

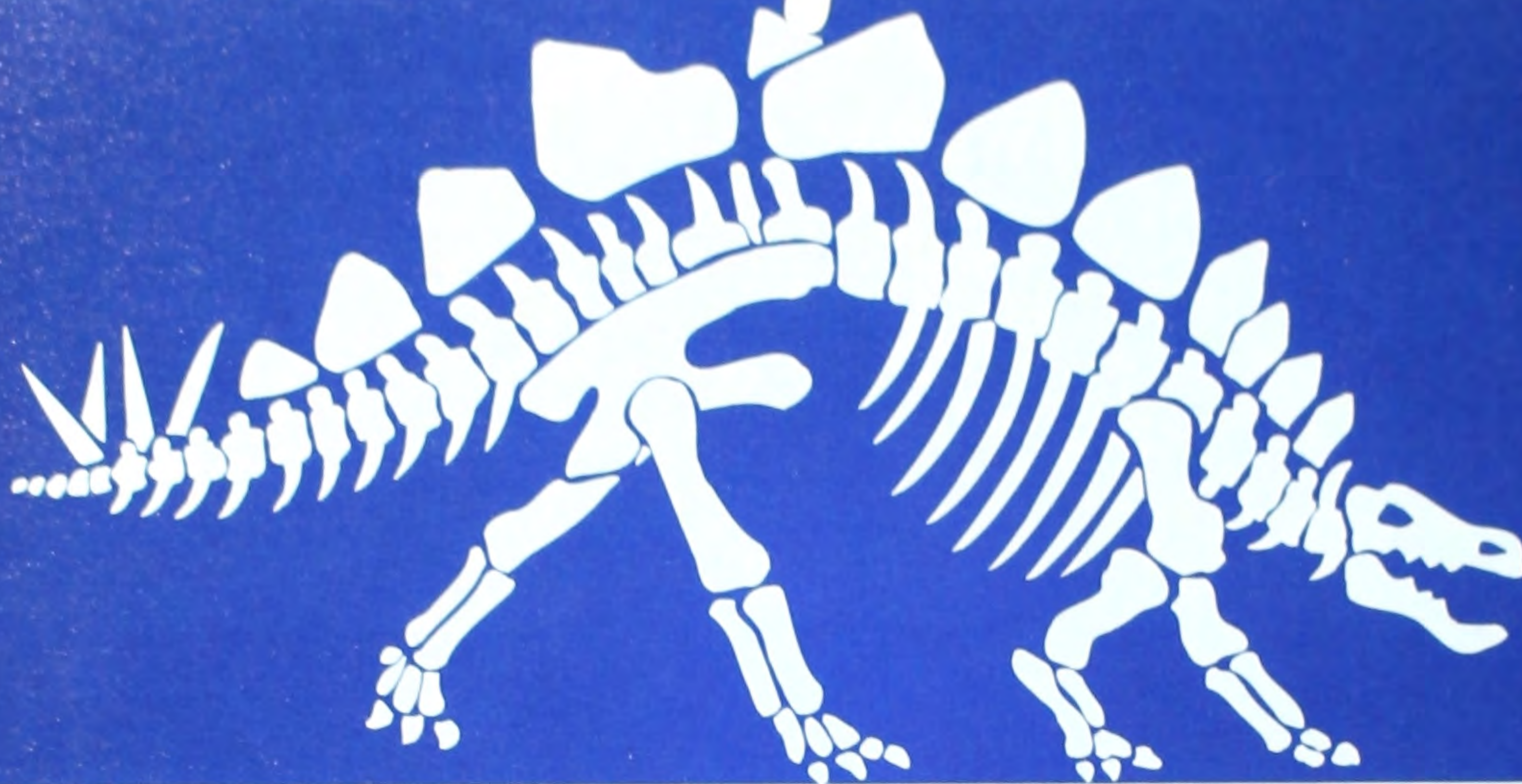
Bt

BERKLEE TODAY

**Luciana Souza '88:
Wherever the River Flows
Tunsmith Tales
Crowd Funding**

Property Of
Berklee Library
Library Use Only

evolve.



DON'T BE PART OF MUSIC HISTORY.

Learn to adapt with forward-thinking online music courses and programs from Berkleemusic, the online continuing education division of Berklee College of Music.

MUSIC BUSINESS COURSES AND PROGRAMS NOW ENROLLING!

- Music Marketing 101
- Music Marketing 201
- Artist Management
- The Future of Music and the Music Business
- Music Publishing 101
- Concert Touring
- Professional Certificate in Music Business (6-course program)
- Professional Certificate in Artist Management (5-course program)
- Specialist Certificate in Music Marketing (3-course program)

Call Our Advisors Today
1.866.BERKLEE
berkleemusic.com

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

SUMMER TERM BEGINS
JUNE 30TH

- 2 LEAD SHEET**
Internships: The Gateway to a Music Career
by Debra Gelinas
- 3 BERKLEE BEAT**
Café 939 opening; Ricky Skaggs honored; Bootsy Collins, George Duke, and Bobby McFerrin visit; Mark Walker profile; and more
- 10 WHEREVER THE RIVER FLOWS**
From the wellspring of a Brazilian musical heritage, Luciana Souza's course has led her into choice jazz, classical, and pop music territory.
by Mark Small '73
- 14 TUNESMITH TALES**
Top songwriters talk about craft and career
by Mark Small
- 18 CROWD FUNDING**
Arts patronage by the masses
by Peter Spellman

- 20 "IT DOESN'T GET ANY BETTER THAN THIS"**
Analyzing a songwriter's creative options
by Jack Perricone
- 22 ALUM NOTES**
News, quotes, and recordings of note
- 26 ALUMNI PROFILES**
Chris Chaney '91: Chaney's Addiction
by Mark Small
- 31 FINAL CADENCE**
- 32 CODA**
Carrying the Torch in Black Music
by Kundayi Musinami '09

Contents



p. 10



p. 4

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
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

EDITORIAL ASSISTANT:
Emily Dufresne

CONTRIBUTORS:
Karen Bell, Mitzi Dorbu, Danielle Dreilinger, Emily Dufresne, Susan Gedutis Lindsay, Peter Gordon, Lisa Hearn, Kundayi Musinami, Marjorie O'Malley, Jack Perricone, Dave Petrelli, Mia Rioux, Peter Spellman

COVER PHOTO:
Kwaku Alston

GRAPHICS CONSULTANT:
Dave Miranda, vision design group

COPY EDITOR:
Lauren Horwitz



p. 26



p. 32

Internships: Gateway to a Music Career

by Debra Gelinas, Director, Office of Experiential Learning

As a Berklee student, Stephen Herring pursued a double major in performance and music education. Seeking to understand how the business of music fit with his interest in performing, Herring set out for Los Angeles in January 2007. As a participant in Berklee's Los Angeles Internship Program, the college provided him with a place to live, educational and networking opportunities through semi-weekly workshops, and two great internships at North Star Media and New Line Cinema.

"The Los Angeles Internship Program exceeded any of my expectations," Herring stated. "As well, at every industry function, artist showcase, and music mixer I've been to in L.A., someone from Berklee was there. Berklee is a major force in the L.A. music scene, everyone here knows the college."

As an intern, Herring impressed his supervisors so much that they offered him a full-time position at North Star as the creative department coordinator, and he now supervises Berklee interns himself. "Based on my recent switch from L.A. intern to internship supervisor for North Star Media, I can say that out of all the schools I have interviewed students from, Berklee consistently has the strongest candidates." Herring reports that colleagues from other companies in Los Angeles have similarly great things to say about Berklee interns. "Berklee students make the best interns," he says simply.

What makes Berklee interns so successful?

According to Herring, they understand what an internship is all about and have great attitudes and a genuine interest in music. Over the years, hundreds of students have gotten internships through Berklee's Office of Experiential Learning (OEL) programs, then landed jobs and even taken on interns of their own. Each semester, 30 percent to 50 percent of all students who intern for academic credit say they have been offered a job or another internship following their internship experience.

In 1999 the Office of Experiential Learning was created to centralize internships for academic credit at Berklee. During the 1999-2000 academic year, just 13 students interned for academic credit through the Office of Experiential Learning. By contrast, during the 2006-2007 academic year, 314 students participated in OEL's experiential programs. And this year, OEL is on track to see even higher numbers.

And students have caught on to the importance of internships. During his internship at Universal Music Publishing, Eduardo Morales '06 e-mailed us, echoing what many students have said over the years: "It is vital for everyone to do an internship."

To that end, internships have become a crucial part of a Berklee education, because students can apply what they learn in class to the real world. They also foster important relationships with people in their field of choice and develop greater professional focus. And as the industry changes, musicians have become like small businesses. Students thus need to learn how to be entrepreneurial and to support themselves professionally, and that means gaining an understanding of the business of music, regardless of one's major. From the disciplines of music business/management to film scoring and performance, internships are a critical piece of a student's career development and, frequently, a gateway to a career in music.

To date, more than 2,000 organizations have posted internship opportunities in Berklee's database. Internships benefit the sponsoring site by providing help with projects, allowing for mentorship and networking, fostering new talent, and determining whether the intern is a good fit for permanent hire. College alumni who have recently sponsored Berklee interns include composer/music editor

Shie Rozow '97, Panos Panay '94 and Lou Paniccia '05 of Sonicbids, Paul Goldman '93 of Ear Goo, composer Shawn Clement '88, Jason LaChapelle '98 of Zildjian, composer Ryan Shore '96, Adrian Ross '96 of ASCAP, Giles Christenson '99 of Blue Jay Recording Studio, Nathan DeVore '02 of David Vanacore Productions, Tera Johnson '02 of Nexon America, Valerie Lovely '95 of the Law Office of Valerie Lovely, Jack MacInnis '88 of XM Satellite Radio, Dave Pettigrew '91 and Mallory Zumbach of Warner Chappell Music, Mat Levass '05 of Freeplay Music, and Cameell Hanna '07 of Sanctum Sound. This is just a partial list of the alumni who are involved. We are grateful for the support and enthusiasm of the hundreds of other alumni participating in our programs.

Berklee's OEL facilitates five academic credit-bearing programs: Introductory Internships, Major-Specific Internships, the Los Angeles Internship Program, the Summer Internship Program in London, and Service Learning. Through the variety of programs, students are eligible to intern in the city of their choice throughout the world. Visit www.berklee.edu/oel to learn more about these programs. For more information or to sponsor a Berklee intern, please contact me directly at (617) 747-2180 or by e-mail at dgelinas@berklee.edu.



These
are
students...



who
love the power of music
who
are going to be music educators
who
want to score films
who
want to shape the future of music
who
would not be able to come to Berklee without a scholarship



They are students of the Berklee Fund Phonathon.

They are your contact to the college. Share your story. Let them know how Berklee made a difference in your life.

The Berklee College of Music Annual Fund has changed its name to the Berklee Fund. The fund provides financial aid to many students, provides cutting-edge technology, enhances curriculum, and ensures Berklee is the world's leading institute of contemporary music.

You can make a difference. Support Berklee by answering their call. Make music happen!

beat

Café 939 at Berklee Opens

On April 2, Berklee officially opened Café 939, a state-of-the-art, all-ages, student-run music venue and coffeehouse, which offers emerging student, alumni, and other musical acts an intimate, personal performance space. Located at 939 Boylston Street, opposite Boston's Hynes Convention Center, Café 939 hopes to attract musicians and music fans from all walks of life. While most music rooms claim a specific musical niche, Café 939 will embrace nearly all styles, ranging from rock, jazz, folk, and world music to bluegrass, hip-hop, electronica, avant-garde, and beyond.

"It doesn't matter if you play the saw, accordion, or electric sitar, as long as you're good, this could be the room for you," says Jacqueline Indrisano, event manager for Café 939. "We want this to be a place where all are welcome and anything can happen."

The 200-person capacity venue is equipped with professional PA and lighting systems, video and DVD capabilities, and flexible seating to accommodate a variety of performances. Berklee music business/management majors handle the booking, marketing, and publicity of all shows. Other students work as ushers, box-office clerks, and stagehands.

In addition to being a student-run entity, Café 939 sets itself apart from other music venues and defines itself as a musical endeavor in other ways. In partnership with Marsalis Music, the record label founded by Branford Marsalis '80, Café 939 will present Marsalis Berklee Jams periodically during the college's academic semesters. Marsalis conceived the national initiative to provide meaningful interaction between established musical acts and dedicated student musicians.

The program will consist of mini-residencies that include classroom interaction and culminate in performance/jam sessions in which the visiting band follows its opening set by inviting student musicians on stage to play in subsequent sets.

On April 2, and April 3, the Miguel Zenón Quartet served as the inaugural musical act and launched the Marsalis Berklee Jams series. During the day, Zenón's quartet presented master classes open only to Berklee students. At 8:00 P.M. on both nights, the venue opened to the public for performances by the quartet and jam sessions with top students. The quartet's visit to Café 939 coincides with the April 1 release of Zenón's third Marsalis Music album, *Awake*.

Regular evening programming will be booked Wednesday through

Sunday. Featuring up-and-coming student performers, the New Brew, a free lunchtime concert series, is currently running Tuesdays and Thursdays from 1:00 P.M. to 2:00 P.M., and a weekly jazz brunch is planned for the summer. Send booking inquiries to 939booking@berklee.edu.

The coffeehouse section of Café 939 offers a menu that includes a variety of coffees, teas, sandwiches, salads, pastries, and more. It is open from 7:30 A.M. to 9:00 P.M. Monday and Tuesday; from 7:30 A.M. to 11:00 P.M. Wednesday through Friday; from 10:30 A.M. to 11:00 P.M. on Saturday; and from 10:30 A.M. to 9:00 P.M. on Sunday.

Berklee is grateful for a Massachusetts Cultural Facilities Fund (MCFE) grant of \$200,000 that aided in the transformation of the historically significant Boylston Street building into Café 939. The MCFE grants are available to Massachusetts nonprofit cultural organizations undertaking building projects to increase tourism, create new jobs, and expand arts and cultural activities in the state.

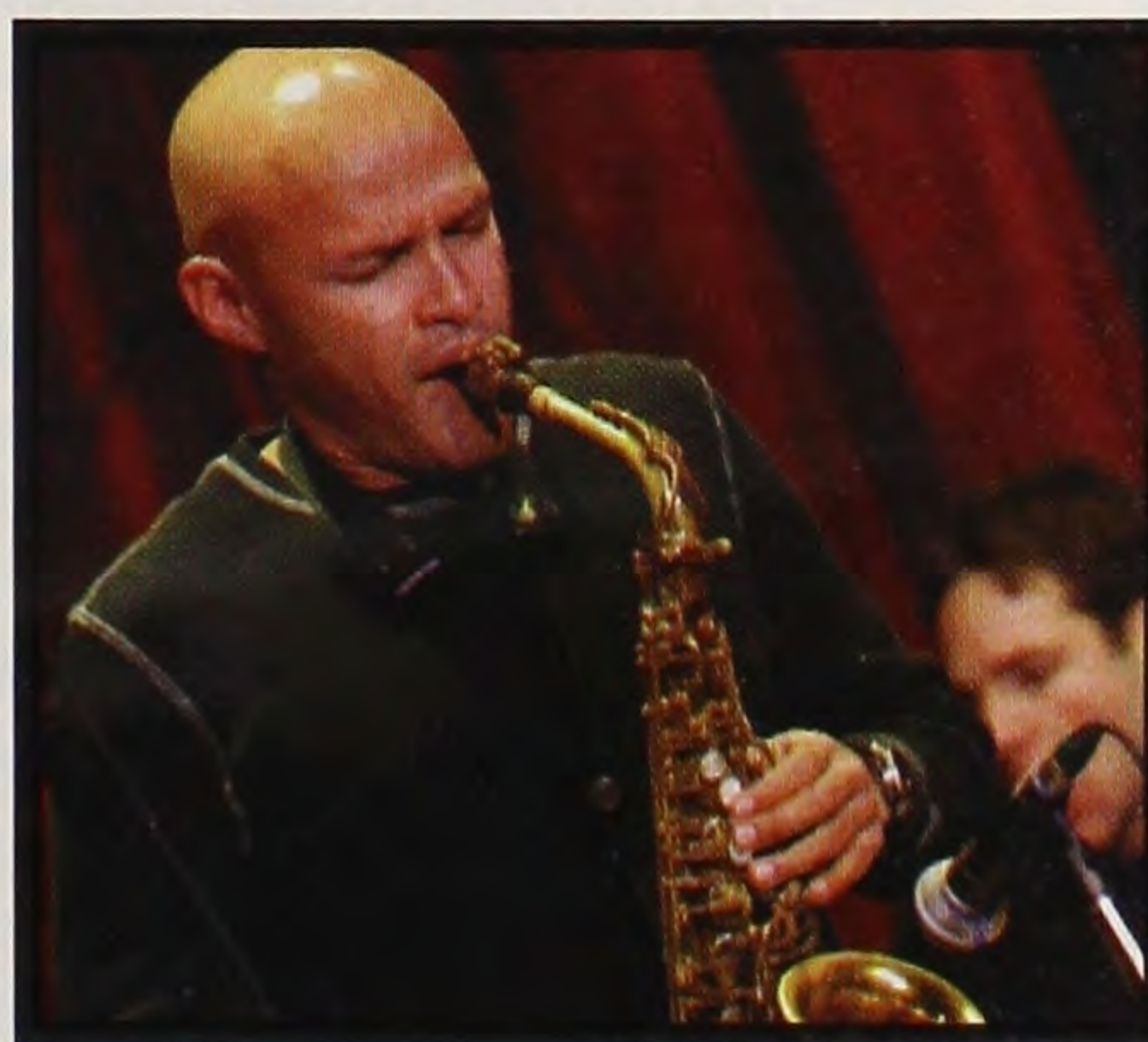
"As a non-alcoholic venue, Café 939 welcomes music lovers of all ages and will give Berklee students an opportunity to share their music with the world," says President Roger Brown. "As well, our students who book and manage the room will get a chance to learn the skills needed to create the great live-music venues for the next generation."



On April 2, Café 939 opened in a historic building at 939 Boylston Street in Boston, opposite the Hynes Convention Center. A Massachusetts Cultural Facilities Fund grant of \$200,000 aided Berklee in the renovation project.



Café 939's coffeehouse is open daily. It features large, comfortable sofas and chairs as well as a history room whose walls are covered with old photos and materials chronicling the college's past. The menu includes a variety of coffees, teas, sandwiches, salads, and pastries.



On April 2 and April 3, saxophonist Miguel Zenón and his quartet launched the Marsalis Berklee Jams series.

Berklee Musicians Donate Files to OLPC Initiative

Berklee faculty members, students, and alumni have joined with musicians and organizations across the globe to donate their sound libraries to the One Laptop per Child (OLPC) educational initiative. OLPC is a nonprofit humanitarian organization that provides children in developing countries with specially designed laptop computers equipped with educational software and access to the Internet. The XO laptop's unique user interface and applications enable children to create and share music, drawings, video, personal diaries, and additional creative resources online with others worldwide.

Alumni from the Berklee Music Synthesis department, including electronic music superstar BT '89, the international Csound Developer community, M-Audio, Digidesign, and the Open Path Music group have collectively donated more than 6,500 sampled and synthesized sounds for XO laptops. Berklee donated 16 volumes containing 2,400 sound samples that were created and recorded over the past 20 years by Berklee students. The sounds include ethnic instruments (congas, didgeridoos, sitars, gongs, and kalimbas); orchestral and pop music instrument sounds; vocal sounds (screams, whistles, mouth pops, and singing); animal sounds, percussion noises, and a variety of other imaginative sounds produced by synthesizers. Berklee's Music Synthesis department alumni contributed an additional 1,450 samples.

"The OLPC humanitarian initiative inspired musicians to donate their sound collections to the children of the world," says Professor Richard Boulanger, who solicited and curated the entire archive and donation. "By providing extraordinary access to the resources to play, mix, transform, imitate, and create sounds, sound effects, music, and audio art works, this donation will enable children

with XO laptops to learn about music and sound and to learn about themselves and their world. These sample libraries were donated to OLPC, but are also offered to all computer musicians under the Creative Commons Attribution License." (To access the files visit http://wiki.laptop.org/go/Sound_samples.)

Augmenting Berklee's contribution are more than 1,200 sound effects, loop libraries, and instrumental samples from members of the worldwide Csound developer community. Csound is a sound design, music synthesis, and signal-processing system that provides the engine for music to run on the XO laptop. In addition, Open Path Music assembled a group of 15 studio musicians, who over the course of three days created 350 samples for donation to the OLPC project.

M-Audio and Digidesign (parts of Avid Technology), donated a General MIDI (GM) sample set that will support the playback of a huge collection of free classical and popular musical arrangements and children's songs from XO's Web browser and other XO music activities.

Walter Bender, the president of software/content and the chief operations officer of OLPC, says, "Creation of music and sounds is an important activity on the XO laptop, because it allows children to express themselves and share something both fun and fundamental with others. Music is a universal language that everyone across all borders and languages can enjoy and appreciate."

The XO computer is a potent learning tool built expressly for children living in some of the world's most remote areas. The laptop was designed collaboratively by experts from academia, the arts, business, and the open-source com-



A class of school children in Kahariat, India, works together on XO laptops connected via a mesh network.

munities to be a flexible, low-cost, power-efficient, and durable machine with which nations of the emerging world can leapfrog decades of development and transform the content and quality of children's learning.

Nicholas Negroponte and others from the MIT Media Laboratory created OLPC to design, manufacture, and distribute laptop computers that are inexpensive (at a cost of about \$100 per unit) so that every child can have access to knowledge and modern educational avenues. The XO laptops are rugged, open source, and so energy efficient that they can be powered manually by a child. Mesh networking gives multiple machines Internet access from a single connection. To learn more about the project, visit www.laptop.org.

Spring Break with Dr. Ricky Skaggs

For the 21st year, professors Pat Pattison and Stephen Webber took busloads of Berklee students to Nashville during the March spring break for an up-close look at Music City. The itinerary included panel discussions with Grammy-winning producers, performers, and songwriters, including Mike Reid, Gary Burr, Janis Ian, Jon Vezner, Kathy Mattea, and Kyle Lehning; tours of Nashville's best studios; and discussions with music industry leaders. The students also observed a recording session with country star Vince Gill and a group of A-list session players.

On March 18, the Berklee contingent was among thousands in attendance at the famed Grand Ole Opry for a show that included a set by country and bluegrass legend Ricky Skaggs and his group Kentucky Thunder. Shortly after taking his bows, Skaggs, a 13-time Grammy Award winner, returned with Berklee Senior Vice President for Academic Affairs Lawrence Simpson as well as Pattison, Webber, and Berklee Trustee Jeff Davis—all clad in academic robes—for an honorary degree presentation to Skaggs. In bestowing the award, Simpson lauded Skaggs' accomplishments, saying, "Few artists in any

American music genre have reached the heights Ricky has. He has played on some 300 recordings, including more than 30 under his own name, and established his own record label." Simpson also read tributes to Skaggs from country singer Marty Stuart and banjo innovator Earl Scruggs.

After receiving his honorary degree, Skaggs said, "Thank you for giving this wonderful honor to a guy from eastern Kentucky who started out playing mandolin as a five-year-old. I never dreamed that I would be standing here with an award from such a prestigious school as Berklee College of Music. I thank God, and I thank you very much."

Following the presentation Skaggs stayed for a private question-and-answer session with Berklee students that lasted for more than an hour and a half. Leaving Nashville with their own rewards, the students returned to Boston with a clearer picture of Nashville's professional options.

