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BERKLEE TODAY



**Bruce Hornsby '74: On His
Own Terms
Other Paths
Completing Unfinished Business**

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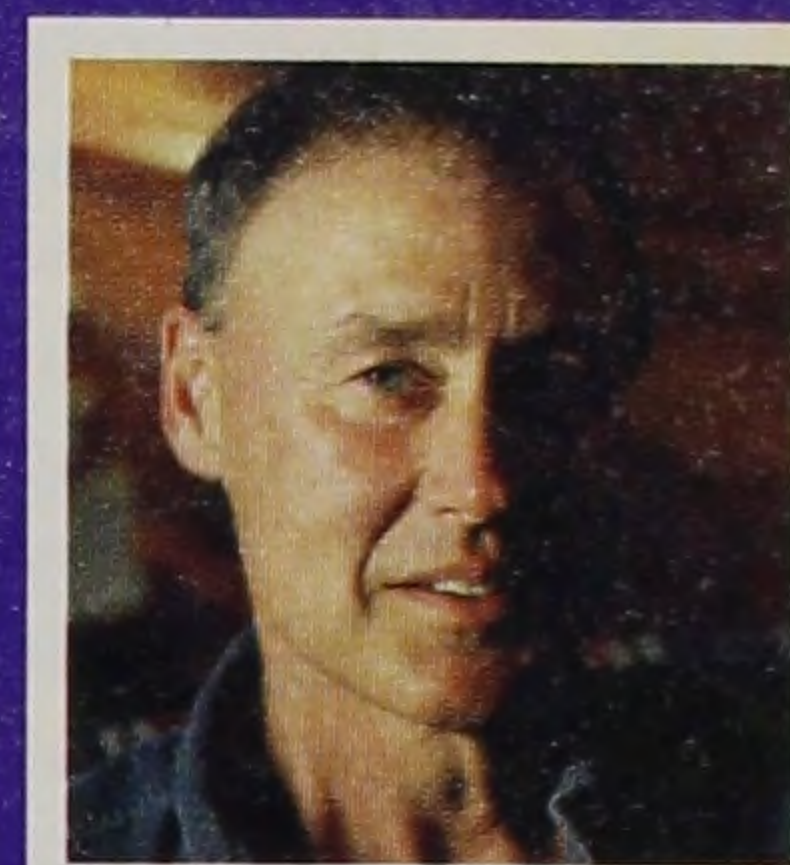


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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry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

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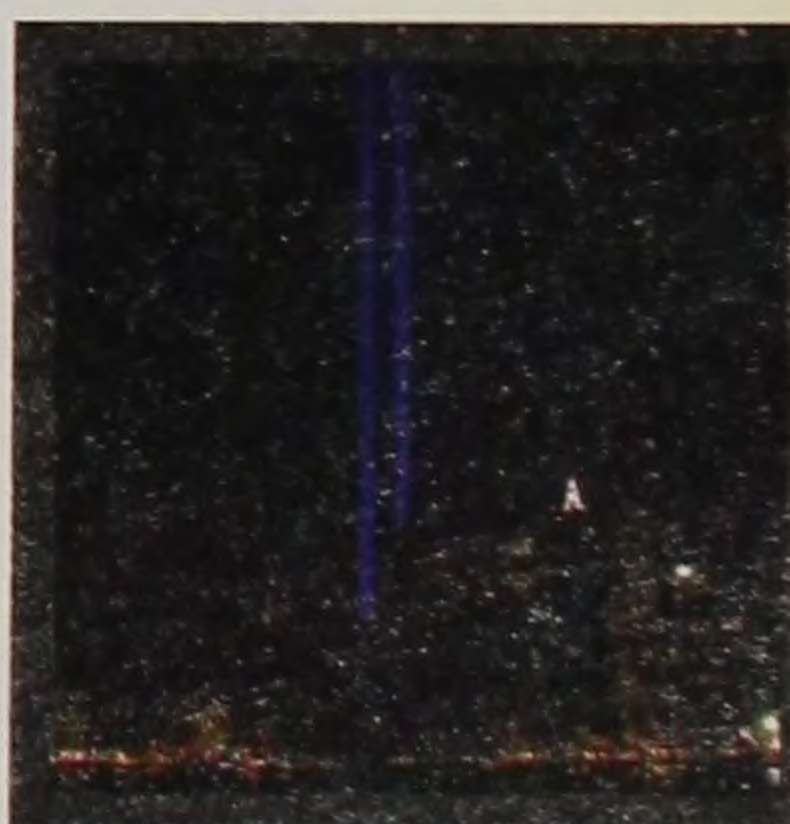
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Reaching Diversity Goals

by Vice President for Cultural Diversity Myra Hindus

As part of a college-wide initiative launched in 2004, I was hired in April 2006 as Berklee's first vice president for cultural diversity. The college earmarked \$1 million annually to build diversity. In a true measure of the college's support for this work, this position reports directly to President Roger Brown, and includes a seat on his cabinet.

During my first year and a half in this role, we've made a great deal of progress. I feel fortunate to be at the college during such a pivotal moment in its history when we are addressing a host of areas, such as curriculum development and review, student, faculty, and staff recruitment and retention, training and development for faculty and staff on diversity, and community building.

One of our first tasks was the creation of a diversity initiative advisory board, appointed by the Office of the President to support this work and to represent a cross-section of student, faculty, and staff perspectives. This 24-member group plays an invaluable role in building a collaborative vision and strategy for Berklee's work in creating diversity.

In 2006, Berklee revised its mission statement to reflect the importance of its goals for academic

diversity. The updated statement now recognizes the importance of incorporating the cultural contributions of minorities into the curriculum. "Founded on jazz and popular music rooted in the African cultural diaspora," the statement now reads, "our comprehensive curriculum is distinctly contemporary in its content and approach and embraces the principal musical movements of our time." This addition represents a significant change that many members of the college believe was long overdue.

Over the past three years, Berklee has also made great strides toward enrolling a more diverse group of students. Comparing statistics from 1999 with those of 2006 reveals that we have increased the percentage of entering African American students from five to 15 percent, which is a 200 percent increase. Likewise, domestic Latino students have increased during this time from two percent to 14 percent. The percentage of women in the entering class has risen from 16 to 35 percent over the same period. Last year 20 percent of our entering students were international and half of that number were Asian. These marked increases in enrollment of diverse students indicate the college's progress in diversify-

ing the student population. Another important development has been the creation of a values statement for the college's diversity strategy. "Cultural diversity is integral to the mission of Berklee College of Music simply because diversity is integral to music itself," the statement reads. The definition of diversity is holistic and includes many dimensions. We acknowledge that creating a welcoming and accessible environment for all members of this community is extremely important.

Today, we are striving to build diversity into every area of the college. The diversity strategy was developed collaboratively and aligns with the areas of the college's strategic initiatives for enrollment, faculty and curriculum, facilities, resources, and community. We've developed specific diversity goals for each area and have also designated staff members in each area who are responsible for goal progress. Because of the strong commitment from the highest levels of the college, there is a great deal of excitement about these new developments. It is also my hope that as the diversity initiative evolves, you, our alumni community, will become involved. For more information, visit www.berklee.edu/diversity.

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Opening Day: Berklee Opens with Inspiration

by Danielle Dreilinger

The temperature said summer, but on September 7, the Berklee community revved up for fall with the college's second annual opening day event, which was titled "Nourishing Our Spirit." At a faculty and staff breakfast at the Westin Copley Place, Jazz Composition Professor Greg Hopkins eulogized the late Herb Pomeroy as an artist who started jazz education as we know it in America today. "Berklee was like the Emerald City, and Herb was the Wizard," Hopkins said. "Now we're going to change the world, as he did."

It was the kickoff to a day of inspiration. President Roger H. Brown said the new school year felt like standing at the edge of the Grand Canyon: "You can feel that something dramatic is just over that precipice," he said. Brown shared a list of accomplishments from last year: auditioning and interviewing every entering student, completing the college's first-ever curriculum



Grace Taylor sings Peabo Bryson's "Feel the Fire."

review, increasing the diversity of the entering class, improving first-year advising, preparing a new campus expansion plan, and readying Café 939, Berklee's new coffeehouse.

As they described their stories of desire and determination to attend Berklee, two student speakers captured the crowd. In her soft Texas drawl, incoming student and singer/songwriter Emily Elbert described her path to Berklee. The deal was sealed when Elbert attended the Five-Week Summer Performance Program. "It was a peak experience in my life," she said. "Berklee was a place that could harbor my dreams."

The language of Zimbabwe has a single word for wind, spirit, mind, the Holy Spirit, ghost, and breath, said Kundayi Musinami, who is a double major in the MP&E and Music/Business Management departments. Musinami came to the United States with only \$12 and the drive to attend Berklee. After some of his family members died, Berklee buoyed him up. Students "need you to reach out," he told faculty and staff. "May you find the courage to constantly look inward and find the best of yourself to give." To aid that goal, President Brown announced the new Newbury Comics Faculty Fellowship to enhance faculty teaching skills through innovative projects.

Berklee staff member Rob Hochschild spoke about the boost he got to his own spirit from participating in a June Berklee-sponsored trip to build houses in the Musicians' Village neighborhood in New Orleans. "We worked with people from around the world doing what we could to bring the city back a bit," he said. The trip brought reminded him of the relevance of Berklee's mission. "Every day we help people give music

PHOTOS BY PHIL FARNSWORTH



Pianist/musical director Rob Lewis '94 (left) received the Distinguished Alumnus Award from President Roger H. Brown.



Pianist/composer Patrice Rushen answered questions posed by Visiting Professor Terri Lyne Carrington



The Bloco AfroBrazil percussion ensemble played at a lunchtime barbeque and at the opening of the 2007 convocation exercises in the Berklee Performance Center.

to other people," Hochschild said.

Keynote speaker and past Berklee honorary doctorate recipient Patrice Rushen knows something about using music to uplift others. Rushen, who received the Presidential Tribute Award that morning, exhorted faculty and staff at the Berklee Performance Center to "rekindle the joy" and "motivate [students] with our enthusiasm." She bracketed her speech with solo piano performances.

In an onstage interview with percussion professor Terri Lyne Carrington, Rushen emphasized the importance of teachers' support for a range of musical interests. Whether she brought in Bach or Stevie Wonder, she said, her teacher "actively valued each component and helped me relate each to the other." Such open-mindedness led Rushen to achievements in the jazz, classical, and pop worlds. In response to a question from faculty member Prince Charles Alexander about whether musicians must choose between commercial success and art, Rushen said, "You can be the great musician who has a hit record," she said. "You can be studied and have feeling."

That evening, the community reconvened at the Berklee Performance Center. The festivities began with a performance by percussion ensemble Bloco AfroBrazil. Vice President for Student Affairs and Dean of Students Lawrence Bethune told the class, "Hold on to your dreams and your passion." Senior Vice President for Academic Affairs Lawrence Simpson said, "You are at the center of everything we do, and we are committed to your success."

President Brown asked the freshmen, "If you could improve one percent each day, after four years, how much better would you be?" The answer: "2,078,007.24 times better than when you got here. So work hard, have fun, and get better every day." Brown then presented Berklee's Distinguished Alumnus Award to Rob Lewis '94, a pianist, producer, and musical director who has worked with Christina Aguilera, Toni Braxton, Babyface, and Patti LaBelle, among others. "Your dreams got you here to Berklee to get equipped for your journey," Lewis told the audience. "You'll have to work hard to get to where you want to be. Your journey should be just as good as the destination."

After the stage cleared, a 22-piece student band kicked off with the funky instrumental "Into the Stratosphere." Among the highlights of the one-hour show were Grace Taylor's sultry and soulful vocals on Peabo Bryson's "Feel the Fire" and Kevin Ross's rendition of the Earth Wind & Fire chestnut "In the Stone."

The house lit up when Lewis came onstage to sit in on piano. He began with his solo piano composition "First Movement" and then joined the band on a pair of tunes made popular by Eric Benét and Eric Clapton, with whom Lewis has worked. The concert ended with singer Ashley Rodriguez's emotionally charged rendition of the Maroon 5 hit "This Love," which officially closed the opening day festivities and launched the new academic year.

Danielle Dreilinger is an editor/writer in Berklee's Communications Department.

Dr. Eastwood



Clint Eastwood (second from left, flanked by Berklee President Roger H. Brown and Diana Krall '83) looks at his doctoral collar held by Berklee VP Larry Simpson.

President Roger Brown and Senior Vice President for Academic Affairs Larry Simpson conferred an honorary doctor of music degree on film director, producer, and actor Clint Eastwood on Saturday, September 22, at the Monterey Jazz Festival. The ceremony took place as part of the festival's 50th anniversary celebration. Eastwood, a lifelong jazz advocate, first attended the Monterey Jazz Festival 50 years ago and has served on its board of directors since 1992. Berklee alumna Diana Krall '83, a personal friend of the Eastwood family, appeared on stage as Eastwood received the honor.

Before presenting the degree to Eastwood, Brown said, "While best known and widely honored for his contributions to film culture through images and language, Eastwood has quietly but effectively created a deeper appreciation for music, specifically jazz, through his work in film."

Brown continued: "Clint Eastwood is, of course, an iconic actor, a prolific and gifted director, a producer, a rock climber, and an erstwhile politician. But tonight we honor him for his enduring contribution to jazz and blues. From his earliest directorial efforts in *Play Misty for Me*, he has used not just the music but the ethos of jazz to tell his stories. As a result of his vision, the lives of Charlie Parker, Thelonious Monk, Dave Brubeck, and Tony Bennett have come to life for millions. In Hollywood, a place rife with tawdry imitations and tepid convictions, we have the shining counterexample. An original, a stand-up guy who found his own drummers to march to—and they have been Elvin, Buddy, and Max."

In his acceptance remarks, Eastwood thanked President Brown and made sure his California audience noted that the honor was coming from Berklee College of Music in Boston, not the University of California, Berkeley.

Earlier that day, the Berklee Monterey Quartet, four of Berklee's top student jazz musicians, performed at the festival, demonstrating that the next generation of talent is ready to take its place in the music world. The quartet—made up of pianist Mika Nishimura, bassist and vocalist Katie Thiroux, guitarist Jeff Miles, and drummer Ryo Shibata—drew raves from the audience as well as from Rich Scheinin, a music critic for the *San Jose Mercury News*.

—Rob Hayes

New Dean and Chairs Aboard

After a yearlong national search, President Roger H. Brown has announced the appointment of Darla Hanley as the dean of Berklee's Professional Education Division. Hanley assumes leadership of the division from Dean Lawrence



Dean of the Professional Education Division Darla Hanley

McClellan, who retired after serving the college for 21 years.

Hanley comes to Berklee from Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, where she was the associate dean for graduate studies. Hanley received her Ph.D. and master's degrees in music education research from Temple University and her bachelor's degree in music education and vocal performance from the University of Massachusetts, Lowell. During her years at Shenandoah Conservatory, Hanley oversaw programs at the doctoral, artist diploma, master's, and certificate levels and worked directly with division chairs to oversee the entire graduate faculty. She also founded and directed the award-winning Shenandoah Singers, a 16-member vocal jazz and show choir that has performed internationally since 1993 and released two recordings. Previously, Hanley worked with the Virginia Department of Education developing music education standards and has made numerous presentations at conferences of the National Association for Music Education (MENC) throughout the country.

"I'm very happy to join the administrative team at Berklee," says Hanley. "The diverse Professional Education Division provides exceptional learning experiences for students, combining the educational backbone of liberal arts with the heart of a Berklee education: music. I'm looking forward to learning more about the Berklee culture while supporting the teaching and learning that occurs within the division."

Segue Music cofounder Dan Carlin has been appointed the new chair of Berklee's Film



Film Scoring Department Chair Dan Carlin

Scoring Department. He assumes the position from Don Wilkins, who founded the department in 1979 and has served as its chair since that time. Carlin is an Emmy Award-winning music editor (*Under Siege*),

was the music supervisor and principal conductor for two Golden Globe-nominated film scores (*The Black Stallion* and *The Last of the Mohicans*), and was the production music supervisor for *Quest for Camelot*, which received a Golden Globe Award for best song. Carlin cofounded Segue Music, the largest and most successful music postproduction facility in Hollywood history and served as the company's CEO for 25 years. During that time, Carlin worked with a range of top musical artists and film composers as well as Hollywood's most renowned film directors and producers.

Prior to his appointment at Berklee, Carlin served as the executive director of the Henry Mancini Institute for four years. He also completed two terms as the chair of the National Academy of Recording Arts and Sciences (the Grammy organization) and was a member of the Academy of Motion Picture Arts and Sciences' music executive committee for 20 years. At Robert Redford's Sundance Institute, Carlin helped design, fund, and develop the composer program; he also created and cosponsored Berklee's first internship program for film scoring students at Segue Music.



Liberal Arts Department Chair Camille Colatosti

Camille Colatosti has been appointed as the chair of the Liberal Arts Department at Berklee, succeeding Professor Peter Gardner, who served as the interim department chair. Colatosti has a strong background in arts and sciences education and has experience

in all segments of educational leadership, from academics, instruction, and curriculum development to assessment of student learning, accreditation, and continuous quality improvement. Colatosti comes to Berklee from Michigan Community College, where she was a professor of literature and English composition and chief academic officer, providing overall leadership and guidance for academic, research, continuing education, and more.

Colatosti earned her Ph.D. in English language and literature from the University of Michigan, Ann Arbor. She has been a faculty member and/or administrator at Northwestern Michigan College, Schoolcraft College, Davenport University, and Henry Ford Community College. In addition, Colatosti has published numerous articles on education, women's issues, and other social topics. She is the author of the book *Stopping Sexual Harassment* and the recipient of several awards, including the prestigious ATHENA Award for women's leadership and the Women of Distinction Award from the Girl Scouts of the United States of America.

Stars Offer BeanTown Tribute to Joyce Wein

Much excitement surrounded this year's BeanTown Jazz Festival that took place September 27 through September 29 at a variety of indoor and outdoor venues. Boston's best-known jazz impresario George Wein produced the festival's flagship event "A Celebration of Jazz and Joyce at Symphony Hall," to establish an endowed Berklee scholarship in the name of his late wife, Joyce Alexander Wein. He enlisted a distinguished array of jazz musicians spanning three generations who performed before a packed house at Boston's Symphony Hall.

Serving as the emcee, radio host Ron Della Chiesa welcomed the crowd and gave the first of several tributes to Joyce Wein, whom he characterized as representing "the best of American jazz and womanhood." Joyce Wein served as her husband's business partner in the creation of such events as the Newport Jazz and Folk festivals, the New Orleans Jazz & Heritage Festival, the Hampton Jazz Festival, and the Grande Parade du Jazz in Nice, France.

The all-star lineup for the show's first half included pianist Geri Allen, drummer Jimmy Cobb, bassist Ray Drummond, trumpeter Jon Faddis, and saxophonist Lew Tabackin, who played spirited versions of Thelonious Monk's "I Mean You" and Tadd Dameron's "Hot House." In duet mode, pianist Joey Calderazzo provided a thoughtful accompaniment on "Amanecer" for Chilean jazz vocalist Claudia Acuña before launching into a notey and energetic version of his tune "Breeze Dance" with saxophonist Branford Marsalis.

Joe Lovano and Marsalis engaged in a saxophone showdown on an uptempo "Softly As

a Morning Sunrise" and a medium-tempo "Body and Soul" with backing from pianist Kenny Werner and the Drummond-Cobb rhythm section.

Pianist Michel Camilo gave an astonishing solo rendition of his tune "Caribe," introduced as a favorite of Joyce Wein. Camilo's dynamic and artfully textured performance was a tour de force of classical, Latin, and jazz permutations that brought the audience to its feet. To close the half, guitarist Howard Alden and Jon Faddis gave a playful reading of Eubie Blake's "Memories of You."

Highlights of the show's second half included an appearance by jazz violin virtuoso Regina Carter in a quartet setting with Allen, Drummond, and Cobb playing Luiz Bonfá's "Black Orpheus" as well as a trio performance with Allen and vocalist Lizz Wright for the song "Reaching for the Moon." Toshiko Akiyoshi played solo piano versions of her compositions "The Village" and "Un Poco Loco." Herbie Hancock improvised a meditative piano piece titled "Here's to the Elegant Lady." Then, together with bassist Esperanza Spalding and drummer Roy Haynes, Hancock stretched out on his tune "Dolphin Dance." The concert closed with a send-up of Charlie Parker's "Confirmation" featuring Werner, Drummond, Cobb, Alden, Lovano, Faddis, Tabackin, and Carter. All told the event raised \$250,000 for Berklee's Joyce Alexander Wein Scholarship fund.

The next day, the festival continued on a half-mile stretch of Columbus Avenue in Roxbury and drew 70,000 people. Numerous food, art, and jewelry vendors sold their wares to the throngs making their way between the

PHIL FARNSWORTH



From the left: Kenny Werner, Ray Drummond, Regina Carter, Howard Alden, Joe Lovano, Lew Tabackin, Jon Faddis, Herbie Hancock, and Esperanza Spalding were among the performers at the BeanTown Jazz Festival concert at Boston's Symphony Hall.

festival's three stages. Corporate partners Sovereign Bank and Target sponsored stages that showcased such artists as Bobby Hutcherson, the Mike Stern Band with Richard Bona, the Charles Tolliver Big Band, and several acts drawn from the Berklee community, including the City Music All-Star Ensemble, the Greg Hopkins Jazz Orchestra, the Berklee Rainbow Band with Phil Wilson, Blues after Dark, and more. In the afternoon, Boston Mayor Thomas Menino publicly thanked President Roger Brown and the corporate sponsors for providing such an extensive free cultural event for the citizens of the city.

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Berkleemusic Offers Alumni Discount

I'm happy to announce that Berklee's Continuing Education Division, Berkleemusic, is now offering alumni of the college a 10 percent tuition discount on all online courses and certificate programs.

