band in different musical directions and also that for the sake of balance and contrast, players often reduce their activity or lay out altogether immediately after soloing.

In this article I have presented an introduction to my methodology for practicing free improvisation. By using the known to navigate the unknown, I believe we can enhance our musical journey beyond time and changes, meet the challenge of free improvisation with greater confidence, and produce accessible musical results. ☐

Trombonist Hal Crook is a professor in Berklee’s Ensemble Department. This lesson was excerpted from his new book, Beyond Time and Changes: A Musician’s Guide to Free Jazz Improvisation. Visit www.halcrook.com and www.advancemusic.com.

EX. 1

FREE ON FORM

Trombone solo by Hal Crook

Handwritten musical notation for Example 1, Part A. It consists of six staves of music in 4/4 time. The notation includes various chords such as Cmaj7, Dbmaj7, Bb-7, Eb7, Abmaj7, G-7, C7, Fmaj7, A-7, D7, Eb-7, Ab7, D-7, G7, D-7(b9), G7, Cmaj7, Eb°, D-7, G7, and Cmaj7. The music features a mix of eighth and quarter notes with some slurs and accents.

FREE ON FORM P. 2

Handwritten musical notation for Example 1, Part B. It consists of six staves of music in 4/4 time. The notation includes various chords such as Cmaj7, Dbmaj7, Bb-7, Eb7, Abmaj7, G-7, C7, Fmaj7, A-7, D7, Eb-7, Ab7, D-7, G7, Cmaj7, Dbmaj7, Bb-7, Eb7, Gb7, F7, D-7(b9), G7, Cmaj7, Eb°, D-7, G7, Cmaj7, Cmaj7, Dbmaj7, and Bb-7. The music features a mix of eighth and quarter notes with some slurs and accents.

FREE ON FORM P. 3

Handwritten musical notation for Example 1, Part C. It consists of six staves of music in 4/4 time. The notation includes various chords such as Eb7, Abmaj7, G-7, C7, Fmaj7, A-7, D7, Eb-7, Ab7, D-7, G7, Cmaj7, Dbmaj7, Bb-7, Eb7, Gb7, F7, D°, G7, Cmaj7, Eb°, D-7, G7, Cmaj7, Dbmaj7, Bb-7, Eb7, Abmaj7, G-7, C7, Fmaj7, A-7, D7, Eb-7, Ab7, D-7, G7, Cmaj7. The music features a mix of eighth and quarter notes with some slurs and accents.

(To all free section)

EX. 2

DEVELOPING A THEME

Trombone solo by Hal Crook

Handwritten musical notation for Example 2. It consists of six staves of music in 4/4 time. The notation includes various chords such as Eb°, D-7, G7, Cmaj7, Cmaj7, Dbmaj7, and Bb-7. The music features a mix of eighth and quarter notes with some slurs and accents.

Alumni notes

1957

Pianist Hal Galper of Cohecton, NY, released the CD *Agents of Change* with his trio featuring drummer Billy Mintz and bassist Tony Marino. The music is a mixture of Galper's compositions and standards given an ultramodern approach. Visit www.halgalper.com.

1963

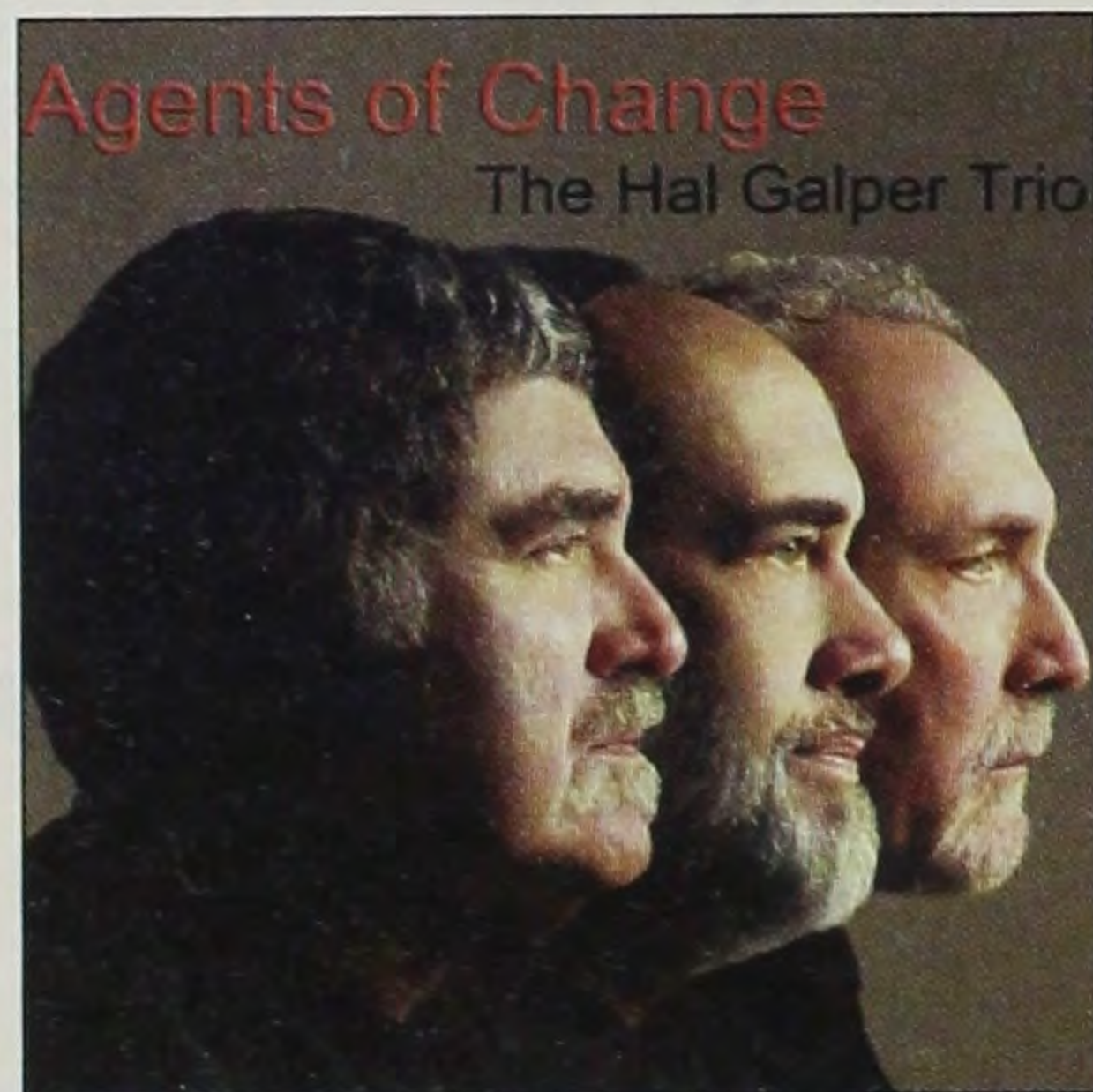
Trumpeter Howard Rowe of Fairport, CT, has released the CD *Hot Sauce!* with the Studio A Big Band. The disc features 17 of Rowe's jazz compositions. His music is published by C. L. Barnhouse Company.

1970

Tenor saxophonist and bandleader James Dean of Haledon, NJ, has released *Swingin' at the Whiskey Café* with his big band. Various tracks are getting national airplay on jazz stations.

1971

Saxophonist Greg Abate of Coventry, RI, wrote an article on improvisation that appears in the online publication *Keynotes*. Visit www.keynotesmagazine.com/article.php?uid=126.



Hal Galper '57

Michael Haydn of Vineyard Haven, MA, has been playing as a solo performer on Martha's Vineyard.

Composer Randy Klein of New York City wrote the music for a new musical titled *The Thing About Joe*, which was previewed at the BMI Lehman Engel Musical Theatre Workshop in November.

1972

Dr. Paul Stomper of East Amherst, NY, has authored the book *Come Sunday: Inspiration for Living with Heart*. The book contains stories and quotes of inspiration and faith gained over the past 25 years working as a cancer physician. Visit www.comesunday.net.

1974

Pianist Roger Friedman of Westlake, OH, performed recently with the Eddie Henderson Quartet, and was featured on the CD *What's What* with Cleveland-based saxophonist Dave Sterner. Visit www.rogerfriedman.com.

Keyboardist Jon Hammond of New York City has released the CD *NDR Sessions Projekt* on City Hall Records. Visit www.jonhammondband.com.

1975

Keyboardist Dave DeGrand of Worcester, MA, released the CD *Midlife Crisis*. DeGrand wrote eight of the disc's nine songs. Rob Adams and Lisa Brumby appear as guest vocalists. Visit www.degrandmusic.com.

Drummer and vibraphonist Charles Xavier of San Francisco, CA, has released the CD *The XMan Cometh: Expect the Unexpected* on his own label. The disc features 10 original songs with a host of guest singers and instrumentalists. Visit www.happynoterecords.com.

1977

Anthony Corman of Berkeley, CA, has bounced back from a battle with focal dystonia that forced him to stop playing saxophone. He is



Ken Field '78

currently playing gigs as a guitarist in the Bay Area.

1978

Pianist Tod Cooper of Woodland Hills, CA, was the creative supervisor for the international dubs of the film *Dreamgirls*. Cooper played piano for the Broadway production of the show from 1983 to 1985.

Saxophonist and composer Ken Field of Cambridge, MA, composed a dance piece titled *Under the Skin* that was premiered in New York in October 2006 and released on CD. He wrote the score for the short film *Sensorium* that was animated by his wife Karen Aqua and premiered at the Denver International Film Festival. Visit <http://kenfield.org>.

Jazz guitarist and composer Rick Richbourg of Orlando, FL, is playing live gigs and doing jingle sessions in the Orlando area. His new instrumental CD is titled *Life Is for the Living*. Visit <http://rickrichbourg.com>.

1979

Arranger, composer, and keyboardist George Candreva of Cortlandt Manor, NY, operates C-Note Music, Inc., a teaching and recording studio in his hometown. Visit www.cnotemusic.com.

New York News by Ren Collins '02

New York alumni are continuing to build their careers, hoping to surpass their successes in 2006. Here are a few highlights.

