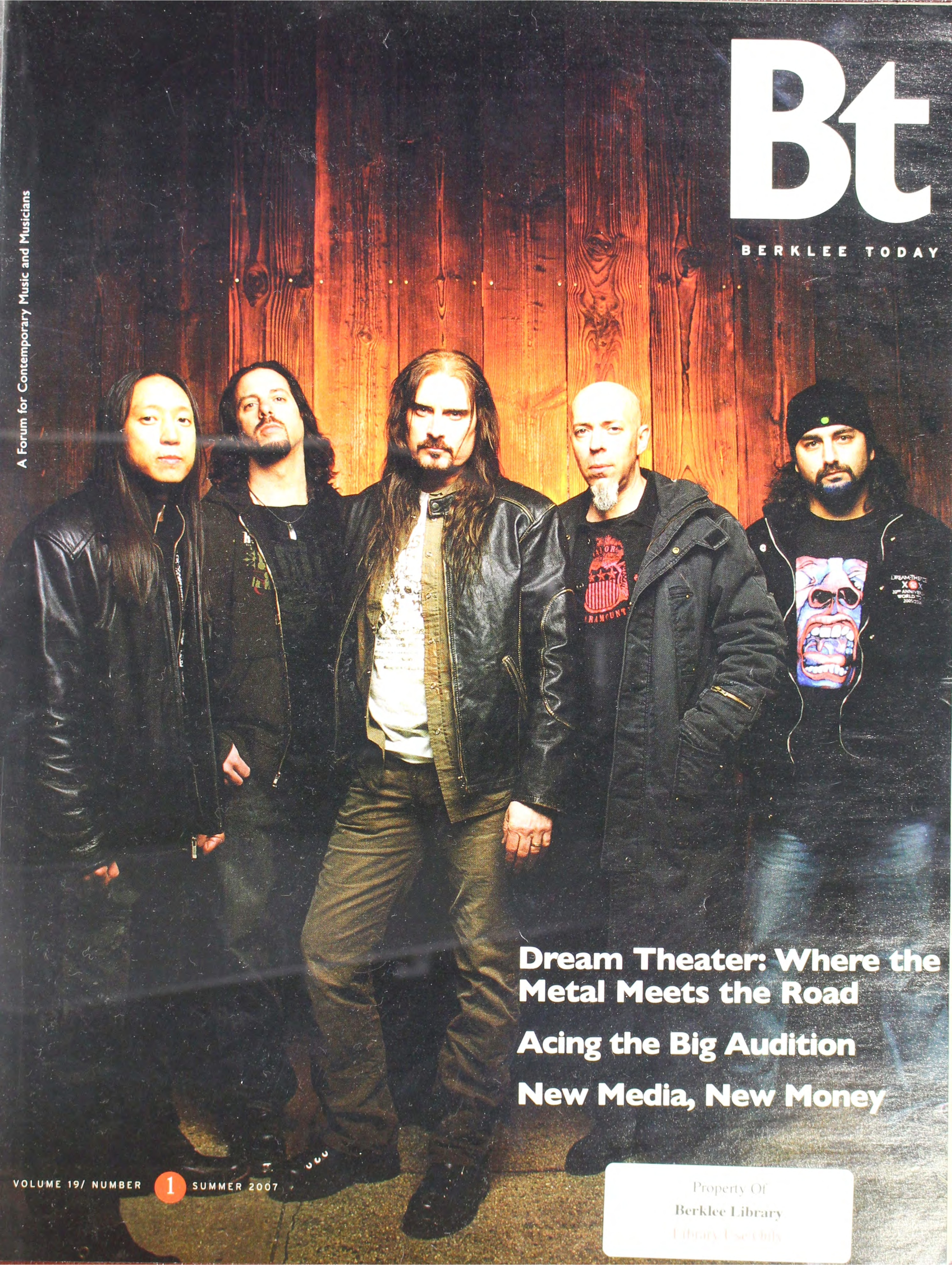


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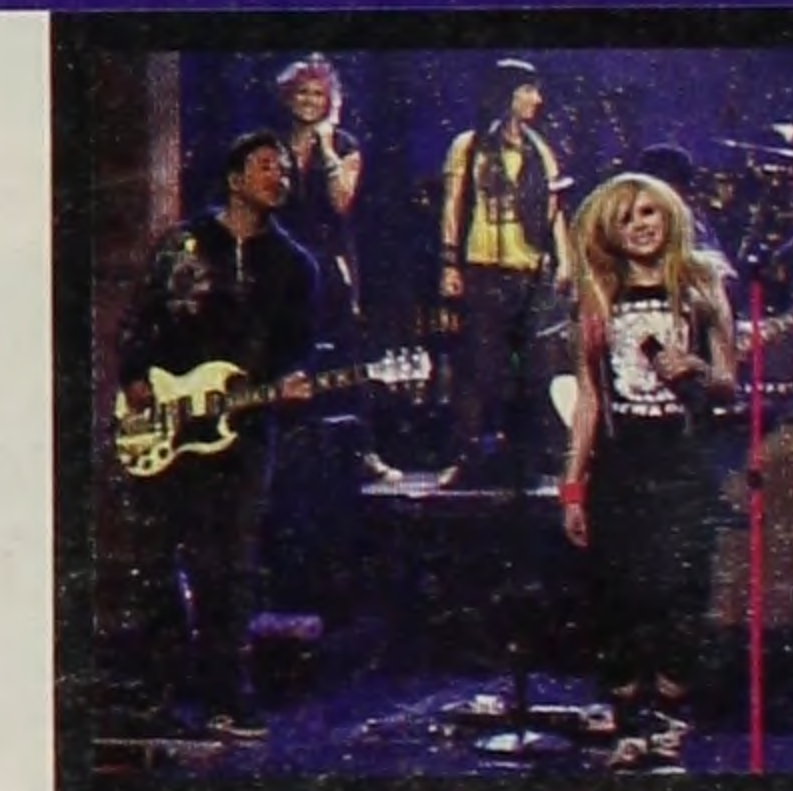
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**EDITOR:**  
Mark Small '73

**CONTRIBUTORS:**  
Lian Amber-Fiuczynski, Karen Bell, Ren Collins, Deleska Crockett, Brooke Fox, Peter Gordon, Rob Hayes, Lisa Hearn, Kari Juusela, Matt Marvuglio, Jim McGorman, Danny Morris, Marjorie O'Malley, Dave Petrelli, Mia Rioux, Jason Roeder, Bernie Smith

**COVER PHOTO:**  
Daragh McDonagh

**GRAPHICS CONSULTANT:**  
Dave Miranda, vision design group

**COPY EDITOR:**  
Lauren Horwitz



# A Time for Review

by Professional Writing Division Dean Kari Juusela

As Berklee enters its seventh decade, it's taking on many exciting new initiatives. While looking forward, the college has also engaged in some serious self-reflection. In the spring of 2006, Senior Vice President for Academic Affairs Larry Simpson formed the Curriculum Review Initiative (CRI) Committee, comprising 23 faculty and administrators and the author as committee chair, to conduct a review of the college's curriculum. During our initial inquiry phase, we sought responses to these three questions:

1. In order for Berklee to continue to be the finest college of contemporary music in the world and to prepare our students for successful careers in music and as world citizens, what should every Berklee graduate know, and what experiences should they have while at Berklee?
2. Are Berklee students getting the necessary knowledge and experience?
3. How can faculty and administrators ensure that all Berklee students receive the essential knowledge and experience to have successful careers in music and as world citizens?

The CRI Committee posed these questions to faculty, staff, administrators, students, parents, alumni, industry professionals, and peers at other arts institutions. The initiative began with a town meeting of sorts, where the committee asked members of the Berklee community for input on the curriculum. Faculty, staff, students, and alumni received surveys, and an online discussion board was set up to ensure that all ideas got a hearing. Department and division education committees also gave their input. Members of the CRI Committee also hosted alumni dinners for focus groups assembled in Los Angeles, Nashville, New York City, and Boston. Committee members visited the campuses at Rhode Island School of Design, California Institute of the Arts, and Harvard University. Nicole Guttenberg, who holds a Ph.D. in curriculum and instruction, has helped the CRI team organize the effort and conduct research.

The CRI Committee also established three joint committees (1) the Foundations Committee, which examined students' first-year and core curriculum experience; (2) the Experiences and Transitions Committee, which examined curriculum following the students' first year and leading to the selection of

a major; and (3) the Majors Committee, which looked at major-specific curriculum. Next, five subcommittees investigated particular curricular concerns and initiatives. Their areas of focus included graduate school, diversity in the curriculum, online teaching, liberal arts, and technology. The joint committee and subcommittees have worked closely with Berklee stakeholders to examine each topic extensively. Emissaries from the CRI committees met with several campus groups, from the Student Government Association to the Faculty Coalition for Activism and Music, to gather ideas about the curriculum and suggestions for improvement.

The opinions have poured in, reflecting respondents' desire for Berklee to become an even more impressive institution in the future. The first phase of the CRI Committee's work will report on recommendations for the curriculum, but the initiative will continue next year as work groups enact the suggestions of the CRI Committee and the Berklee community. The committee is still seeking input. Send your ideas or comments about the curriculum to me at [kjuusela@berklee.edu](mailto:kjuusela@berklee.edu) or to the CRI Committee's director, Nicole Guttenberg, at [nguttenberg@berklee.edu](mailto:nguttenberg@berklee.edu).

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## Estefans, Hill, and the Edge Celebrate with 884 Grads

Berklee's 2007 commencement broke all previous records, with a total of 884 graduates receiving sheepskins. As well, honorary doctorates were bestowed upon Latin music superstars Gloria and Emilio Estefan, U2 guitarist the Edge, and the late jazz pianist/composer Andrew Hill.

Both the May 11 concert and the May 12 commencement ceremony took place at Boston University's Agganis Arena. On Friday night, the excitement at the concert was palpable as the Estefans and the Edge took in a musical tribute to them and to Andrew Hill. Hill had planned to attend the commencement events but passed away unexpectedly on April 20. His wife, Joanne Robinson Hill, attended in his place.

The show opened with a pair of upbeat songs by Gloria Estefan. Singers Evan Baughman, Nadine Ford, Wendy Lewis, and Jessica Wolfe shared vocal chores on "Rhythm Is Gonna Get You," which was followed by Sabreen Staples singing "Let's Get Loud." At the outset of the show, master of ceremonies Rob Rose prepared the audience for an eclectic program, and the concert delivered on



Tara Sarmov sings U2's "Electrical Storm."

that promise. With three jazz selections penned by Andrew Hill, six U2 songs, and nine tunes recorded or written by Gloria Estefan or produced by Emilio Estefan, the program covered a lot of stylistic territory.

Most memorable among the Hill pieces was the jazz waltz "Black Fire," which featured Blue Note recording artist and saxophonist Greg Osby '83 in a cameo appearance. Among the highlights of the U2 songs were the folksy "Van Diemen's Land," with vocals by Meg O'Brien and Jessica Wolfe; "Where the Streets Have No Name," sung by Rebecca Muir; and "Electrical Storm," which opened with an electronic soundscape created by laptop artist Anthony Baldino, followed by a vocal rendition by Tara Sarmov.

The music by the Estefans, sung in both Spanish and English, offered the 25 lead and background vocalists many opportunities to shine. Thanks to great arrangements and musical directing by the Yo Team staff, the 17-piece string section, numerous horn and rhythm section players, and a five-member dance troupe, Estefan's ballads and salsa songs became impressive production numbers. Gloria Estefan thrilled the student musicians and the audience when she took the stage for the tune "Coming Out of the Dark." U2's anthemic rock song "I Still Haven't Found What I'm Looking For" closed the show in a musical triumph for the 76 performers and numerous support staff who made the tribute so memorable.

The next morning, clad in mortarboards and gowns, the graduates filed into the arena for the commencement ceremony. After the

processional and greetings, student speaker Nakia Simon shared observations on her Berklee experience with the audience. A humorous video tribute to the class of 2007 prompted Gloria Estefan, this year's commencement speaker, to begin her remarks by asking, "How do you follow that?"

Estefan spoke about her family and her early years and offered encouraging words to the graduates now preparing to enter the music business. "I came from a long line of musicians," Estefan told the assembled audience. "Music was always my escape, my way of laughing, crying—a healing force in my life. It's an awesome privilege to make music. Being a musician is a beautiful way to live your life. Go forward with a lot of belief. We are all capable of doing what we truly believe in."

Accepting the honorary degree on behalf of her late husband, Joanne Hill said: "It was Andrew's intention to be here with you today. At his memorial service, one of his friends, Chris White, said to

me, 'Andrew was a great artist, but he was an even greater man.' I want to encourage you, as you commence your new lives, to always consider who you are as an artist and also as a person."

After receiving his honorary degree, the Edge emphasized to the graduates the importance of seeking their own musical voice. "To find your own voice, you have to abandon the official map and go into uncharted territory," he counseled. "Learn to trust your own instincts and personal tastes above all else." He also encouraged the students to seek collaborators.

"Collaboration with talented people is not easy, but it's essential. It's the way to really shine brighter than you ever could on your own."

Emilio Estefan shared recollections of his early struggles to make headway in the music business. "Everything was against us as Latinos," he said. "We were told it would never work, but Gloria and I wanted to make it with the sound

that comes from our heritage. Try to make your own sound—and don't forget where you came from. Even though I've won 14 Grammys, this is a day I will never forget. Thank you so much for this great honor."

PHOTOS BY PHIL FARNSWORTH



From the left: Joanne Robinson Hill, Emilio Estefan, Gloria Estefan, Roger Brown, and the Edge



Gloria Estefan told the grads: "Go forward with a lot of belief. We are all capable of doing what we truly believe in."



Gloria Estefan singing her hit "Out of the Dark" with the student ensemble.



From the left: Mirsad "Cuni" Basic '07, Kristopher Thiele, the Edge, and Shai Shaashua '07 share a moment after the commencement concert.



## Blue Note CEO at Berklee



Bruce Lundvall

During his February address for the annual James G. Zafris, Jr., Distinguished Lecture for Music Business/Management series, Bruce Lundvall, president/CEO of the Blue Note Label Group, discussed his decades of experiences in the music industry working at several different record labels. He spoke of his love for his work and how even at the age 71, he has no plans to quit. "I want to do this 'til I die," he told the audience packed into the David Friend Recital Hall.

Lundvall related that he became interested in jazz at a young age and was hopeful about landing a job at a record label after graduating from college. He had told Bill Gallagher, then head of marketing at Columbia Records, that he would work for free. "I called Bill from Grand Central Station," Lundvall recalled. "I said, 'I have a job offer, but I want to work for Columbia Records. I'll work for nothing if you'll pay my bus fare.' Gallagher said, 'We'll get back to you tonight.' I thought, 'This will never happen.' But he called back and said, 'You start Monday morning at \$85 a week.' The happiest single day of my life was that day."

During his 43 years in the record business, Lundvall has signed such diverse artists as Rubén Blades, Paquito D'Rivera, Stan Getz, Dexter Gordon, Herbie Hancock, James Taylor, Dianne Reeves, Peter Tosh, Dexter Gordon, and many more.

He spoke of signing the best-selling artist of his career several years ago after an accountant at Columbia asked Lundvall to listen to a singer she knew, and assured him the girl was special. A meeting was set up, and the accountant brought Norah Jones to his office. She had a great demo and Lundvall acted immediately.

"I told her, 'I'm signing you to Blue Note Records,'" Lundvall said. "Those kinds of things never happen—but it did happen that day. As with previous artist signings, Lundvall's instincts were right. He told the audience that to date, Jones had sold 32 million CDs.

Lundvall spoke about the rationale for signing new talent. "Wayne Shorter really had the proper way of phrasing what you think about when you sign an artist," Lundvall stated. "He said, 'Don't follow shadows; shadows follow you.' In other words, go with originality, go with people who have a vision and their own point of view."

—Jason Roeder

## Berklee Honors Loretta Lynn

Berklee has been traveling to the home of country music for 20 years now. Each year, thanks to the efforts of faculty members Pat Pattison and Stephen Webber, 100-plus students spend their spring break sitting at the feet of the Nashville masters, learning the inside story from the industry's top performers, songwriters, producers, publishers, and managers. After two decades, more than 400 Berklee alumni make the area their home, contributing their own creativity and skills to the industry.

On March 17, Berklee was invited to the Grand Ole Opry to bestow an honorary doctor of music degree on songwriter and performer Loretta Lynn. An academic honor guard—composed of Pattison, Webber, Debbie Bieri, senior vice president for institutional advancement, and Berklee President Roger Brown—joined Lynn on stage, following a video highlighting her career.

Before a sold-out Opry crowd, in an appearance recorded for a national television and radio audience, President Brown praised Lynn for her pioneering career. "With 55 top-ten hits, 27 number-one songs, three Grammys, and other achievements too numerous to list, Loretta Lynn is an American icon," Brown said. "Her songs present her views as a down-home, liberated woman with plenty to say on a range of social issues. Loretta sang

CHRIS HOLLO



President Roger Brown (left) presented country music star Loretta Lynn Berklee's honorary doctor of music degree onstage at Nashville's Grand Ole Opry on March 17.

about these themes before anybody else in country music did."

When Lynn received her degree, she was greeted with a thunderous standing ovation from every corner of the hall—and no doubt, from her many fans in the broadcast audience. With humor, the country star accepted her award, saying, "I feel really smart now!"

—Rob Hayes

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# WesFest 2 Raises \$10,000 for Wehmiller Scholarship

The energy, spirit, and music that defined the inaugural WesFest concert in 2006 were again evident in full force at WesFest 2, held on March 6 at the Gig club in Hollywood. The WesFest concerts are the centerpiece of a continuing fundraising drive for the Wes Wehmiller Scholarship fund, which honors the legacy of Berklee graduate Wes Wehmiller '92, an accomplished bassist who played with the multiplatinum-selling band Duran Duran and others. Wehmiller died of thyroid cancer in January 2005. This year's event added \$10,000 to the Berklee scholarship fund in Wehmiller's name.

Headlining this year's show were renowned bass virtuoso Stu Hamm '80, along with the 2006 recipient of the Wes Wehmiller Scholarship, bassist/keyboardist Will Snyder. Hamm presented a technically dazzling and entertaining solo set. Next, Snyder played with Danny Mo and the Exciters, a group led by Wehmiller's Berklee bass professor and close friend Danny Morris. Keeping the beat was legendary r&b drummer James Gadson, who played with Bill Withers and Charles Wright & the Watts 103rd Street Rhythm Band. Singers and former Berklee instructors Jude Crossen and Kira Small belted out lead vocals during the band's set of classic r&b.

Spanning six hours, the concert featured lots of great music. In addition to Hamm's set and Morris and company, alumni performers included Bryan Beller, Griff Peters, Colin Keenan, Joe Travers, Tristana Ward, Eve Buigues, Andrea Bensmiller, Roger King, Jr., Dorian Heartsong, and Dawn Bishop.

"It was a pure, unadulterated celebration," says WesFest 2 producer Bryan Beller. "There's a reason to celebrate when you can see and hear the results of everyone's generosity right in front of you and groove to it at the same time."

Established by the Wehmiller family and friends of Wes in 2005, the Wes Wehmiller Scholarship is awarded annually to a continuing student at Berklee. This year's scholarship recipient is Berklee bass student Claire Finley, who performed at Danny Mo's Jam in Boston on March 14.

Bass Department Chair Rich Appleman and Bass Professor Danny Morris select the scholarship recipients. The qualifications for the award are musicianship, spirit, visibility on the Berklee campus as a performer, and the potential to carry on the tradition of Wes Wehmiller, who Morris says had the ability to light up a song through his bass parts.

"The Wes Wehmiller scholarship is the only Berklee scholarship that requires the recipient perform twice, in both Boston and Los Angeles," says Danny Morris. "Wes loved performing, and these recipients honor him by doing this."

The 2006 WesFest concert is available on DVD, with net proceeds going to the fund. For information on Wes Wehmiller, the WesFest concert, and the WesFest DVD, visit [www.weswehmiller.net](http://www.weswehmiller.net).

—Peter Gordon and Danny Morris



Above, from the left: Bassist Danny Morris, drummer James Gadson, and keyboardist/bassist Will Snyder jam at WesFest 2 in Hollywood. Below: Solo bass performer Stu Hamm



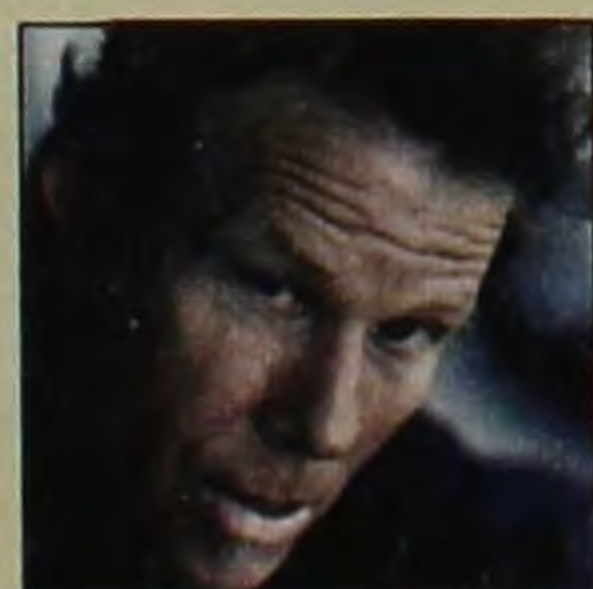
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## Scoring Big at Symphony Hall

A new computer-generated science-fiction film called *Chimera* got a larger-than-life treatment by college students from Boston, New York, and Florida. Based on the comic book series, the film was produced by students at the Digital Animation & Visual Effects (DAVE) School at Universal Studios in Orlando, Florida, and scored by Berklee film scoring major Lucas Vidal of Madrid, Spain, with production direction from music business/management major Steve Dzialowski of Belgium.

*Chimera* was everything Vidal and Dzialowski were looking for in a final project preceding their graduation in May. Conducted by Vidal on the stage of Boston's Symphony Hall, the recording session was the culmination of months of work by an all-student team. Vidal composed the music, and Dzialowski oversaw the selection of the film, recruitment of the musicians, scheduling of the entire production, and coordination of a vast array of tasks with a crew of Berklee students. Their team handled everything from preparing the scores to press coverage.

Boston Conservatory students comprised the 88-piece orchestra and 50-member women's chorus. Forty students from all but three of Berklee's 12 majors were involved in the project, including several from the MP&E Department who handled the sound under the supervision of the Symphony Hall house engineer. In addition to students from Berklee, the Boston Conservatory, and the DAVE School, students from the New England School of Photography and the New York Film Academy took stills and video footage to document the recording session.



Composer/conductor Lucas Vidal '07

Both Vidal and Dzialowski hope that the finished project—their 10th and largest collaboration—will help launch their professional careers as a film-scoring team. They both plan to move to New York, where they already have some projects in the works.

Vidal and Dzialowski met about two years ago and have been collaborating since then. Their success with previous projects fueled their desire to work on something larger and more complex. Dzialowski says that an animated film offered possibilities they hadn't encountered previously.

"With animation, there are no limits," Dzialowski says. "*Chimera* is a really impressive movie, at least technically, and that's what we needed for this project."

Both Dzialowski and Vidal are quick to note that none of their projects could have gotten off the ground without help from the Berklee community. "I could never have done any project without Berklee's help and support," Vidal says. "Teachers and chairs from the Composition and Film Scoring Departments, Berklee Vice President for External Affairs Tom Riley, and the president himself have been there offering their experience and advice."

Vidal acknowledges composition teacher Dennis Leclair for his role in his musical development. "Dennis taught me everything I know about composition and the orchestra, including the importance of thinking carefully before composing anything," Vidal says. "I will never be able to thank Dennis enough."

The appreciation goes both ways. Don Gorder, chair of the Music Business/Management Department that has nurtured Dzialowski, says he was astounded by the size and scope of the *Chimera* project and how well it succeeded. "When I heard they were doing this at Symphony Hall," says Gorder, "I thought, 'It will be enormously positive for both of them professionally.'"

"For Steve [Dzialowski], this is a wonderful addition to his résumé," Gorder adds. "To my knowledge, this is the first time students jumped in and took on something of this size. This puts both Steve and Lucas in good stead to really launch their careers."

—Bernie Smith



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# Berklee's Helping Hands

by Marjorie O'Malley

## Berklee Alumni Invest in Berklee City Music

Alex Rigopoulos and his wife, Sachi Sato '02, have taken an interest in supporting the Berklee City Music Program (BCMP). They recently committed to giving \$100,000 for an endowed fund that will provide scholarships and room and board for BCMP students to attend Berklee's Five-Week Summer Performance Program. Rigopoulos, who participated in that program, and Sato, a Film Scoring Department graduate, work at Harmonix Music Systems, Inc., the Cambridge, Massachusetts-based video-game development company that Rigopoulos cofounded. Harmonix specializes in music-based games, and its newest series, *Guitar Hero*, enables players to have a virtual experience as a rock guitarist.



Ashley Rodriguez (left), Erin Lyder (right) perform with the 10-piece Berklee City Music All-Stars band.

When BCMP began to expand nationwide, Berklee encouraged Rigopoulos and Sato to make a gift to the program. The couple's familiarity with David Mash and Curtis Warner, who are spearheading the national expansion, prompted the generous pledge. Berklee is tremendously grateful to Rigopoulos and Sato for their support, which will enable young music students to attend the five-week program.

The Clowes Fund, Inc., of Indianapolis, Indiana, has made a multiyear commitment to provide full-tuition scholarships for graduates of the BCMP. Since 2001, Clowes has been a consistent supporter of BCMP. This year's gift is especially gratifying, as Berklee is in the third year of a fundraising challenge issued by the Theodore R. and Vivian M. Johnson Scholarship Foundation to raise \$2.9 million over five years. A family foundation, the Clowes Fund encourages organizations and projects that help to build a more just and equitable society. When the Johnson challenge is successfully met, the Clowe's invest-

ment in Berklee will help provide funding for 11 BCMP graduates to attend the college.

The Carl and Ruth Shapiro Family Foundation of Boston made a gift of \$30,000 to provide scholarships for disadvantaged young people to attend the Berklee Five-Week Summer Performance Program this July. As members of the program, students take private lessons; perform in ensembles; and study music theory, harmony, and ear training. This is the first gift to Berklee from the Carl and Ruth Shapiro Family Foundation, and we welcome the foundation into our community.

## Thank you Berklee Alumni!

Berklee College has met the challenge put forth by Ernie Boch, Jr., to dramatically expand alumni financial support for the college. We closed the books on May, with alumni giving at an all-time high. More than 1,600 alumni donated to Berklee this year. That's double the number of graduates who gave last year, exceeding our expectations. As a result of alumni support, Boch made a \$65,000 gift to the Annual Fund that will significantly expand scholarship support for Berklee students.

Boch is the CEO of Boch Automotive Enterprises, a 1982 alumnus, and a Berklee trustee. He is also an avid guitarist who plays in a band with Tim Archibald '79, along with Sib Hashian and Barry Goudreau of the legendary band Boston.

For the first time in Berklee's history, we have raised more than \$550,000 in annual support from alumni, friends, and Berklee parents. Participation from all members of the Berklee community has expanded this year, demonstrating strong support for Berklee's mission. Thank you to all whose donations help make Berklee a vibrant and innovative institution.