Marking its five-year anniversary, Berkleemusic has a growing catalog of offerings in all areas and at all levels of music, including instrumental instruction, improvisation, music production and technology, music business, songwriting, arranging, and core music studies. Berkleemusic offers alumni the opportunity to reconnect with Berklee professors and study online at home and on their own schedule.

Berkleemusic brings high-quality, award-winning music instruction to tens of thousands of musicians around the globe. The diverse group of students taking the online courses live in more than 80 countries and include military personnel in Iraq as well as NASA engineers and touring musicians from such bands as Train, Korn, Saosin, 'NSYNC, and They Might Be Giants, to name just a few.

Networking opportunities are also a key component of the Berkleemusic experience. Online students find themselves studying music and forming connections with like-minded musicians from all over the world. Many continuing education students have reported that the friendships they have struck up with online classmates provide an expanded network of

professional contacts and opportunities.

Lifelong learning is critical to success in any endeavor. For Berklee alumni who are working music professionals, it's generally been impractical to enroll in full- or part-time college-level studies. Berklee alumna Kate Schutt '03 discovered that while she toured the United Kingdom, she could continue her studies online. "Berkleemusic was the perfect thing for me," says Schutt. "The course fit in seamlessly with what I was doing."

With more than 75 online courses and 30 certificate programs and top-flight faculty, Berkleemusic represents a virtual microcosm of the best of Berklee. I invite you to visit our website at www.berkleemusic.com to view the course offerings and see how Berkleemusic.com can help you achieve your musical goals. To take advantage of the new alumni discount, log into <http://alumni.berklee.edu>.

—Debbie Cavalier '87, Dean of Continuing Education



Summer Vibe



From the left, student vocalists Luisa Mariano, Gabriela Jacobo, and Ashley Rodriguez

For this summer's 2007 Vineyard Vibes concert on the Massachusetts island, Berklee Assistant Vice President for Student Affairs Steven Lipman and Dick Weisberg, managing director of B/R Creative, produced a night of soul, funk, and r&b featuring multiplatinum-selling recording artist Jeffrey Osborne and a group of the college's top student vocalists and instrumentalists. Directed by Professor Ken Zambello, the show included a set by Osborne and a tribute to the legends of soul, with the students joining forces with Osborne on several numbers.

For seven years, Vineyard Vibes has been a showcase for performances from some of Berklee's top students, alumni, and faculty and a premier summer music event on Martha's Vineyard.

—Nick Balkin

A Field Trip to Africa

When I arrived at Berklee in 2004, I fortuitously lived in a dorm surrounded by musicians who had exceptionally diverse and worldly musical tastes. Our uniquely international musical exchange was a vitalizing force, enabling me to broaden my horizons to incorporate both Western and non-Western musical traditions. Ultimately I enrolled as a drummer in the West African Drum and Dance Ensemble taught by Associate Professor Joe Galeota. To gain a deeper experience of the music and culture, I signed up for Galeota's 2007 summer student trip to Ghana.

Nearly 20 years ago, Galeota, an African drumming specialist, began bringing Berklee students to Ghana to bring them closer to the music they studied. Having attended the University of Ghana himself to study ethnomusicology, Galeota is uniquely qualified to lead his student charges around the country to reap the benefits of the many connections he has made over the years.

Our itinerary included stops in Accra, the Dagbe Cultural Institute and Arts Centre in Kopeyia, the northern city of Tamale, and the majestic Mole National Park and offered a good survey of the country's regions and people. The

cultures of Ghana are drastically different from one another, even within villages that are close geographically. Everywhere we stopped, we observed a distinct primacy of ritual, tradition, family, community, hospitality, music, and dance in villagers' daily lives. Slowly I began to realize that for these people, there is virtually no division between these concepts.

Music was the primary reason for our visit and the principal object of study, but as is often the case, it became a gateway to something more profound. The structure, content, and function of the music in these villages expressed an entirely different conception of the world. As a modern Westerner, it was hard for me to fathom a lineage of tradition so deep and intact. It seemed to me that the unity of these traditions allows the people of the region to remain vital. The language is embedded in the drums, which is the sound of the dance that tells the story.

As we learned about Ghana's musical traditions and sounds, we also came to realize that we were learning about how music is connected to a way of life. The unity we found in the villages was contagious and spread among our group, and in

the same way, our music became communal. As we traversed the dusty dirt roads to hear and play music with the villagers, we got a bit closer to the taproots of contemporary American music.

—Craig Brodhead '07



Berklee student musicians with tribal drummers in Ghana during a summer trip to Africa

Berklee's Helping Hands

by Marjorie O'Malley

Berklee City Music Program Receives \$1 Million for National Expansion

The Berklee City Music Network nationwide took a dramatic step forward with the recent commitment of \$1 million from an anonymous foundation. This financial support provides the funds for Berklee to take its successful Boston-based contemporary music education program to youth across America.

The City Music Network will provide in-person music instruction by professionally trained mentor-instructors and online educational support through the Berklee PULSE method; a cutting-edge curriculum that centers on contemporary music styles. Participating students get a unique opportunity to develop their talent. Working with locally based partners throughout the country, Berklee aims to dramatically expand access for young people to a high-quality music education at no cost to students. Matched by the college's own commitment of \$1 million, this investment makes an exciting vision a reality.

Anonymous Donor Steps Up

According to a friend of Berklee who prefers to remain anonymous, he has always been interested in aspiring young musicians. He wanted to meet them, listen to them perform, understand their musical aspirations, and support them. Eschewing receptions and events, this anonymous donor attended Berklee performances on his own and unannounced to enjoy the music of young Berklee students. As a generous supporter of the Berklee City Music Program for several years, this donor has enabled many talented but disadvantaged high-

school students to attend the Berklee Five-Week Summer Performance Program. For many, this generosity provided a stepping stone to full-tuition scholarships at Berklee.

Recently, this donor made a commitment to give \$200,000 per year for five years to augment the number of scholarships Berklee can offer students. With this donation, this friend of the college has dramatically expanded opportunities for young people to develop skills and creativity and become a part of the Berklee community.

Renowned Drummers Accessible for Berklee Student Projects

Berklee is grateful to Submersible Music for donating the latest version of DrumCore to the college, providing our songwriters and composers enhanced tools for creating great-sounding drum tracks, including content created by world-class drummers specializing in a multitude of styles. DrumCore is a powerful loop librarian with an extensive search engine function. Content can be easily searched based on drummer, style, feel, and tempo. The program also enables users to create their own metadata categories. With its drag-and-drop capability, DrumCore enables users to easily export audio and MIDI files to Digital Performer, Live, Logic, Pro Tools, and other popular sequencing and recording software. This gift comes from the efforts of alumnus Dave Dysart '87, who leads the DrumCore group within Paul Allen's Vulcan Inc. This software allows Berklee students to gain access to high-quality drummers for use on their own musical projects—a resource Dysart says he wishes he had when he was a Berklee student.



Recipients of the Fender Musical Instruments and Godin Guitars Scholarships for Berklee Summer Guitar Sessions held between August 19 and August 24. The 2007 Guitar Sessions drew a record 605 participants.

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

notes

Compiled by Mia Rioux '09

Ensemble Instructor Danielle Scott was nominated in the Best Female MC/Rapper category as part of the Mass Industry Committee (MIC) awards, a hip-hop award show that took place on August 5.

Associate Professor of Piano Bruce Katz performed at the Oslo Jazz Festival in Norway and at festivals in Texas and Oklahoma with the John Hammond Quartet. Katz also toured throughout Europe and America with Gregg Allman and Friends.

Songwriting Professor Jimmy Kachulis had one of his songs placed in the final season of the TV show *The Sopranos*.

Percussion Professor Ed Saindon's new book *Exploration in Rhythm, Volume 1, Rhythmic Phrasing in Improvisation* was published by Advance Music. Additionally Saindon recorded a CD of his original compositions with fellow faculty members David Clark and Mark Walker.

Don Gorder, chair of the Music Business/Management Department participated in a panel discussion on digital rights management at MIT in June.

Music Therapy Professor Karen Wacks was profiled in a Harvard University publication regarding her involvement in the Berklee music therapy trip to Africa.

Liberal Arts Assistant Professor Amy Merrill attended a reading of her musical in June, produced by the Nora Theatre Company.

Songwriting Assistant Professor Mark Simos released the CD *Clifftop Notes, Volume 2: Big Ears* completing his trilogy of traditional and original old-time fiddle tunes.

Composition Associate Professor Beth Denisch attended the performance of her compositions *Night Train* and *Fire Mountain Intermezzo* by the Chamber Orchestra Kremlin in Moscow.

Associate Professor of Guitar Jon Wheatley received accolades in *JazzTimes* and the *New Yorker* for his work on *Stardust & Beyond: A Tribute to Artie Shaw* and Daryl Sherman's *Guess Who's in Town*.

Professional Music Professor Linda Gorham participated in the Certified Financial Planner Board of Standards clinic on financial planning at the Sheraton Boston Hotel August 4.

Jazz Composition Professor Jeff Friedman performed with soul star Howard Tate at the National Heritage Museum. Friedman also wrote two original compositions for the CD *No Place to Hide* by Assistant Professor Daniel Ian



Assistant Professor Rebecca Cline

Smith and the New World Jazz Composers Octet. Friedman is completing a commission for the Harvard Jazz Band dedicated to the late Herb Pomeroy.

Assistant Professor of Strings Mimi Rabson recently led a seminar at Bates College in Maine for K-12 string teachers on including improvisation in their curriculum.

Associate Professor Felice Pomeranz and Performance Division Dean Matt Marvuglio were featured artists and clinicians at Trinity College London in June. Pomeranz also appeared at the Lyon & Healy International Jazz and Pop Harpfest in Utah in August.

Percussion Associate Professor Larry Finn toured Japan in May with faculty members Tomo Fujita and Anthony Vitti and recorded a new CD with Al Kooper. In June, Finn performed with r&b legend Lou Pride.

The Chamber Works CD includes compositions by faculty members Richard Applin, Rosey Mej-Kuei Lee, Thomas McGah, and Yakov Gubanov and performances by faculty members Gubanov, Melissa Howe, Mimi Rabson, and Louis Stewart.

Associate Professor of Music Synthesis Neil Leonard presented an electronic music festival in Italy this summer while touring with three alumni from the Music Synthesis Department. He also performed at the CD release concerts for Giuliano Perin's CD *Passion and Reason*.

Associate Professor of Music Business/Management Jeff Dorenfeld coauthored a new online concert/touring course for Berkleemusic.com with Berklee alumnus John Czajkowski.

Assistant Professor Rebecca Cline received a composer's grant from Chamber Music America and the Doris Duke Charitable Foundation to compose a three-movement work titled *Clay, Iron, Water*. Her Latin-jazz ensemble Enclave will premiere the piece.

Ear Training Professor Mitch Seidman was a featured guitarist in the 2007 Classic American Guitar Show at the Jazz Bar in Lake Grove, New York.

Piano Professor Laszlo Gardony performed at the W.C. Handy Festival. His festival performance from 2006 was released on a new CD.

Associate Professor Kris Adams taught workshops in Brazil at the Souza Lima Conservatory and the Espaço Musical and recorded with local musicians in Cabo Frio.

Liberal Arts Professor Bill Banfield completed the book *Black Notes and Cultural Codes: Makings of Black Music Philosophy* and recorded a new CD titled *Spring Forward*.

Assistant Professor of Guitar Thaddeus Hogarth and his group recently opened for the Average White Band at the Webster Theater.

Assistant Professor of Guitar Chris Buono performed on the new Graham Haynes CD titled *Full Circle*. In November, *Guitar Player* magazine will begin featuring his articles.

Professor of Harmony Scott McCormick completed a two-day presentation for the faculty of the College of Pharmacy at Touro University California titled "Effective Teaching Strategies: Active Learning Experiences."

Brass Department Chair Tom Plsek has been appointed to the board of the International Trombone Festival.

The CD *Melao* by Assistant Professor of Percussion Francisco Mela features faculty members and alumni and was named Best Album of 2006 by All About Jazz New York.

Assistant Professor Francisco Noya conducted five pops concerts by the Rhode Island Philharmonic Orchestra throughout the state of Rhode Island from July to September.

Professor Julius Williams wrote an arrangement of "Lift Every Voice and Sing" that was performed by famed baritone Robert Honeysucker and soprano Louise Toppin and a youth choir and orchestra. The event was a gala concert held at Boston's Symphony Hall to mark the 25th anniversary of Project Step.

Assistant Professor David Scott published his arrangements of the standards "I'm Gonna Sit Right Down and Write Myself a Letter" and "Stardust" with Hal Leonard Publishing.

Herb Pomeroy 1930-2007: Beyond Category

by Fred Bouchard

The august, tousled eminence of Berklee College of Music has cased his flugelhorn, stepped off the podium, shut the classroom door, and passed into the night. Irving Herbert Pomeroy III '52, mentor and musician who helped put Berklee College on the world music map, died August 11 after a bout with cancer. He was 77.

As faculty legends go, Pomeroy was, as his idol Duke Ellington once said, "beyond category." During 40 years on Berklee's faculty, Pomeroy became a beloved and revered teacher while building a reputation as a discerning and canny listener, a feisty bandleader, and a trumpeter who could play anything from bop to Duke to the Ice Capades. He made numerous albums as a bandleader and dozens of recordings as coleader and sideman, including sessions with Charlie Parker and Charlie Mariano.

"Music is a glorious life," he said in interview two years ago, "because of the richness of the music and the wonderful people. The glory of the music keeps you going." In that interview, Pomeroy sidestepped the spotlight and shone it on the classroom genius of his Berklee colleagues John LaPorta and Joe Viola. These three musicians virtually invented formalized jazz education. After seeing Louis Armstrong on film, Pomeroy took to the trumpet, evading his family's legacy of Harvard and dentistry. He spent nights during his freshman year at Harvard sitting in at Boston's jazz clubs before transferring to Schillinger House (now Berklee) for five semesters. Afterward, between 1953 and 1955, Pomeroy endured grueling months-long road stints with the big bands of Lionel Hampton and Stan Kenton and the Serge Chaloff Sextet.

In 1955, Pomeroy joined the Berklee faculty full time, where he developed classes in line writing, arranging, and Ellingtonian orchestration that gradually elevated his reputation as one of the great jazz teachers. Gracious manner, mental acuity, and dry wit characterized his classroom style over the course of 93 consecutive semesters. For years, Pomeroy would teach mornings at Berklee, play matinees at the Colonial Theatre, zip over to MIT for early evening classes, grab a sandwich, then go back to the Colonial. Around midnight he'd go home to stacks of band contracts (some 50 gigs a year) and student charts. "How'd I do it?" he asked with a chuckle. "Today I'd need a nap." Nonetheless, Pomeroy found the energy late in life to coach ensembles at New England Conservatory—likely more for love than money.

Pomeroy's appreciation for, and intimate study of, Duke Ellington's music informed much of his classroom work and helped raise scores of talented musicians, including the late producer Arif Mardin '61, *The Simpsons* composer Alf Clausen '66, composers and arrangers Alan Broadbent '69 and Rob Mounsey '75, vibraphonist Gary Burton '62, late keyboardist

Joe Zawinul '59, bassist Abe Laboriel '72, film composers Mike Gibbs '63 and Alan Silvestri '70, to name a few.

Regarding Pomeroy's legendary ears, Professor Jeff Friedman '79 recalls the instructor's 30 rules for voicing as complex and challenging. "Herb may not have known this, but a few of us tried to write voicings that followed all of his protocols, but were 'out' enough that he'd have to go to the piano to figure them out. Stumping him was a triumph for us."

When rehearsing a band for the first time, he'd size up players' strengths and weaknesses. With his uncanny psychological powers, he'd effortlessly goad students and pros to achieve over-the-top results. Seasoned players in an orchestra never sounded better than under Pomeroy's leadership. "Thirty years later," says Pat LaBarbera '67, "I'm still absorbing and applying his technical genius."

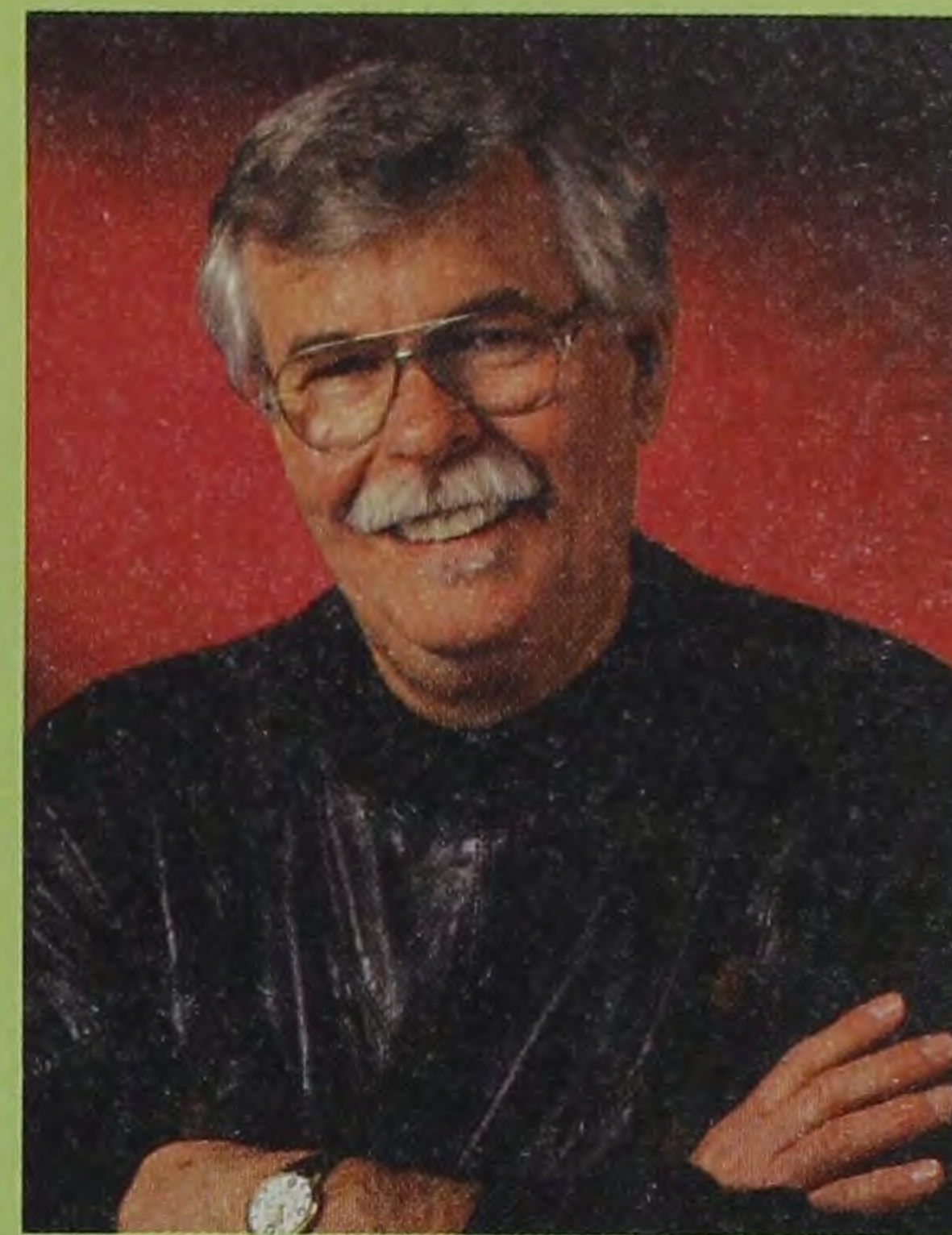
During a lull in a composition class, when students asked Pomeroy to talk about conducting, he focused on psychology and strategy rather than technical issues. "If a guy's out of tune, don't tell him to tune up; have the section hold a chord they all can hear, and he'll fix it himself," he told the class.

Pomeroy relished the intimacy of playing with small groups. "He was keen on interacting with the piano," says Pomeroy's longtime pianist Professor Paul Schmeling '63. "If I played a different chord, he'd react immediately, analyze later. He appreciated pianists who went beyond fake-book changes. He'd say, 'Give me *those* chords when I play!'"

Herb's former students gave him a well-deserved tribute upon his retirement in April 1995, at a Berklee Performance Center concert. A month later, he received a Berklee honorary doctorate of music. During retirement, Pomeroy decided to play more with small ensembles. He performed in clubs and on recordings with Donna Byrne, Mark Kross, and Anthony Weller, as well as with his own small group. But the lure of the classroom proved too strong, and soon he was back at Berklee, teaching master classes and ensembles, influencing yet another generation of up-and-coming musicians.

A public memorial service celebrating Herb Pomeroy's life and music on September 9 at Emmanuel Church in Boston drew musicians worldwide. Greg Hopkins served as the bandleader and Reverend Mark Harvey, a trumpeter and the MIT music director, presided in his low-key way. Hopkins straw-bossed several stunning sets of music, including small-band bop and arrangements from Pomeroy's orchestras, including an Ellington/Strayhorn medley.

Pomeroy's daughter Perry took the mic and enumerated her dad's many



Trumpeter and jazz education pioneer Herb Pomeroy passed away on August 11.

Ellingtonian qualities, such as an unwavering commitment to what he believed in, an uncanny ability to make people feel important, and his uncompromising honesty with others and with himself. Jazz vocalist Rebecca Parris summed up the sentiments of many at the tribute, saying, "We've lost a huge piece of friendship in our lives."

Next spring, tribute concerts are planned at MIT and Berklee. For more information on Pomeroy or to contribute to a Berklee scholarship in his name, visit www.berklee.edu/giving.

Fred Bouchard is an associate professor in Berklee's Liberal Arts Department and a freelance writer for Down Beat and other publications.

