

A Forum for Contemporary Music and Musicians

Bt

BERKLEE TODAY



**Derek Sivers '91: CD Baby Founder
and Indie Musician Advocate**

The Rigors of the Road

Teaching the Tools of the Trade

Property Of
Berklee Library
Library Use Only

berkleebooks

Berklee College of Music Bookstore

Your Online Source for Berklee BOOKS, GIFTS and APPAREL

<http://berklee.bkstore.com/>

Berklee College of Music Bookstore

<http://berklee.bkstore.com/bkstore/content> Google

GRAMMY Winners Search Bookmarks

welcome to the berklee college of music bookstore

YOUR ONLINE ACCOUNT | SHOPPING CART 0 items | Subtotal: \$0.00

Home | Textbooks | Campus Shop | Software/Hardware | Store Info | What's New

STUDENT SERVICES | FACULTY SERVICES

Berklee College of Music Bookstore

Order Your Textbooks On-Line Today and Get...

- FIRST CHOICE on ALL USED BOOKS
- A 25% Savings when you BUY USED
- Convenient Delivery or Pick Up

Why Wait!
Start Shopping Now!

BUY USED- SAVE 25%
We have more used books than ever before! Come in today and get yours, while supplies last!!!

CASH FOR BOOKS! COME IN TODAY!!
Why wait until finals week?!? We are looking for many books already and will give you up to 50% of the selling price for your books!!

Place orders today for holiday delivery!!
Orders placed after Dec. 16th will not be guaranteed for holiday delivery. Place your orders today to insure they will arrive in time!!

1080 Boylston St. | Boston MA, 02215 | 617-267-0023 | Christine Healy, Store Manager

CUSTOMER SERVICE | GIFT CARDS | ONLINE SHOPPING | SPECIAL OFFERS



<http://berklee.bkstore.com/>

2 LEAD SHEET
The State of the College
by Roger H. Brown

3 BERKLEE BEAT
Encore Gala exceeds expectations, Christopher Guest honored, Grammy nominees, High School Jazz Festival anniversary, Paul Schmeling profile, and more

10 INDIE MUSICIAN ADVOCATE
Marking CD Baby's first decade, founder Derek Sivers '91 and his company continue their ascent.
by Mark Small '73

14 THE RIGORS OF THE ROAD
Top touring musicians give their insights for staying healthy and focused while playing around the world
by Mark Small

18 TEACHING THE TOOLS OF THE TRADE
Berklee's Songwriting Department moves into its third decade
by Susan Lindsay

20 GOT RHYTHM?
A creative approach to rhythm adds life to the phrasing of improvised lines.
by Ed Saindon '76

22 ALUM NOTES
News, quotes, and recordings of note

26 ALUMNI PROFILES
Gavin Lurssen '91: The Masterer's Touch
by Mark Small

31 FINAL CADENCE

32 CODA
Life Is a Highway
by Sarah Wilfong '04

Contents



p. 10



p. 5

EDITORIAL BOARD

Rob Hayes Assistant Vice President for Public Information
Stephen Croes Dean, Music Technology Division
Kari Juusela '77 Dean, Professional Writing Division
Matt Marvuglio '74 Dean, Professional Performance Division
Darla Hanley Dean, Professional Education Division
Debbie Cavalier '87 Dean, Continuing Education

OFFICE OF INSTITUTIONAL ADVANCEMENT

Debbie Bieri Senior Vice President for Institutional Advancement
David McKay Vice President for Institutional Advancement
Marjorie O'Malley Assistant Vice President for Institutional Advancement
Rob Hayes Assistant Vice President for Public Information
Nick Balkin Publicist
Karen Bell '90 Director of Alumni Affairs
Allen Bush '89 Director of Media Relations
Emily Dufresne Alumni Affairs Coordinator
Margot Edwards Publicist
Virginia Fordham '80 Major Gifts Officer
Peter Gordon '78 Director of the Berklee Center in Los Angeles
Brian Grzelak Associate Director of Alumni Affairs
Erin Isabella Major Gifts Officer
Adam Olenn Web Producer
Beverly Tryon '82 Director of Corporate Relations

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.

Berklee today (ISSN 1052-3839) is published four times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2008 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to **Berklee today**, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2.

Berklee today

A Publication of the Office of Institutional Advancement

VISIT US @

www.berklee.edu/bt/

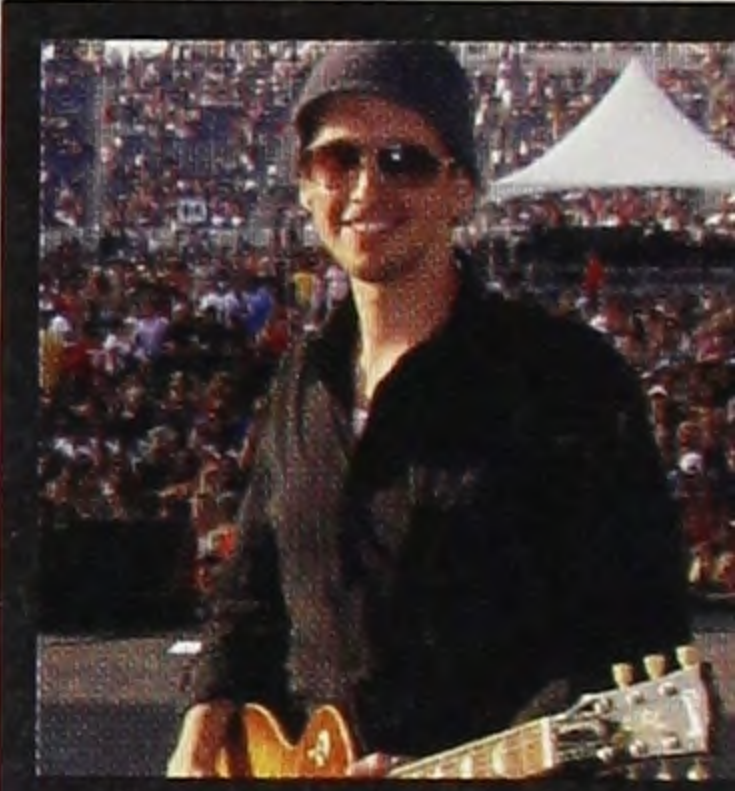
EDITOR:
Mark Small '73

CONTRIBUTORS:
Karen Bell, Roger Brown, Emily Dufresne, Peter Gerstenzang, Peter Gordon, Lisa Hearn, Susan Lindsay, Marjorie O'Malley, Dave Petrelli, Ken Pullig, Brenda Pike, Mia Rioux, Ed Saindon, Beverly Tryon, Sarah Wilfong

COVER PHOTO:
Anthony Pidgeon

GRAPHICS CONSULTANT:
Dave Miranda, vision design group

COPY EDITOR:
Lauren Horwitz



p. 14



p. 32

The State of the College

Excerpted from a presentation made by President Roger H. Brown on November 1, 2007.

I've talked with many Berklee alumni who passionately recall their fond memories of the college. And with equal passion, many have proposed ways we can make a great place even better. We developed a Vision for Berklee in the Year 2015 that has informed all of our work over the past two years. Let me update you on key progress from this past year.

Perhaps the most far-reaching decision has been to audition and interview every college applicant: last year, the process involved a total of 4,377 applicants. We have also limited total enrollment at Berklee to 4,000 on-campus students, and as a result, we have become far more selective about whom we admit. While in the past Berklee admitted roughly 75 percent of applicants, it now accepts about 33 percent.

As we have made the audition process more intensive, we have also enjoyed a dramatic expansion in scholarship support. Over the past four years, we have doubled total scholarship awards from \$9.5 million to more than \$19 million per year. This amount includes presidential scholarships that cover not only tuition but also room and board for outstanding students with demonstrated financial need.

The demographics of the college have changed as well. Korea now surpasses Japan as the number-one source of international students attending Berklee. Latin America now has more students represented than does Western Europe. The numbers of women, African Americans, Latinos, Asians, and Native Americans attending Berklee have reached all-time highs. Most encouraging is that over the past two years entering-student ensemble ratings as well as placement in advanced harmony and ear training have improved tremendously as Berklee has limited the size of the student body.

As we have invested more in selecting our students, we have also invested in students once they arrive. We created a new advisory program for entering students that involves both upper-semester peer advisers and faculty members. Students have given resoundingly positive feedback about this effort.

Through our Curriculum Review Initiative, the college has reached out to alumni as well as to faculty, students, and other stakeholders to ensure that when students arrive, our curriculum is as strong and appropriate for the evolving music industry as possible. The first year of inquiry yielded 20 recommendations, including such proposals as adding a master's degree and integrating the teaching of jazz harmony and traditional harmony.

The world of music is more global than ever, and I believe it is particularly important

for North American students to get out and gain exposure to other parts of the world. To that end, we have created a study abroad opportunity in Athens, Greece. Students report that the program is a life-changing experience. With its rich classical history, its vibrant folk music traditions, and an active nightlife with many performance opportunities, Athens has proved the perfect site for this effort. Many students have even become first-call players in the clubs of Athens.

We are considering a bold move to create a 1,000-student campus in Valencia, Spain, to dramatically expand students' options for study abroad programs. The provincial government of Valencia and Sociedad General de Autores y Editores (SGAE), the leading royalty organization in Spain, have invited Berklee to open this campus with strong collaboration from each party. The facility would concentrate on music technology and music business, enabling Berklee students from technology-intensive majors to study abroad, and the program would attract students from throughout Europe, Latin America, North Africa, and the Middle East to this crossroads of music.

We also continue to help students pursue careers in music, a core value dating to the founding of the college and a central goal of former President Larry Berk. Internships are a prime source of employment opportunity and help refine students' knowledge and aspirations. I am delighted to report that we have dramatically expanded our offerings with a residential internship opportunity in Los Angeles, one coming soon in London. Over the past two years we've seen a 74 percent increase in the number of students pursuing internships and a large percentage of these internships resulting in job offers for students.

Our number-one priority is the expansion of our Boston campus. To that end, we have expanded our library, created a new coffeehouse called Café 939 with a 200-capacity performance venue, renovated our percussion department classrooms, expanded our counseling center, and consolidated our entire information technology department in one location. We have aggressively investigated the purchase of additional space to house students; improve faculty office spaces; create new classrooms and practice rooms; and build a fitness facility and student center. We have purchased or leased three new mid-sized facilities in 2007 and are considering other locations for expansion in 2008.

In the meantime, we have expanded our LiveWell program, which allows students to exercise at local gyms and take dance, yoga, and martial arts classes. Many of our students not only are excellent musicians but also have athletic and other abilities, and these efforts help sus-



President Roger H. Brown

tain their health and well-being even as they maintain maniacal practice and performance schedules. Since 2005, participation in these efforts has grown by more than 300 percent.

The highly successful Berklee City Music Program (BCMP) reaches aspiring young musicians in inner cities where music education isn't readily available. We have developed the PULSE music method, a digital music curriculum that enables partner schools in Los Angeles, Seattle, Memphis, Philadelphia, Springfield, MA, and Washington, D.C., to deliver the same successful experience we have pioneered in Boston. More than 25 BCMP students currently attend the college on full scholarship. As our partners implement the curriculum in multiple locations, we expect that number to increase. BCMP has enabled alumni to use music in an engaging way and make a difference in young people's lives. Virtually every program involves alumni who teach or administer the program.

Finally, over the past year our online extension school, Berkleemusic.com, has grown rapidly, serving musicians who can't attend the college in person. Last year more than 6,000 students took an online course. Rick Peckham's Guitar Chords 101 course won an award for best new online course in America. We also approved the transfer of up to six credits of online study as elective credits at the college and achieved accreditation from the organization that accredits the main college.

Perhaps most exciting is that students tell us they see the results of all this hard work. In 2002 we conducted a student satisfaction survey, and in 2007 we repeated it. We have seen strong improvements in virtually every category. Our largest gains were in the categories of "student centeredness," "campus support services," and "registration effectiveness." These ratings reflect success in our efforts to improve the student experience at Berklee.

While basking in the glow of our New England sports franchises (the Red Sox, the Patriots, and the Celtics), we intend to ensure that Berklee is as ambitious and successful in our pursuits as they are in theirs.

Berklee beat

PHOTOS BY PHIL FARNSWORTH



More than 900 guests filled the grand ballroom for dinner and music by Berklee City Music musicians.

Encore Gala Exceeds Expectations

by Beverly Tryon



From the left: Cleve Killingsworth, president and CEO of gala sponsor Blue Cross Blue Shield of Massachusetts, Lisa Killingsworth, Daren Shentow, Linda Mason; and Berklee President Roger Brown.

Dancers kicked up their heels in seven themed nightclub settings featuring a range of music.

As a critical funding source for Berklee City Music Program scholarships, Berklee's 13th Annual Encore Gala raised a record \$1.3 million this year. Held October 20, 2007, at the Boston Park Plaza Hotel & Towers, the event featured more than 150 musicians, a live auction, and an entertaining way for the event's 900-plus guests to help fund a Berklee education for underserved urban teens.

Thanks to lead sponsorship from Blue Cross Blue Shield of Massachusetts and colead sponsor Bain Capital LLC, gala cochairs Elliott Hillback, Teresa Koster, Isabel Pisano, and Carmichael Roberts, as well as many other generous donors, the musical extravaganza exceeded expectations.

Live auction bidders vied for trips to the Sundance Film Festival

and Puerto Rico Jazz Festival and tickets to the 50th Annual Grammy Awards and *The Tonight Show with Jay Leno* as special guests of band-leader Kevin Eubanks '79. In a bidding showdown, two guests went head-to-head for a private one-hour home concert by Berklee professor Livingston Taylor. Ultimately, Taylor agreed to do a show for each of the top bidders, netting \$25,000 per performance.

Berklee trustee Janet Marie Smith and the Boston Red Sox Foundation provided another auction highlight: four Green Monster seats at Fenway Park and the opportunity to throw the first pitch at game seven of the American League Championship Series.

After dinner, Berklee musicians and special guests kept everyone grooving in seven unique nightclub

settings that reflected Berklee's strong international influence, with sounds ranging from salsa and Motown to jazz, folk, and blues. The evening concluded with a midnight blues breakfast for those who didn't want the night to end.

The City Music Room showcased the incredible talent of the Berklee City Music All-Stars, giving guests an opportunity to see firsthand how their contributions benefit promising students from Dorchester, Roxbury, Chelsea, Jamaica Plain, and Hyde Park. To date, the Berklee City Music Program has provided assistance to more than 1,300 underprivileged teens to pursue their musical and academic aspirations and prepare for a college education through scholarship and mentoring opportunities.

Encore Gala 2007 Supporters

Principal Lead sponsor
Blue Cross Blue Shield of Massachusetts

Colead sponsor
Bain Capital Children's Charity Ltd.

Platinum sponsors
Abrams Capital LLC
ARAMARK Education
Bright Horizons Family Solutions Inc.
Newbury Comics

Superstar Ballroom Sponsors
BNY Mellon Wealth Management
Charlesbank Capital Partners
Dunkin' Brands
Elliott and Marjorie Hillback
J. Robert Scott Executive Search

Nightclub Sponsors
Academic Risk Resources & Insurance LLC
Ascent Venture Partners
Barnes & Noble College Booksellers
Charles River Ventures
Citizens Bank
Lori and Peter Comeau
Koster Insurance Agency
Leigh Michl
Lee Munder Capital Group
Longwood Security Services Inc.
McCall & Almy
Miller Dyer Spears Inc.
Carmichael Roberts and Sandra Park
Stonyfield Farm Yogurt

Blues Breakfast Sponsor
Mr. and Mrs. Lawrence J. Sapanski



Seated (left to right): Deborah and Steve Barnes, Andrew and Melora Balson, and Anita Bekenstein. Standing (left to right): Judy and Steve Pagliuca, Stephanie and John Connaughton, and Josh Bekenstein of Bain Capital Children's Charity.



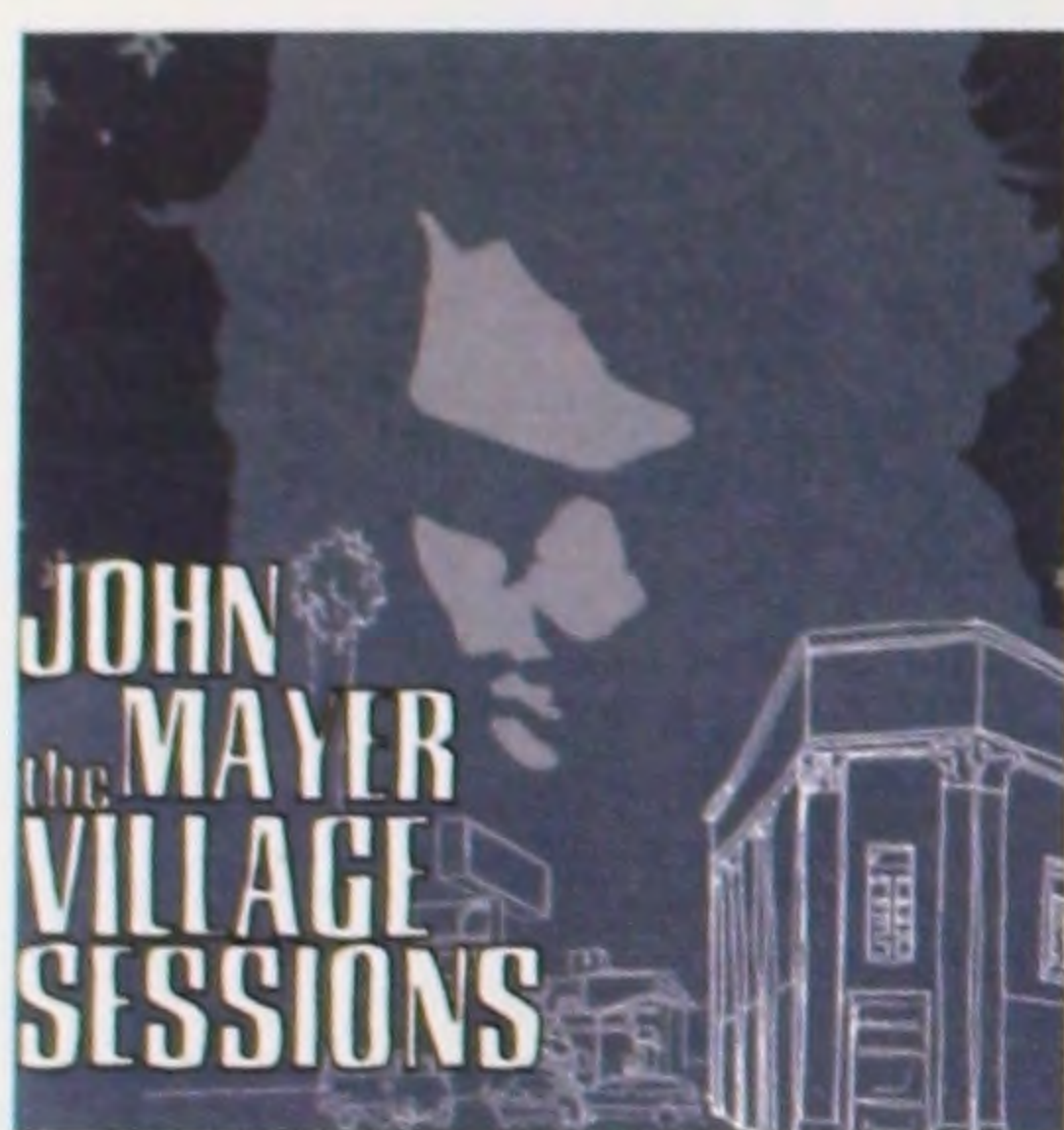
Student musicians perform in the World Folk Music Room. More than 150 musicians, including bluesman James Montgomery and jazz pianist Michel Camilo, performed throughout the evening.

Grammy-Nominated Music Features 24 Alumni and Faculty

This year's National Academy of Recording Arts and Sciences Grammy Award nominations include the work of 21 Berklee alumni and three faculty members on nominated projects. Four alumni garnered three nods in the Album of the Year category. The group represented a diverse sampling of genres, including country, jazz and hip-hop. Diana Krall '83 has been nominated for her contribution to Vince Gill's *These Days*, and Luciana Souza '88 for her work on *River: The Joni Letters*. Spanning 50 years of the college's history, Quincy Jones '51 and Andrew Dawson '01 have been nominated for their work on the blockbuster Kanye West album *Graduation*.

Juan Luis Guerra '83, who won five Latin Grammys in 2007, is nominated for the Best Tropical Latin Album award for *La Llave de Mi Corazón*. Also in the Latin category, Carlos Colón '04 and his rock band Black Guayaba have been nominated for the Best Latin Rock or Alternative Album award for *No Hay Espacio*.

Five-time Grammy winner John Mayer '98 received a nomination in the Best Male Pop Vocal Performance category for the track "Belief" on *The Village Sessions*.



Howard Shore '68, a four-time Grammy winner, got the nod in the Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media category



Best Jazz Instrumental Album, Individual or Group category for *Kids: Duets Live at Dizzy's Club Coca-Cola*. Jeff Lorber '71 is nominated for Best Contemporary Jazz Album for *He Had a Hat*, while Tierney Sutton '87 and the Tierney Sutton Band (featuring Christian Jacob '86) received a nomination in the Best Jazz Vocal Album category for *On the Other Side*. And the Bobby Sanabria Big Band, featuring Bobby Sanabria '79, was nominated in the category of Best Latin Jazz Album for *Big Band Urban Folktales*.

The Berklee faculty continues to impress, this year collecting four nominations. The Paquito D'Rivera Quintet (featuring Associate Professor Mark Walker, Professor Oscar Stagnaro, alumni Diego Urcola '90, Pernelle Saturnino '95, and Alon Yavnai '95), has been nominated for the Best Latin Jazz Album award for *Funk Tango*. Walker also received a nomination in the Best Instrumental Composition category for "Deep Six" from *1000 Kilometers* by the group Oregon.

for *The Departed*.