Ernie Boch, Jr. '82

# Thank You . . .

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

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



# notes

Compiled by Mia Rioux '09

Ensemble Department Professor Walter Beasley released the CD *Ready for Love* on the Heads Up label. In May the CD hit the number one spot on Smoothjazz.com and the Radio & Records smooth jazz chart and debuted at number two on the Billboard contemporary jazz chart. Visit [www.walterbeasley.com](http://www.walterbeasley.com).

The Indianapolis Chamber Orchestra performed the world premiere of "Dreaming of an Island" by Associate Professor of Music Synthesis Neil Leonard. Leonard also coordinated a composer exchange between Boston, New York, and Israel and will produce a CD documentary about the participating composers. And this summer, he will present an electronic music festival in Rome, Torino, and Venice, Italy.

Associate Professor of Harmony Kris Adams wrote the lyrics to the song "What to Do" written by Brad Hatfield '75. The song is featured in the opening sequence of the movie *Puccini for Beginners*.

Professor Oscar Stagnaro (bass), Assistant Professor Mark Walker (drums) Pernell Saturnino '95 (percussion), Alon Yavnai '95 (piano), Diego Urcola '90 (trumpet) and student Paulo Stagnaro (percussion) are members of the Berklee Brothers who back saxophonist Paquito D'Rivera on his new CD, *Funk Tango*. The disc was released in May.

Assistant Professor of Music Business/Management Andrea Johnson was elected to the national board of the Music and Entertainment Industry Educators Association.

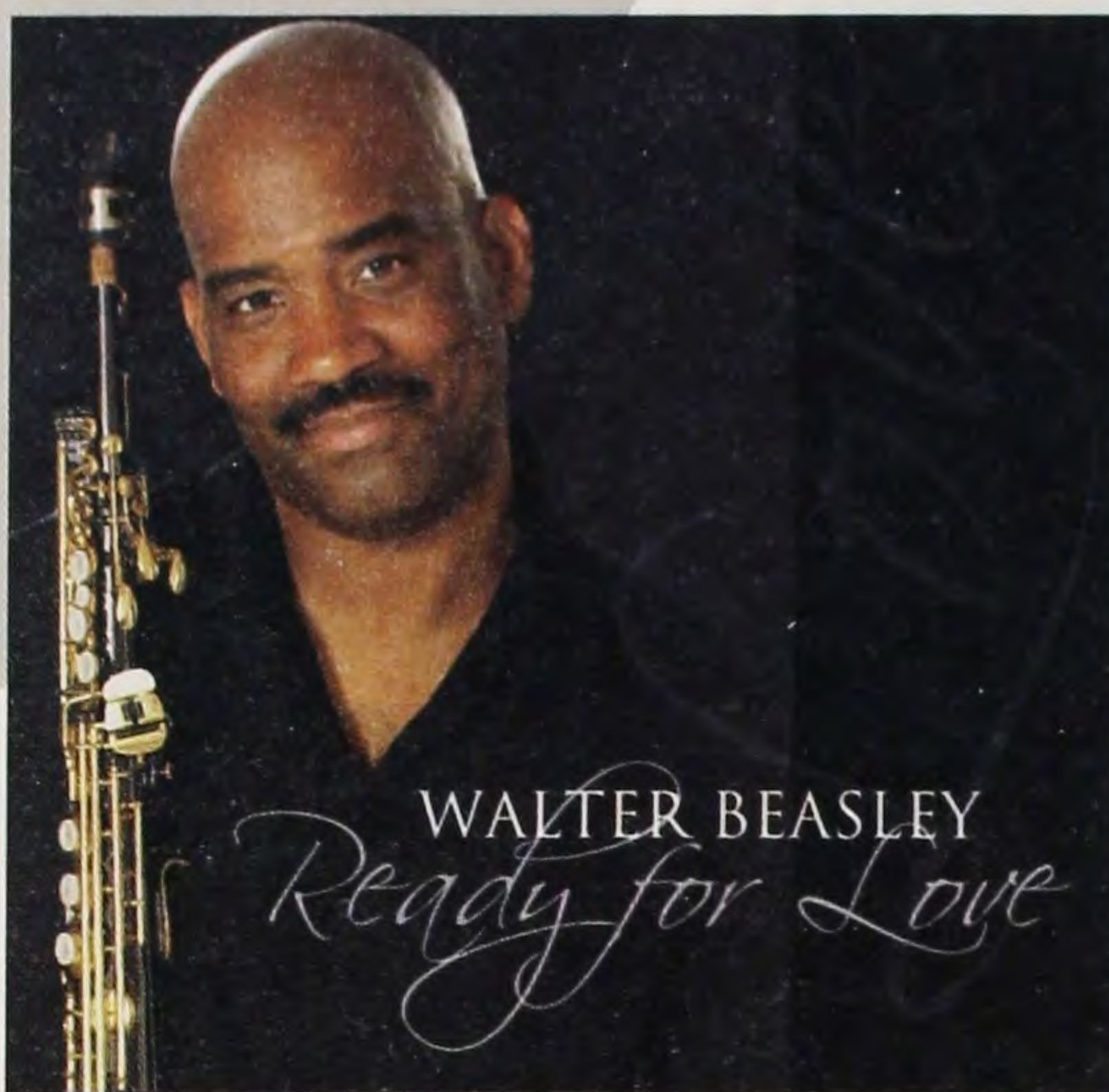
Associate Professor of Harmony Wayne Naus was the guest conductor for the Pennsylvania Music Educators Eighth District Jazz Band Concert in Berwick, Pennsylvania.

Associate Professor of Harmony Darrell Katz and Associate Professor of Guitar Norm Zocher contributed arrangements to the Jazz Composers Alliance Orchestra's recent tribute to Charles Mingus, Duke Ellington, and Thelonious Monk.

Assistant Vice President for Academic Affairs Jay Kennedy was elected to the Drum Corps International Hall of Fame.

Professor Tiger Okoshi led a group of 20 trumpeters, 10 trombonists, and six Japanese taiko drummers who played the National Anthem at Fenway Park April 20 as a welcome for Red Sox pitcher Daisuke Matsuzaka of Japan.

Professor of Percussion Ralph Peterson had a signature cymbal released by Sabian titled the Vault Series Ralph Peterson 22" Ride Cymbal.



Professor Walter Beasley

Media Center Manager Ralph Rosen released his second CD, *No Secrets*, featuring faculty members Bruce Katz, George Garzone, Greg Hopkins, and Jon Damian.

Associate Professor of Guitar Jon Wheatley performed on the CD *Guess Who's in Town*, which was mentioned in a *New Yorker* article as one of the top 10 releases for 2006.

Associate Professor of Strings John McGann released an instructional DVD titled *Sound Fundamentals: Touch, Tone and Technique for Mandolinists*.

*The Other Land*, an orchestra piece by Associate Professor of Composition Apostolos Paraskevas, premiered in Athens, Greece, in a performance by Alea III, Boston University's Contemporary Music Ensemble, which was conducted by Theodore Antoniou.

Associate Professor of MP&E Prince Charles Alexander was a judge for the Berklee-*Essence* magazine Hip-Hop Songwriting Contest.

Assistant Professor of Guitar David Newsam was a juror at the Fifth Annual St. Joseph International Guitar Festival and Competition held in May in St. Joseph, Missouri.

Associate Professor of Guitar John Baboian traveled to Southwestern University in Texas to present jazz clinics and concerts; he also presented jazz clinics for the Martin Guitar Company in Texas.

Piano Professor JoAnne Brackeen played in Minneapolis, New York, and Los Angeles. She also traveled to Sapporo, Japan, with faculty members Tiger Okoshi, Jim Odgren, Dave Clark, and Yoron Israel for instructional clinics and a concert.

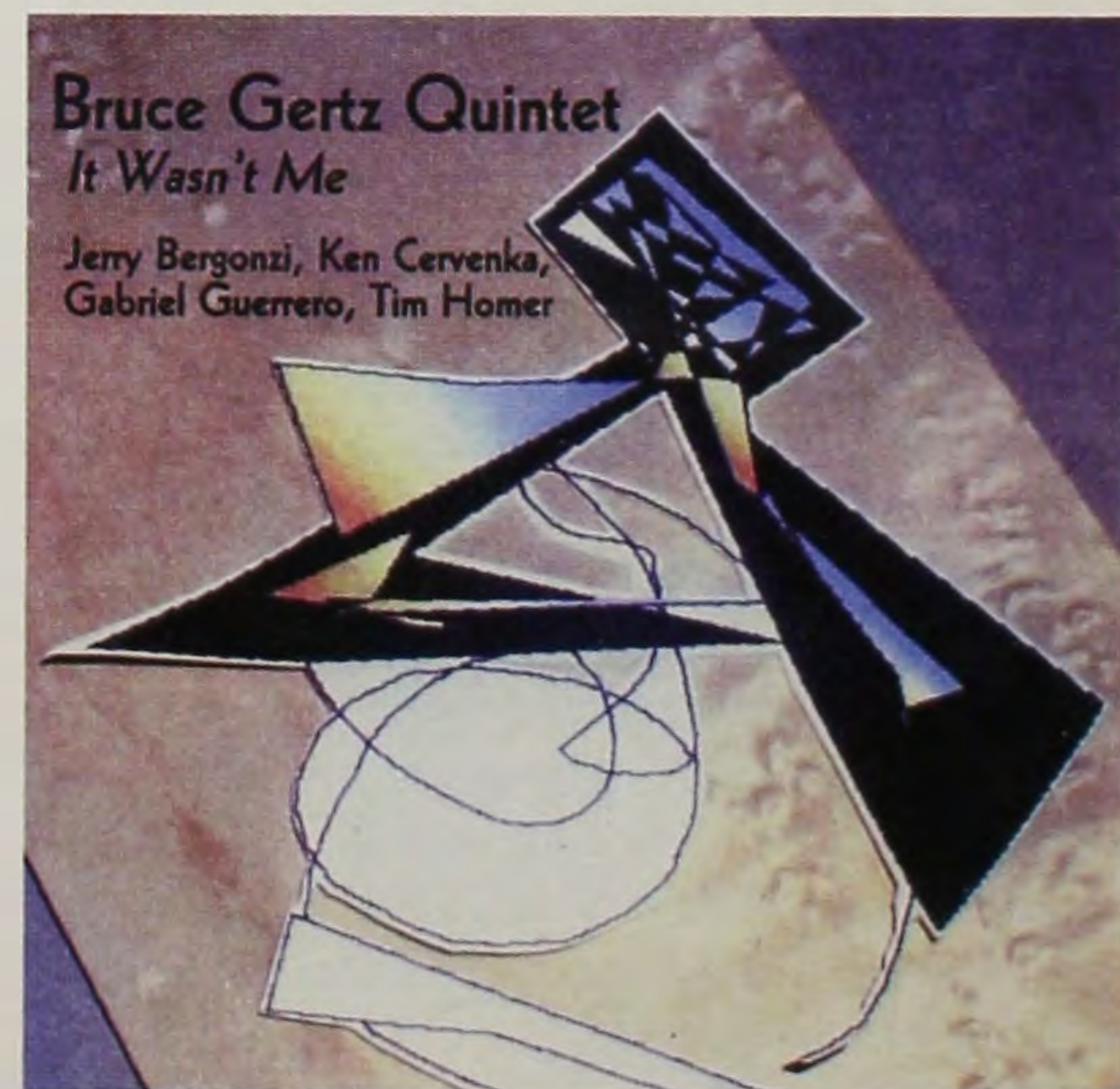
Associate Professor of Percussion Kenwood Dennard will take his first trip to Africa to perform in Mozambique with Winnie Dahlgren, Winston Maccow, and Eguie Castrillo. Dennard also performed in Puerto Rico with Vice President for Academic Affairs/International Programs Larry Monroe. Additionally, Dennard has developed a technique he calls Panasonic Coordination that enables him to play drums and keyboards simultaneously.

Percussion Instructor David Cowan has been on professional leave in California performing with Frank McComb, Pam Darden, and the Grammy Award-winning duo of Marilyn McCoo and Billy Davis, Jr. During the summer, he will tour Japan.

Piano Professor Laszlo Gardony performed at the 2007 Jazz Week in Boston preview event at Wheelock College with faculty members John Lockwood and Yoron Israel. In August, Gardony will also perform at the Cabaret Club with the David "Fathead" Newman Quintet.

Composition Department Chair Gregory Fritze was one of two winners of the Renée B. Fischer Composer Awards. In addition to receiving a cash prize, Fritze was commissioned to compose a new work for solo piano that will be the set piece for the 2008 Renée B. Fischer Competition for Young Pianists.

Bass Professor Bruce Gertz released the new CD *It Wasn't Me* with Jerry Bergonzi '68 (saxophone), Professor Ken Cervenka (trumpet), Gabriel Guerrero (piano), and Tim Homer (drums). The disc contains eight original jazz compositions penned by Gertz, Bergonzi, and Guerrero.



Professor Bruce Gertz



## Gabrielle Goodman: Successful Merger

### faculty profile

by Lian Amber-Fiuczynski

The worlds of popular and classical music don't often merge successfully. In fact, it's pretty rare to find an opera singer who performs backup for Chaka Khan or Roberta Flack one night and sings with the Boston Pops the next. But over the course of her career, Associate Professor Gabrielle Goodman has found professional success partly because she's straddled these universes so adeptly.

Goodman's divergent musical interests can be traced to a family where music was central. Her mother is a classically trained vocalist, and her father is a jazz trombonist with an affection for r&b. All three of Goodman's brothers are accomplished musicians with major careers in the industry. Her parents nurtured her music from an early age, when she began singing both classical repertoire and gospel. She pursued a college degree at the Peabody Institute, a conservatory in her hometown of Baltimore, and focused on classical studies. But she also developed a love for Sarah Vaughan and Ella Fitzgerald, learning their solos by ear—not the usual fare for a vocalist accustomed to singing Schumann.

Goodman was a conservatory student by day and a jazz singer by night, and the gulf between the two, she says, sometimes felt "schizophrenic and bizarre." In her first year at the conservatory, she got a call that changed her life. She was offered an opportunity to work as a background singer for Roberta Flack, provided she could be in New York the next day and learn an entire show for a performance by the following day. "I was scared out of my mind," says Goodman. "Roberta was impressed that I was a conservatory student, but it also meant that she was a little hard on me. She would say, 'If I sing it once, you should have it.' It kept me on my toes. I was on that gig for eight years."

At 21, Goodman was touring Japan with Flack who shared the bill with Miles Davis. A true soprano, Goodman was singing up to a G above high C at the time, and Miles was so impressed with her pipes that he asked her to sit in with his group. "I remember being excited about it then, but when you are moving through a situation like that, you can't really grasp it until you look back years later and think, 'These were legends!' I feel blessed," Goodman says.

During her time with Flack, Goodman sandwiched in college studies and her own tours. She also began working with Chaka Khan, whom she met through her songwriting. "I had cowritten a song called 'You Can Make the Story Right,' and I went to the rehearsal to meet Chaka. Because I was such a fan, during the rehearsal I began singing along. She turned to me and said, 'What are you doing tomorrow?'" Goodman was soon singing backup for Khan. As for the song that got her the gig, it

reached the top ten on the Billboard charts and won an ASCAP award.

A call from an old friend, saxophonist Gary Thomas, started her on the path as a recording artist performing under her own name. Goodman's first two CDs were released on JMT Records (part of the Verve/Polygram label) and included both jazz standards as well as Goodman's jazz originals. *Travelin' Light* features guitarist Kevin Eubanks, and *Until We Love* features bassist Christian McBride and Gary Thomas and Gary Bartz on saxophone. Goodman toured Europe extensively, performing at the North Sea and Montreux jazz festivals and at venues across the continent. Her third CD, *Angel Eyes*, an independent release, showcases her r&b talents and features saxophonist and Berklee Professor Walter Beasley.

Berklee's Vocal Department Chair Jan Shapiro invited Goodman to do a clinic at Berklee and subsequently asked her to join the faculty. At the college since 1998, Goodman has found teaching at Berklee enriching both personally and musically. "After my second CD, I was somewhat bitter about the music industry, and I went through a blocked time," she says. "I'd lost my passion. When I came to Berklee and I started working with the students, the pure love for singing returned and reignited my love for music. I've always liked teaching. The students at Berklee are so diverse, and we have a very open interaction. We've got a great new crop of jazz singers, and that is exciting to me."

Since joining the faculty, Goodman has remained an active performer, combining her love for gospel and classical music in performances with the Boston Pops, the Baltimore Symphony Orchestra, and the Cleveland Orchestra and a concert with the Delaware Symphony Orchestra conducted by her brother, pianist David Bunn, and featuring bassist Marcus Miller. She's also appeared on the Forever Swing tour, where she costarred with Michael Bubl . Additionally, Goodman has also delved into stage acting and costarred in *Ain't Misbehavin'* with Dee Dee Bridgewater.

Currently Goodman is writing a book on improvisation for the r&b singer. She's also working on new jazz and modern gospel CDs that feature her original music and a CD of German *lieder*. "My experience in performing and studying different genres of music has informed every aspect of my teaching," she says. "Classical music gave me a strong technical foundation, and my involvement in the theater has enabled me to incorporate acting technique and stage movement



Associate Professor Gabrielle Goodman

into my work with the students. My background in jazz, gospel, and r&b music has been most helpful in demonstrating improvisation and the ability to convey passion for the music."

Vocalist Lian Amber-Fiuczynski is a current Berklee student. As the president of FuzeLicious Morsels Records, she has released eight CDs and a DVD by her husband, Professor David Fiuczynski. Visit [www.lianamber.com](http://www.lianamber.com).

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# DREAM THEATER



From the left: James LaBrie, John Petrucci '86, Jordan Rudess, John Myung '86, and Mike Portnoy '86 of Dream Theater

WHERE WERE THE METAL  
SWEETS THE ROAD

BY MARK SMALL





Drummer Mike Portnoy '86 sits on a tour bus that's parked in front of Boston's Orpheum Theater. Tonight's concert is one of the few remaining in this year's G3 tour that features a set by Portnoy, guitarist John Petrucci '86, and bassist Dave LaRue. "I won't get to cool it after this tour ends," Portnoy tells me. "I haven't had any cool-it time for 10 years. Even when I'm home, I'm working for Dream Theater; overseeing DVDs, artwork layout, merchandise for the tour; and picking the opening bands. Playing the G3 tour was easy. Someone else had to worry about all of the details; I just had to play one 45-minute set each night."

After a few days at home, Portnoy and Petrucci—along with Dream Theater's bassist John Myung '86, vocalist James LaBrie, and keyboardist Jordan Rudess—shot a video for their new album, *Systematic Chaos*; did some intensive rehearsals; and then launched into an extensive tour that opened in Europe.

In 1985, Dream Theater began as Majesty after longtime bandmates Petrucci and Myung arrived at Berklee in search of a drummer who was into progressive rock and metal. They heard Portnoy in a practice room and soon began jamming together. The trio would become the core of one of rock's most virtuosic and heavy bands. After leaving Berklee, the group added a vocalist and keyboard player and changed its name to Dream Theater. Current vocalist LaBrie is the band's third singer and the best fit. His agile voice snarls on the metal tune "The Dark Eternal Night" and then soars sweet and high on the power ballad "The Ministry of Lost Souls" (both from *Systematic Chaos*). The fleet-fingered Rudess, who joined in 1999 and replaced Berklee alumnus Derek Sherinian '84, is the band's third keyboard player (for more on Sherinian, see "Prepared for Anything," page 13).

The group has enjoyed unusual international success by attracting extremely loyal fans who think nothing of traveling to different countries to see the band. With little help from the mainstream rock media, the group's catalog has sold more than 7 million units. The band had minor success with the song "Pull Me Under" from its 1992 album *Images and Words*. The song and accompanying video received airtime on radio and MTV and expanded Dream Theater's audience. It also prompted the group's record label to demand a radio-friendly follow-up CD and that the group abandon its thick-textured, odd-time, 12-minute tunes, which feature Dream Theater's signature thundering drum and bass grooves and rapid-fire synchronized keyboard and guitar lines. An artistic struggle with the label ensued that came very close to tearing the band apart.

But Dream Theater emerged from the internal conflict more committed than ever to standing by its progressive rock and metal roots rather than chasing radio success. The choice paid off. After 22 years, the band continues to deliver songs with thoughtful lyrics that showcase instrumental virtuosity of the highest order, gaining the admiration of a huge number of fans worldwide.

**The core group that became Dream Theater formed at Berklee. Tell me about your Berklee experience overall.**

**Mike Portnoy:** The most important thing that I got out of Berklee was running into John Petrucci and John Myung. The three of us came together within weeks of starting school in 1985. I'll always cherish my experiences there. It was an incredibly inspiring environment to be in. For me, it went way beyond the drums. My focus was on ear training, music theory, and arranging. I was like a sponge trying to take it all in. There were so many great musicians around. I think I learned almost as much from the students as I did from the teachers.

**John Petrucci:** I had some influential classes. Learning about jazz harmony and chords worked its way into my writing. Just being in that environment with so many different types of musicians made it easy to get turned on to different kinds of music. It was a dream come true to be so immersed in music, and it made me want to be immersed in it my whole life.

**John Myung:** I spent some time studying with [former Berklee bass teacher] Ed Friedland, who was great and got me listening to funk players. [Professor] Joe Santerre was great as well. He helped me look at chordal playing on the bass. I remember being there surrounded by musicians. It was good to get turned on to other styles of music that I might not have gotten into otherwise.

**Did you have solid technique when you came to Berklee, or did you develop that later?**

**J.P.:** I had a pretty strong foundation in technique and improvisation when I arrived. It's more developed now. I was listening to Steve Morse and Al Di Meola, and I really wanted to be able to play well. I used the metronome religiously. I was self-taught, so I had to catch up in music theory at Berklee. When I took my placement test, I was in the lowest level, but I learned quickly.

**M.P.:** I was listening to Rush, Yes, Genesis, and Frank Zappa in high school and had learned a lot about odd times. So when I got to Berklee, I think my drumming style was pretty established, but I did a lot of polishing and perfecting there.

**The attention the band received from radio and MTV for the song "Pull Me Under" might have lured some to seek more commercial success. But you followed it with music that wasn't really in vogue in the 1990s, when alternative rock was big and audiences seemed indifferent to virtuosity.**

**M.P.:** I think the key to our longevity is that we were never fashionable. Bands that jump on a particular style or trend will be history when that fad ends. We were just musicians who concentrated on playing our instruments and writing music with integrity. We ignored what was fashionable. That makes short-term success very difficult, because you won't get a lot of mainstream exposure. The long-term benefits, though, are evident in our career. We've always been ourselves, and our fans appreciate that. Our main audience is made up of musicians who really want to play

their instruments and be the best they can be. I think that audience will always exist.

**J.P.:** "Pull Me Under" was a commercially successful track that helped us get to a point where we could do more touring and develop a larger following. But that song is not what defines us. We make our presence known by traveling all over the world. People want to come out and see multiple shows. Our fans relate to the nature and intensity of the music. They feel we have musical integrity and that we have made our own path.

**Dream Theater walks the line between progressive rock and metal. Your music is heavy, but the musicianship and lyrical content are far beyond those of a typical metal band.**

**J.M.:** We grew up with music that had those qualities. Back then it was King Crimson, Zappa, and Rush. It was natural for us to put those qualities into our music and reinterpret influences we grew up with.

**J.P.:** All of us listened to Rush when we were kids. Some of the music on albums like *Hemispheres* and *2112* was basically like Led Zeppelin music that was really progressive. Iron Maiden was also doing long songs, concept albums, guitar solos, and unison lines. Yes figures in there too. Mix that all up with Metallica, and you have the core sound of Dream Theater. It all stems from our early influences.

**How did the band's practice of writing epic pieces evolve?**

**M.P.:** It didn't evolve; it's just how we wrote—even back in the Berkee days. We naturally write long songs, maybe because we compose collectively. There are always a lot of ideas being thrown in, and we just go where the journey takes us. All the progressive bands in the 1970s had long songs. We modeled ourselves after them but gave our music a heavier edge.

**Tell me about the band's writing process.**

**J.P.:** For the past few albums, we've set up in the studio in a circle so we could see each other. We start jamming, and ideas develop out of that. We record everything while we do this. We write things down on a big board and start developing an inventory of ideas. We name them, sometimes after bands we feel they sound like. Ideas become a section of a song. Once we start to see a direction and begin arranging the song, the ideas become more solid. After we have something, we demo it, listen to it a lot, and then record it. We may stay in the studio for several months.

**M.P.:** The process is really the same now as it was in 1985. At Berklee it was the three of us in Room E19 bouncing ideas off of each other and creating music. The format of writing instrumental pieces first remains the same 22 years later. These days, John Petrucci and Jordan Rudess will be the most hands-on with the notes, riffs, runs, and chord progressions. They kind of mold the song. I tend to be the grand architect, working out the form using a blackboard behind the drum kit and directing.





We write something and then start recording it. We focus on one song before we start another.

**What role do the other band members play in crafting songs?**

**J.M.:** I contribute by listening and taking in what is going on, and then reacting to parts of a song as it develops. I also try to come up with things that spark an idea for a song.

**J.P.:** James LaBrie is there taking everything in, but his part comes later. Since we write as an instrumental band, it's hard for him to contribute in the early phase since he doesn't play an instrument. But he knows what's happening. As a song evolves, he'll make comments.

**Does James write the melodies?**

**M.P.:** Not exclusively. Once the music is done, the lyricist will have the biggest part in writing melodies. Usually, we'll discuss the melodies, but on the new album we left the melodies solely up to the lyricist. John, James and I take turns writing the lyrics.

**J.P.:** Since I'm a lyricist, I'm always thinking about the sections that will feature the vocals. We don't write an instrumental tune and slap vocals on it. The melodies may come from a keyboard or guitar part. Mike, James, and I write most of the lyrics. I'm a fan of creative writing and telling stories. John Myung has written lyrics in the past but not recently, and Jason Rudess hasn't written any.

**M.P.:** I think having the three of us work out the melodies gives uniformity to our style, but our lyrical styles are different. John's lyrics on the new album tap into fantasy; they're fictional. My lyrics have a harder edge and are straightforward. James tends to be more poetic. We have different styles, but in the end, it all sounds like Dream Theater.

**Some of the song lyrics employ Christian and biblical images that are not typically the domain of heavy metal.**

**J.P.:** We are not a Christian rock band. I am a Catholic, but I don't use the music to proselytize; that's not what we are about. I think that a lot of the images and phrases found in biblical stories are brilliant. The words associated with religion and Bible stories evoke very powerful images. When I write lyrics, I am into the sound of words and try to tell stories, so I draw on them.

**It must be hard to keep all of the music under your fingers for when you go out on tour.**

**M.P.:** I write all of the set lists and e-mail a master list of songs for the tour to everyone so they can practice everything we'll play. We do a lot of rehearsing during sound checks, because there is a different set list for every show. For instance, I will look at what we played on the last two tours that came through Boston and make a set that doesn't repeat any songs we played the last time. This ends up making a lot of work for Jordan in programming his keyboards and the lighting guys in programming cues for each performance.