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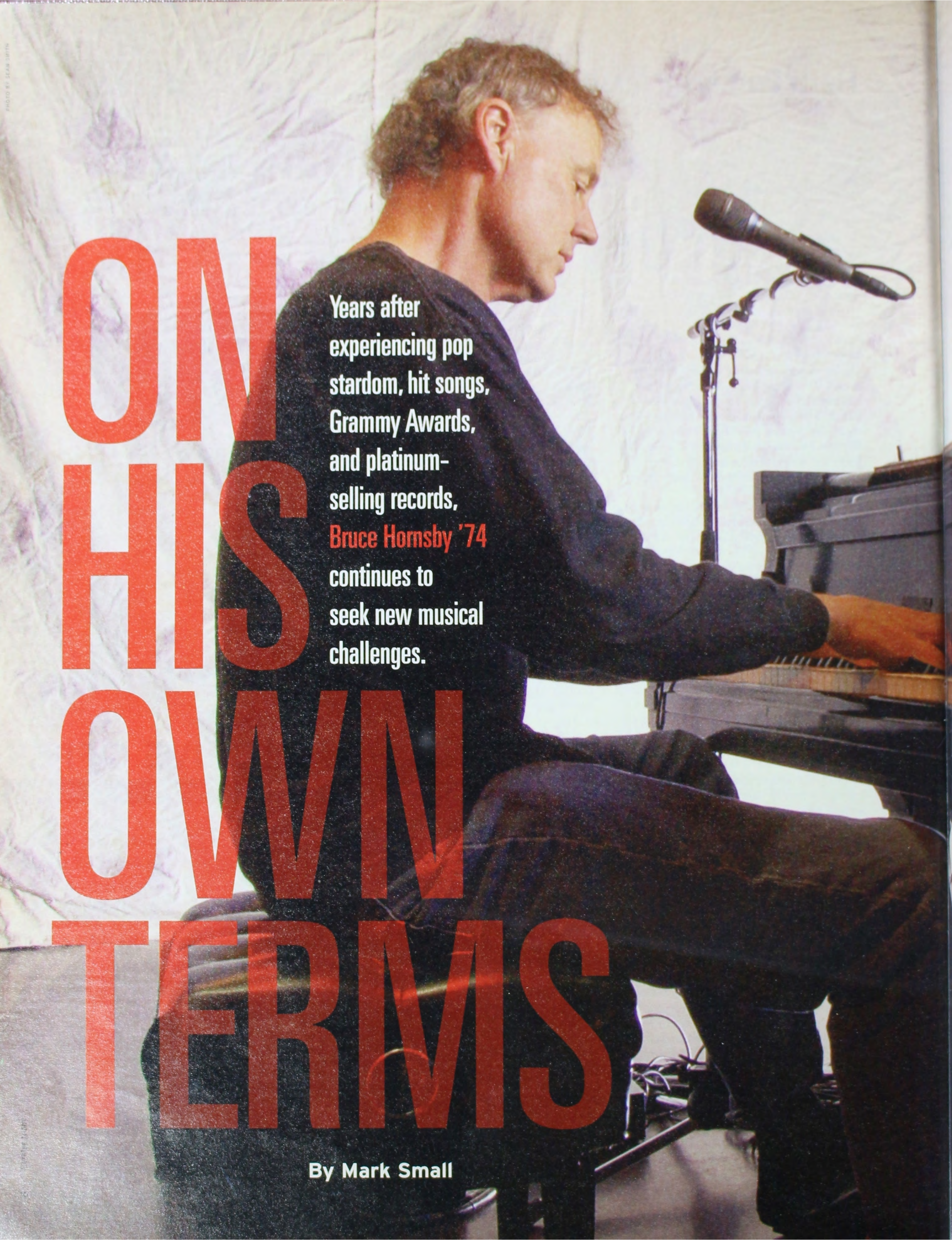
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ON HIS OWN TERMS

Years after experiencing pop stardom, hit songs, Grammy Awards, and platinum-selling records, **Bruce Hornsby '74** continues to seek new musical challenges.

By Mark Small





Drummer Jack DeJohnette, bassist Christian McBride; and singer/songwriter/pianist Bruce Hornsby, are sitting backstage after a concert at the Calvin Theatre in Northampton, Massachusetts. The trio has just finished the first date of an August tour coinciding with the release of Hornsby's latest CD, *Camp Meeting*. The disc is Hornsby's first jazz album, released after a 22-year run in the pop world that has netted him a string of hit songs, album sales approaching 11 million, and three Grammy Awards. With the excitement of the first gig still palpable, Hornsby is doing a postmortem: what went well and what he wants to tighten up before the group's next performances at the Newport Jazz Festival and the Hollywood Bowl.

The trio's wide-ranging program includes several solo piano/vocal renditions of deep album tracks, all 11 selections from *Camp Meeting*, and two movements from Anton Webern's *Variations for Piano, Op. 27* tossed in spontaneously. Among the highlights were Keith Jarrett's introspective "Death and the Flower," up-tempo readings of songs by John Coltrane and Ornette Coleman, the bluegrass-inflected Hornsby original "Stacked Mary Possum," and a lighthearted version of "Talk of the Town" that featured DeJohnette drumming and trading vocal lines with Hornsby. The Northampton audience called for multiple encores that ended with a minor-key solo rendition of Hornsby's hit "Mandolin Rain."

Unlike most pop-star forays into the jazz universe, Hornsby's *Camp Meeting* challenged him seriously as an instrumentalist. Placing himself at the vortex as the pianist in an all-instrumental trio album backed by two revered jazz veterans is something few, if any, singer/songwriters would attempt. This project shines light on Hornsby's formidable piano chops and reveals his unique jazz voice. It comes after 10 albums as a leader and critically hailed collaborations with an array of artists that includes the Grateful Dead, Bob Dylan, Branford Marsalis, Ricky Skaggs, Bonnie Raitt, Béla Fleck, Pat Metheny, Willie Nelson, and scores more.

When his first album, *The Way It Is*, broke out in 1986, it was readily apparent that Hornsby was not your average singer/songwriter. His songs revealed him as an artist with something to say as well as a consummate musician of stylistic depth and breadth. He has said that he always wanted to create radio hits, but on his own terms. He accomplished that goal with songs like "The Way It Is," "Across the River," "Every Little Kiss" and others that offered a pleasing juxtaposition of jangling piano accompaniments, warm analog synthesizer pads, and metronomic drum machine grooves supporting Hornsby's clear and sincere vocals. His catalog reveals deep roots in American musical soil and has yielded a crop of tunes colored by pop, r&b, folk, jazz, bluegrass, gospel, and 20th-century American classical music elements.

While Hornsby's stay at Berklee was brief, it's evident from conversation and visible in the artwork of his *Spirit Trail* album (whose liner notes include his Berklee photo ID) that his time spent at the college was meaningful. Like other educated and idealistic musicians, Hornsby approached the music business hoping to build a career with mass appeal that was based on uncompromising musicianship. Two decades later, Hornsby is still making music on his own terms.

Can you describe your musical beginnings?

I got really interested in the piano during my junior year of high school; I was a jock before that. When it came time to go to college, I wanted to be a musician, but I didn't feel I was good enough to say that without be laughed at by everyone, including my parents. I spent one year at the University of Richmond, [Virginia], and that was long enough for me to say, "I don't care what people say; I want to be a musician."

I applied to Boston University. When I went up to visit the school, I ended up spending much more time at Berklee than at BU and decided to go to Berklee. I was lucky that I didn't have to audition to get in back then, because I'd only been playing piano for three years. I had taken the Berklee correspondence courses in theory and arranging while I was at the University of Richmond, so I was able to test into the accelerated course. I was at Berklee for the summer and fall semesters of 1974 in an advanced program that crammed a year's worth of courses into each semester. Dean Earl was my piano teacher. He was a beautiful guy, very easygoing. Dean was not that concerned if you weren't really prepared for your lesson. He was the opposite of Vince Maggio, my teacher later on at the University of Miami [UM].

There were many good things about being in Boston. The Jazz Workshop and Paul's Mall were in business back then. I spent a lot of time there and heard a lot of great music. The Boston Public Library was also an excellent resource because you could check out records. I immersed myself in modern American classical music: [Charles] Ives, [Samuel] Barber, [Carl] Ruggles, [Aaron] Copland, et al. I learned a lot at Berklee and met some great friends. In December of 1974, I went back to Virginia and lived in a farmhouse. I was practicing eight hours a day and playing a gig at a local Hilton. After about eight months of that, I decided to go back to college and applied to UM.

At that time, did you hope to become a jazz musician?

I don't know what my aspirations were.

Throughout my college years, I would go to record stores and buy an Ornette Coleman or John Coltrane album, but I'd also get the latest Joni Mitchell record. I loved jazz, but I'd always listen to the Joni Mitchell record more. I responded more to the singer/songwriter music.

At Berklee, I was into Dr. John, Professor Longhair, Leon Russell, and Elton John. I could play that style. But to play "Inner Space" by Chick Corea was a completely different musical challenge. At the University of Miami and at Berklee, I was shedding heavily and was a bebopper. I was always playing with people and trying to put together a jam session.

When did you start writing your own music?

I really didn't get into songwriting until after I graduated from UM in 1977. I went back to Virginia, put together a band, and started writing. We were discovered by Mike McDonald, who was then the lead singer of the Doobie Brothers. We were very influenced by Steely Dan, Pat Metheny's quartet with Lyle Mays, Danny Gottlieb, and Mark Egan, and the white r&b Mike was doing with the Doobies. Mike had heard us at our gig and tried to

"I consider my songs living things that can grow and evolve through the years."

help. Through people he introduced us to, I got a songwriting deal with Twentieth Century Fox and signed a production deal with David Foster. So I moved to Los Angeles. David was just beginning to have success with other artists, but he didn't have any with me. We didn't get a deal. I wasn't signed by RCA until 1985.

How did the contract with RCA come about?

I refer to the years between 1980 and '85 as my gray years in L.A. I was bubbling under and was assiduously writing new songs and making new demos each year. I was always able to get in the door at the record companies, because they knew who I was and thought I had what it took but felt I wasn't ready yet. Frankly, I think they were right about that. David Geffen almost signed me in 1980 but then turned me over to his main A&R people, who passed on me.

My brother John graduated from Stanford and didn't know what he wanted to do next, so he started writing songs with me. We wrote together from 1980 to 1992 and broke the door down in 1985. I got signed with the least commercial and most stylistically unique demo I'd ever made. Figuring no major label would be interested in it, I gave it to Windham Hill because they were starting a vocal label. They offered me a deal, and I figured this was where I was supposed to be after years of trying with the majors. Finally, my lawyer played the tape for some big shots at RCA and Epic, and suddenly I got signed.

Did the tape include your first hit?

Yes, it had the first two hits, "Mandolin Rain" and "The Way It Is." The guy who signed me was Paul Atkinson, former rhythm guitarist with the Zombies. To me, the hits were a complete fluke. "The Way It Is" broke in England after a DJ at BBC Radio 1, Mik Wilkojc, was given the record by a completely befuddled British promotion guy. He started playing the song, and boom, it became a hit in England, then in Holland, then throughout Europe and other parts of the world before it made it to the United States. We were off and running after that. Everything we put out for a while was a hit. "Mandolin Rain," "Every Little Kiss," "The Valley Road," "Look Out Any Window," and "Across the River" were all hits. Huey Lewis had a hit with my song "Jacob's Ladder," and Don Henley and I wrote "The End of the Innocence," which was a big hit for him in 1989. There was a five-year period of radio ubiquity for me.

Did radio exposure bring you to the attention of other major artists with whom you started to play?

The best part of all this was not the success I had on radio. Frankly, the audience you acquire from having hits is a fickle, soft-core audience. They like you when you're having hits, and when you're not, they forget about you and go on to the next popular group. But from the hits, I gained some respect from other rock and pop artists. I started getting asked to play on records by Bob Seger, Bob Dylan, Bonnie Raitt, Robbie Robertson, Don Henley, and on and on.

How did you come to work with the Grateful Dead?

My band was opening for the Grateful Dead, and they'd ask us to sit in with them after our set. Jerry Garcia and I became friends, and he played on my third record. After their keyboardist Brent Mydland died, they asked me to join the band in 1990. I told them that I had a good thing going on my own, but I'd help out for as long as they needed me. I came into the gig with no rehearsal, winging it with them at Madison Square Garden. I played with the Dead for 20 months.

When you undertake a project with musicians of other styles, you get pretty creative. What was the reaction of the bluegrass players on the CD *Ricky Skaggs & Bruce Hornsby* when you brought in your song "Gulf of Mexico Fishing Boat Blues," which is in 5/4?

Everyone was fine with it. When I write in an odd-time signature, I want it to feel right and not draw attention to itself. I thought it flowed nicely, and those players didn't have any trouble playing it. Ricky and his group Kentucky Thunder are amazingly virtuosic and enjoyed the challenge.

Do traditional bluegrass fans think it's unusual to hear a piano in that music?

I've been catching hell from bluegrass purists since 1989 when I won a Grammy for playing my hit "The Valley Road" at breakneck speed as a bluegrass tune with the Nitty Gritty Dirt Band. I understand their feelings, but I am proud of that record. I think it holds up. I have a long history of being on the wrong side of those guys, but I'm fine with that.

The traditional folks who naysay these efforts should go back to Bill Monroe, the inventor of the music, and see what he had to

say. Ricky Skaggs's father-in-law, Buck White, is a great piano player who sat in with Bill on occasion. Bill mentioned that he thought the piano was a great bluegrass instrument.

The Nitty Gritty Dirt Band version of "The Valley Road" is just one of the many examples of your constant reinterpretation of your songs. It seems that you don't consider a song's radio version to be the definitive rendition.

Being a restless improviser at heart, I don't take the "museum piece" approach to my music. I'm not interested in the standard songwriter's approach, where you write the song, record it, and play it the same way for the rest of your life. I consider my songs living things that can grow and evolve through the years. I tell my audiences that if they came to hear the music really straight, they came to the wrong place. I feel that's why 17 years after my last hit song, I still have a very devoted audience. If we played everything the same way, we'd be playing tractor pulls and county fairs as an oldies act. I've weaned myself from the audience that wants to hear things just like the record and acquired one that follows me for the right reasons.

Most songwriters are only interested in playing their instrument well enough to play their own music, and a lot of music lovers in the pop and rock world are interested in a good song sung and played well; they're not interested in instrumental virtuosity. I'm a singer/songwriter who is interested in playing my instrument well. I'm always looking for a place to express that in a popular-song context.

How do you approach writing a new song?

It often begins with lyrics, but it can start with a musical idea too. I am always looking for inspiration, and it can come from a progression on the piano, a little melody, or a lyrical idea. I don't write too many love songs. I did that on a few early hits, but I very soon ceased to be about that. Now I go more toward odd-ball subject matter. On my last record, the song "Hooray for Tom" is about my son, who hates school. "What the Hell Happened" was inspired by people looking at youthful pictures of my parents, who looked like movie stars, and then looking at me and saying, "What the hell happened to you?" The subject matter can range far and wide.



The late Dean Earl (left) and Bruce Hornsby reunited at Berklee's Licks Cafe when Hornsby paid a visit to the college in 1991.

... If we played everything the same way, we'd be playing tractor pulls and county fairs as an oldies act."



After writing a lot of music, does it become harder not to repeat yourself?

When the page is blank, it can become difficult to do new things. You're always aware of your past. If I start writing something that is reminiscent of something old—unless I think it's truly great—I'll let the idea go. But there is so much music out there to be inspired by.

How many songs have you written?

I've written and recorded about 125 songs. That number doesn't include the old crappy ones that never saw the light of day. I've had 23 years of songwriting since I began recording. So 125 might not sound like a large number, but I don't have the time to just sit around and write. When you have a career and play a lot of dates, play on other people's records, and get asked to do movie songs, it is hard to find time to devote to just writing.

On your new jazz record, *Camp Meeting*, you reveal the depth of your jazz writing and playing abilities. What prompted you to record this CD?

Pat Metheny nudged me to do it. A few years ago, he came to play with the University of Virginia jazz orchestra. I was asked to sit in, and we played the Miles Davis tune "Solar." I did an intro out front, and Pat said he thought it was very hip. We went out to a deli after the gig, and he told me I needed to make a record because I have my own way of playing jazz. To me, there would be no reason to make a record of me doing my Bill Evans or Chick Corea impressions. I told Pat I'd been working to arrive at my own harmonic aesthetic and a way of playing this music. He felt I had done it.

Through the years, Jack DeJohnette and Christian McBride have been asking when we

could do something together, and I finally got up the nerve to call them up and say, "Let's try it." I come at this from a humble place. I know the jazz language enough to know that it's a lifelong study. I've had this all-encompassing career doing something else that has been influenced by jazz, but to really play jazz is a rigorous thing. I needed to hit the woodshed hard to even come close to hanging with Jack and Christian, who are ridiculous musicians. I hope that people will think that on a conceptual level, there's a reason for this record to exist.

Your description of your harmonic approach as one of "Bill Evans meets the hymn book" is evident in the material on *Camp Meeting*. Where did this mix come from?

It just came from listening to a lot of music and finding what moved me. Those sounds got under my skin.

How did you decide to use drum loops on a few of the tunes, such as on Coltrane's "Giant Steps"?

I wanted to do something different. I'd never heard anybody play up-tempo swing with a loop, so I tried it. I think the guys were a little unsure about it. I'm not sure Jack was so keen on it at first, but he was nice about it, and he played great with the loops.

The tune "Camp Meeting" strikes me as something other jazz musicians might want to play.

I would think so too. It's just a little different, but very accessible. It would be fun if it ended up in a fake book.

Was it a different process for you to write original songs as vehicles for jazz improvisation rather than for the pop genre?

It was. I only wrote three tunes and they are all very different from one another. The one I like the most is "Charlie, Woody and You." I took a very dissonant six-bar bit from Charles Ives and used it as the basis for a blues. I ended up using the harmonic language of Ives for the basis of the blowing sections. I wanted to find paths that aren't so well trod, it was a way to play the blues in an atypical fashion. I'm a big Ives and Barber fan, and I'm always interested in trying to find a place for that in my music.

The title song "Camp Meeting" is actually the subtitle for *Symphony No. 3* by Ives. I just love the first three chords of that symphony, and I wanted to write a song based on those voicings and that progression.

The two ballads on the disc, "We'll Be Together Again" and Keith Jarrett's "Death and the Flower," add real poignancy to the mix.

Keith wrote so many great tunes when he had his American quartet. I think they are underplayed, so I try to draw attention to them. On both of these songs, I took a stark approach with two-note voicings. They give a very open feel. A lot of my nonmusician friends think of cocktail music when they hear jazz. I can't disagree on one level. I loved the Bill Evans approach, but if the chords get too lush, you sound like you are playing at the Ramada Inn. I wanted to go the other way and be elemental, primitive. That's where both of the ballads on the record are coming from conceptually.

You've done so much in your career already; is there more on your wish list that you still want to accomplish?

I just want to do what I do better. I still have a long way to go as a musician. I was commissioned to write a musical by some Broadway big shots who heard my last record and thought the songs "Hooray for Tom" and "What the Hell Happened" sounded like show tunes. I am doing that gradually. It's a new territory I'm delving into, and I like what I've gotten so far. I'm a lifelong student, and I want to continue to improve in the jazz and bluegrass styles. My solo piano playing has gotten better through playing solo concerts. I'd love to make a recording of that material.

While music is a huge part of your life, it's apparent that your family life is a top priority. Do you have any advice for touring musicians when it comes to the challenges of having a family life and a music career?

I don't have any amazing insights. My approach is to find a balance. When I'm doing music, I'm feeling guilty that I'm not with the family. When I'm with the family, I'm feeling guilty about not dealing with the music. It's a pleasant problem to have. I'm touring less these days, but in the past there were times when I was only home 20 or 30 days out of the year. It was just nuts. Last year, I was gone 180 days, and that was too much. I've missed enough time with my family; now I try to miss as little as possible. You don't get that time back. My boys will be in college in three or four years. Maybe then I will ramp it up again. ■

Other Paths

Some high-achieving alumni have chosen career paths that have led them to surprising places.

By Mark Small

Ample evidence suggests that the skills developed in the quest for the mastery of music have application to other endeavors. The creativity, problem-solving, decision-making, and analytical abilities critical to writing and playing music serve musicians well in nonmusical pursuits. Peiter "Mudge" Zatko '92, Eric "T" Fleisher '82, Arthur Phillips '93, and Chris Waterman '76 are all examples of this talent crossover. These Berklee alumni are well-trained musicians who are also bright lights in careers that lie outside the musical sphere.

Job Security

Peiter "Mudge" Zatko is regarded as one of the top architects in the information security community. As we talk in his office at BBN Technologies in Cambridge, Massachusetts, he says that during his childhood his heroes were iconoclasts Frank Zappa and Abbie Hoffman. On the surface, they seem to be odd role models for a man who has testified before the U.S. Congress and advised then-President Bill Clinton on matters of information infrastructure security. Zatko's interests in music and computers flowered early and led him naturally to this point.

Zatko began to study violin and guitar seriously as a child. When he was in elementary school, his family got an Apple II computer, and the inquisitive Zatko began to explore computer security. "I wanted to figure how to break the copy protection scheme so I could make a backup copy of my games and software," he says. "I'd spend \$100 for a game or a program on a 5 1/4" floppy disk, and I wanted a backup. I started figuring out how to reverse-engineer things to make the computer do what I wanted it to do, not what the makers wanted." Later Zatko got a modem and began surfing the loose confederation of bulletin board systems and the ARPANET, which preceded the Internet.