—Mitzi Dorbu



From the left: Professors Pat Pattison and Stephen Webber, Sharon White Skaggs, Dr. Ricky Skaggs, Berklee Senior V.P. Lawrence Simpson, and Berklee Trustee Jeff Davis

The Wehmiller Legacy

The third annual WesFest concert was held on February 25 at Paladino's in Tarzana, CA. The WesFest annual concert is a fundraiser that not only brings together a community of great musicians and friends but also raises money for the Wes Wehmiller Endowed Scholarship at Berklee. The scholarship is awarded each year to a bass player who best exemplifies the unique musicality and spirit of Wehmiller, former bassist for Duran Duran and others. Wehmiller was a remarkable talent, who in 2005 died of thyroid cancer at the age of 33. Each year, many of his friends reconnect to celebrate his memory. Judging by this year's response at Paladino's, it seems that WesFest 3 was the best yet.

The music was fantastic, the performers were on top of their game, and the production was impressive. Mother Eff, an all-star ensemble that includes Colin Keenan '93 and Griff Peters '93, opened the show and set high expectations for a great evening.

Led by Berklee Professor Danny Morris, Danny Mo and the Exciters featuring the 2007 recipient of the Wes Wehmiller Endowed Scholarship, Claire Finley, performed with

Melinda Colaizzi '04 (vocals), Kristian Habenicht '05 and Rick Musallam (guitars), and Joe Travers (drums). The set by former Frank Zappa guitarist Mike Keneally was amazing. His band featured bassist Bryan Beller '92, who produced the event and shared emcee duties with Stacey Ferguson. Kira Small '93 performed a tight set from her latest CD, *Love in a Dangerous World*. The music combines southern soul and r&b with a bit of Nashville in the mix. Small's band featured Dave Cowan '90 on drums. The headliner, renowned gospel/r&b bassist Andrew Gouche, delivered an inspired closing set, leaving many fellow performers quite content not to have to follow his performance.

With the help of event sponsorships from Epifani Custom Sound, Mike Lull Custom Guitars, Fender Musical Instruments Corporation, and D'Addario & Company, WesFest 3 raised more than \$10,000 for the Wes Wehmiller Scholarship fund. WesFest producer Bryan Beller '92 has already begun planning for WesFest 4, which will take place in early 2009.

—Peter Gordon



From the left: Guest artist Andrew Gouche, Berklee student Claire Finley, and Professor Danny Morris. Finley was the winner of the 2007 Wes Wehmiller Scholarship and performed at WesFest 3.



WesFest producer and performer Bryan Beller '92

LaPorta Jazz Educator Award Presented to Donald Cantwell

On January 9, at the 35th Annual International Association for Jazz Education (IAJE) Conference in Toronto, Donald Cantwell received the second Berklee/IAJE John LaPorta Jazz Educator of the Year Award. Over the course of his long and distinguished education career, the now-retired music director helped build one of the nation's best music programs in the Whitesboro Central School District in New York.

During his 33-year tenure at Whitesboro, Cantwell directed an award-winning music program and taught numerous students who have gone on to careers of distinction as performers and educators. Among them are Mark Kellogg, a trombonist with the Rochester Philharmonic Orchestra and faculty member at Eastman School of Music; Dr. David Blask, a trumpeter with the Central New York Jazz Orchestra; and Dr. Michael Hewitt, the chair of music education at the University of Maryland School of Music.

Cantwell invited many jazz greats to per-

form with his students, including such Berklee faculty members as John LaPorta, Herb Pomeroy, Gary Burton, Phil Wilson, and others. For more than 40 years, Cantwell has been an active member of NAJE/IAJE and has been recognized for his accomplishments as a jazz educator at the elementary, secondary, and collegiate levels.

Underwritten in part by Berklee, the John LaPorta Jazz Educator of the Year Award was created to recognize an outstanding international high-school educator with five or more years of classroom experience who represents the highest standards of teaching and whose results in the classroom have brought distinction to an institution and students. The award includes a \$5,000 honorarium, a package of equipment and music for the recipient's school music program, and an invitation to speak before the Berklee student body at a major assembly.

The award is named in memory of jazz education pioneer John LaPorta, whose pro-



From left: IAJE President Chuck Owen, Donald Cantwell, and Berklee Senior Vice President for Academic Affairs Lawrence Simpson

fessional life included stints as a saxophonist and clarinetist with Woody Herman, Charles Mingus, and Lennie Tristano as well as a 30-year teaching career at Berklee.

Music in Transition

by Danielle Dreilinger, *Berklee.edu* correspondent

If there's anyone you'd expect to uphold the status quo, it's a top music business executive. But Richard Blackstone embraces change. That's evident from the title of his February 22 lecture at Berklee: "The Music Business in Transition: Disruption with Optimism."

Blackstone, the senior adviser to the chair and CEO of Warner Music Group, was invited to Berklee as this year's guest for the James G. Zafris, Jr. Distinguished Lecture for Music Business/Management series. Throughout his open conversation with Music Business/Management Department Interim Chair John Kellogg, it was apparent that despite the years he's logged at major labels, Blackstone has kept the spirit of his roots. Previously, Blackstone worked at Zomba Label Group during its transition from a startup to the world's largest independent record label.

The discussion began with Blackstone's background playing the violin, viola, and trumpet to his first serious look at the music business working as a roadie for Squeeze. "I was part of an industry that was really exciting," he said. "I learned to stay up for days!"

He later pursued his artistic interests scoring films with his sister. But when a Hollywood scoring job went sour, he enrolled in law school. "We flipped a coin, and I lost," he joked. Getting serious, he said he never could

have achieved what he has without going to law school.

After a few jobs, Blackstone accepted a position at Zomba as the director of business affairs, which he said involved "identifying opportunities and seizing them." He started out working with rap artists, and later Backstreet Boys, 'N Sync, and Britney Spears. Blackstone eventually became the president of Zomba Music Publishing and helped nurture such acts as Linkin Park and Macy Gray. In 2005, he moved to Warner/Chappell Music.

Blackstone fielded questions from the audience on a range of topics. When asked what the major labels have to offer artists these days, he replied, "The fact that that question exists speaks volumes." He stated that the majors still have good CD distribution channels and can give artists some financial support. But with the relevance of the big labels in doubt, Blackstone advised, "Try to do a short-term deal." Another member of the audience asked whether entering a publishing deal was still a good idea. He responded that publishing industry executives know everyone and can make introductions. "A huge part of this whole thing is relationships," he noted.

One audience member wondered whether download cards indicate that labels still cling to the old tangible world, with which Blackstone



Zafris lecturer Richard Blackstone

agreed. "To do away with physical, tangible *stuff* is just not in the near-term planning for any company, because they make stuff."

Despite the music industry's struggles, Blackstone believes that music as an art form is thriving. "The enjoyment of music now is greater than ever," he said. Throughout his career, Blackstone's goal has been to help musicians thrive. "I want as many people as possible writing and creating," he said. In a new music business era, "we have white canvases here," he said. "I can't think about this without getting excited."

Visiting Artists Explore Soul Music Traditions

Berklee recently brought three visiting artists to the campus as a part of the Africana Studies series "A Year in Soul Music Traditions." The college welcomed synth pioneer George Duke, funk-bass icon Bootsy Collins, and 10-time Grammy winner Bobby McFerrin. "I wanted

to have this generation of young people witness an artist of his genius and stature," Professor William Banfield said of McFerrin. Banfield, the program director, stated that the overarching theme for the year is restoring the soul and exploring the soul of the industry and

the artist's voice. Launched in 2006, Berklee's Africana Studies initiative brings together both academic and performance events to create a year of black history programming that examines black music and African American cultural contributions.



George Duke was on campus January 28 to January 31 for a series of events, including the sold-out performance "Restore Your Soul: George Duke in Concert."



Bootsy Collins visited on February 7 for an electric bass master class featuring Berklee's P-Funk Ensemble.



Bobby McFerrin (left) presented a clinic titled "The Soul of Singing" on March 5, presenting rehearsed and improvised pieces and inviting students to join him onstage.

Berklee's Helping Hands

by Marjorie O'Malley

Berklee BeanTown Jazz Festival 2008

The Berklee BeanTown Jazz Festival, a free, all-day concert in the South End, has created a buzz that extends well beyond Boston. In September 2007, some of today's hottest jazz performers arrived in Boston to find more than 70,000 music lovers enthusiastically embracing their sound. The college is proud to produce this uniquely Boston event, which is being discovered by a growing number of music enthusiasts each year.

Target, Dunkin' Donuts, Sovereign Bank, and other contributors will support this year's event, which runs between September 25 and September 27, 2008. Their generous backing will help Berklee build BeanTown into one of the finest festivals in the country. The college is grateful for its corporate sponsors' generous support, without which this event would not be possible. Parents, alumni, prospective students, and music lovers contemplating a visit to Boston should mark their calendars to join the entire Berklee community at this fall's Berklee BeanTown Jazz Festival. Visit www.beantown-jazzfestival.com for details.

Fundraising Challenge Finds a Champion

The intersection of a compelling, time-sensitive need with the application of resources creates partnerships that work. Berklee is in the home stretch of its five-year challenge grant with the Theodore R. and Vivian M. Johnson Scholarship Foundation. The challenge is to raise \$1.2 million by November 2008 in order to receive funds from the Johnson Foundation. Berklee has met its fundraising goals for each of the four preceding years, but the fifth-year goal is by far the most challenging. Once monies have been raised, they will create a fund that awards 11 full-tuition scholarships annually to economically disadvantaged young people completing the Berklee City Music Program.

With his generous donation, Michael Brown, a member of the Berklee Presidential Advisory Council, has helped the college to

fulfill its part in the Johnson Foundation's challenge. We appreciate Brown's unwavering support for the talented young musicians enrolled in the Berklee City Music Program. To join Brown in fulfilling this challenge, contact me at momalley@berklee.edu.

Bill Holodnak Honors Jazz Great Frank Morgan

The afternoon of March 27, 2007, was filled with poignant moments when bebop legend and saxophone great Frank Morgan performed in the David Friend Recital Hall before a rapt crowd.



Frank Morgan

Recognizing Morgan's advanced age and recent health problems, the audience seemed to sense that this performance might be the last opportunity to hear

Morgan's sweet, soulful sound. As a result, it savored every note he played and hung on every word spoken that afternoon. Sadly, Morgan passed away nine months later on December 14, 2007, at the age of 73.

Morgan's contributions to music were significant. Starting out as a teenager in jazz clubs in Los Angeles backing Billie Holiday, among many others, Morgan later became a major player on the bop scene. His personal struggles forced a 30-year hiatus from touring and performing; and for other performers, that might have been the end of the story. But remarkably, after three decades in and out of jail, Morgan revived his career and enjoyed great musical reviews domestically and abroad.

Berklee trustee Bill Holodnak, who has a deep love for jazz and an encyclopedic knowledge of the genre, admired Morgan and his music. Last year, Holodnak brought both Morgan and best-selling author Michael Connelly to Berklee for the March 27 event. The billing was apt; Connelly had incorporated Morgan's music into the setting of his 2007 novel *The Overlook*.

Holodnak and Connelly have since generously created an endowed fund at Berklee in Frank Morgan's name that will award scholarships annually to talented students. Berklee is honored to have featured Morgan at the college, and his legacy will live on through the music of Berklee students. Special thanks go to Holodnak and Connelly for making this endowed fund possible.

Thank You . . .

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

- | | |
|--------------------------------------|---------------------------------------|
| Acme Building
Management Services | Harman Consumer Group |
| Luis Alvarez | Elliott Hillback |
| Anonymous | Charles Hirshhorn |
| Antares Audio Technologies | William Holodnak |
| Apple Computer Inc. | Jewish Communal Fund |
| Jacko Arcidiacono | Zuade Kaufman |
| Avedis Zildjian Company | Colin E. Keenan |
| Bain Capital, LLC | Korg USA Inc |
| Berklee Federation of
Teachers | Gallagher Koster |
| Bryan Beller | Agostino A. Lada |
| Bishop's Lodge Ranch
Resort & Spa | Sara Lawrence-Lightfoot
Line 6 |
| Ernie Boch, Jr. | Latife Mardin |
| Bose Corporation | Mark of the Unicorn |
| Boston Red Sox | Massachusetts Cultural
Council |
| Michael A. Brown and
Susan Boukas | NARAS Inc. |
| Paul Buttenwieser | Albert Natale |
| Cahuenga Pass Studios Inc. | Eli H. Newberger |
| Daniel N. Carracino | Newbury Comics |
| Valerie Chitayat | Numark Industries |
| Alf H. Clausen | Office Environments of
New England |
| cMarket Inc. | Susan Ogan |
| Combined Jewish
Philanthropies | David and Sally Patrick |
| Michael Connelly | Pearl Corporation |
| Jeffrey P. Davis | Isabel Pisano |
| Digidesign | Susan H. Pound |
| John M. Doelp | Quantum Learning Inc. |
| Seena Donneson | Roland Corporation U.S. |
| James and Deborah Eagan | Timothy Schmit |
| Kevin T. Eubanks | Shure Inc. |
| Fender Musical
Instruments | Izabela Smolokowska |
| Fidelity Charitable Gift
Fund | Target Community Giving
Grant |
| Douglas R. Forrestal | Sandra Taylor |
| GE Foundation | Ticketmaster |
| Gibson Guitar
Corporation | Barbara Toennies |
| David and Julie Given | W.B. Mason |
| Godin Guitars | |
| Governor's Highway
Safety Bureau | |

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



From the left: Payton Haley, Phillip Ferrell, Marta Lauria, Bob Stoloff (seated) Marjorie O'Malley, Amy Heidemann, Carolyn Wilkins, Maurice Cameron, and Joaquin Garcia. O'Malley presented the Livingston Taylor Scholarship to student Joaquin Garcia in Dallas, Texas, hometown of donors Hicks and Vicki Morgan whose gift made the scholarship award possible.

notes

Compiled by Mia Rioux '08

In February, Assistant Professor Aruán Ortiz toured with the Wallace Roney Quintet and made stops in New York, Tallahassee, and San Francisco. Ortiz is currently touring Spain and Italy with Greg Osby, Eric McPherson, and faculty member Esperanza Spalding.

Boston r&b band Beantown performed at the New England Patriots' post-Super Bowl party in Phoenix. Beantown was the only Boston-area band featured and includes faculty members Karen Carr, Christine Fawson, and Scott Tarulli.

Associate Professor Sal DiFusco released the new CD *Vanishing Mist*. Visit www.saldifusco.com.

Associate Professor Apostolos Paraskevas performed his third guitar concerto, *Lament for the Balkans*, at the V Guitar Virtuosos Music Festival in Saint Petersburg, Russia. Paraskevas also released the CD *Portraits*, which features two of his original compositions, "Nadir" and "Slave Story."

Assistant Professor Francisco Noya recently conducted the Russica Musica Antigua Chamber Players at the Capella Music Hall in Saint Petersburg, Russia.

Associate Professor Lauren Passarelli released several new digital singles on CD Baby and iTunes, including "Bellabye," "Time to Groove," and "All the Words."

Professor Jon Damian released his second book, *The Chord Factory: Build Your Own Guitar Chord Dictionary*, which was published by Berklee Press.

Assistant Professor Winston Maccow participated in clinics in Boston with drummer and Berklee Alumnus John Blackwell.

Associate Professor John McGann presented the concert *Mandolin Madness 2* at the Berklee Performance Center. The concert featured faculty members Dave Hollender, Casey Scheuerell, and Jim Kelly, Berklee staff member Oisin McAuley, and an assortment of alumni and students.

Associate Professor Kevin McCluskey will tour Costa Rica this June offering master classes and performances with top student performers from Jazz Revelation Records. Jazz Revelation has also completed the new CD *Common Ground*.

Assistant Professor Mimi Rabson has published several articles in *Teen Strings* magazine.

Assistant Professor Mark Shilansky released the CD *Join the Club* featuring both original compositions and Latin-jazz arrangements of standards and popular songs. The CD features faculty members Eric Byers, Fernando



From the left: Faculty members Karen Carr, Scott Tarulli, and Christine Fawson and their band Beantown performed for the New England Patriots at a post-Superbowl party in Phoenix.

Huergo, Bertram Lehmann, Ernesto Diaz, as well as several alumni and Grammy Award winners Jay Ashby and Kim Nazarian.

Assistant Professor Carolyn Leonhart-Escoffery released the CD *If Dreams Come True* and will continue her 12-year tenure with Steely Dan as a backup singer on the band's summer 2008 tour.

Instructor Sergio Bellotti performed at the NAMM show in California and presented clinics in Italy with saxophonist Rocco Ventrella.

Assistant Professor Chris Buono released a textbook titled *M-Audio for the Recording Guitarist*.

Percussion Professor Ed Saindon will present a clinic at the Vienna Conservatory of Music and play at the Vienna jazz club Porgy & Bess in May. Saindon's latest CD, *Depth of Emotion*, has received national and international radio play.

In March the book *Silver Spoon* by Assistant Professor Amy Merrill was read at the York Theatre Company in New York as part of its Developmental Reading Series.

Professor Bruce Gertz released a CD titled *Reptilian Fantasies*, featuring faculty trumpeter Ken Cervenka. Visit www.brucegertz.com.

The Be-Bop Guitars—which features faculty members John Baboian, Larry Baione, Garrison Fewell, John Marasco, John Wilkins, Jerry Seeco, Rich Greenblatt, Ron Mahdi, and Jon Hazilla—released the new CD *Freshly Painted Blues*. Visit www.bebopguitars.com.

Assistant Professor Marlon Saunders sang "That's How You Know" on the Academy Awards telecast and in the movie *Enchanted*.

Associate Professor Jane Miller writes articles for *Acoustic Guitar* magazine and the websites www.acousticguitar.com and www.guitarsessions.com.

Professor Joe Santerre completed his third book with CD, *Finger-Style Funk Bass Lines* for Berklee Press.

Instructor Marty Walsh arranged, produced, and played guitar on the song "The Friend of Africa," which was cowritten by alumnus Steve Kercher.

Associate Professor Suzanne Clark completed the certification process as an instructor of tai chi and qigong.

Assistant Professor Mikael Ringquist recently performed Osvaldo Golijov's *La Pasión Según San Marcos* at New York's Lincoln Center.

Assistant Professor Daniela Schachter participated as a piano faculty member at Betty Carter's Jazz Ahead, a composers' and performers' workshop, in Washington, D.C.

Professor Karen Wacks was the keynote speaker at the Brown Bag Presentation for the Adolescent Development & Participation Unit at UNICEF in New York City.

Associate Professor Richie Hart will soon release two new CDs, *Silent Conversations* and *Old School New School*. Visit www.richiehartjazz.com.

Assistant Professor Tomo Fujita recently toured Japan with the Takanori Niida New York Power Trio and released the new guitar instructional DVD "More" *Accelerate Your Guitar Playing*.

Bass Department Chair Rich Appleman released a CD with the Sandy Prager Trio titled *Beyond Borders*.

Assistant Professor Andrea Pejrolo released the book and DVD titled *Acoustic and MIDI Orchestration for the Contemporary Composer* for Focal Press.

Associate Professor David Scott and Assistant Professor John Arcaro performed with the Civic Symphony Orchestra of Boston to raise funds for Parkinson's disease research. Scott's vocal jazz quintet Vocalogy also toured the East Coast.

Last fall, Professor Robert Doezema played in New York, Czech Republic, and Japan with Al Kooper and the Funky Faculty featuring faculty fellow members, Jeff Stout, Daryl Lowery, Larry Finn, and Jesse Williams.

In April the Jazz Composers Alliance Orchestra, featuring composer/saxophonist Oliver Lake, will perform original works by faculty composers Darrell Katz, Bob Pilkington, and Norm Zocher at the Arsenal Center for the Arts. Visit www.jazzcomposersalliance.org.

Mark Walker: Grammy Style

by Susan Gedutis Lindsay

Percussion Department Professor Mark Walker frequently tells his Berklee students, "If you *really* want to learn a style, write a song in that style." That's his approach, and based on the outcome of the 2008 Grammy Awards, it's hard not to trust him. This year, Walker received nominations for two projects to which he contributed. He played drums and wrote a tune for *Funk Tango* by the Paquito D'Rivera Quintet, which won in the Best Latin Jazz Album category. The second nomination in the Best Instrumental Composition category was for his tune "Deep Six" on Oregon's album *1,000 Kilometers*.

Born in Chicago, Walker has been drumming since childhood. When he was barely out of high school, he played professional gigs. He soon became a sought-after session drummer and percussionist, and by the 1990s, he embarked on a long stint with woodwind virtuoso Paquito D'Rivera. In 1995 he moved to New York and played with a long list of greats that includes Lyle Mays, Dave Samuels, Andy Narell, Michel Camilo, Eliane Elias, David Liebman, Diane Schuur, Michael Brecker, Dizzy Gillespie, Sammy Davis Jr., and many others. In 2001 he joined the Berklee faculty, and recently he was promoted to the rank of full professor.

On D'Rivera's Grammy-winning CD *Funk Tango*, Walker set the groove for D'Rivera with fellow Berklee professor Oscar Stagnaro on bass, Diego Urcola '90 on trumpet and valve trombone, Alon Yavnai '94 on piano, and a powerful lineup of special guests. D'Rivera describes one guest, percussionist Pernell Saturnino '95, as the "greatest in the world, because you don't notice him. But when he's not playing, you notice." Stagnaro's son Paulo Stagnaro, a current Berklee student who is also a percussionist, guests on the album's arrangement of John Coltrane's "Giant Steps," played in the Peruvian *festejo* rhythm.

The *Funk Tango* album was an independent release, marking a new business approach by Latin master D'Rivera. According to Walker, D'Rivera covered production expenses for the album, but the quintet's core members recorded on spec, with the promise of a portion of monies earned from sales at live shows. Walker says that the album has been a huge success and far more lucrative for him than had he simply gotten a flat fee for the sessions.

Each band member contributed tunes to the album. Walker penned "What About That," a samba/bãio tune written while on tour using his laptop workstation. D'Rivera provided encouragement and suggestions along the way and road-tested Walker's ideas during a Canadian tour last year.

In addition to his work with D'Rivera, for more than a decade Walker has been the drummer for the group Oregon. For the past 30 years, the group has successfully merged

jazz, classical, world music, and folk elements in its groundbreaking sound. Walker's tune "Deep Six" was the opening track on the band's *1,000 Kilometers* album.

Oregon is not new to the world of the Grammys; the group was nominated four times in previous years. "Deep Six" was the first tune Walker had ever written for the band, and he expresses deep gratitude to his colleague and mentor in the band, guitarist Ralph Towner, for including it on the disc. Its appearance in the final track list meant a lot to Walker, who has profound respect for Towner's composing abilities. As the band worked on material for album, Walker proposed numerous ideas. But, he says, "The stuff I played for Ralph didn't knock him out." Walker presented "Deep Six" in the late stages of recording, and to his surprise, Towner loved the tune, which is based on a 6/8 Afro-Cuban rhythm.

Walker's latest endeavors include writing a book for Berklee Press that is tentatively titled *World Jazz Drumming*. In it, he hopes to present the common ground he has found between the widely divergent musical worlds of D'Rivera and Oregon. "If you're interested in world drumming, you need to have the ability to express yourself in the traditional styles—but also be fully able to go in and out of the tradition when you need to," he says. "Ultimately, it's about being able to express yourself in any kind of music."

Walker is careful to drive these points home with his drum students at Berklee. He tells them to really dig into the material. "For drummers, knowing the music well makes it easier to play the drum part. If they are learning a particular tune, I tell them to be able to sing the melody, learn a little about the chords, and then start playing the tune in different ways on the drum set.

"Everything I teach comes from my professional experience," Walker says. "I teach music—not just drums." While much of his teaching covers the basics of drum technique, rudiments, and time-keeping patterns, he places special emphasis on learning the music, not just the technical skills of drumming.