Lisa Hearn's '96 recorded her new jazz album, *I've Got It Bad and That Ain't Good*. Grammy award-winning producer Elliot Scheiner produced this album of jazz standards spotlighting Hearn's vocals. Hearn hopes to release the disc in March 2007. Ian Jeffreys '98 released his debut album, *Gemini*. Jeffreys composed and sang all tunes on the album. Several New York alumni came together to play and produce *Gemini*, including Judson Crane '00, Kyler England '00, Richard Hammond '98, Whynot Jansveld '98, Mattius Kunzli '98, Lalo '99, Dan Nachimson '98, and Bob Reynolds '00. Jeffreys has also recently become a music producer

at Fluid, a music, sound design, and visual effects studio. In his new position, he will work closely with other alumni, including composer and executive music producer David Shapiro '79 and composers Andrew Sherman '89 and Judson Crane.

Brooke Fox '98 had two of her songs recorded by singer Kathy Brier, star of ABC's *One Life to Live* and the Broadway show *Hairspray*. Brier invited Fox to sing backup vocals on the recording sessions and performed Fox's song "O City" on the cable show *Soap Talk*. The CD is available at www.kathybrier.com.

The New York Berklee Alumni Chapter's annual holiday party was held on December 11 at Ludo on the Lower East Side of Manhattan. Those attending made new connections and caught up with old

friends. A total of 51 alumni turned out for the event, including many recent Berklee graduates. We look forward to the new ideas and perspective that these recent grads will bring to the chapter.

As of January 2007, 79 New York Alumni have donated to the Ernie Boch, Jr., Alumni Challenge. If a total of 1,300 Berklee alumni give a donation of any amount by the end of May, Boch has promised to contribute \$65,000 to the college. So far, 870 alumni have made a donation. New York alumni currently comprise less than 10 percent of the total number of alumni who have made contributions. I encourage all of you to donate. Even a gift of \$10 can help meet our goal.

If you have questions about how to make a donation or how to find the latest news about New



Ren Collins '02

York Alumni Chapter events, visit the Berklee alumni website at <http://alumni.berklee.edu>, or call the Berklee New York Alumni Chapter hotline at (877) 423-7553.

Congratulations to all of you on your accomplishments this past year. I wish you ongoing success in 2007. See you around town.

—Ren Collins, New York Alumni Chapter Coordinator

Neil Levine of New York City has been hired by EMI Music to oversee an artist and label development division for Imperial Records, which specializes in new urban artists.

Guitarist Bern Nix of New York City has released a new CD titled *Low Barometer* on the Tompkins Square label. Nix was a member of Ornette Coleman's original Prime Time band and has worked with numerous top jazz artists. Visit www.myspace.com/bernnix.

1980

Wilson Bent of Austin, TX, is performing in and around Austin playing the folk, rock, and country tunes featured on his new CD, *Core Sample*. Visit <http://haus.org/coresample>.

Saxophonist and composer Frank Macchia of Burbank, CA, released the CD *Emotions* featuring 10 works composed and/or arranged by Macchia performed with the Prague Orchestra. Macchia did orchestrations for the scores of the films *Superman Returns* and *The Guardian*, and scored the independent film, *The Axe Man*. Visit www.frankmacchia.net.

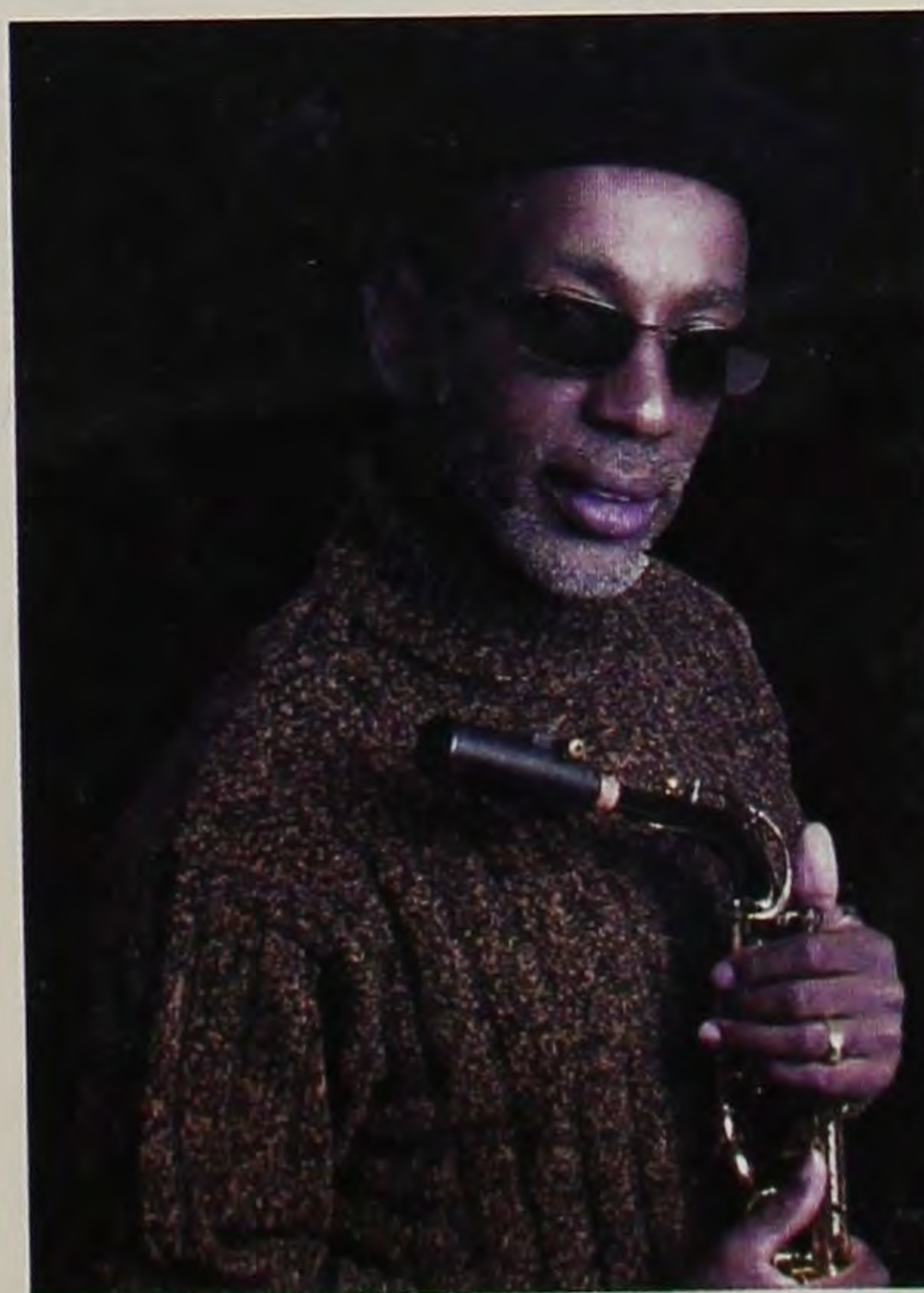
Patricia McKinney of Brooklyn, NY, is the musical director for East Flatbush Ecumenical Community Choir in Brooklyn.

Trumpeter Neil Stalaker of Tokyo, Japan, is playing with his own quartet and other groups in Tokyo. Visit www.neilstalaker.com.

1981

Saxophonist Raymond Boyland of Lawrenceville, GA, released the CD *3rd Is a Charm*, a smooth jazz recording of his group Boyland Point. Visit www.boylandpoint.com.

Stan Munslow of Coventry, RI, released the instructional CD *Onstage and in Control: Ten Easy Ways to Clobber Stage Fright*. Visit www.musictipsonline.com.



Ray Boyland '81

1982

Flutist Mark Huffman of Cincinnati, OH, released the CD *Deep Flute Dulcinea*, a collection of Latin jazz, Broadway, and sacred pieces arranged for alto flute. Guitarist Phil Sheeran contributed guitar tracks and one arrangement. The disc is available through Amazon.com.

Vocalist Lenora Zenzalai Helm of New York City received a 2007 Chamber Music America New Works grant to present her composition *Journeywoman* at a jazz festival at North Carolina Central University in Durham.

Drummer Zoro of Chatsworth, CA, is a spokesman for Compassion International, an advocacy group for the well being of children in 20 countries.

1983

Saxophonist Mark Hollingsworth of Los Angeles, CA, is heard on the new album by *American Idol* winner Taylor Hicks, and is featured on the song "The Deal." Hollingsworth is also working on his own solo album.

Guitarist Jonathan Keezing of Amherst, MA, released *Tap Touch*, a collection of solo tap-style guitar pieces. Visit www.jonathankeezing.com.

Bassist Tommy MacDonald of Nashville, TN, is working with songwriters Jeffrey Steele and Tom Hambridge '83. MacDonald is doing sessions and has toured with top Nashville acts. Visit www.myspace.com/tommymac_bassinyurface.

1984

Drummer Chris DeRosa of New York City is playing with rock, reggae, and Latin groups at New York clubs and festivals and can be heard on the new CD by the reggae-pop group Kite. Visit www.chrisderosa.com.

Guitarist Pete Huttlinger of Nashville, TN, and singer LeAnn Rimes performed Christmas songs for Macy's Christmas tree lighting ceremony that aired on ABC-TV. Visit www.petehuttlinger.com.

Drummer Guillermo Nojehowicz of Jamaica Plain, MA, performed with Brazilian percussionist Airo Moreira at the Telluride Jazz Celebration in Colorado. Visit www.elecomusic.com.

Pianist/composer Skip Wilkins of Macungie, PA, released *Skip Wilkins Quintet Volume I*, featuring nine of his compositions. Visit www.skipwilkinsjazz.com.

(Continued on page 25)

The Alumni Beat *by Karen Bell '90*



Karen Bell '90

We are well into the new year, and 2007 is already taking shape with plans for new events and opportunities for Berklee alumni. Check out the alumni website at <http://alumni.berklee.edu> for the latest updates.

Since my last column, there have been a few high notes I'd like to mention. Songwriter Makeba Riddick '99 shared her experiences during a clinic on September 27. She had six cuts on Beyoncé's *B'day* album and has worked with many other well-known recording artists.

Another September event was the tremendously successful BeanTown Jazz Festival. It was a full weekend with lots of great music by amazing musicians. Berklee alumni Donald Harrison '81, Delfeayo Marsalis '89, Javon Jackson '87, Ellen O'Brien '85, Mike Tucker '06, Antonio Jackson '97, and Esperanza Spalding '05 were among the performers. For information on the 2007 festival or to see photos from last year's event, visit www.beantownjazz.org/index.html.

On October 8, many alumni groups were featured on the Berklee Alumni Stage at the Oktoberfest in Harvard Square. The same day on the West Coast, alumnus Rodney Alejandro '97 received the distinguished alumni award at a reception held in coordination with the Audio Engineering Society Annual Conference in San Francisco.