When it came time for college, Zatko opted to major in music rather than computer science. "I wanted to learn about music just for myself," he says. "I liked playing progressive rock but knew there wasn't a big market for it. I wanted to formalize my understanding of music and get a college degree. I figured I could change the world in other ways," he says chuckling.

Zatko graduated at the top of his class at Berklee majoring in professional music. His final project was a five-minute 3-D movie that he created and scored on an IBM 386 computer. "There wasn't software available to do what I wanted, so I made each frame individually," he says. "I created a 3-D visual of a city and then did a fly-through, tracking my own music under the visuals. It took me my

entire last semester to complete it."

After college, Zatko played clubs with his progressive-rock band Raymaker before being hired by BBN Technologies to start the company's corporate security group. After hours, a coterie of Zatko's tech-oriented friends adopted aliases and set up a hacker group known as L0pht. Members pooled their gear in a rented space and created their own networks. Eventually they assembled about 200 computers, a parallel-processing supercomputer, and antenna masts on the roof for signals intelligence. "We wanted to learn how networks broke down without breaking the law by experimenting on other people's networks," Zatko says. "People thought we crossed the line when we published articles telling where the weaknesses were in networks and computer systems."

Zatko wrote a now-legendary program called L0phtCrack that broke Microsoft Windows passwords and was a pioneer in the computer underground in creating attacks known as buffer overflows. The L0pht group was the first to post Web articles on the vulnerabilities of Microsoft products. "Microsoft said L0phtCrack wouldn't work on their products, but one of our members showed how it worked on Windows," he says. "We made them look bad and they hated us for it, but this was one of the main reasons that Microsoft started a security team. Intel also has a team to handle feedback from people who point out problems that put users at risk. We kind of changed the environment."

Zatko and the software companies he founded gained notoriety through write-ups in major newspapers, and sales of Zatko's L0phtCrack and AntiSniff software reached a half million dollars a year. "We made the front page of the *Washington Post* as a hacker collective in Boston that was turning out a lot of stuff," he says. "We were perceived as Robin Hoods of sorts. Although our information could be used by some for malfeasance, I thought it was important that people know about the weaknesses in their systems to protect themselves."

During the late 1990s, representatives from the federal government sought Zatko and L0pht's expertise to determine if weak security in government computers placed the public at risk. Using their aliases, L0pht members testified before the Senate Committee on Governmental Affairs and created a stir when Zatko stated that he could take the entire Internet down in 30 minutes and keep it down for some time. Zatko later assisted the Clinton administration as an adviser to the



Peiter Zatko (second from the right) advised the Clinton administration on information security.

National Security Council and the Senate Democratic Policy Committee.

"It wasn't a case of us being evil hackers crossing over to work for 'the man,'" claims Zatko. "Before 9/11, I did a lot of work with the government, and after the attacks I did even more. I took a leave of absence from my company and did pro bono work for the government. I was a citizen with capabilities the country needed, and I felt it was my responsibility to help."

Zatko is currently the technical director of National Intelligence Research and Applications for BBN. He works with the Defense Advanced Research Projects Agency (DARPA), the central research and development organization for the Department of Defense, as well as other DOD entities and helps to create, develop, and execute projects that receive funding.

Zatko also still actively plays the guitar in bands. He sees links between the processes for problem solving in music and science. "For those who have had experience with music growing up, it becomes easy to take the thought process they have internalized and take it to the hard sciences or mix them together."

The Godfather of Soil

Like Zatko, Eric "T" Fleisher is also a guitarist and a celebrated expert in a nonmusical field. Since 1989, Fleisher has been the director of horticulture at Battery Park City Parks Conservancy (BPCPC) in lower Manhattan. The 36-acre park system is acclaimed as the only public space in New York that takes a completely organic approach to managing its landscape and has become a model for facilities elsewhere. Through his work at BPCPC, Fleisher has become widely known as an expert on balanced soil ecology, nontoxic pest control, composting, and water conservation. During this academic year, Fleisher is in residence as a Loeb Fellow at Harvard's Graduate School of Design. In 2006 he received the Silver Honorary Medal from the Massachusetts Horticulture Society for his environmentally sound gardening methods. He's also a consultant for the creation of Boston's Rose Fitzgerald Kennedy Greenway Conservancy.

"I've always liked horticulture but never thought it would be my profession," says Fleisher. "A great-uncle of mine was in the nursery trade in Connecticut. I spent summers around him as a kid and developed an interest in horticulture and environmental issues."

Fleisher had gotten into music growing up and in 1978 first learned about Berklee at a jazz



Best-selling novelist Arthur Phillips '93

club in Hartford, Connecticut. "I went there to hear Pat Metheny's group," he says. "There were very few people there, and I spoke with Pat afterward. He told me the place to go to learn about jazz was Berklee."

Fleisher took Metheny's advice and enrolled, earning his Berklee degree in 1982. He then moved to New York where he did session work, composed, and played all manner of gigs. But he soon discovered that the music business didn't match his expectations. "I wasn't willing to do anything so that I could make my living in music," he says, "but when you're starting a career, that's what you have to do. Fortunately I had this other love. When I found the environmental niche within the horticulture field, it was like a calling to me."

When Fleisher took the reins at BPCPC in 1989, the notion of maintaining a high-profile park organically was unprecedented. Initially, many were skeptical, but the park's executive director, Tessa Huxley, supported Fleisher's organic approach. He had to justify his methods scientifically, but ultimately Fleisher and crew showed that an urban park could be managed organically. The fact that no harsh chemicals are used for fertilization or pest control is comforting to parents whose children play on the grass there.

"You don't have to keep throwing fertilizer on your landscape," Fleisher says. "In fact when you do, you increase salt levels and kill off bacterial and fungal populations and ruin the natural balance. It's like getting your landscape hooked on junk food. In a healthy, diverse soil system, the plants release sugars and starches that fungal organisms feed on. The plants in turn need zinc, magnesium, and other micronutrients. The fungi help the plant to absorb and metabolize the micronutrients. Once this cycle is operating, the fungal organisms protect the roots from root-feeding nematodes [worms] and pathogens. When you use a high-nitrogen fertilizer or a fungicide to kill spots on your lawn, you also kill the fungi that protect the plant roots, leaving them vulnerable to infection from pathogens that are always in the soil."

The BPCPC collects green plant waste as well as coffee grounds from Starbucks and pre-consumer waste from grocery stores to make a compost that fosters a healthy soil. "We mimic what happens in nature in making a compost tea containing the beneficial bacteria, protozoans, and nematodes," Fleisher says. "Applying the tea enhances these populations."

Fleisher's success at BPCPC has been the subject of several *New York Times* stories and has garnered attention in other quarters. He wants to document his findings so that others can follow his lead. During his year at Harvard, Fleisher hopes to develop the basis of a book. "For 18 years, I haven't had the time to step back and do that," he says. "I want to make this information available to people."

Fleisher still plays blues, r&b, and jazz with the Threads, progressive rock with Cybergarden, and jazz duo gigs. "I still have a real passion for music. It was a privilege to spend four years studying jazz. The study of music is a lifelong commitment, and it's much the same with horticulture."

Writing Fiction in Real Life

Sitting in a sunny Brooklyn dog park a few blocks from his workspace, Arthur Phillips '93 details the route that led him from Harvard to Budapest to Berklee to national best-seller lists as his beagle puppy Hamish cavorts with other canines. He tells me that after graduating from Harvard in 1990 with a degree in history, it wasn't yet apparent to him what his life's work would involve. That summer he went to Budapest, Hungary, shortly after that country and others in Eastern Europe freed themselves from communist rule. Some important life experiences came from his two-year Hungarian sojourn. One outcome of the trip was a desire to seriously study music; another was the accrual of a variety of impressions that formed the backdrop for his first novel, *Prague*.

"When I was in Budapest, I fell in love with the saxophone and started practicing eight hours a day," Phillips says. "I came back and enrolled at Berklee. There is a character in the novel *Prague* who is a jazz musician—that would be me."

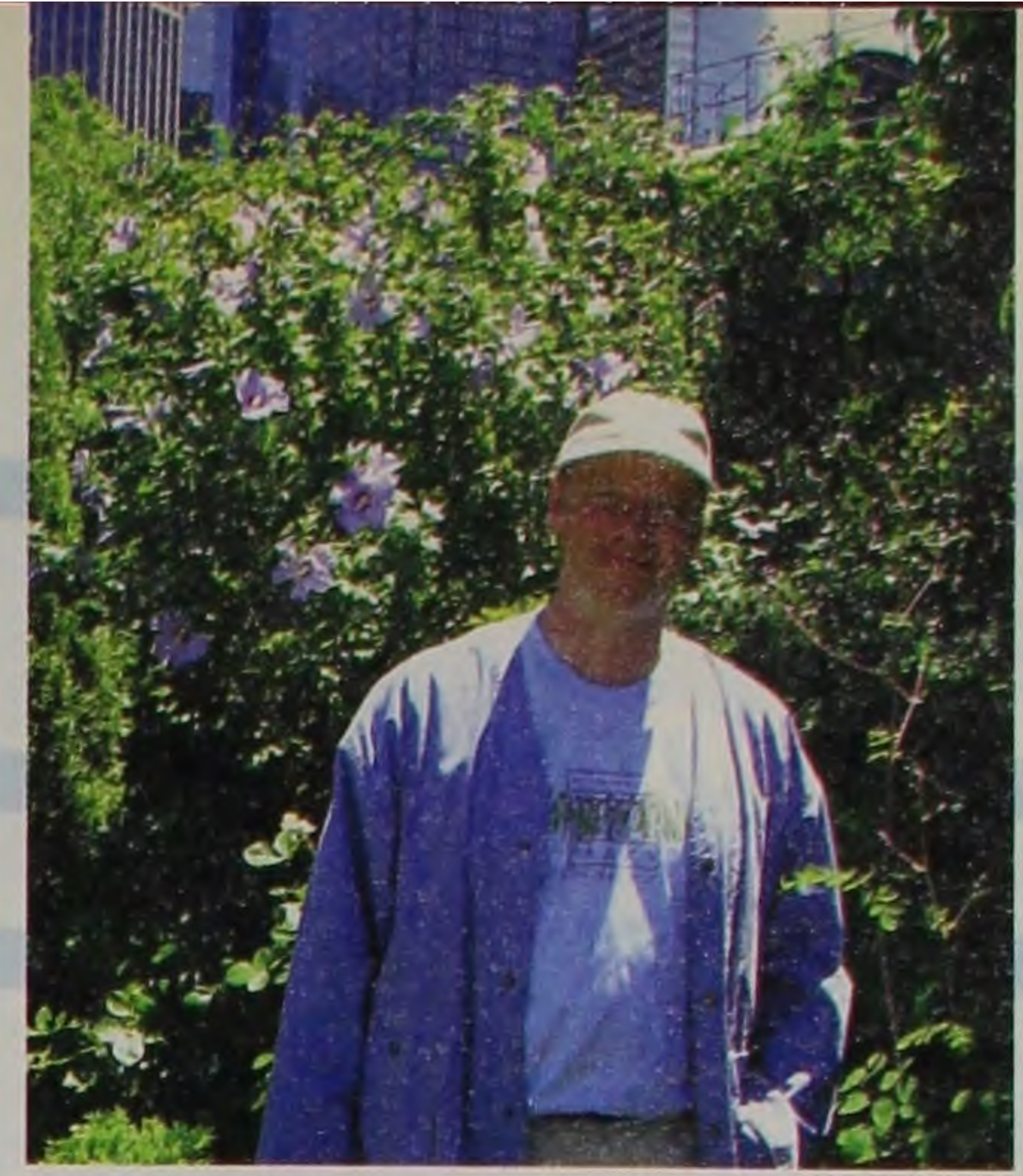
Phillips studied for four semesters at Berklee and had Andy McGhee as his tenor saxophone instructor. After leaving the college, Phillips dove headlong into the life of the professional musician. He led jazz bands in the Boston area, held a steady gig at the Copley Plaza Bar for two summers, and met his future wife at Ryles.

"I was able to make a living playing music for four years," Phillips says. "I was getting plenty of gigs, but doing that wasn't making me happy. I didn't know how to get from the technical information I'd learned at Berklee to finding something new and exciting." Ultimately, Phillips followed other pursuits, including freelance jobs writing speeches, PR copy, and press releases before he began writing fiction.

"I discovered that writing fiction was something I liked to do more than play music," he says. "I began writing *Prague* in 1997 and worked on it for four years. After I finished it, I wanted to sell it. The experience I'd had selling myself as a freelance musician probably helped a little, but publishing is a very different industry. There's no life without an agent in this field; you practically need an agent to get an agent. They're hard to find and pin down, but I got lucky."

In 2002, Random House published *Prague* (which is actually set in Budapest). It was a major success and critics immediately embraced it. *Prague* was named a *New York Times* Notable Book, and Phillips received The *Los Angeles Times*/Art Seidenbaum Award for best first novel.

"*Prague* caught on right away," he says. "That particular year, there were four or five novels set



Horticulture expert Eric "T" Fleisher '82

in Central and Eastern Europe, and people talked about them as a group. I don't know why mine caught on. Once it did, it changed my life and I became a full-time novelist."

Phillips's second and third books are historical novels. *The Egyptologist*, a bestseller set in the 1920s, was included on many critics' Best of 2004 lists. Phillips's third book, *Angelica*, set in 1880s London, gained instant acclaim when it was published earlier this year. A critic from the *Washington Post* said, "Phillips's third book cements this young novelist's reputation as one of the best writers in America."

Music and/or musicians are a colorful thread woven into each of Phillips's books. In *The Egyptologist*, the main character is a gramophone lover with a collection of wax cylinders. "There's also mention of jazz bands playing at places in Boston and in Egypt," says Phillips. "My fourth book will be a music novel set in contemporary Brooklyn. The central character is an older man who is obsessed with music but doesn't play. He's a guy in love with his iPod who falls for a woman singing in a bar and pursues her. I may write a historical look back to the 1950s and Billie Holiday."

Phillips has a strong work ethic that enables him to complete a book every two years and still enjoy life with his wife and two sons. "I had to get rid of the notion that a writer had to be someone who could walk away from whatever was going on to write something down," he says. "That's a romantic artist story that gets made into movies: the artistic sociopath who dedicates everything to his art and can't have a relationship, a job, or a family because he needs to be there when inspiration strikes. You don't need to live in a hovel or alienate everyone you know, be stoned, drunk, or suffering any more than anyone else. I haven't done a real study of it, but I suspect that most great art came from people who took their work very seriously and tried to lead a full life around it. There is plenty of romance in art no matter how you do it. I feel fortunate that this is the job I get to do every day."

The Long View

Chris Waterman '76, dean of the School of the Arts and Architecture at UCLA, jokes that a genetic predisposition in his family must have drawn three generations to the bass. His father was a bassist, Waterman came to Berklee aspiring to become a career bassist, and his son has also taken up the bass. But there is more to the story that led Waterman to his current position as the dean overseeing UCLA's Architecture and Urban



Information security architect Peiter Zatko '92



Anthropologist and UCLA Dean Chris Waterman '76

Design, Art, Design/Media Arts, Ethnomusicology, Music, and World Arts and Cultures departments; as well as three museums, and UCLA's Center for Intercultural Performance; Experiential Technologies Center; and the Grunwald Center for the Graphic Arts, and more.

Growing up, Waterman was exposed to a panoramic view of the arts through his parents, who were both anthropologists. His father was an ethnomusicologist specializing in the African roots of the music of the Americas. Having played gigs from the age of 14, Waterman came to Berklee to study bass and composition. After graduating, he went on the road for a year.

"As I toured the Southeast, I started meeting musicians in their sixties who had no health insurance," Waterman says. "So I decided to augment my playing with something else. My parents didn't raise me to become an anthropologist, but something about the worldview of an anthropologist makes you want to learn something about other people and what motivates their behavior. Human beings are at the center of music. Anthropology seemed like a good way to understand music."

In 1977, Waterman enrolled at the University of Illinois at Champaign-Urbana, where he received his Ph.D. in anthropology with a focus on music's relationship to religion and social life in a number of different cultures. Fulbright scholarships and social science research grants enabled him to spend the summer of 1979 in Nigeria and

return to live there between 1980 and 1982. "Later, when I looked at religion in Brazil and Cuba, I could see ties to Nigeria," he says. "There was something about the religion, culture, and food that carried through the tragedy of slavery and gave them a source of strength." In 1990, Waterman distilled his observations in the book *Fuju: A Social History and Ethnography of an African Popular Music*.

Waterman's first faculty appointment at the University of Washington placed him in 700-student lecture classes teaching about American pop and world pop music. "It was a young, diverse, nonmusician audience, and I wanted to get them to listen to the music and understand the creativity involved as well as the politics, technology, language, and culture behind it." From that experience came the textbook *American Popular Music: From Minstrelsy to MTV*, coauthored with Larry Starr.

Waterman ultimately spent 11 years at the university and became the chair of African studies before accepting a faculty position at UCLA. He helped to create a new Ph.D. program in culture and performance in UCLA's World Arts and Cultures Department. "It was an attempt to look in a cross-cultural fashion at creativity and the arts in the broadest sense and see how music relates to dance and movement and culture in general," he says. Chairing the department for five years, Waterman interacted with faculty members specializing in globalization and migration, Native

American cultures, Cuban Santeria, Haitian popular art, as well as choreography and dance.

Five years ago, Waterman became dean of UCLA's School of the Arts and Architecture and has overseen the exploration of links between architecture and film and architecture and sound and music. One project involved a digital recreation of a church of medieval Spain. "You walk in wearing 3-D goggles and enter a space that is a digitally recreated environment," Waterman says. "It has been acoustically modeled so you can hear period music replicating the experience of a pilgrim in Europe in the fourteenth century. I love the idea of architects trying to recreate the past. Sound is very important in architecture."

"UCLA is a tier-one research university with the potential to connect the arts to other fields. I enjoy the potential for interdisciplinary research and creativity here. The arts and sciences are kept separate at many American universities. As an anthropologist who is used to looking at connections and context, this is a stimulating place."

Though most of his life is centered on academe, Waterman stays in touch with his own roots. Nights and weekends he plays gigs and still loads his own equipment out of freight elevators and into hotel ballrooms. "It keeps me in touch," he says. "When I went to Berklee, I was intent on making a living as a bassist, but at some point I got pulled into the larger questions. For me, the combination of anthropology and music is a great one." ■

do-mi-\$0-DOUGH!

The screenshot shows the nimbit interface for Glen Phillips' album 'Unlucky 7'. It features a track list with prices and a total price for all tracks.

Track	Price
1. The Hole	\$0.99
2. Revelator	\$0.99
3. Brain Trust Kid	\$0.99
4. Chapel Perilous	\$0.99
5. Black Dog Beside Me	\$0.99
6. Let's Ruin Everything Tonight	\$0.99
7. The Innocent	\$0.99
all tracks	\$6.00

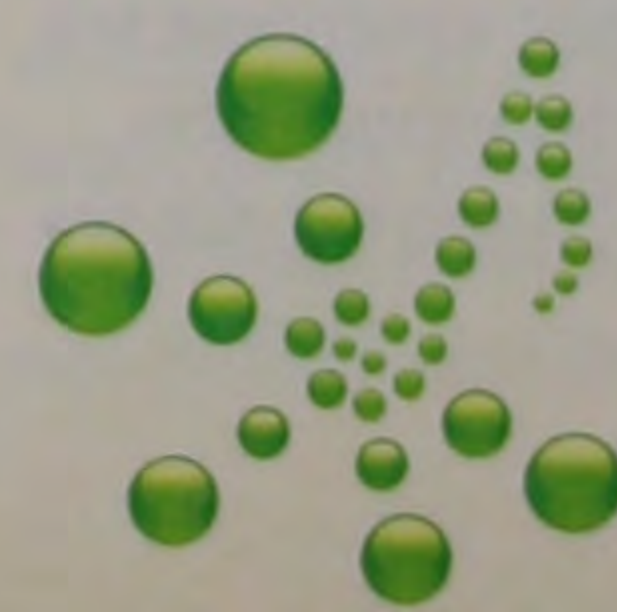
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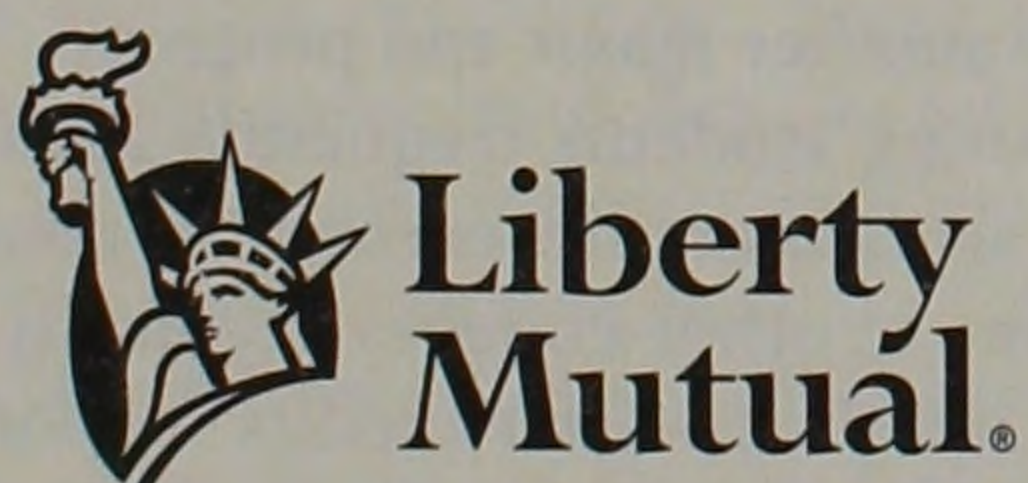
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GSP-MA 7-07

Completing Unfinished Business

After time away from the college, alumni discover the benefits of returning to fulfill graduation requirements.