Berklee alumni have a strong presence in the jazz field as well, with nominations in four of the genre's six categories. Joe Lovano '72 was nominated in the

Associate Professor of Strings Eugene Friesen is nominated in the category of Best New Age Album for *Crestone* by the Paul Winter Consort.

The Turtle Island Quartet, including Mads Tolling '03 and Evan Price '96, is nominated in the Best Classical Crossover Album category for *A Love Supreme: The Legacy of John Coltrane*. Frank Macchia '80 is nominated for Best Instrumental Arrangement for "Black Is the Color of My True Love's Hair" performed by the Prague Orchestra on Macchia's *Emotions*.

Two-time Grammy winner, Steve Vai '79 has again been nominated for the Best Rock Instrumental Performance award for "The Attitude Song," from his 2007 double album *Sound Theories, Vol. I & II*.

In the production, nonclassical field, two-time Grammy winner Jason Lehning '94 was nominated in the Best Engineered Album, Non-Classical category for his work on *Viktor Krauss II*. Good luck to all on February 10.

—Emily Dufresne



Juan Luis Guerra Wins Big in Vegas

At the November 8, 2007, Latin Grammy Awards festivities in Las Vegas, tropical music superstar Juan Luis Guerra '82 was the runaway favorite. Guerra took home five trophies for his latest recording *La Llave de Mi Corazón*, which won the Album of the Year, Song of the Year, Record of the Year, and Best Merengue Album awards. The title track also took the top spot in the Best Tropical Song category. Additionally, the album won the Best Engineered Album award for its engineering team of Allan Leschhorn, Luis Mansilla, Ronnie Torres, and mastering engineer Adam Ayan. In his various acceptance speeches, Guerra, a born-again Christian, thanked Jesus Christ and dedicated the awards to his wife and two children. Guerra closed the show by singing his hit "The Voyage" with his backup group 440 and guest drummer Sheila E.

The night before the awards ceremony, Guerra was honored with the Latin Recording Academy's

2007 Person of the Year award in recognition of his career and lifetime achievements. In addition to his numerous musical successes, Guerra is known for his humanitarian efforts in his native Dominican Republic, where he established the Juan Luis Guerra Foundation. The organization has built hospitals and other facilities and helped poor children in need of medical care. Panamanian music star Rueben Blades made the presentation to Guerra. Accepting the award, Guerra said, "I want to dedicate this award to the Dominican Republic." Referencing the destruction wrought on the Dominican Republic by tropical storm Noel just a few days prior, he continued, "In recent days, we've had some difficult moments, but we are a strong and courageous people."

This trip to Las Vegas brings Guerra's total number of Latin Grammys to nine.



Juan Luis Guerra '82

Christopher Guest Plays it Straight at Berklee

"We want to do this in a way that we don't end up the subject matter of Chris's next film," joked Vice President for Academic Affairs and International Programs Larry Monroe at the start of a recent visit to the college by satirist Christopher Guest. During his two days on campus, Guest received an honorary degree and participated in a pair of clinics and a concert of his music at the Berklee Performance Center (BPC).

Monroe's playful concern was not unfounded. Some of Guest's most famous movies, *This Is Spinal Tap* and *A Mighty Wind*, parody clueless musicians. Yet the films also show a hearty amount of sympathy for them, owing to Guest's lifelong involvement with music.

Though best known as an actor and film director, Guest's current project is making an instrumental CD with his friend, alumnus David Nichtern '71. The album is a serious musical effort that's not as unusual for Guest as it might seem. Before appearing in *This Is Spinal Tap*, Guest worked as a musician for nearly 20 years. He attended the High School of Music & Art in New York and toured with Michael McKean's band Lenny & the Squigtones. Guest told the Berklee audience that the Squigtones tour provided much of the material for *Spinal Tap*.

Guest quickly lowered expectations for the comedy quotient of the clinics. "One thing I've never done is stand-up comedy," he said. "I don't even know any jokes." But true to form, he answered questions with his characteristic deadpan humor. In discussing his work, Guest told the Berklee audience that making the 2006 film *For Your Consideration* was a real challenge. "In making parodies, we have to pull back from reality; it's too stupid or too sad," he said. He also shared an anecdote that he has not incorporated

into his films. Guest recalled a meeting during which he delivered a pitch for his first movie, and a studio executive fell asleep. Startled awake a few moments later, the exec blurted out, "Great, let's do it!"

In awarding Guest the honorary degree, President Roger Brown cited his work as an actor and director of seven films, and his 2003 Grammy Award for the title track for *A Mighty Wind*. "I've been very fortunate. I get to make films, make music in films, and play stadiums wearing a wig," Guest said as he accepted the degree. "Wow, this is really difficult to believe. Thank you so much; this is an amazing honor."

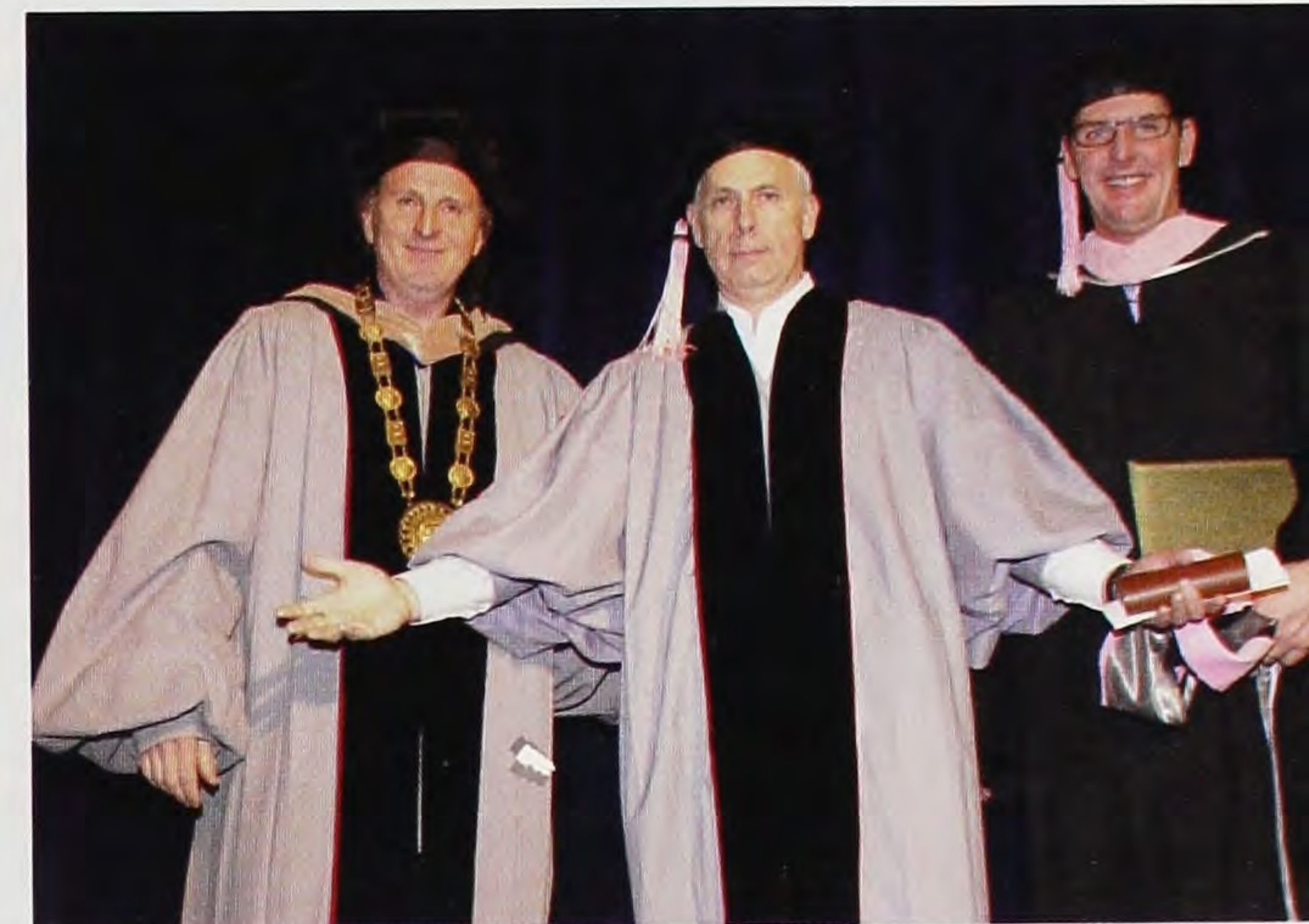
Reflecting the fact that Guest's career has blended film and music, the BPC concert began with clips from Guest's movies before transitioning into live performances mid-song. Berklee students sang the leads on most songs, while Guest played guitar and mandolin or just looked on appreciatively at the student and faculty musicians.

The set was interspersed with video footage of famous musicians congratulating Guest on receiving the honorary doctorate. Steve Vai warned him that he wasn't a real doctor and advised him not to "operate on anything but a G-string." Elvis Costello played Guest's "Penny for Your Thoughts" and said Guest has "the soul and ear of an artist, but considerably more wit." Aerosmith bassist Tom Hamilton recalled an occasion when his band opened for Spinal Tap. "We all got completely wasted and destroyed a hotel room," Hamilton said. "Cops came and arrested Nigel [Guest's *Spinal Tap* persona] and took him to jail for destroying the room—he's not going to see this, is he?"

—Brenda Pike



Christopher Guest (holding guitar) sings with Berklee student and faculty musicians during his tribute concert on December 1.



From the left: President Roger Brown, Christopher Guest, and Berklee Board of Trustees member Ernie Boch Jr.

WESFEST 3

A concert to benefit the Wes Wehmiller Scholarship at Berklee
Monday February 25, 2008
7:00 P.M.

Paladino's, 6101 Reseda Blvd.
Tarzana, CA, (818) 342-1563

Featuring Andrew Gouche,
Danny Mo & the Exciters, the
Mike Keneally Band, Mother Eff,
and Kira Small

For tickets, visit
www.weswehmiller.net/wesfest3.html

Support the scholarship fund by purchasing the *WesFest2 Concert DVD* at
www.weswehmiller.net/wesfest2dvd.html.

High School Jazz Festival Turns 40

The Berklee High School Jazz Festival, the oldest and largest competition of its kind in the United States, will celebrate its 40th anniversary on February 9 at the Hynes Convention Center, 900 Boylston Street in Boston. Throughout the course of the day (between 9:00 A.M. and 5:30 P.M.), more than 3,000 students and 200 bands will compete for tuition scholarships totaling \$175,000—the largest amount awarded in the history of the festival.

Vice President for Student Affairs and Dean of Students Lawrence Bethune has been involved in each of the festivals over the past four decades. "I've watched this festival grow and evolve into an amazing day of music, education, socializing, and partnering," Bethune says. "When former President Lee Eliot Berk started the festival in 1968, he knew that we would be providing a service to the music education community by offering a chance for high-school students and their band directors to produce the best music they can and interact with the Berklee faculty and students."

In addition to the competition, several Berklee student groups will present concerts, including the Berklee Salsa Ensemble, Berklee Tower of Power Ensemble, the Berklee Rainbow Band, and Berklee Concert Jazz Orchestra directed by faculty members Bernardo Hernandez, Wayne Naus, Phil Wilson, and Greg Hopkins, respectively. Clinics by alumnus John Blackwell '95 (formerly Prince's drummer) and Teri Lyne Carrington (the current drummer for Herbie Hancock) will be held from 2:00 P.M. to 4:00 P.M. Award and scholarship winners will be announced at 6:00 P.M. All events are free and open to the public.

"Roger Brown, Berklee's current president, is a strong supporter of this festival," says Bethune. "He's challenged us to reach more music students and make this the best possible experience for the participants. This is an important event that has touched and improved the musical lives of thousands of young people."

WWW.WALTERBEASLEY.COM

ONLINE EDUCATIONAL STORE!



- Walter Beasley's Performance Workshop
- 14 Steps to Maximizing Your Performance
·For Saxophonists·
- Circular Breathing with Walter Beasley
- Sound Production for Saxophone
- Hip Hop Improvisation
- Performance Insight for Musicians DVD
- Performance Insight for Musicians EBook
- Vocal Performance DVD
- Vocal Performance Audio Lesson
- Skype Webcam Lessons

New! Skype Webcam Lessons!

"WALTER BEASLEY IS AN ANOMALY; A SUCCESSFUL PERFORMING MUSICIAN WHO POSSESSES THE RARE SKILL OF UNDERSTANDING THE MUSICAL PROCESS BEYOND THE INTUITIVE..."

BRANFORD MARSALIS

HIGHEST SELLING RECORDING ARTIST/ FULL-TIME PROFESSOR!

WALTER BEASLEY

Berklee's Helping Hands

by Marjorie O'Malley

Celebrating Sylvia Zunz and Music of the Great American Songbook

On September 30, 2007, friends and family of Sylvia and Lyonel Zunz filled the renowned Rainbow Room in New York's Rockefeller Plaza for a tribute to Lyonel's late wife, Sylvia. Vocalist Judy Scott performed some of the music Sylvia loved from the Great American Songbook. Lyonel recalled the importance of the music for the Zunzes during joyful and challenging days. Lyonel established an endowed fund at Berklee to provide scholarship support for aspiring young vocalists who are interested in performing and perpetuating music of the Great American Songbook. Thanks to his generosity and that of his friends and family, the fund now exceeds \$200,000.

The first recipient of the Sylvia Zunz Endowed Scholarship, seventh-semester vocalist Jennifer Hirsh, sang two songs at the event, demonstrating how youthful talent can perpetuate beloved musical styles. Berklee is deeply grateful to Lyonel Zunz and his family for the scholarship support this fund offers to young vocalists at Berklee.



Berklee student Jennifer Hirsh, first recipient of the Sylvia Zunz Endowed Scholarship, and Lyonel Zunz

Parents Invest in Berklee

Robert and Sally Nicholson, parents of fourth-semester student Johnny Nicholson, have also invested in Berklee. "We believe Berklee College of Music is offering Johnny an opportunity to maximize his music skills and business acumen while working with top professionals and fellow musicians of extraordinary talent and promise," says Sally Nicholson. "We're privileged to partner with Berklee for their goal of remaining the premier contemporary music college in America. We can help by pledging to ensure the quality of the Berklee community for the duration of Johnny's college years and the longer term. Johnny will be able to call upon his Berklee contacts for the rest of his career in music. It's a small gift with great benefits for everyone."

When Kevin Neilson, son of Jim and Vicki Neilson, enrolled at Berklee, his parents knew that the college would become a central philanthropic commitment. Like many parents, the Neilsons

expected to donate to the college when their son graduated. But a visit from Berklee Major Gifts Officer Ginny Fordham '80, who explained some of the far-reaching goals of the college, provided the impetus for the Neilsons to make their first generous donation to Berklee.

"A fundraising campaign is a huge undertaking for Berklee," Vicki notes, "and we are thrilled to be one of the bricks that collectively forms the steps supporting this upcoming endeavor. To this end, we want to make an initial commitment of \$50,000, over a five-year period beginning in 2008." We warmly embrace the Neilsons' participation.

Diana Hirsh candidly admits that she was nervous about sending her child from California to Boston—and to Berklee. With many other conventional educational options available to their daughter, the Hirshes allowed Jennifer to attend her first-choice school but kept a wary eye on the education she received.

Skepticism evolved into enthusiasm as the Hirshes became familiar with the rigors of a Berklee education, the friendships their daughter has made here, and the performance opportunities she has enjoyed. Last fall alone, Jennifer performed in the Singers Showcase Concert, a concert featuring the work of Christopher Guest, a jazz brunch hosted by Lyonel Zunz in Manhattan, and more. As Jennifer looks toward graduation in May and life after Berklee, the Hirshes have expressed their gratitude by making a generous donation that will offer other talented musicians the opportunity to thrive at Berklee.

Return on Investment

Entrepreneur, philanthropist, and music lover Gary Eichhorn is accustomed to listening to many ideas and determining which can create a strong return on investment. He and his wife, Joan, created the Music & Youth Initiative to offer music education and mentoring to underserved youth. They have partnered with the Boys & Girls Clubs of America, the YMCA, and Berklee to open three clubhouses in the Greater Boston communities in Lawrence, Dorchester, and Allston-Brighton to bring after-school music programs to these neighborhoods.

Good investments create partnerships beneficial to all sides. Recognizing that the Berklee City Music Program (BCMP) provides a natural progression for clubhouse members who want to pursue a music education, the Eichhorns established a fund at Berklee to provide scholarship support for a clubhouse member to participate in Berklee's Five-Week Summer Performance Program. Graduates of BCMP compete for scholarships to continue at Berklee. The Eichhorns' gift provides a great return on investment by creating educational opportunities for young people with a passion for making music. We are grateful to the Eichhorns and look forward to a long and productive relationship with them.

Thank You . . .

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

Akamai Technologies Inc.	Sanjeev Kale
Melissa Albonesi	Vikas Kapoor
Matthew Allen	Zuade Kaufman
Allen Associates Properties Inc.	William Keravouri
Anonymous	KPMG LLP
ARAMARK Campus Services	Sergey Kremensky
Caren Arnstein	Ted Kurland
ASCAP Foundation	Lehman Brothers
Ascent Venture Partners	Mirjana Lewis
Au Bon Pain	Line 6
Auralex Acoustics Inc.	Susan Lipkins
Avedis Zildjian Company	Longwood Security Services Inc.
Bain Capital LLC	Ian Loring
Bank of America Foundation	Philip Loughlin
Steve Barnes	David and Pat Lowry
Barnes & Noble College Booksellers Inc.	John MacWilliams
Gretchen Barress	J. H. Maldonado
Barry Security Systems Inc.	Cynthia Malone
Eduardo Bautista Garcia	Rosalind Mann
Donna Becker	David I. Margolis
George Bell	Mark of the Unicorn
Ben E. Factors Foundation	Robert Marshall
Scott Benson	Dana Martin
Lee Berk	C.E. Martin Guitar Company, Inc.
Arthur Bernstein	Mason Management Group
Deborah Bieri	Massachusetts Cultural Council
William Bishop	MGDSP, McDowell Signal Processing LLC
Edward Bond	Allan McLean
Boston Foundation	Jack Meyer
Bostonian Group	Mike Miles
Boston Red Sox	Preston Miller
Boylston Properties	Lawrence Monroe
Fletcher Bright	Lester Morse
Brooke Private Equity Advisors	Kristine Moyer
Peter Brown	NAAMM
Roger H. Brown and Linda Mason	New York Community Trust, the
Scott Brown	Eli Newberger
Wayne Budd	Newbury Comics
Paul Buttenwieser	Isabelle N. Niels
Michel Camilo	Roderick Nordell
Joseph Campanelli	Office Environments of New England LLC
Canaan Partners	Susan Ogan
Crispin and James Cantrell	Mariko Ono
Carl and Ruth Shapiro Family Foundation	OrgSupply
Pat Casale	Stephen Pagliuca
Jim Champy	Christos and Eva Pappas Foundation
Jerome Chazen	Richard Parsons
Kenneth Chenault	David Passafaro
Daren Chentow	Stephen Pazuk
Citigroup	Peroni Italy
Citizens Bank of Massachusetts	Adelene Perkins
Alf H. Clausen	Beverly Peyser
David Clem	Philanthropic Initiative Inc., the
Clowes Fund Inc.	Piano Forte
Paula Cole	Isabel and Alan Pisano
Tim Collins	Poirier & Springer Inc.
Columbia Construction Company	Barbara Poledouris
Combined Jewish Philanthropies	Ruth Powell
Kevin A. Conn	Professional Staffing Group
Michael J. Connelly	Robert Mondavi Private Selection
Roberta and James Conroy	Carmichael Roberts
Terrie Cooper	James Rosenfield
Heinz Czadek	John and Ann Ellen Rutherford
Wayne Davis	Sabian Inc.
Jeffrey Davis	Maurice Samuels
Denham Capital Management LLP	Samuels & Associates
Diamondback Capital Management	San Francisco Foundation
Diversified Investment Advisors	Norma Saunders
Peter Donovan	Marvin Schecter
Michael Dreese	Lisa Schiff
Daniel Dyer	Timothy Schmit
Paul Edgerly	Seidman Family Foundation
Gary and Joan Eichhorn	David Share
Michael Fisenon	Shawmut Design and Construction
Ioana Ertegun	Siemens USA
Frickson Retirement Communities	Lawrence Simpson
Joshua Feigenbaum	Joseph and Dione Smith Living Trust
Joann Ferber	Margaret B. Sorge
Domenic Ferrante	Martin Sosnoff
Regina Feuerstein	David and Aimee Southworth
Michael Fisch	William Spears
Fletcher Spaght Inc.	Standard Retirement Services Inc.
Florence V. Burden Foundation	Staples Foundation for Learning
Michael Fricklas	State Street Corporation
Teri Frisch	Robert Steele
Gregory Fritze	TA Associates Realty LLC
Fund for Boston Neighborhoods Inc., the	Theodore R. & Vivian M. Johnson Scholarship Foundation
Beverly Gardner	James Tuite
Soncha Gavell	Michael Turner and Stella Logan
General Electric Foundation	University Credit Union
Eric R. Giler	US Bank
Peter Giles	U.S. Trust
Matthew Glaser	Peter Valente
Godin Guitars	Jose Vidal
Michael Goldstein	Walter J. Noonan Trust
Goody Clancy & Associates	Peter Wade
Bruce Gordon	Steven Wasser
Vicary Graham	John Weaver
Chris Halaby	George Wein
Hamilton Company, the	Wellington Management Company LLP
Helen G. Hauben Foundation	Eric Welsh
Ira Haupt	Paula and John Wehmiller
Bonny Hebert	Christopher Whittle
William A. and Marjorie Holodnak	Wilkins Management Inc.
Steven Holtzman	Bertram Wolfson
Hugh M. Helfner Foundation	W.S. Kenney Co. Inc.
Nora Huvelle	Xerox Corporation
ICON Architecture Inc.	Yale Appliance and Lighting
Jackson Family Trust	Lawrence Yannuzzi
James Hubert Blake and Marion Blake Trust	Michael Zack
Mary and Russell Jeppesen	Tania Zankin
Jewish Communal Fund, the	Lyonel Zunz
Johnson Controls Inc.	