After considering all applications for the 2006 alumni grant program, awards were given to 16 projects at the end of the year. Details about these projects will

be posted on the alumni website this summer, along with applications for the 2007 alumni grants.

On October 26, Berklee's Music Therapy Department held an event including an alumni panel at the college to celebrate the department's 10th anniversary. On November 8, alumnus Rob Lewis '94 and his group the Movement Orchestra gave a clinic at the Berklee Performance Center. Lewis and company, who have worked with Christina Aguilera, Patti LaBelle, Toni Braxton, and others, were spotlighted in an article in the Fall 2006 issue of *Berklee today*.

Twins Jazz club on U Street in Washington, D.C., was the setting for a performance by the 2006 Berklee Monterey Quartet. Alumni from Washington, D.C., Maryland, and Virginia turned out to hear these great young players. Alumni singer/songwriters and bands played at a showcase in Boston at Harpers Ferry on November 28. Plans are in the making for spring showcases at Harpers Ferry and in New York at the Cutting Room.

December started off on the right foot with Pat Pattison's songwriters workshop in San Francisco on December 3. Throughout the month, alumni marked the holiday season with gatherings on both coasts. Receptions were held at the Rive Gauche Cafe in Los Angeles, the William Davis Room at Berklee, and at Ludo in New York. On December 31, a set by Kendrick Oliver '95 and his New Life Jazz

Orchestra was broadcast live from Berklee's David Friend Recital Hall on NPR's *Toast of the Nation*.

Thanks to everyone who took the time to attend an alumni event last year. At Berklee gatherings in Boston, New York, Los Angeles, and Seattle, we've seen increasing numbers of alumni. But some graduates are missing from our e-mail and postcard lists that announce upcoming Berklee events around the country. Please help us spread the word about what's going on. If your alumni friends aren't hearing from us, encourage them to contact me at kbell@berklee.edu. We don't want to leave anyone out!

Finally, I'd like to express thanks to all the alumni who rose to our fundraising challenge during the fall phone-a-thon between October and December. Berklee students worked hard to reach out to you, and had a great opportunity to talk with Berklee alumni about their areas of interest and experiences. Thank you for being so respectful and encouraging to the students.

To date, 870 alumni have made a gift. We need the participation of 430 more by May 31 in order to receive a gift of \$65,000 promised by alumnus Ernie Boch, Jr., '82 if 1,300 alumni make a gift of any size. If you haven't already made a donation, please consider joining in this effort.

I look forward to connecting with you in 2007. Take care!

—Karen Bell
Director of Alumni Affairs



From the left: Berklee's Music Technology Dean Stephen Croes, MP&E Assistant Chair Dan Thompson '94, distinguished alumni award recipient Rodney Alejandro '97, and MP&E Chair Rob Jaczko '83 at the December alumni reception in San Francisco.

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Berklee's Alumni website can e-mail you fresh job listings every business day. To access the Jobs Agent, visit http://alumni.berklee.edu/j_default.cgi. Enter your email address and set the drop-down menu to "Yes, please!" If you ever wish to stop receiving the e-mails, at any point, just set the drop-down menu to "No thanks."

1985

Drummer Tim Cozens is living and working in Toronto, Canada.

Guitarist Scott Schroen of Hazel Park, MI, and his band Ugly Radio Rebellion perform the music of Frank Zappa. Visit www.uglyradiorebellion.com.

Trumpeter Chris Kase of Moralzarzal, Madrid, Spain, penned the book *Twenty-first Century Technique: Modern Technical Studies for Trumpet*, distributed by Carl Fischer. Kase teaches at Musikene, a conservatory in San Sebastián, Spain. Visit www.chriskase.com.

Bassist/composer Ed Spargo of North Billerica, MA, released his second CD, *Playroom*. Berklee faculty members Dino Govoni '83 (saxophone) and Steve Hunt '80 (keyboards) as well as drummer Tom Brechtlein and percussionist John LaMoia played on the disc. Visit www.edspargo.com.

1986

Vocalist and composer Susan Botti of Ann Arbor, MI, was a featured soloist with various ensembles at

the Hartt School of Music in Hartford, CT, in December. Visit www.susanbotti.com.

1987

Ed Broms of Chestnut Hill, MA, was appointed the music director and organist at the Cathedral of St. Paul in Boston in August. His organ symphony titled *Ainulindale*, will be premiered this later year.

Drummer Aaron Comess of New York City has released the CD *Catskills Cry*, a trio outing with Tony Levin (Chapman Stick and bass) and Bill Dillon (guitar). Comess is a founding member of the platinum-selling band Spin Doctors.



Aaron Comess '87

Randy Heddon of Encino, CA, has released the CD, *The Road to Santiago*, featuring a variety of L.A.-area musicians, including saxophonist Eric Marienthal '79. Visit www.cdbaby.com/heddon.

Songwriter and pianist Bob Malone of Los Angeles, CA, was named Male Artist of the Year, and his album *Born Too Late* was named Best Male Singer/Songwriter Album at the Just Plain Folks Music Awards. Visit www.bobmalone.com.

Saxophonist Dennis Mitcheltree of Brooklyn, NY, has released a new CD, *Tenor of the Times: Jazz and Political Discourse 2004*, with his trio. Visit www.dennismitcheltree.com.

Paige Stroman of San Antonio, TX, released her second CD titled *Christmas Lullabies*. It was part of a children's photo-with-Santa package offered at malls nationwide. Visit www.lullabyland.net.

1988

Guitarist Steve Herberman of Chevy Chase, MD, released his second CD, *Action: Reaction*, featuring nine original compositions, on his own label. Herberman is an active performer and teacher. Visit www.steveherberman.com.

Drummer Joe Majorie of Point Pleasant, NJ, plays classic rock around the Jersey Shore area with his band Funhouse.

Guitarist Torben Waldorff of Malmö, Sweden, released the live disc *Brilliance* with the Torben Waldorff Quartet. The musicians include Donny McCaslin '88 (saxophone), Matt Clohesy (bass), and Jon Wican (drums). Visit www.wladorff.com.

1989

Rob Disner of Burbank, CA, played guitar on singer Beth Thornley's CD, *My Glass Eye*. Rob Cairns '90 produced the disc. Visit www.beththornley.com.

After winning a life-threatening battle with Guillain-Barre Syndrome, David Seaman of Framingham, MA, has returned to his position as the musical director at the Medford, MA, public schools.

1990

Guitarist John Baldwin of Virginia Beach, VA, received the Best Blues Artist award from *PortFolio Weekly* magazine in Norfolk, VA. His music has been used for the TV

Nashville Notes *by Dave Petrelli '05*

Nashville rolled into the new year as a city on the rise. Music City's recent architectural and economic renaissance was noted in *Money* and *Kiplinger's* magazines. Nashville was ranked the number one city in America in the *Kiplinger's* article "50 Smart Places to Live" and made *Money's* list of best places to live. Berklee alumni are among the bright lights in Nashville's expanding skyline.

Charlie Kelley '89 received his third Grammy nomination for his role in producing LynnMarie's CD *Party Dress*, which is up for the Best Polka Album award. Songwriter Greg Becker '95 has songs on the soundtrack for the Tim McGraw movie *Flicka*, the current Rascal Flatts CD *Me and My Gang*, and Carrie Underwood's *Some Hearts*. His song "Somebody Wrote Love" was awarded Song of the Year honors at the recent Christian Country Music Association awards. Kira Small '93 sang with megastar Alan Jackson at the Country Music Association awards and on Wynonna Judd's *Classic Christmas* CD. Offrow Records released Small's latest recording, *Love in a Dangerous World*.

Beth Schackne '97 is heading into her eighth year at the powerhouse management firm Vector Management and has expanded her horizons on the song-plugging front with Keith Urban's cut of John Hiatt's "Slow Turning." She also served as the production

coordinator for the Cracker Barrel/Vector CD *Songs of the Year*. Schackne assisted in producing a follow-up concert featuring Hank Williams, Jr., Trisha Yearwood, and others that was televised on January 27. Nicole Porter '03 was recently promoted to tour marketing coordinator at Vector.

Recent Nashville arrival Nia Allen '03 inked a national distribution deal for her CD *A New Thing*. Mike Dysinger '83 is completing production for the latest project from legendary singer/songwriter and two-time Grammy nominee Tracy Nelson. The as-yet-untitled album is due for release in the spring. Jeff Miller '01 has released *Seesaw*, his third CD. Matt Mangano '00, Nick Buda '96, and Casey Driessen '00 all contributed to the disc. Eve Fleishman '05 and Mare Wakefield '04 have just released an album of children's music entitled *Daddy's Moonlight Alligator Boat Ride*. Renaissance man Nomad Ovunc '04 served as the album's main arranger and engineer in addition to playing numerous instruments.

Gwen Holt is molding young musical minds at Jan Williams School of Music in Brentwood, Tennessee, teaching piano, guitar, voice, and songwriting. The Matrix Percussion Trio, featuring Joe Smyth '79, was awarded the 2007 Zildjian Opportunity Fund Grant, presented by the Percussive Arts Society for the advancement of percussion-



Dave Petrelli '05

based events for underserved youth. Justin Amaral '99 was recently featured in *Modern Drummer* magazine and completed a tour with Junior Brown. Drummer Kevin Rappillo '90 is touring the United States with country star Rodney Atkins in support of Atkins's album *If You're Going through Hell*, which has already generated two number one hit singles. Bryan Beller '92 is producing *Wes Fest 2*, a concert in Los Angeles on March 6 to raise funds for a Berklee scholarship in memory of the late Wes Wehmiller '92. Bass star Stu Hamm is the concert headliner. Visit www.weswehmiller.net/wesfest2.html.

Singer/songwriter Laura Clapp '01 is performing weekly at the übertrendy Sambuca Restaurant. Her band includes drummer David Spak '93 and bassist Tim Denbo '02. That's it until next time.

—Dave Petrelli '05
Nashville Berklee Alumni Chapter President

show *American Idol*, and his band has opened for many top names. Visit www.johnbaldwinmusic.com.

Vibraphonist Tom Beckham of Brooklyn, NY, released his second CD, *Center Songs*. Visit www.tombeckham.net.

Neil Goldberg and Dave Fraser operate Heavy Melody Music & Sound Design, a production company creating original music and sound design for video games and jingles. Visit www.heavymelodymusic.com.

Allen Hoist of New York City won first prize in the jazz category of the USA Songwriting Competition for his song "Just Before Spring." Katie Miner '99 of Nashville won honorable mention for her song "Blessed," and Christina Jade Karam '02 of Boston was a finalist.