By Kamelia Aly

Like George Webber, the protagonist in Thomas Wolfe's novel *You Can't Go Home Again*, many Berklee alumni find that, upon returning to their home territory after spending years away, quite a bit has changed. A number of alumni wish it were possible for them to return to the college and take courses that weren't offered during their time at the campus. And for those who want to complete their degree or diploma requirements, the process of returning is easier than many imagine.

Berklee has a long-standing policy of allowing students to leave for an extended period of time and return without having to reapply for admission. By comparison, several peer colleges limit the amount of time for a leave of absence, and some require students to reapply and be reevaluated in order to return.

While students don't need to reapply, the returning student policy requires that, because of Berklee's continually changing curriculum, returning students who have been away from the college for more than four years comply with the requirements in the fall catalog that has been published closest to the date of their reenrollment.

Students leave the college for a number of reasons. Stefanie Gray, for example, left in 1990 because she felt burned out. She needed a break and decided to work for a while. Gray returned in 2006 to pursue her education again. "I became dissatisfied with my job and realized that if I wanted to change my life for the better, the first step would involve going back to school to complete my degree," she says. "I also felt that after all the work I'd done at Berklee previously, it would be a shame to have nothing to show for it."

Gray recently completed the requirements for her degree in songwriting.

Greg DeGuglielmo entered Berklee in the summer of 1985 on a full-tuition scholarship, but he left after one semester. "I had been playing a lot and wanted to find a gig where I would actually make some money and enjoy the music," DeGuglielmo says. "I told that to my drum teacher, Joe Hunt, and he told me to meditate on it. I did, and within three weeks I had an offer to tour with a national act that was playing more than 200 dates a year. If I took the gig, I'd have to give up my scholarship. It was a tough decision, but after consulting with my teachers, I knew that when opportunity knocks, sometimes you have to take it." Nearly 20 years passed before DeGuglielmo returned to complete his professional music degree.

The Returning Student Process

"Students who have been away from Berklee—anywhere from two or three semesters to 30 years—can contact me for information on returning," says Hannah Williams,

returning and special student group coordinator at the Office of the Registrar. "Those who call well in advance of registration fill out the Returning Student Intent Form, and we send them information to prepare them for registration. The packet includes contact information for the offices of Financial Aid [and of] Scholarships and Student Employment and the Counseling and Advising Center. Students who have been away for more than a year also receive the current edition of Berklee's *Bulletin*, which contains policies and procedures."

With Berklee's adoption of online registration a few years ago, the reapplication process became much easier. As long as a tuition deposit is on file and there are no outstanding holds, students can register from anywhere in the world. Other recent Web-based self-serve options include the opportunity for returning students to view their transcript and do an online academic evaluation for their original major or another major and program.

Returning students frequently ask if Berklee accepts credits earned for coursework done at other colleges. Typically, Berklee accepts transfer credits for some liberal-arts courses but not for music courses. Credit may be transferred for some music history classes and specific courses taken through Berklee's online school. But transcripts from other colleges should always be submitted for evaluation of credit transfer possibilities.

There are 30 courses offered through the Berkleemusic.com site that may be applied to a matriculated student's general elective requirements in the degree and diploma programs. Students can transfer up to two Berkleemusic.com courses and receive two credits per course if they have earned a grade of C or higher and if the courses were origi-



After a 16-year hiatus, Stefanie Gray returned to Berklee and earned a songwriting degree.

Kamelia Aly is media content manager for the Office of the Registrar at Berklee College of Music

Berklee has a long-standing policy of **allowing students to leave** for an extended period of time and **return without having to reapply for admission.**



Greg DeGuglielmo had been drumming professionally for 20 years when he decided to return to Berklee to complete his degree in professional music.

nally taken for credit or were part of a certificate program.

Williams is often asked if it is difficult to return. "No, it's not," she says. "If a student was here a long time ago—maybe 25 or 30 years ago—and their records are not in our current database, they need to be rebuilt. Once that's complete, we do an academic evaluation with the updated catalog to figure out what courses would be required for graduation. Credits previously earned at Berklee don't expire. However, since the course numbers and the titles may have changed, it's not always obvious what the equivalents are in the new catalog." In these situations, Williams directs students to the department chair of their major.

Students often inquire about earning credit for life or work experience. "Some people who have been away from Berklee have been working in the music industry and have kept up with the technology, so they may not need to take certain courses," says Williams. "For example, all students are required to take Introduction to Music Technology. This became a requirement in 1992; but if students are advanced in that area, they can discuss the options with the department chair."

New Skills, New Challenges

During his professional music career over the past 20 years, DeGuglielmo never had to read music. "When I came back, perhaps one of the biggest obstacles was humbling myself and realizing that I was entering a system that is reading based," he says. "Drum teacher Bob Kaufman gave me encouragement and was an inspiration at a really critical juncture for me. He helped me realize

that since this is a reading-based system, I needed to go back to square one and learn how to read from the ground up. Basically, I was starting over. It was a tough adjustment at first. But I came back to accomplish the goals of rounding out my musicianship, learning the theory, and becoming a more complete player."

DeGuglielmo discovered that networking is as important as talent, creativity, and technical expertise. "Networking today is different than it was 20 years ago," he says. "Word of mouth and meeting people on the street are still important, but one of my teachers said that the future players who will make it in this business may not necessarily be the most talented or hardworking or the best at overcoming challenges. Those who know how to use current technology to network will get the gigs of the future. I'm glad that I was required to take Intro to Music Technology. I'm on that computer every day now."

After spending years away from Berklee in the workforce, Gray felt she'd become disconnected from music. When she returned to the college, one of her greatest challenges was learning the technology that has become such a vital part of today's music business. "My teachers and others were very helpful and understanding when I told them that a lot of this was new to me," she says. "The Learning Center was a wonderful resource. Classes in Finale and Garage Band combined with private tutoring helped me get a grasp on these programs fairly quickly." While returning to Berklee meant acquiring some basic technology skills, Gray was encouraged by a supportive and friendly learning environment.

There are always a few returning students

who express concern about being older than the general population. But in fact, every Berklee student knows that the college's student body is different from those of many other four-year colleges. DeGuglielmo was initially concerned about his age. "I thought about being 20 years older than most of the other students," he says. "But I didn't let it become an issue, and people picked up on that. I was just happy to be here, share my past experiences, and share the youthful exuberance of the other students. I wanted to learn from them as much as they wanted to learn from me." Ultimately, DeGuglielmo says, "It's not about age; it's about the music." ■

Returning Student Statistics

- Each semester, between 120 and 260 students fill out the Returning Student Intent Form.
- Between summer 2002 and fall 2006, the number of returning students ranged from 79 to 153.
- Of the total number of students enrolled for any given semester, returning students make up approximately 6.4 percent during the summer, 3.4 percent during the spring, and 2.5 percent for the fall semesters.
- In any given semester, of the total returning student population about 2.5 percent are younger than 20 years old. Approximately 80 percent are in their twenties, 9 percent are in their thirties. Students 40 years old and older have ranged anywhere from 2 percent to 8 percent of the student population.
- In the summer and fall 2006 semesters, 22 students who returned changed their major, and three students added a dual major.
- In the summer and fall 2006 semesters, three students who completed a degree returned to complete a dual major.

The Way Back

Here are the contacts and resources for prospective returning students:

General returning student information:
www.berklee.net/re/ret_summary.html

Returning student questions: Hannah Williams at returningstudents@berklee.edu

For financial aid information:
www.berklee.edu/financing
Office of Financial Aid:
www.financialaid@berklee.edu

For scholarship information:
www.berklee.edu/scholarships/

Office of Scholarships and Student Employment: scholarships@berklee.edu

MODULATION

Shifting tonalities for an emotional response

by Professor Wayne Naus '76

On one level, the process of modulation is simply a change from one key or tonal center to another. But on another level, it can also trigger a variety of emotional responses from the listener. Depending on the technique or combination of techniques used, modulation can help music to more effectively evoke a mood.

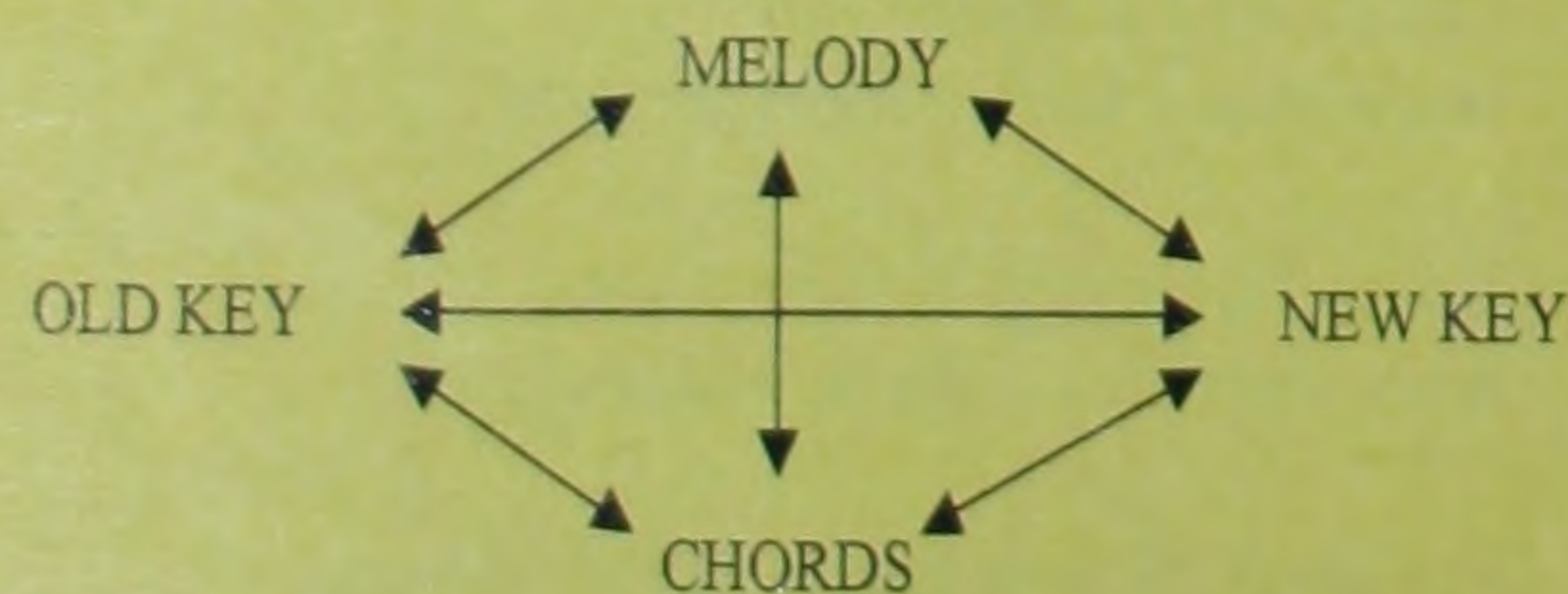
Several factors govern the effects of modulation. But simply put, major keys generally produce a positive or happy effect; minor keys, a sad one. Tempo is also a factor. Depending on whether the move to the new key is harmonically prepared or unprepared, for example, modulations may be smooth or abrupt. In addition to modulations to major and minor keys, it is possible to modulate between various modes and keys and to create some interesting modal-tonal combinations.

Modulation: Objectives and Techniques

In this article, I will confine the discussion to actual key changes and explore five techniques for modulating: direct, pivot-chord, melody driven, transitional, and combination modulations. No matter which technique you use to create a modulation, you need to ask three questions: (1) What is the desired effect? (2) What is the destination key? and (3) Which technique will get you there?

Note that you can heighten the effect of a modulation if you change not only key but also tempo. Further, when visual images accompany a modulation, the psychological or emotional effect can be even greater. Each modulation should be tailored to a particular musical situation. In many cases, musicians use a modulation at the chorus or bridge of a tune or as a segue between songs in a medley. Many jazz tunes (especially those in the bebop style) modulate frequently, creating a potential harmonic obstacle course for the player. Regardless of the type of modulation used, it must be a carefully sculptured musical event that involves a series of harmonic and melodic choices that conform to the style and context of the music at hand.

The diagram below shows the harmonic, melodic, and key relationships that are involved in a modulation. When two or more of these elements are combined, it creates what I call a "combination modulation." Even though the listener hears these relationships over the course of only a



few seconds as the key changes, such modulations initiate an emotional response. The listener may not even be consciously aware of the combined relationships in a modulation. But the overall effect may convey a feeling of optimism or new beginning, even the sensation of goose bumps. Audio files examples 8 and 9, "America the Beautiful" and "Taps" are examples of this. (To hear all musical examples, visit <http://www.berklee.edu/bt/192/lesson.html>.)

Examples of Modulation

Examples 1 through 7 demonstrate various combinations of harmonic, melodic, and key relationships that produce a range of modulation types with varied levels of complexity. Example 1 shows a direct modulation that uses two preparatory chords, E^b-7 and A^b7 (the II-7 and V7 of the new key). They set up the key change.

Example 2 is a pivot-chord modulation. In bar 3, the F-7 is called the pivot chord because it has a dual function as IV-7 in the key of C and as the II-7 in the key of E^b. This type of modulation is more subtle than a direct modulation. Also in bar 3, the melody note C contributes to the effect of this approach on the listener. The ear perceives the C as the root in the key of C and as the sixth degree in E^b. Harmonically, the C functions as the fifth of the F-7 chord and the ninth on the B^b7 chord.

Example 3 shows a combination of pivot-chord and direct modulations that involve a different interaction between the melody, harmony, and adjacent keys, adding a greater degree of complexity. In bar 2, the G7 chord resolves in a deceptive cadence to an A^b maj7; in bar 3, a chord that functions in both keys. In bar 3, the melody note is the root in the key of C and the third degree in A^b.

Example 4 shows an unprepared, direct modulation that is melody driven and accomplished through the use of a common tone. The C in bars 3 and 4 is diatonic to both chords and keys. In the key of C, it's the root; and in D^b, the seventh. On the A^b7 chord, the C functions as the third; and on the D^b chord it's the seventh. The audio file of this example demonstrates the effect the change of melodic function creates.

Example 5 is another combination of pivot-chord and direct modulations that capitalizes on the interaction between the harmony, melody, and adjacent keys. The melody note F in bar 3 is the fifth degree in the home key of B^b and the third in the new key of D^b. It's the root of the F7 chord and the third of the D^b chord. Because of the deceptive resolution of the F-7, the D^b chord has a function in both keys.

Example 6 shows another combination of direct and pivot-chord modulations. In bar 3, the melody note E is the third degree in the key of C and the fifth in A. The G7 chords have a function in both keys. Because of its deceptive resolution, the A maj7 chord can be heard as functioning in both keys. In the key of C, it is a rare example of a VI maj7 chord. This complex modulation can affect the listener on many levels.

Example 7 is a transitional modulation. During the three-bar transition from the key of C to D^b (see bars 3 to 5), the feeling of the key of C is lost, and there is no expectation of what the new key will be. The process begins with a series of II-7 V7s, which don't resolve and imply the keys of E^b and D. The melody is sequential and moves in an ascending direction, adding to the forward momentum provided by the harmony. Since there is no expectation of a key destination, this type of modulation can continue until the desired key is reached.

As mentioned above, examples 8 and 9 are versions of "America the Beautiful" and "Taps" that I arranged and played on the trumpet to demonstrate modulation techniques. These modulations were designed to produce an emotional response that is impossible to sum up in a description of the techniques utilized.

I hope some of the ideas in this article and the musical examples may inspire you to continue on a path of musical discovery, inspiration, and creativity. ☺



Wayne Naus, a professional trumpet player, is a professor in the Harmony Department. He is the author of *Beyond Functional Harmony* published by Advance Music. For more information, visit www.waynenaus.com.

To hear these examples, visit www.berklee.edu/bt/192/lesson.html.

EX. 1 WAYNE NAUS

1 Cmaj7 IMA7 2 D-7 II-7 3 G7 V7 4 C6 I6 D: II-7 Eb-7 V7 Ab7

5 IMA7 Dmaj7 6 II-7 Eb-7 V7 Ab7 7 IMA7 Dmaj7

EX. 2 WAYNE NAUS

1 IMA7 Cmaj7 2 II-7 D-7 V7 G7 3 C: IV-7 Eb: II-7 F-7 V7 Bb7 IMA7 Ebmaj7

EX. 3 WAYNE NAUS

1 IMA7 Cmaj7 2 II-7 D-7 V7 G7 3 C: VIIMA7 Ab: IMA7 Abmaj7 VI-7 F-7 II-7 Bb-7 V7 Eb7(b9) IMA7 Abmaj7

EX. 4

1 IMA7 Cmaj7 2 II-7 D-7 V7 G7 D: V7 Ab7 3 IMA7 Dmaj7 4 II-7 Eb-7 V7 Ab7(b9) IMA7 Dmaj7

EX. 5 WAYNE NAUS

1 V7/IV Bb7 2 IMA7 Ebmaj7 VI-7 C-7 V7 F7sus4 F7 3 Bb: IIIIMA7 D: IMA7 Dmaj7 VI-7 Bb-7 II-7 Eb-7 V7 Ab7 IMA7 Dmaj7

EX. 6 WAYNE NAUS

1 IMA7 Cmaj7 2 II-7 D-7 C: V7sus4 V7 A: bVII7sus4 bVII1 G7sus4 G7 3 VIMA7 IMA7 VI-7 Abmaj7 VI-7 F-7 II-7 Bb-7 V7 Eb7 IMA7 Abmaj7

EX. 7 WAYNE NAUS

1 C: IMA7 Cmaj7 2 II-7 D-7 V7 G7 3 Eb: II-7 F-7 V7 Bb7 D: II-7 E-7 V7 A7 4 D: II-7 Eb-7 V7 Ab7 5 IMA7 Dmaj7 VI-7 Bb-7 II-7 Eb-7 V7 Ab7(b9) IMA7 Dmaj7

EX. 8 AMERICA THE BEAUTIFUL WORDS BY K.L. BATES MUSIC BY S. A. WARD ARR. BY WAYNE NAUS

(INTRO) Ab7sus4 Db Ab7 Db E Eb7sus4 Eb7 E

6 E7 rit. (A) A TEMPO A E7 D E7sus4 E7 A E7sus4 A (TRP.) A TEMPO

12 E7 E7 Eb7sus4 Bb-7 E7 A A+ D E/D E7 E+7

18 E-7(9)/A Eb7(9) Dmaj7 A Dmaj7 F7 E7sus4 E7 Fsus2 F

24 Fmaj7 F7 (B) Bb F7sus4 F7 Eb/D C-7 F7 Bb Bb+

29 G-7 C7sus4 C7 F7 C7sus4 C-7 F7 Bb Bb+

34 Eb F7 F7 F+7 Bb C-7 Bb7/D E7 Ebmaj7 Bb

39 Ebmaj7 F7sus4 F7 Gb Ab Bb

EX. 9 TAPS ARR. BY WAYNE NAUS

(PIANO INTRO) Bbmaj7 G-7 C7 C-7

4 F7 (A) Bb Bb+ Bb6 Bb7 (TRUMPET)

8 Bb6 Bb+ Ebmaj7 Gbmaj7 F7 Bb7(#11) A7(#11) Ab7(#11)

12 C#-7(9) F#7(9) B B+ Ebmaj7 E-(maj7) B B7

16 D#7(#9) Ebmaj7 Dmaj7 F Gbmaj7(9)

20 Cmaj7(9) D7(#11) D7(#11) Cmaj7 B rit.....

All sequences were created by Brad Hatfield '75

Alumni notes

1962

Trumpeter Tony Scodwell of Las Vegas, NV, will perform as a soloist during three December concerts by the Minnesota Orchestra in Minneapolis. The performances will feature Christmas music arranged by former Berklee faculty member Dick Wright. Scodwell also operates Scodwell USA, a manufacturer of trumpets and flugel-horns.



Richie Cole '68 (left) and Mike Price '67

1964

Bassist Tim Swarbrick of Wilmington, DE, performs with local and national jazz artists around Delaware and New Jersey. He was instrumental in the creation of the Korean War Veterans Memorial in Washington, D.C.

1967

Trumpeter Mike Price '67 of Tokyo, Japan, invited saxophonist Richie Cole '68 to tour with him in August as a guest soloist with the Mike Price Jazz Quintet.

1970

Marc Elbaum of Meredith, NH, cowrote the song "Make Me Crazy" recorded by Cindy Kaza and the Bombers for a production of the Ernest Thompson play *Ax of Love* that premiered at the West End Studio Theatre in Portsmouth, NH.

1973

Composer Bobby Vince Paunetto of Bronx, NY, has reissued his album *Paunetto's Point* on CD. The music features trumpeter Tom Harrell and saxophonist Ronnie Cuber, as well as Tom Sala '72, Billy Drewes '74, Todd Anderson '72, and Ed Byrne '75. Visit www.rsvpjazzrecords.com.

1975

Guitarist Vin D'Onofrio of Los Angeles, CA, has released two solo CDs, *Time and Place* and *A Slice of Life* (visit www.cdbaby.com/vindonofrio). He also played on Rod Stewart's *Great American Songbook*,

Vol. III and on Carly Simon's *Moonlight Serenade*.

Keyboardist and composer Brad Hatfield of Westwood, MA, received a BMI award for his Emmy-winning work on the TV show *The Young and the Restless*. Visit www.bradhatfield.com.

Composer Jean-Michel Hervé of Villiers-sur-Marne, France, wrote orchestral music for a new CD, *Le Passeur de Lumière*. He has written for television and commercials and has composed for the Kronos and Smith string quartets. He also collaborated with film composer Dick de Benedictus on the orchestral sample library *Symphonic Adventures*.