At this year's Grammy Awards ceremony, Walker found it inspiring to see such artists as Doris Day, Burt Bacharach, and the late jazz drummer Max



Professor Mark Walker

Roach awarded Lifetime Achievement awards. "Seeing that just made me want to work harder at what I love to do," he says. "And it makes me want to encourage my students to work hard. I tell them, 'You're next, so be prepared. I'll be there with my camera.'"

To hear Walker's playing, visit www.myspace.com/walkermark61.

Susan Gedutis Lindsay is the editor of *The Future of Music* by David Kusek and Gerd Leonhard and *How to Get a Job in the Music and Recording Industry* by Keith Hatschek and Kristen Schilo.

BORDERS.

refreshing reads

Open up your windows and your mind, and let a little fresh air in.

Simply stop by your local Borders to discover a great book, CD, or movie to invigorate your spirit.

for a Boston-area store:
888-81-BOOKS • BordersStores.com



Wherever the
River Flows

From the wellspring of a Brazilian musical heritage, Luciana Souza's course has led her into choice jazz, classical, and pop music territory.

"I like the idea that music is a large river, like the Amazon, that branches out into smaller streams that go through the whole country," says vocalist Luciana Souza. Given the trajectory of her career in music, the metaphor of a river is fitting. Souza's course has followed several divergent musical tributaries that have taken her through territory she probably never imagined she would encounter while growing up in Brazil. The journey has been as exciting as it has been unpredictable. Since her start in music as a teenage jingle singer in São Paulo, she's transcended the boundaries of style and genre and has performed and recorded with such diverse artists as Herbie Hancock, Paul Simon, John Patitucci, Hermeto Pascoal, the Los Angeles Guitar Quartet, Fred Hersch, Osvaldo Golijov, and dozens more. On a given night she might be singing in a club with a lone guitarist accompanying her or in larger venues with jazz ensembles ranging from a trio to jazz orchestra or in prestigious concert halls with the New York Philharmonic, the Atlanta Symphony Orchestra and Chorus, the Boston Symphony, or Hollywood Bowl orchestras, to name a few.

At the age of 18, Souza came to Berklee to study jazz composition. Until that time, she'd sung by ear and sought formal training to master the written language of music. After graduating, she earned a master's degree from New England Conservatory (NEC) and joined Berklee's Ear Training department faculty, where she worked for three years. Like many ambitious musicians, Souza produced her first record, *An Answer to Your Silence*, herself. She has since issued discs that delve into Brazilian songs, jazz standards, and original settings of poetry by Pablo Neruda and Elizabeth Bishop. To date, her recordings have earned her three Grammy Award nominations.

In 1996 contemporary classical composer Osvaldo Golijov heard her voice and invited her to sing the concert and recorded premieres of his cantata *Oceana* and *La Pasión Según San Marcos* (The Passion According to St. Mark). The worldwide embrace of these works offered Souza additional opportunities in the classical field, including an opportunity to tour with the New York Philharmonic, a featured spot on the Los Angeles Guitar Quartet's *Brazil* CD, and an American tour with the group.

In 2006, Souza married producer and bassist Larry Klein. He produced her 2007 recording *The New Bossa Nova*, her first for Verve/Universal Jazz France. Klein also produced Herbie Hancock's latest CD, *River: The Joni Letters*, for which Souza sang the Joni Mitchell chestnut "Amelia." After the disc won Album of the Year honors at this year's Grammy Awards, Souza and Klein appeared with Hancock on various television shows.

At the time of this writing, Souza had performed her own music in San Francisco, San Diego, and Los Angeles, and was gearing up to perform Golijov's *Pasión* in Italy and sing with Paul Simon for a five-night stretch in New York.

And this year holds opportunities for Souza to break new ground. In addition to preparing to record her eighth album in November, she and Klein are also preparing for the birth of a child in the summer. I caught up with the elegant and ever-upbeat Souza in New York in between an appearance on *The View* with Hancock and rehearsals with Simon.

Your parents were involved in the first wave of popularity of bossa nova, so understandably, you have deep roots in Brazilian music.

I do. My father worked in a jingle house in São Paulo where he and my mother wrote jingles day in and day out to make a living. My dad also sang the background vocals with Antonio Carlos Jobim and João Gilberto on the original recording of "Chega de Saudade," the song that is credited with being the start of bossa nova. There was always music in our house. My dad played guitar constantly, and at dinnertime he'd put on all kinds of records he'd borrow from the radio station that was next to his studio.

I spent the first 18 years of my life in Brazil. We have a very musical culture there, very rhythmic. The language has a certain rhythm and even the way people walk is rhythmic. These things stay with you. My parents knew that I liked to sing and noticed that at a young age I could sing in tune. I went to the studio with my father and started singing on jingles when they needed a child's voice. By the time I was 15, I was doing sessions at six or seven major studios around São Paulo. I learned to sing harmony and blend by working with some really great musicians there.

Geography figures prominently in my musical development. When I was 18, I came to Boston to study at Berklee and later went to New England Conservatory. After that I lived in New York, and now I live in Los Angeles. Each place has been educational, but I didn't realize how much I'd learned just being around my parents and the musicians that came to our house in Brazil.

Did you come to Berklee specifically to hone written-music skills?

Yes. All of the singing I did in Brazil was by ear. I think if I had just stayed in Brazil, I would have felt limited musically. My brother Eduardo, who studied film scoring at Berklee, told me when I went to Berklee that I shouldn't just study singing, so I majored in jazz composition. It was great to study the music of Ellington and write big-band charts. I had

By Mark Small

“I didn’t realize how much I’d learned just being around my parents and the musicians that came to our house in Brazil.”

classes with assignments to transcribe solos. I was lucky to have been at Berklee when there was so much emphasis on jazz.

I learned the written language so I could communicate quickly and effectively with other musicians. Steve Prosser, Bob Stoloff, Hal Crook, and other teachers I had were at the top of their form and very generous in sharing what they knew. I was a real sponge for the knowledge I was getting and found the Berklee environment healthy and exciting. I went to NEC for my master’s degree, and that was great too. It was a much smaller school, and I was writing string quartets—very different from the things I wrote at Berklee.

When did it become clear to you that you would become primarily a jazz musician?

[Laughs.] I’m still deciding if I will be a jazz musician, I’m still developing. I’ve found people striving for excellence in jazz as in classical music. Improvisation involves a sophisticated language, intuition, fearlessness, and a devotion to the history of the music to find what your contribution will be. Even if I am singing background in pop music, I still bring that spirit of striving that I found in jazz with me. As I look at the different musicians I work with, most of them have it too. The great classical musicians that I’ve been fortunate to work with, like conductor Robert Spano, have it as well. Even though they are not jazz musicians, they are improvisers too. They prepare so much. Like a jazz musician who memorizes the changes, looks at the melody and form, and checks out other recordings of the piece, these musicians ask themselves what they can say or contribute to the music. Someone like Spano—who may have played a particular symphony lots of times—still asks himself, “How am I going to do it with these musicians in this hall?” Even though he deals with written music, there is still the moment.

You say you are still developing. How so?

I still study and take vocal lessons and coaching—the same things I was working on 20 years ago. I’m also writing a lot of songs with my husband, Larry, and that feels a bit like going to school. He’s much more experienced writing lyrics in English than I am. I’m always studying the works of poets. In the past, it was Elizabeth Bishop and Pablo Neruda; now it’s E.E. Cummings, William Butler Yeats, and Gary Snyder, a poet who lives in San Francisco.

How did your first recording, *An Answer to Your Silence*, come about?

I produced my first album myself at Blue Jay [Recording] Studio outside of Boston. [Berklee Assistant Professor] Mark Wessel engineered the record. I brought some musicians up from New York and [saxophonist] George Garzone, who I’d studied with at Berklee, to play on it. I ended up licensing that album to Mike Mainieri and NYC Records. Even though the record didn’t really go anywhere, connecting with Mike’s label in New York opened things up for me, and everything sort of started from there.

I wrote a lot of strange, complex, and dense things for that first album. It was good to get that out of my system. I started out writing with polychords and hybrids that were so thick; now I’m barely using triads.

It must have been quite a different experience to sing Osvaldo Golijov’s new classical music in some of the world’s major concert halls.

It was and still is something very different for me. Sometimes I’ll walk out onstage and think, “What am I doing here? There are so many other singers they could have called for this, yet they called me.” I’m going with Osvaldo to Europe for some concerts in a few weeks. That music demands more power and expression than the soft singing I usually do. When I get home from New York, I will start calibrating my instrument for those concerts.

Has Golijov written any new pieces that feature you, or are you primarily performing his *Pasión* and *Oceana*?

It’s usually those two. We would love to do something new, but he has gotten very busy with tons of commissions. He’s really one of the hottest names in classical music right now. I enjoy doing these pieces periodically. The last time we did this music was at Lincoln Center in New York in August of 2007. As with any pieces I revisit, through living each day differently, I feel I become a different person. So I try to figure out how to approach the music again. I see so much depth in this music. I start studying the score; familiarizing myself with the notes, words, and phrasing; thinking of what I will be singing about before I ever vocalize. Then I start to sing and think of what I want to say with it.

How did the opportunity to premiere Golijov’s pieces open up avenues to the classical world for you?

It’s been my experience in music that one thing leads to another. I met Robert Spano through this and was invited to sing music by Manuel de Falla in Central Park and elsewhere with Brazilian conductor Roberto Minczuk. I’ve also done a lot of things with the Los Angeles Philharmonic through my connection to Osvaldo.

Your New Bossa Nova album contains primarily love songs. How did you choose the material?

Larry and I wanted to do an album with him producing. We had recently met and become romantic. I told Larry that I wanted to do a recording of music by great songwriters like James Taylor, Joni Mitchell, Randy Newman, Leonard Cohen, and others. I wanted to take songs by others and make them my own. We had so many to choose from. Larry told me to sit down with a guitar and sing them, and whatever songs felt natural with my voice in that setting we’d record. After that, we made demos at home, with Larry playing bass and Larry Koonse playing guitar. From the 25 or 30 we demoed, we made the choice of 12 and some bonus cuts. We weren’t trying to make a record with a love theme; it just turned out that way.

How did James Taylor end up singing with you on his song “Never Die Young” on that album?

That was a dream. I’ve been listening to him since I was a child. James had heard me sing Golijov’s *Pasión* at Tanglewood with the Boston Symphony Orchestra and came back afterwards to say hello to the performers. When we planned the album, I told Larry that I wanted to see if we could get James to sing, and he thought we should go for it. Larry had played with James, and he made a call, but we didn’t get an answer back. I’d met someone who was a personal assistant to James, and we made another inquiry. Coincidentally, James was going to be in New York as we were finishing recording. We got confirmation only the day before the session. We had recorded the rhythm section tracks, and then James and I added our parts later. He walked in and listened as I recorded my guide vocals, and said, “I get this, it floats and it’s really mellow.” When we sang and I heard that voice, I kept



From the left: Matthew Greif, John Dearman, Luciana Souza, Scott Tenant, and Bill Kanengiser. Souza toured and recorded the Brazil album with the Los Angeles Guitar Quartet

looking at the engineers in the booth in disbelief. James sang absolutely in tune and added so much. He was done in just a few minutes.

Tell me about your series of concerts with Paul Simon in April.

The Brooklyn Academy of Music is having a three-week retrospective of Paul's career called "Love in Hard Times." The first week will feature the music from his Broadway show *The Capeman*. I sing the second week in a program he is calling "Under African Skies," covering the music from his *Graceland* and *Rhythm of the Saints* albums. Others who will participate that week are Brazilian singer Milton Nascimento, David Byrne, Hugh Masekela, African singer Kaïssa, percussionist and Berklee faculty member Jamey Haddad, as well as Steve Gadd and Paul's whole band. I will sing three songs by myself and a duet with Paul. I'm also going to play some percussion. We will do the show for five nights. The third program is titled "American Tunes."

In December [2007], someone from his office called me asking if I could sing with him for a week during the retrospective. I'd never met Paul, so someone probably recommended me. The next time I went to New York for concert, I had a meeting with him. We talked for a bit, and then I asked him what he'd been writing lately. He got out a guitar and sang me two of his new songs. They are different from what he has done recently. They were very open harmonically and had unusual form. He told me that he always writes the music first. I'd always thought he would write the lyrics first, that he was a man of words. But he told me he just sings wordless melodies until he finds a vowel that leads him to the words. So he comes from the direction of the sound more than the thought.

How do you manage your schedule with so many different projects going?

Actually, I don't work as much as people seem to think. Maybe I'm just very loud when I do something! I'm lucky that I get to do exactly what I want. The chances I've had to work with my father at first; then Danilo Perez, John Patitucci, Osvaldo Golijov; and now Herbie Hancock and Paul Simon, have been periodic but consistent and have propelled me forward.

People have this illusion I am touring constantly. I love what I do, but I'm not the kind of singer who wants to be onstage every night, going on the road 320 days per year. I'm a homebody, I love cooking, knitting, and entertaining. Now that I am remarried, I have an opportunity to develop a part of my life that needs feeding. I need to do these things to do the singing well. Being on the road is a really hard thing to balance for anybody, but especially for a woman like me who would be perfectly happy being a housewife. Still, I do love the stage. Being out there gives a chance to show your soul. I get to learn about myself, about love, fear, and feelings I didn't know were there. Being onstage is an enormous privilege.

What are you working on currently?

Studying Bach's Goldberg Variations became an obsession for me a while back, and now I'm writing music with a lot of counterpoint. I will record my next album in November, and I'm writing songs for that now. The material is groove oriented, back to the Brazilian thing, but faster and stronger. I plan to finish writing by August, look at what I have, and then select the best pieces. The album will come out in April 2009.

I am also expecting a child in the summer. After the baby is born, I will take some time off. I'll make the record in November and go back out to tour in April of 2009. Maybe the baby will be a good traveler and we can go together.

What would you tell a young singer who wants to develop as diverse a musical palette as yours?

My best advice would be to follow wherever their muse is leading at the moment. That may be to the music of a particular artist or poetry. I'd say really dive in and explore the music or words and find what is most honest about it. I have survived for a while. So many musicians have a short moment and then leave. It's as if I'm walking along and the work comes and goes. I say hello to it and then goodbye and keep on walking. Sometimes there are exciting projects and great moments, and other times it's just the work you do. I always try to be honest, and I think that's what people look for when they call me.

When Osvaldo Golijov or Maria Schneider calls me, they want to hear the humanity and frailty of the voice, not something perfect. I have a voice that could sound like I'm from any country. I could sound Indian or Brazilian, I could sound like a child or an older person. So I would recommend that a young singer explore what they have to offer without modeling themselves too much after other singers.

When I came to the States and to Berklee, I wanted to sing like Ella Fitzgerald. I wanted to swing that hard and be as free as I imagined she was. She had a childlike spirit and happiness in her voice as well as depth. I never got close to doing the things that she was able to do with her voice, but what I loved most about her was her honesty. What came out of her throat didn't sound fake. It's the same with James Taylor, Paul Simon, Joni Mitchell, or Randy Newman. You hear these people and know that nobody else could do what they do.

Singers are paid or rewarded for being themselves. I'd tell young singers to learn from others but constantly look at the aspects that make them unique and develop those. Singers also need to work on ear training, do research, and find what instrumentation allows their voice to come across.

In a way, you have lived part of the American dream by coming to this country and reaching the career heights you have.

You couldn't have said it better. What I've been able to experience with all of the different kinds of music I've done couldn't have happened in Brazil. It says so much about the opportunities I've been given. I am grateful every day that I can make a living singing. As an immigrant, I think I could be cleaning hotel rooms. I used to clean houses and work as a waitress in coffee shops around Berklee when I was a student. Now, I'm doing exactly what I want to do. I have dual citizenship, and as an American citizen, I vote, pay taxes, and feel that I am participating and contributing to society. I've been lucky to work on so many interesting projects. Whether it was a performance on a television show that went out for millions to see or a gig in a small club in Brooklyn that will never come out on a record, I've had great experiences and gotten pushed to places I hadn't been before. ■

Songwriters from Nashville
to L.A. talk craft and career

Turnesmith Tales

By Mark Small

With the demand for music soaring and the new-media options of the digital marketplace burgeoning, songwriters now have many more outlets for their creative work than in the past. A handful of Berklee songwriters with full-speed-ahead careers paused to share their insight on what it's like to be a songwriter in the fast lane.

Beyoncé and Beyond

After studying music business and songwriting at Berklee, Makeba Riddick '99 headed to New York to launch her career. It was a stroke of luck when she ran into veteran songwriter Curtis Richardson, who recognized her gift for songwriting and began cowriting with her. Through further networking, word spread in r&b and urban music circles that Riddick had serious chops as a songwriter, singer, and producer. Max Gousse, senior vice president of A&R at Epic Records, helped place her songs in projects by Jennifer Lopez and B2K. In 2002, Riddick signed with Bad Boy Music Publishing/EMI Music Publishing and has since gotten her songs cut by such artists as Janet Jackson, Toni Braxton, LeToya Luckett, and Jessica Simpson, to name a few. She cowrote five songs with Beyoncé for her blockbuster *B'day* album, including the number-one hit "Déjà Vu." Other credits include "Do What You Do" by Katharine McPhee and "If It's Lovin' That You Want" by Rihanna.

Now living in Los Angeles, Riddick keeps a busy schedule in the studio. She is frequently called on to create the melody and lyrics for an existing track. "Once I hear the beat and the music, I ask myself what it makes me feel," she says. "Then I start to see things and begin writing them in song form. As I've honed my craft, I've come up with a formula I like for writing songs."

Working directly with the artist is a plus, because it increases the chances that the resulting song will make the album. Riddick has learned how to make these sessions productive. "I've done this with so many artists now that I know how to sit with them and find out what they are thinking and want to say," she says. "You have to really consider their ideas. They will have to sing the song every night and have to be comfortable that it represents them. In most cases, I end up becoming friends with them after the sessions. Personality is key to being a good cowriter. Talent is probably 60 percent of it; the rest is being liked and sociable."

Notwithstanding her notable collaborations, Riddick often works on her own. "Most of the time, I write by myself," she says. "I'm self-contained and pretty quick. I'll block out eight hours in the studio and come out with two songs fully arranged with vocals and backgrounds, mixed and ready to go to the label that night."



Greg Becker '95



Makeba Riddick '99

Riddick is a prodigious writer with a growing catalog. "People don't believe it when a writer claims to have written 1,000 songs," she says. "But when you're writing multiple songs in a day, over the course of a year, you produce a lot. Some songs may never be heard, but they are part of your legacy. These days I concentrate on the quality of the songs more than the quantity. I could write three songs per day, but I'd rather try to write something once a month that has hit potential."

More Than Words

During one of Professor Pat Pattison's Nashville spring break trips with Berklee students, Greg Becker '95 resolved to relocate to the Music City after graduation. It was the right move. He is currently signed as a writer to Sony/ATV, and his successes include three songs on two hit albums by Rascal Flatts; "That's Where It Is" on Carrie Underwood's *Some Hearts* CD; a song in the movie *Flicka*; and cuts by LeAnn Rimes, Chris Cagle, George Canyon, and others.

"I realized that I didn't have to be the guy onstage to have a music career," Becker says. "Being a songwriter offers a chance for a more normal home life. In Nashville you can almost have a nine-to-five job where you write all day and then go home." That's an important consideration for Becker and his wife, who just had their first child.

Becker can attest that there's no such thing as overnight success. It took four or five years before he got enough cuts and sufficient income to become a full-time songwriter. Despite signing publishing deals with Warner Chappell Music and Almo/Irving, he continued to work at Home Depot on nights and weekends to pay the bills and keep weekdays open for songwriting appointments. He jeopardized his job at Home Depot the day he wrote "Words I Couldn't Say" with songwriter Tammi Kidd and celebrated English producer Steve Robson.

"My boss wasn't happy, because I was supposed to be there to unload a truckload of shrubs," Becker says. "I called to say I'd come in that afternoon. Then it was evening, and the song still wasn't done. I called back to say I needed more time. Finally, when I called at midnight, they said, 'Don't bother coming in.' I felt bad about breaking a commitment, but I knew this was an opportunity I couldn't miss." The song ultimately became Becker's third major-label cut after Rascal Flatts included it on the group's platinum-selling *Me and My Gang* CD, which propelled Becker's career to new heights.

Becker is primarily known as an expert lyricist and top-liner, or melody writer. He's become a go-to-guy for an edgy or deep lyric.

"I feel the country-music genre is the *crème de la crème* for lyric writing now," he says. "This doesn't go for everything in country, but overall I feel the lyrics of the songs on the charts are very well thought-out. A lot of very real scenarios make it into those songs."

Becker likes a song to be fully polished before it's recorded. After that, he lets it go. "I look over everything until I feel it makes sense from A to Z," he says. "But I've never attended the master sessions when my song is being cut. It might be hard to keep quiet. On one of my first cuts, the artist or producer took out the pre-chorus. The band was making it *their* song, and I have to honor that. It would have been hard to sit there as they cut out four bars of music and lyrics. You have to remember that it's just a song. You'll write thousands of them in a career."

Ready for Prime Time

Before January 2007, Eve Nelson '86 had a thriving career in New York writing jingles and songs, creating tracks, and producing various artists in her Long Island recording studio. After reaching a milestone birthday, she reassessed her life and decided that, despite her success, she needed a change.

"I figured out that I was hiding in the Hamptons," Nelson confesses. "Even if you're doing well, you can still get to the point where you feel burned out. A friend of mine, [songwriter] Michelle Lewis, told me it was time for me to come to Los Angeles. I wanted to focus on songwriting because that's my first love. So I came here with a scaled-down Pro Tools rig expecting to stay for two months. But I've found this place to be buzzing with energy and talent. Now I'm planning to buy a home with a built-in studio and stay here."

After her arrival, Nelson's West Coast colleagues facilitated introductions that ultimately led Nelson to Sylvia Webster, the creative music services director at ABC TV, who listened to her music. A week later when music supervisor Dawn Solér asked Webster to suggest a writer who could quickly write songs for the series *Samantha Who?*, Webster recommended Nelson.

"They contracted me to write six songs for specific scenes in the show," says Nelson. "They were looking for songs that had a Euro-café feel and Brazilian undertones. Lyrically, the songs had to support the main character, a woman who has lost her memory. I wrote them in about eight days and sang most of them myself. They loved everything and contracted me to write 10 or 11 more."

The floodgates began opening for Nelson, and she was asked to write songs for *General Hospital* and other shows. To help with the workload, Nelson has tapped a number of young,

A Nashville Writing Appointment

For songwriting collaborators, the practice of scheduling appointments has become an enduring Nashville tradition. Many music publishing houses on Music Row have writing rooms where songwriting teams gather with guitars, keyboards, notebooks, laptops, and mini-recording devices to work out ideas for new songs. The art of this process was evident during a session with veteran songwriters Joe Doyle '87 and Dillon Dixon '91. Over the years, they have written several great tunes, and the duo understands the value of collaborating.

Doyle has had a lot of success, including the number-one hit "In Pictures" recorded by Alabama. Kenny Rogers, Reba McEntire, Joe Diffie, Luke Bryan, Dan Seals, Jason Aldean, and many others have recorded his songs. He's currently signed to Amylase Entertainment. Dixon, also signed to Amylase, scored his first cut with country icon George Jones and landed tracks in six motion pictures. Josh Gracin and Rodney Atkins have recently recorded his songs.

"When a writing appointment begins, you just visit," says Dixon as he picks up his guitar. "As you talk, you try to find out where your cowriter is at that day. Sometimes everyone's creativity starts flowing, and ideas are flying all around the room. Other days I figure I'm going to be the one doing most of the driving."