**It's great that you work so hard to make each show unique.**

**M.P.:** I know what I want to hear from my favorite bands. The fans know that when they come to a Dream Theater show or buy a live album, every one will be different. Our last three live albums, each is a three-disc set. So on those nine CDs, there are only three or four songs that repeat. The repeats will be included because we did a completely different version of the song. I pay a lot of attention to this stuff for the fans.

**Is your audience the same generation that came to your concerts when you started out, or are younger people turning out too?**

**J.P.:** The fans are getting younger and younger. We meet teenagers who say the first album they really listened to was *Octavarium* or *Train of Thought*. They have a lot of music history to catch up on! Some kids are coming to shows with their dads. I love to see that. Having so many young fans in the audience means a lot to us.

**Where is the largest concentration of your fans?**

**M.P.:** Europe has the largest group. In America we'll play theaters that seat 1,000 to 3,000. In Europe we play arenas that range from 3,000 to 10,000. Even if there are more fans over there, our audiences are great everywhere, from Seattle to Seoul to Stockholm. We have a big following in South America too. This type of music draws really passionate fans.

**How do you conform your personal lives to the rigors of a heavy touring schedule?**

**J.M.:** I've grown accustomed to it for the most part. I have a family with two sons. When I'm

home, I try to play catch-up with everything. This aspect is hard for me personally, it can be challenging, but you grow accustomed to it and manage.

**J.P.:** I love playing live, but our tours generally last about a year. I could never do this without the understanding and support of my wife. She's also a guitar player, and we knew each other before Dream Theater started touring. We have three children, and the sacrifice they make by not having their dad home for months at a time is unbelievable. It's almost too much to ask. This is the hardest issue for a musician, because your calling and passion is your livelihood and it takes you away. But I'm thankful every day that I'm able to do it.

**How would you describe the new album, Systematic Chaos?**

**J.M.:** It has a darker mood than some of our other albums, and the lyrics are really thought-provoking.

**J.P.:** There are elements from the *Train of Thought* album, a blend of heavy music mixed with progressive style. Overall, it's focused in a metal direction. This album has more of the epic drama of our *Scenes from a Memory* album, but takes things a little further. There are some epic tunes, and it's pretty dark and heavy. We didn't get experimental to the point where we might lose some listeners. I think our fans will get it.

**M.P.:** Musically, the CD is what people always expect from us: epic songs, metal songs, prog songs—a little balance of everything, but it feels like a new chapter. *Score* [a concert DVD released in 2005] felt like the end of an era. Now we start the next 20 years. Having a new label has injected excitement about the possibilities that lie ahead.

**After you fulfilled the terms of your contract with Atlantic Records, did you consider going it on your own and without a label before you signed with Roadrunner Records?**

**M.P.:** Doing everything ourselves would be impossible; we don't have the manpower. We have our own official bootleg series that we offer online. That's small time but is still massive to oversee. We knew with the size of our fan base that we needed a legitimate label, but we did not want to dive back into the corporate world of major labels. Roadrunner is the best of both worlds. They have a lot of mainstream acts on their roster and clout, but they have an independent spirit. It was critical for our band to be able to be ourselves and have the label support without the interference of a major label. I think with their support, we'll be able to continue to grow even more.

**The Internet must be a big help for a band like yours that doesn't get a lot of radio play.**

**M.P.:** It has been a huge part of our growth and development, because we couldn't rely on our previous label, MTV, or *Rolling Stone* to help. Before, if fans wanted tour dates or to connect with other fans, there wasn't a way to do it. Now, you can punch Dream Theater into a Google search and find all kinds of websites. That has been a tremendous help to us.



**Do you think the tendency of consumers to download single songs more than albums will mean that the idea of a concept album will fade?**

**M.P.:** We live in a Dream Theater bubble that is separate from the real world, and our fans are there with us. What we do and what the rest of the world does are different things. Our albums are on iTunes. We have a dilemma, in that iTunes doesn't allow you to download songs running longer than 10 minutes. Our albums are all on iTunes, but all of the songs are not available individually. Our fans generally go out and buy a whole album, though.

**Who are you listening to these days?**

**J.M.:** I've been listening to the new albums by Porcupine Tree and Blackfield and the single from the new Rush album. I try to be aware of new music from bands I have an appreciation for.

**M.P.:** I have very broad tastes. Two of my favorite albums from last year were by Lamb of God, which was very heavy, and the Flaming Lips, which was kind of psychedelic. I am still as much of a music enthusiast as I ever was. I follow bands and trade bootlegs and follow tours.

**Over the course of the 22-year history of the band, has your musical perspective changed in terms of where you are going?**

**J.P.:** Yes. The initial influences that determined the direction of the band haven't changed, but

**"I think the key to our longevity is that we were never fashionable. Bands that jump on a particular style or trend will be history when that fad ends."**

— Mike Portnoy

we've all developed as players, songwriters—and for Mike and me—producers. When we first started, we didn't know anything about recording. Everyone has come into his own as a solo artist. We record and jam with other people. So as professionals, everyone has grown. We are very comfortable when it comes to writing material for a new record. I'm comfortable playing live on the G3 tours with guitarists like Joe Satriani, Steve Vai, Eric Johnson, and Paul Gilbert. After all this, you don't feel like the little kid you once were. You feel confident and that you fit in and can have a good time.

**M.P.:** We're still the same kids who went to Berklee as music fans wanting to play our instruments. Now, we have wives and kids and nice homes and are fortunate to be making a living from our music. But we still have the same musical mentality.

**What would you like Dream Theater's legacy to be in rock history?**

**J.M.:** I'd like to be remembered as a band that

made great albums, inspired other bands, and had career longevity.

**J.P.:** Our band blended two styles of music—prog rock and metal, which generally don't go together—and developed a style that people could relate to. Those who are into Black Sabbath, Iron Maiden, and Judas Priest generally are not going to be into the Dixie Dregs and Gentle Giant. Taking those styles and blending them so that people on either side could understand the music is our contribution.

**M.P.:** We've carried the flag for going against the grain. We have always done things on our own terms. For better or worse, that has inspired other groups. I get CDs from bands that want to sound like Dream Theater, and sometimes I think we've created a monster because some are so over the top that they forget about the importance of the song. Regardless, I like to think we've inspired young bands to follow their hearts and really learn to play their instruments. ■

## PREPARED TO HANDLE ANYTHING

Derek Sherinian '84 graduated from Berklee the year before Mike Portnoy, John Petrucci, and John Myung enrolled. But they met years later when Sherinian was working with Alice Cooper; drummer Jonathan Mover told him that Dream Theater was auditioning keyboardists.

"Even though I'd played some fusion at Berklee, Dream Theater's music sounded very advanced after what I'd been playing with Kiss and Alice Cooper," Sherinian says. "I received a CD with the tunes and prepared for the audition." Sherinian was hired as the band's second choice. "Jordan Rudess was the keyboardist they really wanted to hire, but the timing wasn't right for him to take the gig, and I got it," he says.

After joining Dream Theater in 1994, Sherinian faced a real musical challenge. "I had to learn a three-hour set in two weeks. Every minute I was awake, and even when I went to sleep, I was listening to their CDs to absorb everything. I knew that if I could get

ready for that first show, I'd be prepared to handle anything that came my way. My experience with Dream Theater helped me feel confident that I could go in and hold my own playing with anyone."

Sherinian was a sideman at first, but was soon made a full member of the band. He is credited as a performer as well as a cowriter on the *Falling into Infinity* album. During his four years with Dream Theater, he also played on the EP *A Change of Seasons* and the live double album *Once in a Lifetime*.

"That was a tough time to be in Dream Theater, because they were struggling with their record company and with each other. They had made their first three records without the label telling them what to do, and then Atlantic told them they had to come up with a more commercial record."

Sherinian stayed with the band for four years, and then Rudess became available. "To be truthful," Sherinian says, "I never saw myself growing old with the band. I come from more of a rock background, and they come from a different place. When I look back, I see it as a very posi-



Derek Sherinian '84

tive experience, because I was exposed to a worldwide audience. I'm proud of my years with them and glad I could help them out during their transition period."

Since his departure, Sherinian has released five solo albums (visit [www.dereksherinian.com](http://www.dereksherinian.com)). The most recent, *Blood of the Snake*, features Billy Idol, Zakk Wylde, Slash, John Petrucci, Yngwie Malmsteen, and others. And for the past four years, Sherinian has been a member of Billy Idol's band. "I feel really fortunate to have played with many of my musical heroes, tour all over the world, and influence young players."



# Acing the **BIG** Audition

*Things to consider when opportunity knocks*

By Jim McGorman '95

I may be one of the most fortunate musicians in Los Angeles. While I'm not the best guitarist, singer, or piano player in the city, I've been able to land most of my gigs by bringing confidence, engagement, and preparation to each audition.

At the outset, I should state the obvious: every audition is different. There is no single approach that you can count on for every set of circumstances. When I tried out for a spot as the background vocalist and keyboardist for Poison, for example, a portion of the audition was conducted via phone. First I went to C.C. Deville's house. He got Bobby Dall on the line and asked me to sing along to a Poison record as Bobby listened from his home in Florida. They just took my word that I could play the keyboard parts. The rationale, C.C. explained, was "when it comes to Poison keyboard parts, it's not Rachmaninoff."

## Know Yourself

Perhaps the most important attribute for a musician is the ability to evaluate one's abilities realistically. Consider the thousands who try out for *American Idol*. Many of them think that they are good enough to be contestants, only to be publicly humiliated because they have no chance.

Take an unmerciful look at yourself and your talents. Consider your chops, look, gear, personality, and so on. Ask for honest feedback from trusted friends, then brace yourself for criticism. Remember, you asked for it.

Let's say you hear about an artist who wants a strong lead guitar player. If you are primarily a rhythm player (like me), listen to the songs in advance if possible, and decide whether you can do the job. It's obviously better to nail an audition than to get in over your head. In Los Angeles, some of the musical communities circles are very tight knit. If you perform badly at an audition, it may be hard to get another chance.

## Reconnaissance

Find out as much as you can about the artist, the management company, the tour, and other aspects of the job. Try to learn about the artist's influences and favorite bands. If you know that you and the artist share mutual musical heroes, it may be a conversation starter. In interviews, for example, Michelle Branch lists Led Zeppelin, Joni Mitchell, and the Beatles as influences.

Equally important, try to find out what music the artist dislikes. If the artist hates the Ramones, for example, you might not want to show up to the audition with your Ramones T-shirt on. On the other hand, if you know the person is a huge Van Halen fan, break out the 5150 shirt—unless, of course, they hated the Hagar days. Even your choice of T-shirt makes a statement.

If possible, try to find out in advance who is already in the band. Maybe a friend of a friend knows one of the players. If you have a connection, invite that person out for coffee. Most musicians understand what it's like when you're trying to get a gig, and some may be willing to offer help. It's an advantage if a member of the band can tell the other players that you're a nice person before you play a note. And if your request for help isn't well received, consider whether you'll be comfortable living on a tour bus with that person for a year.

You may want to investigate whether the artist is religious and whether he objects to musicians who drink or smoke. Ask yourself whether you'd be comfortable in a band that prays together before every performance. Conversely, if you're going to be on a tour bus with someone who has a serious drug or alcohol problem, could you handle that? While it can be awkward to ask these kinds of questions, it's best to find out as much as you can in advance.

## Close Call

I got to try out for Tal Bachman (who released the hit "She's So High"). His band needed a guitar player who could sing. They already had a drummer and bass player, and a friend of mine was playing keyboards. Tal's recording had a fair amount of lead guitar work on it. Back in 1999, I thought it was more than I could handle. I called Tal's manager to find out whether I would be asked to play the lead parts or whether Tal—who's quite a good guitarist—would play them. I confessed that lead parts weren't my forte and that playing rhythm guitar, keyboards, and singing were what I do best. He said not to worry about the leads, so I learned the rhythm guitar and vocal parts. But

the day before the audition, Tal's manager called and told me to learn all the leads.

Even though I expressed concerns, he urged me to audition. So I learned the parts as best I could. When the audition was over, I thought I'd blown it. I didn't hear anything for a while and just assumed Tal had hired someone else. Then I got a call from my friend (the band's keyboard player), who told me that he had to leave the group for a while to do another gig and that Tal wanted me to audition again. This time, though, I was to bring my keyboards. In the end, I was hired as a multi-instrumentalist. I learned an important lesson from the experience: it's best to be up front. I believe that my honesty about my guitar playing and my confidence in my other abilities kept me in the running and ultimately landed me the job. Initially I was hired for a 12-day run, but the gig ended up lasting a year.

## Don't Overplay

Listen carefully to the artist's record. Sometimes headphones work better than speakers so you can hear the nuances of the parts. Most people just want things to sound like the record. Don't embellish or make up new parts unless you're asked to. My good friend Paul Mirkovich (the musical director for Pink, Cher, Janet Jackson, and the *Rock Star: Supernova* house band) says he looks for musicians to play the parts. "So many times, people come in and try to impress you by overplaying," he says. "When I ask players to improvise, keyboard players frequently start playing jazz chords and runs. It's amazing how difficult it is for some people to simply play quarter-notes in time—to just play a groove."

## Gear

The equipment a musician uses is an important part of the job and can be a deciding factor in an audition. Most of the time you get less than 15 minutes to audition. Don't spend too much time setting up your gear. Avoid carrying in a huge amp that might leave you sweating and flustered before you have to play. If you're a guitarist, there may be an amp similar to yours at the rehearsal hall. If you use it, you need to set up only your guitars and pedals.



PHOTO SUBMITTED



Jim McGorman (left) onstage with singer Avril Lavigne

Like many musicians, I'm not comfortable playing through someone else's gear, so I bring my own. I try to get to the location early and set up before the audition starts. Sometimes the only way to get to set up early is to let other auditioners use your equipment too. This can work for or against you. The drawbacks are that your sound won't be as unique as it could have been, and those holding the audition might not even realize that the really cool amp is yours. On the plus side, you know your amp better than anyone else and can dial it in to the sweet spot.

The right guitar can help you, but the wrong guitar may kill your chances of getting a gig. Consider the sound and look of the band and choose the instrument to match the job. If you're auditioning for Bonnie Raitt, don't show up with a Gibson Flying V. Many musicians are snobbish about gear, but you're always pretty safe showing up with a Les Paul, Strat, or Tele. There are also lots of gigs where a Paul Reed Smith is the way to go.

Since time is a factor, don't bring too much stuff. For many artists, huge amounts of gear aren't impressive, especially if you take too much time setting up. You want to be making noise within two or three minutes. If you're using pedals, make sure they are ready to go. If the pedals aren't in a rack, make sure the cables don't run all over the place. A messy rig can be a signal that you're disorganized or don't take the job seriously. I use a Trailer Trash pedal board that's solid, and easy to transport, and looks great.

I try to get away with bringing as few guitars as I can. You should always bring an acoustic. Some singers will want to hear you play without effects. They may want someone who can join them at a radio station appearance and perform an acoustic version of their songs. If you're a strong singer, playing acoustically will showcase your voice. It's always good to demonstrate that you're prepared and thinking ahead.

One of my first auditions was for Elektra Records artist Rebekah. The band needed a keyboard player who could sing, and I got a recording of the songs to learn for the audition. As I listened to all four songs, I noticed that while there weren't many prominent keyboards parts on the record, there were tons of layered guitars. One of the audition songs

barely had any keyboard. So I learned that song on acoustic and brought my guitar to the audition. Not only did I get the gig, I ended up playing guitar on more than half the songs. The lesson is to really listen to the music. Some artists might not know exactly what they want until they hear it or see it. So whenever possible, give them options.

**Sing!**

Many times, playing live presents the difficulty of recreating the stacked vocal parts that are on their record. Playing along with prerecorded tracks is a popular remedy, but having live singers is still preferable. So I always try to showcase my voice at auditions. I can honestly say that I've gotten half my gigs because of my pipes. So learn those harmonies.

**Appearance**

Believe it or not, I've seen musicians get hired or turned away because of how they present themselves. First impressions are everything. It might sound silly, but the right shirt, shoes, and hairstyle really affect people's perceptions. In fact, many people decide whether they "vibe" with someone within a minute of meeting them, so you want to present an appealing image. Appearance is important not only for auditioning purposes but also for live performance. In a live situation, people listen with their eyes as much as they do with their ears. Is it a coincidence that many of the biggest music stars are good-looking or sexy? Side musicians aren't necessarily front and center, but you should look like you fit in with the artist's style. In the pop-rock world, appearance is important no matter who you are.

**Final Thoughts**

During the audition, limit your questions to those that are musically relevant. For instance, ask about a harmony or musical break that isn't clear on the recording. Make sure the band isn't doing a new or live arrangement that differs from the album version you've learned.

When you're starting out in the auditioning realm, you might have to fake it till you make it. Once you've gotten a few gigs, you'll gain confidence. Frequently, we are our own worst

critics, so don't let one mistake overshadow all the things that you've played well. Go out there and have fun with the music. If your love of music comes through in your playing, other musicians will want to work with you.

As some final words of wisdom, it's very important to thank the management team or artist for allowing you to audition. As in any business, making nice can translate into making it. Last but not least, if you play like Jimi Hendrix and look like Lenny Kravitz and are trying out for a gig that I want, disregard all of the above and go home immediately—just kidding. And good luck! ☘



Multi-instrumentalist and singer Jim McGorman has been a professional musician in Los Angeles for more than a decade. He has toured and recorded with a diverse group of top artists, including Michelle Branch, Cher, the New Radicals, Poison, Paul Stanley (of Kiss), and Tal Bachman. He was a member of the House Band on the CBS TV shows *Rock Star: Inxs* and *Rock Star: Supernova*, and is currently playing guitar for Avril Lavigne's band.



# The Jazzaar Festival marks 15 years

*Alumni Fritz and Helen Renold direct one of Europe's most celebrated jazz education festivals.*

**By Mark Small**

After completing their education, many Berklee international students return home with a zeal to share their educational experience with their countrymen. The husband-and-wife team of Fritz Renold '87 and Helen Savari-Renold '89 of Schönenwerd, Switzerland, is no exception. For the past 15 years, the Renolds have produced the much-celebrated festival Jazzaar, which has grown to become one of Europe's best youth jazz education endeavors.

The Renold's approach adds a twist to the long-standing jazz tradition of young players learning to perform by sitting in with seasoned veterans on the bandstand. Each year the Renolds have brought notable jazz musicians—including Randy Brecker, Benny Golson, Mark Soskin, Buster Williams, Tommy Campbell '79, Victor Lewis, Miroslav Vitous '67, Adam Nussbaum, and others—to perform as soloists and section players working alongside top teenage musicians of the Neue and Alte Kantonschule in Aarau, Switzerland. There's nothing like ironing out the details of new music with a mentor who is going through the same process.

The Renolds always use the festival as an opportunity to present a musical challenge. At this year's festival in April, one of the concerts was a tribute to Miles Davis, with Brecker performing as the trumpet soloist on the Gil Evans arrangements of the *Sketches of Spain* and *Porgy and Bess* albums. The slow tempos and piquant dissonances of the Evans charts stretched the students and the pros. One such pro, trombonist Tom Garling '86—who has worked with Chick

Corea and Dizzy Gillespie, among others—remarked after the concert that it was the hardest gig he'd ever played.

The Jazzaar model has inspired scores of young participants and draws high praise from observers. At the Miles Davis tribute, Berklee's Dean of Performance Matt Marvuglio played and served as section coach for the flute players. "I thought this music gave the students a great introduction to orchestral jazz and was a wonderful experience for them," Marvuglio says. "The music was demanding, but they rose to the occasion."

Each year, Fritz and others compose and arrange many original pieces for jazz orchestra to be performed during the festival. This year's program featured charts penned by Associate Professor Adi Yeshaya; Barrie Lee Hall, Jr., Christian Jacob '86, and others. Since 1997, each festival has also featured an artist or musical genre. Past concerts have tackled the music of George Gershwin, Antonio Carlos Jobim, the Beatles, Kurt Weill, and Duke Ellington, as well as music from the gospel and blues idioms. In some cases, the instrumentation requires a huge orchestra. This year the festival brought in nearly 30 professional musicians from California, Texas, New York, and Massachusetts and more than a dozen European players to coach and perform alongside the students.

## **Jazzaar's Origins**

A saxophonist and composer, Fritz came to Berklee from Switzerland in 1984 as a Fulbright Scholar to study jazz composition. Two years



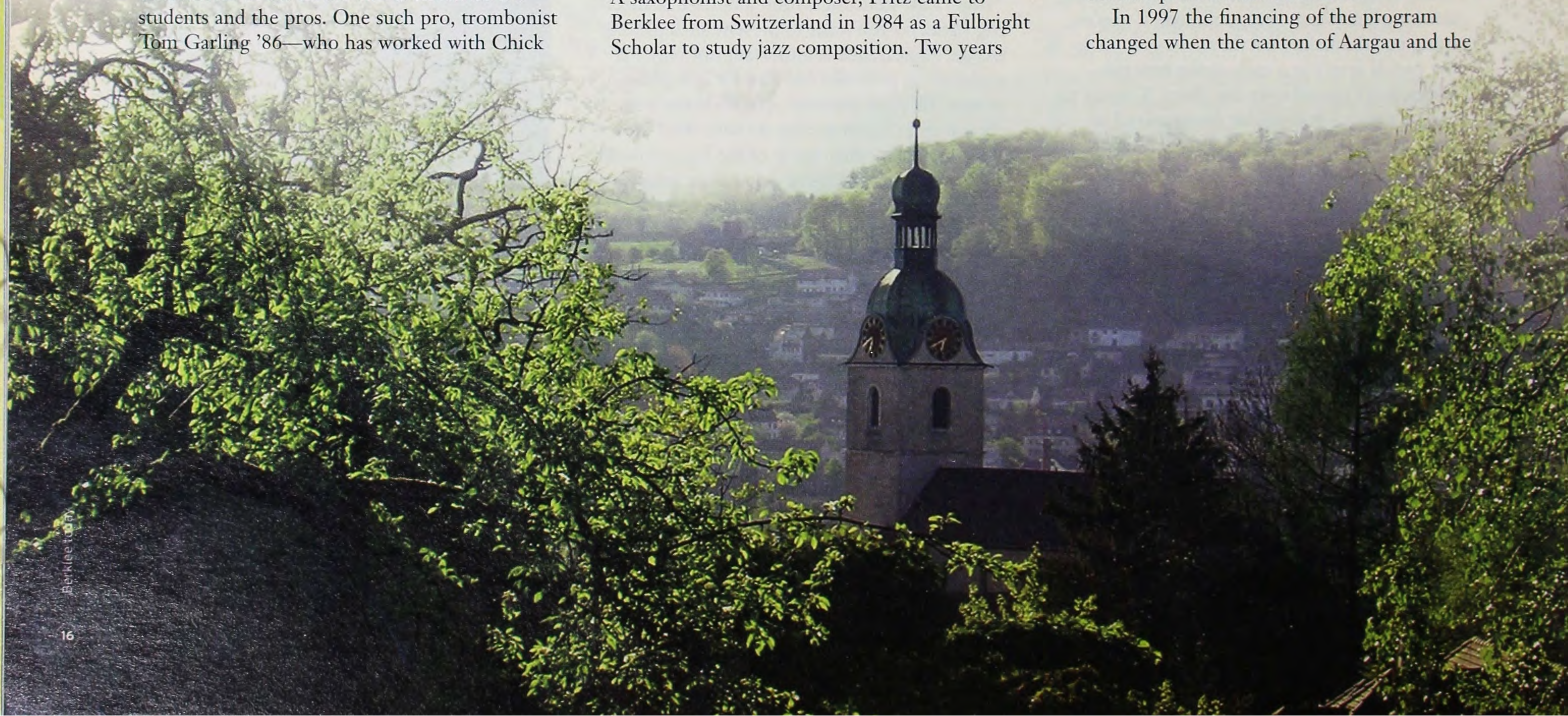
Trombonist Tom Garling '86 performs on *Sketches of Spain*.

later, his future wife, Helen, and her sister Irene came from Malaysia to Berklee riding a wave of popularity after recording two gold records for EMI. Fritz and Helen married in 1990, settling in Fritz's hometown.

After their relocation to Switzerland, the Renolds sought to continue working with musicians they'd met in Boston. They drew American and European musicians together for an educational endeavor called Bands Across the Sea. Fritz joined forces with legendary Swiss trumpeter Franco Ambrosetti and a group of pros dubbed the Bostonian Friends, which included pianist Christian Jacob '86, saxophonist Jerry Bergonzi '68, drummer Tommy Campbell '79, bassist Gildas Boclé '85, vibist Philippe Cornaz '89, and trumpeter Wayne Naus '76. They formed a big band that included young Swiss musicians from the Alte Kantonschule Aarau, where Fritz teaches, and toured Switzerland.

The effort offered the younger musicians a valuable perspective on the realities of touring. In successive years, the format began to include lessons, workshops, and additional concerts to foster greater interaction between pros and students. Ultimately, Fritz opened auditions to students from each of the 26 Swiss cantons, or states, and named the ensemble he brought together the Swiss Youth Jazz Orchestra. Many of these students have gone on to study at Berklee or at European universities and to become professional musicians.

In 1997 the financing of the program changed when the canton of Aargau and the







Helen and Fritz Renold



Barrie Lee Hall, Jr. conducts "Word of God" during the gospel night concert



Renold and Brecker rehearse for the Miles Davis tribute.

borough of Aarau increased their funding for the festival. This prompted the Renolds to make the focus of the endeavor more local, and it became known as the Jazzaar festival, transforming into a weeklong event at the historic Kultur und Kongresshaus in Aarau. The nine-member Jazzaar Association assists with the myriad administrative and logistical tasks involved in operating the festival.

### Building a Jazz Community

While gratifying, the festival entails a huge amount of work. It is a daunting undertaking to bring in 40 out-of-town musicians, put them together with student musicians, and keep everything on schedule. "Helen handles all logistics," says Fritz. "That involves updating the Jazzaar website, transporting the visiting musicians to and from the airport and to the events from their hotels, producing the gospel night and more." The Jazzaar Association arranged daily catered lunches at a nearby restaurant where the students and pros ate together. There was a feeling of community as the Swiss student musicians talked over meals with Brecker, Nussbaum, Gary Burton '62, Associate Professor Dennis Montgomery III, and other visiting musicians.

For the Renolds, developing camaraderie among all the musicians is paramount. "I think that's really important when you are bringing a group of musicians from other countries together," says Fritz. "After each concert, the musicians come back to our house each night for a chance to hang out." The post-concert hangs ran into the wee hours as the musicians sat around the Renold's dining table talking music and sharing anecdotes as members of the Jazzaar Association kept food and drink flowing.

This year's opening concert was a retrospective of the music played over the course of the festival's 15-year history. Christian Jacob served as the music director of a group that included 16 former student performers from past festivals as well as guest artists Gary Burton and Makoto Ozone '83. Jacob and Ozone dueted on pianos in a piece by Jacob titled "The Fox and the Shark."