Richard Niles '75 of London, England, produces documentary programming for BBC Radio 2 and produced two recordings for Russian pop superstar Alexander Shulgin. In December, Niles will receive his Ph.D. from Brunel University. Visit www.richardniles.com.

Guitarist Mike Stern of New York City received the 14th Miles Davis Award at Le Festival International de Jazz de Montréal. The honor is awarded to jazz artists whose work has contributed significantly to the renewal of the jazz genre.

Drummer Charles Xavier of San Bruno, CA, has rereleased the



André Ménard (left) cofounder and artistic director of Le Festival International de Jazz de Montréal, after presenting Mike Stern '77 with the Miles Davis Award in June

recording *The King Has Come* with his band the Messengers. The four-song EP earned a *Down Beat* magazine's editors' choice review in 1982. Visit www.happynoterecords.com.

1976

Composer Hal Goldstein of Shohola, PA, was honored at the SESAC Television and Film Composers Awards for music he wrote for *Dateline NBC* and the *Maury* and *Montel* daytime talk shows. He performs in the Shohola area on keyboards and blues harp.

1978

Composer David Dachinger of Scarsdale, NY, was honored at the SESAC Television and Film Composers Awards for his music featured in *Dateline NBC* and *Access Hollywood*. His music has also appeared during broadcasts of NFL, NCAA, and PGA sports events. Visit www.ddmusic.com.

Bernie Kenerson of Myrtle Beach, SC, released a CD titled *Just You & Me*, featuring his EWI playing on 10 smooth-jazz originals. Visit www.berniekenerson.com.

Joanne LaRiccia of Somerville, MA, is the star of the children's show *JoJo's DreamCart*, which airs on Rhode Island PBS stations on Sunday mornings. Visit www.jojosdreamcart.com.

New York News by Lisa Hearn's '96

Berklee's New York Alumni Chapter had a busy summer, hosting several great events. On June 5, local alumni attended a seminar titled "Legal Aspects of the Music Business in the Digital Age" at the Sheraton New York Hotel and Towers. Jason Vogel '88 and James Trigg of Kilpatrick, Stockton LLP offered an overview of copyright and trademark law. Adrian Ross '96, director of public affairs at ASCAP, briefed the audience on performance rights and his work in the New York and Washington, D.C., areas.

Entertainment media attorney Steven Masur of MasurLaw also participated in the discussion by sharing his experiences on pioneering legal initiatives in music and new technologies.

On July 31, alumni and guests turned out for the Songwriter's Forum panel event at Fluid and

heard from successful Berklee alumni. Graduates shared their experiences working in the advertising industry and the factors contributing to their success. Among the attending alumni were David Shapiro, founding partner and executive producer of Fluid; Andrew Sherman, senior composer; Judson Crane, senior composer; and Ian Jeffreys, producer. Jeffreys generously devoted several hours of his time to help the New York Chapter put together the event.

Congratulations to Brooke Fox, NY Songwriter's Forum chair, for inclusion in the August New York International Fringe Festival of her musical *Williamsburg! The Musical*. Co-created by Fox, Nicola Barber, Will Brumley, and Kurt Gellersted, *Williamsburg!* is a pop-rock parody of Brooklyn's

hipster neighborhood and portrays the unlikely love story of a neurotic and suicidal hipster and a Hasidic Jew.

We look forward to Saturday, October 20, when Berklee will host its first-ever Alumni Showcase at the CMJ Music Marathon & Film Festival in New York City. Now in its 27th year, the CMJ Music Marathon is New York City's largest music event and one of the premier music events in the country.

The New York Alumni Chapter would like to thank all the alumni who have generously given their time and effort as well as Berklee's Office of Alumni Affairs for continued support of New York events. As more alumni become involved, our chapter continues to grow and thrive. Anyone interested in planning events or sharing



Lisa Hearn's

expertise on a particular topic should contact me at lhearn@berklee.net or call Berklee's New York Chapter hotline at (877) 423-7553. And for more information on upcoming events, visit the alumni website at www.alumni.berklee.edu.

—Lisa Hearn's, New York Alumni Chapter Leader



Eliot Slaughter '79

Keyboardist Eliot Slaughter of Cincinnati, OH, has released a CD of his original music titled *The Reinvention*. Slaughter also produces music for artists and ad clients. Visit www.myspace.com/eliotslaughters.

1980

Guitarist Bruce Arnold of New York City completed a three-CD-ROM set titled *Total Modal: 19 Scales and Modes for Improvisation and Composition*. It includes interactive software and 40 video segments. Visit www.truefire.com.

Producer/multi-instrumentalist Anthony J. Resta of Westford, MA, and engineer Karyadi Sutedja '98 worked on the songs "Hollywood" by Collective Soul, "Wish Upon a Dog Star" by Satellite Party, as well as CD projects by the Fools, Need to

Breathe, and Serial Thrillers. Visit www.studiobopnique.com.

Guitarist Rick Stone of Brooklyn, NY, was featured in the cover story of *Cadence* magazine's August 2007 issue. He teaches at Hofstra University and Jazzmobile and also performs regularly. His latest recording, *Samba de Novembro*, features pianist Tardo Hammer, bassist Yosuke Inoue, and drummer Matt Wilson. Visit www.rickstone.com.

1981

Kevin Barbour contributed music to the jazz soundtrack of the documentary film *Revolution '67*, which explores the 1967 Newark, NJ, riots. It aired in the PBS series *Point of View*. Visit www.pbs.org/pov.

Drummer Karl Latham of Sparta, NJ, released the CD *Resonance*, featuring bassist Kermit Driscoll '78, guitarist John Hart, and trumpeter Vinnie Cutro playing originals and arrangements of material by Jimi Hendrix, Stevie Wonder, and Björk. Visit www.karllatham.com.

Kevin Pituch of Toledo, OH, is an assistant prosecutor in Lucas County, OH, working on the organized crime task force prosecuting white-collar crime.

1982

David Wood of Sandwich, MA, produced the CD *Cape Cod Covers, Vol. 2: The Beatles*. The CD was created as a project to benefit Angel Flight New England. Performers include Carly Simon, Kate Taylor, Entrain, and others.

1984

Philippe Crettien of Hopkinton, MA, is the jazz band director at the Rivers School in Weston, MA, and chairs the jazz department for the Rivers School Conservatory. Crettien's latest CD recorded with the MCFC Jazz Quartet, *Relatively Out There*, is available through CD Baby.

Vocalist Camille Devore of Omaha, NE, was a headliner at a jazz festival in Baton Rouge, LA, in July. Visit www.camilledevore.com.

Singer/songwriter Thea Hopkins of Somerville, MA, released the album *Chickasaw* with guitarist David Goodrich '89, pianist Tim Ray '79, faculty cellist Natalie Haas, and others. Visit www.theahopkins.com.

1985

Drummer Billy Kilson of Edison, NJ, plays with trumpeter Chris Botti and has backed Dave Holland, Dianne Reeves, George Duke, and

Kevin Eubanks. He leads the group BK Groove. Visit www.billykilson.com.

Pianist/vocalist Barry Rocklin of Revere, MA, is touring with the Sopranos Piano Bar chain in the Netherlands, and Netherlands Antilles, Curaçao, and St. Martin. Visit www.barryfromboston.com.

1986

Vocalist Michéal Castaldo of New York City has released the CD *La Dolce Vita 'N America*, which features classic Italian songs and arias as well as the national anthems of America and Canada. Visit www.michealcastaldo.com.

(Continued on page 25)



Thea Hopkins '84

The Alumni Beat *by Karen Bell '90*



Karen Bell '90

In September, vibrancy returned to the Berklee campus with the arrival of students ready for the fall semester. With all the alumni gatherings planned this fall, we hope to continue that surge in activity. Visit the alumni website at <http://alumni.berklee.edu> to view upcoming events.

Last summer the Berklee alumni community hosted a flurry of activities at various locations across the country. On June 23, I joined the head of Berklee's Chicago Alumni Chapter, Steve Nixon '02, as we hosted the Chicago alumni for a lunchtime buffet at the Abbey Pub. On July 31, Fluid, an award-winning New York-based music and editorial studio, opened its doors to alumni to introduce itself and share industry experiences during a panel discussion. Four alumni sat on the panel, including David Shapiro '70, Fluid's executive producer and partner; Andrew Sherman '89, a senior composer and partner; Judson Crane '00, a senior composer; and Ian Jeffreys '98, a producer.

On July 27, alumni from Santa Fe, New Mexico, and the surrounding areas gathered for the first time during the New Mexico Jazz Festival. In August, Ginny Fordham '80 and her husband, Associate Professor of Drums Steve Wilkes '80, traveled to Japan, where they hosted an alumni gathering at Vanilla Mood, a cozy restaurant and nightclub in Roppongi owned by Berklee alumnus Norihiko Hibino '97. Details and photos of the event are posted on Wilkes's blog at www.sixdrums.blogspot.com.

Thanks to Rob Jaczko '83, chair of the MP&E Department,

for documenting many of our alumni gatherings. Check out Jaczko's websites for a glimpse of the photos of our summer alumni get-togethers in Miami at (www.jaczko.com/miami07) and in Washington, D.C. (www.jaczko.com/dc07).

Thanks also to those who submitted proposals to the 2007-2008 Alumni Grant Program. In the coming weeks, we will announce the initiatives that received funding. The winning proposals for the 2006-2007 Alumni Grant Program include the following.

- David Chandler '86, Children of the Gospel Vocal Workshop;
- Laurie Cohen '76, the Mill Valley Philharmonic;
- Andreia Pinto Correia '02 and Johannes Berauer '05, Luso-Austro Jazz Orchestra;
- Winnie Dahlgren '97, No Boundaries;
- Juri Panda Jones '01, the Genuine Voices at Judge John J. Connelly Youth Center;
- Justis Kao '03, Benefit Christmas Concert;
- Fiandrato Manavihare (a.k.a Mimy) '03, outreach in Madagascar;
- Gail McArthur-Browne '98, concerts and jazz workshops in Scotland;
- Gabriel Riesco '06: Improsounds, contemporary music education project;
- Marlon Saunders '87, Workin' on a Building;

- Hans Schuman '90, JazzReach;
- Michael Shorr '02, a book based on his Song Analyst radio broadcast;
- Frank Warren '76, Berklee Alumni Composers Consortium; and
- Darcie Wicknick '01, the Boston Hip-Hop Alliance.

We extend our congratulations to all grant recipients for their great work in their communities. Detailed descriptions of each project are posted on the alumni website.

To make sure we support you, the alumni community, it's essential for us to get input. We recently mailed a new survey to members of the alumni community. Please take a few moments to fill out the survey you received by mail or the online version that can be found at <http://alumni.berklee.edu/survey07.html>, and return it to us. This is also a chance to update your contact information for our online alumni directory.

In other alumni news, beginning in January 2008, *Berklee today* will increase its publication frequency to four issues a year. Kudos to our editor, Mark Small '73, for a job well done!

Finally, congratulations are in order for Brian Grzelak, assistant director of alumni affairs, and his wife, Melissa, for the birth of their son, Colin. We wish them well. That's it for now. Enjoy the fall.

—Karen Bell
Director of Alumni Affairs



Debbie Bieri, Karen Bell '90, Eileen Knight, Alphonso Jiles '88 (Berklee Alumni Chapter Leader Washington, D.C.), Larry Simpson, Ginny Fordham '80 during the alumni reception at the Kennedy Center in May.

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Jazz vocalist Kelly Eisenhour of Salt Lake City, UT, has released the CD *Kelly Eisenhour: Seek and Find*, featuring saxophonist Bob Mintzer. A faculty member at Brigham Young University, Eisenhour brought BYU's Jazz Voices ensemble to New York to perform at the 2007 IAJE conference. Visit www.kellyeisenhour.com.

Trumpeter Chris Kase of Madrid, Spain, has made his albums *Te espero aquí*, *A Song We Once Knew*, and *Nine Easy Pieces* available Stateside through the CD Baby and iTunes websites.

John T. Mickevich of Santa Monica, CA, writes, directs, produces, and composes music for the Monkey Box, a Web-based sketch comedy compa-



Kelly Eisenhour '86

ny in Los Angeles with more than 750,000 viewers on the Internet. Visit www.themonkeybox.com.

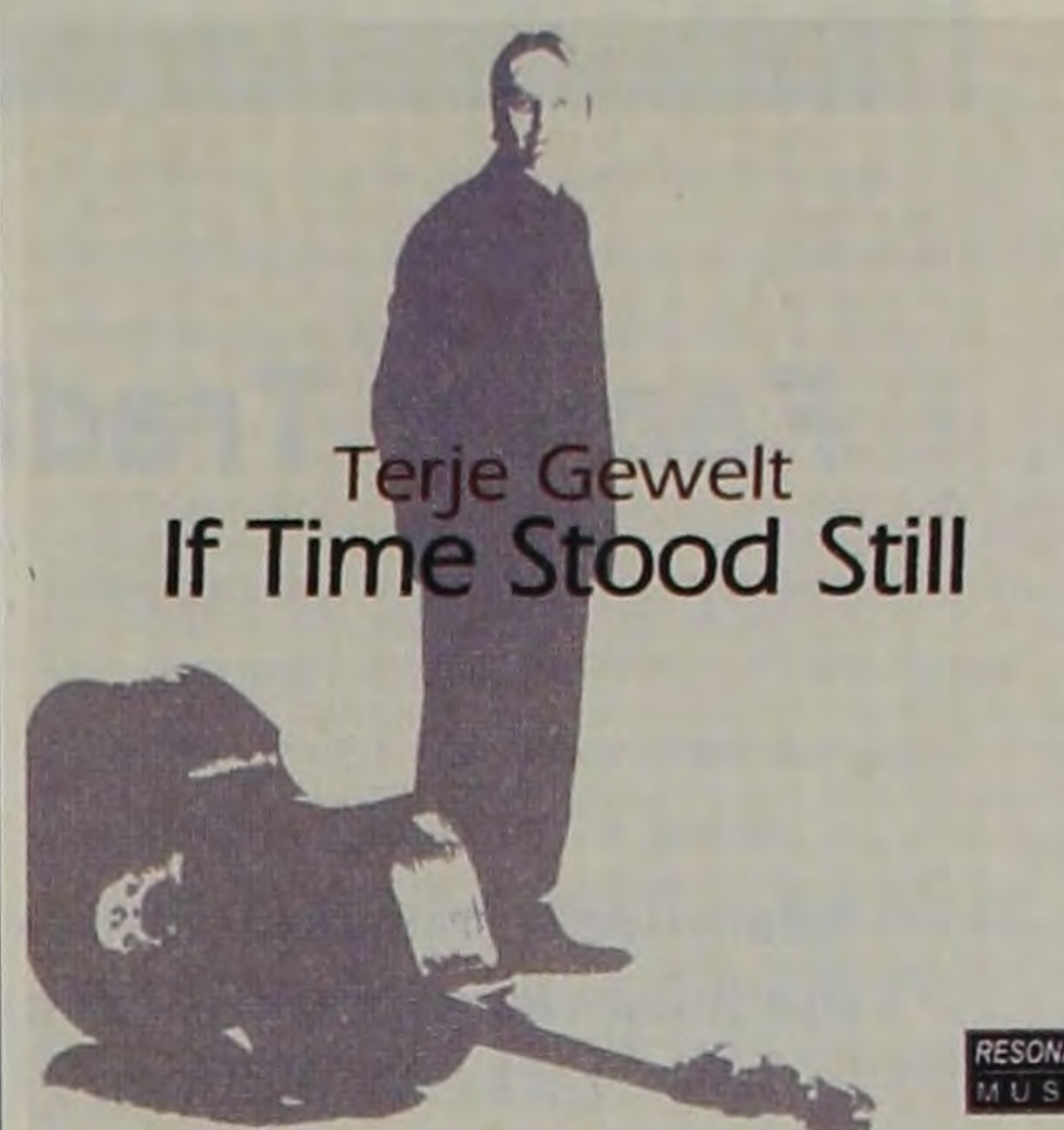
Michael Veal of St. Albans, NY, penned the book *Dub: Soundscapes and Shattered Songs in Jamaican Reggae* for Wesleyan University Press. It is the first book-length study of the studio-based genre Jamaican dub. Veal is an associate professor at Yale University.

1987

Clifford Brodsky of Hollywood, CA, has established Brodsky Entertainment and Rock Man Enough Publishing. Brodsky also produced an album by Rose Rossi that will be released in February 2008.

Songwriter Joe Doyle of Nashville, TN, had four of his songs cut on major-label releases by Kenny Rogers and Blaine Larsen (both cut "Someone Is Me"), Jason Aldean ("Back in This Cigarette"), and Luke Bryan ("Tackle Box"). His own CD features drummer Brian Pruitt '97. Visit www.myspace.com/joedoylesongs.

Bassist Terje Gewalt of Oslo, Norway, has released a new recording titled *If Time Stood Still*.



Terje Gewalt '87

Guitarist Bjørn Klakegg, drummer Kenneth Ekornes, and Gewalt perform 12 jazz originals.

Singer/songwriter Todd Giudice of Newburgh, NY, released his second CD, *Little-Known Secret*, featuring 12 of his original songs. Visit www.toddgiudice.com.

Chris Jentsch of Brooklyn, NY, released the CD *Brooklyn Suite*, a large-ensemble piece commissioned by the American Composers Forum. Jentsch recently attended the Ucross Foundation's artist retreat in Wyoming to work on a new commission. Visit www.chrisjentsch.com.

Vince Leffler of Memphis, TN, opened Apogee Studios in August. The Memphis-based facility offers

full recording, mixing, and mastering services using Pro Tools 7.3.

Woodwind player Tamas Marius of Marina, CA, and his band Red Beans & Rice released the CD *Hot and Spicy* featuring New Orleans-style blues and r&b. Visit www.redbeans.com.

Saxophonist William Sims of Chicago, IL, has released the smooth-jazz CD *Here2MakeUHappy* under his stage name Skinny Williams. Visit www.skinnywilliams.com.

1988

Mitch Clyman of Jerusalem, Israel, composed music for the musical *Ruth*, which had 40 sold-out performances. His music airs on Israel's Channel 1 News and on children's television. He also produces audio books for McGraw-Hill International. Visit www.musoproducts.com.

1989

Bassist Erik Applegate of Greeley, CO, has been appointed an assistant professor of jazz studies at the University of Northern Colorado. An active performer, Applegate has

Nashville Notes *by Dave Petrelli '05*

Late summer brought record heat to the Nashville area, with temperatures of more than 100 degrees before a "cold front" provided a drop into the 90s. But even surging air-conditioning bills weren't enough to cool down some of Berklee's finest alumni.

Three years after winning the CMT/NSAI Song Contest, Jesse Terry '04 scored again with the grand prize in the country category of the John Lennon Songwriting Contest for his song "What You've Been Missing," cowritten with Dan Murph. This news comes on the heels of an artist production deal for Terry with Masville Music.

Songwriter Joe Doyle '87 has recently gotten his songs cut by Kenny Rogers, Blaine Larsen, Jason Aldean, and Luke Bryan.

Laura Clapp '01 has joined TC Electronic, a world-renowned company in the field of audio product manufacturing and marketing, as a product specialist. Clapp says the new job has her traveling the world and "showing off cool products."

Drummer Kevin Rappillo '90 is currently on tour with country superstar Rodney Atkins. Rappillo and Atkins are part of the Brad Paisley tour that runs through April 2008. Bassists Annie Clements and Bryan Beller '92 are out on the road with Sugarland and Steve Vai, respectively.

Erik "Tiny E" Hiser '94, played with the popular Billy Joel tribute band Christie's Ex and, in late September, opened for 1980s heartthrob Rick Springfield at Nashville's Wild Horse Saloon. The show came one month after Hiser and the boys opened for another '80s band, the Cars.

Alan Powell '89 joined Professor Pat Pattison as a featured instructor at the Nashville Songwriters Association International's Song Camp 102 in late September. NSAI's Song Camp offers an intensive, three-day seminar featuring some of the most accomplished professionals and instructors in the music industry.



Dave Petrelli '05

With the arrival of fall and cooler temperatures, we look forward to a season of Vince Young touchdowns and more exciting news from our local alumni. For information about the Berklee Alumni Chapter in Nashville, contact me at dpetrelli@berklee.net. That's all for now.

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader

worked with jazz artists Tim Ries, George Garzone, Eddie Daniels, Ingrid Jensen, and others. Visit www.erikapplegate.com.

Trumpeter Ingrid Jensen of Astoria, NY, teamed up with her husband, Jon Wikan (drums), sister Christine Jensen (saxophone), Mattias Welin, and pianist/composer Maggi Olin, for the CD *Flurry*. Visit www.ingridjensen.com.

Pianist Jacky Terrasson of New York City released *Mirror*, his first solo piano record of standards and originals for Blue Note Records.

1990

Drummer Scott Amendola of Berkeley, CA, played on the CDs *Draw Breath* by the Nels Cline Singers and *Spinning the Circle* by David Witham.

Guitarist Rob Bonfiglio of Los Angeles, CA, has been touring with his band Shine supporting their CD *Skies of America*. He has served as musical director for Wilson Phillips and placed his songs in several films.

Singer/songwriter Heather Edwards of New York City released the CD *Eclectic Energy* with help from bassist/producer Richie Goods '91 and others. Visit www.heatheredwards.net.

Karen Guthery of Stevenson Ranch, CA, has served as a music librarian and copyist for several films and the *Dirty Harry* video game. She also wrote orchestrations for *Hostel* and *Hostel Part II*, and *The Transformers* video game.

Pianist/composer Julian Joseph of London, England, wrote the jazz opera *Bridgetower: A Fable of 1807* for the City of London Festival 2007. The libretto is based on the life of violin prodigy George Bridgetower.

Joe Zobkiw of Raleigh, NC, has released a four-song EP titled *Blip Fool*. Zobkiw wrote the music, played synthesizers and electronics, and produced and mixed the project. Visit www.blipfool.com.