Doyle pulls out his notebook of ideas for lyrics and titles. "If I'm walking in the woods and something strikes me as a song idea, I write it down. If it's not a hook, it may be an idea for a story line."

Doyle and Dixon approach writing differently, hence they're a good match. Dixon likes to start with a musical idea and see where it goes. During the cowriting session, Doyle starts with a concept. He throws out a lyric theme, and Dixon starts to improvise chords and a melody, imagining a story line. But Doyle isn't feeling it and throws out another line with the word *shadows*. Dixon offers a scenario. Doyle says, "Maybe" and then begins to explain his idea more fully. They discuss possibilities of the shadow metaphor. Could it be a shadow cast on the barroom wall by a neon light, or is the character afraid of shadows more than the real thing? Dixon says, "I've never written a song about shadows, so let's roll with this." They consult All Music Guide online to check for titles using the word *shadows*. "You never want anyone to think you ripped off your idea from someone else," says Doyle.

Ultimately, they move on to other concepts. And according to Doyle, this is all part of the process. "Sometimes you'll land on something after going through a handful of ideas," he explains. Dixon prefers to complete a song in one sitting whenever possible, but Doyle likes to live with the music and lyrics a bit and work on them at home.

"We usually take two or three sessions to complete a song," Dixon says. "I can throw out musical ideas all day long, but Joe likes to work systematically. He doesn't just write a song for the sake of coming up with something that day." And before leaving a session, they book another appointment.



From the left: Dillon Dixon and Joe Doyle



Tom Snow '69



Eve Nelson '86

gifted songwriters and singers, including Berklee alumni Kyler England '93, Dan Petty '90, Deanna Della Cioppa '99, and other unsigned artists. Through these collaborations, Nelson has been able to write music in a variety of styles when the assignment calls for songs that sound like specific artists. "I've been able to give ABC access to a lot of great young talent," says Nelson, "and they have really been pleased. These projects give my cowriters some money and writing credits, and their music gets out there and people start asking who they are. TV is becoming a good way for artists to get discovered."

There is a buzz around Nelson, and new work arrives almost daily. She recently completed songs for *Ugly Betty* and licensed a master from her catalog for *America's Funniest Home Videos*, to name a few. The songs she produces go into ABC's music library, which means they will yield royalties when reused for other projects at the network. "This is exciting, and I feel I am very much in the music business through television. I'm on fire in the sense that I love every minute of the work I'm doing here."

Snow Chills

Tom Snow '69 chats with me in the living room of the exquisite home he and his wife MaryBelle built in the hills a few miles back from the harbor in Santa Barbara, California. Snow, 60, shared perspective on his spectacular 30-plus-year career as a mega-hit maker writing for Bonnie Raitt, Deniece Williams, Selena, Kenny Loggins, the Pointer Sisters, Ray Charles, Dolly Parton, Diana Ross, Peabo Bryson, and dozens more. (Visit www.berklee.edu/bt/121/tomsnow.html to read about Snow's extensive credits and career highlights.) Despite being largely retired now, new opportunities continue to crop up. Some old songs from his vast catalog are delivering in unexpected ways.

"Two years ago, the song 'Thunder in My Heart' that I wrote and recorded in the seventies with Leo Sayer was remixed by DJ Mack and entered the charts at number one in Britain," Snow says. "He made it an eight-minute club song that was big in England, Holland, and Germany. It was a trip to have a song I wrote 26 years ago become a hit again. This came out of the blue, but stuff like that happens all the time. I'm always getting requests to license my songs for films, video games, and ringtones."

Additionally, *Footloose*, the musical he cowrote that was a hit on Broadway in 1998, is still going strong. "It had a long run in the West End in London, three years in Scandinavia, two years in Italy through 2005, and [now] runs in Japan and Australia. It will come to the Granada Theater in Santa Barbara next year," Snow says. The show is also among the top three or four musicals rented for high-school and community-theater productions.

After a four-year hiatus, Snow has recently gotten back into writing. "I'd been driving down to L.A. regularly and was mentoring a young writer. When that didn't work out, I felt I'd had enough of the music business and all that goes on in it. I figured I'd written enough and gave myself permission to stop. Then, last year, I started archiving my music, collecting every reel-to-reel, DAT [digital audio tape], and cassette tape and putting the music into Pro Tools. I found some great songs I'd forgotten about because they never went anywhere. Then I began fooling around with the new version of Pro Tools. One thing led to another, and I created something with a house beat. Pretty soon, I had a tune. I'm writing things now that I never would have dared to write for the commercial world. I've become interested in electronic music and chill-out. I found a guy with a studio down by the beach. After I get some music together here, I put it on a FireWire drive and go over there to record a singer and do a mix.

"I'm also not collaborating anymore. I don't have to deal with anyone else in the room, and I'm enjoying that. I am trying to find my own lyric voice, avoid the usual clichés, and write about subject matter that's not the typical stuff."

Snow is enjoying writing without the pressure he had before to come up with hits. "All I need to do is write something fresh that I like," he says. "I can make my own records or put things on a website. You never know what can happen when you put stuff out there. That's the fun part of the business that has gotten me excited about writing again." ☞



HUCD3137


A recording that recasts nine CJP signature pieces – some by vibraphonist/frontman Dave Samuels and others by Coltrane, Monk and other jazz luminaries – in a fresh new light via full-bodied arrangements by Afro Bop Alliance, one of the most exciting new bands on the Latin jazz scene today.



HEADS UP
INTERNATIONAL

23309 Commerce Park Road
Cleveland, Ohio 44122 USA
877 CD.MUSIC - headsup@headsup.com
www.HEADSUP.COM

Available at

 newburycomics.com

Now more features, less money Massachusetts car insurance

With a 10.7% average price decrease, you could save even more with Liberty Mutual.

And with Group Savings Plus[®], Berklee College of Music alumni can get more from their car and home insurance.



CAR

HOME

Get more. Save more.

Find out just how much more today.

- **Call 1-800-524-9400** and mention client #110337
Monday – Friday, 7 a.m. to 11 p.m., Saturday, 7 a.m. to 9:30 p.m. (ET)
- **Go to www.libertymutual.com/lm/berkleea**
- **Or visit a Liberty Mutual office near you**

Responsibility. What's your policy?



**Liberty
Mutual.**

This organization receives financial support for allowing Liberty Mutual to offer this auto and home insurance program.

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.
©2008 Liberty Mutual Insurance Company. All Rights Reserved. Liberty Mutual is an Equal Housing Insurer.

CROWD FUNDING

ARTS PATRONAGE BY THE MASSES

BY PETER SPELLMAN

In 1997, when '80s progressive-rock band Marillion scheduled a European tour to support its new album, keyboardist Mark Kelly posted a message on the Internet saying that the band would not tour the United States because of a lack of record company support. Fans of the band worldwide joined forces to raise more than \$60,000, which enabled the band to undertake its largest North American tour since 1991. Since then, Marillion has been able to tour and record several more times as a result of *direct* fan support. This passionate, grass-roots support has enabled Marillion to step outside the conventional music industry and find its own path.

The key factor in Marillion's story was the Internet. The saga represents one of the first modern examples of "crowd funding" via the Web, a bottom-up strategy whereby fans and customers drive and direct music markets. Several music services have now emerged to bring this idea into new territories. In this article, I'll try to shed light on a few crowd-funding efforts. But don't assume that this discussion paints a complete picture. These offerings are fluid and dynamic, and they may look quite different in a matter of months.

Crowd funding is related to "crowd sourcing," which takes a job traditionally performed by a designated agent (usually an employee or a record label) and outsources it to an undefined group of people in the form of an open call. Crowd funding has been employed for a variety of purposes: for disaster relief, citizen journalism, political campaigns, and now, for artists seeking support from fans. Crowd funding can replace more traditional techniques, such as applying for specialized grants, with a more casual approach based on crowd participation.

The Internet, of course, has brought the crowd-funding dynamic to a whole new level, providing new, streamlined approaches to quickly imitate the co-op model for low-level

or immediate needs (i.e., disaster relief, travel expenses, legal fees, and so on). For this reason, the term can describe the act of informally generating and distributing funds, usually online, by groups of people for specific social, personal, entertainment-related, or other purposes, as in the case of Marillion. I describe this kind of crowd-funding as "arts patronage by the masses."

A broad range of music industry artists have used the approach to bypass music publishing companies and go directly to their fans, who in turn have become investors as well as listeners. Several notable music services have emerged based on the crowd-funding concept. What follows is a brief look at three of these initiatives: ArtistShare, Sellaband (SAB), and Slicethepie.

Micro-funding

Since 2002, ArtistShare has enabled fans to finance artist projects in exchange for access to an artist's work. Brian Camelio, a professional musician and computer programmer, founded the site in response to the threat of digital piracy and the inadequacy of digital rights management for music.

ArtistShare uses micro-payments to allow the general public to directly finance and in some cases gain access to extra material by an artist. The artist determines the tiers of fan involvement and attaches a cost to each. With a dozen or more projects by various ArtistShare artists under way at any given time, music fans, patrons of the arts, and creative process junkies gain an unprecedented window into the act of creation.

Participating artists raise funding for recording projects by offering fans special interactivity options, such as the opportunity to download scores in process or to watch a recording session. An ArtistShare "participant offer," for example, is similar to buying tickets to a live show; fans purchase incrementally priced packages that offer a glimpse of the artist's work in progress, pre-release privileges, and, in some cases, credit on the final packaging or Web page.

ArtistShare uses radio for customer conversation and input. Web-based audio files run from a music player that enables artists to share their thoughts on the ongoing project

and provide other content that is unavailable to the public.

Now in its sixth year, ArtistShare is home to artists who have won nine Grammy nominations and three Grammy awards. In 2004, jazz composer and band leader Maria Schneider became the first artist to win a Grammy with an album distributed exclusively over the Internet by ArtistShare. She received four nominations for her album *Concert in the Garden* and won in the Best Large Jazz Ensemble Album category. Schneider's 2007 album *Sky Blue* was nominated for a Grammy this year. Other artists on the ArtistShare bandwagon include Trey Anastasio, Danilo Perez, Jim Hall, and Kate Schutt.

A Risk-Free Record Label

In late 2006, Sellaband was launched by a music-loving business major and two ex-Sony/BMG Europe execs. It allows fans (dubbed "believers") to invest \$10 each until the goal of \$50,000 is reached. The 5,000 believers provide funding for the band to record an album with professional producers and studios. Both parties earn money when it is released. At the moment, 6,355 artists are on SAB, and believers have funded six completed albums. To date, more than 6,000 bands have uploaded tracks to SAB, and \$1.3 million has been invested in these artists' work, according to Pim Betist, one of the site's co-founders. A total of 11 acts have hit the \$50,000 threshold enabling them to create an album through Sellaband.

SAB's artists are diverse and far flung. So far the Dutch nu-metal band Nemesea and Hawaiian singer-songwriter Cubworld have reached the \$50,000 mark. Four other artists are about to enter the studio: Second Person of the United Kingdom, Clémence of France, Lily of the United States and Maitreya of New Zealand. Not bad for a company that's about a year and half old.

SAB CDs that have reached the necessary threshold are sold through partnerships with Amazon. Amazon, the Orchard, and Heineken Netherlands will sponsor SAB's first concert tour in 2008. Amazon will also help other bands hit the magic \$50,000 level. Any band that reaches the \$30,000 mark will get an investment of \$1,000 from Amazon to help it along.

Most SAB users are happy with the results. But those bands that have reached the \$50,000 goal did not just sit back and hope fans would jump on board. From the start, they attracted

TRADITIONAL MODEL



CROWDFUNDING MODEL



Crowd funding can replace more traditional techniques, such as applying for specialized grants, with a more casual approach based on crowd participation.

believer-investors. They tapped people who came to their live shows, those they met at parties, and fans who had added them to their MySpace or Facebook pages. It's likely that all the bands among the top 500 followed a similar plan.

The model, which favors the artist and believers over SAB, breaks down this way:

- Of the worldwide CD album profits that are generated, 50 percent go to the artist and 50 percent of profits are shared among believers.
- Ad revenue from the entire site is split evenly between SAB, the artists who have recorded an album, and believers.
- After 12 months the artists get complete ownership of the masters. If they want to sign with a label, they can take their songs with them. SAB only sells the songs for an additional 12 months.
- Each believer gets a limited-edition CD for every \$10 he invests.

By deferring the cost and effort of talent scouting to a crowd of music lovers, SAB puts powerful marketing and production tools in the hands of those with a personal interest in the music.

The Music Stock Market

Similar in philosophy to Sellaband though more complex, Slicethepie creates a marketplace for the trading, promotion, financing, and discovery of new bands. Slicethepie turns the standard online music store model upside down by paying users for their musical acumen. The company is set up as a kind of financial intermediary. For each review that they write, users are paid a small fee based on how accurately each review reflects the community's

taste. In addition, users can invest in bands they believe will make it, sharing in profits from album sales on the site.

Once registered, you can shuffle through the songs on the site by clicking the player's Play Next Track link or browse by genre. When you hear a song that "has legs," as the saying goes, another link allows you to add it to your watch list. Then, if you want to invest in the band later, you can do so at a discount.

According to Slicethepie, these capabilities "turn every music fan into a record label." The site's Scout Room allows people to review artist tracks. Scouts don't know the identity of the artist they review and rate. Reviews are multiplied and averaged out, and the 20 best artists go on to the Showcase. Scouts act as A&R personnel and earn about 10 cents per review, and they can earn up to 50 cents per review (with each listen taking about three minutes). If an artist is bought out by a record label (which happened to the band Gilkicker after being featured on Slicethepie), scouts and others involved benefit from the transaction.

After three weeks, the winner of the Showcase is guaranteed about \$30,000. Investors get a free copy of the completed CD, backstage access, and some cocreation opportunities to become more deeply involved in the artist's work, but this is not required by the artist.

Slicethepie's approach is a cool alternative to the traditional method of impressing and then becoming beholden to a few head guys at a label. The great thing about these tools and online services is that they put the power squarely in the hands of artists and fans, making for a sort of meritocracy.

Slicethepie will soon become involved with Facebook and other social-networking applications. And the Scout community will set up fantasy leagues and a virtual trading league that awards cash prizes.

Empowering Bands through Fans

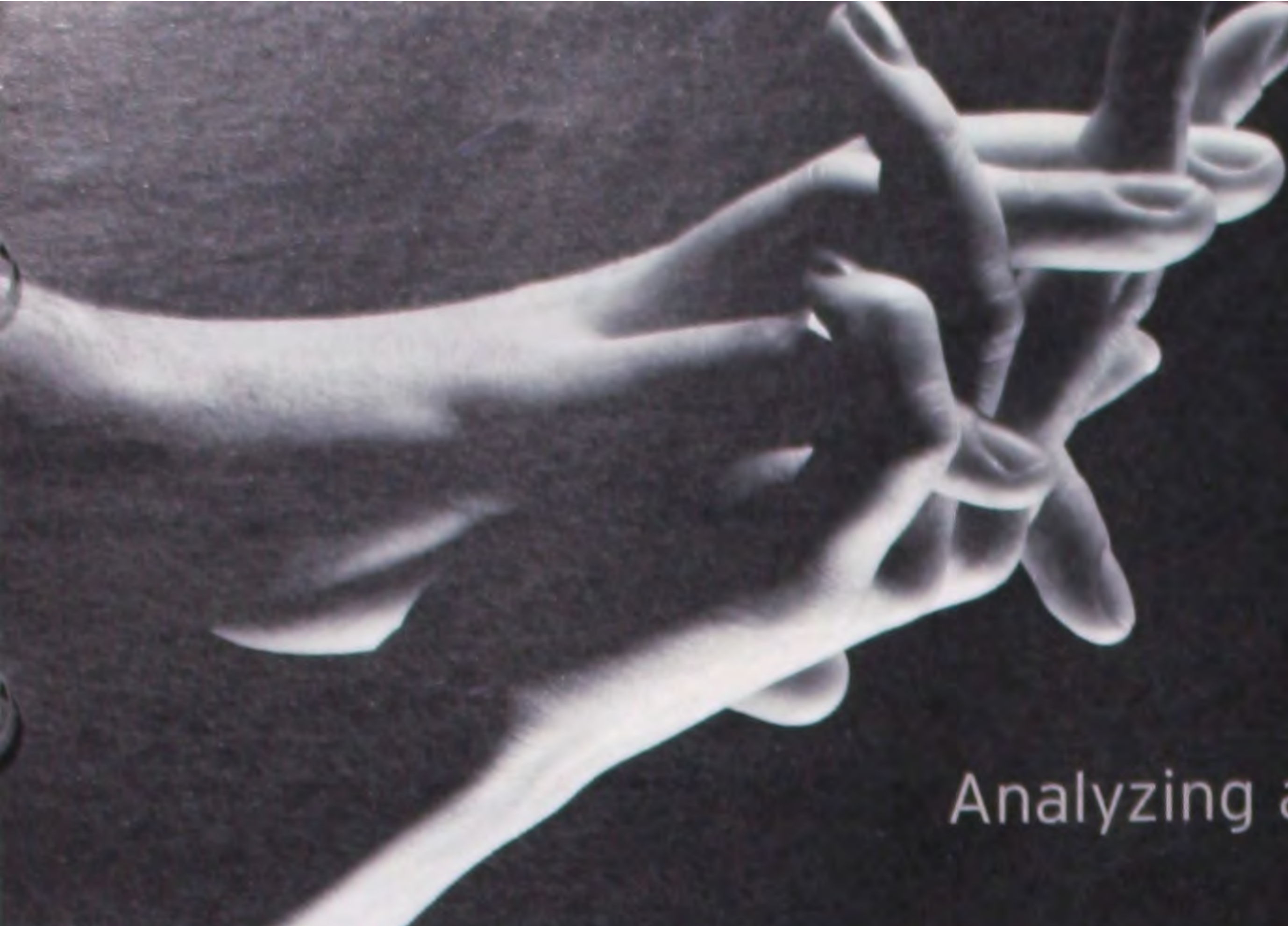
The common thread all three services is the creation of a community of music fans who can finance and contribute to artist development.

Sellaband is essentially an online record label that holds initial publishing rights and includes other traditional restraints on the copyright during the first year. Fans or believers take all the risk, making it a risk-free record label. The downside is that the financial returns are potentially 10 times lower than on Slicethepie. Sellaband is essentially an advertising model rather than a strict revenue model. Further, with Sellaband you get to see the bands and the bands' names, which instills an emotional connection. Slicethepie, however, enforces a sort of neutrality through anonymity of the artist.

Other notable crowd-funding services include CASH Music (cofounded by former Throwing Muses front woman Kristin Hersh) and Fundable. Visit www.crowdfunding.com for others. Of course, with the right set up and creative instincts, an artist can take direct control of the crowdfunding dynamic as singer Jill Sobule is currently doing. Her web site www.jillsnewrecord.com portrays a playful approach to turning fans into funders. Surely, many other artists will follow her lead.

Today's consumers are no longer passive recipients of brand messages. They've become active participants in cocreating the brands and bands they love. This is one more reason for artists to build a community around their product and service experience at their sites. It's a worthwhile investment toward building customers—that is, believers—who will be there for the long haul. ☺

Peter Spellman is the director of Berklee's Career Development Center at Berklee and the author of several business-building books for musicians. Visit www.mbsolutions.com.



“It Doesn’t Get Any Better Than This”

Analyzing a songwriter’s creative options

by Songwriting Department Chair Jack Perricone

Ideas for a song can come from many sources. I wrote a jazz song, “It Doesn’t Get Any Better Than This,” based on the title, which came to me because of a happy accident. I’d seen the movie *As Good as It Gets*, starring Jack Nicholson, and inaccurately remembered the title as “It Doesn’t Get Any Better Than This”—a title that’s as good as it gets! Beginning the songwriting process with a title often prompts a writer to consider the circumstance or context in which the title phrase should occur. In this case, I began thinking of elements that make a romantic relationship work. I made a list of elements—“the touch of your hand,” “the smile on your face,” “the warming glow between us when we first embrace”—that led naturally to the title, which is also the concluding line.

Songs that use this technique, called “list songs,” are often verse/refrain songs where the verse culminates in the title, proving once again that function determines form. The list song has many precedents, especially in the material from the Great American Songbook. Songs with choruses such as “These Foolish Things,” “As Time Goes By,” and Dave Frishberg’s terrific song “Peel Me a Grape” resemble verse/refrain songs. This style of song repeats the A section and invariably has a contrasting B section or bridge (what jazz musicians often refer to as “the channel”). The song is in AABA form.

Since the song was meant to be kind of sexy, I chose to use blues inflected music. Even the form of the A section reflects the blues. It’s 12 bars in length, but the harmonic progression is different from that of a standard blues. The main motive of the A section (see bar 1) is harmonized with the Imaj7 chord. I repeated the motive in bar two 2, but harmonized it with the I7 chord that has a closer association with the blues. For the next phrase (bars 3 and 4), I chose to extend the one-bar phrase to two bars, vary the melody, and harmonize it with the flat-VII7, a chord that adds freshness to the music. I followed the two-bar phrase with a four-measure phrase that ends on the important word *kiss*. With a song developed from a title, the songwriter knows where he or she is going, and in this case, I was able to set up the title with a perfect rhyme between the words *kiss* and *this*. The melodic phrase ends on the downbeat of the third bar of a four-bar harmonic phrase, allowing both the vocalist and the listener to breathe. It also permitted me to write a figure in the

arrangement that became intrinsic to the song (see bars 7 and 8).

I really love the leisurely way the phrases unfold in the A section. Following the lyrics, they go as follows: one bar, one bar, two bars, four bars, and four bars. The phrasing gives a vocalist the chance to narrate the lyric in an unhurried fashion—a rarity in today’s frantic world. The harmony of bar 9 warrants comment. Although the V7/V chord could easily harmonize the melody of the entire phrase, I chose to use the sub-V/V on the third beat of the measure because of the tritone relationship that occurs between the melody and the bass. This dissonance highlights the piquancy of the lyric.

The lyric of the second verse continues with a list of attractive items but slips in some additional information with the line “I’ve had a taste of hell and longed for heavenly bliss.” The choice of the word *bliss* makes another perfect rhyme with *this* in the title. The line is the kind a writer strives for to add depth to a song. I am always aware of title placement and setting. In this song, placement is no problem, because the title is naturally highlighted each time it appears at the end of the A section. I strove to make the melody of the title line have a strong hook with a bluesy quality. I also made sure the melody moved in an upward direction in agreement with the positive feelings I tried to generate with my lyric (see bars 9 to 11).

The B or bridge section of an AABA song must contrast musically with the A section, and the lyric needs to provide a new perspective on the subject. Though it contrasts, a B section still needs to sound like it belongs to the song. The potential problem of creating contrast while retaining similarity often makes writing a bridge a challenge and a major stumbling block for some writers. The bridge of this song contrasts with the A section in several ways. It begins on the IV chord instead of the I chord that begins the A section. As well, its rhythm and melodic contour are more straightforward. Comprising a pair of two-bar phrases and a four-bar phrase, the phrase structure is more uniform and predictable. The melody of the A section has very low and high notes, covering a range of an octave and a sixth, while the melody of the B section sits mainly in the middle of the vocalist’s range. The bridge lyric addresses the first time a romantic connection was made and conveys the intensity of that connection (at least from the singer’s perspective).

The bridge also contains the literary device known as “anaphora,” where the first three phras-

es begin with the word one (One look . . ., one night . . ., and one time . . .). Why does the bridge with all these contrasting devices still sound like it is part of the fabric of the song? I believe it’s because it stays in the same key, uses harmonies that were heard before (although possibly in a different order), and the point of view of the lyric (direct address) doesn’t change.