The next morning, all of the musicians returned to the Kultur und Kongresshaus for masterclasses, jam sessions, and rehearsals for the upcoming Miles Davis tribute and gospel night concerts. Drummer Nussbaum, flutist Marvuglio, trombonists Garling and Dave Taylor, bassist Boclé, and trumpeter Steve Reid and their student charges, along with Brecker playing solo parts and Fritz wielding the baton, worked their way through the Gil Evans charts.

Downstairs, 21 instrumentalists and a 31-voice choir worked with conductor Yeshaya for the premiere of the new gospel oratorio *The New Song* penned by Fritz and Helen. Among the guest players were trumpeters Willie Murillo and Barrie Lee Hall, Jr., trombonist Vincent Gardner, saxophonist Shelley Carrol, drummer Michael Baker, bassist Reggie Hamilton, guitarist Vernon "Ice" Black, and pianist Shedrick Mitchell. Montgomery played Hammond B-3 organ and directed a choir that included a dozen Berklee students and 19 young Swiss singers.

Both the Miles Davis homage and the gospel concerts sold out the hall. Despite the added pressure of having a Swiss TV crew in the house to tape the performances for later broadcast in Switzerland, Germany, France, and the United Kingdom, the musicians acquitted themselves admirably. Fritz and the 24-piece ensemble navigated the Gil Evans charts skillfully, and Brecker's elegant improvisations and burnished trumpet tone brought the audience to its feet after the final strains from *Porgy and Bess*.

After final rehearsals and soundchecks the next day, the evening premiere of *The New Song* went equally well with inspired ensemble and solo singing with accompaniment by a tight rhythm section and energetic instrumental soloists. At the work's close, Montgomery began an organ solo that grew to a fever pitch, drawing in the singers and bringing thunderous clapping from the standing audience. For a moment, there was the feeling of a joyous southern revival meeting in the heart of Aarau.

Remarkably, by the end of the festival the Renolds still had energy to spare, even after getting little more than three hours of sleep a night. On Saturday morning, in their home planted in the verdant hills that overlook Schönenwerd, the Renolds and their three children crowded around a laptop to view photos shot over the course of the week.



Matt Marvuglio (center) and woodwind students rehearse *Porgy and Bess* with Randy Brecker.

### Looking Forward

With the 2007 festival just finished, Fritz and Helen are already beginning to look toward next year's event. Fritz says that the 2008 festival will focus on composers of great songs. One night will feature selections from Cole Porter's catalog; the next will showcase songs by great European composers; and there will also be nights devoted to African-American, African, and Latin songwriters. "I have to plan these events as much as three years in advance," Fritz says. That planning requires securing budgets and talent far in advance. Fritz and the Jazzaar Association work to secure government and private sponsorship for the events. In the past, festival expenses have run as high as \$750,000.

The Renolds' approach to integrating mentors with students and the success of the festival with the public have brought praise from many quarters. Helen says that the role of original compositions and new arrangements in the learning experience shouldn't be overlooked. "The new music is really a catalyst for a creative environment at Jazzaar," she says. "These pieces enable the professionals to demonstrate originality as they work out the details in material that's never been performed before. Seeing this process teaches the students how to reach into their imagination instead of just imitating what has been done before on a tape or CD."

In the coming years, Fritz also hopes to expand the festival. The ministers of culture from nearby cantons have duly noted the excitement about the program, and three attended this year's concert. This kind of big thinking has gotten such positive feedback that Jazzaar hopes to establish a music academy in Aarau.

The festival takes a considerable amount of Fritz's time above and beyond the three days a week he spends teaching music at the Neue and Alte Kantonsschule. He is also an active performer and has been invited to appear as an artist in residence at the upcoming Bombay International Jazz Festival in India. He is signed to the Sony label and completing a follow-up to the 2005 recording he and Helen made with an all-star big band that included drummer Nussbaum, bassist Vitous, keyboardist Jamshied Sharifi '85, trumpeter Brecker, and saxophonist Tommy Smith '85.

"Because of my responsibilities organizing and writing music for Jazzaar, I cannot devote as much time to my performing career as I'd like. But this is important to me. I've always liked teaching. My vision is to keep jazz alive and create opportunities for young musicians with talent to work with great professionals." ■



# New Media, New Money



**A few tips on the demand for, and value of, original music in the digital era**

By Mark Small

During the first decade of the twenty-first century, the music industry's business models have been changing rapidly. While there are still lots of issues to sort out regarding copyright, royalty payments, file sharing, the future of the CD, and more, one thing is certain: the digital age offers more opportunities for composers of original music than ever. Twenty years ago, options for songwriters and composers involved writing mainly for albums, films, television, theater productions, advertising, and a few other channels. Today, in addition to traditional outlets, a great deal of music is being used in new media such as video games, websites, webisodes, podcasts, ringtones, and more. For those who write music, the future holds plenty of promise. According to the experts cited below, composers should be aware of these new opportunities and learn how to protect their intellectual property as the territory of the music industry expands.

## Music Vehicle

Michael Laskow, founder and CEO of independent A&R company TAXI, sees burgeoning options for people who write music. Exploiting the wealth of contacts that Laskow made during his career as an audio engineer in the 1970s and 1980s, TAXI acts as a liaison between the organization's 12,000 members and 600 industry clients seeking original songs and instrumental music for albums, TV, film, video games, and more. The company is an important vehicle for positioning its members to sign deals that have resulted in hit songs for major artists. Other members have placed their music in various mediums that provide steady income.

"To us the possibilities seem limitless," says Laskow. "No matter what kind of music someone wants, there is someone out there making it. We get our members' music onto the desks of the people who are looking for it. It is a very simple formula that has legs no matter what shape the music industry may take in the future."

TAXI members pay a \$300 annual fee to receive biweekly listings and then submit tracks they think fit the bill to the TAXI staff. The company's screeners vet the entries and pass the best ones on to the client. The staff also provides written critiques of the submissions so that members can understand why their music was or wasn't forwarded to a client and receive feedback to help them grow as composers.

Since opening its doors in 1992, TAXI has served an important function with labels and decision makers in the TV and film industry. "I learned early on that they didn't want to listen to tracks from everybody, but if the music was filtered by someone whose ears they trusted, they'd listen to it. For 15 years, we've acted as the go-between."

Laskow predicts that music will become more prominent on the web. "The day will come when the Internet will be more music oriented than it is now," he says. "Virtually every site will have music. The opening page of a site for curing breast cancer, let's say, might feature music that appeals to women. When you change pages, it will be like going to a different scene in a movie, and the music will have to change. If a website is 1,000 pages deep, it presents the potential for as many as 1,000 different pieces of music."



Michael Laskow, founder of Taxi (visit [www.taxi.com](http://www.taxi.com))

Laskow sees a fruitful market that musicians working in home studios can tap for additional revenue streams. Much of the music that TAXI places is of "broadcast quality," which can be less than the 44.1 kilohertz sample rate of a CD master. Laskow sees a demand, from fully produced songs for publishers to short, instrumental mood pieces sought by music libraries and various new media outlets. Even older recordings of original music have value. "Somewhere out there, someone could be looking for a period piece," Laskow says. "Why let your tapes just sit in a drawer? Just because some of your music is old doesn't mean that it can't earn you money."

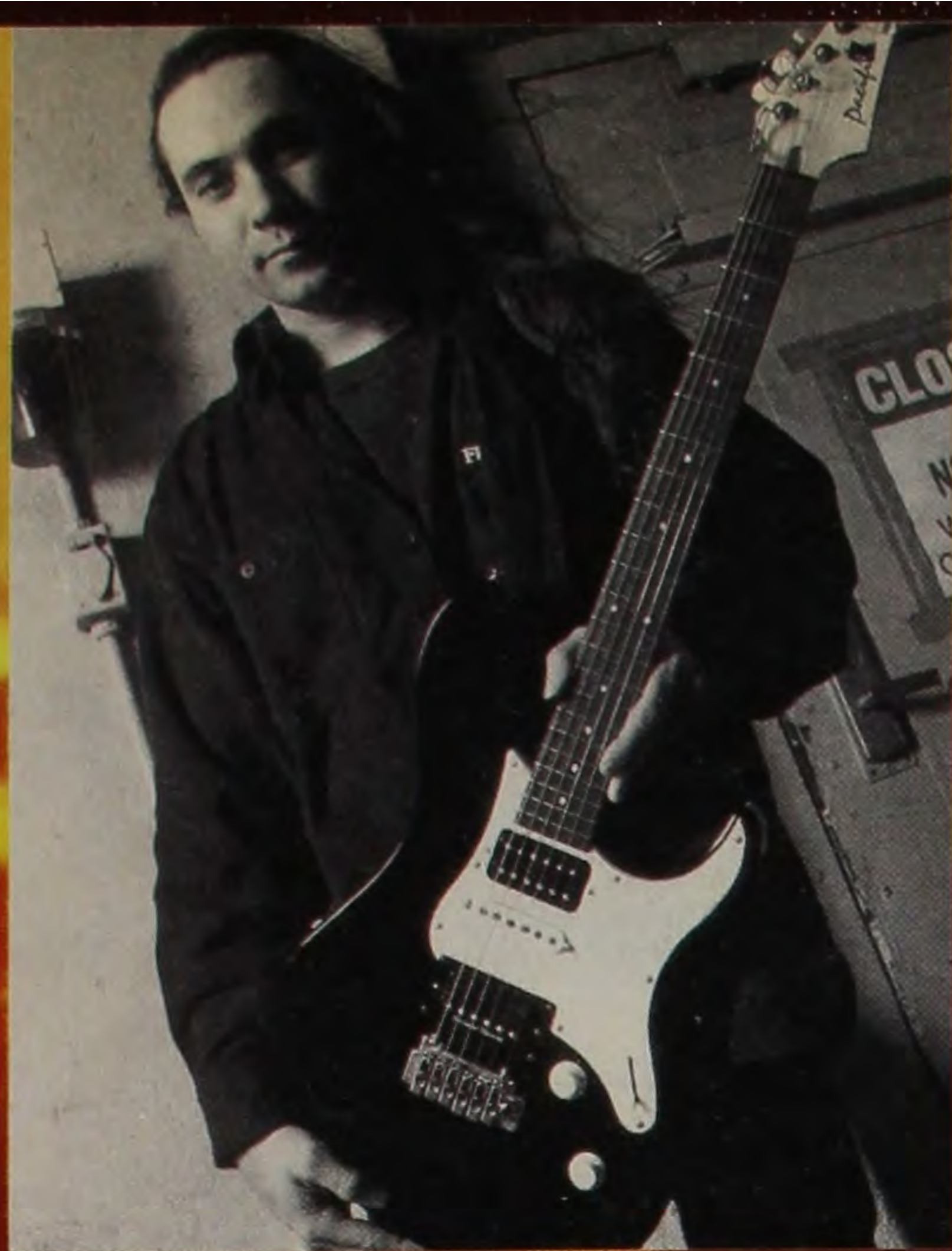
## The New Game

During the mid-1990s, award-winning composer and guitarist Shawn Clement '88 made his entrée into composing for film, TV and new media. He was working in the mailroom at Sony Pictures in Los Angeles and made some important industry connections. "I was surrounded by the people you want to get to," Clement says. "I passed around a lot of tapes of my music, and around 1995, I started getting work writing for independent films.

"The call from Universal to score the cartoon series *The Savage Dragon* was my big break. After that I started doing *Buffy the Vampire Slayer* and reality TV shows like *World's Most Dangerous Police Videos*. Things snowballed from that point." Now Clement has his own studio north of Los Angeles and, at the time of our conversation, was composing for six reality shows (*Most Shocking*, *Most Daring*, *World's Most Amazing Videos*, *Anatomy of a Crime*, *The Sheriff*, and *American Detective*) as well as a film score.

In addition to writing for more than 130 TV shows and movies, Clement has also composed music for nine video games. His first, *Donald Duck Goin' Quackers*, was released in 2000; more recent titles include *Kim Possible: What's the Switch?* and *Open Season*. Clement says that the Donald Duck project presented new musical challenges and video games offered a new outlet for his music.





Shawn Clement '88 (visit [www.clemistry.com](http://www.clemistry.com))

## The Money Trail

**Writer's share.** All songs must have an author (or writer) and publisher (the writer is considered the publisher unless publishing responsibilities are assigned to another party). Record companies and publishing rights organizations collect monies to be paid to authors (the writer's share) and publishers (the publisher's share). See Joel Leach, *A Concise Guide to Music Industry Terms* (Pacific: Mel Bay Publications, Inc., 2005), p. 86.

**Performance royalty.** Money paid for the use of a composer's music in a live performance or broadcast (including radio, network and cable TV, clubs and concert venues, amusement parks, sporting events, hotel lobbies, websites, etc.). See Jeffrey Brabec and Todd Brabec, *Money, Music and Success: The Insider's Guide to Making Money in the Music Industry* (New York: Schirmer Trade Books), pp. 284-85.

**Mechanical royalty.** Money paid by record labels to composers and publishers of music made available on recordings or for downloading.

**Sync fee.** Money paid to a composer for music synchronized with images for TV, movie, video, and other visual media.

"That game had four rooms where Donald would go," says Clement. "They wanted big-band music in one room, horror music in another, a third room was an Inca temple, and the last was a rock forest. The music had to relate thematically and there were multiple cues for each room. I ended up writing about 200 pieces of music for the game. I kept things ambiguous so that the music could loop, cut to a transition piece, and then go into the next cue."

Over the years, Clement has learned which musical rights to retain and which, when it's advantageous, can be bargained. "The game developer generally owns the music," he says. "I get the writer's share, they get the publishing. The video-game world is still a little green about some legal issues. Right now, there are no performance royalties for games. I have to explain that it's not going to cost the company anything for me to own the writer's share. If music written for a game is performed on TV or radio, BMI or ASCAP pays the royalties to the writer.

"If you are doing a game for a big company, it's lucrative work. The up-front money will be better than what you'd get for an independent film or a TV show. That's because there is no back end. I run into video-game composers who are signing everything away. I maintained the writer's share on the music I wrote for *Batman*, *Tarzan*, and *Donald Duck* games. All of the music was later reused in cartoon series, and I get royalties for that. If I'd signed the writer's share away, I would have lost that income."

Clement predicts that as games merge more with the film and TV world, up-front fees paid to composers will decrease if the game developers and music rights organizations devise a scheme for payments to writers for subsequent uses of the music.

For his extensive work in TV and movies, Clement receives payments from weekly airings and residuals from rebroadcasts. "I did a show

**"Writers have to determine the value of exposure versus the value of the rights to their music."**

— Chris Amenita, senior vice president, ASCAP

called *Police Videos* that ran for five years on network TV," he says. "It went into syndication, and now it's on cable and is shown in 35 countries. This is a show I did over 10 years ago, and the money that still comes in from it is crazy. I never thought it would be on cable stations 30 or 40 times a week. This is why you want to hang on to as much control over your music as possible. Thirty years from the time you did the work, it will be pretty cool to find checks still coming in."

### Rights Movement

Chris Amenita, senior vice president of ASCAP in New York, a performing rights organization that advocates for its members, is on the front lines of new-media showdowns. Like Clement, he urges writers to become educated about the potential value of their music in light of new uses and expanding technologies. Amenita sees the dilemma of writers who are asked to relinquish all rights to their music for an initial payment and the promise of visibility a project will give them.

"There is a keen desire by content producers to buy out all the rights they need with an up-front fee," Amenita says. "It puts writers in a position where they worry that if they don't give these rights up, they may lose an opportunity because someone else is willing to take the job. It's the hardest thing for those just breaking in to negotiate. Writers have to determine the value of exposure versus the value of the rights to their music."

ASCAP is working to educate new-media

developers about proper compensation for composers. It assesses appropriate fees for websites that use music but have less traffic than the larger sites such as Yahoo and the networks. The organization is also exploring sites that have aggregation methods enabling groups of people to play games remotely. Since music is a central feature of games, ASCAP is involved in an effort to require that a performance royalty be paid to writers. Many view multiplayer Internet gaming essentially as a broadcast of a game composer's music.

Amenita says that while buyouts in the "analog world" were pretty common in TV and film, writers always maintained rights for public performance. "If a person got a buyout or a sync fee, they would still receive a royalty if music from the show was performed somewhere else," Amenita says.

In the digital world, more entities are asking composers for all rights at the outset because it makes it simpler for companies to repackage and resell their products. In the video-game industry, there are often game sequels, TV or movie spin-offs, and soundtrack albums where the music may be reused.

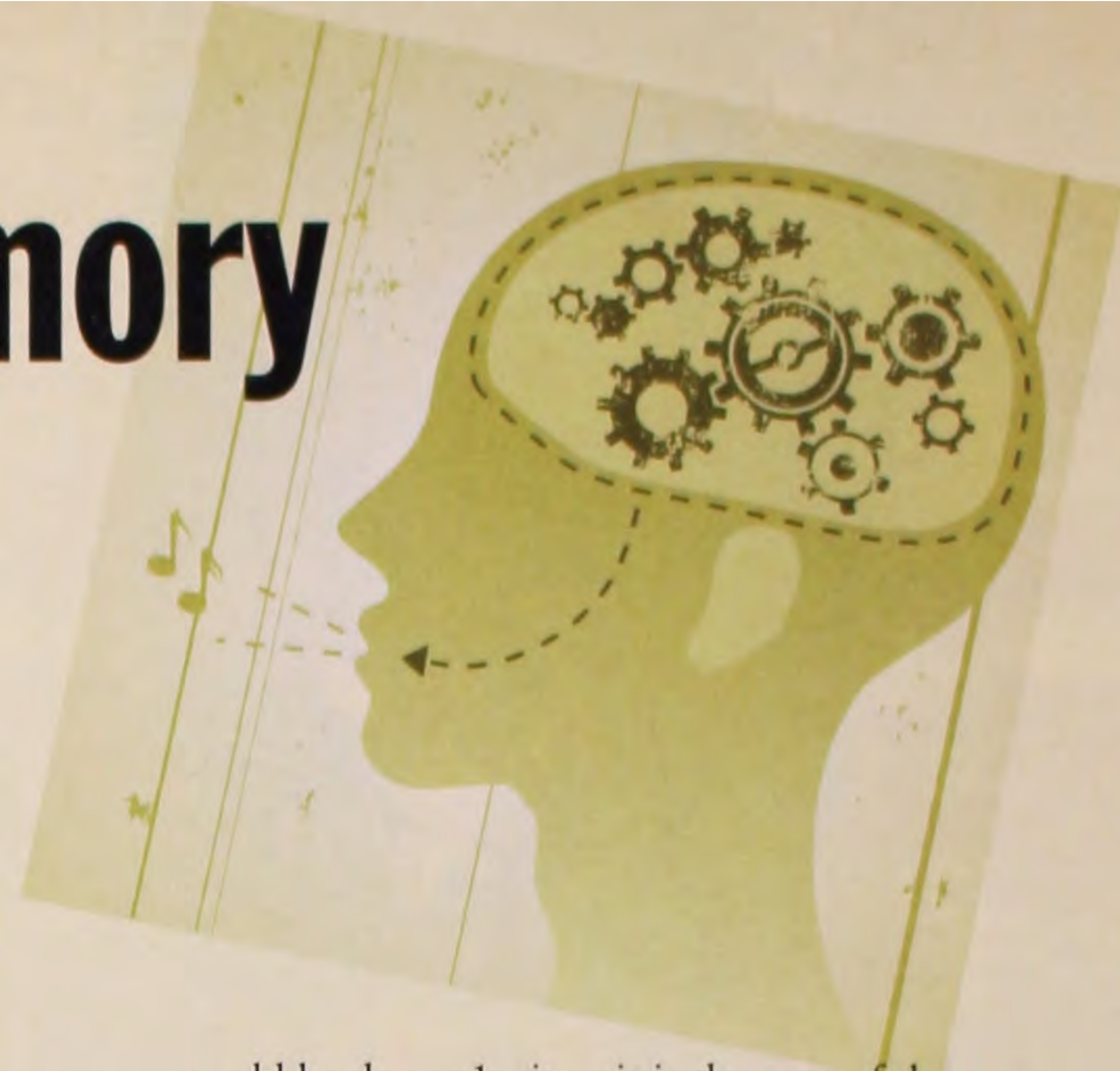
Amenita advocates separating the performance right from the original fee paid to the writer to create and synchronize the music. "From a writer's perspective, the performance and mechanical royalties are how you are going to get paid," Amenita says. "If you're not a performing musician, you aren't going to get paid for concerts or T-shirt sales. Songwriters have to understand their rights and be vigilant about them." ■



# Three Degrees of Memory

*Systems for music memorization*

by Performance Division Dean **Matt Marvuglio**



Most of us would agree that it's pretty impressive for a musician to memorize all the music he's going to perform at an audition. To learn written music well enough to play it confidently from memory is a daunting task and can create a fair amount of anxiety. Most musicians don't like to memorize music for fear they will forget a passage. This lesson explores the process of memorizing music so you can gain greater confidence in your playing. Once you get hooked on these processes, you'll want to memorize everything.

The mind works like a computer, or maybe it's the other way around. Computer developers modeled the machine after our thought processes. Our short-term memory, or RAM, is the window through which we process information and store it in our long-term memory, or our hard drive. The more cues you use to process music, the more chances you'll have to retrieve it.

Typically a performer's memory lapses when a retrieval strategy breaks down, often because the performer hasn't processed the music in enough different ways. If you rely on multiple systems and one breaks down, another can take over. Here are the three memory systems that you can use to internalize a piece of music:

- a visually based memory system enables you to visualize the notation and is developed by working with the written music;
- a tactile memory system involves recognizing familiar patterns and the sensation of fingering the music on an instrument. Most players easily recognize scale and arpeggio patterns and those who don't read music rely heavily on this memory system;
- an aural memory system allows you to hear the music internally. Solfège clearly identifies the pitches in a systematic way and helps us strengthen aural perception.

You need to use all three systems and be aware of what you are seeing, feeling, and hearing when you practice. Also, it is important to isolate each system and put your music theory and solfège skills to use to fully understand the music. Musicians are often more adept in one memory system, which reflects how they practice and learn music. Let's look at the following passage from J.S. Bach's *Minuet in G* and process it through the different memory systems (see example 1).

## A Visual Memory System

Before you start reading the example, you should look over the passage and answer the following questions:

- What is the tempo?
- What is the time signature?
- What is the key signature?
- Are there any chromatic alterations?
- Can I sing the rhythms to myself?

Once you've answered these questions, you are ready to play the example and then analyze the music you just played. Regarding structure, we have two four-measure phrases and, within each phrase, a question and an answer. Utilizing this process builds foundational knowledge of the piece that will help you remember what you're seeing on the page. Continue with the next memory system to reach a deeper understanding of the composition.

## Tactile Memory System

Practicing scales and arpeggios in different patterns develops your tactile memory system and is very similar to learning vocabulary. The more you learn, the better you can express yourself. Play example 1 by fingering your instrument silently, focusing on the patterns and intervals. We already know that the tune is in G major, so we can focus on the different patterns in the key of G and not worry about any chromatic alterations, thus reducing the possibilities. I like to think of the patterns in terms of leaps and steps.

Let's review what we just fingered. The first two phrases, comprising four bars, move as follows: leap, step, leap. The second phrase is predominantly stepwise movement with a leap one beat before the cadence. Finally, the whole passage is constructed from the G major scale. Moving on to the third memory system will complete the picture and really give meaning to the music.

## Aural Memory System

One way to organize the melodies that you're learning is to use a solfège system, which was invented to help monks remember melodies that weren't written down. Of the two basic solfège systems, "fixed do" and "movable do," I prefer to use movable do, where a syllable or number is assigned to each scale degree of a key. Our example is in G major, so the note G

would be do, or 1, since it is the root of the key. Numbers identify the scale degrees found in the melody in example 2.

Next, sing the example without your instrument using the numbers for the scale degrees (you can use the solfège syllables instead). When doing this on more complex melodies, you may want to check yourself with your instrument. Do so until you can sing the melody without a pitch reference.

## Wrap Up

Now that we have gone through the three-memory-system process with a simple melody, apply the principles to the unfamiliar and more complex melody in example 3B. See example 3A for my analysis of the scales used in melody of the tune "What's Up With This?"

Thinking about memorizing music with three systems will help you to have it firmly in your mind and at your fingertips. You will probably discover that one memory system works better for you than the others and that you can't rely equally on each system. But as you memorize a piece, it is important to create a network of knowledge to gain a deeper understanding of the music. If one system should fail, you can rely on another. Now, don't forget! ☺



Flutist **Matt Marvuglio** is dean of the Performance Division at Berklee College of Music. He has traveled throughout the United States, South America, and Europe premiering his compositions for jazz flute and presenting clinics. Visit [www.mattmarvuglio.com](http://www.mattmarvuglio.com).



To hear example 3B, visit [www.berklee.edu/bt191/lesson.html](http://www.berklee.edu/bt191/lesson.html).

EX. 1 FORM ANALYSIS

Minuet in G by J.S. Bach 1685-1750

Moderato

Question Answer

Phrase 1

Phrase 2

EX. 2 MELODIC ANALYSIS

Minuet in G by J.S. Bach 1685-1750

Moderato

EX. 3A SCALE ANALYSIS FOR EX. 3B

B<sup>b</sup> pentatonic      B<sup>b</sup> pent., second mode      A minor, no 6th degree

EX. 3B

WHAT'S UP WITH THIS?

STRAIGHT EIGHT FUNK GROOVE BY MATT MARVUOLIO

B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

The first eight-bar melody is in the second mode of B<sup>b</sup> pentatonic.

B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

A-7/B

This four-bar melody is drawn from an A minor scale with no sixth degree.

G-/A<sup>b</sup>

This four-bar melody is based on B<sup>b</sup> pentatonic.

B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

The final eight-bar melody returns to the second mode of B<sup>b</sup> pentatonic.

B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>/C      G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

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New Soundware for Berklee Students, Faculty and Alumni



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The award-winning standard gives you a complete orchestra in your computer. Contains the highest caliber of orchestral instrument samples ever recorded and includes all the major instruments of an orchestra - strings, brass, woodwinds, percussion and keyboards.

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BERKLEE and Garritan have a lot in common. We both are devoted to music, believe in excellence, and are leaders when it comes to the state of the art of music. We have enjoyed an ongoing collaboration with Berklee and we value that relationship. It was Berklee that inspired the affordable and easy-to-use libraries that work in the learning environment. In recent years I have enjoyed my visits to Berklee, lecturing at classes and interacting with Berklee faculty and students. I look forward to a long and continued relationship with one of the finest music institutions in the world. Please feel free to visit our Berklee web page at <http://www.garritan.com/Berklee.html>

*Mary Martin*

GARRITAN

T: (360) 376-5766 E: [gary@garritan.com](mailto:gary@garritan.com) W: [www.garritan.com](http://www.garritan.com)





# Album notes

## 1957

Pianist Hal Galper of Cohecton, NY, released a new trio record with bassist Jeff Johnson and drummer John Bishop, *Furious Rubato*. The Enja label has reissued Galper's *Ivory Forest* (featuring John Scofield '73) and *Now Hear This* (featuring Tony Williams) CDs. Visit [www.halgalper.com](http://www.halgalper.com).

## 1961

Bassist and composer Skip Beckwith of Halifax, Nova Scotia, Canada, received five Stompin' Tom Awards recognizing him as an unsung hero of the industry by the East Coast Music Awards. Beckwith is a faculty member at St. Francis Xavier University in Antigonish, Nova Scotia.