1991

Composer Michael Caniato of Watertown, MA, was awarded a 2007 artist grant in music composition by the Massachusetts Cultural Council.

Pianist Pamela (Butchart) York of Kingwood, TX, won first place in the Great American Jazz Piano

Family Traditions *by Peter Gerstenzang '77*

Adam Deitch just might be one of the most open-minded drummers in New York. He embraces bebop, hip-hop, funk, pop, grunge, rock and roll, free jazz, and most any other style in the musical galaxy. At 31 he has already worked with a diverse roster of artists that includes John Scofield '73, Justin Timberlake, 50 Cent, and more.

"I think a lot of my interest in different kinds of music can be traced back to my mother and father, Denise and Bobby," says Deitch. "They're both drummers and were Berklee students in the '70s. They liked all sorts of music." In the Deitch household in Nyack, New York, musicians dropped in to play all the time. Additionally, Earth, Wind & Fire, Stevie Wonder, and Donnie Hathaway, as well as Herbie Hancock or John Coltrane were constantly played on our stereo. Consequently, Deitch says funk and jazz came to have the same emotional impact on him. Among his young musical peers in Nyack, there were heavy-metal kids and hip-hop kids. He gravitated toward the hip-hop world, and that style has remained a staple of his musical diet.

Carrying on the family tradition, Deitch enrolled at Berklee after high school. "When I got to Berklee, I was suddenly surrounded by a lot of great musicians," Deitch says. "I met some lifelong friends there. Keith Harris '99 [drummer for the Black Eyed Peas] is among them." Deitch cites faculty members Dennis Montgomery III and Dave DiCenso as important figures in his musical development. "Dennis chose me to play drums for the gospel choir," Deitch recalls. "That gave me a lot of confidence. Dave DiCenso helped me when I was having terrible problems with my knee from the way I was playing. He reworked my approach so I'd stop hurting myself. I don't know if I'd be able to play today if not for him."

After Berklee, Deitch got a funky drummer's dream gig playing for the Average White Band (AWB). "That was a tremendous time for me," he says. "I learned a lot, mostly because of a surprise backstage visitor after a gig. Steve Ferrone, the AWB drummer that I replaced, schooled me a bit. He

said, 'Listen, kid, you sound great. But you need to play the patterns I set down on these songs. I did what I did on 'School Boy Crush' for a reason. It's the perfect groove.' Normally, I would tell a drummer to get lost if he said something like that to me. But Ferrone was such a hero, I figured he knew what he was talking about. I played his patterns on some of those songs, and they did sound better."

In addition to earning drumming credits, Deitch has been building his résumé with studio credits. He produced a song for 50 Cent's new album, *Curtis*, and three tracks on rapper Redman's CD *Red Gone Wild*. He also coproduced a song with Justin Timberlake for the disc *Eardrum* by Talib Kweli. Deitch also works frequently with John Scofield. According to Deitch, working with Sco is not as different from playing a session with 50 Cent as one might think. "I've played with him on and off since about 2000," says Deitch, "including playing on a great record called *Uberjam* that was nominated for a

"Sometimes, it's not what you play but the way you conduct yourself that gets you the best results in this business."

Grammy in 2003. John is open to all sorts of different grooves on his records. If I tell him I want to put in a groove from Public Enemy or some sort of dub thing, it doesn't throw him as long as it's musical on top. He's really into whatever younger people bring to the table."

With all this activity, one wonders when Deitch is going to come out with a solo record. Soon, he thinks. "I've finally got something with just my name on it," he says. "The band is called the Adam Deitch and Friends. The CD will feature everything I love: hip-hop, funk, dub, and jazz." Deitch hopes to release the album by the end of this year.

Deitch's mother, who teaches music in New York's Clarkstown Central School District in Rockland County, says she's not surprised by her son's success. "We exposed him to lots of music in the house when he was a child" says Denise Deitch, "but Adam also had natural talent early on that was undeniable. He was snapping his



Drummer and producer Adam Deitch

fingers to the beat when he was nine months old, and he could play drums without much coaching from the time he was two. We just knew he was going to be great."

Deitch's strong, direct personality has also helped him in the high-stakes music world. "I became friends with Wyclef Jean

of the Fugees some years ago, and he wanted me to tour with them. He told me, 'You have to come to a rehearsal and pretend to audition for [Fugees singer] Lauryn Hill. It's just a formality; you've already got the gig.' At the audition, Lauryn was giving me a bad vibe. So I said to her, 'Can we go and talk for a second?' She didn't like that, but she followed me. I just looked at her and said, 'Hi, I'm Adam, and I'm going to be going out on tour with you.' It was direct and to the point, and she kind of dug it. Sometimes, it's not what you play but the way you conduct yourself that gets you the best results in this business."

Peter Gerstenzang '77 is a freelance musician, writer and humorist. His articles have appeared in The New York Times and Rolling Stone, and he posts a monthly humor column at www.dogchannel.com.



Sandrine Ligabue '93

Competition in April as part of the Jacksonville Jazz Festival in Florida.

1992

Guitarist John Baldwin of Virginia Beach, VA, recorded his *Six String Slinger* CD with Will Lee, Ivan Bodley '92, Saundra Williams, Dan CiPriano, and B.J. Liederman. The disc includes a big-band arrangement of his song "Gina Marie" penned by the late Tommy Newsom. Visit www.johnbaldwinmusic.com.

Bassist Bryan Beller of Nashville, TN, played bass on Steve Vai's tour dates in Europe and America between June and October. Visit www.bryanbeller.com.

Pianist Dan Scheer of Vernon, CT, performed with jazz quartets at the Greater Hartford Festival of Jazz, the Manchester Band Shell series, and the Hartford Public Library Baby Grand Jazz Piano series.

1993

Alex Case of Portsmouth, NH, published his book *Sound FX: Unlocking the Creative Potential of Recording Studio Effects* on Focal Press. Visit www.fermata.biz.

Sandrine Ligabue of Brooklyn, NY, had her music featured in the season premiere of the TV series *Dirt*, starring Courtney Cox. Music from Ligabue's debut album was also featured in the series *Law & Order: Criminal Intent*. Visit www.sandrine.com.

1994

Steve Kercher of Manchester, MA, worked with bassist Abraham Laboriel '72 and drummer John Robinson '75 on a song he cowrote

titled "Friend of Africa" for *Amazing Grace*, a documentary about abolitionist William Wilberforce.

Bassist Sandro Scoccia of Jamaica Plain, MA, will play with the Brazilian percussion group BatukAxé at the Percussive Arts Society convention in November. The group includes Marcus Santo '94, Matt Johnson '07, Charlie McLaren '05, Matt Jenson, an assistant professor at Berklee, and Berklee students Julien Machet and Eduardo Nali.

Geoff Unger of Levittown, NY, and his metal band Symptom 7 released their debut CD, *VOL.1*.

Dan Woodard of Sykesville, MD, is working on his first feature-length motion picture, *Brood*, which he cowrote, produced, and directed with Ken Alston. He also composed the film's score. Visit www.broodmovie.net.

1995

Teddy Goldstein of New York City founded Broadtexter, a mobile technology company that enables artists to send text messages via cell phone with information on upcoming gigs. Visit www.broadtexter.com.

Paco Morales of Naucalpan, Mexico, does session work and is the musical director and bassist for Mexican singer/songwriter Reyli Barba.

Composer and pianist Johannes Wallmann of New York City has been named the director of jazz studies at California State University, East Bay. He is also an adjunct instructor at New York University and the New School for Jazz and Contemporary Music. Visit www.keepitcute.com.

Singer/songwriter and multi-instrumentalist Gabe Toth of Nazareth, PA, works in the New York City, eastern Pennsylvania, and New Jersey areas as a private music coach and performer. He has played with Gary Van Scyoc, Frank DiBussolo, Sean Kennedy, Erin Stroup, and others.

Drew Walen formerly of Nashville, TN, relocated to Baltimore, MD, to take a position as a clinical therapist at the University of Maryland Medical Center Department of Psychiatry.

Guitarist Chay Wright of Sherman Oaks, CA, along with his brother and bassist Chad Wright '94, performed at Boston's Fleet Bank Pavilion in August with the all-Berklee band the L.A. Rock Stars.



Steve Kercher '94 and John Robinson '75

1996

Boris Berlin of New York City produced and cowrote music for *Cabaret 77*, the debut album by Tonica. Tracks from the disc have been licensed for TV shows. Visit www.borisberlin.com.

Vibraphonist and composer Oli Bott of Berlin, Germany, has been commissioned by the city of Berlin to compose a suite for vibraphone and string quartet. His recent CD, *Vibratanghissimo: Astor*, features music written by Astor Piazzolla and Bott's original works. Visit www.olibott.com.

Singer/composer José Conde of Brooklyn, NY, and his band y Ola Fresca played the Chicago World Music Festival as well as dates in

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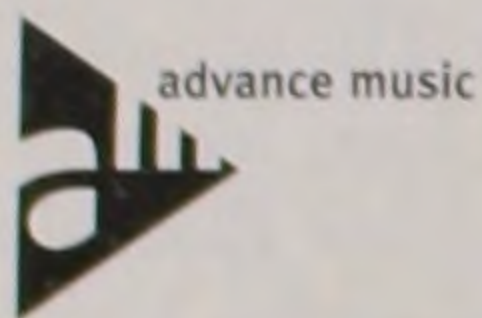
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Canada and the United States. The group's tour ends with an appearance at the Voodoo Festival in New Orleans on October 26.

Rob Giles of Los Angeles, CA, stars in two new Intel commercials by famed director Christopher Guest. Giles is producing and placing songs in film and television. He has released the recording *This Is All in Your Mind*.

Julian Graciano of Buenos Aires, Argentina, recently gave a presentation on tango music for the College Musical Society at the National Academy of Tango.

Singer/songwriter Chip Greene of Nashville, TN, released the CD *Exactly and Approximately*. Visit www.chipgreene.com.

Bassist Stefan Held of Brooklyn, NY, is the music director for emerging artists Kelly King and Ari Gold. Held owns and operates a recording studio in Brooklyn. Visit www.stefanheld.com.

Samuel Hicks of Orlando, FL, is a live-sound engineer and has worked for Stephanie Mills, Loose Ends, Dionne Warwick, T-Pain, and Rick Ross's Def Jam birthday party during the 2007 Super Bowl. He teaches at Full Sail Real World Education.

Luis Pastor of Mexico City, Mexico, composed the underscore for the popular Mexican soap opera *La Fea más Bella*. Since 2004 the National Youth Orchestra of Mexico has performed his symphonic work *Cubanerias* annually.

Saxophonist Melvin Smith of Fresh Meadows, NY, released the CD *Portrait*, featuring jazz, Latin, folk, and original compositions. Visit www.melvinsmithsax.com.

1997

Bassist Paco Charlin of Pontevedra, Spain, appears on the CD *Theatres of Memory* with drummer Ramon Angel '99 and guitarist Santi Quintans. It is his fourth recording for the Free Code label. Visit www.freecodejazzrecords.com.

Marc Gratama of Chicago, IL, played drums and electronic percussion, and Anthony Cox played bass on saxophonist Paul Scea's CD *Contemporary Residents*. The music blends Afro-Cuban, Peruvian, and American jazz styles. Visit www.mar GRATAMA.com.

After earning his master's degree from Liberty Baptist Theological Seminary, Sean-David J. McGoran of Fort Smith, AR, was appointed minister of students at Fianna Hills

Baptist Church in Fort Smith. Visit www.vesselmusic.net.

Nichelle Mungo of Brighton, MA, was named best female R&B vocalist at the New England Urban Music Awards. Mungo's songs have received local airplay, and Mungo has also starred in four plays.

Drummer Antonio Sanchez of Astoria, NY, is the leader on the CD *Migration*, which features saxophonists Miguel Zenon and Chris Potter, bassist Scott Colley, Pat Metheny, and Chick Corea. Visit www.antoniosanchez.net.

1998

Songwriter Brooke Fox of Brooklyn, NY, and her husband, Kurt Gellersted, collaborated with Will Brumley and actress Nicola Barber on *Williamsburg! The Musical*. In August the show was featured as part of the 2007 New York International Fringe Festival. Visit www.brookefox.com.

Vocalist Wendy Roy of Swansea, MA, sang the National Anthem before the Red Sox game at Fenway Park on June 13.

Gerard Salonga of Muntinlupa City, Philippines, served as the musical director for the ASEAN Summit and conducted Peace Philharmonic Philippines. He has also written music for film and serves as the chief operating officer at Carmel House Studios in Manila.

1999

Guitarist David Laborier of Luxembourg released the CD *Ye Ole Truckstop* on the WPR Jazz label. The disc features Laborier's quintet playing 10 original pieces. Visit www.laborjazz.com.

Vocalist Carey Yaruss of New York City performed at the famed Rainbow Room with the NY Big Band on August 17. Visit www.careyyaruss.com.

2000

Drummer Patrick Charles of Woodland Hills, CA, released his debut CD, *Cité Soleil*, which features Los Angeles studio players on his original songs and smooth-jazz renditions of hits by Sting and Seal.

Saxophonist and composer Bob Reynolds of Astoria, NY, received his fourth ASCAP Young Jazz



Bob Reynolds '00 (left) and John Mayer '98

Composer Award and recently completed a world tour with John Mayer '98. Visit www.bobreynoldsmusic.com.

2001

Percussionist and producer Alyosha Barreiro of Mexico City, Mexico, will be the general producer of Mexico City's Ecotemp Festival in 2008. His track "Septiembre 11" reached the top 10 on Mexican radio this past summer. Visit www.myspace.com/alyoshabarreiro.

Hans Hafner of Berlin, Germany, scored the independent film *Seahorses* by director Rahman Milani. He also wrote 45 minutes of music for the performance piece *Verpasst* by Lotte-Gruop. Visit www.fangstuhl.de.

Guitarist Matt Konfirst of Chicago, IL, played on the CD *Andrew Bordonni & Friends*, along with Michael Angelo Batio, Kee Marcello, Dave Weiner, and Lars Eric Mattsson. Visit www.mattkonfirst.com.

Percy Rosales of Philadelphia, PA, is the first recipient of Drexel University's LeBow College of Business and National Society of Hispanic MBAs Scholarship. He will graduate in 2008.

The composing team of Freddy Sheinfeld and Elik Alvarez '00, both of Los Angeles, CA, wrote music for the documentary *In Our Time*, which is part of permanent exhibitions at both the Museum of Tolerance in Los Angeles and the New York Tolerance Center. They are working on a *George of the Jungle* video game for the Nintendo DS. Visit www.dualperception.com.

Rob Szyba of Garfield, NJ, is currently in his second year at Hofstra University School of Law in Hempstead, NY. Szyba is a staff member of Hofstra's *Labor & Employment Law Journal*.

(Continued on page 30)

Frequently, Berklee alumni take career paths other than those they initially intended—in some cases because the industry has evolved in unexpected ways or because lifestyle changes demand new choices. I am constantly surprised to hear about lesser-known career fields in which our alumni excel.

About nine years ago, John Mizenko '81 noticed that many of his private students in the San Fernando Valley were missing a key element in their development: the experience of playing in an ensemble. Mizenko began an after-school program called Join the Band. The business continues to grow and attract students, mostly from middle and high school, who now make up nearly 25 bands during each eight-week session. A recent *Hollywood Reporter* article mentioned the program, and awareness of Mizenko's initiative is on the rise. In fact, when *Showtime* sought young musicians for a new series, it went no further than Join the Band. For more information, visit www.jointheband.com.

After working at the Mastering Lab for 15 years alongside his mentor Doug Sax, Gavin Lurssen '91 recently opened the doors to his own facility, Lurssen Mastering. Lurssen has won two Grammy Awards for sound mastering: the first for the soundtrack of the popular movie *O Brother, Where Art Thou?* and the second for *Martin Scorsese Presents the Blues*. Lurssen Mastering claims an eclectic mix of recent projects including the new duet album by Alison Krauss and Robert Plant; CDs by Matchbox Twenty, Tom Waits, and Lucinda Williams; as well as the soundtracks to the movies *Ratatouille* and *Knocked Up*. Next, Lurssen will host a panel at the 2007 AES conference in New York, entitled "Mastering for New Media." The event will also include mastering legend Bob Ludwig.

Congratulations to our alumni Emmy nominees. Skye Lewin '02 was honored for his role as the music editor for *CSI: Miami*. Jan Stevens '81 was nominated in the category of Outstanding Music Direction for his work on the hit series *Scrubs*. Stevens also adds a second show to his scoring duties

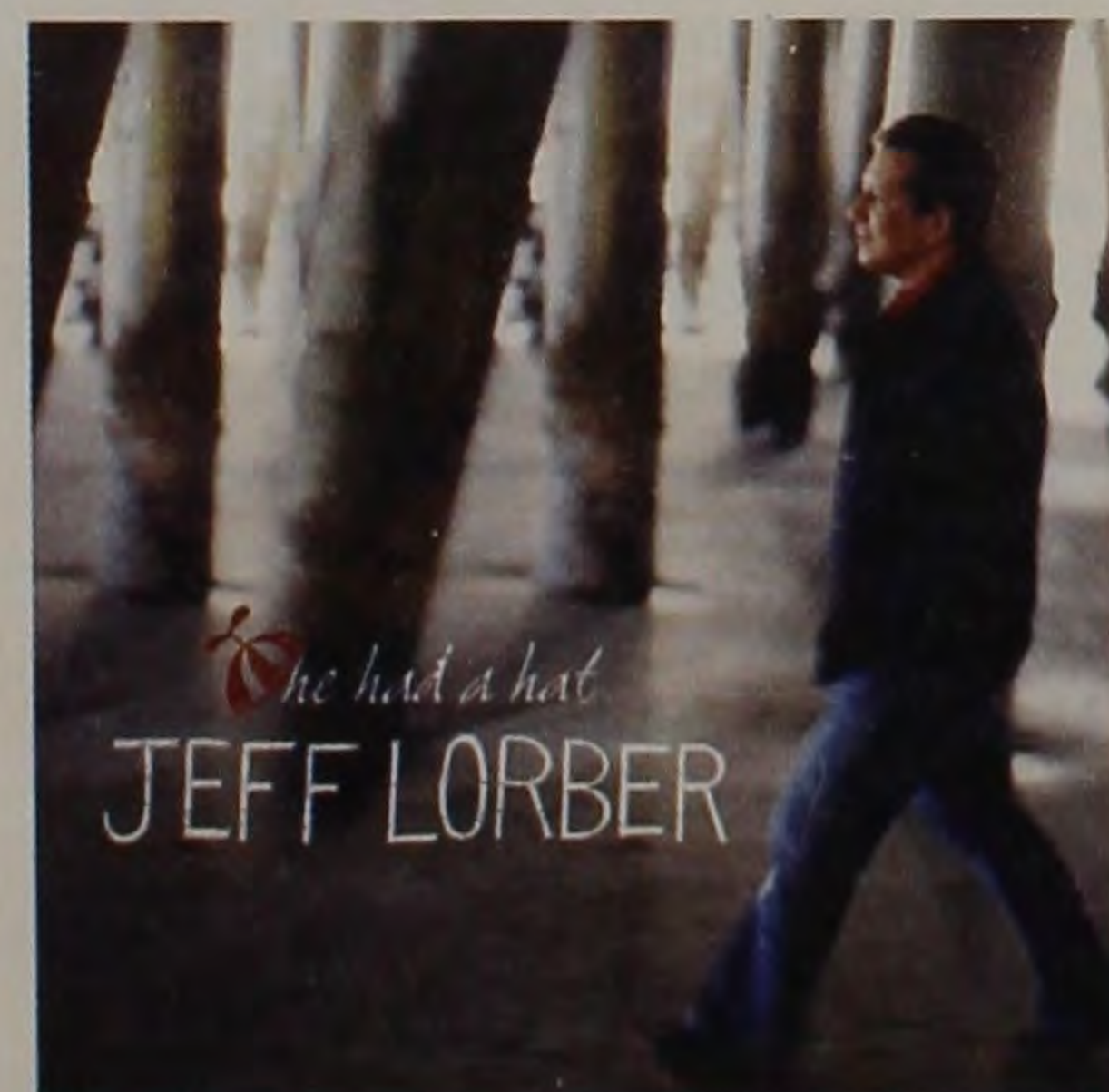
this fall with *Samantha Who?* on the ABC network.

Earlier this year, ASCAP and BMI honored their most successful film and television composers, and once again Berklee was well represented. ASCAP Awards went to Alan Silvestri '70 for *Night at the Museum*, Howard Shore '68 for *The Departed*, Ramin Djawadi '98 for *Open Season*, Michael Levine '76 for *Cold Case*, and Branford Marsalis '80 for *The Tonight Show* theme. BMI Awards were presented to Bill Brown '91 for *CSI: NY*, David Schwartz '74 for *Rules of Engagement*, Matt Koskenmaki '99 for *The Ultimate Fighter*, and Brad Hatfield '75 for the song "Sunshine" from *The Young and the Restless*.

In other television music news, Mike Suby '00 continues to score the hit teen drama *Kyle XY* for the ABC Family Channel. In May, *The Simpsons* celebrated episode 400, and composer Alf Clausen '66 is now back at work scoring the show's 19th season. His new CD, *The Simpsons Testify*, has already received rave reviews.

Curt Sobel '78 served as the music editor on the features *The Bourne Ultimatum* and *Martian Child*. His other recent music editing credits include *Wild Hogs* and *My Super Ex-Girlfriend*. In addition to supervising the music editing on all of these films, he and fellow alumnus Gary Schreiner '79 placed more than a dozen songs in *My Super Ex-Girlfriend* and songs in *Wild Hogs*, *Martian Child*, and *The Bourne Ultimatum*.