The B section also leads smoothly to the third and final verse by decelerating the melodic rhythm (see bars 21 to 22) and by ending on an unstable harmony, E7 , the sub-V7/I, and on the unstable melody note A^{\flat} , the fourth scale degree in the key of E^{\flat} . This note asks for resolution and that resolution is found in the first measure of the next A section (see bar 23) on the note G, the third scale degree in the key of E^{\flat} .

The final verse grows in intensity and exuberance both musically (note the octave displacements in bars 27 and 28) and lyrically. In a way, the line “Cause we got somethin’ they all want and can’t resist” brags about what a terrific thing the singer and his subject have together. The title is set up this time with two imperfect rhymes with words *together* and *better* and *resist* and *kiss*. I chose to ignore this imperfection because the lyric said exactly what I wanted to say.

I hope you enjoy the song as much as I enjoyed writing it and writing about it.



Jack Perricone is the chair of Berklee’s Songwriting Department. His songs have appeared on the pop, country and r&b charts and have been recorded by Lou Rawls, Jerry Butler, K.T. Oslin, Angela Bofill, and many others.

To hear the song, visit www.berklee.edu/bt/194/lesson.html

Christy Bluhm '04 sings the vocal with backing from faculty members Scott Free (guitar), Jim Stinnett (acoustic bass), Bob Tamagni (drums), and Jack Perricone (piano).

It Doesn't Get Any Better Than This

Words and music
by Jack Perricone

1 Motive 1 $E^b\text{maj}7$ Motive 1 reharmonized $E^b9\text{sus}$ E^b9

2 The touch of your hand, the smile on your face, the
look in your eyes makes me weak in my knees; A

3 Motive 1 varied, extended $D^b9\text{sus}$ D^b9 $D^b9\text{sus}$ D^b9

4 warm - ing glow be - tween us when we first em - brace; We
whiff of your col - o - gne casts a spell o - ver me; I've

5 $E^b(2)$ $E^b9\text{sus}$ E^b7 (high melody vs. 2) $A^b\text{maj}7$ C^b/D^b

6 know that this is meant to be each time we kiss,
had a taste of hell and longed for hea - ven - ly bliss

7 $G\text{m}7$ (arrangement figure: stems down) $C7(b9)$ $F7$ $B7(b9)$ (tritone: melody and chord)

8 Be - lieve me, dar - lin, It

10 $F\text{m}7$ B^b7+

11 does - n't get a - ny bet - - - ter than this

12 E^b13 D^b13 C^b13 B^b13 D^b13 C^b13 D^b13 E^b13 (arrangement figure)

13 The

15 $A^b\text{maj}7$ C^b/D^b D^b13 $E^b\text{maj}7$ $E^b9\text{sus}$ E^b9

16 One look was all it took; One night nev - er felt so right;

Words and music by Jack Perricone ©1998
All rights reserved.

2

19 $A^b\text{maj}7$ C^b/D^b D^b13 $G\text{m}7$ $C13$ $F\text{m}7$ $E9$ unstable melody and chord

20 One time was not e - nough for love this fine. So

23 $A^b\text{maj}7$ $E^b9\text{sus}$ E^b9 melody resolves

24 do it a - gain, let's do it once more And

25 $D^b9\text{sus}$ D^b9 $D^b9\text{sus}$ D^b13

26 if the world ob - jects, well then let's show them the door! 'Cause

27 $G\text{m}7$ D^b/E^b E^b7 $A^b\text{maj}7$ $B/C\sharp$ $G\text{m}7$ $C7(b9)$ octave displacement

28 we got some - thin' they all want and can't re - sist. When

31 $F7$ $C^b7(b9)$ $F\text{m}7$ B^b7+ E^b13 D^b13 $C13$

32 we're to - ge - ther, it does - n't get a - ny bet - ter than this! When

35 $F\text{m}7$ C^b9 $F\text{m}7$ B^b7+

36 we're to - ge - ther dar - lin' It does - n't get a - ny bet - ter than this.

37 E^b13 D^b13 C^b13 D^b13 E^b13

Continue Your Studies Online

www.berkleemusic.com

Online courses at Berkleemusic.com offer alumni a great opportunity to polish up on their skills, expand their musical background, and keep up to date with evolving technologies from anywhere in the world. College-credit certificate programs and online courses are available in areas of study including **music production, songwriting, theory, guitar, performance, and music business.**

- ▶ Network With Other Musicians Worldwide
- ▶ Over 75 Courses And Certificate Programs
- ▶ Flexible Payment Options



"Berkleemusic was the perfect thing for me. The course fit in seamlessly with what I was doing."

Kate Schutt
Berkleemusic Online Student
Berklee Alumna

Call Our Student Advisors Today
1.866.BERKLEE
www.berkleemusic.com

Berklee 
music
learn music online

ALUM notes

Compiled by Emily Dufresne



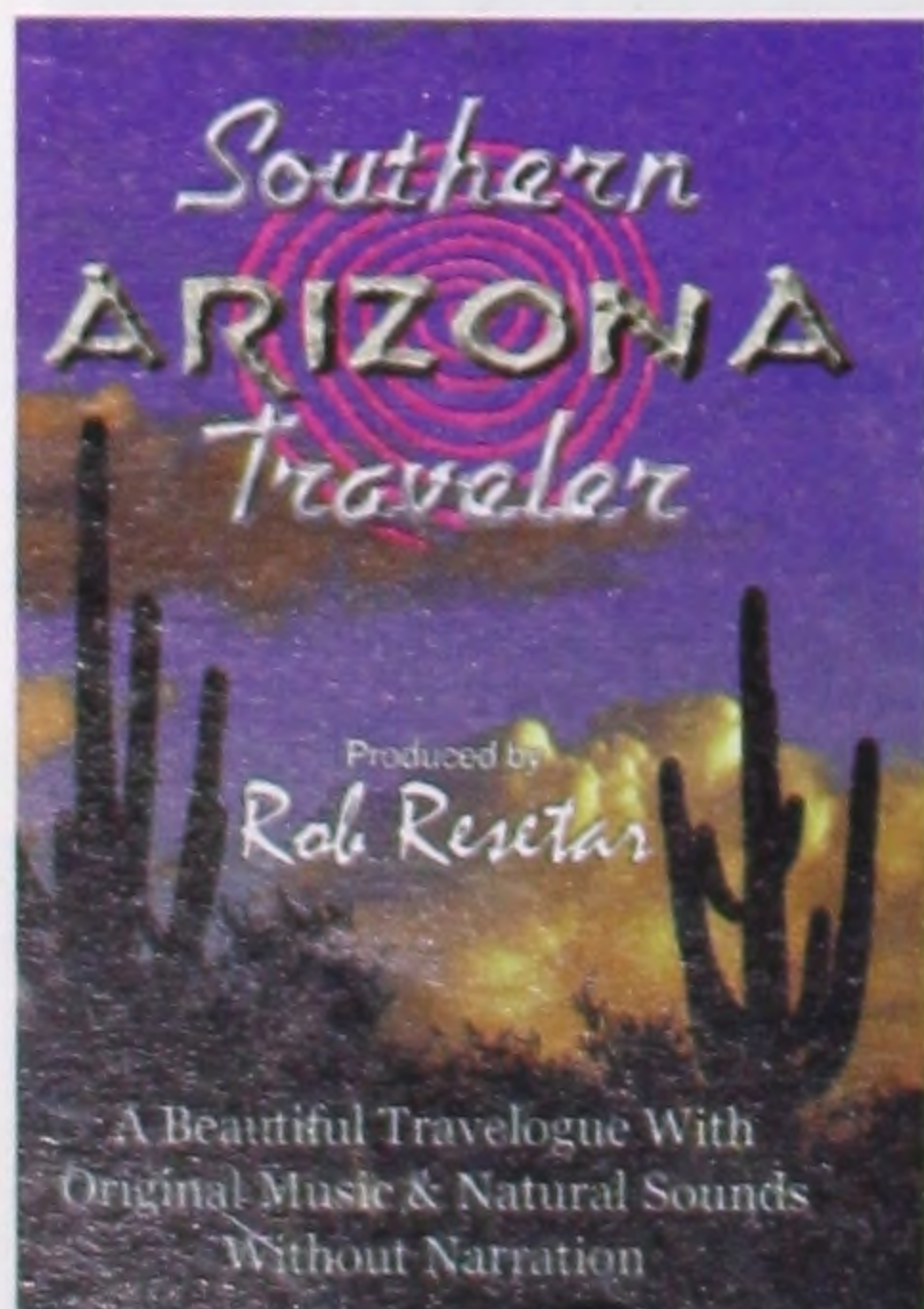
Composer Michael Gandolfi '79

1965

Gene Perla of Easton, PA, and his band the Fine Wine Trio recorded the group's third album, *Brilliant Circles*, in Mexico for release in 2008. Perla is a music business professor at the New School University in New York City and at Lehigh University in Pennsylvania. He currently serves as the president of PM Records and Plug Records and owns CyberNet Communications.

1966

The Simpsons composer Alf Clausen of Canyon Country, CA, recently reached a career milestone. As of February 1, 2008, Clausen has composed 25,000 takes for the popular animated series.



Bob Resetar '75

1967

Pianist/composer Dan Tudor of Cape Coral, FL, released the solo CD *Joyful Dreams*, which is currently being broadcast on the C.A.R.E. Channel in more than 200 hospitals nationwide. He serves on the board of directors of Audubon of Southwest Florida and has been published in *Times of the Island* magazine.

1971

Saxophonist and composer Crispin Cioe of Westport, CT, and his band Cracked Ice (which includes bassist Ivan Bodley '92) released the CD *Soul Noir*. Cioe also cofounded the Uptown Horns and has played with the Rolling Stones, Ray Charles, Aretha Franklin, and James Brown.

Songwriter and guitarist Michael Haydn, of Vineyard Haven, MA, performs frequently around Martha's Vineyard. Visit www.michaelhaydnmv.com.

1973

Trumpeter and composer Brian Groder of New York City released *Torque*, a collection of 14 original compositions and improvisations with members of the legendary Sam Rivers Trio. *Down Beat* magazine named the CD among the best of 2007.

1974

Composer Stuart Balcomb of Venice, CA, is working on two documentaries, one of which features Deepak Chopra. He has also developed 36 webisodes for Disney. Visit www.stuartbalcomb.com.

Doug Leess of New Canaan, CT, has been named the head of theory at the Suzuki Music School of Westport, CT. He is also leader of the popular local band the Wingnuts.

1975

Composer and keyboardist Brad Hatfield of Westwood, MA, orchestrated the song "Bring Them Home" with collaborator Jeff Meegan. The song was performed by conductor Jeff Tyzik and the Rochester Philharmonic Orchestra, along with a chorus of 200 high-school students. He recently accompanied vocalist Rebecca Parris on the National Public Radio program Marian McPartland's *Piano Jazz*, and is recording a new CD with Parris in New York.

Composer Rob Resetar produced the new DVD, *Southern Arizona Traveler*. Resetar filmed and scored the wordless travelog. Visit www.resetar.com.

1976

Nathan Arnold Worsley of Tarboro, NC, composed, performed, and recorded the acoustic guitar track for the documentary *The Heart of the People*, an oral history of Tarboro. Jeremy Dean created the film, which is available on DVD.

1977

Guitarist Jamie Glaser of Lehi UT, released his first solo CD since 1990, *Music for Pets and People*. Two dollars from every purchase will be donated to animal rescue.



Brian Groder '75

New York News *by Lisa Hearn's '96*

The Berklee New York Alumni Chapter kicked off the year with a new regular event, the New York Alumni Circle at the Cutting Room on Monday, February 4. The event was organized and hosted by alumnus Jaime Garamella '06. The show culminated with a group of alumni singer/songwriters performing original songs in a Nashville-style circle, sharing the stage and their extraordinary talent with fellow alumni and the general public. The performers included N.Y. Songwriter's Forum Chair Brooke Fox '98, recent alumna Katie Locke '06, singer/songwriter Jonathan Neufeld '00 and Garamella. Celtic harpist and singer/songwriter Maeve Gilchrist '06 wowed the audience

with her unique singing and harp style on original and traditional songs. Stay tuned for more information on the monthly N.Y. Alumni Circle events that are generously hosted by the Cutting Room. (The club is jointly owned by alumnus Steve Walters and actor Chris Noth.) These events will feature many different styles of music, including jazz, rock, and rap. To be considered for a performance at a future event, contact Jaime Garamella at jaimegaramella@yahoo.com.

In other chapter news, on Tuesday, March 4, the annual tax preparation seminar for musicians took place at the New York Hilton Hotel. Associate Professor Martin Dennehy traveled from Boston to share his knowledge and answer

questions from alumni about tax preparation for music professionals.

Finally, the Berklee New York Alumni Chapter planning team needs committed volunteers who are interested in planning events and sharing their expertise. We love to see our chapter planning team grow and encourage your participation. If you're serious about getting involved in planning events, contact Lisa Hearn's at lhearns@berklee.net, or call Berklee's NY Chapter hotline at (877) 423-7553. For more information on upcoming events, visit Berklee's alumni website at www.alumni.berklee.edu.

—*Lisa Hearn's*, New York Alumni Chapter Leader



Lisa Hearn's



From the left: Jeff Meehan, Jeff Tyzik, and Brad Hatfield '75

1978

Drummer Elizabeth Ficalora of Franklin, TN, released the book *How to Write a Fast and Easy Drum Chart*, a 12-step guide to writing drum charts for cover songs and original material. It's based on a method Ficalora has used professionally for 30 years. Visit www.easydrumchart.com.

Saxophonist Ken Field of Cambridge, MA, and his street-beat brass band the Revolutionary Snake Ensemble performed at the 2008 New Year's Eve celebration on the Boston Common.

Composer/pianist Emil Viklicky of Prague, Czech Republic, released *Ballads & More* with the Emil Viklicky Trio. Visit www.viklicky.com.

1979

Richard Paul Clark of Canon City, CO, and his progressive jazz-pop concept band Novena Boy released their debut CD, *Tales from the Burning Edge*.

The Garden of Cosmic Speculation, an orchestral work by composer Michael Gandolfi of Cambridge, MA, is the title cut for a new Telarc CD featuring conductor Robert Spano and the Atlanta Symphony Orchestra. Visit www.michaelgandolfi.com.

1980

Guitarist Matt Backer of London, England, won the New Music Award for Adult Contemporary New Artist of the Year. Visit www.mattbacker.com.

Anthony Resta of Westford, MA, owns Studio Bopnique Musique, where he recorded and mixed "Hollywood," the new theme song for *American Idol*.

1980

Composer Frank Macchia of Burbank, CA, was nominated for a Grammy in the Best Instrumental Arrangement category for his version of the folk song "Black Is the Color of My True Love's Hair."

The song appears on Macchia's *Emotions* CD.

1982

Composer and guitarist Jamie Begian of New York City was recently promoted to the role of coordinator of jazz studies at Western Connecticut State University. He continues to perform actively in the New York jazz scene with his band the Jamie Begian Big Band and as a member of the PULSE Composer Federation. Visit www.jamiebegian.com.

Karen Cooper of Rockville, MD, earned JD and MSW degrees and works as a federal regulator of clinical research in Washington, D.C. A pianist, Cooper previously spent 14 years performing around the Washington, D.C. Metro area.

Rick Koval of Pearl River, NY, wrote, arranged, and performed music for his new CD, *Land of the Free*, with guest artist the Noyles.

Composer Jeanne Ricks of Yonkers, NY, recorded an instrumental guitar work titled "Simple Pleasure" that was featured on the CD *The Weather Channel Presents: Best of Smooth Jazz*. The compilation CD recently reached number one on *Billboard* magazine's Top Contemporary Jazz chart.

Violinist Benjamin Smeall of Green Bay, WI, plays in SongCycleS, a group that performs original music and covers in English and Spanish. He performs with his two sons, Joseph and Arthur. Visit www.songcycles.net.

1983

Lisa El-Lakis of Waltham, MA, is a certified music therapist at the Fernald Center in Waltham, MA. In addition to her job duties, annually she coconducts a chorus of developmentally disabled adults.

1984

Guitarist Pete Huttlinger of Nashville, TN, played a solo set to a sold-out audience at the Stern/Perlman Auditorium at Carnegie Hall on January 12, opening for the Beatles tribute band 1964.

1985

Scott Schroen of Alpharetta, GA, teaches at the Georgia Academy of Music and at Music and Art in Alpharetta, as well as a four-week songwriting course at Emory College. He also performs and tours with his Frank Zappa tribute band Ugly Radio Rebellion. Visit www.uglyradiorebellion.com.

(Continued on page 25)

Many of our alumni are on the move doing great things in many places, including on Berklee's Boston campus. We've begun a new format for this page, so look for more alumni photos here in upcoming issues of *Berklee today*.

Once again, Ernie Boch Jr. '82 has issued a fundraising challenge to alumni. If 2,000 alumni will make donations by May 31; Boch, also a trustee, will give \$70,000 for student scholarships and other needs. So far 1,465 alumni have made a financial contribution. We need just 535 more to make a gift in any amount to reach the goal. I'd like to thank all those who have given for their generosity and invite others to join them.

In other alumni business, applications for the 2008–2009 alumni grants are for downloading at <http://alumni.berklee.edu>. Applications are due by June 30. We received some alumni 3,000 surveys and appreciate the effort of those who took the time to share experiences and suggestions. We are processing the results.

New procedures for selecting Distinguished Alumni Award recipients are almost complete. Soon, you will be able to submit nominations for alumni you believe deserve consideration. We plan to present five or six Distinguished Alumni Awards at various alumni events each year.

More alumni have made a

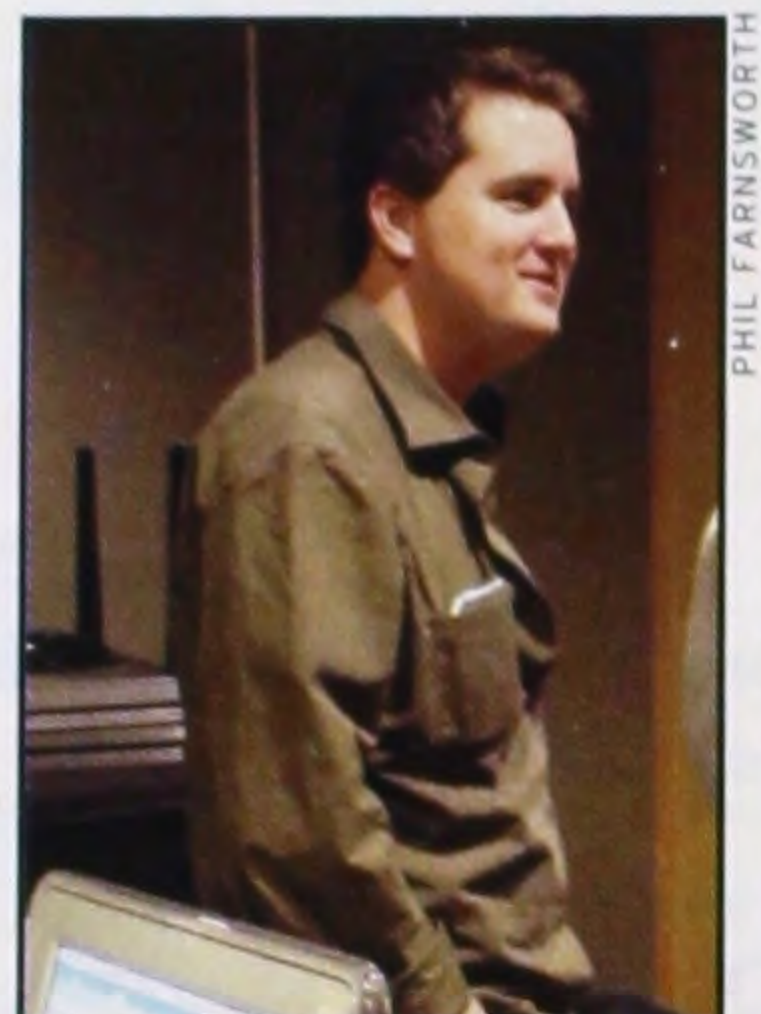
point of returning to campus to share their musical experiences with Berklee students. Please let me know when you'll be in the Boston area so we can make the arrangements for you to speak with students. They really appreciate hearing from you.

Keep up with all the happenings in your chapter at the alumni website. Updates are coming soon. If you have suggestions or feedback about the website, please shoot me an e-mail at kbell@berklee.edu. Until next time, take care!

—Karen Bell
Director of Alumni Affairs



Alumnus Warren Johnson '02 (far right) mixes sound for Ashlee Simpson and brought members of her entourage to Berklee for a visit. From the left: Poet, George Robertson (of InterScope Records), guitarist Ray Brady, faculty member Kenwood Dennard '76, and Johnson



Grammy-winning engineer Andrew Dawson '01 gave a presentation to MP&E students on February 21.



From the left: Carlos Fermin '00, Associate Professor Steve Wilkes, and David Perez '90 met at the February 13 alumni dinner in Orlando, FL.



On February 26, President Roger Brown addressed alumni members of the Berklee faculty and staff at the annual alumni luncheon.



On February 21, the alumni panel "Success after Berklee" took place. From the left: Assistant Professor Jeff Ramsey '90, Joy Daniels '07, Black Student Union President Kenneth DaVon, Lynne Fiddmont '84, Lenora Helm '82, and Professor Jetro Da Silva '95



On March 4, Associate Professor Martin Dennehy (with glasses) gave a seminar on tax preparation for musicians.



Indonesian alumni met with President Roger Brown at the Sultan Hotel in Jakarta on March 8. Back row, left to right: Rezky Ichwan, Leonard Kristianto, Ricky Lionardi, Bernard Soetarman, Nial Djuliarso, Taufiq S., Angga Tarmizi, Stefen Thiele, Eramono Soekaryo, Kinolus Thenara, and Doddy Sukaman. Front row: Cynthia Kristianto, Lia Sundah Suntoso, Roger Brown, Meidi Ratnasari, and Rita Agustina Silalahi.

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
44-1273-276009
tootifluty@hotmail.com

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
berkleealumni@hotmail.com

NEW YORK

Lisa Hearn '96
lhearns@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

1986

Composer Susan Botti of Ann Arbor, MI, premiered her work *Un Bacio* at Zankel Hall in Carnegie Hall on February 14. In celebration of its 90th Anniversary, the Manhattan School of Music commissioned the piece. Members of the school's Zero Gravity group preformed the work.

1987

Paulo Camargo of São Paulo, Brazil, recorded keyboard, programming, and vocals on *Onde Brilhem Os Olhos Seus*, the first solo album by Fernanda Takai, the lead singer of the Brazilian band Pato Fu. It was named best Brazilian pop album of 2007 by the critics association of APCA. Visit <http://fernandatakai.worldpress.com/disco>.

Vocalist Marlon Saunders of New York City performed at the 80th Annual Academy Awards singing the nominated song "That's How You Know" that was featured in the Disney motion picture *Enchanted*.

1988

Michael Puwal of Madison, TN, has been writing, producing, and engineering records and performing with various touring acts throughout the United States and Europe. Six of the songs he's worked on have been number-one hits, and 12 others have made it into the top ten of the *Billboard* charts.

Joe Scopa of Boston, MA, and the Boston-based country band Digger Dawg were recently invited to perform for the U.S. troops in Iraq, Kuwait, and Saudi Arabia. Digger Dawg also features Justin Bethune '07, Dustin "Cooper" Jensen '07, Caitlin Nicol-Thomas '07, and current Berklee students Jenn Bostic and Roston Kirk.