## 1968

Jerry Kazanjian of Medfield, MA, retired after directing the middle-school and high-school bands in the town of Holliston, MA, for 36 years. He is a retired chair for the Massachusetts Music Educators Association.

## 1969

Bassist Rick Petrone of Greenwich, CT, and drummer Joe Corsello '64 played on the new *Steve Marcus Project* CD, along with guitarist Bill Bickford and the late saxophonist Steve Marcus.

## 1971

Drummer Michael Canfield of Johannesburg, South Africa, and his band RhythmSectionAfrica signed with Gallo Record Company for the release of the group's CD *Authenticity*. Visit [www.rhythmsectionafrica.com](http://www.rhythmsectionafrica.com).

Gabriel Heiser (a.k.a. Kenneth Price) of Superior, CO, has published the book *How to Protect Your Family's Assets from Devastating Nursing Home Costs: Medicaid Secrets* on Phylus Press. Heiser earned a law degree after finishing Berklee.

Harmonica player Tulsa Read of Shawnee, KS, a three-time national harmonica champion, was inducted into the Country Music Hall of Fame by the National Traditional Country Music Association. Visit [www.harmonicaonline.com](http://www.harmonicaonline.com).

## 1972

Raymond Switzer of Gödöll, Hungary, published the book *Conscious Courtship* with George Ronald publishing. Visit [www.grbooks.com](http://www.grbooks.com). His first solo CD, *Accents of My Soul*, will soon be released.

## 1975

Composer/keyboardist Brad Hatfield of Westwood, MA, had one of his songs included on the

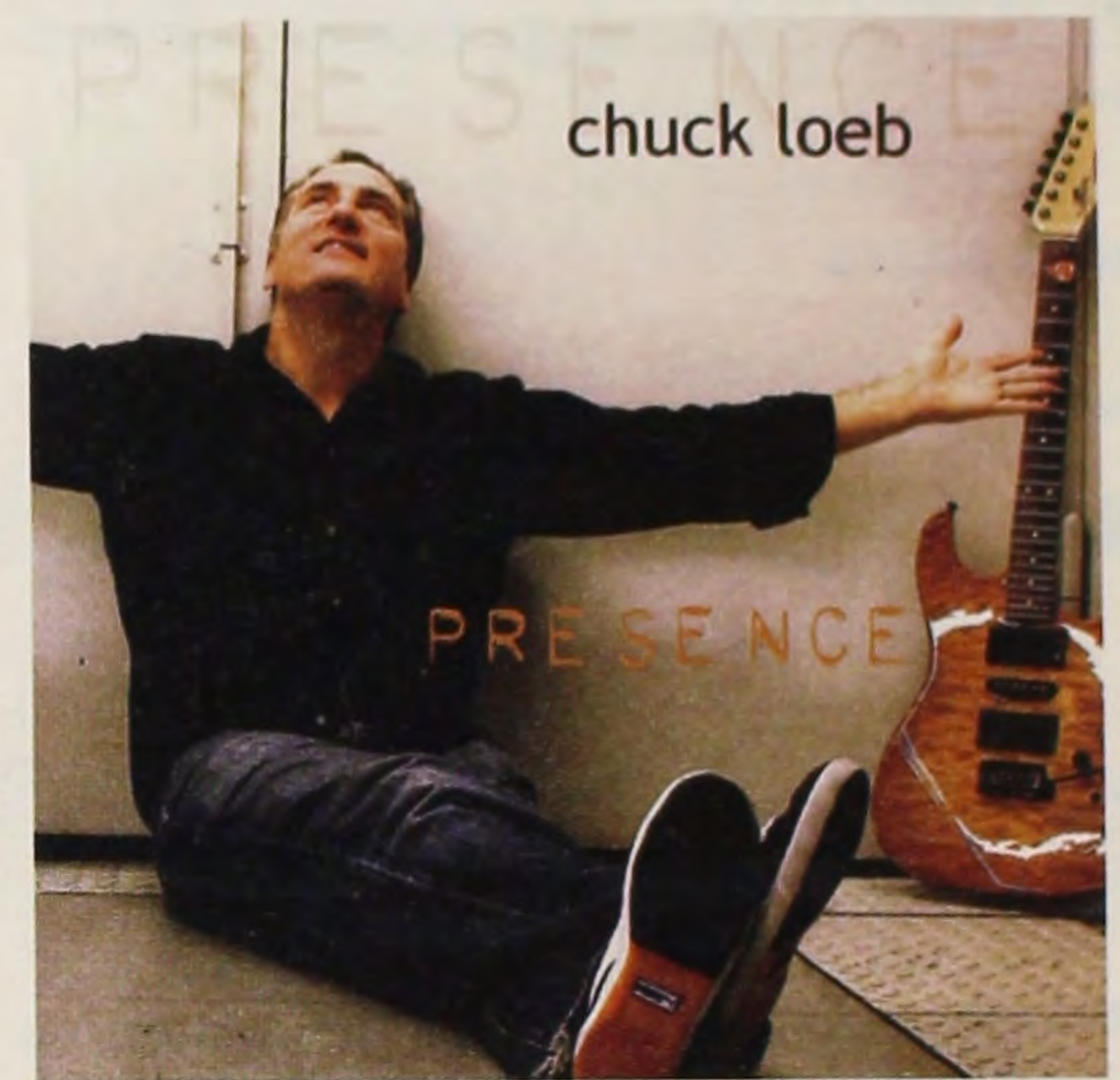
DVD version of the movie *Borat*. Hatfield recently played piano on Rebecca Parris's CD *You Don't Know Me* and on Carol Sloane's *Dearest Duke*. He contributed three tunes and piano tracks to a forthcoming CD by saxophonist Houston Person.

Keyboardist/composer Rob Mounsey of New York City wrote the score and six songs for *Kings of South Beach*, an A&E television movie. He produced the album *Destination Moon* for Deborah Cox; arranged, conducted, and played keyboards on Billy Joel's single "All My Life"; and worked on a tribute to Ella Fitzgerald on the Verve label. Visit [www.robmounsey.com](http://www.robmounsey.com).

Bob Parr '75 of Weston, CT, produced the CD *Café Mozart* with fellow alumnus Boris Berlin '96. Parr has worked with numerous top artists and in film and TV as a composer, arranger, remixer, and bassist.

Saxophonist Richard Ploss of Medford, MA, played his jazz compositions for an audience of 3,000 at the Hynes Convention Center. He is also the founder of New Town Computer Systems, Inc.

Guitarist Carl Verheyen of Topanga Canyon, CA, has released the CD *Take One Step*. Verheyen is a studio guitarist and a member of the group Supertramp. Visit [www.carlverheyen.com](http://www.carlverheyen.com).



Chuck Loeb '76

## 1976

Guitarist/composer Jay Azzolina of Hastings-on-Hudson, NY, released the CD *Local Dialect*. Azzolina is backed by Greg Hutchinson, John Patitucci, Larry Goldings, and Tim Ries on the disc's nine originals.

Guitarist Chuck Loeb of Hilton Head Island, NC, has released *Presence*, his 15th CD as a leader, on the Heads Up label. Loeb has also produced CDs by 25 other artists and played on more than 500 albums. Loeb has written theme songs and other music for more than a dozen television shows. Visit [www.chuckloeb.com](http://www.chuckloeb.com).

Guitarist/composer/producer Kimo Williams of Chicago, IL, was recognized as the 2006 Chicagoan of the Year by *Chicago* magazine. His group the Lt. Dan Band, featuring actor/musician Gary Sinise, plays fundraisers and USO gigs in support of American troops.

## 1977

Baritone saxophonist Jim German of Bethel Park, PA, played on the Grammy-winning CD *Turned to Blue* by vocalist Nancy Wilson. Faculty vibist Dave Samuels also plays on the disc.



## New York News *by Ren Collins '02*

This year the momentum continues to build for Berklee's New York City Alumni Chapter. On February 26, the New York City Alumni Songwriter's Forum hosted "Right Song, Right Time: How to Pitch Your Songs to Labels." Held at Fluid, a music, sound design, and visual effects studio in Soho, the panel discussion featured songwriter Jeff Franzel (a songwriter for Clay Aiken, LeAnn Rimes, and Shawn Colvin) and label representative Eric Beall '84 (the author of *Making Music Make Money: An Insider's Guide to Becoming Your Own Music Publisher* and a representative for Shapiro Bernstein and Company).

The two spoke candidly about navigating the A&R waters, the courtesies of collaboration, and how to "write up" and produce a targeted demo. Songwriter's

Forum chair Brooke Fox '98 introduced the panel, which was moderated by alumnus and songwriter Susan Wybiral '89.

On March 26, Berklee Visiting Professor Terry Lyne Carrington led a student ensemble featuring guitar prodigy Julian Lage at New York's Blue Note Jazz Club. Two days later, private accountant and Berklee Associate Professor Martin Dennehy led the annual "Tax Prep for Musicians" clinic. Dennehy advised alumni on how to avoid tax pitfalls common to members of the industry. On April 2, our alumni supported fellow chapter members at the Alumni Showcase at the Cutting Room. Performers included Mariam Abubakr '00, Shinya Miyamoto '95, Jacquelyn Schreiber '06, Harrison Young '02, Sham Sundra '83, and Igmarr Thomas '06.

This summer's events include a

panel titled "Legal Aspects of the Music Business," featuring alumni Jason Vogel '88 and Adrian Ross '96. In July the Songwriter's Forum will hold an event called Berklee at Fluid.

Thanks go to the 139 New York alumni who donated to the Ernie Boch, Jr., Alumni Challenge. A total of 1,600 Berklee alumni donated funds to the college; as a result, Boch made a \$65,000 donation. Congratulations to all for making it happen.

Stay current with Berklee and the alumni community by visiting <http://alumni.berklee.edu>. E-mail Lisa Hearn at [lhearns@berklee.net](mailto:lhearns@berklee.net) with your gigs; accomplishments; news; album release information; notices about internships, jobs, or discounts; or any other items you'd like to share with the community. If you have questions or suggestions or



From the left: Ian Jeffreys '98, Jeff Franzel, Eric Beall '84, Susan Wybiral '89, and Brooke Fox '98

would like to get involved with the chapter, contact Brooke Fox, Lisa Hearn, or Ren Collins, or call the new Berklee New York Chapter hotline at (877) 423-7553.

—Ren Collins, New York Alumni Chapter Coordinator

Lisa Hearn and Brooke Fox contributed to this article.

## 1978

Drummer Jack Evans of Katonah, NY, and his band Reverend Zen had their song "Dangerous Times" nominated for Best Song in the 2007 Los Angeles Music Awards. Visit [www.reverendzenmusic.com](http://www.reverendzenmusic.com).

Keyboardist and composer Philippe Saisse of Scarsdale, NY, received the insignia of Chevalier dans l'Ordre des Arts et des Lettres at the French Embassy in New York on January 11. The award from the French government recognizes individuals who contribute significantly to furthering the arts in France and worldwide.

Guitarist Jimmy McIntosh of Las Vegas, NV, released his debut CD, *Orleans to London*, featuring Ron Wood of the Rolling Stones, Jeff Beck, and the Neville Brothers. Visit [www.jimmymcintosh.com](http://www.jimmymcintosh.com).

## 1979

Public-school band director Jonathan Lax of Summit, NJ, was an adjudicator for the Teen Arts Festival at New Providence High School in New Jersey. In April his students from Bayonne and Summit schools performed at the Smithsonian.

## 1980

Composer/arranger Eddie Horst of Atlanta, GA, has written charts for Natalie Cole, Bruce Springsteen, Train, Monica, and Pearl Jam. He has also written for the films *Fatwa*, *Aqua Teen Hunger Force*, and *FDR: Little White House*, as well as for several ad clients. Visit [www.eddiehorstmusic.com](http://www.eddiehorstmusic.com).

Clair Marlo of Sherman Oaks, CA, has begun scoring the second season of ESPN's *American Dragster*. She also composed the score to *An Existential Affair*. Among Marlo's new endeavors are the CD *Trinity* and an electronica project. Visit [www.clairmarlo.com](http://www.clairmarlo.com).

Drummer Bill Spoke of Hollywood, CA, played on the L.A. Bluescasters CD *See You in the Morning*. The disc is available at CD Baby.

## 1981

Saxophonist Laura Dreyer of New York City produced a CD titled *Sax in the City*, featuring 11 of New York's top female jazz instrumentalists. The proceeds will go to breast cancer charities. Visit [www.cdbaby.com/saxinthecity](http://www.cdbaby.com/saxinthecity).

Drummer Barry Harvey of Brisbane, Australia, is actively touring across Australia with the band Oz Chain promoting its CD *Sweet Honey*. Visit <http://music.download.com/ozchain>.

Trumpeter Dennis Keating of Pahrump, NV, plays lead trumpet for various shows, works as a Neil Diamond and Louis Armstrong impersonator, and operates a karaoke business.

Guitarist/songwriter Chris McDermott of Groton, MA, released the CD *Radio Ghosts* in January. Several top musicians, including drummer Clyde Stubblefield, back him on the disc's 13 original songs. Visit [www.chrismcdermott.com](http://www.chrismcdermott.com).

## 1983

Composer and guitarist Gina Biver of Falls Church, VA, has released the CD *From Where I Sit*. The disc features five of her original instrumental pieces. Biver's compositions have been used in film and television, and her works have been performed in the United States, Australia, and Europe. Visit [www.ginabiver.com](http://www.ginabiver.com).

Saxophonist Lance Bryant of Andover, MA, recently led a quartet featuring Mulgrew Miller and faculty members John Lockwood and Yoron Israel opening for Nancy Wilson's trio at a Tufts University concert. Visit [www.lancebryant.com](http://www.lancebryant.com).

## 1984

Louis Durra of Venice, CA, was nominated for an Ovation Award and a Los Angeles Drama Critics Circle Award in the Best Musical Director category for his work on the show and cast album for *Play It Cool*. Visit [www.louisdurra.com](http://www.louisdurra.com).

Guitarist Pete Huttlinger of Nashville, TN, performed at Carnegie Hall in March with Chris Nole and Molly Weaver. Visit [www.petehuttlinger.com](http://www.petehuttlinger.com).

(Continued on page 25)



Gina Biver '83



# The Alumni Beat *by Karen Bell '90*



Karen Bell '90

Graduation has come and gone, and it's time to welcome the class of 2007 into the Berklee College of Music alumni network. Take the time to introduce yourself to the online alumni community by visiting Berklee's alumni website at <http://alumni.berklee.edu>. And in this column, I'll give our new alumni an overview of some of the recent happenings.

Two of our more popular annual alumni gatherings are the reception at the IAJE conference (held in New York this year) and the alumni brunch in Santa Monica coinciding with the NAMM show. Both events take place in January each year and offer opportunities for alumni to meet one another. Earlier this year, Berklee held its first event at the Experience Music Project in Seattle. The evening included a performance by the Berklee City Music All-Stars and a reception for Seattle alumni.

Singer Paula Cole '90 returned to campus in February for her first performance in seven years. She sang to a packed house at the Berklee Performance Center. It was a great concert, and we wish Cole all the best. On February 20, there was an alumni panel featuring Dawaun Parker '05, Walter Beasley '84, and Marlon Saunders '87 that was hosted by the Black Student Union and the Office of Alumni Affairs during the Black History Month Music Celebration. This was our first alumni panel under the umbrella of Berklee's Black Music Programming/Africana

Studies Committee led by Professor Bill Banfield, and it got things off to a great start.

*Berklee today* held a magazine release party in Los Angeles at the Jimmy Stewart Screening Room on the Sony lot on February 27. Brian Transeau '89 (also known as BT, who appeared on the cover of the Spring 2007 issue) and Professor Richard Boulanger held an open discussion of Transeau's career highlights for an audience of Los Angeles alumni.

Boston alumni gathered at the Park Plaza Hotel for a reception during the Massachusetts Music Educators Association Conference on March 2. On March 16, an alumni reception and the Pete Townsend Rewind show were held at Friends Bar in Austin, Texas, in tandem with the South by Southwest Festival. Alumni and current students performed songs by Townsend and the Who.

On March 19, Berklee alumni, students, staff, and faculty kicked up their heels at a reception that was part of the annual spring break trip to Nashville. Also in March, Music Business/Management Department faculty member Martin Dennehy held tax information sessions for Boston and New York alumni. On March 26 and 28, President Roger Brown hosted his annual lunch on campus for Berklee's staff and faculty members who are alumni. On March 26, there was an alumni reception preceding another outstanding Singers' Showcase concert at the Berklee Performance

Center. Simultaneously in New York, we saw many new faces at an alumni reception during Berklee night at the Blue Note Jazz Club for a performance by a student ensemble directed by Visiting Professor Terri Lyne Carrington.

On April 2, New York alumni turned out for an alumni showcase at one of our favorite locations, the Cutting Room, owned by alumnus Steve Walter '78. Thank you to Joe Kara '94, Jennifer Link '99, Dawaun Parker '05, Justin Siegel '03, and Gregg Stein '00 who returned to campus to participate in an alumni panel on April 18.

On April 23, we held an alumni reception at the InterContinental in Miami during the Billboard Latin Music Conference. Thirty students, plus MP&E faculty members Rob Jaczko and Dan Thompson, traveled to Miami for the conference and the reception. Later, I traveled to Atlanta to connect with Berklee's Atlanta Alumni Chapter coordinator, Michael Trammel, and with Atlanta alumni. Look for more happenings in these alumni chapter communities.

We are currently accepting submissions for the 2007-2008 Alumni Grant Program. Visit the alumni website at <http://alumni.berklee.edu> for further details and applications.

That's all for now. Enjoy the summer, and keep in touch.

—Karen Bell

Director of Alumni Affairs



From the left: Jose Godur '94 (president, Union Records), Javier Samayoa (Berklee student), Elsen Torres (Cuban songwriter), Roberto Jimenez (Berklee student), Sebastian Kryz (Grammy-winning producer), Daniel Diaz (Berklee student), Pedro Guzman '04 (A&R, Universal Music), and Oswaldo Rossi (director of business and legal affairs, EMI Music, Latin America). Samayoa, Jimenez, and Diaz organized a panel discussion for alumni featuring influential figures in Latin music during the Billboard Latin Music Conference & Awards in April in Miami.

## ATLANTA

Michael Trammel '95  
T4indisoul@aol.com

## AUSTIN

Sarah Walter Sharp '95  
(512) 927-2612  
sarah@sarahsharp.com

## BOSTON

Jennifer Truesdale Brogan '92  
jennifertb@rcn.com  
Darcie Wicknick '01  
dwicknick@berklee.edu

## CHICAGO

Steve Nixon '02  
(773) 450-5397  
steve@stevenixonmusic.net

## DENVER

Doug Murphy '90  
djmurphy@berklee.net  
Melissa Axel '02  
berklee02@melissaaxel.com

## ENGLAND

Lawrence Jones '80  
44-1273-701833

## GREECE

Mike Achladiotis '84  
016-926019

## ITALY

Claudio Zanghieri '93  
39-335-688-5891

## JAPAN (KOBE)

Tako Murase '90  
+81-78-805-3170

## LOS ANGELES

Catherine Goldwyn '79  
Catherine@soundartla.org

## MINNESOTA

Mindy Gallagher '80  
(763) 540-0001  
ajdcreate@aol.com  
Mary Ellen Skeesick '80  
(952) 448-1898  
skeesickfamily@aol.com

## NASHVILLE

Dave Petrelli '05  
(617) 970-9626  
berkleedalumni@hotmail.com

## NEW YORK

Lisa Hearn '96  
lhearns@berklee.net  
Ren Collins '02  
rcollins@berklee.net

## ORLANDO

Jennifer Dixon '90  
jennifer.dixon@lowndes-law.com

## PUERTO RICO

Ruben Amador '01  
rubjav@hotmail.com

## SAN FRANCISCO

Karen Kindig '90  
(415) 507-9722  
blackcignet@yahoo.com

## SCANDINAVIA

Christian Lundholm '96  
(454) 295-3083  
Martin Fabricus '96  
(453) 583-1679

## WASHINGTON D.C.

Alphonso Jiles '88  
(877-423-7553)  
jcoolal@aol.com

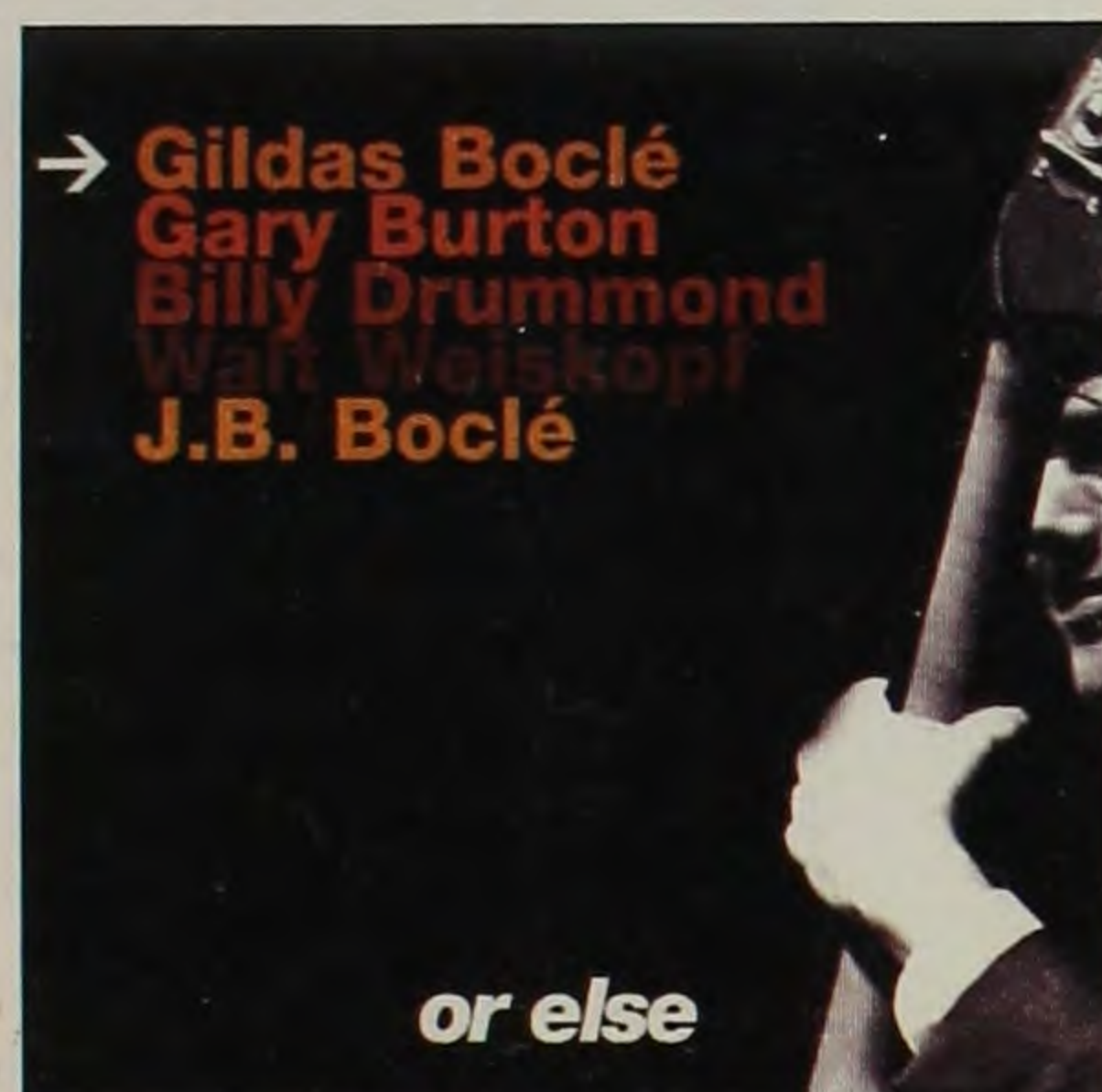


Vocalist Maggie Pate of Raleigh, NC, has given jazz and classical performances throughout the country and worked in arts management. She is completing a master's of education degree at Sunbridge College.

## 1985

Bassist Gildas Bocle of Paris, France, released the CD *Or Else* featuring 10 of his compositions played with Gary Burton '62, Billy Drummond, Walt Weiskopf, and Jean Baptiste Bocle '88. Visit [www.bocle.com](http://www.bocle.com).

David Bondelevitch of Burbank, CA, was nominated for an MPSE Golden Reel Award for his work on the ABC miniseries *The Ten Commandments* starring Dougray Scott, Omar Sharif, and Claire Bloom. He is a



Gildas Bocle '85



Maggie Pate '84

past president of the MPSE and serves as vice president of the Cinema Audio Society.

Thomas Scheuzger works as the technical director and broadcast engineer for Garrison Keillor's *A Prairie Home Companion* radio show. He also served as post-music recordist for the Robert Altman film *A Prairie Home Companion*.

Bassist Thales Silveira and keyboardist Mario Lobo '84 of Pernambuco, Brazil, released their second CD of original instrumental music, *Soma*, with the band MallaVooDoo. Silveira also plays with the Recife Symphony Orchestra. Visit [www.mallavoodoo.com.br](http://www.mallavoodoo.com.br).

## 1986

Guitarist Jon Durant of Cohasset, MA, has released the CD *Flood* on his Alchemy Records label. Durant is backed by percussionist Vinnie Sabatino and bass/Chapman Stick player Tony Levin. Visit [www.alchemyrecords.com](http://www.alchemyrecords.com).

## 1987

John McCaffrey of Clemmons, NC, is now teaching drums after a long career as a performer, producer, and film composer. He also performs with the Piedmont Opera.

The CD *Mother and Child* by Paige Stroman of San Antonio, TX, was included in the gift bags given to Oscar nominees at the Academy Awards in February.

## 1988

Guitarist Bill Hartzell of Wilmington, MA, released his debut CD, *Different Agenda*, featuring instrumental jazz, rock, and acoustic pieces. Visit [www.billhartzell.com](http://www.billhartzell.com).

## 1989

John Colaiacovo of North Plainfield, NJ, had one of his collaborations with tenor Ronald Naldi of the Metropolitan Opera appear in the movie *Carolina Moon* that aired on the Lifetime channel in February.

Keyboardist Scott Sheriff of Nashville, TN, plays with Kenny Loggins and Steven Curtis Chapman, and is the music director of the Steely Dan tribute band Twelve against Nature. Guitarist Chris Cottros '92 also plays with the group. Visit [www.twelveagainstnature.com](http://www.twelveagainstnature.com).

## 1991

Singer/songwriter Debbie Deane of Brooklyn, NY, released the CD *Groove House*. Alumni contributing to the disc included Eli Massias '91, Rich Lamb '88, Robin Macatangay '90, Julia Schell '90, Chris Cheek '91, Jeff Andrews '79, and Richard Hammond '92. Visit [www.debbiedeane.com](http://www.debbiedeane.com).

Sam Platt of Lawrence, KS, works as a freelance studio engineer recording commercials for several major clients. He recorded the music and audio for a promotional video for the city of Kansas City and is currently working on a tribute CD for *Buck O'Neill* featuring local jazz artists.