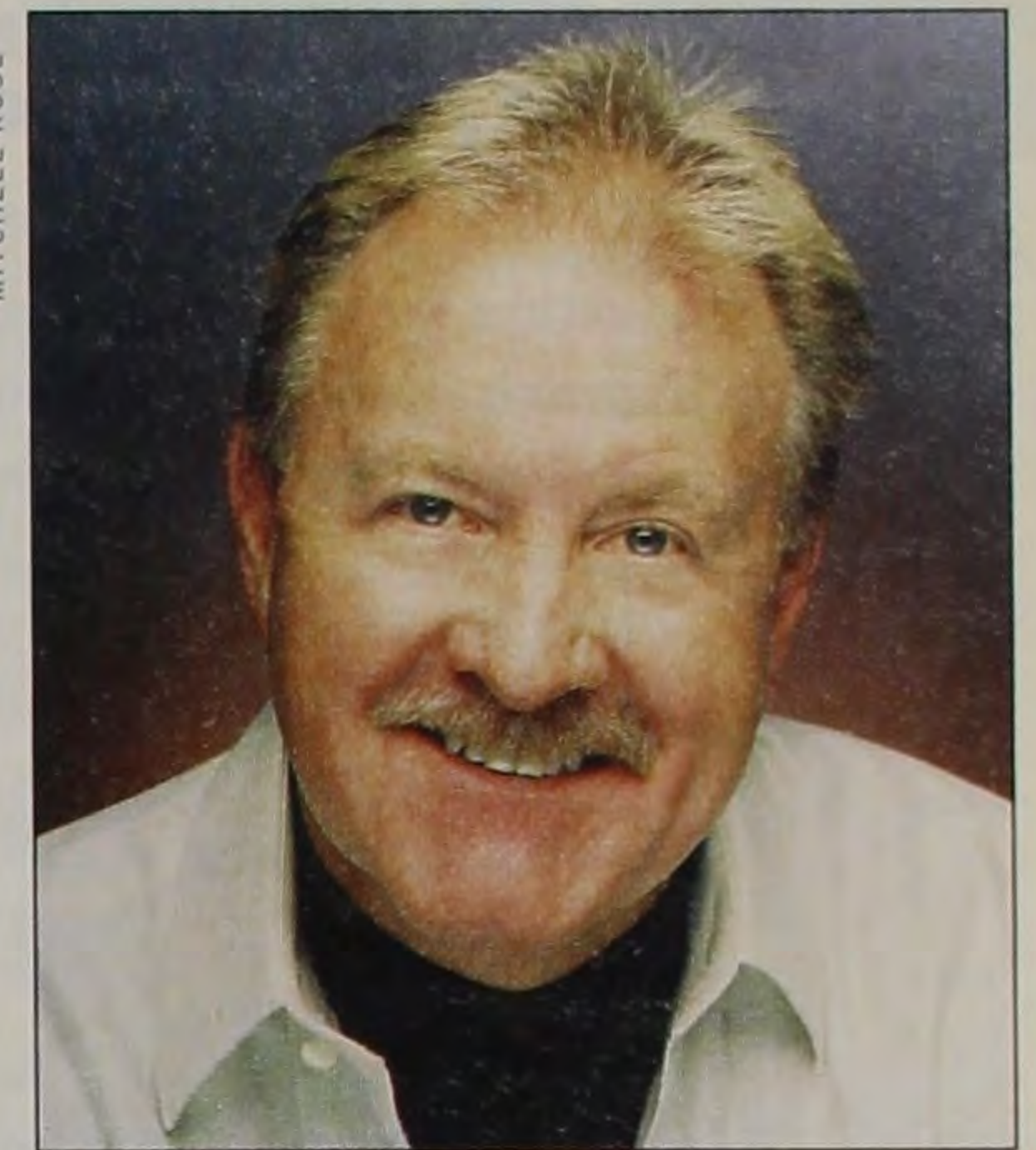
On the live performance front, Jeff Lorber '71 has been touring extensively, nationally and internationally, in support of his new CD,



Jeff Lorber '71

He Had a Hat. The disc, which covers a wide range of jazz styles, features some great drum tracks by Vinnie Colaiuta '75 and Abe Laboriel Jr. '93. Lorber is also an in-demand producer and hosts a three-hour radio show called *Lorber's Place*, which airs on Sunday nights on Sirius Satellite Radio's *Jazz Café*. For more information, visit www.lorber.com.

Eric Holden '99 played bass on Five for Fighting's U.S. Two Lights tour. The group's Orlando show will be released on CD and DVD by Columbia Records. Holden has also just finished the new BoDeans album, which was produced by T-Bone Burnett and features drummer Kenny Aronoff and pianist Bukka Allen '90. Visit



Peter Gordon '78

www.myspace.com/eholdenbass. That's all for now. Stay in touch.

—Peter Gordon '78, Director, Berklee Center in Los Angeles
pgordon@berklee.edu

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Raphael Thoene of Moers, Germany, received his doctorate from the Vienna University of Music and Performing Arts. His thesis *Malcolm Arnold: A Composer of Real Music, Symphonic Writing, Style and Aesthetics* is available in Europe and the United States.

Drummer Michael Van Dyne has toured extensively with the metal band Arsis and performed on the band's *United in Regret* CD and live DVD.

2003

Bassist Annie Clements of Nashville, TN, is touring with country act Sugarland. The band played on *The Tonight Show* with Jay Leno and has opened for Kenny Chesney. This

fall, Sugarland will headline its own tour. Visit www.annieclements.com.

Pianist/composer Chie Imaizumi of Brooklyn, NY, was named on the Rising Star Composer list published in *Down Beat* magazine's recent critics poll. For information, visit www.thousandpictures.org.

2004

Christy Bluhm of Lowell, MA, is the music director at the Odyssey Day School in Wakefield, MA. Bluhm and her students are raising money from sales of their CD for the National Military Family Association. Visit www.christybluhm.com.

Vocalist Melinda Colaizzi of Los Angeles, CA, recorded an EP featur-

ing two songs by producer/songwriter Kevin Bowe. Visit www.myspace.com/listentomelinda.

Bassist Luques Curtis of New York City has been playing with Eddie Palmieri and David Sanchez.

Singer and multi-instrumentalist Theresa Perez of Oakland, CA, has completed her album *Delicious in December* that features Esperanza Spalding '05 (acoustic bass), Omar Ledezma '03 (percussion) and Daria Johnson (drums). Visit www.theresaperez.com.



Melinda Colaizzi '04

2005

Eve Fleishman and Mare Wakefield '04 of Nashville, TN, released the children's music CD *Daddy's Moonlight Alligator Boat Ride*. Nomad Uygur Ovunc '04 served as the arranger, engineer, and instrumentalist for the disc. Visit www.eveandmare.com.

Singer/songwriter Rachel Loy of Austin, TX, released the CD *Tongue and Teeth* in July. Visit www.rachelloy.com.

Vocalist Jeremy Ragsdale of Arnold, MD, is teaching jazz vocal studies at Towson University in Maryland and is completing a new CD featuring big-band arrangements by his father, Scott Ragsdale.

Guitarist/composer Georgi Sareski of Skopje, Macedonia, toured with Dave Mooney '84 and his quartet in Croatia and Bosnia and Herzegovina. Visit www.georgisareski.com.

Shindana Crawford of Las Vegas, NV, cohosts the Smooth Jazz Sunrise radio show on KOAS-FM in Las Vegas. For info, visit www.smoothjazz1057.com.

2006

Singer/songwriter Lucas Carpenter of Philadelphia, PA, recently completed a tour of colleges and clubs along the East Coast. Visit www.lucascarpenter.com.

Guitarist Federico Casagrande of Treviso, Italy, won the top prize in the Montreux Jazz Guitar Competition in July. Berklee student Nadav Remez was a semifinalist.

Nick Coleman of Allendale, NJ, released the CD *Nose Bleed Island and the Blood Island Society*. Visit www.bunnyhuangrecords.com.

Erin Dubois of Chicopee, MA, won the Pioneer Valley Excellence in Teaching Award as the best new teacher in Westfield, MA. She teaches music to grades K-5 at South Hampton Road Elementary School.

Composer Devin Glass of Wollaston, MA, scored the independent film *Departure*, which won the Turner Classic Movies Award at the Boston Campus Movie Fest (CMF) finale and was nominated for best picture at the Atlanta CMF national grand finale. Visit www.campusmoviefest.com/departure.html.

Drummer and composer Carrie Jahde of Boston, MA, released a debut CD by her global groove duo Planet Loop and in August began a cross-country tour. Visit www.planetloopmusic.com.

Guitarist Hubie Wang of Arcadia, CA, has released a five-song EP titled *By the Numbers*. Wang wrote all selections, sang, and played guitar and bass on the disc. Visit www.hubiewang.com.



Shindana Crawford '05



From the left: David Sanchez, Eddie Palmieri, Luques Curtis '04

Final Cadence

ANGELO ZANCO '46 of Watertown, MA, died on July 28. He was 90. Zanco was a U.S. Army veteran in World War II. Much of his career was spent working as a firefighter. He was an avid saxophonist and had studied with Freddy Guerra at Berklee when it was known as the Schillinger House. He leaves his wife, Marion; son John; and grandson Jack.

Jazz trumpeter and educator HERB POMEROY '52 of Gloucester, MA, died of cancer on August 11 (see page 9 for full story).

Pianist KATHLEEN LATTER '54 of Beverly, MA, died on July 19 after a lengthy illness. She was 72. Latter taught for many years at Peabody Music Box and was an active performer at various restaurants, nightclubs, and retirement homes in the Beverly area.

Pianist CHARLES BECHLER '59 of Waldoboro, ME, passed away on May 7 from complications following a stroke. He was 75. Bechler played regularly at the Waldo Theatre Annex and Broad Bay Congregational Church in Waldoboro. Earlier in his career, he was a member of the group Osmosis with Charlie Mariano, played at New York's Village Vanguard, and opened for Tina Turner and the J. Geils Band. He leaves his wife, Audrey; sons Christopher and Douglas; and two grandchildren.

Keyboardist/composer JOE ZAWINUL '59 of Malibu, CA, died on September 11 in his native Vienna, Austria, following a battle with a rare form of skin cancer. He was 75. After leaving Berklee, Zawinul worked with Maynard Ferguson, Dinah Washington, and Cannonball Adderley. He penned the hits "Mercy, Mercy, Mercy" and "Birdland." The latter won three Grammy Awards.

Zawinul was a pioneer of jazz-rock fusion and a key player and composer on the albums *In a Silent Way* and *Bitches Brew* by Miles Davis. In 1970 he assembled the groundbreaking group Weather Report with Wayne Shorter. Toward the end of his life, he performed with the Zawinul Syndicate and composed classical orchestral music. He leaves his wife, Maxine, and three children.



Joe Zawinul '59

ANTHONY DIMAGGIO '66 of Naples, FL, died on August 9. He was 64. DiMaggio worked as a trombonist with the bands of Buddy Rich, Glenn Miller, Frank Sinatra, Tony Bennett, and others and played with various jazz groups in Connecticut before retiring in Florida. He leaves his wife, Gail, and daughter Lisa.

Saxophonist KURK MCGETTRICK '70 of Studio City, CA, died on May 7 after a battle with cancer. He was 61. McGettrick gained acclaim for his work with Frank Zappa beginning in 1988. Noted for his baritone sax playing, McGettrick also recorded with B.B. King, Tom Petty, Patti LaBelle, the Meters, Phoebe Snow, and the Ladd McIntosh Big Band, as well as on several movie soundtracks.

Guitarist PETER GILMORE GREY '79 of San Francisco, CA, died on September 6 after an 18-month battle with cancer. He was 51. He performed with the Peter Grey Quartet in San Francisco and later worked in the software industry. Recently, his interest in machinery led him to found the business Machined Things. Grey leaves his wife, Vicki, and son Alec.

MARC LEVISOHN '91 of Oceanside, CA, died on August 28 after a battle with cancer. He was 37. Levisohn earned his degree from the MP&E Department and was a sound designer for the postproduction company HUM. He also founded his own postproduction company Open Ears in Santa Monica, CA. Levisohn served as a member of Berklee College of Music's Board of Trustees between 2003 and 2006. He leaves his wife, Felicia Lee.

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A Moment of Clarity

by Mark Sly '99



Mark Sly works as a music teacher and performer in Chester, New York. Visit www.slymarkmusic.com or www.createspace.com for information on his DVD.

The morning of September 11, 2001, I remember thinking to myself, "If I get out of this alive, I'll quit this day job and do music full time." That day, I was on the 48th floor of World Trade Center Tower 1 when a plane hit the North Tower, and I had no idea how I was going to get out.

Only two weeks earlier, my office sat on the 81st floor of World Trade Center Tower 2; but after a merger, my employer Fuji Bank relocated. Initially, I was not happy about the move. I'd had a great view from the 81st floor, now I'd been shoved into a cubicle on the 48th floor with people I didn't know. My coworker Stanley Praimnath was still working on the 81st floor when he caught a glimpse of a plane approaching the building. He told me later that he saw debris hit my old desk. Somehow, he too got out alive.

My first recollection is of a loud boom and the building shuddering. I saw papers falling outside my window. The building moved first to the left, then to the right, then forward and backward so forcefully that I was thrown from my chair. Irrationally, I thought if only I could hold on to my desk, I could make it if the building fell over.

It felt like everything was in slow motion. I can still see things as clearly as if it were a movie. As I made my way toward the elevators, my heart pounded. After I realized that my new key card didn't work, I headed for the stairwell. When I opened the door, I saw a man coming down the stairs screaming the Lord's Prayer at the top of his lungs. Until then, I hadn't comprehended the gravity of the situation. After seeing him, I knew that something horrible had happened and I needed to get out immediately.

When I got into the stairwell, white smoke was coming through the vents, so I used my T-shirt to cover my nose and mouth. That's when I realized that I'd left my wallet and cell phone at my desk. I had no money and no way to call anyone. A guy on the stairs told me his cell phone wasn't working and loaned me the money to try a pay phone.

As I descended the stairs, I passed firemen coming up with all their gear on. I was struck by their bravery as they headed to the place from which we were trying to escape. The stairwell was small and jammed with people. I went looking for another but found the next one filled too. I was able to get down several flights of stairs to somewhere around the 30th floor, where I saw televisions blaring the news. That's when I first learned that a plane had hit the building: I tried to use the phones, but they didn't work. I looked outside to see how far up I was and even considered breaking a window and jumping. I desperately wanted to escape. I overheard a few people say there was a stairwell that was clear, so I followed them.

At about the 10th floor, water started trickling down the stairs from the floors above, and it gave clues to the severity of the situation. Finally, I arrived at ground level. There was broken glass and water everywhere. All the store windows had been blown out and the place was deserted. I saw a police officer and asked which way to go. She directed me to a distant exit by Borders Books. As I passed the PATH Train entrance, I wondered if I could take the train to get out. I'm grateful that another officer told me the trains weren't running and that I should get out as soon as possible.

Once I reached the street, I started running. I looked up and saw the building engulfed in a huge yellow fireball. People were standing around watching as if it were a TV show. But if they'd experienced the destruction I saw from inside the towers, they would have known to run away.

But who could blame them? In the street, the scene was indeed surreal. There were no cars, just people sprinting uptown to escape the area. I headed toward TWT Records where my friend worked. Along the way, I asked passersby if I could borrow their cell phones and stopped at a store in Chinatown to use a landline, but the phones were dead. At last, I reached my friend's office. He couldn't believe I had made it out alive and explained that the buildings had collapsed. I was in disbelief until I saw the images on his TV. I felt so lucky to have gotten out. I left Manhattan a little later on a ferry going to Hoboken, New Jersey, and made my way to another friend's house.

Back to Basics

I've gone over the chain of events that led me to where I was on September 11. I graduated from Berklee in 1999 and had been signed to LT Productions/DreamWorks Records. After I moved to New York City, I needed a day job. So I began temping at Fuji Bank at the World Trade Center. It offered me a lucrative full-time position, and I accepted. I figured that when my music career took off, I would quit. But after 9/11, many things were in shambles. My record deal fell through, and I needed to get out of Manhattan for a while, so I moved back into my parents' home in upstate New York.

I promised myself that if I got out of the World Trade Center alive, I'd work on music full time. After surviving that day, I experienced a moment of clarity: tomorrow isn't guaranteed to come, so living for an elusive dream began to feel hollow. And I could see that in the process, I'd gotten sucked into the rat race. I was holding down a day job just so I could earn enough money to pay rent in Manhattan and be close enough to the city to nurture a recording deal that, truthfully, didn't feel right. I decided that from that day forward, I wouldn't work in any field but music. It's vital to do what you love.

I recalled that as a teenager, I had a guitar teacher who used to come to our house and teach me the songs I really wanted to learn. He made learning fun. I'd enjoyed teaching guitar on and off after Berklee and decided to advertise in the local paper, offering to teach students the music they loved in their homes. Within a short time, business was booming. I was actually struggling to keep up with the demand.

Unable to be everywhere at once, I made an instructional DVD so my students could have access to a lesson anytime. I filmed *Mark Sly's Secrets Guitar Teachers Don't Want You To Know!* and used my original music for the soundtrack. It offers a fun approach for beginners interested in current guitar styles. Taking a cue from my students who play video games like *Guitar Hero*, I gave the DVD the look and feel of a video game by filming against a green screen and adding graphics later. I now receive requests for instructional videos for bass and advanced guitar.

My young students keep me on top of all the new bands and music. I never thought I'd love teaching this much. I come home totally energized by my students. The feedback is positive, and teaching has improved my own playing. Each year, there is a new crop of 12- and 13-year olds who want to learn to play guitar, and I get the call.

Six years after the tragic events of 9/11, I feel fortunate that life is so good. I have a great wife, and we live in the town where my family has lived since the Civil War. I have reacquainted myself with what drew me to music in the first place. I've learned how rewarding it can be to share my knowledge and love for music with others who, like me, really want to learn. And while I still have lofty musical aspirations, the experience of surviving 9/11 has made me better appreciate the realization of dreams that are closer at hand.



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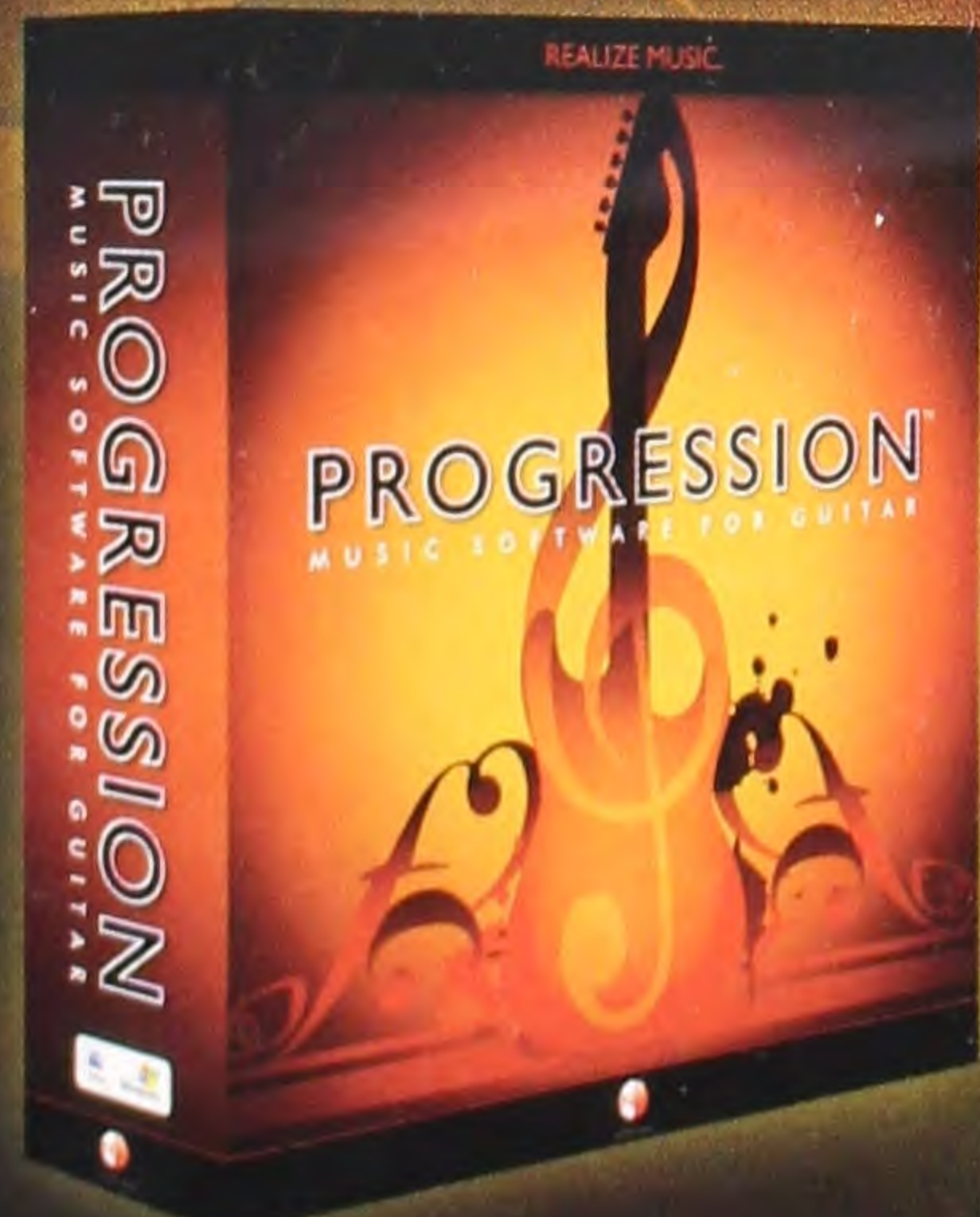
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