1991

Joe Bush of Southington, CT, provides audio services for theater, corporate, and broadcast events, including Versus Network's coverage of the National Hockey League.

Producer and multi-instrumentalist Elie Massias has released a new CD titled *Brooklyn Days*, which was among the top 15 entries from the Northeast at the 2006 Independent Music Worldseries. Massias also produced and played on a new CD by Debbie Deane '91. Visit www.eliemassias.com.

Pianist/vocalist Pamela York of Kingwood, TX, has released *The Way of Time*, a CD of standards and originals. Visit www.pamelayork.com.



Pamela York '91

1992

Bassist Bryan Beller of Nashville, TN, released a DVD of WesFest, a concert held to raise funds to create a scholarship in memory of fellow bassist Wes Wehmiller '92. All proceeds go to the scholarship fund. Visit www.bryanbeller.com.

Shades of Bleu

by Peter Gerstenzang '77

A few years ago, moviegoers were first introduced to the music of singer/songwriter/producer Bleu '96 (a.k.a. William James McAuley III). His song "Somebody Else" appeared in the *Spider-Man* soundtrack, and the movie *Win a Date with Tad Hamilton!* featured the track "I Won't Go to Hollywood." Concertgoers have seen him open for John Mayer, Five for Fighting, Toad the Wet Sprocket, and other acts. And now the rising pop artist's latest recording, the Jeff Lynne-inspired tribute CD *Alpacas Orgling*, has critics consulting their thesauruses for new ways to heap praise on Bleu.

The new CD features Bleu and some of his pop pals—who hail from the ranks of the Black Crowes, Chicago, the Candy Butchers, Jellyfish, and others—with the contributors recording under the nom de disque, L.E.O. This record, pretty and melodic, has virtually no precedent in pop music. Sure, it's a nod to Lynne and his band Electric Light Orchestra (ELO), whose Beatles-inspired, choir-laden pop was a staple of seventies radio, but L.E.O.'s disc shouldn't be lumped in with the glut of tribute recordings that have been issued in recent years. The distinction is that the songs aren't simply covers from Lynne's catalog; they are new tunes written in the spirit of Lynne's music by Bleu and his cast of friends.

"This whole record started out very much like an academic exercise," says Bleu. "I wondered what would it be like to write and produce songs in the style of a particular songwriter, not just do covers of his tunes. So, I solicited different people to help me write material in the Jeff Lynne style from his days in ELO through the Traveling Wilburys, and I slowly began to put it together. Collaborators include Mike Viola; Andy Sturmer from the nineties pop band Jellyfish; Jason Scheff who's in [the group] Chicago; Steve Gorman from the Black Crowes; Isaac Hanson; and other like-minded, Jeff Lynne-loving guys."

Known for his sumptuous pop songs recorded with his band the Candy Butchers, Viola played with Bleu in Boston. He cowrote the tunes "Distracted" and "Make Me" for *Alpacas*, and was impressed with Bleu's arranging, production, and songwriting capabilities.



Songwriter and performer Bleu '96

"I'm a producer as well as a songwriter," Viola says. "But when I'm working with people, I don't have a master plan for how their record will sound. I sort of make it up as we go along. Bleu was really amazing as far as our collaboration went. He

people that I should contact."

Leaving his Jeff Lynne penchant aside, there's a lot more to Monsieur Bleu. He's currently working with Viola on a new record of original material and a solo disc that will be the follow-up to his acclaimed solo

Bleu is an artist many are watching. And perhaps the day will come when some young musician will do a *Shades of Bleu* tribute.

would send me a file, and I'd do some stuff at my home studio in New York. Maybe a tune needed a bridge, so, I'd give him one. He'd listen to it, do some editing, and then send it back to me. It was a meticulous way of working, and I really got into it."

Growing up in Virginia, Bleu listened to a range of pop artists. "I was just as likely to listen to hair-metal guys like Poison as 'Bridge over Trouble Water,'" he says. "Of course, Jeff Lynne and ELO were in the mix too." Bleu attended Berklee and earned his degree in songwriting. "I loved every minute of my time at Berklee," Bleu says. "When I applied, I didn't even have a back-up school. That's how much I wanted to go and study music for four years. I also made contacts there that have remained strong. Joe Ross ['99] was one of my classmates at school, and he's one of the guys who started Cheap Lullaby, my current label. John Mayer was also really supportive about gigs and recommending

debut recording, *Redhead*. Bleu's future plans include continuing to perform on a circuit that periodically takes him on swings through Philadelphia, New York, Boston, Los Angeles, and Chicago. He's also hoping to build his following in other cities. Bleu is cooking up a new "tribute" CD too. This time it will be all about showing the love for hard-rock recluse Mutt Lange.

"There's no question that Mutt is not only the most successful producer today, but he's eclectic and incredibly underrated," Bleu says with genuine awe in his voice. "Who else could produce Def Leppard, AC/DC, Graham Parker, and Shania Twain? The Mutt Lange tribute project is tentatively called *Loud Lion*, and it will have songs in the spirit of Mutt's hard-rocking stuff."

With intriguing projects past and present on his résumé, Bleu is an artist many are watching. And perhaps the day will come when some young musician will do a *Shades of Bleu* tribute.



Ivan Bodley '92 (left) and Sting

Bassist Ivan Bodley is featured on the new CD *Overnight Sensational* by singer Sam Moore. Guests include Sting, Travis Tritt, and Brenda Russell. Bodley, Moore, and guests have performed together on TV shows. Visit www.funkboy.net.

Guitarist Peter Curtis of Riverside, CA, is collaborating on a romantic musical comedy satirizing the academic world with award-winning writer Joel Yanofsky. Curtis teaches music at Riverside Community College.

Jay Jennings of Burbank, CA, edited sound effects for the movies *Flags of Our Fathers*, *Letters from Iwo Jima*, and *Teenage Mutant Ninja Turtles*.

Jude Reveley of Billerica, MA, owner of Absolute Piano Restoration, LLC in Boston, made a presentation at the 2006 Piano Technician's Convention.

1993

Keyboardist James Dower of Marlborough, MA, has toured with Richard Street, the Temptations, and Sam Moore, and has backed Maxine Nightingale. Visit www.jamesdower.com.

Dyne Eifertsen of Roseville, CA, played trombone and didjeridu on the CD *Riverrun* by the Kairos Quartet. Trombonist Steve Lishman '69 is also on the disc. Visit www.kairosquartet.com.

Patrick Faucher of Framingham, MA, is founder and CEO of Nimbit, a Web hosting and CD/DVD duplication company. Visit www.nimbit.com.

Rafael Klotz of Medway, MA, has been named cochair of the Commercial Finance Committee of the Boston Bar Association's



Kira Small '93

Bankruptcy Law Section. Klotz is an associate at Goulston & Storrs in Boston.

Composer Tyrone Lancaster of Las Vegas, NV, has been active in writing for film. His score for the movie *Barymore's Dream* is available on CD. Visit: www.tyronelancaster.com.

Steve McAllister of Austin, TX, is the moderator of a monthly, on-line, songwriter's challenge. Visit <http://womb.mixerman.net>.

Singer/songwriter Kira Small of Nashville, TN, has released the CD *Love in a Dangerous World*.

Guitarist Christian Ver Halen of Brooklyn, NY, has released a CD titled *The Rooftop*. Proceeds will go to New Orleans musicians affected by Hurricane Katrina. Visit www.therooftopmusic.com.

1994

Steve Kercher of Manchester, MA, took his band to Turkey last summer, and signed license agreements to distribute his recordings in China, Taiwan and Hong Kong. Visit www.skband.net.

1995

Jordi Cristau of Figueres, Spain, has produced, arranged and engineered two recordings for multiplatinum artist Manuel Carrasco. He plays keyboards and is the music director for Carrasco's 2007 tour. Visit www.jordicristau.com.

Kasson and Melissa Crooker of Cambridge, MA, and their band Universal Hall Pass, released a new EP titled *Subtle Things*. Visit www.sneakyrecords.net.

Jared Cruz of San Francisco, CA, plays drums for Mud. The group recently signed with Talking House Productions. Visit www.mudsf.com.

Saxophonist Nicolas Gross of Geneva, Switzerland, plays in Switzerland and France. He recently played with Vincent Bourgeyx '98, Nicolas Meier '98, Denis Jusseume '97, and Ludovic Tirelli '03. Visit www.nicolasgross.com.

Drummer Takanori Niida of New York City released his CD *Life in the Big City* in Japan. Guest players include keyboardist Adam Holzman, bassists Will Lee and James Genus, guitarists Jon Herington, Jinshi Ozaki '89, and Tomo Fujita '93, and saxophonist Aaron Heick '81. Visit www.takanoriniida.com.



Nimbit staff members (from the left): Phil Antoniadis '88 (COO), Patrick Faucher '93 (CEO), Josh Cirinna, Matt Dunn, Brittanie Delava, Kat Burke '02, Mike LoPresti, Scott Feldman '01, and Tom Rossbach.

Emil Temeltas of Miami Shores, FL, was nominated for a regional Emmy Award for Best Audio Post for his work on the reality show *MIS 15*.

1996

Singer/songwriter Michael Hayes of Cambridge, MA, and his band Vinyl Skyway released the CD *From Telegraph Hill*. The group includes bassist Rob Pevitts '96, drummer Booth Hardy '95, and keyboardist Dave Lieb '92. Visit <http://vinylskyway.com>.

Lisa Hearns of Staten Island, NY, recently opened for Chris Botti, and was named a Berklee trustee. Elliot Scheiner produced her new jazz CD.

Bassist Stefan Held of Brooklyn, NY, completed a national tour of *Brooklyn: The Musical*. He also serves as the music director of the band Kelly King. Visit www.stefanheld.com.

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1997

Jeff Parks of Philadelphia, PA, was named deputy director, External Affairs for Rutgers-Camden Center for the Arts in Camden, NJ.

Filmmaker Tintin Wulia (Maria Clementine Wulia) of Bali, Indonesia, premiered her new work, *How the World Began*, in Singapore. Wulia's work has been shown at film festivals in several countries. Visit www.tintinwulia.com.

1998

Jazz organist Pat Bianchi of Denver, CO, released his debut CD, *East Coast Roots*, featuring Mark Whitfield '87 on guitar and Byron Landham on drums. Visit www.patbianchi.com.

Keyboardist/composer Chely Martinez of Mexico City, Mexico, released a new age CD titled *Returning*—the first new age recording made by a Mexican artist.

Joe DeRose of San José, CA, presented a drum clinic for San José Pro Drum, opening for Tommy Aldridge. Visit www.JoeDeRoseDrums.com.