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

notes

Compiled by Mia Rioux '09



Tony Bennett (left) and Associate Professor Bill Elliott

Music Production and Engineering Professor Stephen Webber premiered his composition for orchestra *Stylus Symphony* at the Berklee Performance Center on November 28.

Performers included faculty members Tiger Okoshi, Eguie Castrillo, and Peter Cokkinias. Visit www.stylussymphony.com. Webber has released a book titled *DJ Skills: The Essential Guide for Mixing and Scratching*.

String Department Chair Matt Glaser recently toured with the Turtle Island Quartet (TIQ) and guitarist Leo Kottke for TIQ's Winter Solstice tour.

Associate Professor Bill Elliott wrote arrangements of film music for the televised concert *Movies Rock* on December 7. Elliott arranged the tracks "Somewhere Over the Rainbow" for Beyoncé and "White Christmas" for Tony Bennett.

Associate Professor Kris Adams opened for jazz singer Sheila Jordan in October at the Acton Jazz Café and did an on-air interview with her on WICN-FM.

Guitar Professor Jon Damian published *The Chord Factory: Build Your Own Guitar Chord Dictionary* with Berklee Press/Hal Leonard. Damian is also seeking guitars and keyboards in playable condition for students at the Lekol Matèwa School in Haiti, where he will serve as a music curriculum consultant in February.

Assistant Professor Alla Elana Cohen released her book *Perfect Pitch for You* published by Len Rhodes Music. It presents Cohen's system for developing pitch recognition and recall. Visit www.lenrhodesmusic.com.

Professor Jetro Da Silva performed at the Live & Loud concert in Kuala Lumpur, Malaysia, as Whitney Houston's keyboardist. Da Silva was also recently ordained as a minister and is a graduate student at Andover Newton Theological School.

Percussionist and Associate Professor Mark Walker appears on the CD *1000 Kilometers* by the group Oregon. The CD earned two Grammy nominations, including one in the Best Instrumental Composition category for the track "Deep Six," which Walker penned. Walker also played on Paquito D'Rivera's CD *Funk Tango*, which earned a Latin Grammy nomination.

Associate Professor Michael Bierylo mixed the score for the documentary film *Traces of the Trade*, which will be included at this year's Sundance Film Festival.

Professor Scott McCormick released a new piece of music software in November titled *MusicGamesOne* published by his software company Musical Hearing. The program uses a video-game format to teach music theory fundamentals.



Professor Donna McElroy

Voice Professor Donna McElroy released a new CD titled *Fly to Forever* featuring a mix of standards and original songs.

Associate Professor John Stein performed at Scullers Jazz Club in November to celebrate the re-release of his CD *Green Street*.

Contemporary Writing and Production Instructor Nina Ott received a grant from the Rhode Island State Council on the Arts for music composition.

Voice Professor Lisa Thorson performed *JazzArtSigns*, a multimedia, interactive, and improvisational jazz piece in Philadelphia at the Independence Starts Here festival in November.

Assistant Professor Peter Payack has recently received the first-ever Poet Populist award for the city of Cambridge, Massachusetts.

Bass Professor Bruce Gertz released his book *Let's Play Rhythm* in B \flat and E \flat editions.

Music Business/Management Department Assistant Chair John Kellogg appeared on two panels at the Future of Music Policy Summit in Washington, D.C., in September and moderated a panel for the annual Black Entertainment and Sports Lawyers Association Conference in Cancún, Mexico. Kellogg was also the featured guest speaker for the Bandier Program Lecture Series at Syracuse University and produced a biweekly radio commentary on music business for 106.9 FM in Syracuse.

Associate Professor David Thorne Scott and Assistant Professor Mark Shilansky released the CD *Dyad* and toured Massachusetts, Nebraska, Iowa, Missouri, and Kansas to promote the album.

Associate Professor John McGann appeared in November at the NYU Skirball Center to honor the National Endowment for the Arts' National Heritage Fellowship award winners.

Associate Professor August Watters released the CD *Sip a Little New* with the New England Mandolin Ensemble. Watters has also performed with classical mandolinist Carlo Aonzo.

Music Synthesis Professor Richard

Boulanger premiered his composition *wiiSoundQuest* in Seoul, South Korea, and is completing a book for MIT Press. He is also a consultant for the One Laptop per Child project. Visit www.laptop.org.

Brass Instructor Robynn Amy will be a trombone clinician for the 2008 Monterey Jazz Festival and will visit 30 schools in Monterey County to work with students, nominate band members, and teach at the summer jazz camp.

Assistant Professor Mitch Seidman played and provided commentary on guitars formerly owned by George Benson, Wes Montgomery, and Grant Green for the Skinner Auction of Fine Musical Instruments in Boston in October 2007.

Chair of the Ear Training Department Steve Prosser is completing a book and CD package titled *Intervallic Ear Training* that focuses on the acquisition of intervals in a nontonal context.

Percussion Instructor Sergio Bellotti joined acclaimed percussionist Alessandra Belloni in the musical *Tarantella (Spider Dance)* for three nights in December at Manhattan's Theater for the New City. Bellotti will tour the East and West Coasts in January and February with the group Spajazzy.

Liberal Arts Professor Pat Pattison recently presented songwriting seminars in Los Angeles, Nashville, Austin, Toronto, Vancouver, Australia, and New Zealand.

Associate Professor Lauren Passarelli completed her 13th tour with her Beatles cover band All Together Now. Passarelli has also released six new singles with the group Two Tru, featuring Cindy Brown '82, and Bass Professor Danny Morris.

Assistant Professor David Limina played piano and Hammond Organ on the recent CD release, *Hope Radio*, with Ronnie Earl & the Broadcasters. Limina also contributed to the CD by Lori McKenna titled *Bittertown*.

The Albany record label has devoted a series to the works of Associate Professor of Composition Larry Bell, who has received the Rome Prize and Charles Ives Scholarship, and fellowships from the Guggenheim and Rockefeller Foundations.

Ensemble Assistant Professor Orlando Aruán Ortiz performed with Wallace Roney III '81 on the CD *Notes on Canvas* by Arturo Stable.

Assistant Professor Steve MacLean released a double CD titled *Bridges*. The discs contain 20 original pieces featuring MacLean on guitar and electronics.

Professor and percussionist Steve Wilkes released the CD *People in the Sun* featuring nine songs cowritten and sung by his wife Ginny Fordham '80. Visit www.fordhamwilkes.com.

Paul Schmeling: Thriving Online

by Peter Gerstenzang '77

Pianist Paul Schmeling's music career has spanned the Birth of the Cool era to the present. Since his own studies at Berklee in 1959, he's witnessed a dramatic metamorphosis in the college and in music education as a whole. For decades, Berklee's Piano Department chair emeritus imparted the nuts and bolts of piano technique, harmony, and ear training primarily with traditional tools: the piano and a chalkboard. Unlike many of his generation who haven't embraced technology, Schmeling is thriving in an age where the PC is king. Berklee Keyboard Method, one of four courses he teaches at Berkleemusic.com, is a popular offering and was named America's best online college course for 2006 by the University Continuing Education Association.

"This sort of high-tech correspondence teaching I'm doing these days is amazing to me," says Schmeling, who still teaches in the brick-and-mortar Berklee environment two days a week. "I have students from all over the world studying with me." As a famous long-haired band from the '60s put it, it's been somewhat of a "long, strange trip" for Schmeling. A teacher since 1961, he remembers when Berklee had no competition in the jazz education field and was disparaged by conservatories for deigning to teach jazz. Yet now, when many schools offer jazz programs, Schmeling sees online coursework as an important new component in the evolution of music education.

"For people at other schools, folks who are too far away to study with us, or those who just want to improve their playing, reading, or arranging skills, these online classes are the wave of the future," says Schmeling. "As the technology improves, we keep updating our classes to fit people's musical needs. Unlike the correspondence courses of old when it took forever to hear back from your teacher, my students and I have instant communication."

Schmeling's computer conversion happened casually, almost by accident. As he began to think about retirement a few years ago, he met with Berklee's former executive vice president Gary Burton, who suggested that Schmeling consider teaching online courses to keep a hand in things. Intrigued, Schmeling began mulling over his potential contribution through Berkleemusic.com. "My idea was to help students who were planning on attending Berklee to reach the proper level in their playing and music theory knowledge. So we designed a 12-week course to bring those students up to speed."

To Schmeling's delight, his courses have taken off. He considers the online approach particularly effective for certain kinds of students. "They need to be self-motivated since they are not actually in a class where a teacher can lean on them," he says. There's a "what a

world" chuckle in his voice when he describes the futuristic teaching method where a student e-mails him an MP3 of his keyboard playing for critique. Overall, Schmeling is honored by the reception his online courses have gotten. "One of the beauties of all this is that the people who take these courses are really interested in improving their reading and playing or they wouldn't bother."

Schmeling's students feel as positive about their online interaction as he does. One of his virtual pupils, Deborah Cochrane, is enthusiastic about Schmeling's help in advancing her keyboard skills. "Paul's guidance and understanding make the online experience very rewarding," Cochrane says. "He's always willing to give tips on our weekly assignments, and his knowledge and input are helping me to be a more confident musician. He keeps my thoughts ticking like a metronome."

In addition to Schmeling's multifaceted teaching, he is a highly regarded pianist who has backed such jazz artists as Art Farmer, Clark Terry, Carol Sloane, Slide Hampton, and Ernestine Anderson. During the 1980s, he released a handful of albums as a leader and has played on recordings with saxophonist Dick Johnson, trombonist Phil Wilson, singer Rebecca Parris, and the late Herb Pomeroy. (Schmeling was the trumpeter's favorite pianist.) Additionally, Schmeling has worked in Boston's theaters. "I played and conducted for the Boston run of *You're a Good Man, Charlie Brown* in 1968," Schmeling recalls. "That was a great experience. Amazingly, the gig lasted a full year—a good run for any musician. I bought my first house with what I made from that show. I also played with the touring company of *Sesame Street* doing the music of [composer] Joe Raposo."

When asked what the future holds for this award-winning pioneer of online music instruction, Schmeling has it pretty well figured out. "I think I'm nearing the end of my classroom teaching," he says. "I've been doing it for 47 years, so I believe I've pretty much said what needed to be said. But I'll certainly keep teaching online. I've come a long way from being a student here myself in the 1950s



Piano Department Chair Emeritus Paul Schmeling

to teaching online students in South America or Japan. Teaching online takes up 20 hours a week, and that's just about right. The idea that I can get up in the morning, shuffle down the hallway in my slippers, and begin teaching suits me just fine at this point in my life."

Peter Gerstenzang '77 is a freelance musician, writer, and humorist. His articles have appeared in the New York Times, Rolling Stone, and other publications.

Alumni
Take 10% Off All
Berkleemusic Online
Courses & Programs!

CONTINUE YOUR STUDIES ONLINE AT BERKLEEMUSIC

Expand your musical background and keep up to date with evolving technologies from anywhere in the world. Over 100 online courses and music programs are enrolling now in music production, music business, songwriting, theory, guitar & bass, and more!

Berklee music
learn music online

LEARN MORE:
1.866.BERKLEE
berkleemusic.com

Indie Musician Advocate

Marking CD Baby's
first decade,
founder Derek
Sivers '91 and his
company continue
their ascent.

By Mark Small

Derek Sivers never set out to become the largest distributor of independent music in the world. Back in 1997, he simply wanted a way to sell his own CD from his website, which few artists were able to do at that time. Then a full-time musician, Sivers agreed to help a few of his friends sell their CDs through his site. Soon word spread, and other artists approached him about carrying their CDs on the site. By 1998, Sivers had brought 100 artists into the fold and hired an employee to help him handle the volume. As the number of artists releasing independent CDs exploded, Sivers realized that there was a large, unserved clientele out there. He quit performing and created a musician-friendly Internet distribution service that turned prevailing music-business practices upside down.

In contrast to traditional record labels and distributors that have always paid meager artist royalties, CD Baby has a relatively unique goal: to maximize an artist's take. After an artist pays a \$35 setup fee to get a title into the system, a page is launched on the CD Baby website with album art, artist bio, and sound clips. Then, for a flat \$4 fee per mailing, CD Baby bags and ships each disc purchased via the Internet to any location in the world. If the artist sets a price of \$15 per disc, he nets \$11 per sale. If a disc sells 1,000 copies (a figure that would get you dropped from most record labels), CD Baby pays the artist \$11,000.

Ten years after launching the business from his bedroom in Woodstock, New York, Sivers now employs 100 people at the large CD Baby warehouse complex in Portland, Oregon, which holds a million-plus CDs by more than 200,000 indie artists. In addition to physical sales, the CD Baby catalog is available for download through iTunes and 150 other digital distributors. Sivers also offers other musician services such as Host Baby (Web hosting for musicians) and Promo Baby (basic promotion services) as well as Film Baby (distribution for independent filmmakers). In the future, he plans to further expand on CD Baby with branch offices across the globe to serve local musicians in their home countries.

From the grass roots to the elite, the music industry has taken notice of Sivers, who has rejected lucrative offers to sell his company and declined payments to give preferential placement of an artist's disc on the site. It's never been about the money for Sivers; it's always been about helping musicians. This ethos prompted *Esquire* magazine to dub him "one of the last music-business folk heroes."

As we talked during an early-December stroll on the beach near his Southern California home, Sivers told me he doesn't lament his decision to stop playing and producing his own songs and devote himself to constantly refining his company's systems. "The interesting thing is that it feels like I am making more music than ever," he says. "That's because I'm helping everybody else sell their music, which enables them to make more. I'm in the background, but this feels as creative as anything I've ever done."

How did you get started in music?

I was a musician from the age of six. At 14 I knew that music was all I wanted to do. I had no other interests or hobbies. I entered Berklee as a guitarist but came out an "everything guy." I was a professional music major and loved studying harmony, ear training, composition, piano, songwriting, voice,

music synthesis, and production. My focus became putting it all together and making my own music more than becoming a skilled guitarist.

Did you take any music business classes at Berklee?

I did, but there were only a few at the time. Rob Rose had a music business class that changed my career. He told us to read the book *Positioning* [*Positioning: The Battle for Your Mind* by Al Ries and Jack Trout.] It has nothing to do with music. It's about finding a specific niche in the marketplace and owning it rather than trying to be everything to everyone. Rob told us to think about positioning ourselves in the marketplace. Some of the most successful grads I've seen coming out of Berklee have done this. Those who become specialists make a name for themselves. There are also many Berklee musicians who have a broad base of skills and do a lot of different things. I've met some rock stars that didn't have real musical knowledge. They got where they were by being in the right place at the right time singing a song that people liked. When people didn't want to hear that song anymore, they had no legs to stand on for a career in music. One of my favorite things about Berklee is that you can get a broad base of musical knowledge that becomes your security. You can make a living in music for decades if you know how to do a lot of things.

After you left Berklee, how did your career unfold?

Things grew out of something that happened in a songwriting class. Mark Fried from BMI was a guest speaker. As he walked into the class, I heard him say to the teacher, "I thought we were going to eat first." She said, "No, I thought you'd already eaten." It was a three-hour class, so I ran out to the pay phone and ordered four large pizzas from Supreme and had them delivered. When they arrived, Fried said to me, "I owe you one, kid!"

When I told him I wanted to move to New York after graduation, he told me to send him my résumé and he'd get me a job. I did, and soon I got a call in my dorm room from someone at Warner/Chappell Music publishing asking if I could start the following Monday. I took a job for \$20,000 a year working in their tape room. It was a great way to understand things inside of the music industry that you can't get from reading books. I highly recommend that any graduating student who needs a day job get one on the receiving end of music. It was enlightening to work at a record label where everyone was sending their music saying it's good and they think it will sell. It changes the way you approach others with your music once you've been on the receiving end.

For the next few years, Fried introduced me to people and gave me advice on my music. All it took was one kind gesture. We have remained friends for years. As I look back on my career, I see that big opportunities usually come from someone you know.

What contributed to your decision to found a company that is a champion for independent musicians?

I was making my living as a full-time musician. I lived in Woodstock, New York, in a house I'd bought from what I earned touring, playing on



**"It's a little-known fact that CD Baby has the largest digital distribution catalog in the world."
— Derek Sivers**



Left to right: CD Baby staff members Chris Robley, Lindsey Collins, and Craig Hennecke in the aisles of the Portland warehouse complex that houses more than one million CDs by independent artists.

other people's records, and writing for TV projects. I didn't need or want to start a business. At that time, PayPal didn't exist, and it was hard to get a credit-card merchant account. I got one to sell my own CDs and then a few friends asked if I could help them sell theirs. They started telling their friends, and soon I was getting calls from people I didn't know.

When I realized that it was becoming a business, I decided to take a utopian approach, because I didn't care if it earned money. I thought of four things for distribution that would be really important from a musician's point of view. They became the DNA of CD Baby. First, musicians want to be paid every week instead of once a year or never, as was the case with other distributors. Second, they need the names and addresses of everyone who buys their music, because those are their customers, not the label's or the store's. Third, there should be no paid placement so that artists with more money come up first in a site search. Paid placement puts those who can't afford it at a disadvantage. Fourth, no one should be kicked out for not selling enough. If someone wants to put out obscure or weird music and only one copy sells every three years, the perfect distributor would keep it in the system. These days, a lot of these things have become standard policy, but just 10 years ago, no distributors were doing them.

When you hear that CD Baby has changed the music business, what goes through your mind?

I love the fact that my four ideals seem to be taken for granted by other companies now. Most online companies pay their artists weekly or monthly and won't kick you out for not selling. In the 10 years since I started CD Baby, there have been dozens of imitators. Some have even taken the wording off of our site [for use on their site]. It feels good to have created a business model that helps musicians. Before this, people weren't designing systems to help musicians.

In the music business, everyone says, "We're all about the music; we love music." The industry loves music as a product, but not the musicians. For me, CD Baby is all about the musicians. I have companies call that ask us to send a list of our 10 or 20 best records.

But we won't; we refuse to play favorites. It's like music school. You have to treat everyone equally because it's all about development,

growing, and learning. Someone could send us three bad albums and then send a fourth that is amazing. It would be wrong to shut the door too early for that person. I try to create an environment like a music school, where everyone is encouraged to be the best they can be at whatever stage they're at. That's the difference between being all about the musician rather than the music.

You've had people offer to buy your company but you've never taken the deal. How come?

I didn't get into this for the money, so I'm not going to get out of it for the money. That was never the point for me. In the dot-com boom, you saw people start a business with good intentions, but the investors wanted bigger returns, so owners began to compromise their original intentions and started mildly screwing people. Once that happens, they have to shut down because people know they are getting screwed, or the owner sells the business and becomes miserable because what started as a golden egg turned into a rotten egg. To me it's failure when what you set out to create becomes corrupted—even if you are making a lot of money.

It's the same with a musical career. There are some people who feel they have to do whatever pays, and it makes them miserable. People can tell when what you're doing isn't your forte. The thing you want to do the most is what you do best. If you are doing something you love and you're great at, people will love being around you, and the money seems to come. When you make calculated decisions to try to make more money, you fail. To me, CD Baby immediately felt like my unique offering to the world. There are people who can write a better song or play guitar better than me, but no one could do CD Baby better than me.

Are some of your artists selling lots of CDs?

We pay out about a million dollars a week. This goes directly to independent musicians for their sales through cdbaby.com and 150 digital retailers that have our catalog. That includes Apple iTunes, Rhapsody, Napster, and even walmart.com. It's a little-known fact that CD Baby has the largest digital distribution catalog in the world.

Surprisingly, most of the money goes to places you wouldn't expect; it's not going to pop singers. It may be to someone doing a

gospel record to benefit the soldiers in Iraq or using hip-hop music to teach multiplication. We have a woman named Eileen Quinn who is a sailor and only writes songs about sailing. Sailors everywhere want her music. She's got her niche.

Some of the most grateful artists we have are those who used to be on a big label and are now doing everything themselves. They appreciate being directly in touch with their fans. Grant-Lee Phillips was in Grant Lee Buffalo on Warner Bros. He was one of our first name artists. His manager told us that selling 10,000 records through us earned him more money than he got from selling a half-million records with Warner.

What I love about this business model is that someone can be a success selling 1,000 CDs. That can pay all of your expenses. Some people put out a few CDs per year, and if they can make \$10,000 doing that, they are making a living in music if they add in teaching and gigs. There are a lot of surprise sales. Some people figure when they put an album on CD Baby, just their friends will buy it. Then they find in the first week or two that they've sold two in the Netherlands, three in Japan, and five in the United States to people they've never heard of. By starting this as a favor for my friends, I accidentally created a place that is a destination for people to shop. I never expected that. It wasn't meant to be a store, I was running the back-end processing. On the side, it was an online store where all these artists could be found. People started coming back and browsing for music they'd never heard before.

I hear that these days you primarily write code and develop systems for the CD Baby site. Were you always computer savvy?

Never. I started by making a simple website doing basic HTML. As the site grew, I made it into a database-driven website because I couldn't keep making each individual page. I couldn't afford to hire a programmer, so I bought a book on programming and learned it. I heard a quote by a jazz musician who said that if you can learn music, you can learn anything.

How much time do you spend at CD Baby headquarters in Portland, Oregon?