## Nashville Notes *by Dave Petrelli '05*

After weeks of unseasonably cool weather, the familiar warmth has returned to Music City. Before we look forward to the heat of summer, let's recap the past few months.

March always means spring break, and in Nashville that means the Berklee bus arrives from Boston for the annual pilgrimage. This year, a number of alumni gathered to inspire and influence young Berklee minds. Our alumni panel featured Nashville veterans like Dillon Dixon '91 and hit songwriter Greg Becker '95, but a new generation of Berklee influence was on hand to offer insight, including Ernest Chapman '05, Natalie Stovall '04, and Nashville newbie, Charlie Worsham '06.

Other segments throughout the week gave students rare face time with such superstars as Gretchen Wilson, Rodney Crowell, Kathy Mattea, and Beth Neilson Chapman along with Nashville heavyweights like Gary Nicholson, Gillian Welch '92, Mike Reid, and Dave Berg.

The highlight of highlights, however, took place at the famous Grand Old Opry. There, Berklee president Roger Brown presented country music legend Loretta Lynn with an honorary doctor of music degree as part of the Opry's live nationwide broadcast.

Meanwhile, Berklee alumni continue to make their mark among the Nashville elite. Beth Schackne '97 recently departed Vector

Management after seven years to take over as the creative director at Ash Street Music. She is pitching songs for the publishing company, and helping the organization and writers grow to a new level, which will eventually include signing new writers and artist/writers.

Nia Allen '03 has begun traveling with the Women of Faith Conferences that are designed to inspire and provide hope and encouragement to women through drama, word, and song. Allen's performance of her original tune, "I Love You More Each Day," will appear on the live DVD recording for CeCe Winan's *Pure Worship* project, scheduled to be released next year.

Stacy Allyn Baker '04 recently won Nashville's Song Service's grand prize in their lyric writing contest for her work entitled, "Jesus and Jim Beam."

Renowned jazz vibist, Jerry Tachoir '76 and award-winning composer/pianist, Marlene Tachoir '77, are currently finishing up the recording on their new Tachoir Quartet CD slated to be released this summer.

Charlie Worsham, a recent addition to the promising band, KingBilly, was the grand prize winner of the CMT/NSAI Song Contest for his song, "Makin' Do." Worsham and cowriter Kyle Hurlbut '06, join Jessie Terry '04, as Berklee alumni who have won this prestigious contest.



Dave Petrelli '05

Bassist Justin Glasco '04 recently completed a tour with Columbia Records artist Matt Kearney. The tour included TV appearances on *Ellen* and *The View*.

Songwriter Greg Becker recently secured a Chris Cagle cut for his song, "Change Me." Natalie Stovall was invited to perform at the 93rd Annual White House Press Correspondent's Dinner where she performed for President and Mrs. Bush and other distinguished guests. This was the first time in the history of the event that a soloist was invited to perform. Stovall gave an a cappella rendition of "God Bless America."

For updates or more information about the Nashville Chapter of the Berklee College of Music Alumni Association, contact Chapter President Dave Petrelli at [dpetrelli@berklee.net](mailto:dpetrelli@berklee.net).

—Dave Petrelli '05

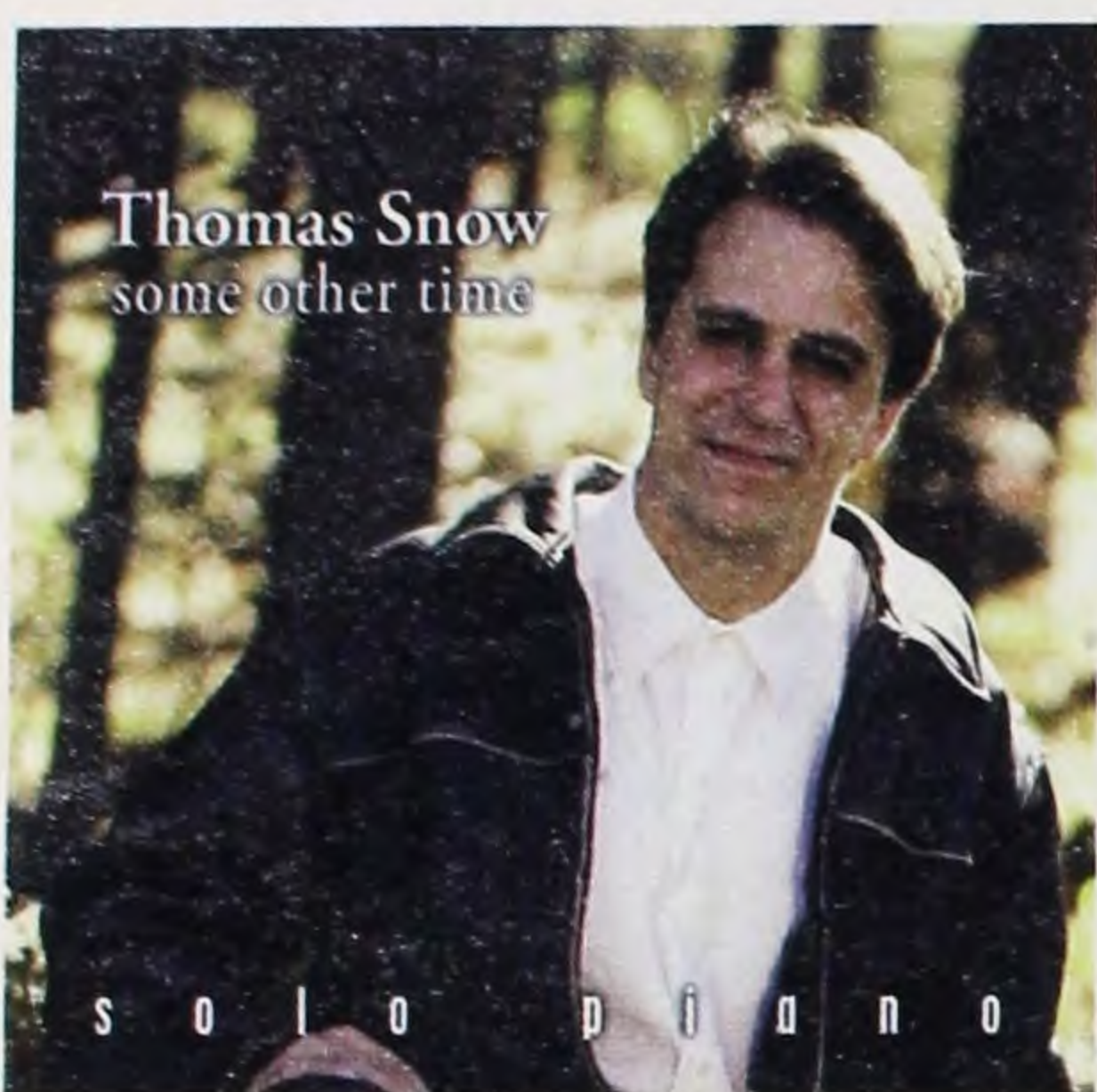
Nashville Berklee Alumni Chapter President



Guitarist Patrick Redd of Kansas City, MO, owns Funky Munky Music, which sells products worldwide. The store regularly hosts clinics and performances featuring top musicians. Visit [www.funkymunkymusic.com](http://www.funkymunkymusic.com).

Lara (D'Agostino) Schwartz of Providence, RI, wrote the book *Making Music Videos: Everything You Need to Know from the Best in the Business* that was published by Billboard Books in June.

Pianist Thomas Snow of Westbrook, ME, released *Some Other Time*, a CD of solo piano arrangements of jazz standards. The release is Snow's third. Visit [www.tomsnow.com](http://www.tomsnow.com).



Thomas Snow  
some other time

Thomas Snow '91

Bassist Jesse Williams of Arlington, MA, plays with Duke Robillard and was featured on Robillard's *Guitar Groove-a-Rama*, which received a Grammy nomination. He also plays with Al Kooper and teaches at Milton Academy.

## 1992

Bassist Ivan Bodley of Brooklyn, NY, and the retro/nuevo soul band Cracked Ice are previewing four songs from their upcoming CD at [www.myspace.com/crackediceband](http://www.myspace.com/crackediceband).

Andy Germain of Calabasas, CA, completed a national children's hospital tour in the spring as the character Andy Glockenspiel. Germain has been a children's music performer for 20 years and has released the CD *Monster in Pink Underwear*. Visit [www.andyglockenspiel.com](http://www.andyglockenspiel.com).

Songwriter and producer Rob Graves of Nashville, TN, wrote the songs "Breathe into Me" and "Already Over" that reached number one on the Christian rock charts. He also produced the Grammy-nominated CD *End of Silence* by the band Red.

Jay Jennings of Burbank, CA, did sound effects editing for the Clint Eastwood movies *Flags of Our Fathers* and *Letters from Iwo Jima*. Each won an Oscar for sound editing.

## Stroke of Luck

by Mark Small

Just six years ago, bassist Lee Alexander was a scuffling jazz musician living in San Francisco, uncertain about his future. "My mom would send me \$20 now and then to keep me in Ramen noodles," he recalls. "She kept asking me if I was sure I wanted to do this."

It's funny how things change. Since leaving the Bay Area and moving to New York in 1999, Alexander has experienced a complete reversal of fortune. He became a key player in the phenomenal success of his girlfriend, Norah Jones, and received songwriting credits on four cuts on her blockbuster debut album, *Come Away with Me*; six on *Feels Like Home*; and seven on her new disc, *Not Too Late*. Thus far, Jones's catalog has sold more than 32 million units and netted a slew of Grammys. The single "Sunrise," which Alexander wrote, won Jones a 2004 Grammy for Best Female Pop Vocal Performance. Now that Alexander is Jones's cowriter, producer, and a member of her touring band, if he's eating Ramen noodles, it's probably because he likes the taste.

Alexander grew up in Ayer, Massachusetts, and played viola and guitar before focusing on the bass. A gifted graphic artist, he spent two years studying art in college before transferring to Berklee where he earned his Professional Music degree. "That major made a lot of sense to me," he says. "I remember taking a great course with Rich Appleman called Survey of Bass Styles. Rich is a cool teacher, and he brought some famous bass players to class. I took music business courses too. We studied mechanical royalties, most-favored nation status, and other things. That stuff didn't seem relevant to me when I was playing jazz clubs for \$10 a night, but now I've found myself going back to my books again."

After graduating, Alexander played with the touring company of the musical *On the Town* for six months before settling in San Francisco. There he played upright bass with jazz guitarist Adam Levy, songwriter Victoria Williams, and others. But after seven years, he opted for a change of scene.

"I felt I needed to go somewhere else," he says. "I wasn't sure what I

was going to do, but I figured if I went to New York, I'd find out pretty quickly—it's intense there. I needed to decide whether I wanted to play jazz or not." Alexander ultimately decided that being a jazz musician wasn't what he wanted to do.

Adam Levy had also moved to New York and met Norah Jones. Before long, Levy was playing a steady gig with her at the Washington Square Hotel. When she needed a bass player, Levy recommended Alexander. The nexus grew to include songwriter Jesse Harris, who had a publishing deal with Sony. Jones, Alexander, and Harris made a demo of Harris's songs. "Everyone loved the demo," says Alexander, "so we started playing gigs as a trio. Feeling inspired being around songwriters, Norah and I started writing around that time. The first songs I ever wrote are on Norah's first album. That's the most amazing stroke of luck ever!"

Alexander, Jones, and others recorded a demo for Blue Note Records that clicked, and the label signed Jones. After a false start with



Bassist, songwriter, producer Lee Alexander

kind of like cleansing the palette." Jones and Alexander built a home studio with a Neve console, a 16-track, two-inch recorder, and a Pro Tools setup. Alexander has been learning engineering by recording his friends' bands. He enlisted MP&E grad Tom Schick '95 (who lives in the neighborhood) to engineer what became Jones's *Not Too*

### "The first songs I ever wrote are on Norah's first album. That's the most amazing stroke of luck ever!"

producer Craig Street, the label brought Arif Mardin on board, who guided the making of the now-legendary *Come Away with Me* album. "The genius of what Arif did wasn't coming in and putting his sound or stamp on the project," says Alexander. "He saw what magic was going on and let it happen. Unless he had to get in there, he didn't. To me, that was amazing. He understood that we were going for a stripped-down sound and that the things that make Norah's voice cool get buried if there's too much going on. It's all about the subtle things and how she phrases."

Once the record came out, things unfolded rapidly for Jones, Alexander, and the group she has dubbed "The Handsome Band." Radio hits, multi-platinum CD sales, and Grammy Awards followed. The band stayed on the road for nearly four years touring the States, South America, Europe, and Asia. Afterward they took a two-year hiatus.

"We all do different projects after a long tour," Alexander says. "It's

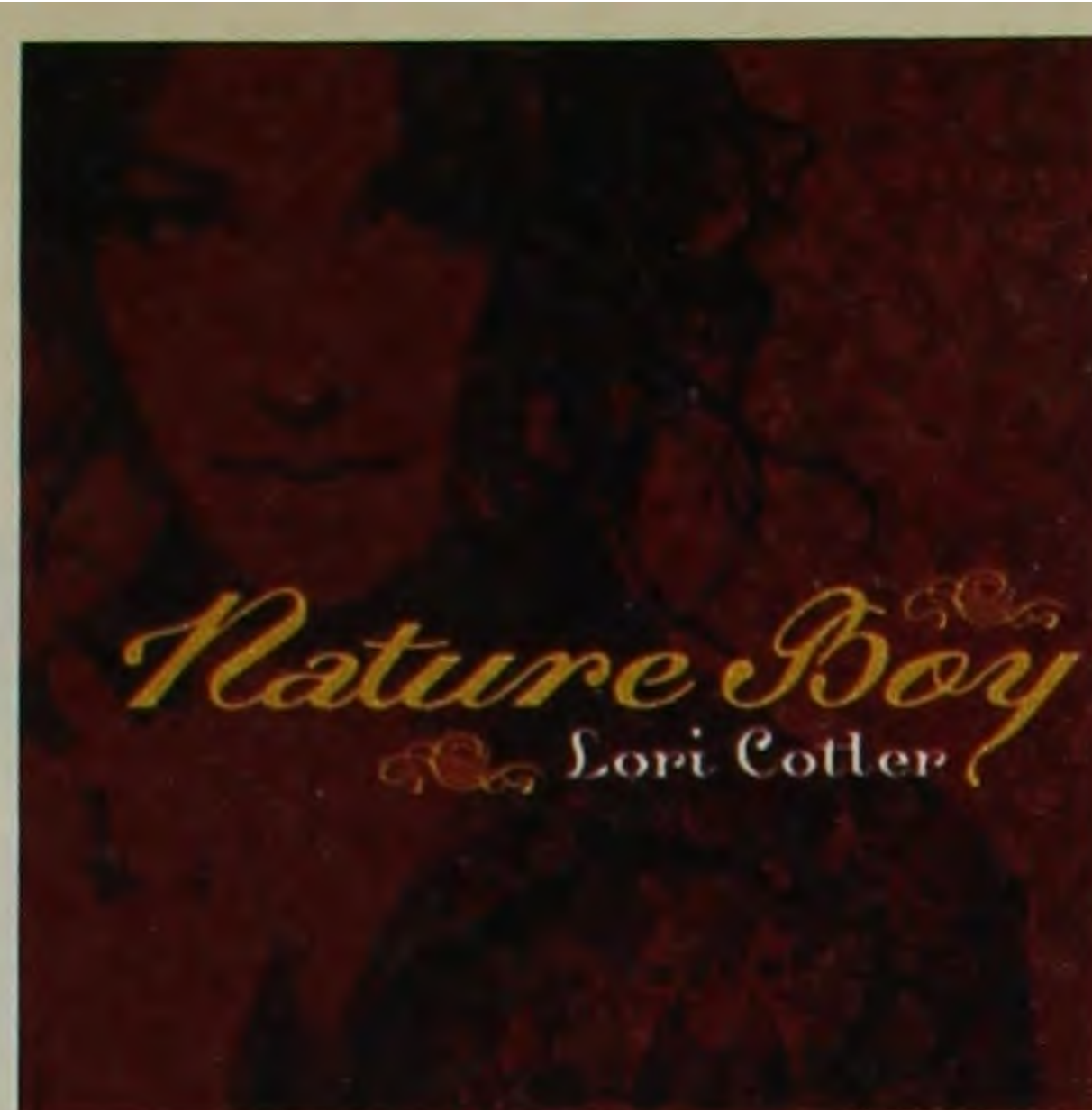
*Late* CD while Alexander produced and played several instruments.

"When we started, we weren't thinking we would make a record; we just wanted to document the new material in our own studio," Alexander says. "We didn't tell the label we were doing this. We wanted to mess around with the stuff to get used to the new studio. It sort of rolled into a record."

Well, the new CD rolled into the top spot on the Billboard 200 chart almost as soon as it was released. And in April, Jones and the Handsome Band began touring again. After two months in the United States, the band crossed the pond for European dates.

Time has proven Alexander was correct to make that all-important move to New York. "If I hadn't gone, I wouldn't have figured out what I wanted to do," he says. "Moving to New York was scary, but sometimes you have to put yourself in situations where you're uncomfortable. It's the only way you're going to grow up."





Lori Cotler '93

Bassist Jesse Stern of Los Angeles, CA, has been touring with the band Hanson since January. Visit [www.jessestern.com](http://www.jessestern.com).

## 1993

Melvin Butler of Palmyra, VA, is an assistant professor of music at the University of Virginia. He has earned master's of arts and Ph.D. degrees from New York University and is writing a book on Pentecostal music in Haiti.

Vocalist Lori Cotler of New York City worked with producer Leo Sidran and percussionist Glen Velez on a single entitled "Nature Boy" that was released on iTunes. Visit [www.loricotler.com](http://www.loricotler.com).

## 1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, toured with Sebastian Bach (formerly of Skid Row) opening for Guns 'n' Roses. Chlasciak also appears in the new Halford video "Forgotten Generation." Visit [www.myspace.com/metalmikechlasciak](http://www.myspace.com/metalmikechlasciak).

Jason Heinrichs of Richfield, MN, and his group Roomsa released the new CD *Oceans* on his website ([www.aphrodisio.com](http://www.aphrodisio.com)) and iTunes.

Ivan Ilic of Belgrade, Serbia, wrote a symphonic arrangement of Serbian movie themes for an international broadcast celebrating 50 years of the European Union. He is completing a musical theater work titled *Down to Earth* that will premiere in Belgrade in December.

Steve Kercher of Manchester, MA, cowrote the song "Friend of Africa" for the PBS/BBC documentary *Amazing Grace*, which chronicles the life of abolitionist William Wilberforce.

Bassist Tim Luntzel of Brooklyn, NY, is playing with the band Smokey's Roundup and on an assortment of other gigs. Visit [www.luntzel.com](http://www.luntzel.com).

Cliff Truesdell of San Francisco, CA, authored the book *Mastering Digital Audio Production: The Professional Music Workflow with Mac OS X* and the companion blog and podcast called Making Music with OS X. Visit [www.clifftruesdell.com](http://www.clifftruesdell.com).

## 1995

Jared Cruz of San Francisco, CA, is completing a CD with the band Mud. The band plays regularly in the Bay Area and has opened for top artists.

Songwriter Tami Machnai of Glen Ridge, NJ, took first prize in the Billboard World Songwriting Contest and won the Excellence in Songwriting Award. She toured her native Israel this spring and released three of her songs on CD. Visit [www.tamimachnai.com](http://www.tamimachnai.com).

Drummer Assaf Seewi of London, England, released the DVD *Gimme That Beat*. In addition to his work as a songwriter, Seewi has released three critically acclaimed CDs and has composed music for television. Visit [www.assaf.co.uk](http://www.assaf.co.uk).

Singer Orna Shifren of Calabasas, CA, recently married Sam Purkin '88. Celebrated musicians Nathan East and Don Grusin performed during the ceremony. Purkin recently cowrote and produced the single

"Gimme Some" for saxophonist Warren Hill '87.

Pianist Caroline Wegener of Berlin, Germany, released the CD *Jazzscetches* with the Caroline Wegener Acoustic Trio featuring Denis Stilke '93 (bass) and Serge Radke (drums). Wegener had a daughter, Annika Josephine, in September 2006. Visit [www.jazzpages.com/carolinewegener](http://www.jazzpages.com/carolinewegener).

## 1996

Pianist José Conde of Brooklyn, NY, and his Cuban groove band José Conde y Ola Fresca have released a new CD, *(R)Evolución*, for the Mr. Bongo Records label. Alumni on the project include Gonzalo Grau '98, Aquiles Baez '96, Juancho Herrera '95, Renato Thoms '95, and Albert Leusink '99.

Julian Graciano of Buenos Aires, Argentina, is arranging music for the Turkish tango group Okotango and for bandoneón player Eduardo Fernandez.

Michael Heyman of Somerville, MA, is coeditor of *The Tenth Rasa: An Anthology of Indian Nonsense*. The book contains stories, songs, folk tales, poetry and prose by Indian authors. Visit [www.tenthrasa.blogspot.com](http://www.tenthrasa.blogspot.com).



Christopher Crocco '97

Boris (Perovic) Berlin of New York City coproduced on the new CD *Café Mozart* with Bob Parr '75. The disc combines tango, Latin, Middle Eastern, and Klezmer styles on 17 Mozart pieces. Visit [www.myspace.com/mozartmodern](http://www.myspace.com/mozartmodern).

Raul Ramirez of Hollywood, FL, has released *Ecomusica Vol.2: Ambient Lounge*, a follow-up to his *Ecomusica Vol. 1: The Chillout Sessions*, which was among the top 100 electronica albums in Canada for 2005. Visit [www.ecomusica.com](http://www.ecomusica.com).

## 1997

Guitarist Christopher Crocco of New York City released a new CD, *The Chris Crocco Fluid Trio*, which features saxophonist George Garzone and drummer Francisco Mela-Castro. Crocco also plays on Garzone's new recording, *One Two Three Four*. Visit [www.chriscrocco.com](http://www.chriscrocco.com).

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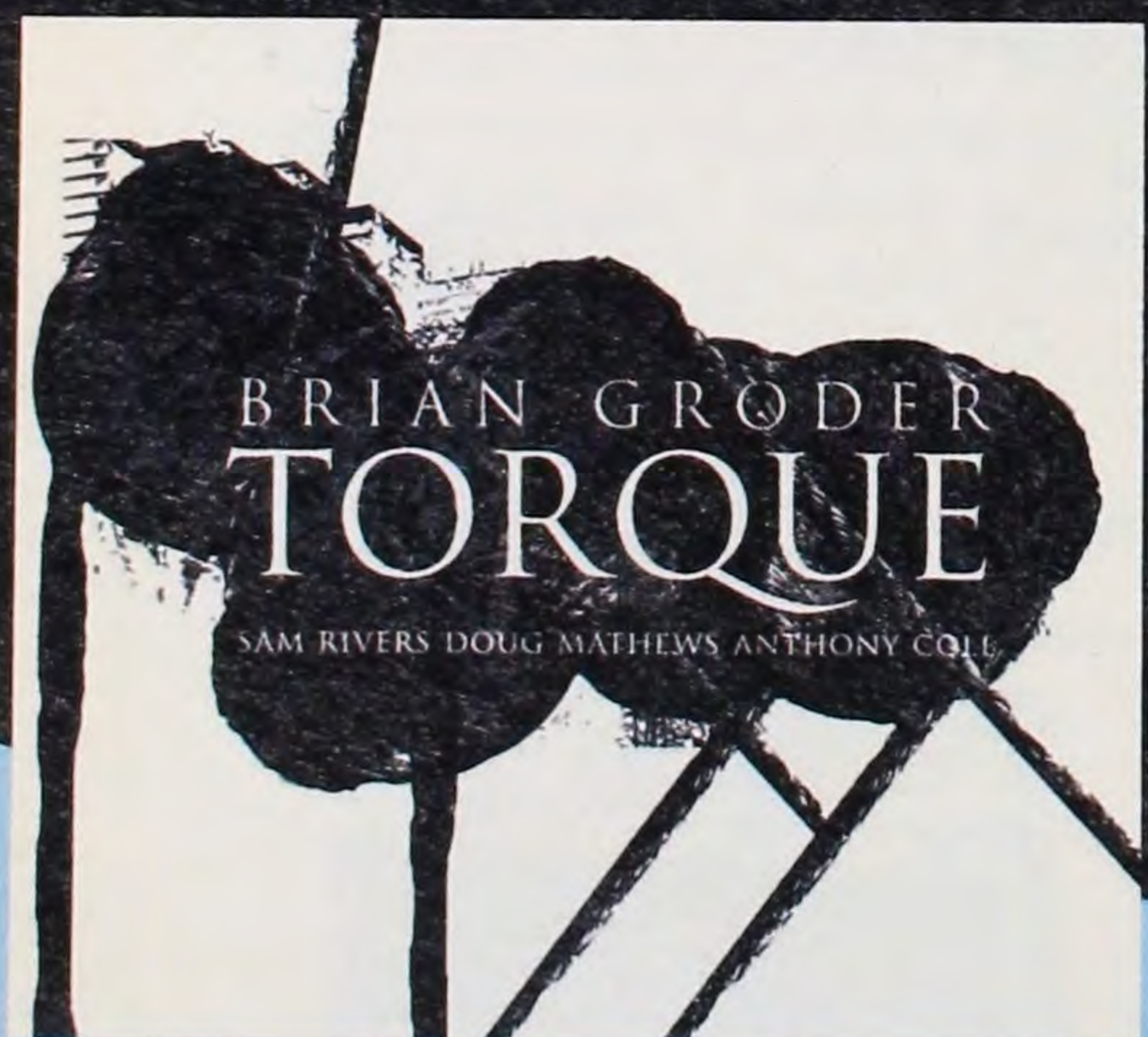
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Samantha Skripko Gandia of Camden, NJ, is teaching voice, piano, and songwriting and performing around New Jersey. She and her husband, Antonio Gandia '97, have three-year-old twins and a new son.

The short film *Everything's OK* by filmmaker Tintin Wulia of Travancore, Australia, has become part of the permanent collection of the Van Abbemuseum in Eindhoven, Holland. Visit [www.tintinwulia.com](http://www.tintinwulia.com).

## 1998

Saxophonist Aaron Santee of Port Washington, WI, has launched his own line of professional saxophones called Santee Saxophones. Visit [www.santeesaxophones.com](http://www.santeesaxophones.com).

Bassist Guido Farusi Stewart of Madrid, Spain, plays with the Madrid Big Band and Fat Ladies Jazz Quartet and is also an actor. Visit [www.guidofarusi.com](http://www.guidofarusi.com).

Bassist Whynot Jansveld of Brooklyn, NY, has been touring with Jonatha Brooke and Gavin DeGraw as well as recording an album with the Weepies. Visit [www.whytunes.com](http://www.whytunes.com).

Tracy Vail of Derry, NH, is business development and artist relations manager for Yellow Brick Road Entertainment, LLC, which has launched the BandDigs site, a forum for bands to stream live video broadcasts and conduct video chats with fans. Visit [www.banddigs.com](http://www.banddigs.com).

## 1999

Theresa Jones Bailey of Venice Beach, CA, will tour for the next two years as a featured vocalist and keyboard player with Cirque du Soleil's new show, *Kooza*. Her husband, Chris Bailey, is the show's drummer. Visit [www.cirquedusoleil.com](http://www.cirquedusoleil.com).