Saxophonist Tomas Trulsson of Hoganas, Sweden is teaching jazz improvisation at a Hoganas school.

1999

Singer/songwriter Aruna Abrams of Van Nuys, CA, cowrote the song "I Got Nerve" for Disney star Hannah Montana. The song is on the million-selling soundtrack CD for the *Hannah Montana* show and has been nominated for a Radio Disney Award. Visit www.arunamusic.com.

Theresa Jones-Bailey of Venice Beach, CA, sang backup for Queen Latifah's Sugarwater Festival tour. Fellow alumni Fausto Cuevas, Mike Feingold, and "Lil' John" Roberts were in the band. Jones-Bailey also sang on Latifah's new CD.

Natasha (Busse) Collette of Boston, MA, released the album *Vida*, inspired by the works of the French troubadours. Visit www.natashacollette.com.

Pianist/composer No-Kyung Lee of Seoul, South Korea, released the CD *Road to You*, featuring Lee's original solo, duo, trio, and quartet pieces.

Drummer Sean Noonan of New York City released the CD *Stories to Tell* with his band Brewed by Noon. Visit www.noonansmusic.com.

2000

Violinist Hanneke Cassel of Boston, MA, released *Silver*, her third CD featuring Scottish and Cape Breton music. Faculty member Andy Edelstein recorded and mixed the music and Casey Driessen '00 (violin) and Rushad Eggleston '01 (cello) played on the disc. Visit www.hannekercassel.com.

Flutist Kathryn Ferris of Marblehead, MA, is the band director at the Village School in Marblehead.

Saxophonist Bob Reynolds and trumpeter Brad Mason '95, both of Astoria, NY, are playing with John Mayer on his current world tour.

Gregg Stein of Woodland Hills, CA, was recently named the director of marketing and communications for Line 6, Inc. Stein will oversee all strategic brand marketing and communications worldwide.

2001

Alex Knoll of Fullerton, CA, played guitar for the band Even X for a recent national tour. Visit www.myspace.com/guitaristalexknoll.

Guitarist Matt Konfirst of West Chicago, IL, released his second solo CD, *War of Righteousness*, a progressive metal album. Guest artists include guitarists Vreny van Elslande '02 and Andrew Bordonni, and trumpeter Christopher Konfirst. Visit www.mattkonfirst.com.

Guitarist Vladimir Vasileski Cetkar of Macedonia, is featured as composer, guitarist, and singer on the forthcoming CD by Jestofunk. Visit www.vladimircetkar.com.

2002

Jose Brea of La Romana, Dominican Republic, performs with the rock band Auro & Clemt, and is a jingle writer, producer, and mix engineer.

Matthias Bublath of Astoria, NY, leads a jazz piano trio and an organ quartet on his new CD, *Matthias Bublath Band*. Visit www.matthiasbublath.com.

Clara Lofaro of Brooklyn, NY, was named the winner of Indie Week Toronto 2006 competition. Lofaro's CD *black + blue pearl* will now be distributed through Addictive Records (Universal). Additionally, she sang "When You Wish Upon a Star" for Disney's Super Bowl commercial. Visit www.claralofaro.com.



Hanneke Cassel '00

Nolan Warden of Chicago, IL, earned his master of arts degree in ethnomusicology from Tufts University. His thesis explored Afro-Cuban ritual drumming and song.

2003

Guitarist Tom Burda of New York City plays with keyboardist Joe Hanley '03 and drummer Jed Devine '02 in the jam band Ripplegroove. Their CD *Under the Microscope* went to number 14 on the CMJ charts. Visit www.ripplegroove.com.

Drummer Yaron Engler of Barcelona, Spain, and his dance and music ensemble Tapeplas presented their show *BoomBach* in Chicago, IL, Barcelona, Spain, and in Venice, Italy. The group is working on a new show titled *Monkeys*. Visit www.tapeplas.com.

Singer and actress Kizzy Getrouw of Boston, MA, is the music host for the new TV show *Dirty Water*. The show will feature on-air performances for new, Boston-area artists. Contact her at www.kizzymusic.com.

Singer/songwriter Dan Gonzalez of Cambridge, MA, has released the CD *Public Square*. The disc is airing on folk radio programs. Visit www.dangonzalezmusic.com.



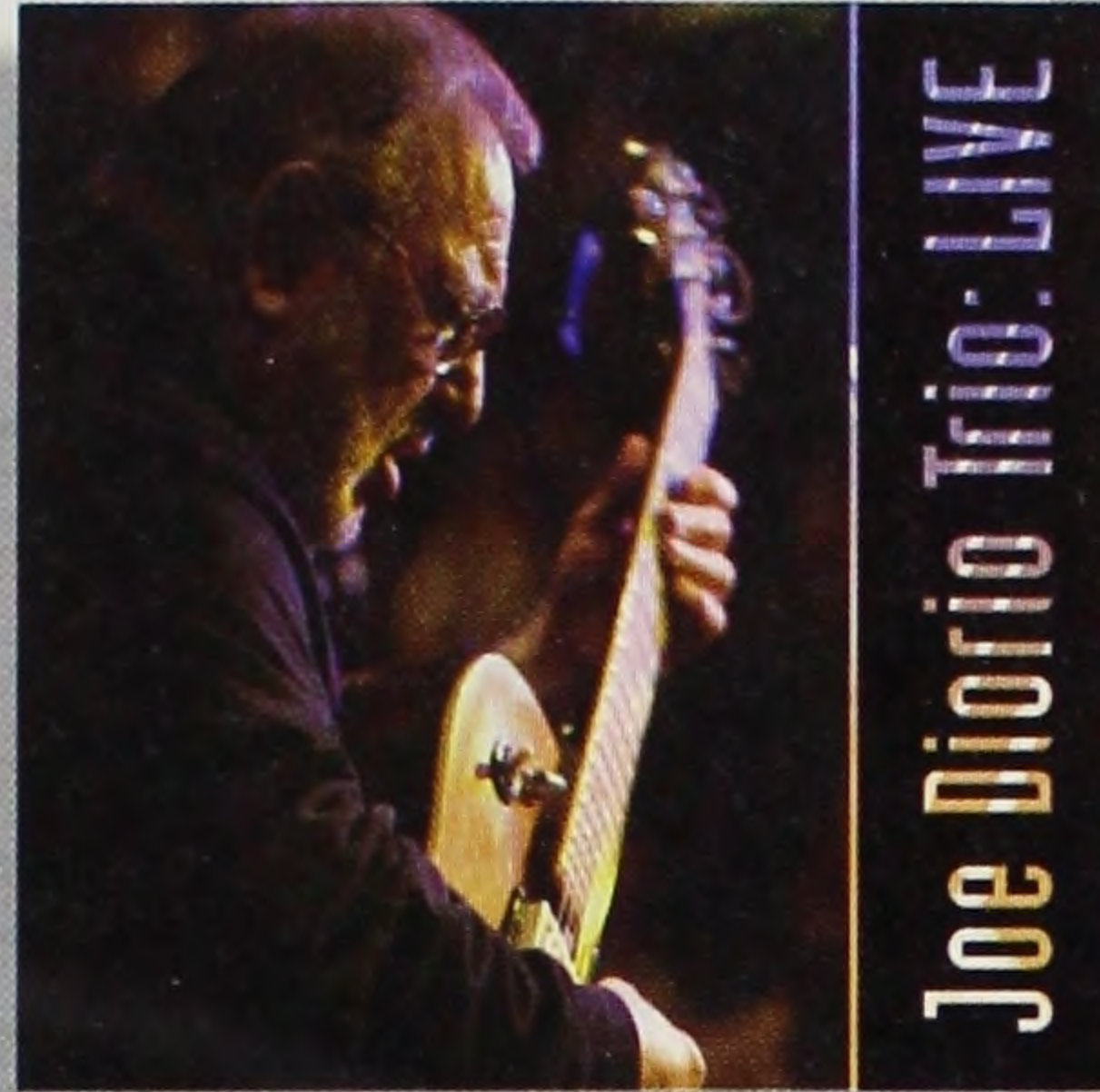
Clara Lofaro '02

(Continued on page 30)