People are amazed when they find out that I haven't been to the office in nine months and



Singer/songwriter and CD Baby client Teri Untalan '90: "My CDs have sold to people in Japan, Norway, Italy, the Czech Republic, and elsewhere that I would never have been able to reach on my own."

only call in for about 30 minutes per month. I have a laptop life now. I can be anywhere and stay in touch. It's not like I am out partying all the time, though. My friends still say I'm a workaholic. All I want to do is program and invent things for the business. After I come up with something and design it, I hand it off to the people who will run it. Then I turn my attention to the next thing.

I stay involved in the tech stuff. It feels similar to songwriting to me in that you get an idea for something that doesn't yet exist, and you sit down and work at it until it does exist. For instance, last week we overhauled the way we handle all incoming e-mail. I wrote a system that sends all incoming e-mails to a database where they are categorized. All of the e-mails are joined in the database to specific clients, albums, customers, and invoices. Now we can pull up a client's file and get the whole history and see which employees responded.

Are you operating on the assumption that the CD will remain an important format?

Yes, but you can tell that CDs *will* go away someday. Our physical CD sales are 35 percent higher than they were at this time last year. Ten percent of music fans buy all of their music as digital files, while 90 percent still get their music on CD. It surprises me when I hear a musician say, "I'm not going to make CDs anymore; I'm going to be digital only." It makes me want to ask, "Are you at the point in your career where you can shut out 90 percent of your audience?" It's still worth it to make a CD. Artists have so much more sales potential if they have both formats available.

"What I love about this business model is that someone can be a success selling 1,000 CDs."

Can you describe your plans for growing the company internationally?

I envision international branches of the company that will allow a musician in Japan to sign up with CD Baby online in Japanese, then mail his or her CDs to our person in Tokyo. A day later, the disc is up on the site. Someone in Brazil reads about it on the site in Portuguese, hears the album, likes it, and orders it. We plan to have local warehouses in various locations that ship internationally, just like we do in Portland.

I realized that I could have someone be CD Baby Italy working out of a bedroom in Florence and, likewise, CD Baby Japan from a bedroom in Osaka. Dozens of countries could have a person representing CD Baby, Host Baby, and Promo Baby for their country in the local language. It would be a cool job for a musician who wants a day job helping local musicians get their music out there. My challenge is to set up a system that allows dozens of people from around the world to represent their local music market in their own languages while working from home. To me that's inspiring. We've started in England as a central point for Europe. We will establish others in Asia and maybe one in Australia. This will make it easier for musicians in those regions to ship their CDs to a central place.

How has the music business changed over the decade since you began operating CD Baby?

For years success in the music business was like a one-inch bull's-eye on a target. You had to hit it dead center with universal appeal or your arrow fell to the ground and you had nothing. Now we're in a world of niches. The target has become 100 feet wide, so it's pretty easy to hit something. The tricky part is that there's no center anymore; everyone has gone to the edges. If you are trying to shoot for the center and have a giant hit, there is nothing there. People are making a moody acoustic record or a complex jazz record or an angry, aggressive hip-hop record.

Regina Spektor was an artist who started out on CD Baby. Her music was pretty normal, piano-based singer/songwriter material. Her records did OK, but then her music started getting weirder. The lyrics got strange, and she started playing piano with one hand and hitting a drumstick on the piano bench with the other. The weirder she got, the more people became interested, and that record sold thousands of copies.

This got the attention of Warner Bros., who signed her to a big contract because they saw that she had the confidence to be herself. The world is a big, thick attention fog. If you try to be everything to everybody, you won't get through the fog. Well rounded doesn't cut through; you have to be sharply defined. In the age of YouTube, MySpace, and niche websites, you need to turn up the volume on what is unique about yourself.

What's the most important lesson you've learned through all of this that you would like to share?

The hardest lesson I've learned is that you have to work at what's exciting to you. The things that excite you most and keep you awake long after you should have gone to bed and then make you jump out of bed early are what you should be doing as much as possible. For years I listened to people who were telling me the things I should do. Most of the time I just took their word because I thought they were smarter than me. I'd slump my shoulders and say, "OK, I guess I'll do that even though it's not exciting to me." I've learned that whatever part of the business I hate doing, there will be someone out there who loves doing that.

I've met too many people who got into music because they loved playing drums, but well-meaning people tell them they need to read some huge book about the business of music and negotiating contracts, cross-collateralization, and points on the agreement. Feeling guilty, they try to go through it but find it boring. Then they start copyrighting all of their songs and trademark their name and set up an LLC. Someone else says they need to have a website, so they try to learn HTML, but someone else says they need to have flash on the site. Then they try to learn flash. The truth is that while all of those things are important, nothing is more important than maintaining your full excitement for what you are doing. If you lose your enthusiasm along the way, things will fail no matter how flashy your site is or if your band name is trademarked. Pay close attention to the compass in your gut. Do the work that's most exciting to you, because that's what you will do best. ☸

The Rigors of the Road

Top touring musicians give their insights for staying healthy and focused while playing around the world

By Mark Small

History is rife with tales of traveling musicians moving from village to village and country to country making a living playing music. The age-old profession has played an important part in the cultural life of many societies, and an air of romance has always surrounded the vagabond lifestyle of its practitioners. From the wandering musicians of the pre-Christian era to the troubadours and minnesingers of Europe in the Middle Ages to jazz, folk, classical, and rock musicians of our day, the lure of the road has been a constant even if the logistics of moving about have changed considerably. Like musicians of bygone eras who walked or rode beasts of burden to courts, country fairs, and town squares carrying their instruments on their backs; modern touring musicians, conveyed by vans, buses, trains, and planes to clubs and arenas still find more joy in the destination than in the journey.

Travel in the post-9/11 era poses its own unique set of challenges and, when added to the realities of sleeping in a different place each night, eating from an ever-changing menu, and being far from loved ones, the rigors of the road multiply. But the opportunity to get paid for playing their own style of music in front of appreciative audiences in far-flung places is enough to make today's road warriors soldier on and to entice new recruits every day.

Getting There

Most of those I queried about life as a touring musician have experienced best- and worst-case scenarios on the road. As he began carving out a place for himself in the jazz world, saxophonist Bob Reynolds '00 found getting started to be rough duty. "I spent years dogging it in vans and cars; sharing hotel rooms; and sleeping on couches, floors, and guest rooms of ardent fans," he recalls. "I've driven all over Spain multiple times in cargo vans and been up and down the East Coast of the U.S. in a Dodge Caravan packed with five guys and all of our gear going to gigs where I was the leader." In 2007, when Reynolds signed on as a

member of John Mayer's touring band for 150 nights on the road, it was like going from rags to riches. Reynolds is quick to note, however, that the musical experience is not determined by the accommodations of the tour. "There have been innumerable amazing moments [on tour] for me both musically and personally," he says. "I've had soulful musical experiences both in a basement club in Madrid in front of 30 people and in front of tens of thousands at Madison Square Garden or Giants Stadium. Each has made me aware of how powerful music can be."

In many cases, getting to the gig is much of the battle. Gary Burton often tells musician hopefuls that the few hours of performing for an audience onstage are the best part of a musician's day. It's almost unanimous that air travel is no fun anymore—unless, like percussionist Taku Hirano '95, you tour with an act like Fleetwood Mac, which on its recent tour used a chartered jet.

Jazz guitarist/composer John Scofield '73 has been on the road for 30 years leading his own groups and has performed as a sideman with such jazz artists as Miles Davis, Gary Burton, Medeski, Martin & Wood, and others. Typically touring 200 days a year, Scofield confesses that the travel can be tedious and exhausting. "So many times you have to play until late at night and then be in the hotel lobby really early for a ride to the airport," he says. "Then you might have to catch two flights that get you to the gig just in time to play. There is also overnight travel on buses with bunks. That may actually be the best way to go."

Bassist Annie Clements '03 has toured with several country groups and is currently in the lineup of platinum-selling country act Sugarland. Clements is the daughter of guitarist Cranston Clements, who played with Dr. John, Boz Scaggs, Maria Muldaur, and others, so she had no romantic illusions about road work when she began touring. Before joining

Sugarland, Clements did van tours with up-and-coming bands Sons of William and the Theresa Andersson Group. For these gigs, playing bass was only one aspect of her job. "I was in charge of merchandise for Theresa and would have to spend at least an hour after each gig hocking merch while the crowds were drinking at the bar," Clements recalls. "Not exactly party city, but I didn't mind. The trade-off was that I never had to drive the van. Sons of William often opened for recording artist Marc Broussard, who had his own bus. Sometimes we'd ride with them, because as a trio, we didn't take up much space. Those times were great, but there was also plenty of crashing at friends' and relatives' houses along the way."

Beyond Burgers

Whether playing with a name act or with an up-and-coming band, staying healthy while covering a lot of miles between gigs is always a challenge. "Eating well on the road can be hard—even when you really try," Scofield observes. "Restaurant food contains more fat and oil in it than you'd cook with at home. But the cuisine in Europe—where I work half the time—is a level higher than ours in America. The promoters usually make an effort to feed us at good restaurants. In Italy they take pride in giving the musicians a great meal."

For Dave Wood '95, who just completed a world tour as the music director for Hilary Duff and has toured as the lead guitarist with Taylor Hicks and others, says, "After the show, I pretty much eat from the three main food groups: Subway, pizza, and cookies. I'm a vegetarian, so it can be challenging in certain cities; but often there have been incredible choices."

During two years of pre-Sugarland tours where she toured America's Deep South, Clements, also a vegetarian, struggled to find the right food. "It's very difficult to eat well on



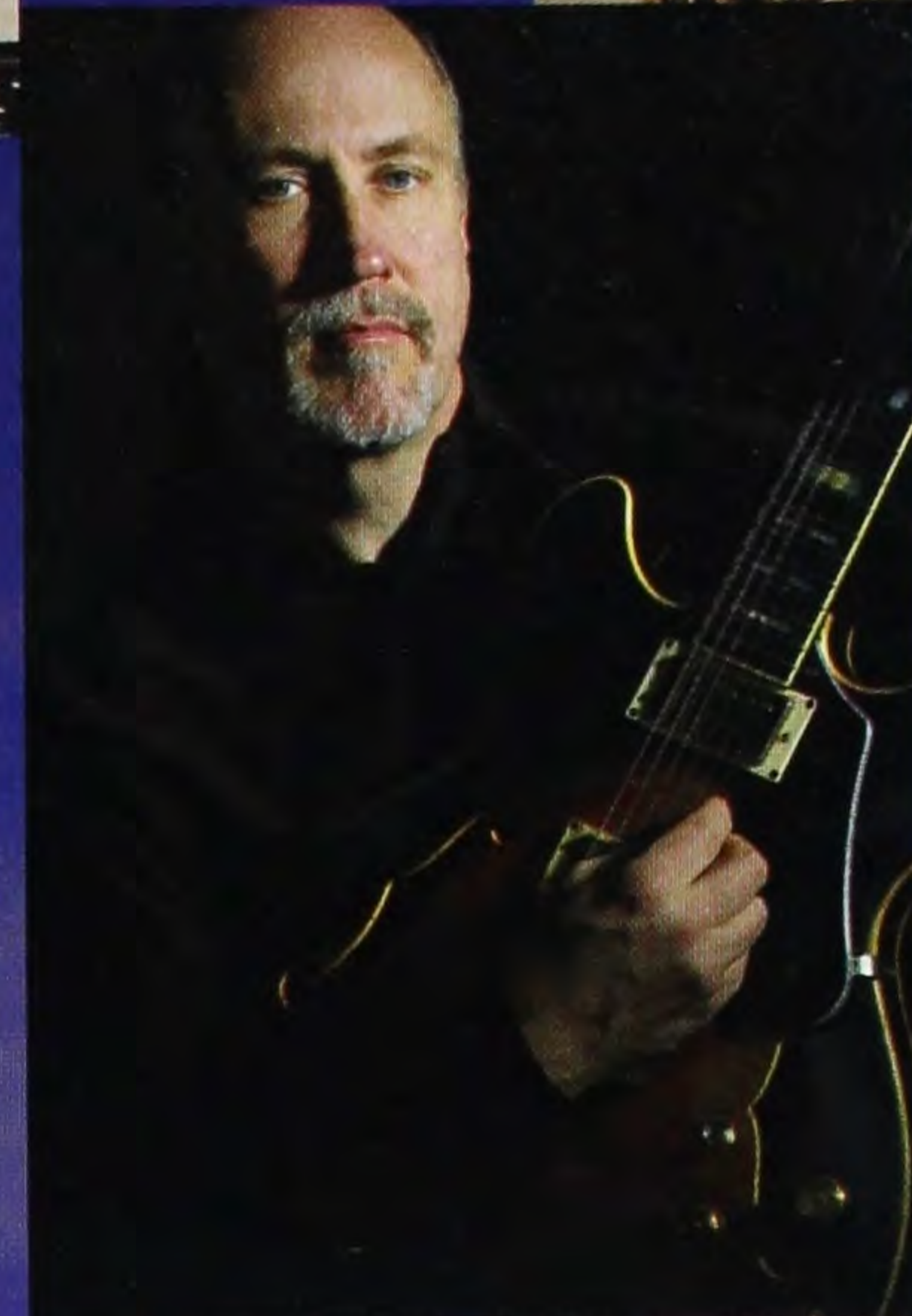
Annie Clements '03



Dave Wood '95



Bob Reynolds '00



John Scofield '73

a budget and find healthy foods at truck stops and bars," she says. "I got lucky when I got the Sugarland gig because half of the band members are vegetarian and the bus is stocked with organic foods; that's highly unusual."

Reynolds found that even when touring with John Mayer, the food offerings vary. "Sometimes we have traveling catering and a stocked bus, and other times the venue gives us money to buy food or provides a meal," he says. "The rest of the time it's up to us to hunt and gather. On highway drives, Wendy's and Subway trump McDonald's, Burger King, and Taco Bell. I look for salads, soups, and chicken in suburbia and Japanese food in decent-sized cities. When traveling abroad, it's all about local cuisine. Pa amb tomàquet torrado and tortilla Española are my favorites in Spain."

Hirano—who for the past five years has toured with Fleetwood Mac, Lionel Richie, Bette Midler, Utada Hikaru, Stevie Nicks, Giorgia, and Lindsey Buckingham—plans ahead to maintain the diet to which he's accustomed. "I travel with food supplements, protein powders, and travel blenders," he says. "I put some foresight into the length of the drive we have ahead of us. The dressing room and tour catering are good sources for fruit, protein bars, and juices to take back to the hotel room or on the tour bus after the gig in case there will be difficulty getting a decent breakfast before the lobby call. If the outlook is dire, I rely on stuff I pilfered from the gig."

Pilates and Pools

In addition to eating well, getting sufficient exercise is an issue for touring musicians. Several of the players I spoke with stick to an exercise regimen that includes jogging, yoga, pilates, and more. A year ago, Clements says, she took up jogging because "it's free, and you can do it anywhere." Scofield says he used to jog but had to stop because of his knees. "In

Europe you won't usually find exercise rooms in the hotels like you will in America," he says. "When I'm over there, I walk like crazy. It can be fun if I'm in a great city where there's a lot to see."

Hirano makes a concerted effort to stay in shape. "I do weight training in the gym, run, and do yoga and pilates," he says. "I adapt to whatever environment I'm in. It can be a challenge in Europe where many hotels don't have gyms. If that's the case, I go for a run or jump rope somewhere on the hotel grounds."

Bassist and songwriter Lee Alexander '93, who since 2002 has toured the world with Norah Jones, says, "I was terrible about exercising on the road for years, but recently I found a way to do it and not dread it: I bought a bike and stuck it under the bus. Now I combine sightseeing with exercise. Some places, like Denver, Colorado, have amazing bike trails throughout the city." Alexander also seeks out the hotel pool when there is one. "Swimming is the ultimate because you don't get all sweaty," he says. "Clean clothes are a precious commodity on the road!"

Laptop Lifeline

With the advent of the Internet and other developments in telecommunications, staying in touch with family and loved ones while traveling the world has become a lot easier. "Communicating from the road has really changed since I started touring in the seventies," says Scofield. "In Europe, we used to have an operator put calls through to the U.S. for us, and that was really expensive in hotels. We were sending a lot more postcards in those days. Now with the Internet and international cell phones, I can be in constant contact with home. My wife is my business manager, and we're in touch every day."

"Communication is key," says Hirano. "As difficult as it is to leave our loved ones behind, it's always harder for them. We go off and

become consumed with our work and seeing and experiencing new things while they continue on with their routines. E-mail, text messaging, and video chats are great options that are convenient and cost-effective. I make a concerted effort to talk to my wife daily, and we try to go no more than four weeks at a time without seeing each other. That may mean booking a flight for her to join me in London or Tokyo. She may visit me several times over the course of a tour."

"My laptop goes everywhere with me," says Reynolds. "Fortunately Wi-Fi is nearly ubiquitous these days. Cell phones, e-mail, and video chat are valuable amenities. I credit my wife, Nora, with making life—on the road and off—extraordinarily easy. We've had lots of practice spending time apart, because she's a dancer who also tours and sometimes dances in operas that take her to places for a month at a time. It's always great to come home to each other. Absence does make the heart grow fonder."

Saving Their Axes

In the post-9/11 era, getting valuable instruments onboard a plane is a lot harder than it used to be. "I carry my guitar in a gig bag and always get it onboard," says Scofield. "It's not that easy these days, and sometimes I have to really fight to get it aboard. I've been lucky, though. I've never lost an instrument or had one seriously damaged."

Reynolds hasn't been as fortunate. "I've had two saxophones damaged because I had to check them," he says. "When you have multiple instruments and are only allowed two carry-on items, something's got to be checked." And instruments don't just get damaged in baggage check. "Once I got my saxophone out of the case 20 minutes before a show and found I couldn't get a sound out of it," Reynolds recalls. "A careless bellman at the hotel must have dropped it off the luggage cart. The sax was bent in the middle and every key and pad



Lee Alexander '93



Taku Hirano '95

was misaligned. It was nearly impossible to play the show that night. I was fortunate to have the following day off and found a good repair shop in Milwaukee."

Another nightmare scenario is being sick on a show day. Hirano recalls getting food poisoning and having to go onstage anyway. But as the saying goes, "The show must go on."

Party Time?

Many imagine the life of touring musicians to be filled with the excitement of visiting places they've never been and meeting cool people after the show. For smaller acts, the reality is often different. "As far as partying on the road is concerned, unless you're on a bus, it's very difficult," says Clements. "You'll probably be loading out or settling up and getting ready to take turns driving through the night to the next town. It's not exactly conducive to throwing down. It's hard work!"

According to Reynolds, "It's more about spending time with the people you're on the road with or friends and family who may attend a show. I've yet to have anyone famous looking for me after a show. If you're lucky—which I

have been—the coolest people are the ones you're working and traveling with."

Most veteran touring musicians have memorable highlights to recall. Wood says that on his tours he's seen many cool places and met great people. But he notes that his recent gig working with Hilary Duff has also required those on tour to act like professionals. "Hilary is underage, so we all had to respect that in terms of after-show partying," he says. "It's important to maintain a professional attitude in every situation because people are always watching you. Some of them will be hiring you back for the next leg of the tour or recommending you for another tour."

Alexander says, "The idea of touring—especially when you're young and just starting out—is that it's very glamorous. And there certainly are moments where you say, 'Wow, am I really doing this and getting paid?'"

Highlights

For Scofield, some of the many touring highlights include a night in Minneapolis when Herbie Hancock walked into the club and sat in for a set with Scofield's band or running into other traveling musicians such as Wayne Shorter

or Sting at an airport. He fondly remembers a 1976 all-star jazz tour in which he played when he was just 25. "The roster included Weather Report with Jaco Pastorius, John McLaughlin's group Shakti, Larry Coryell, Herbie Hancock's Headhunters, and the George Duke-Billy Cobham group that I was in," he recalls. "Some days we'd travel in private planes. I got to be with all of those people for a month. Getting to spend that much time hanging out with them was unbelievable."

Hirano has enjoyed such high-water marks as playing the Super Bowl with Stevie Nicks, performing with Stevie Wonder at the Apollo Theater, hanging out with Jimmy Page, who paid a visit to the dressing room in London after a Fleetwood Mac show, and attending a party thrown by Naomi Campbell in Paris following a Whitney Houston concert.

Through the years, Scofield says he's experienced "scary flights, missed gigs, concerts abruptly ended by riots, and illness on the road, but somehow you get through it." Taking the high as well as the low points in stride has ever been part and parcel of the work of the touring musician. ▢

THE TOUCHING SOUND OF **Bösendorfer** SINCE 1828

Get the best Quality for Your Creativity!
www.boesendorfer.com

Bösendorfer

For 180 years, Viennese piano manufacturer BÖSENDORFER has been famous for building the world's finest concert grand piano - the IMPERIAL.

In 1997, the Imperial was outfitted with a computer-driven, high-end recording and sequencing system. The CEUS has since become the world's best automated concert grand piano.

In 2000, Bösendorfer Audio entered the hi-fi world. In cooperation with acoustic pioneer Hans Deutsch, the Vienna Classic (VC) loudspeaker series was developed. A unique true-to-life listening experience for music lovers all over the world.

With a Group Savings Plus® group discount, Berklee alumni can get more from their auto and home insurance.



Extra savings on auto and home insurance
with a special group discount



Help when you need it
with 24/7 Enhanced Emergency Roadside Assistance* and 24-hour claims service



A multi-policy discount on your home
when you insure both your car and home through Group Savings Plus

These are just some of the benefits of the Group Savings Plus program for Berklee College of Music Alumni. So call us right now for a FREE rate quote on auto and home insurance.

Get more. Save more.

Contact us today to find out just how much more.

Call 1-800-835-0894, go to www.libertymutual.com/lm/berkleeaa or visit a Liberty Mutual office near you.

Please mention group #110337.