Jason Vogel of New York City was named a partner at the law firm of Kilpatrick Stockton LLP. His practice focuses on international trademark and copyright law, and he has counseled leading companies in the entertainment and media industries. Prior to entering law school, Vogel worked as an independent recording engineer and record producer.

1989

Deborah Adams of Nashville, TN, was awarded an honorable mention in the annual poetry contest of the Vanderbilt University Medical Center magazine *House Organ*. And for the 11th year in a row, she also performed at the Frank Brown International Songwriters Festival.

Arranger Chuck Butler of Sewell, NJ, is the music director of Monster Tracks Original Music in Philadelphia and has composed music for former presidential candidate Rudy Giuliani.

Pianist Doug Hammer of Lynn, MA, released his debut CD *Solace*, a collection of solo piano works. He also owns and operates Dreamworld Productions. Visit www.doughammer.net.

John Nixon of Grosse Pointe Park, MI, and his band 7and5 released their second album, *Trading Stories*, a unique blend of lush electro and contemporary new age tunes.



Trevor Watkis '89

Powell Randolph of Virginia Beach, VA, together with Brent Havens '79, Dan Clemens '89, and Zebra lead vocalist Randy Jackson, play the music of Led Zeppelin with orchestras around the country. Visit www.themusicofledzeppelin.com.

Pianist Bob Villwock of Grass Valley, CA, is featured on Lorraine Gervais's CD *A World Apart*. He plays with the Perry Mills Project and with the Steely Dan tribute band Steelin Dan and runs a website for musicians at www.improvisemusic.com.

Trevor Watkis of Hackney, London, released his debut CD *Straight Ahead . . . Ride for Tone!* and will embark on his first tour as a leader in 2008. Joining him are fellow alumni Darren Barrett '90

Nashville Notes *by Dave Petrelli '05*

This year more than 120 current Berklee students once again chose to spend their March spring break in Nashville. The annual journey to Music City, headed by faculty Pat Pattison and Stephen Webber, has been a source of inspiration and education for 20-plus years.

Between March 15 and March 19, the students took in panel discussions, interviews, studio tours, and concerts featuring some of the biggest names in the music business. Vince Gill, Kathy Mattea, Beth Nielson Chapman, Jon Vezner, Janis Ian, and Ricky Skaggs were among the music biz elite on hand to share their knowledge. Skaggs was also honored with a Berklee honorary doctorate onstage at the world famous Grand Ole Opry (see "Spring Break with Dr. Skaggs" on page four).

Berklee's Nashville-based alumni were featured throughout the trip as well. The alumni panel gave current students a view into how they have carved out their own niches in Nashville. I moderated the panel that featured alumni James Harrington '06, Kira Small '93, Ben Strano '01, and Megan James. Megan also brought her amazing talent to the stage at our alumni showcase,

along with Charlie Worsham '06, Jesse Terry '04, Rachel Loy '05, Dillon Dixon '91, James Ferrell, Larissa Maestro '04, and Charlie Hutto '06. A new addition to this year's schedule included a look into the burgeoning underground acoustic movement in Nashville with producer/engineer Jason Lehning '94, and fiddler Casey Driessen '00. Both have received Grammy nominations.

Here is a roundup of what other Nashville alumni are up to. Caitlin Nicol-Thomas '07, who plays fiddle and acoustic guitar in the country band Digger Dawg, has embarked on a tour of Kuwait, Iraq, and Saudi Arabia to play for U.S. troops. Liz Ficalora '78 recently opened Ficalora Music Productions in Franklin, TN, and is proud to announce that it has just gone global; see www.ficaloramusicproductions.com. Her band, the Paint Sisters, has released a self-titled debut album, produced by Ficalora and John Carter Cash. Shantell Ogden '06 has formed Ogden Marketing & Media, to serve artists, labels, and small businesses. Matthew Miller '04 left the William Morris Agency and is now the creative director at Carnival Music Publishing. Deborah Salvucci Adams '89



Dave Petrelli

recently performed for the 11th year at the Frank Brown International Songwriters Festival in the Florida-Alabama Gulf Shores. Her song "The Love That Once Lived Here" received an honorable mention in the Vanderbilt University Medical Center magazine's annual poetry contest. And finally, Casey Driessen is recording a new solo album and touring with Abigail Washburn (banjo, vocals), Béla Fleck (banjo), and Ben Sollee (cello, vocals) as the Sparrow Quartet.

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader

on trumpet and Reuben Rogers '94 on bass. The CD has been released in the United Kingdom and the United States.



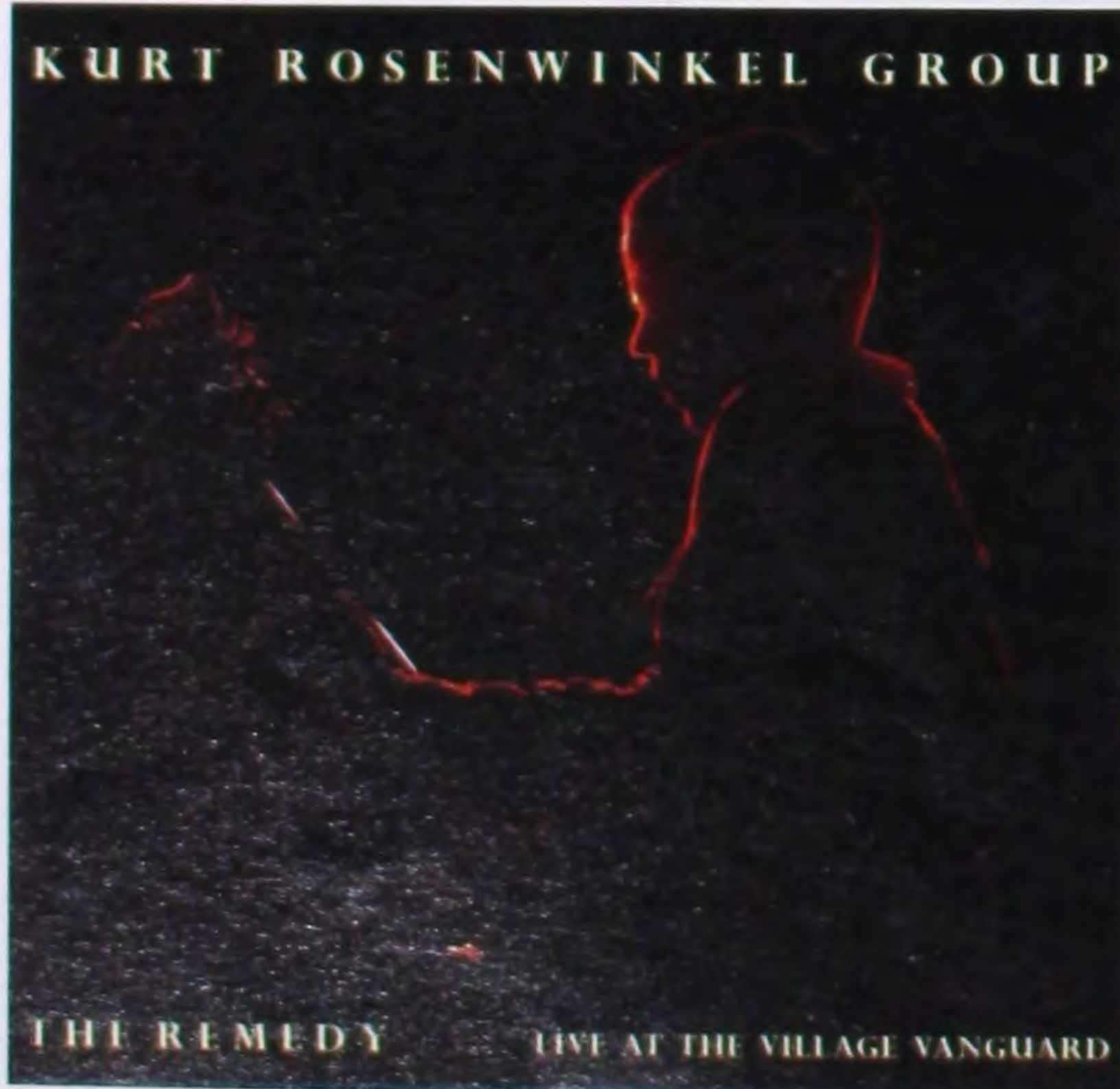
Amy Bob Engelhardt '90

1990

Vocalist Amy Bob Engelhardt of Los Angeles, CA, released *Not Gonna Be Pretty*, her first solo album. The disc was produced by Bob Malone '88 and features 13 of Engelhardt's original songs. Visit www.coldfoot.net.

Javier Girotto of Rome, Italy, and his group Girotto, Biondini & Silvestri Ensemble released a self-titled CD. Visit www.javiergirotto.com.

Guitarist/composer Kurt Rosenwinkel of Lucerne, Switzerland, released the new album *The Remedy: Live at the Village Vanguard*. The two-disc album has been released on ArtistShare. Visit www.kurtrosenwinkel.com.



Kurt Rosenwinkel '90

alumni profile

Chris Chaney '91

Chaney's Addiction *by Mark Small '73*

While there are many lamenting the current uncertainty of the music business, others have committed themselves to finding a way to make a go of it. Los Angeles studio bassist Chris Chaney is a case in point. Still only in his thirties, Chaney's résumé lists world tours as a member of Alanis Morissette's band and Jane's Addiction as well as sessions with some of the industry's top artists, producers, and composers for albums, film scores, and video games like *Guitar Hero*.

Raised in Marin County, north of San Francisco, Chaney picked up the bass when he was 12 and, musically speaking, jumped into the deep end of the pool immediately. "In junior high, I had a friend who played drums and was into progressive rock bands like Yes, Genesis, and Rush," he says. "Another friend, Greg Haldan ['89], played guitar, so I got the bass chair by default. We played together throughout high school until I went to Berklee." It was Haldan who enrolled at Berklee first and convinced Chaney that he should come along too. (Haldan now operates In the Pocket Studio in Forestville, California.)

At Berklee, Chaney studied a variety of bass styles with Whit Browne, Greg Mooter, and Joe Santere and took ensembles with Professor Ed Tomassi, whom Chaney recalls as "on fire, really passionate about music." After Berklee, Chaney ended up in Los Angeles in 1991 and began playing at the famed L.A. jazz club the Baked Potato and at the Dragonfly in Hollywood. As a member of the house band at Dragonfly, Chaney and company backed a variety of singers and played a range of material from r&b to jazz standards to songs by Soundgarden. "I like all styles; if it's good, I like it," he says. It was the perfect apprenticeship for a future studio maven.

In 1995, word reached him that the then-unknown Alanis Morissette band was auditioning bassists. "It was a fluke that I even got into the band," he recalls. "On my way to the audition, I stopped by her manager's office and got the tape of three songs she wanted us to play. Before I went in, I sat with my bass in the front seat of the car with the neck sticking out the door and learned the parts. I got called

back for a second audition, and then she picked me for the gig."

Drummer Taylor Hawkins (who currently plays with the Foo Fighters) was also in the band. Chaney and Hawkins became musical compadres and formed a rock-solid rhythm section. "Taylor opened my eyes to the über-powerful rock drummer," Chaney says. "Alanis started out playing clubs, but she got a buzz going pretty early after her single was picked up by KROQ. A crew from MTV was at our second show of the club tour." Chaney was onboard during Morissette's meteoric rise to fame as she went from playing clubs to theaters to stadiums around the world. Until 2001, he played with Morissette's band and made four records with her.

After seven years, though, Chaney sought a change. He produced an album for Ben Taylor (the son of James Taylor and Carly Simon) and played on rock sessions with Tommy Lee, Andrew W.K., and others. In 2003, Stephen Perkins, the drummer for Jane's Addiction, recommended Chaney when the band needed a bass player. Because Chaney was finishing a tour with Ben Taylor, he didn't go



Chris Chaney

year. I don't want to be the kind of dad who is gone all the time."

The transition has gone well, and Chaney has recorded with a range of artists—including Rob Zombie, Shinedown, Shakira, Nelly Furtado, Céline Dion, Glen Campbell, Anna Nalick, Sarah Bareilles, and Gavin DeGraw—and has played on scores for the

"Before I went in, I sat with my bass in the front seat of the car with the neck sticking out the door and learned the parts."

through an audition process and had only one day to rehearse. "Perry Farrell [the band's singer] called and said, 'Just tell me you're going to come in and *nail it*.'" Chaney says. "I learned the tunes in the van going to gigs with Ben. The Jane's Addiction tour started with a string of a summer festivals in England at 80,000-seat venues. I was the new guy, so there was a lot of pressure." Indeed, Chaney did nail it, and ended up staying with the band for two and a half years.

In 2005, Chaney decided to tour less, spend more time with his wife and two children, and concentrate on getting studio work in Los Angeles. "It was hard to develop work in town when I was gone so much," he says. "These days I'll do short tours with [guitarists] Michael Landau or Robben Ford, but they only go out for three or four weeks. Now that I have a family, I don't want to do a tour that lasts for a

movies *Drillbit Taylor*, *300*, *The 40-Year-Old Virgin*, *Watchmen*, *Doomsday*, and more. For Chaney, the work is challenging, eclectic, and has put him together with many industry icons.

"I remember listening to my dad's LP of *The Wall* by Pink Floyd, but never imagined I'd work with Bob Ezrin, that album's producer," he says. "I've gotten to work with some of my heroes, including drummers Vinnie Colaiuta ['75] and John Robinson['75] and producer Don Was."

Chaney continues to cultivate side projects, including the band Taylor Hawkins & the Coattail Riders. Like many musicians for whom practicing is almost an addiction, Chaney constantly works at bettering his playing. "I consider myself a lifer in music," he says. "I'll be studying some aspect of it a little bit for my whole life, because it is never-ending."



Alex Clements '92

1991

Marc Chillemi of South Portland, ME, currently performs with several groups in the greater Portland area, including Primo Cubano. He also works as an employment specialist and business developer at Costal Enterprises Inc.

Spencer Seidel of Kinnelon, NJ, created the software for the *Ultimate Guitar Chord Trainer*. The program interactively quizzes students and teaches the fretboard by ear instead of sight. He also developed the *Ultimate Guitar Ear Trainer*.

1992

Bryan Beller of Nashville, TN, produced WesFest 3, an annual concert to benefit the Wes Wehmiller Memorial Endowed Scholarship at Berklee, as well as the DVD release of *WesFest 2*, a live recording benefiting the scholarship. Beller also tours with his band Dethklok and is recording his second solo album.

Pianist and composer Alex Clements of Las Vegas, NV, released his second CD, *Waiting for You*. He is performing in the Cirque du Soleil show O at the Bellagio Hotel in Las Vegas. Visit www.alexcléments.com.



From the left: siblings Avishi Cohen '99, Anat Cohen '98, and Yuval Cohen '95

Drummer Juanjo Orti of Tenerife, Spain, released *Suite de la Amistad*, recorded live at the Tenerife Auditorium in 2006 with his brother Polo Orti '90, Gary Burton '62, Victor Merlo '91, and the Tenerife Symphony Orchestra.

1994

Guitarist "Metal Mike" Chlasciak of North Arlington, NY, joined the cast of *Talking Metal*, a TV program on FUSE Networks. Chlasciak's last CD, *Angel Down*, debuted at number 162 on the Billboard 200 chart and features performances by Axl Rose of Guns N' Roses.

1995

Alto saxophonist Yuval Cohen of Brooklyn, NY, and his siblings Anat Cohen '98 (alto sax) and Avishai Cohen '99 (trumpet) of the band 3 Cohens released their second CD, *Braid*. Visit www.3cohens.com.

Steve Earnhart of Los Angeles, CA, is a freelance musician in the Los Angeles area and also works as a comic book writer and publisher.

Ian McGlynn of Somerville, NJ, released his new EP, *Diamonds*, which is available on iTunes. Visit www.ianmcglynn.com.

Dave Pelman of Los Angeles, CA, recently formed DP Music Production, a music library and custom scoring service for film, television, and advertising. Recently, his company entered into an exclusive partnership with Lions Gate Entertainment.

1996

Lisa Hearn of Staten Island, NY, was awarded a grant from the Council on the Arts and Humanities of Staten Island to present a tribute to Billy Strayhorn and Ella Fitzgerald in the summer of 2008 at the Staten Island Botanical Garden. Visit www.lisahearns.com.

Composer Vincent Gillioz of Burbank, CA, has had four of his film scores released by Spheris Records. The score to *L'Écart* won the silver medal in the Best Impact of Music in a Feature Film category at the 2008 Park City Film Music Festival. Both *Pray for Morning* and *God's Waiting List* also won awards. Visit www.vincentgillioz.com.

Bobby Stapf of Los Angeles, CA, composed the music and is the musical director for *Beaverquest! The Musical*, a show that runs at the Sacred Fools Theater until May 3. Berklee alumni in the band include Brian Robbins '95, Lydia Veilleux '04, and Steve Riley '04. Visit www.bobbystapf.com.

1997

Ayala Asherov of Columbia, SC, released her debut CD, *Crossing the River*, on the the Hed Arzi label and on CD Baby. The disc contains all original songs performed in Hebrew by Asherov. Visit www.ayalaasherov.com.

Bassist Paco Charlin of Pontevedra, Spain, has released the CD *Nature's Sound* for the Free Code Jazz Records label. The disc features Charlin with his quintet performing nine original pieces.

Guitarist Brian Donovan of Valencia, CA, released his first solo CD *Mugu Point* through Binca Music. Visit www.briandonovan.com.

1998

Chris Harper of Clapham, Barbados, produces the popular Cool Jazz Series. He has also worked to increase accessibility for students who wish to attend Berklee and has created audition workshops in Barbados.

Wendy Roy of Boston, MA, published *You Know You're a Glam-Granola Girl If...* The book speaks to women who live organically and celebrates their stylish, sometimes eccentric, holistic lifestyle. Visit www.glamgranola.com.

Gerard Salonga of Muntinlupa City, Philippines, conducted the Peace Philharmonic for the 13th ASEAN Summit 2007 gala. He serves as the music director and conductor of the chamber/studio orchestra FILMharminiKA and wrote music for the first 3-D animated feature films made in the Philippines.

Alto saxophonist Miguel Zenón of New York City released his third CD, *Awake*, on Marsalis Music. He was also named the best new artist of the year in the 2006 JazzTimes Critics Poll.



Lettuce features Erick Coomes '99, Sam Kininger '95, Adam Smirnoff '99, Adam Deitch '98, Ryan Zoidis '99, Eric Krasno, and Neal Evans

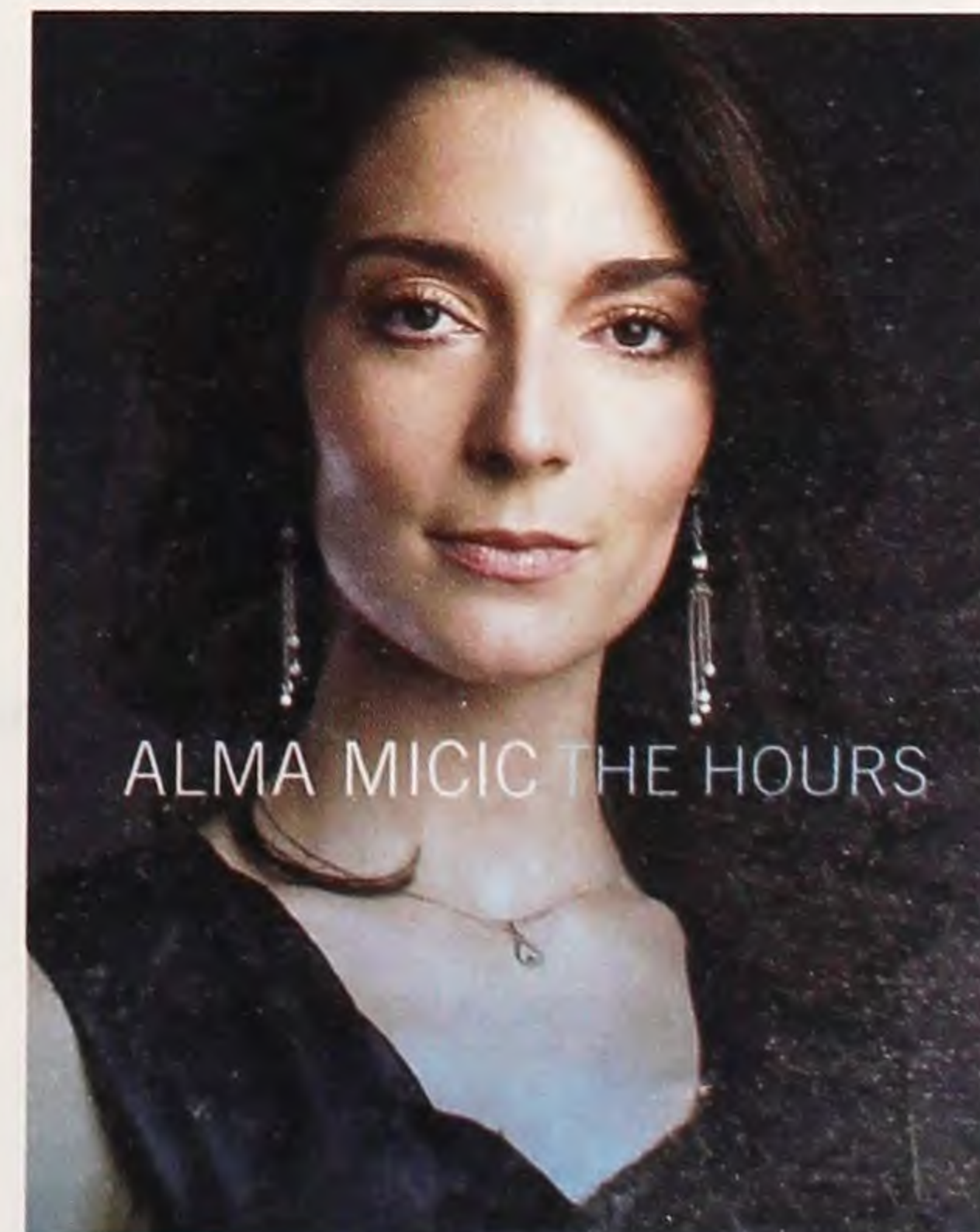
1999

Erick Coomes '99, Sam Kininger '95, Adam Smirnoff '99, Adam Deitch '98, Ryan Zoidis '99, Eric Krasno, and Neal Evans of the group Lettuce have released a the CD *Rage*, a tribute to the greats of funk music.

Drummer and songwriter Keith Harris of Chicago, IL, has written songs for Chris Brown, Black Eyed Peas, and Mary J. Blige, and produced recordings by Jully Black, Ginuwine, Fergie, Michael Jackson, and Whitney Houston.

K Ishibashi, of Brooklyn, NY, and his band Juniper One released their self-titled CD that features Mocha Ishibashi '02 and Pat Dougherty '01. K and Mocha, who met at Berklee, were recently married. Songs from the disc can be heard in sports video games such as *Paradise Burnout*, *Madden NFL '08*, and in the film *Broken Windows*.

Songwriter and vocalist Alma Micic of Bronx, NY, released her second CD, *The Hours*, featuring Montenegrin melodies, traditional gospel, standards, and original



Alma Micic '99

Enjoy the rewards.



Get something back for your everyday purchases. Use your Berklee College of Music MasterCard® credit card with WorldPoints® rewards from Bank of America, and you'll earn points you can redeem for cash, travel, merchandise, even unique adventures.* Rewards for the things you buy anyway. Ongoing support for the Berklee College of Music.

1.866.438.6262

Use Priority Code FAB264 when calling.



For information about the rates, fees, and other costs and benefits associated with the use of this Rewards card, or to apply, call the toll free number above, or write to P.O. Box 15020, Wilmington, DE 19850.