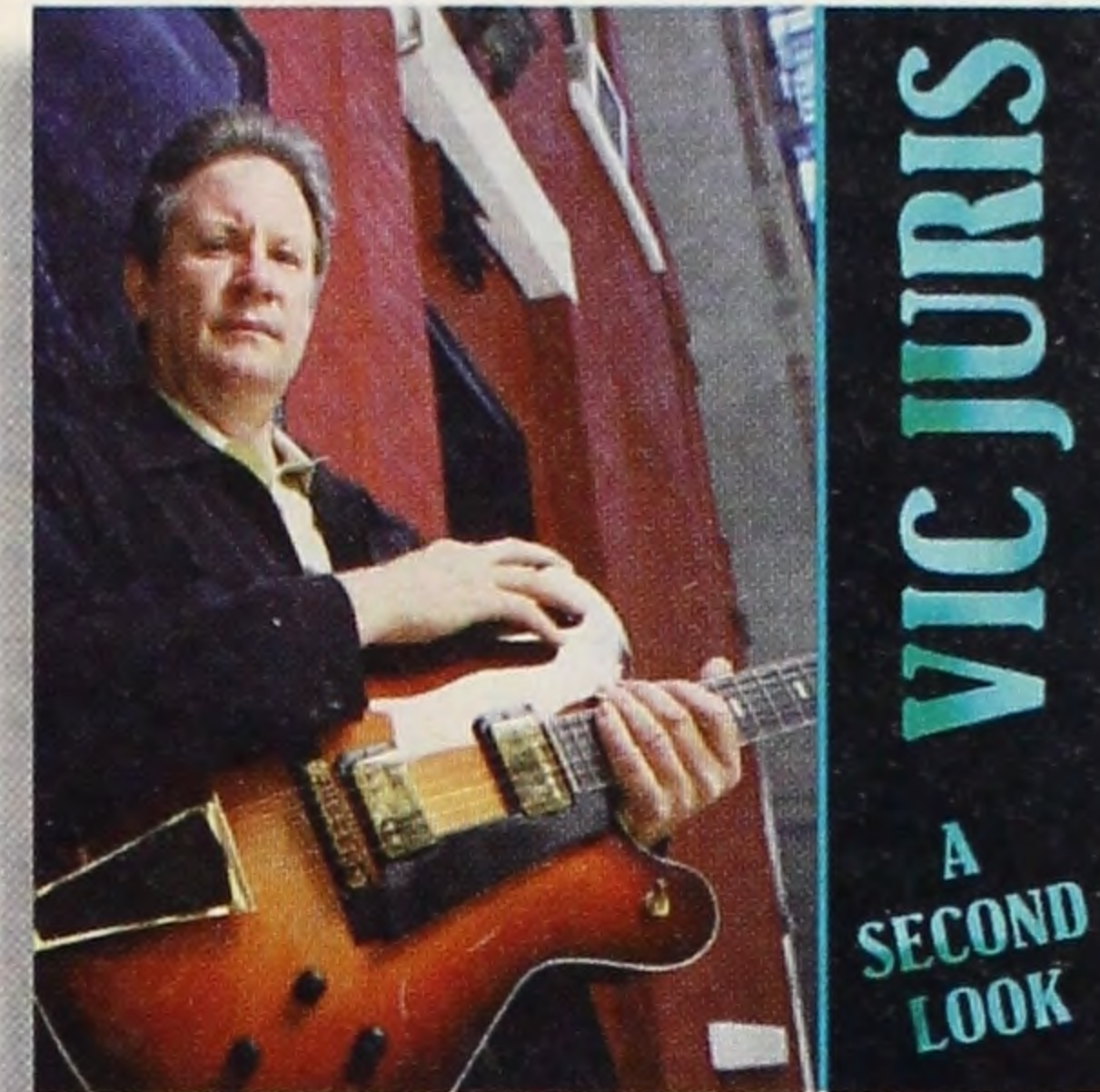
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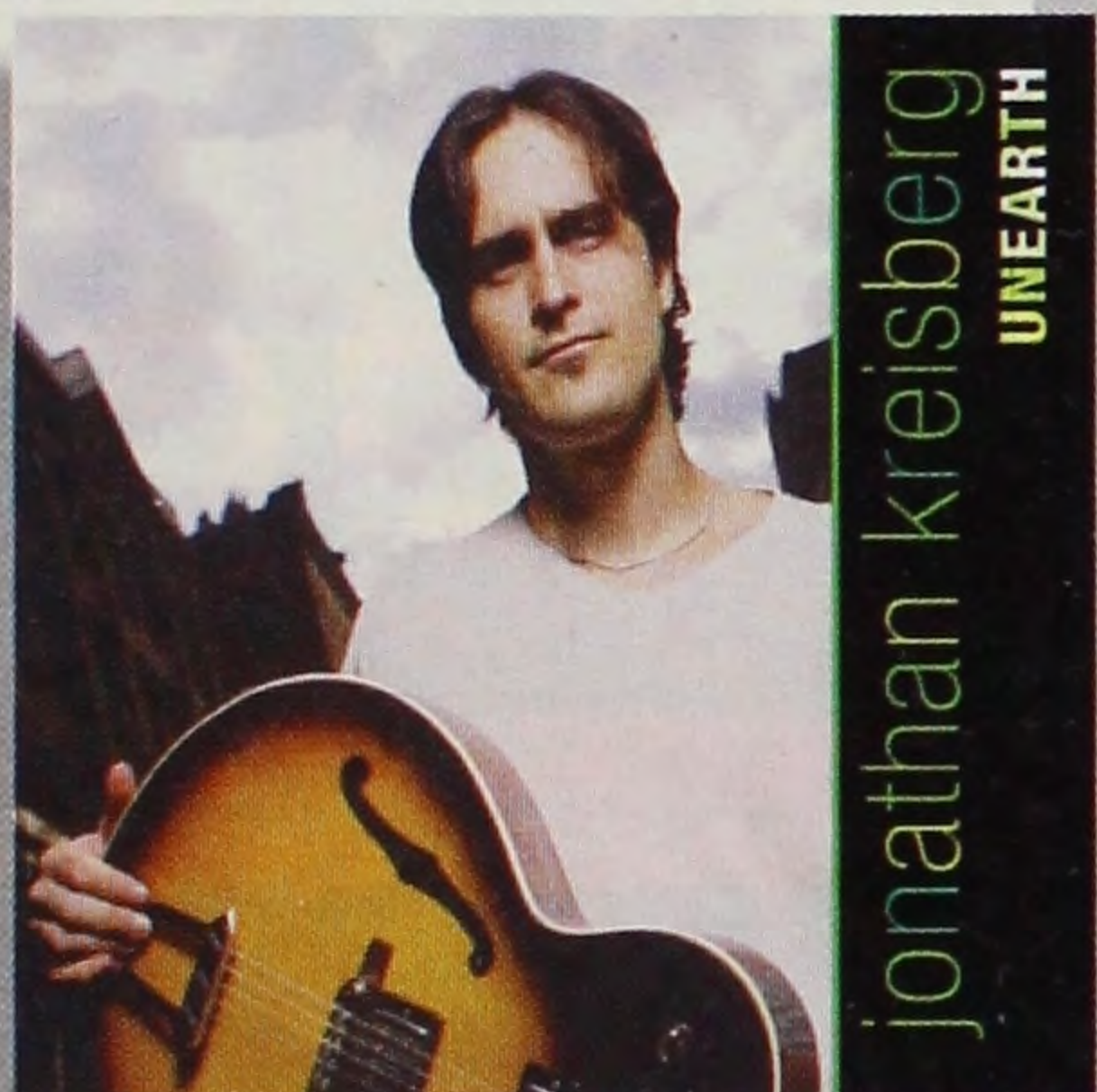
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Composer Chie Imaizumi of Brooklyn, NY, released the CD *Unfailing Kindness*, featuring an all-star lineup of jazz musicians playing six of her originals. Visit www.thousandpictures.org.

Justis Kao of San Marino, CA, was named Best Male Singer-Songwriter of the Year for the 2006 Los Angeles Music Awards. Visit www.justiskao.com.

Songwriter Begonia Ramos of San Sebastián, Spain, has been a runner up in two songwriting competitions, and is cowriting with multi-instrumentalist Tony McAlpine, who is producing her debut CD.

Drummer Mauro Satalino of Buenos Aires, Argentina, toured Portugal and Spain with Alexandra Samsonova to promote her latest CD. He also appeared in a video by Latin singer Coral.

Guitarist/composer Hiroya Tsukamoto of Astoria, NY, and his group Interoceanico released a new album entitled *Confluencia*, featuring Moto Fukushima '02, Franco Pinna '01, and Hiroya Tsukamoto '03. Visit www.hiroyatsukamoto.com.

2004

Singer-songwriter Rique Colón of Toa Baja, Puerto Rico, has released the CD *Sentido Tropical*. The disc features Aldemar Valentin '03 (bass), Uziel Colon '03, Fernando Mattina '01, Néstor Toro '03, and Luis Javier Santiago '03. Visit www.riquecolon.com.

Chris Cuomo of Andover, MA, appeared in the NBC Christmas special *The Year Without a Santa Claus*, starring John Goodman. Cuomo wrote and performed the music for two scenes.

Guitarist Marcelo Mendes of Rio de Janeiro, Brazil, won a national guitar competition in São Paulo, Brazil.

Pianist Vardan Ovsepián of Newburyport, MA, released the CD *Voce* in November 2006 with the Vardan Ovsepián Chamber Ensemble. The music blends jazz with traditional European music.

Keyboardist Tim Pascoal of St. Louis MO, produced a jazz-funk CD entitled *Walk the Walk* for 12-year-old drummer Tito Pascoal with guests Dave Weckl, Bob Mintzer, and Tom Kennedy. Visit www.timpascoal.com.

Kevin Sherwood of Rosemead, CA, was the sound designer for the video game *Call of Duty 3*. He is working on *Spider-Man 3* and other games.

Vocalist Kate Smith and her husband Travis of Quebec, Canada, had a son, Alexis Leonard, born on September 30, 2006 in Montreal.

2005

Vocalist Aika of Boston, MA, (formerly of Tokyo) released her debut CD *ai-wo*. The music ranges from acoustic jazz to hip-hop to electronica. Visit <http://st-co.jp/aika>.

The band Shaimus, featuring Evan Brown '05, Phil Beaudreau '04, Johannes Raassina '03, Dave Middleton '07, and Cam Brousseau '07, recorded a CD entitled *Paper Sun*. The track "All of This" is featured in the PlayStation 2 game *Guitar Hero*.

Ryan Hutchison of Los Angeles, CA, is working as an engineer and editor for Playboy Radio at SIRIUS Satellite Radio, Playboy TV, and the World Championship Sports Network.

Jeff Pflaumbaum of Chestnut Hill, MA, and the Wings of Fire Orchestra released the CD *Bullfighter Ballet*. The quasi-rock opera features more than 20 Berklee alumni and students and a cameo appearance by Berklee President Roger Brown on drums. Visit <http://wofomusic.com>.

2006

Tom Aiezza of Farmington, CT, served as an assistant engineer on Bob Dylan's *Modern Times* record and has worked with Arif Mardin, Wyclef Jean, John Carter Cash, Stephen Colbert, and others.

Kristen Leigh Cook of Tempe, AZ, and Seth Woodard '06 established the production company Jughead Music to offer music services for film and corporate needs. Visit www.jugheadmusic.com.



Tim Pascoal '04

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ALUMNI COMPOSER CONSORTIUM FORMED

While Berklee is best known for training students to work in the jazz, popular, and commercial music realms, many alumni write string quartets, art songs, and orchestral works in the classical tradition. The Berklee Alumni Composer Consortium (BACC) has been formed to establish a network for composers seeking new performance opportunities and the chance to connect with like-minded alumni.

On June 3, the consortium will present the first of a series of chamber music concerts highlighting the work of Berklee classical composers. The concert, featuring the Xanthos Ensemble, will be held at the Newton Free Library at 330 Homer St. in Newton, Massachusetts. A panel discussion will be held prior to the concert at 1:30 P.M.; the concert begins at 2:00 P.M., with a reception to follow.

All BACC concerts will be presented in suitable local venues and offer opportunities for informative discussion. The goal is to build a broad audience by reaching out to the entire Berklee community and beyond. Long-term consortium goals include building a membership that fosters the establishment of BACC satellite organizations in other urban areas to increase membership and the number of venues for performances and to create public awareness of the vast diversity present among Berklee alumni.

There is no cost or obligation involved in becoming a BACC member. Alumni interested in learning more about the consortium should contact Frank E. Warren '76 or Ken Ueno '94 via e-mail at berkleealumni.composers@juno.com or by phone at (617) 325-0311.

—Frank Warren '76

Final Cadence

ALFRED LOCONTO '48 of Worcester, MA, passed away on November 7, 2006, at St. Mary Health Care Center. He was 88. Between 1934 and 1983, Loconto played regularly with the Perry Conte Orchestra and continued to play on occasion until 2000. He also worked for the Providence and Worcester Railroad and was a U.S. army veteran of World War II. Loconto leaves his wife, Regina, three sons, two daughters, eight grandchildren, and a great grandson.