*Emergency Roadside Assistance Service applies to auto policyholders and is provided by Cross Country Motor Club of Boston, Inc., Boston, MA or through Cross Country Motor Club of California, Inc., Boston, MA. Coverage provided and underwritten by Liberty Mutual Insurance Company, 175 Berkeley Street, Boston, MA. A consumer report from a consumer reporting agency and/or a motor vehicle report on all drivers listed on your policy may be obtained. ©2007 Liberty Mutual Insurance Company. All Rights Reserved.

This organization receives financial support for allowing Liberty Mutual to offer this auto and home insurance program.
Liberty Mutual is an Equal Housing Insurer.

GSP-MA 7-07

Teaching the Tools of the Trade

Berklee's Songwriting Department Moves into its Third Decade

By Susan Lindsay

Before she came to Berklee a few years ago, Songwriting Department major Sarah Tollerson had studied at a college music school in her native Georgia and was dissatisfied with her educational experience. An aspiring singer/songwriter in a classically oriented program, Tollerson wanted more. Everything changed when she crossed paths with an old friend who studied songwriting at Berklee. He told her about the "tools" he was learning. "That changed my songwriting tremendously after just the few days I spent around him," Tollerson says. "I realized how much he knew and that I needed to come up here." Now in her final semesters at Berklee, Tollerson says that her songwriting has steadily progressed.

Tollerson is the kind of student for which the Songwriting Department was designed more than 20 years ago. Department faculty members recognize that its 150-plus songwriting majors share a common goal: self-expression. The department's mission is to give students "tools not rules," offering songwriting techniques that open doors to expression, not dictates that might hamper creativity. This "toolbox" is the buzzword at the heart of the Songwriting Department's approach—and a concept that has been continually refined over the department's two-decade history.

Though the department formally began in 1986, songwriting at Berklee really started more than 30 years ago, thanks to the efforts of a student-teacher team and, in particular, to the forward-looking efforts of late faculty member Tony Teixeira. In the early 1970s, Jon Aldrich '74 (then a student, now an associate professor) told Teixeira that the school's primary focus on jazz should be expanded to include a pop songwriting course.

"Tony waltzed me up to President Larry Berk's office," says Aldrich, "and said, 'This

student has a good idea. I think we could do a great job on this together.'" After hearing their proposal, Berk gave them the green light.

Teixeira and Aldrich offered the first songwriting course in 1973, which analyzed successful songs in a variety of styles. Less than 10 students signed up, but word spread quickly, and additional sections were added in subsequent semesters as students shared their successes. In the early days of the program, students wrote songs that ended up on the PBS show *Zoom* and elsewhere. To help these first Berklee songwriters get exposure for their songs, Teixeira, Aldrich, and fellow student Doug Leess '74 began organizing songwriting showcases that attracted standing room-only audiences.

In 1975, Pat Pattison came to Berklee to teach English and poetry. Noting students' interest in songwriting, he proposed a course that used literary criticism techniques to analyze the lyrics of such artists as Paul Simon, Joni Mitchell, Steely Dan, and Leonard Cohen. "The course became so popular that it quickly expanded to several sections each semester," says Professor Pattison. "Who knew that the tools of literary criticism would work? This really opened the whole arena in songwriting." Soon Pattison developed a second

lyric-writing course, and it took off as well.

By the early 1980s, songwriting had attracted increasing interest among Berklee's student body. President Lee Eliot Berk invited Pattison to his office and asked whether songwriting offered viable career options. "I lied and said yes," Pattison says, chuckling. Under Berk's direction, Pattison organized a committee that included Aldrich, Ted Pease, and Rob Rose. For more than a year, the four worked to create a new department and major built on the foundation established over the previous decade by Pattison's and Aldrich's music-centered courses.

In 1986, following a national search, Songwriting Department Chair Jack Perricone came onboard to help develop the curriculum for the new major: the first college-level songwriting major in the world. Perricone, who has a master's degree in composition from Indiana University, had worked in the music publishing industry in New York and cowrote songs, including the 1975 David Geddes hit "Run, Joey, Run" as well as songs for Angela Bofill and Lou Rawls. Expanding the curriculum, Perricone helped develop the "Business of Songwriting" and "Survey of Popular Song Styles" courses and design the first MIDI Home Recording Studio lab facility.

Today, the major includes 15 courses, covering topics in song composition, lyric writing, survey of popular song styles, song demo production the business of songwriting, singer/songwriter workshop and arranging for the songwriter. In its writing classes, the department focuses less on determining what will be commercially popular and more on craft. "We try to move things away from the intuitive approach and more toward the craft of songwriting," Pattison says. "Getting better isn't a matter of simply writing more songs; it's a matter of having more tools."

After two decades, the curriculum continues to evolve as it meets its goal of preparing students for the demands of the music industry following graduation. Consequently, no stylis-



Professor Pat Pattison

Susan Gedutis Lindsay is a music writer/editor and is the author of *See You at the Hall: Boston's Golden Era of Irish Music and Dance*.



NICK BALKIN

Songwriting Chair Jack Perricone (left) and Associate Professor Jon Aldrich. "The tools that we teach are general enough to be applied to many styles," says Perricone.

The department's mission is to give students "tools not rules," offering songwriting techniques that open doors to expression.

tic boundaries are placed on students; they are encouraged to write in the styles most meaningful to them. "The most important thing is not constraining the students so that they feel handcuffed creatively," Perricone says. "That means teaching these tools and techniques within a larger scope, not locking them into writing a country or hip-hop song. Usually students gravitate towards a particular style and don't feel authentic in others. The tools that we teach are general enough to be applied to many styles."

According to Pattison, analysis of successful songs remains central to the process of teaching songwriting. "We aren't trying to figure out what the writer intended, but what makes the song work," he says. In songwriting courses, students are encouraged to study the relationship between music and words and how every element of a good song supports the writer's central intent. Students, for example, observe how different sorts of phrasing create a feeling. By noting specific techniques, they acquire tools to express the emotional content of their material.

Berklee's tool-based approach is unique in the world of songwriting, and as a result, the many songwriting books and online courses penned by Songwriting Department faculty over the past two decades have become go-to resources for aspiring songwriters within and outside Berklee (see "From the Toolkit" sidebar to the right).

To supplement classroom learning, the Songwriting Department invites working professionals to talk with the students. Over the years, the department has hosted clinics with such diverse writers as Barry Manilow, Richard Marx, Billy Joel, Beth Nielsen Chapman, Mike Reid, Barry Eastman, Patty Larkin, and John Mayer. During these visits, faculty and students learn what it's like to work in the trenches.

Perricone strongly encourages students to get in front of an audience. Even if students don't think that they are great performers, playing publicly is an important way to expose their songs and build a career. "While they may be barely eking out a living performing in addition to teaching guitar, voice, or songwriting,

all of these things add up to paying the rent and staying with music while they're waiting to be noticed."

Perricone notes that students don't simply graduate with a major from the Songwriting Department; they are a product of Berklee as a whole. "We aim to provide students with the skills needed to play well, write in various styles, and notate music so that others have no problem understanding their intent. They need to be professional and qualified as players and—today more than ever—qualified in music technology."

Teamwork and collaboration are important aspects of songwriting, and students develop relationships cemented during performance workshops where they play their songs for one another. Often these friendships become the basis of a professional network.

"I see camaraderie among students in other majors, but I'm guessing there's none closer than songwriting majors," Aldrich says. "They get to know each other from being in classes and hearing each other's songs—which are probably vignettes about their love lives. A lot of them follow one another to Nashville or some other music center, working and writing together and helping each other up the ladder of success."

Success has indeed come to many such alumni. Berklee-educated songwriters are staff writers at numerous music publishers and frequently dominate songwriting competitions. An impressive number have established careers in Nashville, Los Angeles, and elsewhere, including Gillian Welch '92, Greg Becker '95, Dillon Dixon '91, Jesse Terry '04, (country), Stacy Allyn Baker '04 (r&b), Makeba Riddick '99 (hip-hop), John Mayer '98, Juliana Hatfield '90, and Melissa Ferrick '90 (alternative folk-rock).

Perricone takes pride in the department's collective successes. "I am proud that we've stayed buoyant for the last 22 years," he says. "Berklee was the first to offer a college-level major in songwriting. We've had students and successful alumni telling us that the curriculum gave them what they needed to learn. It's great to hear that what we've taught has brought positive results in their lives." ■

From the Toolkit

Here are some notable songwriting publications by Berklee faculty members:

Perricone, Jack. *Melody in Songwriting*. Berklee Press.

Pattison, Pat. *Writing Better Lyrics*. Writer's Digest Books.

Pattison, Pat. *Songwriting: Essential Guide to Rhyming*. Berklee Press.

Pattison, Pat. *Songwriting: Essential Guide to Lyric Form and Structure*. Berklee Press.

Feist, Jonathan, and Jimmy Kachulis. *Berklee in the Pocket: Essential Songwriter*. Berklee Press.

Kachulis, Jimmy. *Songwriter's Workshop: Melody*. Berklee Press.

Kachulis, Jimmy. *Songwriter's Workshop: Harmony*. Berklee Press.

Stevens, John, Jr. *The Songs of John Lennon: The Beatles Years*. Berklee Press.

Berklee Songwriting Department Faculty Members

Jack Perricone, chair

Jon Aldrich, associate professor

Susan Cattaneo, associate professor

Henry Gaffney, associate professor

Jimmy Kachulis, professor

Scarlet Keys, assistant professor

Ivan Sever, associate professor

Mark Simos, associate professor

John Stevens Jr., associate professor

Pat Pattison, professor, Liberal Arts Department

Michael Wartofsky, Associate Professor, Harmony Department

Dennis Cecere, Associate Professor, Ensemble Department

GOT RHYTHM?

A creative approach to rhythm
adds life to the phrasing of improvised lines.

by Professor Ed Saindon '76

Many improvisers work on developing their improvisational skills primarily by exploring techniques related to note selection. While note choices, level of harmonic sophistication, and technical facility contribute greatly to a player's overall sound and voice, rhythm is an often overlooked component in the study of improvisation. Rhythm is usually last on the list of priorities of a player seeking to develop an identifiable personal style, yet the world of rhythm offers improvisers and composers many untapped possibilities.

More often than not, improvisers resort to playing lines made up predominantly of eighth notes. Additionally, when a player lacks awareness of phrasing and/or chooses phrase lengths that are repetitive and constricted by the chord progression, his lines tend to be monotonous, predictable, and hemmed in by the bar lines. Considering rhythmic phrasing offers the improviser freedom from the bar line. The goal of this article is to help you integrate concepts of rhythmic phrasing into your playing so that introducing rhythmic variety becomes part of your natural vocabulary in the improvisational or composing process.

Further, working on rhythmic concepts improves your time feel, ability to hear longer phrases, and overall sense of form. And better time feel helps you hear more interesting rhythms that float over the bar lines without restriction.

The term *rhythmic phrasing* refers to a grouping of notes or rhythmic unit based on a specific rhythmic pulse such as eighth notes, triplets, or sixteenth notes. Depending on the time signature, rhythmic pulse, and rhythmic unit, the phrasing generally crosses the bar line and obscures the overall sense of time.

You can use several techniques to create a rhythmic unit. As shown in the examples on page 21, the rhythmic unit is shaped through the use of accents, rests, partial subdivision, and pitch. In all the examples, the initial rhythmic unit will be indicated with a bracket. Expressions such as "triplets phrased in

four" and "triplets grouped in four" are interchangeable; both are correct.

The term *cycle* indicates the time it takes for a rhythmic unit to play from beginning to end and begin again on the downbeat of a succeeding measure. For example, eighth notes phrased in four in 3/4 time require two measures before the rhythmic unit begins again on the downbeat of the third measure. This two-measure cycle will consist of three units of eighth notes phrased in groups of four (see example 1 on page 21).

Working with Rhythmic Phrasing

Try improvising using the rhythms of the various musical examples. At first, try playing the rhythms using a specific scale. The more you practice and hear these rhythmic groupings, the more they will naturally appear in your improvisations. The ultimate goal is to play these rhythmic units over the chord progression of a composition.

The improviser is also encouraged to learn to start a rhythmic grouping on any beat or on any partial of any pulse in the measure as opposed to always beginning the cycle on beat one. As an improviser, you should always know where you are in the form of the song and where beat one is in every measure.

In addition, move freely between various rhythmic units based on rhythmic pulses such as eighth notes, triplets, and sixteenth notes without necessarily completing the cycle of each rhythmic unit.

The musical examples illustrate several ideas to develop rhythmic phrasing. Examples 2 through 4 show one-measure cycles of eighth notes phrased in three in 3/4 time with accented notes, rests, and rhythmic subdivisions. Examples 5 and 5a show a three-measure cycle of eighth notes phrased in three in 4/4. Examples 6 and 6a show a four-measure cycle using triplets phrased in four in 4/4. Example 7 has a five-measure cycle of triplets phrased in five in 4/4. Example 8 is another five-measure cycle employing sixteenth notes phrased in five in 4/4. Example 9 is a five-measure cycle of

quarter-note triplets phrased in five in 4/4.

"Étude" combines some of the rhythmic ideas discussed above (see example 10). The circled numbers indicate the number of notes and/or rests in each rhythmic grouping. The piece begins, for example, with triplets phrased in four (a one-measure cycle). Measure two begins with triplets phrased in five (a five-measure cycle), and so forth.

I encourage you to create your own variations based on the concept of rhythmic phrasing. While this article includes a random sampling of rhythmic units with various pulses in 3/4 and 4/4, other possibilities would include the use of different time signatures, polyrhythms, and rhythmic units with two to seven notes. An in-depth treatment of this subject can be found in my book *Exploration in Rhythm, Volume 1, Rhythmic Phrasing in Improvisation*.



Professor Ed Saindon is an active clinician and an editor for the Percussive Arts Society's magazine *Percussive Notes*. His latest recording, *Depth of Emotion*, is a quartet outing featuring Saindon on vibes, piano, and marimba and Dave Liebman on soprano sax. Visit www.edsaindon.com.

Examples of Rhythmic Phrasing

Eighth notes phrased in four in 3/4 time

EX. 1

(Brackets indicate the rhythmic unit.)

Examples 2 through 4 show ideas for phrasing eighth notes in three in 3/4.

EX. 2

Rhythm unit with accents **With accents and pitches**

EX. 3

With rests **With rests and pitches**

EX. 4

With partial subdivision, rests **With pitches**

Three-measure cycle of eighth notes phrased in three in 4/4 with rests

EX. 5

EX. 5A

With pitches

Four-measure cycle using triplets phrased in four in 4/4 with rests

EX. 6

EX. 6A

With pitches

Five-measure cycle of triplets phrased in five in 4/4 with pitches and rests

EX. 7

Five-measure cycle with sixteenth notes phrased in five in 4/4

EX. 8

Five-measure cycle of quarter-note triplets phrased in five in 4/4

EX. 9

ÉTUDE

EX. 10

*Circled numbers indicate the number of notes and/or rests in each rhythmic grouping.

Alumni notes

1951

Keyboardist Joe Boccia of Beverly, MA, continues to perform actively and has recorded an album of movie themes and standards.

1965

Bassist Gene Perla of Easton, PA, is mixing the album *Bill's Waltz* featuring the late Elvin Jones and the NDR Big Band. His group the Fine Wine Trio toured Mexico in December in support of their album *Mexico Express*. Visit www.perla.org.

1970

Gordon Nicholson, Ph.D., of Le Mont-Pèlerin, Switzerland, presented his research on the creative experience of composing at the 10th European Conference on Creativity and Innovation. Nicholson has played piano with the Danish Radio Big Band and Canadian jazz artists Rob McConnell and Guido Basso.

1972

Guitarist Thom Rotella of Los Angeles, CA, released the jazz CD *Out of the Blues* with the Thom Rotella 4-tet on his label Four-Bar Music. Rotella has performed and recorded with many top artists and written music for numerous TV shows. Visit www.thomrotella.com.

Marc Silver of Fort Wayne, IN, has been appointed as the co-op advertising and media manager for Sweetwater Sound. Previously Silver worked as a performer and teacher and penned the book *Contemporary Guitar Improvisation*.

1973

Keyboardist John Novello of North Hollywood, CA, has released the four-song EP *B3 Soul* that has received more than 300,000 MP3 plays since its online release. Visit www.myspace.com/novellob3soul.

1974

Composer Stuart Balcomb of Venice, CA, wrote music for the Peter Sterios's yoga DVD *Gravity & Grace*. Among the numerous films he has scored is *The Ore*, a film by Balcomb's son Sam that aired on Sci Fi, the United Kingdom's science fiction channel. Balcomb also publishes *TheScreamOnline.com*, an online arts magazine.

1975

William Pfluger, of Vineyard Haven, MA, had his classical guitar composition "Horseman's Pastoral" included in a compilation book entitled *Guitar Intro 3, The Repertoire Book* published by Chanterelle Publishing.

Jim Katzin of Litchfield, CT, plays locally as a bassist and works days as a computer programmer. Prior to 1982, he performed as a violinist with top artists in the New York jazz scene.

Andy Weis of Monterey, CA, performed as the drummer with the 16-piece Monterey All-Stars group that presented the finale for the 50th Monterey Jazz Festival in September 2007.

1976

Pianist Michael Pellerera released the CD *Playin' Piano*, featuring 14 songs composed by Jeffrey Meyer '74.

Jazz and flamenco guitarist Eddie Reyes of Los Angeles, CA, released a CD titled *Guitaristry* and received a positive review in *JazzTimes* magazine.

Composer Frank Warren of West Roxbury, MA, attended the premiere of his solo marimba work *Meditation* performed by marimba player Fumito Nunoya in October.

1977

Guitarist Gerry Beaudoin of Waltham, MA, played with Jay Geils (formerly of the famed Jay Geils Band) for a live DVD recording that honors Geils for his contributions to American music.



Thom Rotella '72

Bill Bishop of Southbridge, MA, became the principal of Southbridge High School. Previously Bishop served for 26 years as Southbridge's music coordinator and took school bands on concert tours throughout America and Europe.

Keyboardist Gary Brunotte of Durham, NC, has released his fourth jazz CD, *Manic Moments*. Among the artists featured on the disc are saxophonists Gregg Gelb '78 and Glenn Ingram '74 and the Durham Children's Choir. Visit www.gary-brunotte.com.

1978

Jack Evans of Katonah, NY, received a 2007 ASCAP Plus Award for his work as songwriter and lyricist for the band Reverend Zen and three song nominations in the 2007 Los Angeles Music Awards' Best Song category. To date, Evans has netted 29 songwriting awards.

1979

Drummer N. Glenn Davis of Twinsburg, OH, released his debut CD, *A Different View*, with his quartet. Davis teaches music in the Cleveland Metropolitan School District and performs regularly in the Cleveland area. Visit www.glenndavis-music.com.

New York News *by Lisa Hearn* '96

The New York Alumni Chapter had a busy fall and hosted several great events. On Sunday, October 7, 2007, Berklee alumni from across the country joined New York alumni at the alumni brunch held in conjunction with the AES Convention at the Radisson Hotel Martinique in New York. On Saturday, October 20, the Ace of Clubs in New York held the first Berklee Alumni/Heavy Rotation Records CMJ Music Marathon showcase. Admission was free and open to the public. Participating alumni performers included Elizabeth Ziman '04 (Elizabeth & the Catapult), Igar Thomas '06 (Igar Thomas & the Cypher), edibleRed, Via Audio, and Kid:Nap:Kin. Complimentary copies of Heavy Rotation Records CDs fea-

turing Berklee student musicians were distributed as well. On December 17, New York alumni celebrated the holidays at the annual New York Alumni Holiday Social at the East Village Yacht Club.

On behalf of the Berklee New York Alumni Chapter, I would like to thank Ren Collins—who stepped down in January as the assistant coordinator for the New York Berklee Alumni Chapter—for all her hard work. Several years ago, Collins began volunteering for the alumni chapter, and in 2005, she became an official assistant coordinator. Collins has added so much to the chapter by giving so freely of her creativity, time, professionalism, and commitment. I'd also like to express my thanks to the alumni who have so

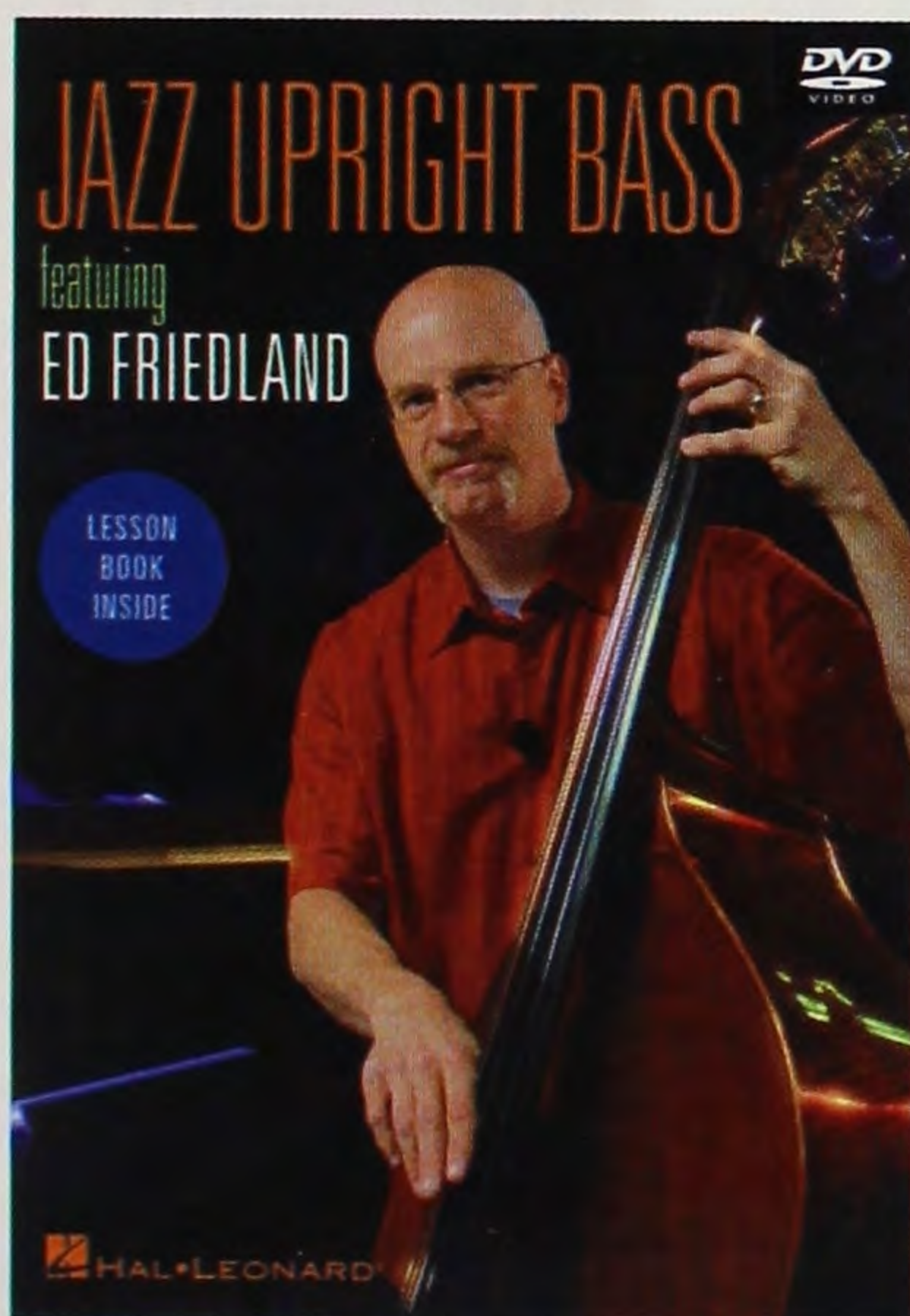
generously donated their time and support during 2007 and Berklee's Alumni Affairs office for its continued support of our events.