Richard Furch of Los Angeles, CA, has done engineering work for recordings by Tyrese, Miley Cyrus, and Omarion at his own production room. Visit [www.emixing.com](http://www.emixing.com).

## 2000

Drummer Ferenc Nemeth of Brooklyn, NY, released his debut CD, *Night Songs*, featuring his original compositions and arrangements played with bassist John Patitucci,

saxophonists Mark Turner '90 and Chris Cheek '91, guitarist Lionel Loueke '00, and pianist Aaron Parks. Visit [www.ferencnemeth.com](http://www.ferencnemeth.com).

Vocalist Michael Sean Harris of Saint Catherine, Jamaica, is teaching music, playing various gigs and writing for theater, reggae, and gospel-pop artists. Visit [www.myspace.com/michaelseanharrismusic](http://www.myspace.com/michaelseanharrismusic).

Joe Kenny of Valley Springs, CA, has been appointed as the new operations manager for Craviotto Drum Company.

Guitarist Matt Konfirst of West Chicago, IL, released *War of Righteousness*, his second solo album. Special guest artists include Vreny van Elslande '02 and Andrew Bordoni (guitar) and Christopher Konfirst (trumpet). Visit [www.mattkonfirst.com](http://www.mattkonfirst.com).

Percussionist Sly De Moya of Santo Domingo, Dominican Republic, completed a tour of the Dominican Republic sponsored by the American Embassy and Cultures of Rhythm.

Rob Szyba of Garfield, NJ, is enrolled at Hofstra University School of Law in Hempstead, NY, and working toward a juris doctorate degree.

Violinist Robert Thompson of Oakland, CA, toured with Cirque du Soleil for three years. He made *Four Generations*, an eight-minute video widely viewed on the Internet about humanitarian work he and his wife did in rural China. To view it, visit [www.jazzviolin.com](http://www.jazzviolin.com).

## 2001

Guitarist/composer Julio Santillán is performing with the Julio Santillán Trio, featuring Nuno Antunes (clarinet) and Mauro Satalino on percussion. Visit [www.juliosantillan.com](http://www.juliosantillan.com).

## 2002

Orpheo McCord of Los Angeles, CA, has been touring Europe and the United States with the band the Fall. The band's new CD is titled *Reformation Post TLC*. Visit [www.thefall.info](http://www.thefall.info). McCord also performs and records with Cass McCombs.

Pianist Aruán Ortiz of Tarragona, Spain, completed a tour of Spain in February and March. Visit [www.aruanortiz.net](http://www.aruanortiz.net).

Nolan Warden of Chicago, IL, is an adjunct faculty member at Malcolm X College and College of Lake County, and is a facilitator for Boston University's online graduate program in music education.

## 2003

Drummer Kendrick Scott of New York City released his debut album, *The Source*, featuring 10 of his original jazz compositions. Among those backing Scott are guitarists Lionel Loueke '00 and Lage Lund '00 and saxophonists Walter Smith '02 and Seamus Blake '92.

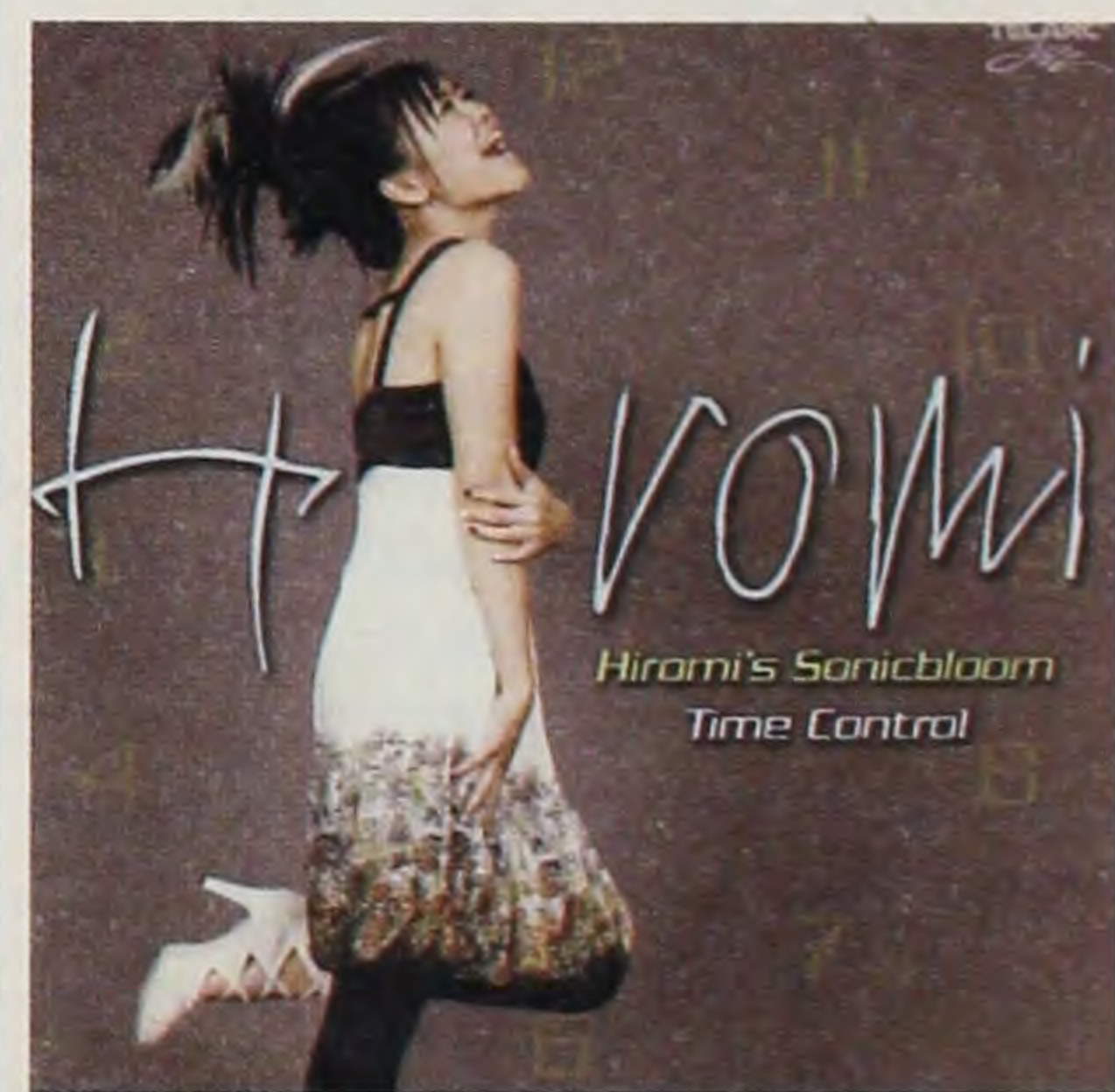


Kendrick Scott '03

Composer J.J. Lee of Los Angeles, CA, has been writing for TV, film, and video games. She won the Game Audio Network Guild's student/apprentice composition award and has established Overtone Productions with Chris Lord '05. Visit [www.jjandchris.com](http://www.jjandchris.com).

Luis J. Santiago Sierra directs the band program at the University of Puerto Rico, Ponce. He conducted a workshop with his wife, Nadine, at the Universidad de las Americas Puebla in Mexico.

Pianist Hiromi Uehara of Brooklyn, NY, has released the CD *Time Control* on the Telarc label. Her trio Hiromi's Sonic Bloom was augmented by faculty member David Fiuczynski as guest guitarist.



Hiromi Uehara '03

## 2004

The album *Sentido Tropical* by Rique Colón of Toa Baja, Puerto Rico, was a winner of a Vox Populi award and a finalist in the Best Latin Album category at the Independent Music Awards. Visit [www.riquecolon.com](http://www.riquecolon.com).

(Continued on page 30)



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Michael Dishner (a.k.a. Gejus) of Portland, OR, released the CD *Black Eyes* and *Wet Set: The Toys of Synth*, a CD and booklet of music for illustrations by artist Sean Christensen.

Natie Fernandez of Miami, FL, is playing gigs in her area and completing an album.

Gregory Monskie of Carlisle, PA, earned his law degree from the Dickinson School of Law at Pennsylvania State University in May.



Shayna Zaid '05

Juan Sebastián de Peyrecave of Doral, FL, and José Gentile of Los Angeles, CA, were producers and engineers for the *Mi Tiempo* CD by Latin star Chayanne. De Peyrecave cowrote five songs for the disc and played guitar and drums. He also

worked on the Jennifer Lopez album *Como Ama Una Mujer*. Visit [www.josegentile.com](http://www.josegentile.com) and [www.sebastiandepeyrecave.com](http://www.sebastiandepeyrecave.com).

Vocalist and songwriter Natalie Stovall of Columbia, TN, was invited to sing "God Bless America" for President George W. Bush at the White House Correspondents' Association dinner. View it at [www.youtube.com/nataliestovall](http://www.youtube.com/nataliestovall).

Composer Michael Teoli of Los Angeles completed the score for the independent film *41*, a documentary about Nicholas O'Neill, who died in the Station nightclub fire in Rhode Island in 2003. Visit [www.michaelteoli.com](http://www.michaelteoli.com).

## 2005

Elizabeth Ziman of New York City and her band Elizabeth & the Catapult had the single "Momma's Boy" reviewed in *Billboard* magazine.

Joel Gonzalez of New York, NY, released the hip-hop CD *Lounge Rap Vol. 1* with the band Lifted. Visit [www.loungerap.com](http://www.loungerap.com).

Brooks Milgate of Charlton, MA, and Steve Foster '06 are members of the band the Luxury. Their debut CD was released in February. Visit [www.theluxuryband.com](http://www.theluxuryband.com).

Pianist and vocalist Rachel Solomon of Goodlettsville, TN, plays with the all-female country band Mustang Sally with bassist Amanda Ruzza '03 and fiddler Sarah Wilfong Joblin '01 and has been opening for major acts.

Vocalist Shayna Zaid of New York City released the CD *Half a World Away* that was coproduced by Joel Dean '04. The project is the first to combine American pop and r&b in songs featuring both English and Malay lyrics. Visit [www.myspace.com/shaynazaid](http://www.myspace.com/shaynazaid).

## 2006

Alex Beram of Newton, MA, was recently named general manager of the Regattabar in Cambridge. Singer Tyla Vercollone of Duxbury, MA, is performing in the Boston area and working for Abbott Personnel Services in Boston.

Brian Zarlenga of Los Angeles and his band Blue Judy were featured in the reality show *Jammin'* that aired nationwide in January on SiTV. On the show, John Densmore of the Doors mentors Blue Judy and headlines a concert in West Hollywood. Visit [www.bluejudy.com](http://www.bluejudy.com).



From the left: Carley Martin '07, Krysta Youngs '05, Megan Burt '07, Jenny Langer '05, and Rachel Black '06 rocked the Lipstick Sessions at Harpers Ferry in Allston, MA, on April 15. The event, the first of many to come, was a showcase for top, young female artists and celebrated the intersection of music, fashion, and visual art.



## Final Cadence

SAM GRINGERI '47 of New Port Richey, FL, died January 19 in Palm Harbor, FL. He was 80. A singer and guitarist, Gringeri formerly led the group Sam and the Music Makers. He also worked as a truck driver and ran his own landscaping business. He leaves his son, Samuel Gringeri; a daughter, Jean Gringeri-Reed; and five grandchildren.

SALVATORE DiPERRI '48 of Wakefield, MA, died on February 28 in Burlington, MA. He was 79. DiPerri was a veteran of the U.S. Marine Corps who served in World War II. A pianist, he attended Berklee when it was called Schillinger House. He later became an engineer and worked at Wakefield Engineering. He leaves his wife, Gilda (Boccelli) DiPerri, and their son, John DiPerri.

MONICA WENTWORTH '50 of Ipswich, MA, died on February 12 at home after a brief illness. She was 74. A lifelong musician, Wentworth played piano and organ in restaurants and hotels, at her church, and as an accompanist for Ipswich Teen Club Minstrel shows. She leaves her husband, Clifton Wentworth; their daughter, JoAnn Wentworth; granddaughter, Alison Parady; and great-grandson, Tyler.

ROBERT GEAR '63 of Charlemont, MA, passed away on February 20 at home after a battle with cancer. He was 64. Gear played baritone saxophone, fiddle, steel guitar, and dobro. He was also interested in horsemanship and livestock. At the time of his passing, he worked at the Shelburne Falls *West County News*. He leaves his wife, Jane McHale, and daughter, Alice Taylor Gear.

KEVIN HOWARD SMITH '77 of Lynn, MA, died on January 18. He was 56. Smith was a professional musician who worked under the stage name of Kevin McGowan for 35 years. A guitarist, he played Celtic, folk, classical, and jazz styles and was also a DJ. He leaves his wife, Gracemary (Corrigan) Smith; stepdaughter, Helenanne Ahern; and stepson, Shaun Corrigan.

KENNETH ADAMS MERRITT '79 of Marshfield, MA, died at his home on April 18. He was 58. Merritt worked as a professional music instructor and performer. He served in the U.S. Navy during the Vietnam War aboard the USS *Hancock*. He was the husband of the late Billie (Pritchard) Merritt.

MATTHEW QUINN '80 of Newport, RI, died on May 15 of injuries sustained in a fall at his home. He was 48. An active pianist and composer, Quinn had backed numerous national acts. He leaves his wife Kia Soderstrom. Donations in his name may be sent to the Office of Development, Berklee College of Music, 1140 Boylston St., Boston, MA, 02215.

RICK HERTER '87 of New Hyde Park, NY, passed away on August 10, 2006, after a long battle with colon cancer. He was 44. Herter, a professional tennis player, had lived and worked in Amsterdam until he became ill. Also an avid jazz and classical guitarist, he played until his last day. He leaves his parents, Ray and Aileen Herter, and a brother.

BRUCE GRIFFIN RUSSELL '94 of Charlottesville, VA, died unexpectedly at home on April 13. He was 38. Russell earned his degree in Music Business/Management.

PAUL VINTON '03 of New York City, died on April 1 at his home. He was 23. After graduating from Berklee, Vinton, a guitarist, received a scholarship to Juilliard, and completed his studies there in 2006.

Word has reached us that ROSE MARIE CHESSMAN '84 of Worcester, VT, and her unborn child were killed on July 24, 2004, in a head-on collision. She was 39. Chessman left a daughter, Flora-sae Kim Chessman-Chaplin and her partner, Daniel A. Chaplin.

ROSEMARY RUSSELL of Winthrop, MA, died in Gloucester, MA, on January 18. For many years, she worked as Berklee's telephone operator in the lobby of the 1140 Boylston Street building and was a friend to many students and faculty. She leaves her husband, Fred Russell.

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## On the Way Home

by Deleska Crockett '92

On my subway ride home to Brooklyn, my focus typically shifts between watching my fellow passengers and views of the East River as the B train crosses the Manhattan Bridge. As a third-year doctoral student in psychology at New York University, I study people as well as their culture and environment. I'm captivated by the vast diversity of everyone around me in this city—South Americans, Africans, African Americans, Asians, Hasidic Jews, Middle Easterners, Euro-Americans, West and East Indians, and more.

This time I'm returning from watching renowned hip-hop artist Sinna\* record his new album in the studio. Like many hip-hop artists, Sinna's lyrics depict the life that he lives every day. During my ride to Brooklyn, the album tracks reverberate in my mind. I've been observing Sinna for a social psychology project that investigates the link between hip-hop music and community violence.

As the train pulls into the Broadway-Lafayette Street station, an all-too-familiar voice blasts throughout the subway car: "Ladies and gentleman, we are being delayed due to a stalled train up ahead." Like the other passengers, I am initially perturbed but decide to seize the opportunity to listen to the freshly made mix Sinna has given me. From the first downbeat of the track "Fear Not," I am moved to hum along with the deep, heavy bass line that lays a foundation under his robust baritone voice, while the catchy melodies and harmonies of the guest vocalist urge my internal world to dance. But after the first chorus, Sinna begins rapping this unforgettable message: "It's only a matter of time before I pop you with my nine / See, I don't care 'bout yo' cryin' mamma / 'Cause she shoulda taught you not to sweat me." Suddenly I feel queasy. It's difficult to associate these words with the soft-spoken guy who made a point of opening doors for me and saying, "Ladies first." Various thoughts flurry through my mind, and I want an explanation to lessen the blow. For a moment, the shock of the dichotomy between these disturbing lyrics and Sinna's demeanor causes me to nearly miss my stop.

\*All names of characters, songs, and quoted lyrics have been changed to protect the privacy of the people in this story.

### Observer and Activist

As I begin to walk home from the subway station, I think about another interviewee, Mrs. B. She's a wise, elderly woman who is adamant about enacting positive change in the community. In some ways, she reminds me of my grandmother. She's perfect for my project, and she gets me thinking about my role as a social scientist. Not too far into our interview, it becomes clear that this retired schoolteacher has a mission. She suggests that I use my work for social change in our rapidly deteriorating community. "If more of our people, like you, could just funnel all that knowledge back into the community, we would start seeing some changes real fast," she says. She claims that I can have a positive impact on these artists. She tells me I could write magazine articles advocating a different kind of hip-hop to help reverse the violent culture that this music promotes.

In an attempt to quell my guilt, I rationalize that I am not a music critic or a writer for a hip-hop magazine. "I'm an ethnographer with a defined purpose," I tell myself. My work will have an impact. Research will eventually have an influence on how people view this culture. In turn this will influence government-funded programs, educational systems, and the overall quality of life for my people. I'm fully aware of the need for positive change, but I also know that my role as researcher should not involve passing judgment on those like Sinna, whose lifestyle and philosophy don't necessarily align with mine.

But I can't help but think about how immersed my young family members and friends are in this culture. They listen to hip-hop, watch videos on TV, and love artists like Sinna; they even request his CDs as gifts. Even though the children in my family are being raised by the same supportive and religious grandmother who raised me, they try to live the image that Sinna projects through his music. Perhaps because the influence of the music is so close to me, it has fueled my desire to understand and study hip-hop artists in their world. And maybe as a member of academia, I've lost sight of what that world is like on a conscious level. I wonder, "How will I balance my own mission and the realities of this world and remain insightful on all levels?"

I also wonder if my mission and presence has triggered a similar struggle in Sinna. Perhaps I'm a reminder to him of his own struggle.

I recall the tears streaming down Mrs. B.'s beautifully structured cheekbones as she expresses frustration and sadness at having to plead with the Lord to protect her children from the violence in the streets they travel every day. Her voice echoes in my mind for the duration of my trip home. I visualize completing my dissertation and imagine bringing about positive cultural change through my writing and community service activities. And suddenly these dreams replace the burden I felt earlier. As much as I respect Mrs. B.'s views, I must follow my own path. The difference I hope to make may not have impact soon enough for Mrs. B. and others, but it will be made.

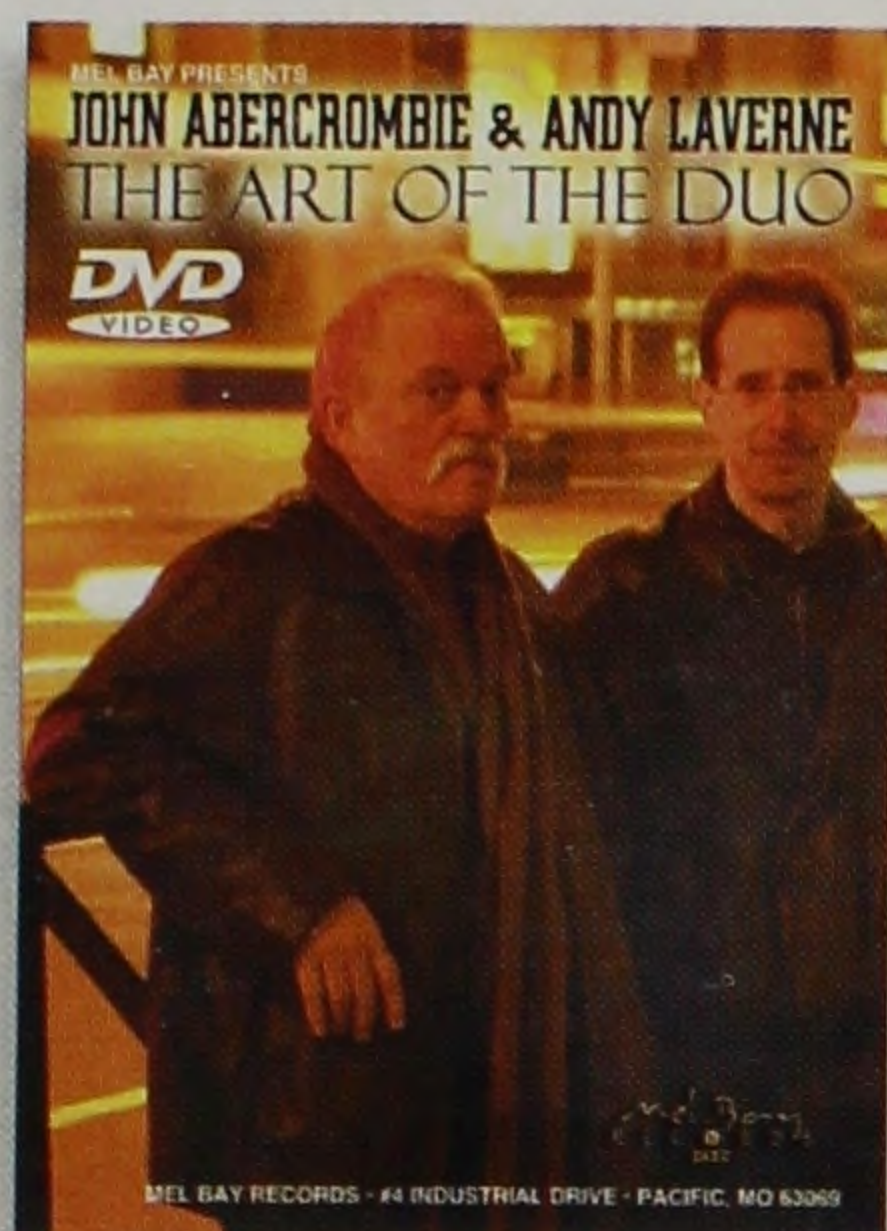
The earthshaking screech of a bus stopping up ahead yanks me out of my contentment. As I greet the vendors who have sold their ethnic jewelry and fragrant oils in this neighborhood for years, a series of beeps coming from my cell phone notifies me of an urgent message. Strangely, I feel apprehension. Upon listening to it, I learn that a dear friend has just been shot by a gang member. I picture the world that he lived in, filled with fear and violence and the music that glorifies this lifestyle. Suddenly my flurrying thoughts about how to bring about change in these violent communities move further from my mind and closer to my heart. ☹



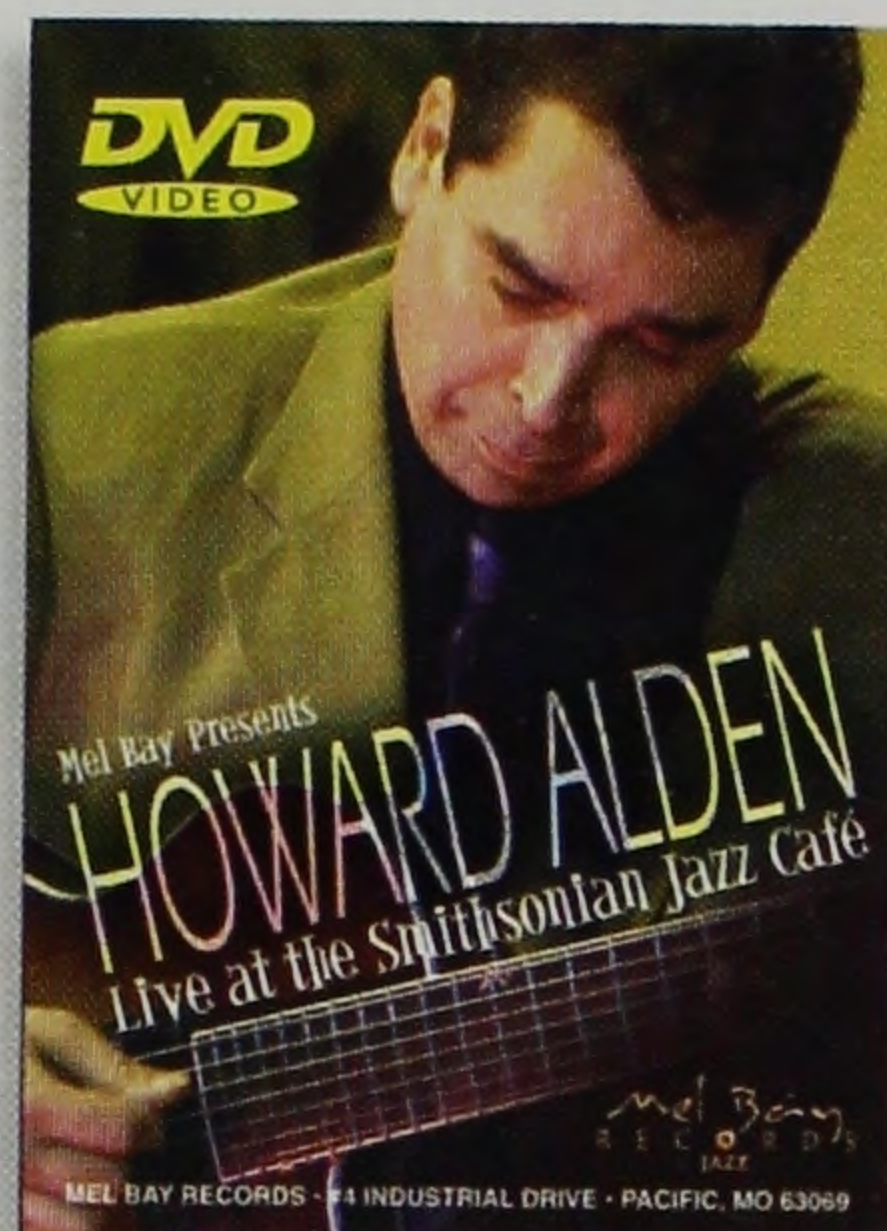
Deleska Crockett earned her degree in Professional Music at Berklee and is presently pursuing a doctorate in psychology at New York University.