JOHN BIDDLE '70 of Somerset, MA, died December 13 at Massachusetts General Hospital. He was 59. Biddle grew up in Smyrna, DE, and attended Berklee after graduating from high school. He was a motorcycle mechanic and owned North East Anglers in West Bridgewater, MA. He leaves his wife, Shirley (Pace) Biddle.

ALAN SHAVARSH GARDNER '72 of Bath, ME, died suddenly of heart failure on November 9. He was 56. Gardner was a virtuoso on the oud and the G clarinet, and had studied Middle Eastern music in addition to contemporary American styles at Berklee. He was the director of the Bates College Big Band and the Bowdoin College Middle East Ensemble and was an active performer. Gardner also operated a martial arts studio in Bath. He is survived by his wife of 35 years, Susan (Steer) Gardner.

LEONARD MASCARO III '73 of Wrentham, MA, died unexpectedly at his home on September 2. He was 56. After attending Berklee, Mascaro earned a master's degree in business administration at Boston College. He worked for AT&T and was a U.S. Air Force veteran who served during the Vietnam War.

WAYNE KING '75 of Nashville, TN, passed away in his sleep on November 1. He was 58. King was a multi-instrumentalist who taught bluegrass and band instruments as well as piano, drums, and guitar at Artisan Guitars in Nashville. During his career, King taught many prominent Nashville musicians, including noted guitarist Justin Thompson. During his Berklee years, King was a protégé of William Leavitt.

KOSTOS SIMOS '76 of Athens, Greece, passed away on September 30 after a battle with cancer. He was 57. Simos left his native Patras, Greece, to study at Berklee. Following graduation, he taught music in Boston and organized a choral group for the Federation of Hellenic American Societies of New England. In addition to his wife, Tasia (Tsigkeli) Simos, he leaves two sons and a daughter.

BRIAN MARKEY '82 of Shrewsbury, MA, died September 17 after a struggle with multiple system atrophy. He was 47. Markey worked as a software engineer and a computer consultant. He was also an accomplished bassist and keyboardist. He leaves his wife, Diane (Fay) Markey; a son, and two daughters.

DENNIS BABIN II '96 of Salem, MA, died unexpectedly on December 10 at home. He was 29. Babin was employed as a drum instructor at Joe's Drum Shop in Beverly, MA, and played with several bands around Boston's North Shore.

AHMET ERTEGUN H'91 of New York City passed away on December 14 as a result of injuries sustained in a fall backstage at a Rolling Stones concert. A towering figure in the history of pop music, Ertegun founded Atlantic Records in 1947. He discovered, signed, promoted, and/or produced Ray Charles, Aretha Franklin, the Rolling Stones, Otis Redding, Cream, the Bee Gees, Led Zeppelin, John Coltrane, Roberta Flack, the Allman Brothers, Genesis, Stevie Nicks, the Blues Brothers, Tori Amos, and Phil Collins, among others. He is survived by his wife Mica.

Saxophonist MICHAEL BRECKER H'04 died on January 13 after a battle with leukemia. He was 57. Brecker won 11 Grammy Awards during a spectacular career spanning four decades. He collaborated with many of the brightest lights of the pop and jazz world. Brecker is regarded as one of the most influential saxophonists of his generation. He completed a final recording two weeks before his passing. Brecker leaves his wife Susan, daughter Jessica, and son Sam.

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Registration for the summer 2007 semester runs from April 4 through May 4. Students wishing to register after May 7 will be considered on a space-available basis. Visit www.berklee.net/re and click on the Returning Student link for more information. **Summer classes begin May 29, 2007.**

ALUM NOTES INFORMATION FORM

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Send e-mail entries to: msmall@berklee.edu. Visit www.berklee.edu/bt/.

Healing Art

by Dr. Maria Hernandez '04



Maria Hernandez (left) works with a patient during a music therapy session.

Several years ago, I was in a hospital in my hometown in the Dominican Republic wearing a white coat and a stethoscope around my neck, nearing the end of my training to become a medical doctor. The hospital had become my second home, a place where the smells and sounds were so familiar to me; it was the place where I slept, showered, and ate. My life revolved around patients' problems, diseases, family suffering, and poverty, and I struggled with how to provide the best medical attention. I found it hard to be in the intensive care unit next to a 12-year-old child pleading for her mother, who the girl knew was in critical condition; to attend to a 54-year-old man who could no longer bear his pain; or to be in the presence of an 84-year-old Alzheimer's patient who could no longer communicate coherently and just stared out the window.

After I completed my medical training, I became aware of music therapy and how music could be used clinically to help patients. Finding a way to explore my musicianship was a childhood dream. But it was a revelation to learn that music could affect not only patients' moods but also their immune system, blood pressure, heart rate, respiratory rate, muscle tone, and motor system when applied systematically.

During my music therapy studies at Berklee and now as a music therapist, I've had many meaningful experiences with patients. Entering a patient's room for the first time is almost like going onstage for a performance. The day I walked into the room of Mrs. Jenkins with a guitar, I saw how a familiar song could lessen the nervousness and anxiety by creating a safe environment.

Mrs. Jenkins was a 54-year-old African-American woman referred to us by a clinical nurse specialist. Jenkins had a neuromuscular disorder that produced weakness and fatigability and impeded her breathing, swallowing, and mobility. She was apparently depressed. I learned that she was a spiritual person, and when I introduced the song "Amazing Grace," she remarked excitedly, "That's one of my favorites! My father and I used to sing it together." The song prompted her to share memories of her father and express her sadness at being unable to attend his funeral because of her hospitalization. She was trying to cope with her illness as well as her father's recent death.

I sensed her anxiety and gave her a relaxation exercise to do while I improvised instrumentally on the guitar. As she closed her eyes, I guided her through deep breathing and muscle relaxation, and told her to imagine a place that offered her peace. When the music ended, she opened her tearful eyes and her voice cracked as she said, "I pictured seeing my father up on the hill above Friendship Baptist Church. He was doing fine." A few days later, I learned that Mrs. Jenkins had

been discharged. She left a letter for me describing how the music had relieved her gloom and showed her the way up the hill to her old church and her father anytime she wanted.

I was also humbled while working with a young, loving mother diagnosed with cervical cancer and a poor prognosis. Ms. Hamlet was 34, a soft-spoken and gentle woman who was referred to music therapy for pain management. During our first encounter, I explained how many patients have benefited from singing, playing instruments, writing songs, analyzing lyrics, and relaxing with music, where music provides a distraction from pain. She told me that she enjoyed listening to relaxing instrumental music. Before we started, I asked her to rate her pain on a scale from 1 to 10. She said she was at an 8. As I improvised on the piano, she closed her eyes and listened peacefully. By the time the session ended, she rated her pain at a 4. Her *perception* of pain had decreased after listening to the music.

After several encounters with Ms. Hamlet, I learned that her condition was worsening and that she was receiving palliative care. She had shared stories with me about her family, so I proposed the idea of writing a song. She chose to write one for her children that she titled "Perfect Combination." Her lyrics described her love for them, the days they spent on her bed together, sometimes playing Nintendo, and her future hopes for them. I returned with her completed song, and as I plucked the guitar and sang her words, I realized for the first time that she could forget for a few moments how ill she was and acknowledge the beauty of her life as expressed in her heartfelt song. She was later transferred to a hospice; two weeks later, she passed away.

"I'll bring the studio to you," I told another patient I knew as Ethel M. Her face brightened as I proposed writing and recording a song in her room for her family.

Ethel had been airlifted to the hospital for life-threatening medical complications due to intestinal perforation. When I first met her, she was lying on a bed unable to speak. She could only nod or mouth words. I learned through her chart that she was a postsurgical patient experiencing physical pain and discomfort. Our initial sessions involved relaxation, and I had her focus on a good experience and the most beautiful place she could imagine as she listened to the music. She said the beach was a special place for her, and her daughter's wedding was a highlight of her life. One day after she requested her favorite song, I got to hear her voice. Ethel was not only talking but also singing: Somewhere, beyond the sea / Somewhere, waiting for me ...

Although I've found songwriting to be a powerful therapeutic experience, I always wait for the appropriate moment to introduce the idea to the patient. Three weeks before Ethel's discharge,

during the last stage of her recovery, I suggested that she write a song. It was time for her to take control and give closure to her hospitalization. I was confident that music would help.

Usually it takes time to assist patients in writing a song and to find a theme and words they want to include in the lyrics. But when I returned to Ethel's room, she had written a page and a half of ideas. She had been hospitalized for more than four months and had much to say about her experience and all the people who helped her along the way.

"Let's use the tune to 'What a Wonderful World,'" she said. I brought my laptop "studio" to her, and we recorded the lyrics she titled "All the People Who Cared." Before her discharge, Ethel performed her song for her physical therapist and her nurse, the music therapy staff, and her daughter. As she sang, a flood of emotions and tears overwhelmed those in the room. As Ethel left the hospital in a wheelchair, her daughter remarked, "Mom, do you remember when you couldn't even talk? Now you're singing."

Working as a music therapist at University Hospitals of Cleveland, I've seen music improve people's lives: One of my patients was afflicted with dementia and was no longer capable of constructing organized thoughts. He has since found structure through drumming. Another 67-year-old patient with dysarthria had difficulty articulating words but can now vocalize a melody fluidly while listening to live music. And a young man with ataxia has regained some steadiness in his gait as he locks in to the rhythm of a metronome.