* Terms apply to program features and Credit Card account benefits. For more information about the program, visit bankofamerica.com/worldpoints. Details accompany new account materials.

This credit card program is issued and administered by FIA Card Services, N.A. The WorldPoints program is managed in part by independent third parties, including a travel agency registered to do business in California (Reg. No. 2036509-50); Ohio (Reg. No. 87890286); Washington (6011237430) and other states, as required. MasterCard is a registered trademark of MasterCard International Incorporated, and is used by the issuer pursuant to license. The WorldPoints design is a trademark and WorldPoints and Platinum Plus are registered trademarks of FIA Card Services, N.A. Bank of America and the Bank of America logo are registered trademarks of Bank of America Corporation. All other company and product names and logos are the property of others and their use does not imply endorsement of, or an association with, the WorldPoints program.

©2007 Bank of America Corporation

T-709149-092107

BAD-11-07-10557

songs. She is backed by a quintet that includes guitarist Rale Micic '99 who produced the album.

Maureen Murphy of Nashville, TN, released her debut EP, *Won't Wait Around*, on It Is What It Is Music. Visit www.myspace.com/maureenmurphy.com.

Ajda Snyder of Cambridge, MA, and her band Black Fortress of Opium released their self-titled debut album in March. The disc was produced by Martin Bisi. Visit www.blackfortressofopium.com.

Eric Wirsing of Harrisburg, PA, transcribed the TAB book of fusion guitarist Greg Howe's 1993 Shrapnel Records release *Introspection*. Visit www.greghowe.com.

2000

Mario Calandrelli of Venosa, Italy, has toured with Valentina Mey and recently received his first Aquarian

endorsement. In July of 2007, he received an award from the Italian Rotary Club chapter for outstanding musicianship.

Patrick Charles of Woodland Hills, CA, performs with the Patrick Charles Makandel Group, which was recently featured on the upcoming CD by jazz hip-hop



Maureen Murphy '99

artist Amber Ojeda. Visit www.myspace.com/soleiljazz.

Film composer Gunnard Doboze of San Francisco, CA, wrote the score for *Iron Ladies of Liberia*, which premiered at the Toronto Film Festival. Visit www.gunnard-doboze.com.

Singer/songwriter Kyler England of North Hollywood, CA, made *Music Connection* magazine's list Hot 100 Unsigned Artists of 2007. She has released several records on her own label. Visit www.myspace.com/kyleregypt.

Film scorer Sean McMahon of Santa Monica, CA, published *From the Classroom to the Scoring Stage*, a book that discusses the early-stage career challenges for film composers. Visit www.filmmusicjobguide.com.

Singer/songwriter Victoria (Davitt) Vox of Baltimore, MD, released the album *Chameleon* that features her ukulele and guitar playing on



Eric Wirsing '99

13 original songs. The disc was produced by Mike Tarantino '00, and Charlie Paxson '01 played drums. Visit www.victoriavox.com.

2001

Pianist Philippine Duchateau of Vienna, Austria, and Gina Schwartz '02 released the CD *In the Zone*, which also features saxophonist and Berklee faculty member George Garzone. The disc contains eight original compositions. Visit www.duchateau.at.

2002

Guitarist Kevin Devogel of Naucalean de Juarez, Mexico, is an active touring sideman. He performed at Live Earth at Wembley Stadium in London with Gogol Bordello.

Composer Pieter Schlosser of Woodland Hills, CA, wrote the underscore for *Desperate Housewives*. For nearly four years, he has worked with Steve Jablonsky. Visit www.paaxmusic.com.

(Continued on page 30)



Victoria Vox '00

Held in Santa Monica, CA, in January 2008, the Los Angeles Alumni Brunch was a huge success. President Roger Brown was on hand and presented an overview of the state of the college and more. The event always has an upbeat feel, but this year's installment featured more interaction and networking among alumni than in previous years.

The Academy Awards telecast employs a house orchestra that traditionally comprises Hollywood's most elite musicians. This year's ensemble was no exception. It featured such session veterans as trombonist Dick Nash '48 (who recently turned 80), bassist Neil Stubenhaus '75, and drummer Harvey Mason '68.

The 35th Annual Annie Awards were recently announced, and Alf Clausen '66 was once again a winner for his music in *The Simpsons* episode "Yokel Chords." It's worth noting that Clausen reached a monumental

milestone: he recorded scoring session take number 25,000 for the show. Clausen has enjoyed a remarkable 19-season run with the popular series.

Oren Hadar '02 mixed the score for the 2007 indie hit movie *Juno*. Hadar has been busy this year; he produced the EP *Like Water* for Elizaveta and engineered and mixed two other albums. He also had songwriting success after cowriting six songs on three albums, and he composed extensively for the MTV show *Next*.

Matthew Hager '91 recently finished mixing the song "Cry Baby Cry" for Duran Duran's upcoming album *Red Carpet Massacre*, which was produced by Timbaland and Justin Timberlake. Hager also engineered the album's new single "Falling Down." He is currently working on a new disc by Mindi Abair '91 for Concord Records. Abair's last album debuted at

number one on Billboard's contemporary jazz chart, and her last two singles (both of which were written by Hager) reached number one on the Radio & Records charts. For more info, visit www.myspace.com/matthewhager.

The 2007 Hollywood Post Alliance Awards were announced late last year, and sound designer David Van Slyke '93 won for his work on the *CSI* episode "Living Doll."

After a busy year on the road as the musical director for the successful Josh Groban tour, Tariqh Akoni '91 has recently been appointed as the head of the Guitar Department at the Los Angeles Music Academy. In what he describes as a major step forward, Akoni assumes a leadership role in a growing program that also includes Philip Bynoe '81 and Steve Billman '83 as members of the Bass Department faculty, and Jeff Richman '76 on the Guitar Department faculty.

In other news from the road, Steve Fekete '96 is playing lead guitar with Avril Lavigne on her current tour, and Warren Johnson '02 is mixing sound for the Ashlee Simpson tour.

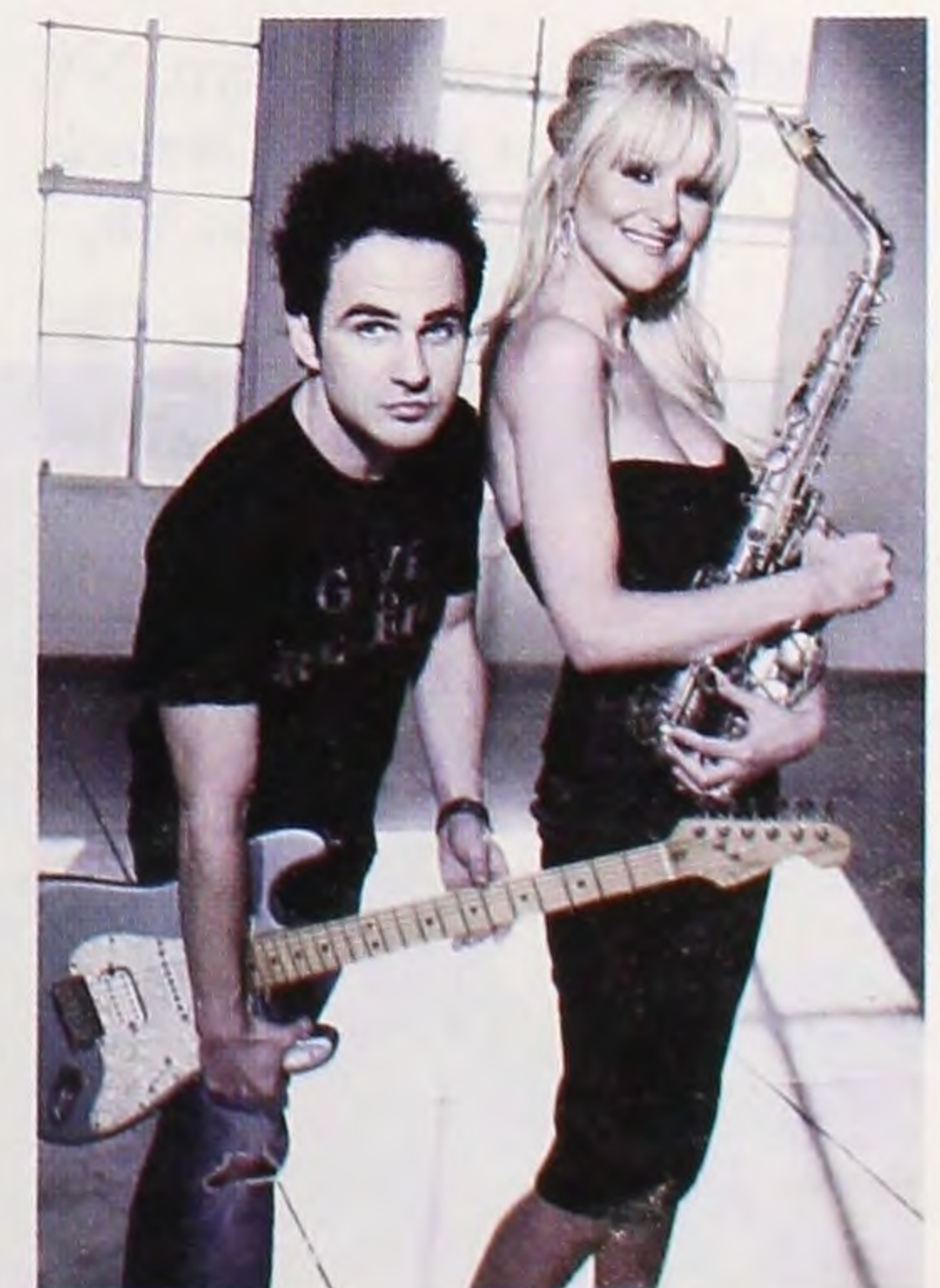
Peter Gordon '78
pgordon@berklee.net



From the left: Joe Greenier '04, Justine Taormino '06, Daniel Zimmerman '04, President Roger Brown, Leanne Summers '88, and Christoph Bull '89 at the January alumni brunch



David Van Slyke '93



Matthew Hager '91 and Mindi Abair '91

Sweetwater®

Music Instruments & Pro Audio

Sales Engineer

Sweetwater has an immediate opening on our award-winning sales force. We are seeking an individual with a strong background in audio and high professional standards. Your responsibilities would include building and maintaining long-term relationships with Sweetwater clients, selling pro audio equipment to the professional, educational, and consumer market, and staying on the cutting edge of product knowledge and current technology. If you love a challenge, are passionate about gear, and enjoy selling, visit our online career center today!

Successful candidates must possess the following skills:

- A firm understanding of and passion for audio and music technology
- Excellent communication skills, both written and verbal
- Highly motivated team player with a great work ethic
- Professional and principled approach to business
- A strong will to succeed and commitment to excellence
- An orientation and desire toward a long-term career

Excellent Benefits & Perks:

- Best income potential in the industry
- 401(k), profit-sharing program, health & dental insurance
- On-site health club, restaurant, hair stylist, and more
- Employee purchase plan (buy gear at cost!)
- A whole lot more...



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

— Paul Rowan, Sweetwater Sales Engineer and Berklee Grad

LEARN MORE & APPLY @ www.sweetwater.com/careers

CALL: 1-800-222-4700

Jeff McDonald, HR Director, x1052



Esperanza Spalding '05

2003

Bill Anderson of Brighton, MA, completed his debut CD, *Liquid*, with his band Slow Motion Driver. Visit www.myspace.com/slowmotiondriver.

Ellen Lurie of Renton, WA, leads the audio team that has created sound effects, voices, and music for the game *Dragon Age*, a game developed by BioWare Corporation.

Drummer Kendrick Scott of New York City is the founder of World Culture Music and was recently featured on the Monterey Jazz Festival 50th Anniversary Tour.

2004

Ryan Almario of Roswell, GA, launched a site to help clients choose arrangers, musicians, and singers to develop their jingles. Visit www.jinglesforcommercials.com.

Paul Csige of Kamuela, HI, debuted *Voyages*, a mixed-media piece performed by the Kamuela Philharmonic, featuring Csige's orchestral score and art by Herb Kawainue Kane. Visit www.paulcsige.com.

Kenichi Doami of Brooklyn, NY, released his first album, *Chronicle*, featuring Donny McCaslin '88,

Motohito Fukushima, and Ari Hoenig. It's available on CD Baby.

Saxophonist Aaron Henry of Astoria, NY, released *Bluesbift*, a CD of original compositions featuring Christopher Gagne '05, Matthew Stevens '04, Michael Oien '04, and Nick Falk '05.

Robert Melamed of Toronto, Ontario, wrote a track for a Budweiser ad campaign featuring George Clooney doing voice-overs.

Composer Yuval Ron of Haifa, Israel, won the Best Original Motion Picture Soundtrack award and the Moondance Gaia Award at the Moondance International Film Festival for his score to the film *Road to Victory*. He also composed the score for *West Bank Story*, which won a 2007 Academy Award.

Composer and arranger Michael Teoli of Burbank, CA, debuted his new rock opera, *Tonya & Nancy: The Rock Opera*, in Portland, OR, on February 21. Visit www.michaelteoli.com.

2005

Singer/songwriter Ingrid Gerdes of Boston, MA, released *The Electric Collection*, her debut album featuring eight neosoul tracks that she wrote and produced.

Pianist and composer Romain Collin of New York City completed his studies at the Thelonious Monk Institute, and has recorded the album *The Rise and Fall of Pipokubn*.

Bassist and vocalist Esperanza Spalding of Boston, MA, has recorded her eponymous debut album for Heads Up International for a May 20 release. Spalding was backed by an array of top players including Ninō Josele (flamenco guitar), Associate Professor Jamey Haddad (percussion), Horacio "El Negro" Hernández (drums), Leo Genovese '04 (piano), Donald Harrison '81

(saxophone), Gretchen Parlato (vocals), and others. Visit www.esperanzaspalding.com.

2006

Alex Ross-Iver of Moscow, Russia, signed an exclusive publishing agreement for his song catalog with Alpha Omega/Monster Tunes Music Publishing. He has been a finalist and semifinalist in two international songwriting competitions.

Singer/songwriter Lauren Zettler of New York City released the EP *Call Me Out* on her own Tree Swallow music label. The project was produced by Paul Vitolins '06 and recorded by Bernard Levin '06. Visit www.myspace.com/laurenzettler.



Paul Csige '04

Letters to a Friend

Charlie Mariano '51, a renowned reedman and former faculty member, is 84 and bravely battling cancer. His family says that he would greatly appreciate hearing from his friends in the Berklee community.

Mailing address:
Charlie Mariano
Lütticher Str. #34
50674 Köln, Germany
 E-mail:
cmariano@t-online.de



Charlie Mariano '51



The Romain Collin Trio (from the left) Joe Sanders, Zach Harmon, and Romain Collin '05



(Back row, from left) Students and alumni Rene Del Fierro and Leonard Washington '06, (front row) Jennah Bell, Paris Strother, Denise Barbarita '93, and Kyrie Stern performed at the JP Unplugged Series at the Loring-Greenough House in Jamaica Plain, MA, on February 9.

BERKLEE BEANTOWN
JAZZ
FESTIVAL 08

September 25-27, 2008
Located in Boston's South End
beantownjazz.org

Berklee college of music
 TARGET
 DUNKIN' DONUTS
 Sovereign Bank

Final Cadence

Compiled by Emily Dufresne

LOUIS ALLEGRO '46 of Watertown, MA, died at his home November 28, 2007. He was 86. A lifelong Watertown resident, he played piano for some of the big-band era's top names, including Artie Shaw, Glenn Miller, and Frank Petty. During the 1960s, he taught music theory at Berklee and performed at society functions and concerts throughout the Boston area. Allegro also served as the president of the Historical Society of Watertown and was the president of the Belmont-based Professional Musicians Club. Allegro leaves two sons, Roger and James, five grandchildren, and four great-grandchildren.

HAROLD A. PACKER '46 of Franklin, NH, died at his home on February 17, 2008, with his family by his side. He was 87. Packer served as a corporal in the U.S. Army during World War II and studied jazz piano at Berklee. He was an avid Red Sox and Celtics fan.

WILLIAM CAUGHEY CLEMMER '50 of Northborough, MA, died February 14 after a battle with cancer. He was 80. Clemmer studied piano and later taught at Berklee. He also served in the USO after World War II and performed for troops in more than 40 countries. Later he wrote and directed plays for local schools, opened his own recording studio and served as a member of the Worcester and Boston Musicians Unions. He leaves his wife, Pat, five sons, two daughters, and 18 grandchildren.

DENNIS LAVITA '69 of Somerville, MA, died unexpectedly January 3. He was 59. He was born in Boston and resided in Somerville for most of his life. LaVita studied guitar at Berklee and computer-aided design at Roxbury Community College. He also played guitar with the Jurie Christie and 7th Heaven Band and taught guitar and piano. He leaves his wife, Thomasina, son Dennis Jr., daughter Michelle, six grandchildren, and one great-grandchild.

ROBERT MILLER GREENE III '71 of Madison, CT, passed away peacefully on January 2. He was

59. After studying at Berklee and engineering at Stevens Institute of Technology, he traveled extensively through Europe, India, and Nepal and worked as a mortgage specialist at MSI in North Haven and National City Mortgage. Miller was a gourmet chef and had an avid interest in a diverse variety of music. He leaves his wife of 30 years, Pamela, three children, and two grandchildren.

DANA ROBINSON CALKIN '75 of Brookline, NH, passed away December 13, after battling a debilitating illness, surrounded by members of his family at the Community Hospice House in Merrimack. He was 56. After Calkin attended Berkee, he worked for Epic Enterprises in Ayer, owned a convenience store in Fitzwilliam, and worked for Ox-Bow Construction of Greenville. He leaves two sons, Tyler and Max.

ROBERT-BEAU GOOLIAK '76 of Malibu, CA, passed away on March 7. He was 55. Gooliak was a bassist at Berklee and later became a communications and product development specialist. He held two patents for thermal insulation products he developed for use in the automotive industry. He leaves three siblings, a niece, and a nephew.

JAMES M. WINTERS '82 of Chelsea, VT, passed away February 11. He was 55. He studied guitar at Berklee and was a U.S. Army veteran who served in Vietnam. He enjoyed fishing and was an avid collector of guitars. Winters worked at the U.S. Post Office in White River Junction and, later, at a Veterans Affairs Hospital, retiring in 1993 after 20 years of federal service. He leaves his son David.

VICTORIA JOHNSON '86 of Teaneck, NJ, passed away unexpectedly in January 2008. She was a vocal major at Berklee as well as a visual artist and was deeply involved with her church and other civic organizations. She leaves her husband, Chan Johnson '91, whom she met at Berklee, and their daughter Ayanna.

Word has reached us that JOHN G. BOWERS '78 of Sylvania, OH, has also passed away.

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/.

Carrying the Torch in Black Music

by Kundayi Musinami '09



Kundayi Musinami '09

As we survey the social and aesthetic history of America, there's no doubt that African-American culture has left an indelible mark on the country. It proclaims the triumph of perseverance, tenacity, and self-respect over conformity, complacency, and indifference. In contrast to the view put forth by Danish philosopher Søren Kierkegaard in *The Absolute Paradox* that "the highest pitch of every passion is to will its own downfall," I believe that the highest pitch of black culture and passion has been to exercise the ultimate form of giving: forgiveness.

During centuries of slavery, African Americans could have protested violently, but instead they chose solidarity and forged ahead. Their music reflected a transcendence of adversity. While slaves talked about the struggle and "the funk," black music generally didn't voice bitterness toward and retaliation against oppressors or direct rage inward toward the black community.

Today, however, some commercial black music is rife with bitterness, hatred, and obscenity and is at odds with the original underlying purpose of black musical expression. As a result, it has lost the characteristics of its earlier forms that became a defining influence in the lives of many.

The African-American heritage had its genesis in slavery—easily one of history's darkest and most gruesome exhibitions of capitalism and imperialism. Between 1440 and 1860, blood-thirsty, free labor-hungry Western slave traders forcibly uprooted people from West Africa (in Guinea, Ivory Coast, Ghana, Nigeria, Gabon, Cameroon, Zaire, Angola, and Senegal). In the process, they destroyed a community and unity with the divine that was part of life in the motherland. Only 20 percent of slaves survived the ocean crossings to Europe, the Caribbean, South America, and to slave plantations in North America.

Among them were many musicians and storytellers known as *griots* or *jalolu*. Through oral tradition, *jalolu* preserved the history, musical culture, and practices that threaded together the social, political, and communal activities of African life. *Jalolu* continued to preserve the memory of African life and society, and a new sound that combined their memories with Western European influences began to fill slave houses, echoing through bitter nights of gloom and hopelessness.

Staring adversity in the eye, black slaves found an avenue of expression through an amalgamation of West African rhythms and European harmonies drawn from a newly imposed religion. From their arrival in Jamestown in 1669 until

1865, blacks created spirituals from their duress, an outward manifestation of all the internal tensions that might otherwise have erupted into hatred or revolution. Blacks challenged white churches' ideas, such as obedience to one's master, as a mockery of the true Christian message of equality and liberation. The captive people freely mixed African rhythms and singing styles with Christian beliefs in lyrics that embraced such themes as liberation, freedom, divine justice, living in exile, faith in adversity, and devotion. This spiritual connection defined black theology in its most essential form and gave hope and inspiration to those in bondage. These songs moved from the slave quarters to the plantation and then to recital halls and liturgical services through the efforts of trained black concert singers.

Spirituals gave birth to the blues, a new musical form that embodied the struggle and misery of black slaves. The uplifting and empowering art of the blues, in which sorrows and adversity were transformed into a source of strength, offered an unusual declaration of triumph through tribulation. The 12-bar, bent-note melodies were wedded to lyrics that detailed stories of misfortune often brought on by others. As the influence of the blues and spirituals spread to urban locations northward, New Orleans, the Mississippi Delta, Memphis, Chicago, Kansas City, and, a variety of blues styles took on a life of their own. Throughout the past century, the blues continued to influence jazz and most popular music forms (notably country and rock 'n' roll) and continues to inform music worldwide.

Jazz grew out of the New Orleans-band style, a blend of European harmonies, ragtime, marching band rhythms, and the essence of spirituals and the blues. The influence of the jazz popularized by such figures as Buddy Bolden, Jelly Roll Morton, King Oliver, and Louis Armstrong produced ripple effects that touched off the Harlem Renaissance of the 1920s. Throughout the 20th century, jazz continued to evolve and expand as a genre.

Cultural Complement to Disconnect

Art and culture have always been complementary. Black music history reveals the undeniable relationship between musical artistry and the society it serves. Inspired by their culture, artists produced work that was a representation of that culture. Born from adversity and tribulation, negro spirituals clearly paint a picture of delivery from despair in song. Spirituals speak of courage, travail, perseverance, hope, and freedom, a true reflection of the culture of suffering and slavery.

The content indicates the social climate and sentiment of a people. The same can be said of the blues; the art reflected a people and their society.

The union between black art and culture has undergone numerous generational changes, but it has never prompted such discord and controversy as it has in 21st-century American society. Today, the genius of black music has been overshadowed by the commercialization of African-American creativity. How did we begin with spirituals and end up tangled in thong songs? How could the trueness of the blues shift to the false glitter of bling-bling? And how could the brilliance of ragtime digress into profanity-laced lyrics? *Jalolu* toss in their graves.