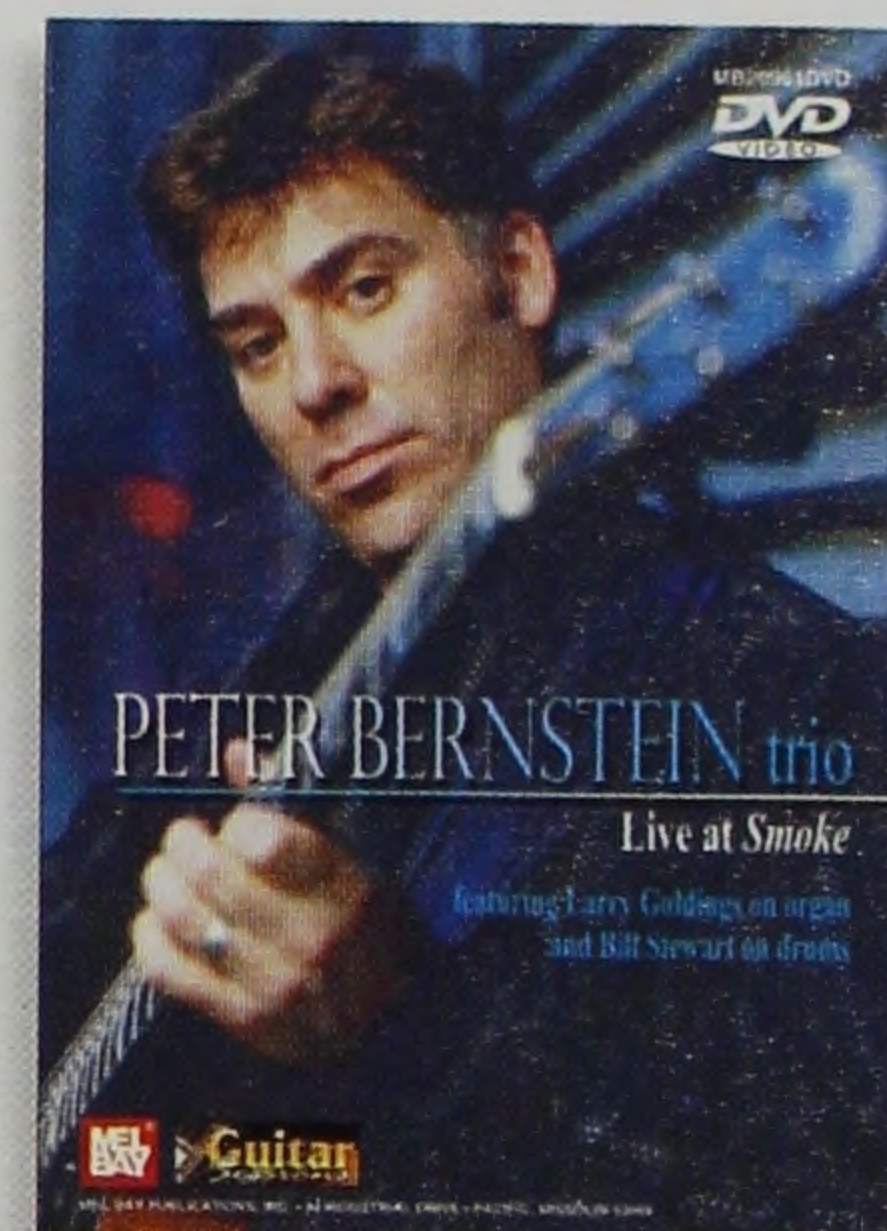
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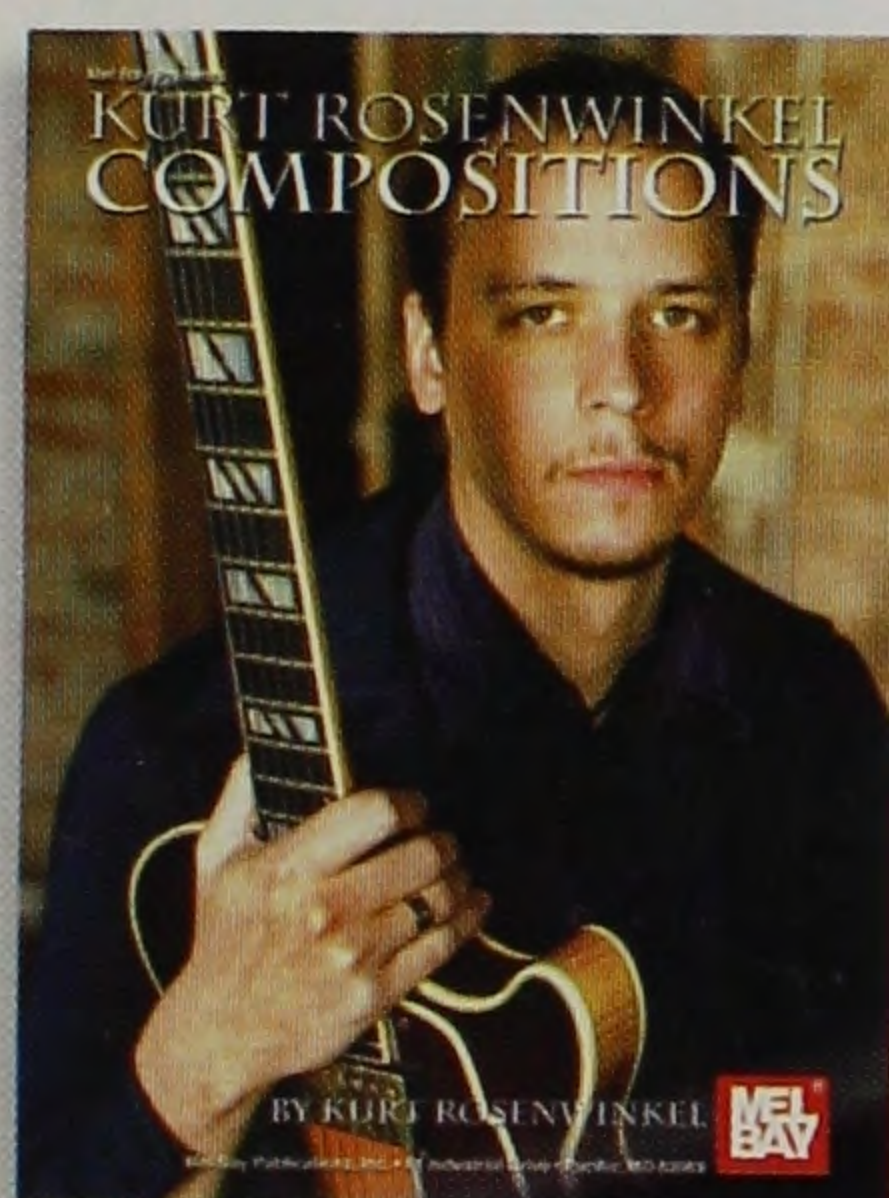
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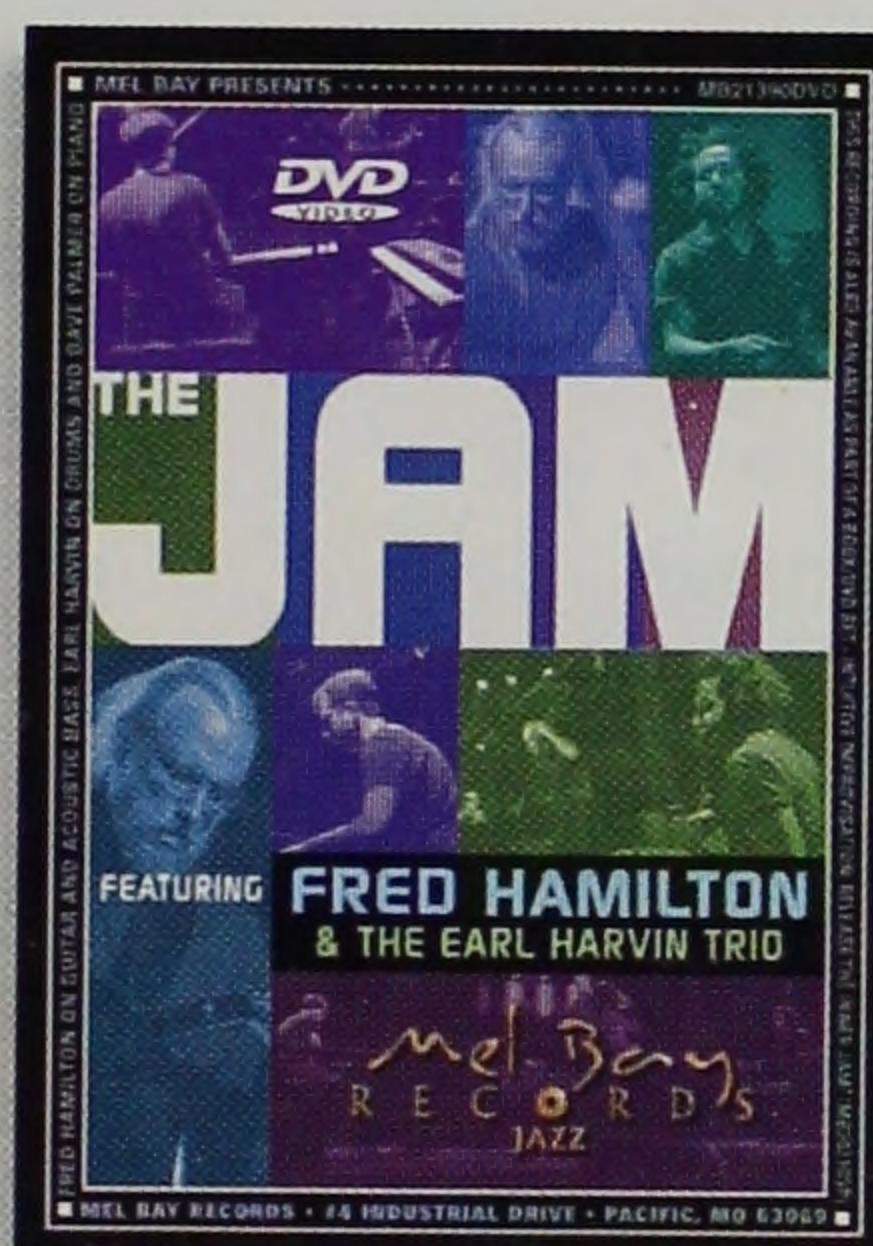
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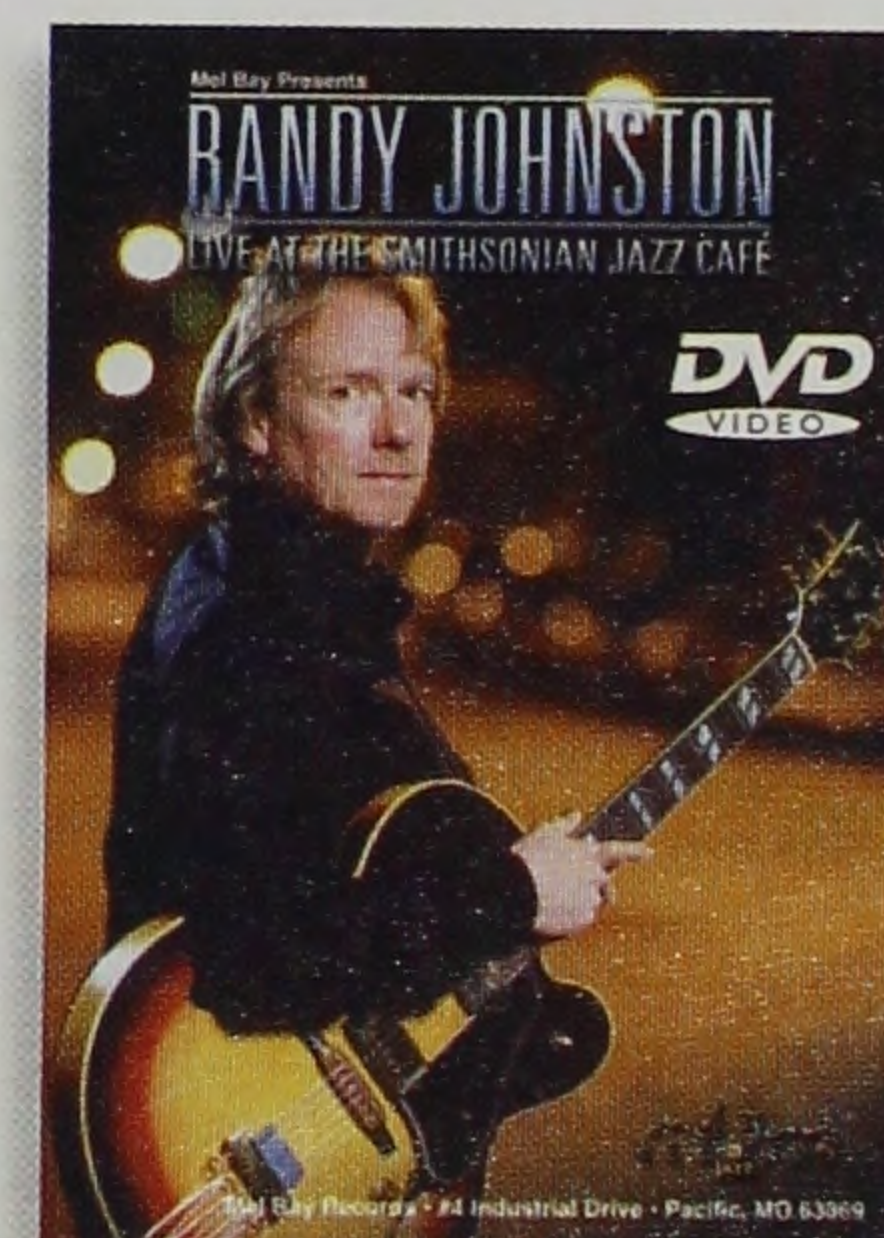
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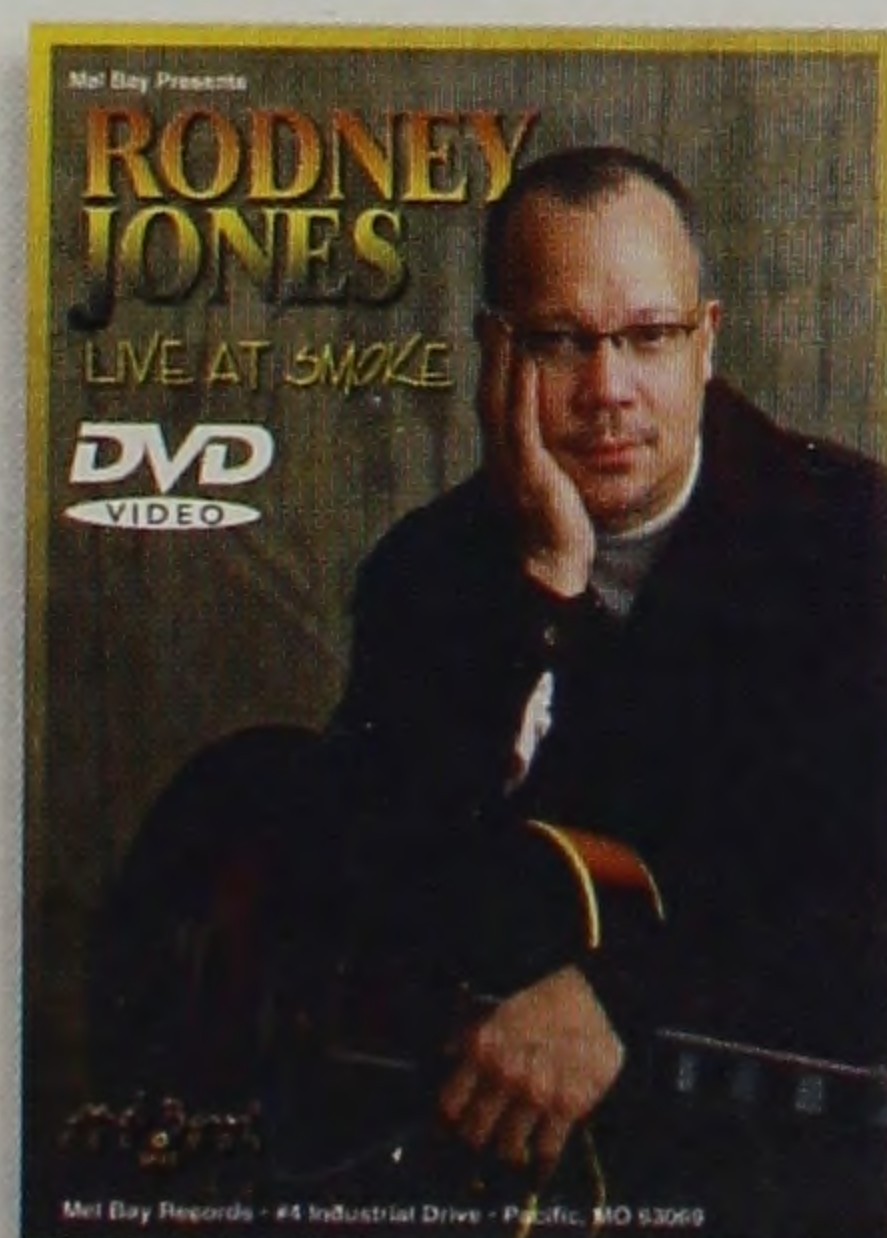
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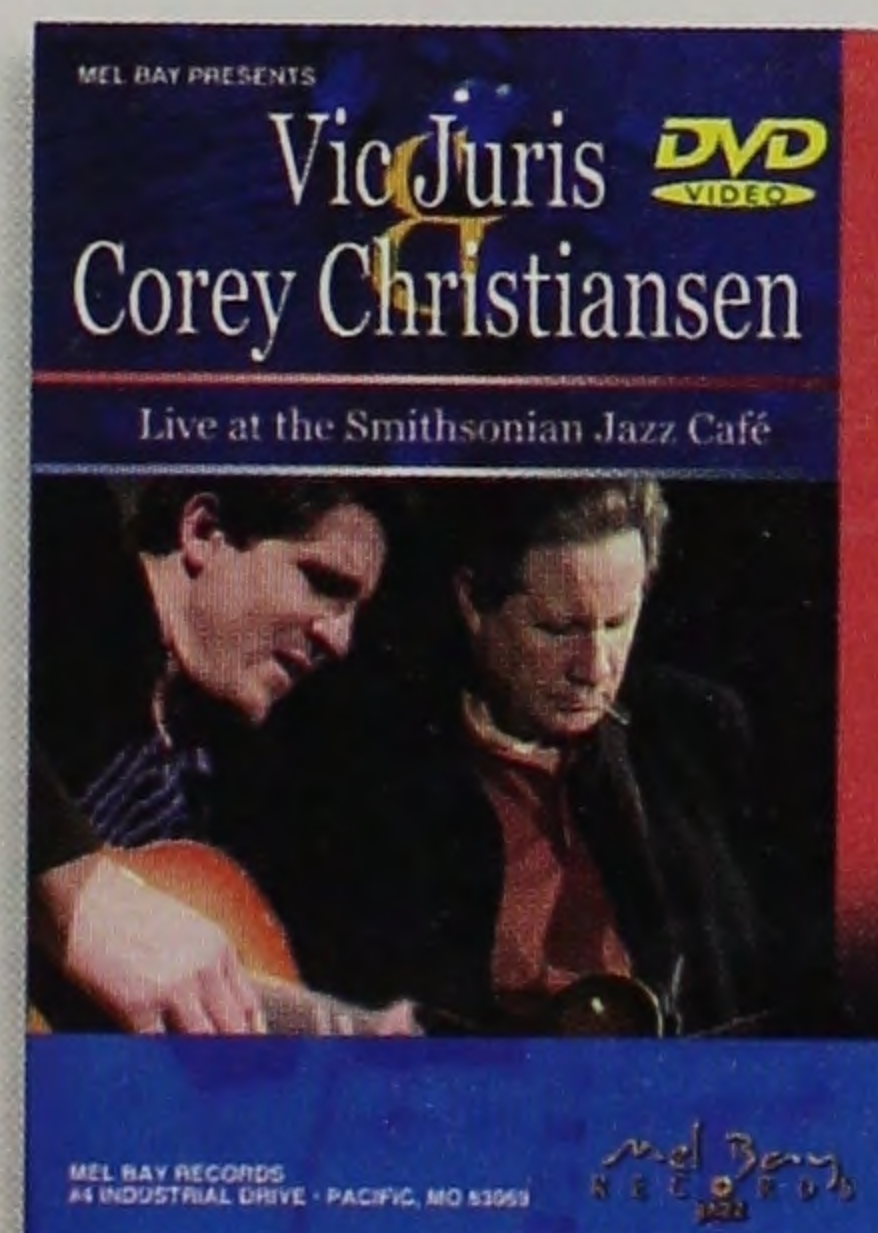
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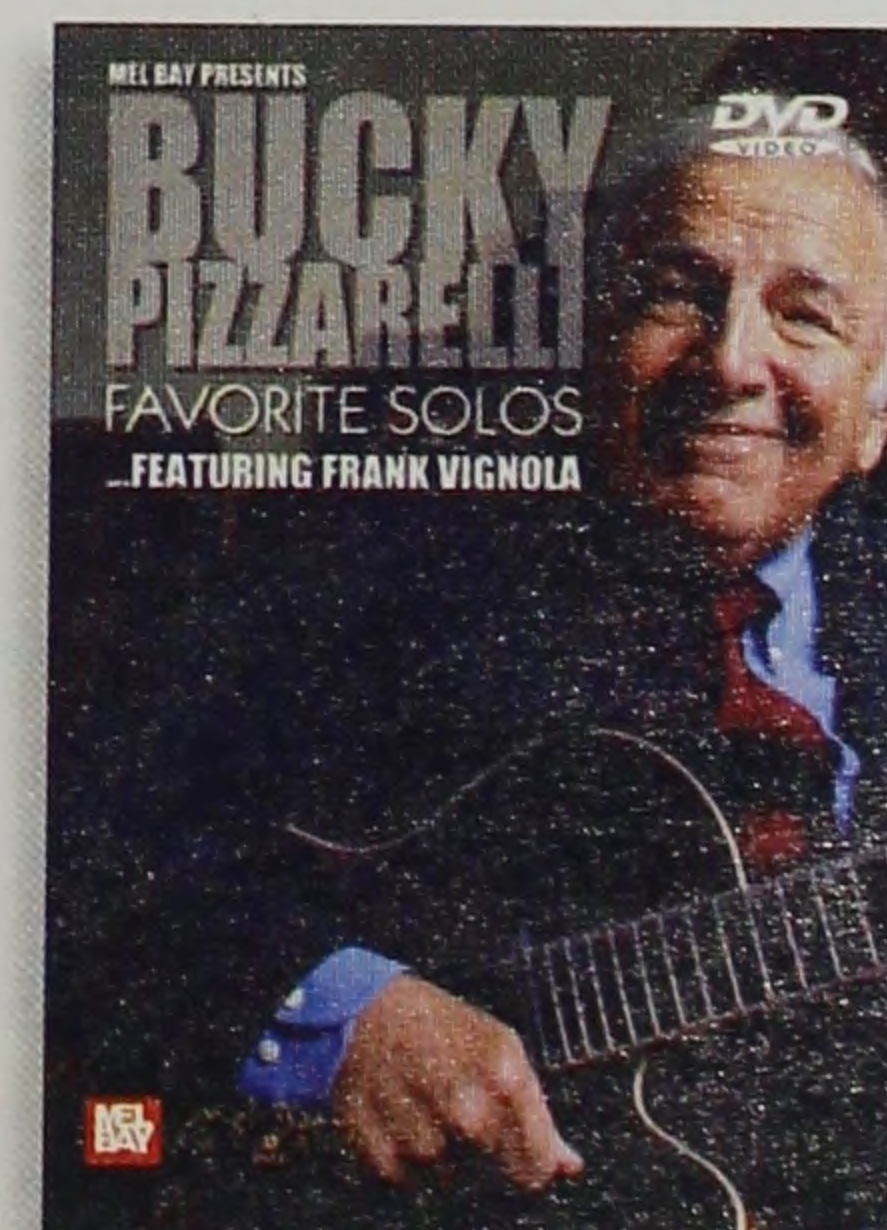
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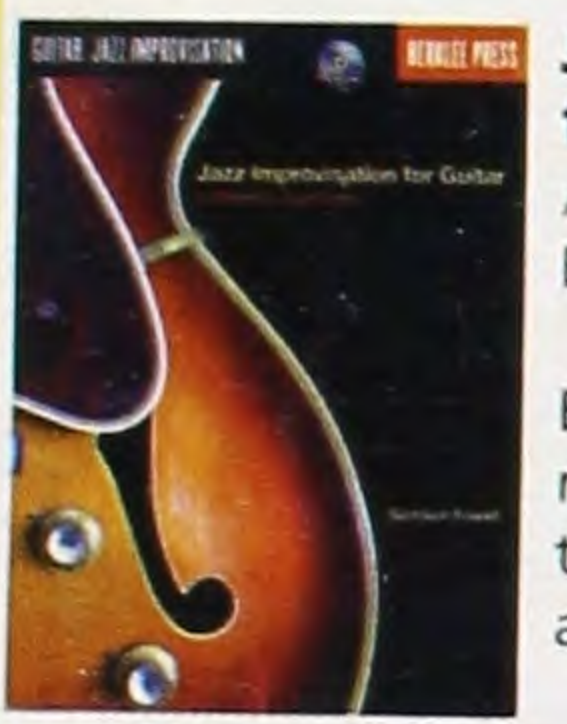
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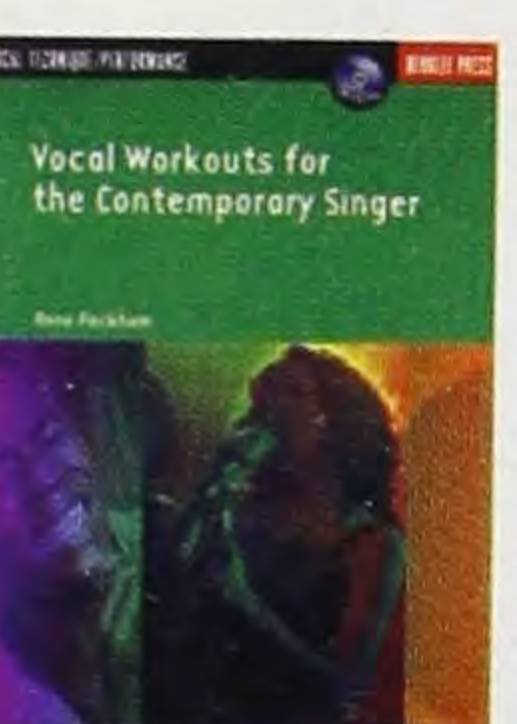
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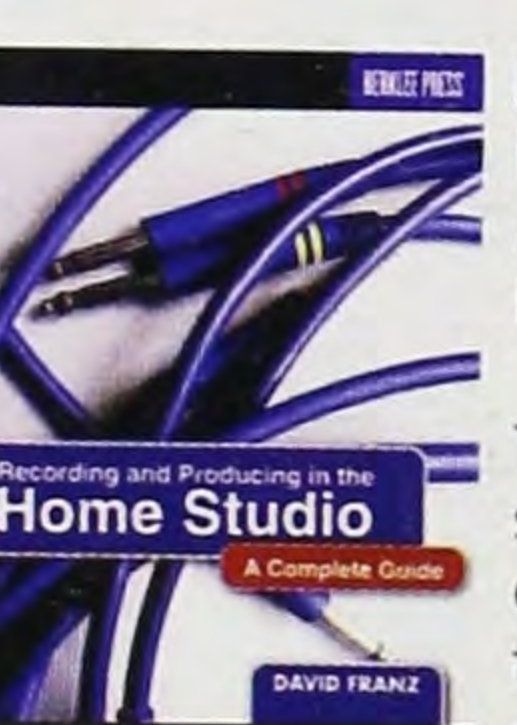
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