If you are interested in planning events or sharing your expertise in a particular area, we encourage your participation. Get in touch with me at lhearns@berklee.net, or call Berklee's New York Alumni Chapter hotline at (877) 423-7553. And for more information on upcoming alumni events, visit Berklee's alumni website at www.alumni.berklee.edu. Best wishes for the year ahead.

—Lisa Hearn, New York Alumni Chapter Leader



Lisa Hearn



Ed Friedland '79

Bassist Ed Friedland of Austin, TX, has released the instructional DVD *Jazz Upright Bass* published by Hal Leonard. Friedland also published the Hal Leonard *Electric Bass Method* and other instruction books covering various bass styles. Visit www.edfriedland.com.

For 25 years, guitarist Tim Sublette of Smithville, MO, has operated Smithville Music providing instrumental instruction and selling and repairing instruments. Sublette and his business were recently profiled in several area newspapers.

1981

Saxophonist Scott Robinson of Teaneck, NJ, received the Player of the Year award in the Instruments Rare in Jazz category from the Jazz Journalists Association for his work on contrabass and C-melody saxophones and other unusual reed instruments.

1982

Kathleen Downey of Petersham, MA, is a music therapist at a state-run facility in Central Massachusetts. She has developed innovative programming for patients suffering with Alzheimer's disease and other conditions.

Bob Ross of New York City is working as an audio engineer and musician, and is a road-cycling enthusiast.

1983

A track from the album *The Chill Factor* by saxophonist Jenny Hill of Brooklyn, NY, was featured on the CD in the September 2007 issue of *Jazziz* magazine. Her band, which includes Todd Isler '90 (drums) and Curtis Fowlkes (trombone), will play a CD release concert at the Blue Note on January 28. Visit www.jennyhilljazz.com.

1984

Composer Don Breithaupt of Bolton, Ontario, and Anthony Vanderburgh, his partner at DNA Music Productions, were honored at the SOCAN Awards in Toronto for their music for the hit animated series *6teen*. Visit www.monkeyhouse.com.

Composer Joel Goodman of Calabasas, CA, wrote the score to the independent film *Canvas* that made its theatrical debut in October. Goodman has scored 80 documentaries, and his music has been featured on many television networks. Visit www.joelgoodman.com.

Guitarist Peter Huttlinger of Nashville, TN, played on *Dancing with the Stars* and *The Tonight Show with Jay Leno* in November 2007 backing LeAnn Rimes, and he played a solo set at Carnegie Hall's Zankel Hall on January 12. He also issued the CD *First Light: A Peter Huttlinger Christmas*.

Gernot Reetz of Berlin, Germany, produced *The Latin Horns Club* CD that blends Colombian, Mexican, Cuban and Venezuelan traditional music with jazz and classical influences. He also works as a pianist and recording engineer for the Bösendorfer piano company. Visit www.one-world-music.com.

1985

Stephanie and Arthur Boles of Hamden, CT, and the Tapestry Worship Jazz Ensemble, which they direct, released their first CD, *Interwoven*, in September 2007. The group blends Latin-jazz, gospel, and contemporary Christian music. Visit www.tapestryjazz.com.

Lionel Jones of Fayetteville, GA, released the CD *Papa Jones*, which was nominated in the category of Best Instrumental Gospel CD of the Year at the 2008 Stellar Awards. Jones also performed at the Gospel SuperFest in Atlanta and at Bobby Jones Music Camp in Hollywood, FL. Visit www.lioneljones.com.

Pianist Barry Rocklin of Revere, MA, is performing at Pers Resort in Norway during February and at Sopranos Piano Bar in Aruba in April.

1986

Chris Florio of Roslindale, MA, released a new CD of original music on Passion Records. The track "Caravaggio's Trip to Mardi Gras" features faculty member Peter Cokkinias playing nine clarinet parts. Visit www.passionrecords.com.

(Continued on page 25)

The Alumni Beat *by Karen Bell '90*



Karen Bell '90

Since my last column, we've launched into a new year, and in New England, Old Man Winter has made his presence felt. I want to fill you in on some noteworthy end-of-the-year alumni activities. In September, we reviewed nearly 100 proposals for the 2007–2008 Alumni Grant Program. After much consideration, the review committee awarded grants to the following 10 alumni:

- David Bickel '05, Lawrence Music Clubhouse;
- Jeff Davison '81, BYPC Circle of Giving Music Outreach Program;
- Gregg Gelb '79, Heart of Carolina Jazz Society and Jazz Orchestra;
- Raju Gurung '88, Western-style music school in Nepal
- Michael Hamilton '95, Music outreach to high school students;
- Benjie Kushins '96, Art & Soul Music Studios;
- Koriana Lewis '06, Hamilton-Garrett Music and Arts Academy;
- Kelly Riley '86, Soundream Music Services;
- Michael Trammel '95, High School Jamz LLC; and
- Jeffrey Young '89, The African-American Leadership Institute.

Details on these proposals can be found on the alumni website (visit <http://alumni.berklee.edu>). Applications for the 2008–2009 Alumni Grant Program will be available online in April 2008.

Also during September 2007, Rob Lewis '94 visited the campus for the 2007 Entering Student Convocation to receive a Distinguished Alumni Award

and welcome the entering class. In a later visit to the campus, Lewis moderated a clinic with Kenneth "Babyface" Edmonds (Lewis is the musical director for Edmonds). During the clinic, Edmonds was given a description for the new course "The Music of Babyface Edmonds."

On October 17, the Music Business Department hosted another successful "Evening with Entrepreneurs" panel. Berklee alumni entrepreneurs were represented by Steve Walter '78, who co-owns the Cutting Room, a popular club in New York. The next day, many alumni gathered at the West End House Boys & Girls Club to learn about becoming a clubhouse mentor. Berklee has partnered with the Music and Youth Initiative to sponsor music clubhouses that are dedicated spaces where young people can create music.

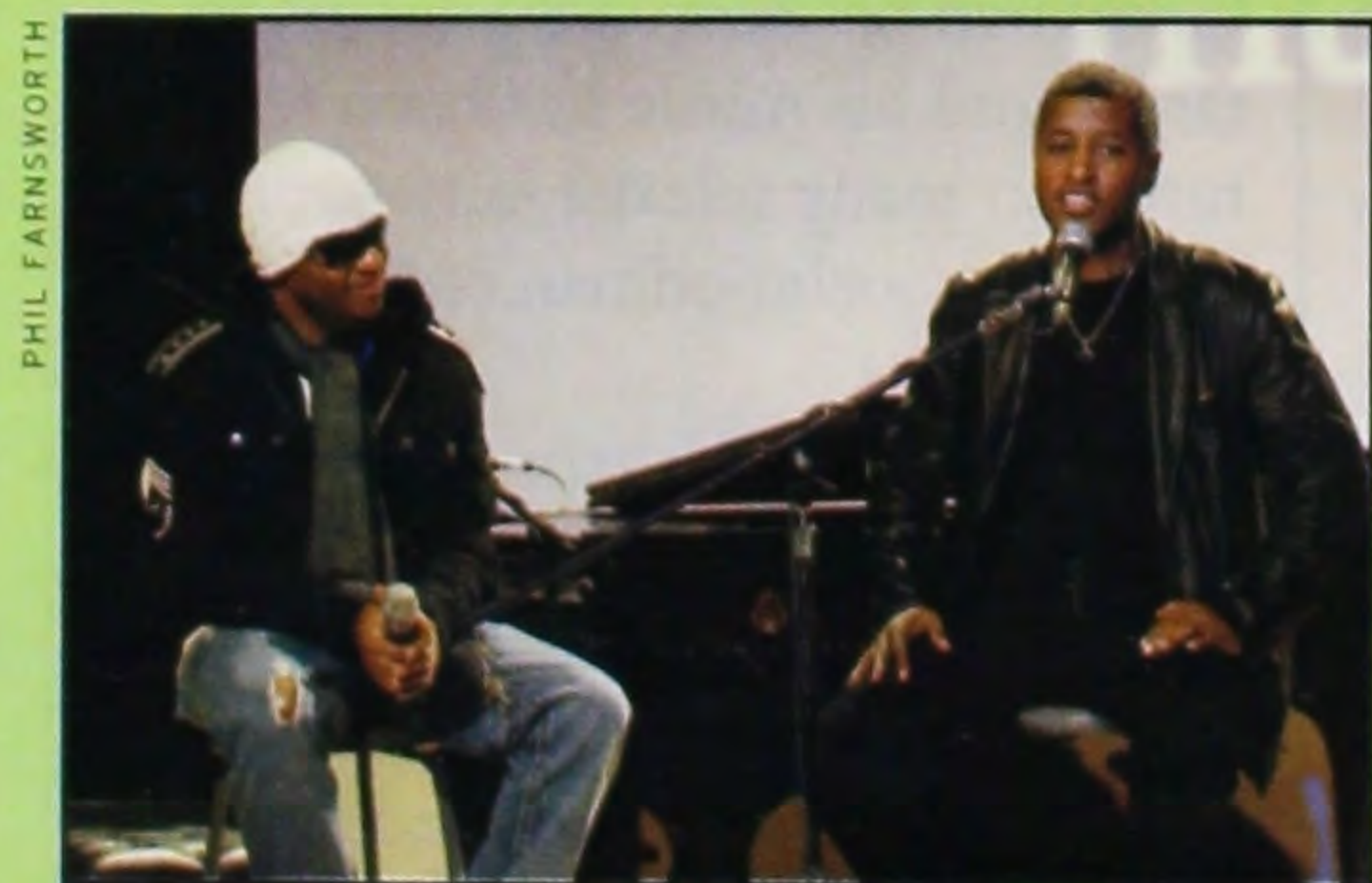
Later in October, the college presented its first-ever Berklee Alumni/Heavy Rotation Records Showcase at the College Music Journal 2007 Music Marathon, New York's largest annual music festival. The showcase featured five alumni acts: Igmarr Thomas & the Cypher, edibleRed, Via Audio, Elizabeth & the Catapult, and Kid:Nap:Kin. It was a fantastic show. Check out the photos at http://www.berklee.edu/news/2007/11/cmj/cmj_gallery.html.

Rich Appleman, chair of the Bass Department organized Berklee's first-ever alumni bass reunion on November 26 and 27. There were two days of incredible music featuring alumnus Mike Rivard '85 of Club d'Elf, Professor Danny Morris, Assistant Professor Ron Mahdi and his jazz group, and visiting artist Bryan Beller '92. This will become an annual fall event.

In December the alumni chapters of Boston, Los Angeles, and New York held Holiday Socials where alumni gathered to reconnect, network, and offer one another well wishes for the holidays. Next December, other alumni chapters will host holiday parties as well. We have some incredible things in store for the alumni community, so visit the alumni website to learn about upcoming events in your area.

Once again, I'd like to thank you for supporting the alumni events held by your chapters. I also want to thank you for your support of the 2007–2008 Ernie Boch challenge. Your gifts are making the difference by helping many talented and deserving student musicians who would not otherwise have access to all that Berklee offers. That's it for now. See you in the spring.

—Karen Bell
Director of Alumni Affairs



From the left: Rob Lewis '94 moderates a discussion with Kenneth "Babyface" Edmonds at Berklee.



From the left: Lenny Stallworth, John Repucci, and Timothy Swarbrick '64 at the first annual bass reunion



From the left: Bass Department Chair Rich Appleman and bass reunion quest artist Bryan Beller '92

ALUMNI CHAPTER LEADERS

ATLANTA

Michael Trammel '95
T4indisoul@aol.com

AUSTIN

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

BOSTON

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

CHICAGO

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

DENVER

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

ENGLAND

Lawrence Jones '80
44-1273-701833

GREECE

Mike Achladiotis '84
016-926019

ITALY

Claudio Zanghieri '93
39-335-688-5891

JAPAN (TOKYO)

Norihiko Hibino '97
81-90-3842-8625
nh@gem-impact.com

LOS ANGELES

Catherine Goldwyn '79
Catherine@soundartla.org

MINNESOTA

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

NASHVILLE

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

NEW YORK

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

ORLANDO

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

PUERTO RICO

Ruben Amador '01
rubjav@hotmail.com

SAN FRANCISCO

Karen Kindig '90
(877) 423-7556, ext. 106
kkindig@berklee.net

SCANDINAVIA

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

WASHINGTON D.C.

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

Guitarist and composer, David Joel (Miller) of Philadelphia, PA, released the recording *The David Joel Quartet: Spiral Sky*, featuring all original electric-jazz compositions. Visit www.davidjoel.net.

Kevin Kastning of Groton, MA, performs in a guitar duo with Hungarian guitarist Sándor Szabó on the CD *Resonance*. They play 12-string baritone guitars designed by Kastning and built by Santa Cruz Guitar Company. Visit www.kevinkastning.com.

Producer/songwriter Eve Nelson of Valley Village, CA, has been working with the ABC network writing songs for the new show *Samantha Who?* She has also sung many of the cues. Visit www.evenelson.com.

Film composer Gaute Storaas of Nesoddtangen, Norway, has been writing scores for full-length and short films in Norway.

1987

Chuck Butler of Philadelphia, PA, created the music for the PBS show *Healthy Flavors*, the score for the independent film *Revelation*, and music for several advertising campaigns. Visit www.monstertracks.com.

Keyboardist Paulo "Lulu" Camargo of São Paulo, Brazil, released the album *Daqui pro futuro* with the Brazilian pop-rock band Pato Fu. Visit www.patofu.com.br.

Guitarist Mordy Ferber of Englewood, NJ, filmed a DVD for Mel Bay Publications titled *Make the Tune Your Best Friend*. He also completed a recording of music for nylon-string guitar and string orchestra.

Pianist Kathy Touin of London, England, released *Soliloquy Deluxe*, a CD of classical and original piano works. The disc is a follow-up to her *Butterfly Bones* album. Visit www.kathietouin.com.

1988

Saxophonist Ole Mathisen of New York City released the album *Chinese Horoscope*, which features a 12-part suite based on the animal characters of the Chinese Zodiac. Visit www.myspace.com/olemathisen.

1989

Trevor Watkiss of London, England, is a freelance pianist, composer, arranger, and teacher. His music has been used in movies,



Kathy Touin '87

TV, radio, and theater, and his work has taken him to many locations throughout the world.

1990

Elise MacDonald of Wilton, NH, is the director of music at High Mowing School in Wilton, NH, a private high school with 120 students, half of whom are involved in music.

Drummer Avi Sills of Santa Monica, CA, and his group Naked Rhythm performed at functions such as Sting's birthday party and a fundraiser for Richard Branson's Moroccan children's fund. Visit www.nakedrhythm.com.

Drummer Chris Tibaldi of Lindenhurst, NY, is a drum instructor and session musician in the greater New York area. He has endorsed Sabian, Vic Firth, GMS Drum Company, and Evans products. Visit www.myspace.com/christibaldi.

1991

Bassist Aaron Bazzone of Highlands, CA, played on the triphop album, *Enjae*. The CD and its positive reviews can be found at <http://cdbaby.com/enjae>.

Stephen Buckman of Newton, MA, wrote music for the documentary film *The Times Were Never So Bad: The Life of Andre Dubus* and "Paragon's Theme" for a comic book website. Visit www.buckoproductions.com.

Drummer Michael Powers of Cambridge, MA, is playing and recording with the local groups Catalyst and Stardust and for various musical theater productions in Boston. Visit www.myspace.com/funkysingingdrummer.

Deirdre Schaneman of Colorado Springs, CO, is a resident artist at the Business of Art Center in Manitou Springs, CO, working as a glassblower and jewelry designer. Visit www.deirdreschaneman.blogspot.com.

Nashville Notes *by Dave Petrelli '05*

There comes a time in life when, all of a sudden, it seems like everyone is getting married. Aside from weddings of close friends and family, I've received Nashville Alumni Chapter e-mail updates containing lots of engagement and wedding announcements. And our chapter has had plenty of other activity. Over the past few months, we have featured alumni network events at a Nashville Predators hockey game, the Nashville Symphony, and the Nashville Songwriters Association, among others. And individually, our alumni have been busy as well.

Jennifer Way '06 has been promoted to the position of marketing coordinator for Universal Music Group Nashville. She now consults on all marketing matters for such powerhouses as Josh Turner, George Strait, Shania Twain, Billy Currington, Randy Rogers Band, and Halfway to Hazard. She also got married in the early fall and is now known as Jennifer Schaff.

Singer/songwriter Rob Giles '96—who recently got engaged—splits his time between Nashville and Los Angeles. He has delved into the acting world, working alongside actor, director, and musician

Christopher Guest. Giles has also produced several artists and placed numerous songs in the Internet's first-ever television series titled *Quarterlife*. Additionally, Giles has teamed up with best-selling author and Playboy playmate Jenny McCarthy for projects to educate and assist the families of children with autism.

Fiddler Casey Driessen '00 is currently playing gigs with Abigail Washburn & the Sparrow Quartet (featuring Béla Fleck and Ben Sollee), as well as Frank Vignola, Darrell Scott, Tim O'Brien, and his own band, the Colorfools.

Ken Barken '77 and his partner Leigh Robbins recently opened Thirteen Degrees Studio, a recording facility in the Nashville suburb of Franklin. The two will soon launch a new nationally syndicated radio show called *Soap Radio Weekly*, which hits the airwaves on Valentine's Day. Drawing on their combined success at placing songs in soap operas, the program will be a two-hour weekly show featuring current songs and interviews with various soap stars and behind-the-scenes people.

Also notable are Shane Adams '95, who received the 2007 Tennessee Songwriters'

Association's Hallman Award for outstanding service to the songwriting community, and Caitlin Nicol-Thomas '07 who has begun working as the office manager at the famous Tracking Room studio and song promoter for Dale Morris Publishing Group.

Congratulations to all for your personal and professional achievements in 2007. I look forward to seeing or hearing from you at dpetrelli@berklee.net throughout 2008. That's all for now.

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader



From the left: Caitlin Nicol-Thomas '07 and Wynonna Judd



Peter Nusbaum '92 (right) and mixing partner John Cook

1992

Drummer Gary Benson of Cotati, CA, is completing a CD with his experimental band Earstu. He also teaches music and sells musical instruments for children on his website www.musicforkids.com.

Peter Nusbaum of Los Angeles, CA, won a 2007 Emmy Award in the Outstanding Sound Mixing for a Comedy or Drama Series category for his work on *Scrubs*. Nusbaum has mixed for other popular TV shows, the movie *Garden State*, and more.

Guitarist Mark van Bork of Brewster, MA, plays with local acts, including the Grab Brothers Band, Buzzards Bayou Cajun & Zydeco Dance Band, the Somers-Frost Band, Carol Wyeth, and Lou Columbo.

1993

Engineer and bassist Sal Gnolfo of Montclair, NJ, plays with the bands Atomic Brother and Scratcher. He played bass and engineered for the Atomic Brother CD *See Me Comin'* and for the single "Push" by King Hell. Visit www.atomicbrother.com.

Composer and guitarist Kenny Frey of Richmond, VA, completed the music for the independent feature film, *Time and Tide*, his second collaboration with director and producer Michael Carvaines. Visit www.kennyfrey.com.

Philip Manos of Nashville, TN, arranged, orchestrated, and conducted three songs on Olivia Newton John's *Christmas Wish* CD. He also arranged the CD *See My Face* by Canadian singer/songwriter Mark Masri and music by Deanna Dellacioppa '96, Beau Black, and Diana Salvatore. Visit www.philphilharmonic.com.

The Masterer's Touch *by Mark Small '73*

According to mastering engineer Gavin Lurssen, people in his line of work used to inhabit the background of the music industry. "Nobody used to care about mastering engineers," Lurssen says. "But now everyone wants to know what we think. All of the mastering houses I know of are doing well because more music is being made and consumed now than ever before. Everything you hear has been mastered. Music needs that process to become ready for the market."