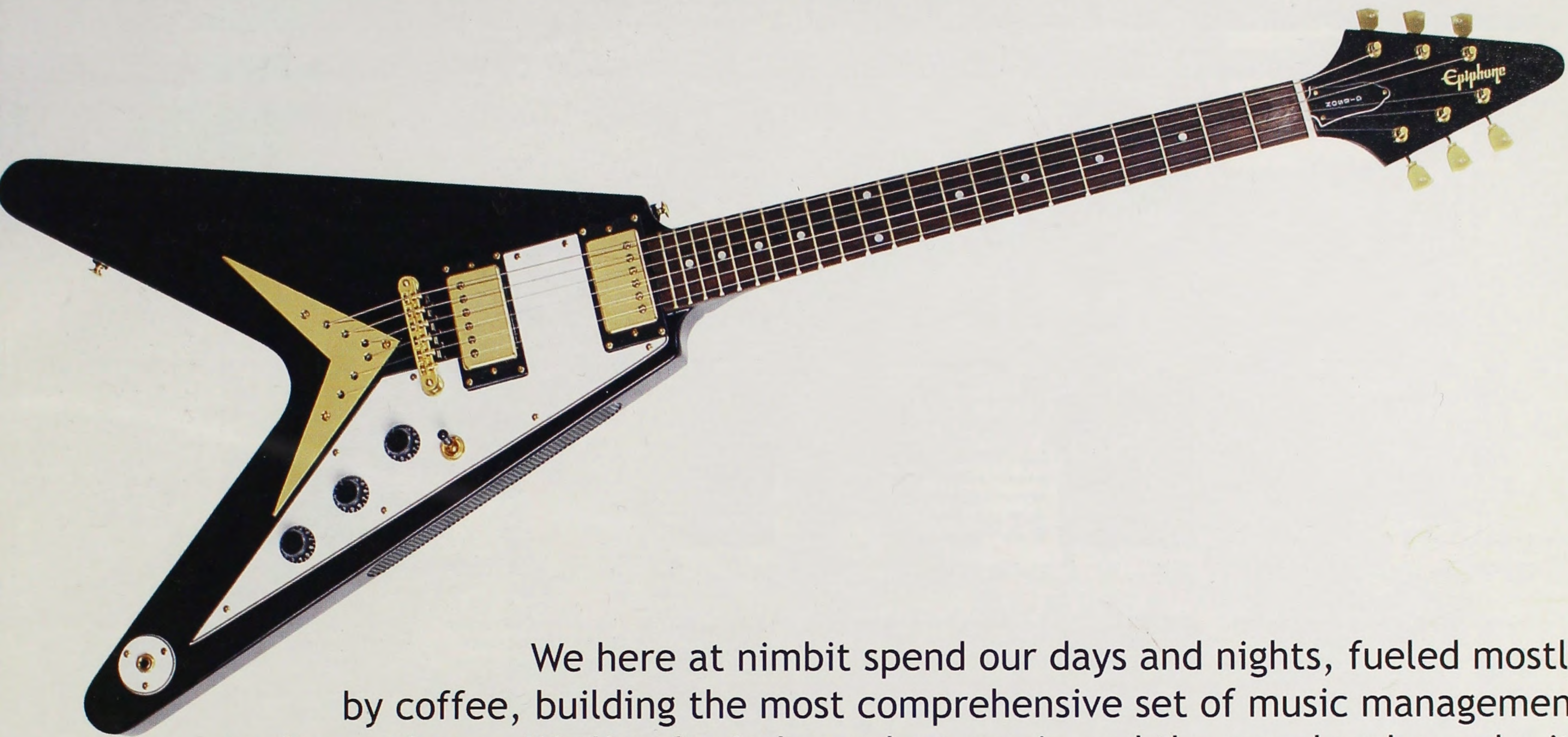
Just a few years ago, seeing the daily suffering of my patients brought me to the point of abandoning medicine completely. Music therapy renewed my passion for the healing profession and helped remind me of my purpose.

Music allows us to laugh, cry, remember, walk, sing, and dance and can bring wisdom and humanity to the world of medicine. In music therapy, art and science intertwine in a natural way. When integrated, music and medicine make a perfect combination.



Maria Hernandez became an M.D. at Instituto Tecnológico Santo Domingo before studying music therapy at Berklee.

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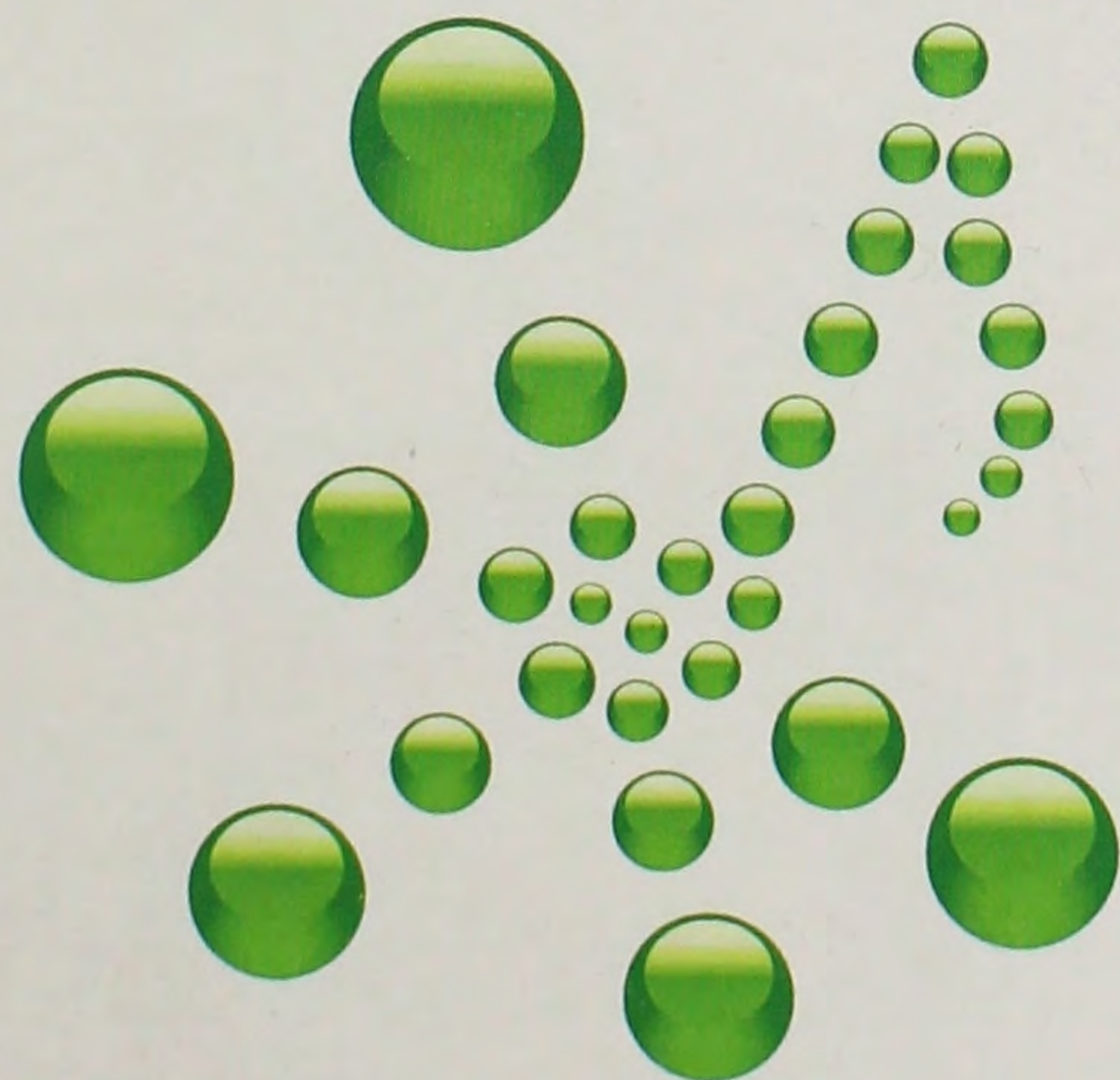
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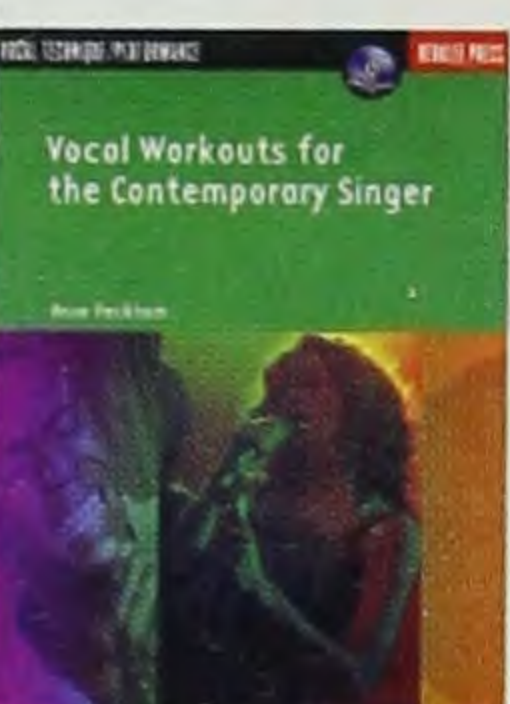
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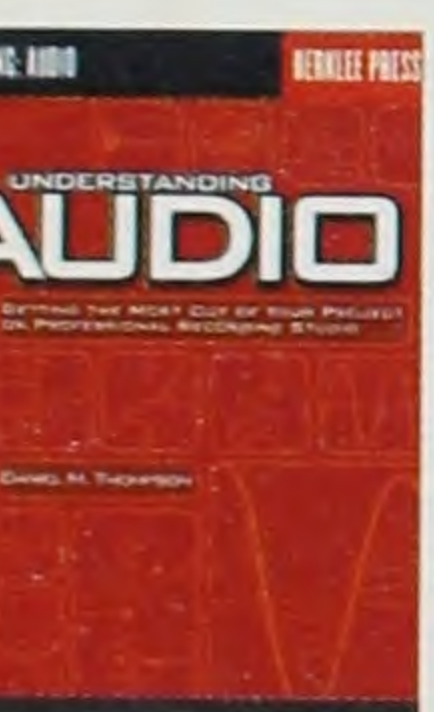
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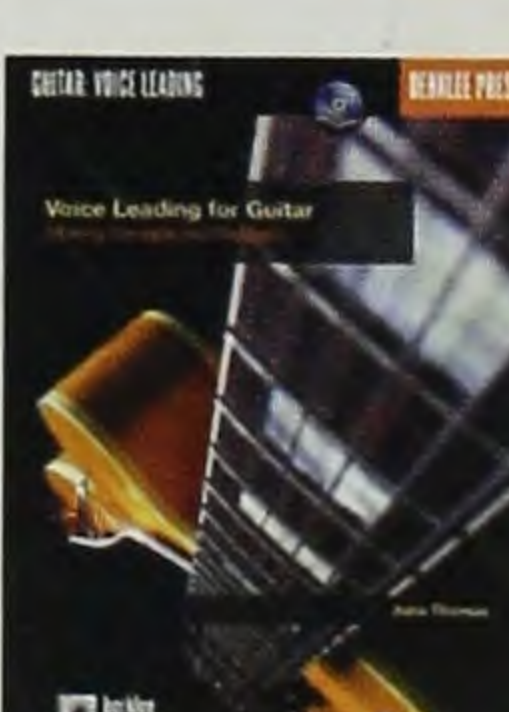
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