Lurssen is among a small, exclusive group of mastering engineers who add the finishing touches to top albums and soundtracks before CDs are manufactured and released to the public. They set the overall volume level of a recording; correct the balance between the right and left sides; add reverb, EQ, and other processing; and are the last people in the production sequence to affect a recording's sound quality.

"For some projects, the schedules are so tight and the producers so busy that an album might go to the stores before the producer ever hears what you did," says Lurssen. "For high-profile records, there's no time to send it back for additional tweaking. You have to get it right the first time."

And indeed, Lurssen has a reputation for doing just that. Consequently, he's gained the trust of many top producers who have called on him to work on albums by such artists as Jackson Browne, James Taylor, Leo Kottke, Bad Religion, Green Day, P.O.D., blink-182, Ben Harper, Elvis Costello, Quincy Jones, and scores of others (see www.lurssenmastering.com for a list of his credits).

In 2001, when the National Academy of Recording Arts and Sciences first recognized mastering engineers for work in the Album of the Year category, Lurssen was the first mastering engineer to receive a Grammy. That award was for mastering T Bone Burnett's production of the soundtrack for the film *O Brother, Where Art Thou?* Lurssen collected a second award for mastering *Martin Scorsese Presents the Blues: A Musical Journey*, the best historical album of 2003.

"When I got the first Grammy, people asked if I was going to raise

my prices," Lurssen says. "I said, 'Absolutely not.' As flattering and meaningful as it was to get it, a Grammy doesn't change the value I assign to what I do."

But becoming a mastering engineer was by no means a lifelong dream for Lurssen. In June of 1991, with his degree in film scoring in hand, he left his parents' home in Washington, D.C., for Los Angeles. "I wanted to get into the music business, I didn't care how," he says. "I packed my futon, clothes, cassette tapes, and guitar and drove across the country." Somehow, with only \$700 in his pocket and no job or credit cards, he found a place to live.

He started doing office work in Hollywood at the Mastering Lab, owned by legendary mastering engineer Doug Sax. After Lurssen had been there a year, one of the mastering engineers left. "I went to Doug and told him I could do that work," says Lurssen. "He just said, 'Aw, get out of here.' I was only 24 and didn't take no for an answer. I started hanging out in the mastering room, watching how things were done and giving my opinions."

Lurssen got a break when pro-

"He just said, 'Aw, get out of here.' I was only 24 and didn't take no for an answer."

ducer George Massenburg offered him the chance to master the *James Taylor (Live)* album in 1993. Massenburg liked the results, and the record sold well. "This is a service business, and George felt I'd served him well," Lurssen says. "Once others in the industry heard that he liked my work, they booked me to do their records. Things started to build."

Ultimately Lurssen worked for Doug Sax for 15 years and picked up key elements of his mastering style, including simplifying the signal path to reduce noise. "From Doug I learned the importance of eliminating things from the analog chain that don't need to be there. For instance, the signal may be routed through equipment that's switched off. If you connect only to the gear that's needed, you get a cleaner chain."

Then, in December of 2006, Lurssen opened his own studio. "For years, I'd been buying my own equip-



Mastering engineer Gavin Lurssen

ment and working on projects independently at the Mastering Lab," he says. "So when I opened my own place, it wasn't like starting over. I thought I would lose about 50 percent of my business the first year, but I actually had an increase. I've built long-standing, trusting relationships, and my clients followed me to my own studio."

Accordingly, the schedule at Lurssen Mastering is heavily booked, and that's the way the proprietor likes it. "I put in long hours and I haven't had a day off in two weeks," Lurssen says. "But I'm not complaining. I find this very exciting. I'm building my brand."

Lurssen has made a reputation in the business during a time when technology has changed the landscape. He's seen engineers and studios go under with the home-studio boom, but remains upbeat about his future. He frequently participates in panel discussions about how people can make money in the music business given the current state of the industry. "No one has all the answers to these questions," he says. "I'm in a service business comparable to the guys during the gold rush who were selling shovels and tents. I'm not digging for the gold. I'm not the rock star. I'm in the support business around them, and what I do is very satisfying."



Adonis Rose '94

1994

Guitarist "Metal Mike" Chlasciak of North Arlington, NJ, is featured on *Angel Down* by Sebastian Bach. Chlasciak also composed the theme for the show *Talking Metal* on the Fuse network.

Adonis Rose of Fort Worth, TX is drummer with the John Brown Quintet and appears on the group's CD *Terms of Art*, a tribute to Art Blakey and the Jazz Messengers. Visit www.jbjazz.com.

1995

Saxophonist Teodross Avery of Brooklyn, NY, is touring with singer Pat Monahan of Train.

Ronald Ng of Hong Kong founded Baron School of Music, the leading pop and classical music school in Hong Kong, and Baron Productions and Artist Management that provides talent for film scoring, jingles, record production, live events, and musician management.

Pianist/composer Silvia San Miguel, of Vitoria, Spain, released a solo piano CD titled *Dime* (Tell Me), featuring her original compositions. Her work *Homage to Don Quixote and Miguel de Cervantes* for



silvia san miguel
(dime)
imagenes sonoras

Silvia San Miguel '95

soprano, tenor, baritone, and four cellos will be premiered at Boston's Jordan Hall on March 9.

Songs from the album *The Very Thought of You* by Orna Shifren of Calabasas, CA, were featured on United Airlines' in-flight entertainment during August and September.

David Weiser of Waltham, MA, is a senior sound-ware engineer for Kurzweil Music Systems. In addition to his work in research and development and marketing for Kurzweil, Weiser has programmed the piano sounds for Brian Wilson's *SMiLE* CD, and has done synth programming for keyboardists backing David Bowie and others.

Dave Wood of North Hollywood, CA, is the music director and lead guitarist for Hilary Duff's tours of the United States, Canada, Mexico, South America, and Australia for 2007 and 2008. He has also played with Taylor Hicks and on several movie trailers.

1996

Seven-string guitarist Julian Graciano of Buenos Aires, Argentina, recorded the CD *Opening the Game* with his avant-garde trio Tango en Tres. Visit www.tangostore.com.

Sound engineer Scott Green of Virginia Beach, VA, works as a live sound mixer at various concert venues in Virginia.

Erik Steigen of Sherman Oaks, CA, is the director at Provident Financial Management in Santa Monica, CA, overseeing the Music Publishing & Royalties Department.

1997

Guitarist Vlad DeBriensky of Hollywood, CA, released his second album, *Sun in Capricorn*, in October 2007 on Orpheus Records. The disc features DeBriensky's acoustic-guitar stylings. Visit www.vladosphere.com.



Julian Graciano '96



David Weiser '95 (left) and Stevie Wonder

William Richter of Los Angeles, CA, together with fellow composer Daniel Lessner, penned the theme and television show music for the NBA Phoenix Suns' 2007-2008 season. Visit Richter's website at www.skandamusic.com.

John Schutza of Westminster, CA, teaches middle-school music for the cities of Westminster and Huntington Beach. He also established the nonprofit organization the Music Factor, which provides music education to students in need. Visit www.factorthemusic.com.

Make Your Gig Financially, Personally, and Musically Rewarding

NOW Hiring!

At Sweetwater, you'll find exceptional earning possibilities, an impressive benefits package, and best of all, you'll join a team of like-minded individuals who are as passionate about music and pro audio as you are.

- 44-acre campus with private health club, coffee shops, restaurant-style dining, and additional amenities
- Group health & dental insurance
- 401(k) plan & profit-sharing program
- Amazing earning potential!

"Sweetwater has been an invaluable extension of my Berklee education."

— Paul Rowan
Sweetwater Sales Engineer and Berklee Grad



Sweetwater
Music Instruments & Pro Audio



Exclusive Web Video:

Step inside the doors and get an in-depth look at Sweetwater

Visit: www.sweetwater.com/careers
Call: Jeff McDonald 1-800-222-4700 ext. 1052

PHIL WILSON'S PANAMERICAN
ALL-STARS CELEBRATE THE
MUSIC OF **Antonio
Carlos "Tom"
Jobim**

FEATURING: LARRY BAIONE,
DARIO ESKENAZI, MATT MARVUGLIO,
OSCAR STAGNARO, MARK WALKER

Now Available at!
CAPRIRECORDS.COM & ITUNES.COM
please visit: WWW.PHILWILSONMUSIC.COM

1998

Bassist Erik MacPherson of Milford, MA, has been touring nationally with the Dan Lawson band promoting its CD on Straw House Entertainment/Sony records. Visit www.scifibassman.com.

Vocalist/songwriter Wendy Roy of Boston, MA, wrote and performed the Boston anthem "You're in Boston," which was performed at Fenway Park during the historic September 1, 2007, Red Sox no-hitter. Visit iTunes or www.wendysings.com.

Guitarist Jeremy Zmuda of Brooklyn, NY, won first place in the 2007 John Lennon Songwriting Contest in the jazz category. His winning song "On Standby" appears on his jazz album *End of an Era*. Visit <http://cdbaby.com/cd/jeremyzmuda>.

1999

Pianist/composer Ken Berman of Berkeley, CA, joined the music faculty at the University of California, Berkeley. Berman also performs with Kai Eckhardt and Akira Tana. Visit www.kenbermanmusic.com.

Erick Coomes of Long Beach, CA, played bass and guitar on and cowrote the song "Ooh Ooh Baby" for the *Blackout* album by Britney Spears. He also played on two songs on Kanye West's CD *The College Dropout*.

Richard Furch of North Hollywood, CA, is recording Usher for VH1 and Ginuwine, Tyrese, and Tank (aka TGT). Visit www.emixing.com.

Jade Kao of Los Angeles, CA, works as a sound editor and designer doing music postproduction for film, TV, radio, and video games.

Josh Preston of Nashville, TN, released the CD *Martin Moeb* by the New Whole Usuals on his label Me



Rogiérs '99

and the Machine Records. Visit www.meandthemachine.com.

Saxophonist Luis Rosa of Canóvanas, Puerto Rico, earned his master's degree in May 2007 from New England Conservatory and is a faculty member at the Conservatory of Music of Puerto Rico. He has collaborated with resident artists Eddie Gomez and David Sanchez.

Vocalist Rogiérs of Upper Marlboro, MD, has released a three-song EP titled *Life & Music* in advance of his forthcoming album. Visit www.fibbymusic.net.

Nick Roth (aka Drácos) of Woodside, NY, released the CD *Urban Audio Warfare* with DJ Rexx Arkana and their group FGFC820. The CD spent weeks in German radio's top-ten charts. The follow-up disc is titled *Law & Ordinance*.

2000

Drummer Patrick Charles of Woodland Hills, CA, and the Patrick Charles Makandel Group recently played at the NAMM show and at the House of Blues in Los Angeles. They also backed soul hip-hop jazz artist Amber Ojeda at the Emergenza Music Festival. Charles's CD *Cité Soleil* is available at www.soleilrecords.com.

2001

Juri Panda Jones of Dedham, MA, wrote and performed music for the *Ultimate Pundas* DVD. Helping with the production were Jones's husband, Ryan Jones '05 (drums), Chris Takita '05 (guitar, engineering), and Kazuma Jinnouchi '02 (arranging, engineering).

Vocalist Chrissi Poland of Brooklyn, NY, is performing with singer Sam Moore (formerly of Sam and Dave) and with Moby on his children's album *For the Kids, Volume III*. Poland is also working on another forthcoming Moby album as well as her own CD. Visit www.myspace.com/chrissipoland.

Guitarist/composer Julio Santillán of Sunnyside, NY, won the Kunstgegen Foundation 2007 Music for Modern Dance Performance Competition with his piece *El Tata-Ushuaia*. Visit www.juliosantillan.com.

2002

Singer/songwriter Rachel McGoye of Los Angeles, CA, has released the CD *Beautiful Disaster* on the 10



Patrick Charles '00

Spot/Universal label. She will tour the East Coast in the spring. Visit www.rachelmcgoye.com.

2003

Guitarist Shane Gibson of Los Angeles, CA, joined and toured with the band Korn as well as with Jonathan Davis on an acoustic tour in 2007. He has also formed a band with drummer Thomas Land and bassist Kai Kurosawa. Visit www.myspace.com/shaneshred.

2004

Giacomo Merega of New York City completed his graduate studies at New England Conservatory and produced his first album, *The Light and Other Things*. The disc features Dave Tronzo (guitar), Noah Kaplan (saxophone), and Merega (bass). Visit www.myspace.com/giacomomerega.

Composer Michael Teoli of Burbank, CA, scored the documentary film *41* that won an award at the Director's Chair Film Festival in Staten Island. He also scored a short film *The Yesterday Pool*, starring Mickey Rooney. Visit www.michaelteoli.com.

(Continued on page 30)



Rachel McGoye '02

In December more than 250 alumni and guests gathered at the Rive Gauche Café in Sherman Oaks, California, for the annual Alumni Holiday Social. The capacity crowd was the largest ever at a Los Angeles alumni event, and the wide range of graduating classes represented was impressive. This event has become something of a tradition in the local community and continues to attract even the busiest alumni. This year, Director of Alumni Affairs Karen Bell and Chief of Staff Carl Beatty joined the party. Chapman Stick player Tom Griesgraber provided an enjoyable selection of music and a notable performance. It was truly an evening of holiday cheer.

Also in December, nominees for the 50th Annual Grammy were announced, and as usual, members of the Berklee community fared well. Among the Los Angeles alumni who received nominations were Quincy Jones '51, John Mayer '98, Steve Vai '79, Jeff Lorber '71, Tierney Sutton '87, and Frank

Macchia '80. Congratulations, and good luck to all Berklee nominees!

On October 16, the Israel Chamber Orchestra performed the world premiere of *Translucent Rocks: Fantasy for Orchestra*, a commissioned work composed by Sharon Farber '97. The piece received rave reviews for its four performances and will be featured on the program during the orchestra's American tour in 2009. Farber recently scored *When Nietzsche Wept* starring Armand Assante (Millennium films) and is now at work on *Folie à Deux* by British director Sean Martin. In April 2007, Farber became the first female composer to be featured on the cover of *Film Music* magazine. Read the interview on her website (visit www.sharonfarber.com).

As was the case for Chris Brown, success for Berklee alumni isn't always limited to the music industry. Following graduation, Brown spent a decade in various

bands before focusing on digital media. In 1995 he cofounded InterActual Technologies Inc., which produces technology standards for enhanced DVD-ROM (visit www.interactual.com). Brown served as a Hollywood evangelist and the executive creative director and helped successfully launch products such as VideoSaver, PCFriendly and InterActual Player. In 2004, InterActual was acquired by digital media leader Sonic Solutions.

The following year, Brown cofounded Metabeam, a Manhattan Beach-based company at the forefront of design standards for mobile and next-generation home media. Recognized as an entertainment technology pioneer, Brown was recently honored with an invitation to join the board of directors at the DVD Association, the largest and most influential group of interactive media developers.

Multi-instrumentalist Stevie Blacke '90 has created a successful niche in the L.A. studio scene. He plays not only guitar, banjo, and mandolin but also all the instruments in a string orchestra. Blacke's business logo is "All things stringed," and he has developed an impressive list of credits. His arrangements and performances are featured on releases by Matchbox Twenty, Timbaland, Colbie Caillat, Rihanna, Coheed & Cambria, Backstreet Boys, Weezer, and Ashlee Simpson. He has worked with such renowned producers as Rick Rubin, Steve Lillywhite and Timbaland. For more, visit www.stevieblacke.com.

The *Hollywood Reporter* recently featured its choices for 2007 movie scores worthy of Oscar consideration. The list cites alumni composers, including Howard Shore for *The Last Mimzy* and Alan Silvestri for *Beowulf*. The list also mentions two younger alumni, James T. Sale (for *Music Within*) and Geoff Zanelli (for *Disturbia*). Zanelli also recently scored the recent Fox feature *Hitman*. That's all for now. Stay in touch.

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

December 10, 2007 L.A. Holiday Social



From the left: Peter Gordon '78, Alf Clausen '66, and Tom Griesgraber '95



From the left: Josh Florian '00, Chief of Staff Carl Beatty, Mor Mezrich '06, Richard Furch '99, and Tony DiMito '87



Chris Horvath '87 (left) and Lynne Fiddmont '84



Composer Sharon Farber '97

Ed Saindon

Exploration in Rhythm

Order No. 13286 (64-pages) \$ 16.95

Rhythmic Phrasing in Improvisation

Exploration in Rhythm, Rhythmic Phrasing in Improvisation will develop and expand the rhythmic palette and vocabulary of the improviser and composer. Working on these concepts, players should begin to "hear" rhythms that "float over the barline" as well as develop the ability to execute phrases over longer periods of time. The end result will be a sonic erasing of the bar line and an enhanced sense of freedom with regard to rhythm and phrasing.

Finally, a comprehensive and organized approach to getting out of the eighth note rut - valuable advice from Ed Saindon on how to vary one's rhythmic approach.
David Liebman, saxist, educator, author, composer

Ed Saindon's new book provides all the essentials for a contemporary rhythmic tool box. A "must have" for the modern improviser. It puts the "mmmm" in rhythm.
Hal Crook, trombonist, educator, author, composer

Available through your favorite music dealer or contact [advancemusic](http://www.advancemusic.com)

www.advancemusic.com

A Friend in Need

Between 1984 and 1996, Ken Greenhouse served as the chair of Berklee's Voice Department. A talented pianist and all-around musician, Greenhouse directed the acclaimed College Singers at Berklee and mentored many vocal students during his years at the college. After leaving Berklee, Greenhouse took a teaching position in Georgia. In 2003, he began experiencing symptoms that were later diagnosed as amyotrophic lateral sclerosis (ALS, or Lou Gehrig's disease).

This fatal illness gradually erodes the ability to walk and speak; and eventually it shuts down the entire nervous system leaving those who suffer from it dependent on a respirator and full-time care. At this point Greenhouse is bedridden, cannot speak, feed himself, or breathe on his own. His mind is sharp, but he can communicate only by pointing to a letter chart to spell out words.

Greenhouse's wife, Susan, and children Max and Rebecca have courageously stood by him and are struggling to manage the over-



Former Voice Department Chair Ken Greenhouse

whelming costs of his care and their own living expenses. If you were inspired by Greenhouse as a student or knew him as a colleague and would like to help him in his time of need, consider contributing to the fund that provides his care. Checks may be sent to the following address:

Visiting Angels
3525 Piedmont Road
7 Piedmont Center, Suite 300
Atlanta, GA 30305

Write "Ken Greenhouse" on your check and 100 percent of your gift will be applied to his care. Your help will be greatly appreciated.

Francisco Javier Torres of Sevilla, Spain, teaches at the University of Seville and operates his own production company.

Cris van Beuren of Cuernavaca, Mexico, and his group Fuxé released the CD *Reptil* with the help of a Mexican government cultural grant. Van Beuren and trumpeter Gil Cervantes '04 opened a concert for the Dave Douglas Quintet in Guadalajara in October 2007.

2005

Pei Shan Kao of Jersey City, NJ, presented *The Mystery of Which Mystery*, a multimedia presentation featuring computers, electronics, and avant-garde jazz. He was assisted by Akihiro Nishiguchi '06, Kai Fan



Juan Galiardo '07 Marcus Sainz '07

Cheng '07, Giacomo Merega '04, Yuki Kanesaka '04, Yasuhiko Fukuoka '05, and David Cheonh '05. Visit www.monkeytownhq.com.

Bassist Blake Marquez of Mentor, OH, performed throughout January at the Burj Al Arab in Dubai, the world's only seven-star hotel.

2006

On October 18, 2007, Joseph Chang (aka cellojoe) of Los Altos, CA, embarked on a 5,000-mile musical bike tour from North San Juan, California, to Chiapas, Mexico, with the band Shake Your Peace. The tour celebrates sustainable rock 'n' roll and features a pedal-powered PA system. Visit www.shakeyourpeace.com.

Celtic harpist Maeve Gilchrist of New York City took first place in a competition at the Lyon & Healy International Jazz & Pop Harpfest in Salt Lake City, UT. She will perform at festivals in Germany, Scotland, and the Netherlands during 2008.

Young Chan Jang of Seoul, South Korea, established the Seoul Music Institute, the first high school in Korea to specialize in commercial music education. Jang has also composed and arranged music for various artists and for films.

Guitarist Marcus Rezak of Highland Park, IL, and his band the Hue have released their debut

Six Alumni Place in USA Songwriting Competition

Results of the twelfth annual U.S.A. Songwriting Competition were announced on December 4, 2007. Among this year's finalists were alumni Jen Chapin '95 ("Let it Show"), Kevin McGee '99 ("December Snow"), Katie Miner '99 ("Love Bouquet"), Archimedes

Dairocas '01 ("Bring It On"), and Justin Levinson '07 ("Mr. President"). Jesse Terry '04 received two honorable mentions for cowriting the songs "Black and Blue" and "Waiting on Us."

CD *Unscene*. Rezak teaches privately and works as a studio guitarist and production assistant for top producers and songwriters.

Mix magazine for their creative use of Nintendo Wii Remote to control real-time sound synthesis and video effects.

2007

Stephan Gehrig of Boca Raton, FL, played percussion for the Heineken Beats Tour of Florida, and is the music director of the School of Rock in South Florida in January. Visit www.stephangehrig.com.

Eli Harrison of Novato, CA, plays assorted percussion instruments with the Marin Symphony Chamber Chorus and Orchestra.

Matt Nolan and Andrew Beck were mentioned in the October issue of

Keyboardists and composers Juan Galiardo and Marcos Sainz of Cadiz and Madrid, Spain, respectively, released the CD *Satya Project*. The music blends r&b, funk, and large-band jazz and features several Berklee alumni. Visit www.satyaproject.com.

Composer Ho Man Tin of Boston, MA, took top honors at the Music Teachers National Association Young Composers Competition. Berklee student Haydn Cole received an honorable mention. Both winners studied at Berklee with Assistant Professor Alla Cohen.

Series of American Composers



Symphonic Brotherhood



Shades of Blue



American Soloist



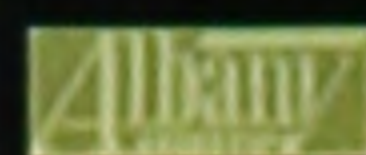
New American Romanticism



"Midnight Tolls"

Julius Williams

Albums available at Albany Records • Or shop online at www.juliuswilliams.com



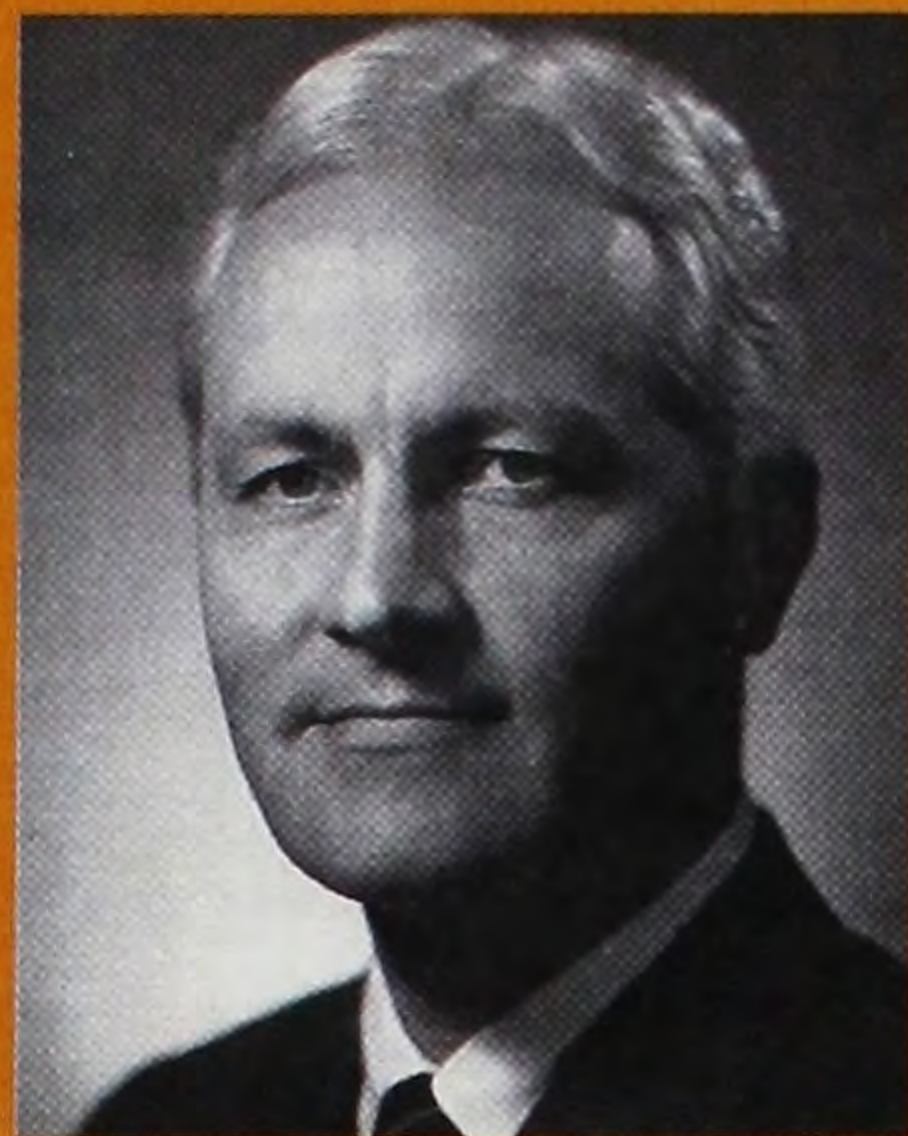
Final Cadence

FRANCINE MARIE KAVAL '79 of Washington, D.C., died of cancer on January 27, 2007, at a nursing home in La Plata, MD. She was 53. Kaval was born in Dayton, OH, and grew up in England and Camp Springs, MD. She studied piano at Berklee. For the past 20 years, she worked as a paralegal at the law firm Jones Day in Washington, D.C. In addition to her son Benjamin, she leaves her mother, Frances; brother William; and sister Lucille Mamazza.

LEONARDO CALANDRA '82 of Salem, MA, died September 8 after a courageous battle with cancer. He was 45. He leaves his brother Robert and sister Lisa Creeson.

DR. RICHARD BOBBITT of Dedham, MA, the former dean of Berklee College of Music, died after a brief illness on November 7. He was 83. Bobbitt earned his bachelor's degree in chemistry from Davidson College in North Carolina and later served as a heavy-mortar gunner and entertainment specialist in the U.S. Army. A pianist, Bobbitt played with a 15-piece orchestra for the troops in France, Belgium, and Germany.

In the early days of the college, Bobbitt was the third faculty member hired by Lawrence Berk. Bobbitt then left Berklee to earn his Ed.D.



Richard Bobbitt

and serve as the dean of Boston Conservatory of Music before returning to Berklee as dean in 1963. Bobbitt was a leader in shaping the Music Education Department and in introducing the General Education Department to the curriculum. He leaves his wife, Natalie and sons and daughters Bruce, Susanne, Virginia, and Andrew.

Word has just reached us that PETER DICARLO '69 of Stoneham, MA, passed away in 1995. He was 72 at the time of his passing. DiCarlo was a disabled veteran of World War II who operated Stoneham Music Center for many years, taught music in the Ipswich elementary school system and played with the Count Basie, Les Elgart, Sammy Kaye, and Tony Bruno big bands.

Pomeroy Scholarship Concert April 1

In memory of Herb Pomeroy, Berklee will present a concert on April 1, 2008, at 8:15 P.M. at the Berklee Performance Center. Under the direction of Greg Hopkins, the Berklee Concert Jazz Orchestra will perform pieces by some of Pomeroy's most notable students and colleagues, including Toshiko Akiyoshi, Alan Broadbent, Michael Gibbs, Rob Mounsey, Hal Crook, and Greg Hopkins. The program's centerpiece is a composition written and conducted by Jaxon Stock '71 that was composed as a feature for Pomeroy but because of his illness was never performed.

Those who had the privilege of studying and working with Pomeroy will always remember his

inspirational teaching, the beauty of his playing, his sense of humor, and the warmth of his friendship. By performing music written by those directly inspired by Pomeroy, we will celebrate his artistic legacy.

Proceeds from the concert will go to the Herb Pomeroy Scholarship Fund. Alumni and friends who are unable to attend but wish to make a contribution can send checks payable to Berklee College of Music, Herb Pomeroy Scholarship Fund, Attention: David McKay, 1140 Boylston Street, Boston, MA 02215.

—Ken Pullig
Chair, Jazz Composition

Returning to Berklee?

There is
no
readmission
process.

Take courses to augment your career, polish your playing skills, or meet new musicians. Come learn about the way new technology is changing the face of music. Study with Berklee's internationally renowned faculty.

If you are thinking about returning to Berklee, all you need to do is contact:

Returning Student Coordinator
Office of the Registrar
Phone: (617) 747-2242
Fax: (617) 747-8520
email: returningstudents@berklee.edu

Come back and finish a diploma or degree.

Turn a diploma into a degree.

Add a second major.

Graduates of Berklee can attend part time.

Anyone wishing to take classes in the summer or fall 2008 semesters will be considered on a space-available basis. Contact the Office of the Registrar or visit www.berklee.net/re and click on the Returning Student link for more information. Registration for the summer and fall 2008 semesters begins on April 2. Summer classes will begin on May 27, fall classes begin on September 8.

ALUM NOTES INFORMATION FORM

FULL NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

COUNTRY _____

PHONE _____

— THIS IS A NEW ADDRESS — YOUR E-MAIL ADDRESS — _____

LAST YEAR YOU ATTENDED BERKLEE _____ DID YOU RECEIVE A DEGREE? DIPLOMA? _____

Please give details of the newsworthy milestones that you would like the Berklee community to know about. Print or type (use a separate sheet if necessary). Photos suitable for publication are welcome.

— SEND ME INFORMATION ON BECOMING A BERKLEE CAREER NETWORK ADVISER.

Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to: Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. Send e-mail entries to: msmall@berklee.edu. Visit www.berklee.edu/bt/.

Life Is a Highway

by Sarah Wilfong '04



Sarah Wilfong '04

Before I joined an all-girl country-rock band, I misguidedly believed that musicians in touring bands lead a glamorous existence eating gourmet (albeit fat free) food, sleeping in five-star hotels, zipping around the country in their private jets—or at least on ultracool tour buses with queen-sized beds on which to rest their weary bodies after performing for millions of adoring fans.

When I arrived in Nashville fresh out of Berklee, I was ready to sink my teeth into the hard work of being an artist. I expected to slave for hours over the interpretation of a phrase of music or agonize over the rhyme scheme of a lyric. But I hardly expected physical labor. The first time our drummer asked me to help her lift her trap case, I nearly dropped it on her feet. I had spent the previous three years in practice rooms, not weight rooms. I thought there would be people to take care of setting up equipment, loading and unloading the trailer, and so forth.

I was also unprepared for the randomness of tour itineraries. For us, a typical tour can last anywhere from two days to two weeks, with the band performing in a different city every night. The gigs rarely fall in a logical geographical order. We've had to drive from Tennessee to Louisiana, the next day, to Georgia, then back to Louisiana, then north to Minnesota.

Once we arrive at a venue, we have the pleasure of unloading our gear, doing a sound check, and possibly catching a quick nap before show time. After we finish the show, we break down our gear, load the trailer, and if we're lucky, head to a hotel to catch some sleep. If we're not so lucky, we drive through the night to the next show. I also help drive the tour bus, so I often walk around like a zombie.

The food situation surprised me as well. Did you know that macaroni and cheese is considered a vegetable in some states? During my first year on the road, I could have paved the highway between Nashville and Chicago if I laid end to end all the grilled cheese sandwiches I had eaten.

The shabby motels we've encountered deserve their own article. To be fair, though, we stay at a Hilton every now and then. Once, after staying in a bunch of one-star hotels, our drummer took her toothbrush out of its case to find a very large roach sitting on the bristles. She made funny squeaking noises as she

threw brush, roach, and case into the trash. Luckily she always carries a spare. At the next pit stop, I bought a new toothbrush.

During my college days, I'd gotten a handle on playing through sickness and injury. The unwritten rule of the road states that the show must go on no matter the personal cost. I've seen our lead singer perform with strep throat and a broken foot, and the audience was none the wiser.

Don't get me wrong, I'm not saying this life is miserable or that there aren't rewards. I love what I do passionately, and I couldn't imagine not performing music. (Wait, that's not exactly true. I do have this fantasy about a tropical island and a fruity drink with an umbrella.)

We've had the chance to open shows for great artists such as Big and Rich, Montgomery Gentry, and the Marshall Tucker Band, and to play for crowds of tens of thousands. We have gained many incredible fans as well as a few odd ones. Every time we play in Louisiana, we're greeted with baskets of homemade goodies and pet treats for our cats and dogs. In Georgia, there is a sweet old man who always brings us flashlights and crock pots. Not crock-pot meals, mind you, but the actual pots. Come on, who doesn't love a nice crock pot?

We've traveled around the world performing for the U.S. military and would be hard-pressed to find a more appreciative audience. One memorable crew made makeshift signs out of pizza boxes to show their love. I enjoyed the signs that read, "I love the fiddle player" and "You girls are hot!" But the sign that read "I'd blow up a third-world country for you" struck me as a wee bit overzealous.

We even have a large biker following. I've never been into the Harley scene, but despite all the stories about bikers, those I've met have been warm and enthusiastic fans. More than once, I've gotten a lift to the stage on the back of a Harley.

After traveling together some 250 days a year, our group has grown from being just a band to a family. We end up spending more time with each other than with our boyfriends or husbands. Traveling so much can be murder on relationships, and I've seen several crumble under the pressure of the road. But spending that much time with six other girls allows for lots of female bonding and some practical jokes. The lead singer and I once borrowed the key to the hotel room of

the acoustic guitarist and the piano player and did a makeover. We hid their toilet paper, tissues, and underwear in the mini-fridge, coated the toilet seat with Vaseline, put a mattress in the bathtub and a potted tree from the lobby on a bed. Payback was hell!

We have the satisfaction of saying that we make our living exclusively from playing music—a rare thing. Every time I feel down because I'm about to leave my husband and cat yet again, I seem to bump into someone working as a waitress who reminds me that I'm leading a life many would like to live. Even with the downsides of this lifestyle, like missing my husband, I am grateful that I get to do what I love.

After three years, I've become a bona fide road warrior. I can drive a bus, lift a 60-pound amp by myself (a 90-pounder if I have help), and sleep soundly in a bunk no wider than a coffin.

Another rule of the road is maintaining that creative spark. We work hard for our dreams, and since we have the privilege of living them, it's our duty to create a haven for our audiences from the frustrations of daily life. I've learned to find the place inside myself where I keep my joy and tap into it every night before I step onstage.

All of you aspiring to a performing career probably understand that you need to take risks and have a passion to live your dream. If you achieve some degree of success, people will think you're living the fabulous life they dream about. But most likely you won't feel famous because you're probably tired of traveling and eating mac 'n' cheese.

There are certain signs that let musicians know that they've arrived as world-renowned artists: number-one singles, Grammy Awards, earning that first million dollars. I'm doing what I do now simply because it's rewarding just to play a song well. The road has given me a unique opportunity to test myself and gather life experience as well as a few funny stories along the way. I'll wager that if I ever do become famous (you know, with the private jet and all), the stories about zigzagging cross-country road trips and roaches on toothbrushes will be the ones I'll keep telling.

Violinist Sarah Wilfong '04 performs in the country band Mustang Sally with Rachel Solomon '04 (piano). Visit www.mustangsallyband.com.

PROGRESSION

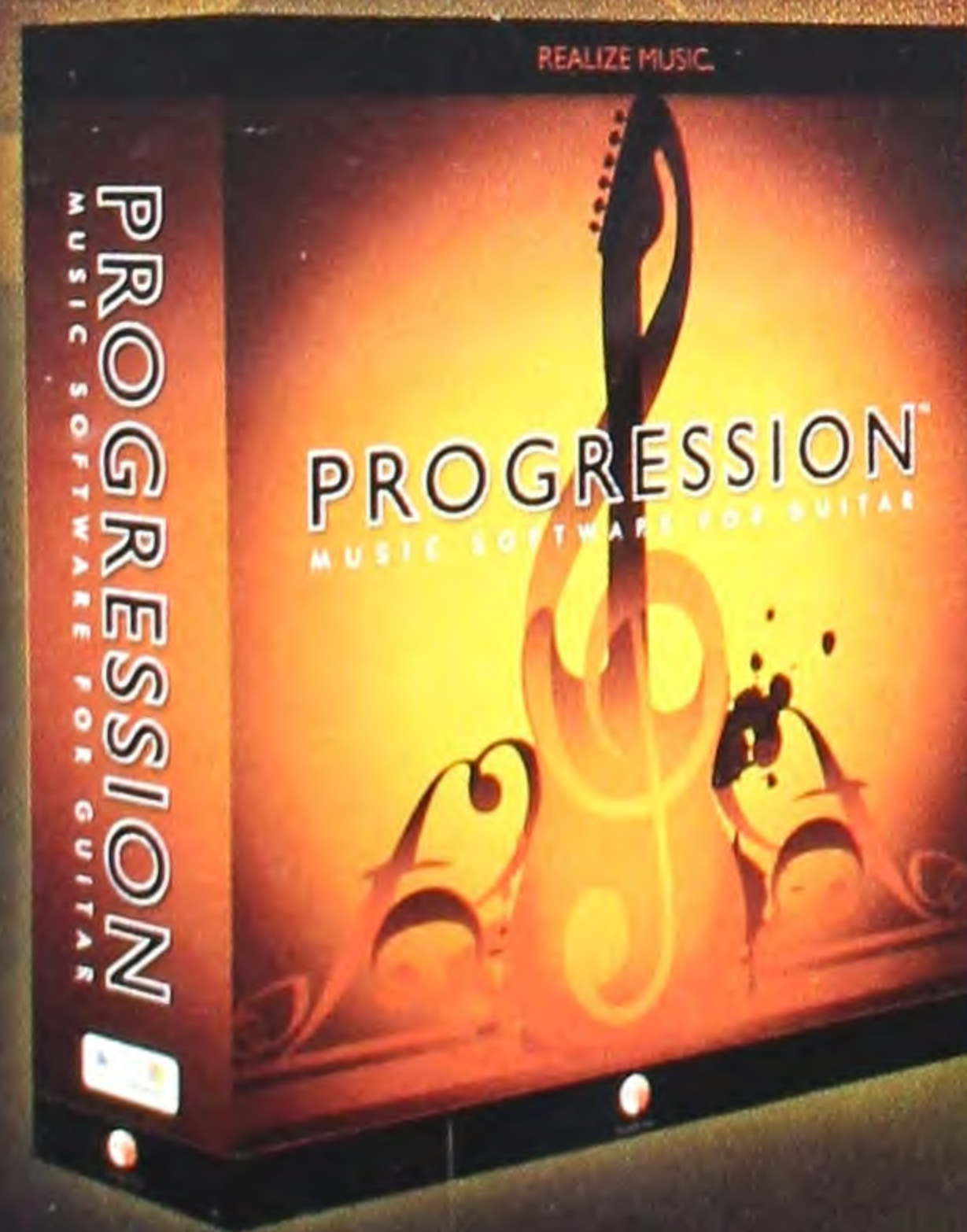
MUSIC SOFTWARE FOR GUITAR

Introducing **PROGRESSION** - the revolutionary new guitar software with tab, MIDI input and playback - all in one program. Easily create tab or notes on a staff and play it back instantly. Make changes to the tab and the notes change automatically on the staff. Create your own guitar tabs, lead sheets, and standard sheet music complete with an audio track of your work - all with the included audio exporting and printing features. Sound good?

Actually, it sounds amazing.

Get creative. Get **PROGRESSION**.

- » Enter tab via computer keyboard, MIDI guitar or keyboard
- » Hear real acoustic and electric guitar samples from Neil Zaza, acoustic and electric bass samples from Grammy® award winner Victor Wooten and percussion and drum samples from Grammy® award winner Roy "Futureman" Wooten
- » Features thousands of audio samples: acoustic and electric guitar, electric and upright bass, drum kit, grand and electric piano, and clavinet
- » Allows tab for additional stringed instruments such as banjo and mandolin
- » Easily switch between standard and custom alternate tunings
- » Integrated audio mixer with volume, panning, and mute/solo controls
- » Built-in amp simulators and effects for great tones
- » VST plug-in capabilities
- » Import and Export MIDI files
- » Export WAV files



ONLY AS LIMITED AS
YOUR CREATIVITY.



NOTION Music

To learn more, visit your local dealer, visit us online at www.notionmusic.com or call 1-866-398-2994

The World's Leading International Songwriting Competition

The U.S.A.

Songwriting

Competition

**RADIO AIRPLAY!
GRAND PRIZE US\$50,000 IN
CASH AND MERCHANDISE!**

15 different categories

**WINNERS WILL BE DETERMINED BY TOP
MUSIC INDUSTRY PROFESSIONALS!**

enter today

Name: _____
 Address: _____
 City/State/Zip/Country: _____
 Phone: _____ E-mail (if any): _____
 Song Title: _____
 Payment type (check one): VISA Mastercard Check/Money Order
 Card number: _____ Expiration: _____
 Signature: _____
 Make your check or money order for \$35.00 payable to: USA Songwriting Competition
 Check One Category Only
 Pop Rock/Alternative Country R&B Gospel/Inspirational Folk Latin Instrumental
 Jazz Hip-Hop/Rap Children World Dance/Electronica Novelty/Comedy Lyrics Only
 Collaborators/Band name (if any): _____
 I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.
 Signature: _____ Date: _____ REFERENCE # BK2

Mail all entries to: USA Songwriting Competition, 2881 E. Oakland Park Blvd, Suite 414, Ft Lauderdale, FL 33306, USA

If the entrant is under 18 years old, signature of parent or guardian is required:

Rules & Regulations:

- Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. **All entries must be postmarked by May 30, 2008 or earlier.**
- All songs submitted must be original.
- Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

**For more information visit:
www.songwriting.net**

- This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. **Cassettes, CDs and lyrics will not be returned.**

- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. **Songs may be in any language.** Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

- Winners will be notified by mail and must sign and return an affidavit

confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 14, 2008, after which each entrant will receive a winners list by e-mail.

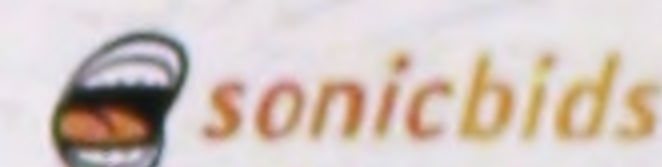
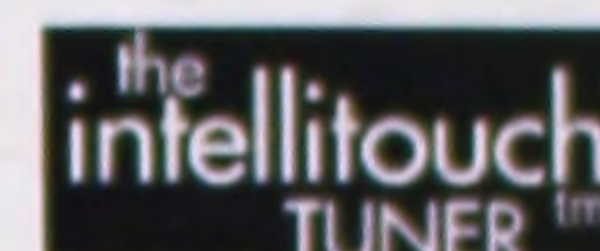
- Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. **PLEASE WRITE OR PRINT CLEARLY & NEATLY.**

USA Songwriting Competition is a registered trademark.

sponsors



Platinum Sponsor



audio-technica.



DETACH HERE