But the cathartic, oppositional black music of the past has given way to a genre disconnected from these musical roots and frequently criticized for its lack of substance and moral accountability. Indeed, hip-hop is coming under fire from left, right, and center for its lyrics, misogyny, and objectification in rap videos. Corporations driven by greed and artists willing to sacrifice their art and ethics for a record deal have contributed to the current commercialization and contamination of black music. A recent congressional hearing explored the impact of hip-hop culture on black neighborhoods. Representing the hip-hop community, David Banner repeatedly intoned, "It's just music" to defend objectionable lyrics and videos from such rappers as Nelly and 50 Cent. But his words seemed disingenuous considering that several months ago, Banner was among the artists crying foul and criticizing the media for failing to credit hip-hop with the "artistry" it deserves and for the strong spiritual and blues roots to which it is connected. If hip-hop artists—or any artist, for that matter—want to claim artistry because of their music's connection to earlier styles and traditions, they must also be willing to inherit the attributes of value, cultural responsibility, and relevance these styles embody.

Another renaissance in black culture that contravenes Kierkegaard's thesis is possible. But the successors of the original art and culture must carry the torch with a full understanding of the depths of this rich tradition of perseverance, brilliance, and moral accountability if they are to create art that has a lasting effect.

Kundayi Musinami is a vocalist and percussionist from Zimbabwe. He is a double major in the Music Business/Management and MP&E departments at Berklee and a member of the class of 2009. This article was adapted from a commentary he wrote for the November 2007 issue of the Music Business Journal.

introducing

nimbitSkin™

customized, skinnable storefront for direct to fan sales

- Built in Shopping Cart
- Product Information Display
- "Skins" to Match Your Site
- Create Your Own Categories
- Dynamic Product Display
- Built in Music Player
- Display Lyrics
- Sell Individual Tracks
- Custom Branded Checkout

CARRIE NEWCOMER
THE GEOGRAPHY OF LIGHT

THE ALBUMS THE ARTIST THE TOUR THE BUZZ THE STORE

Albums T-Shirts DVD

3 items \$26.97

Carrie Newcomer
The Geography of Light

PRE-ORDER STARTING JANUARY 12. See "Buy 1 Get 1 Half Off" special offer by clicking over to the next product. Delivery by street date of February 12.

The Geography of Light, the latest Rounder recording from folk-roots artist Carrie Newcomer, is a resonant soundtrack for a world that is both sacred and ordinary. Newcomer sings about serious subjects with clarity and elegance, and a healthy measure of humor. The Austin Statesman has called her music "a healthy measure of humor that resonates with Appalachian sensibilities." Light combines piano, violin, and vocal textures with Newcomer's clear and powerful vocals. The result is an extraordinary work of art in all of our lives.

Album Quotes:
"I love Carrie Newcomer. She is a woman who is both sacred and ordinary and in doing so she speaks to the heart of our time. The Geography of Light, is full of grace, beauty, and the song 'Geography of Light' is a beautiful and beautiful." - Mary Chapin Carpenter

"Heartbreakingly perfect, it has fallen madly for this one." - Barbara Kingsolver

Powered by nimbit

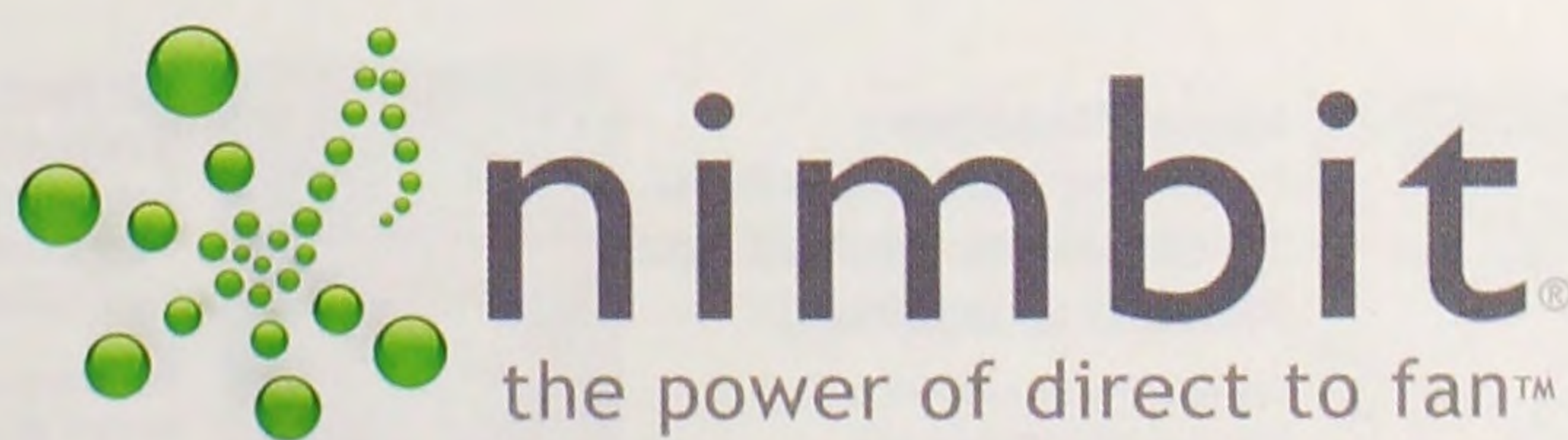
© 2008 Carrie Newcomer Home Contact Us Email Newsletter Signup Credits Website by Aaron C.

* CarrieNewcomer.com website designed by Aaron Cooper; artwork by Hugh Syme

WARNING: DO NOT USE THE BACK BUTTON IN YOUR BROWSER AS IT CAN CAUSE MULTIPLE INVOICES AND CHARGES

Your Order:
Biscuits and Butter (MP3 Download) Qty: 1 @ \$0.99
Wilderness Photo (CD) Qty: 1 @ \$12.99
Betty's Diner: The Best of Carrie Newcomer (CD) Qty: 1 @ \$12.99
Sub-Total: \$26.97
Shipping (Standard): \$5.24
Total: \$32.21

see more live skin at nimbit.com/skin



866.8nimbit
www.nimbit.com

sell everything...in one place...everywhere...direct to your fans

get your berkeley alumni discount at: www.nimbit.com/bt4

Your Berklee Education Never Stops.

Take your music career further. Learn about the future of the music industry. Discover how to set up a recording studio for that perfect sound. Strengthen your performance chops. You'll find all the tools you need with books and DVDs from Berklee Press.

DVDs



Jazz Expression:
A Toolbox for Improvisation
Featuring Larry Monroe

Learn to develop your own style as you work with the building blocks of expression and articulation to craft your personal musical interpretation of a song.

DVD \$19.95 ISBN: 0-87639-024-6



Basic Afro-Cuban Rhythms
Featuring Ricardo Monzón

Learn the classic rhythms of Afro-Cuban music as master percussionist Monzón demonstrates the patterns and instruments that form its beating heart.

DVD \$19.95 ISBN: 0-87639-030-0



Harmonic Ear Training
Featuring Roberta Radley

A vital introduction to ear training for songwriters and performers looking to improve their listening skills and become better musicians.

DVD \$19.95 ISBN: 0-87639-027-0



Jazz Guitar Techniques:
Modal Voicings
Featuring Rick Peckham

Extend your capabilities by integrating a variety of modal voicings and articulations in your playing.

DVD \$19.95 ISBN: 0-87639-034-3



Jazz Improvisation:
A Personal Approach
with Joe Lovano

Play any instrument with more spontaneity and feeling. Learn to relax and let your musical ideas flow.

DVD \$19.95 ISBN: 0-87639-021-1



Jazz Improvisation:
Starting Out with Motivic Development
Featuring Ed Tomassi

Learn techniques for creating graceful solos from a two-, three-, or four-note riff or motive. Add depth and variety by stringing several motives together.

DVD \$19.95 ISBN: 0-87639-032-7



Kenwood Dennard:
The Studio/Touring Drummer

Find the right groove for any session or performance with one of the industry's most in-demand drummers.

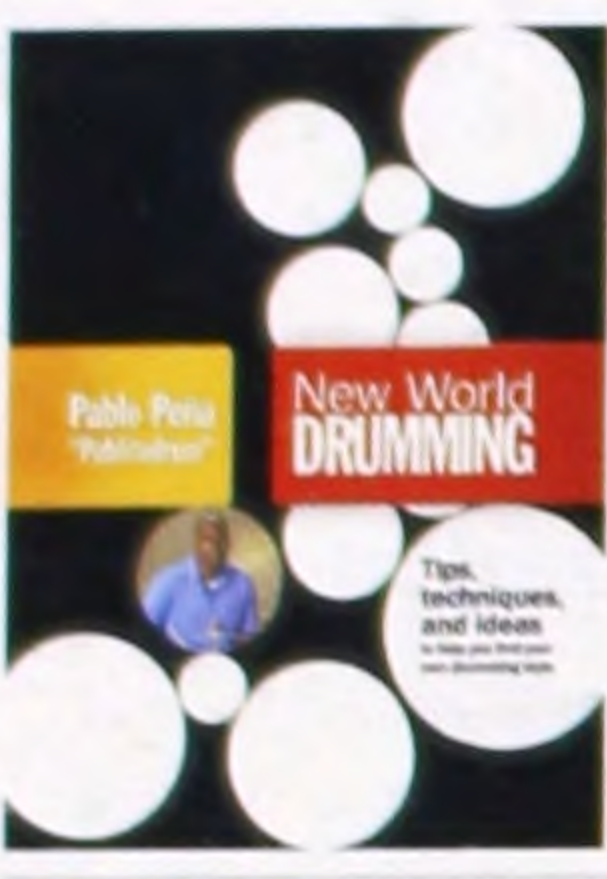
DVD \$19.95 ISBN: 0-87639-022-X



Creative Jazz Improvisation
for Drum Set
Featuring Yoron Israel

Improvise more creatively, and develop your personal style of improvisation. Create more musical, concise, and dynamic drum set solos and comping.

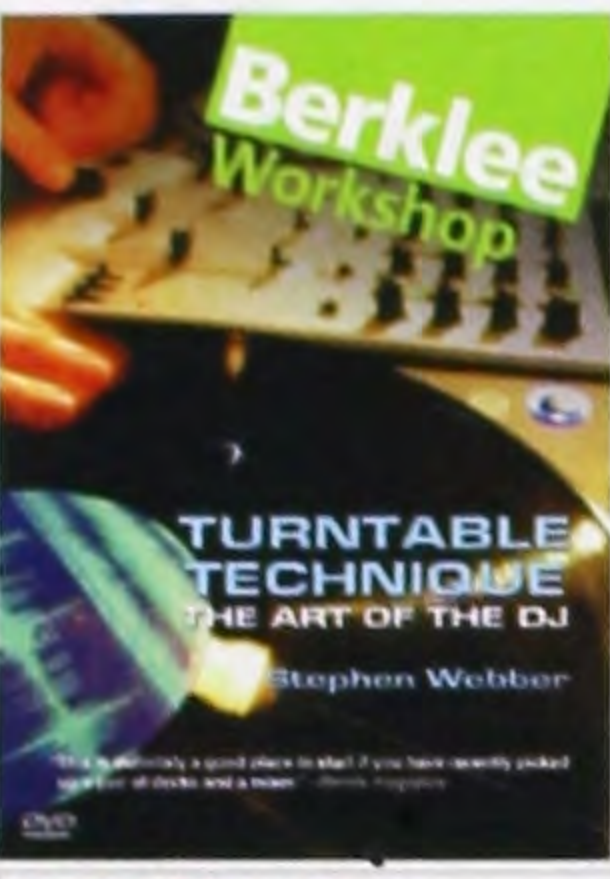
DVD \$24.95 ISBN: 0-87639-083-1



New World Drumming
Featuring Pablo Peña "Pablitodrum"

Bring world rhythms and sounds into your drum set playing. Learn different ways to play drum set in world music settings: a standard kit in a percussion section, a kit alone, and a kit expanded by world percussion instruments.

DVD \$24.95 ISBN: 0-87639-078-5



Turntable Technique:
The Art of the DJ
Featuring Stephen Webber

Learn about basic equipment set-up, beat matching, creative mixing skills, and scratching techniques like cutting, stabs, crabs, and flares.

DVD \$24.95 ISBN: 0-87639-038-6
VIDEO \$24.95 ISBN: 0-87639-039-4



The Ultimate Practice Guide for Vocalists
Featuring Donna McElroy

Learn to use the whole body to become the best singer you can be. Includes simple everyday exercises to increase vocal strength and endurance.

DVD \$19.95 ISBN: 0-87639-035-1

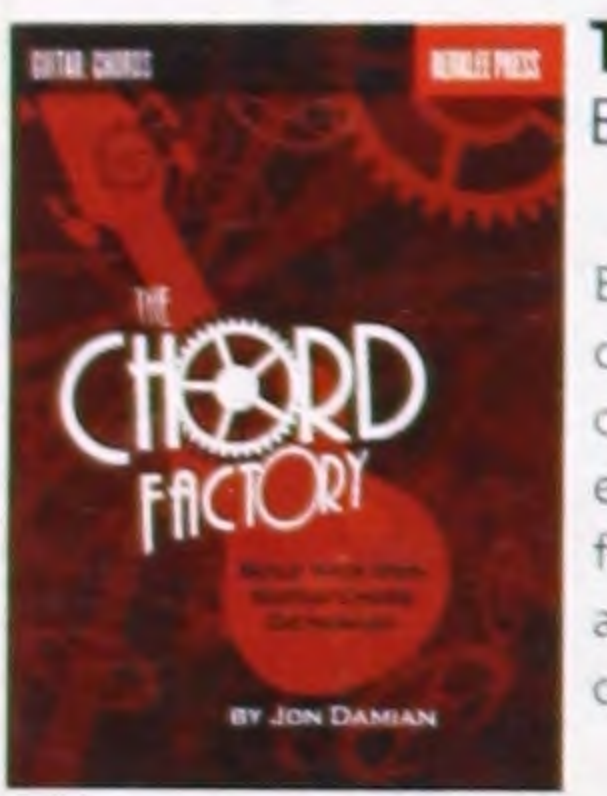


Vocal Technique:
Developing Your Voice for Performance
Featuring Anne Peckham

Gain technical and expressive command of your voice while avoiding injuries and maximizing your vocal potential.

DVD \$19.95 ISBN: 0-87639-026-2

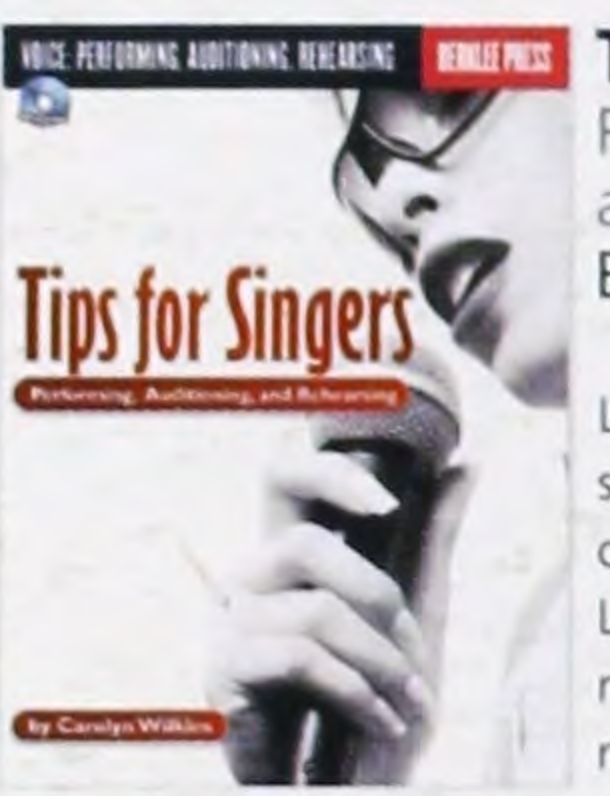
BOOKS



The Chord Factory
By Jon Damian

Build and explore thousands of chords! All levels and styles of chord explorers will enjoy embarking on this fascinating and fun look at chords and harmony, as you build your own guitar chord dictionary.

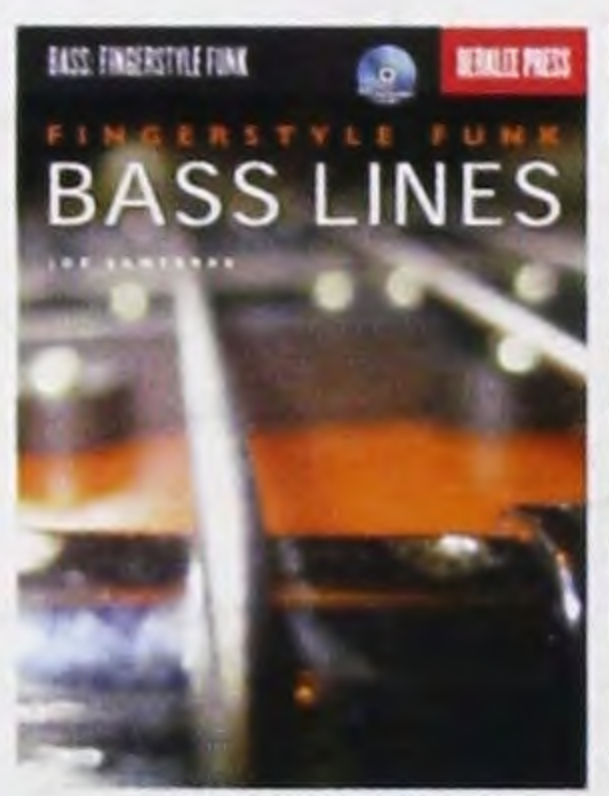
Book \$24.95 ISBN: 0-87639-075-0



Tips for Singers
Performing, Auditioning, and Rehearsing
By Carolyn Wilkins

Learn the secrets to a successful singing career! An indispensable complement to technique books. Learn to develop stage presence, read lead sheets, ace auditions, rehearse your band, and more.

Book/CD \$19.95 ISBN: 0-87639-089-0



Fingerstyle Funk Bass Lines
By Joe Santerre

Learn the art of creating a solid fingerstyle funk bass groove. Whether you are an aspiring or seasoned bass player, this book will help you learn many of the bass lines and styles found in your favorite funk tunes, and inspire you to experiment with your own.

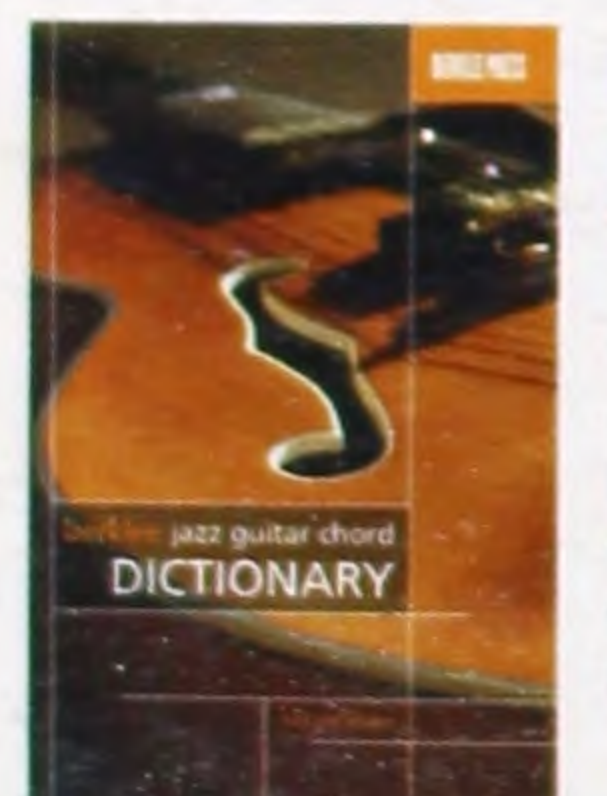
Book/CD \$19.95 ISBN: 0-87639-076-9



The Future of Music:
Manifesto for the Digital Music Revolution
By David Kusek and Gerd Leonhard

Discover the top-10 truths about the music business of the future and how you can benefit from the explosion in digital music, today and tomorrow.

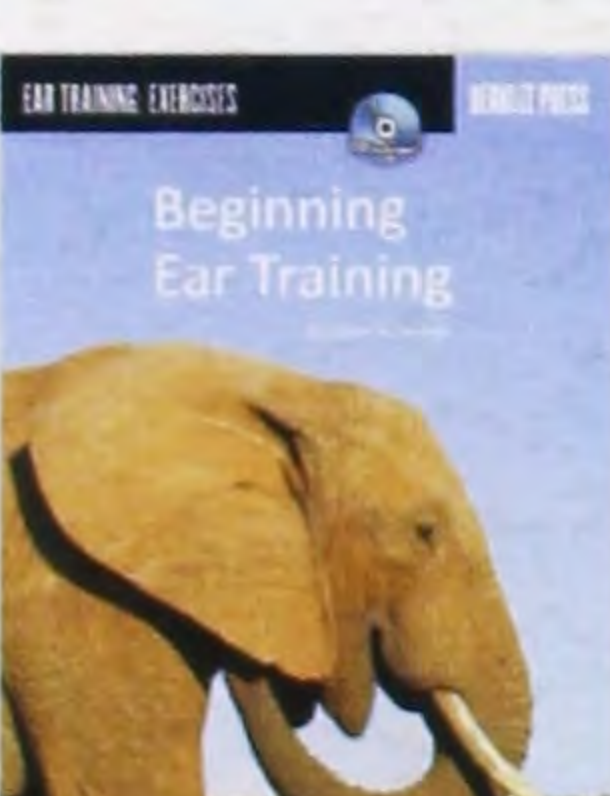
Book \$16.95 ISBN: 0-87639-059-9



Berklee Jazz Guitar Chord Dictionary
By Rick Peckham

Master the chords used in jazz. Over one hundred jazz chord forms, from basic 7th chords with all standard tension substitutions and alterations to guide tone chords to triads over bass notes.

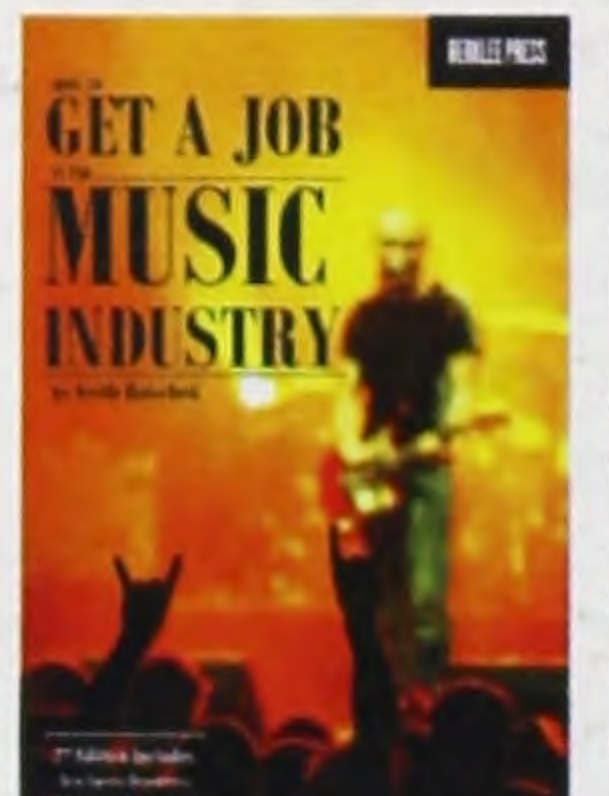
Book \$9.95 ISBN: 0-87639-079-3



Beginning Ear Training
By Gilson Schachnik

Play by ear! This book introduces the core skills of ear training. Step by step, you will learn to use solfege to help you internalize the music you hear and then easily transpose melodies to different keys.

Book/CD \$14.95 ISBN: 0-87639-081-5



How to Get a Job in the Music Industry
2nd Edition
By Keith Hatschek

Practical strategies will help you to prepare for and land your dream job. Find job prospects, develop a killer résumé, ace interviews, learn to network. Top pros in the music industry share what skills job candidates must possess.

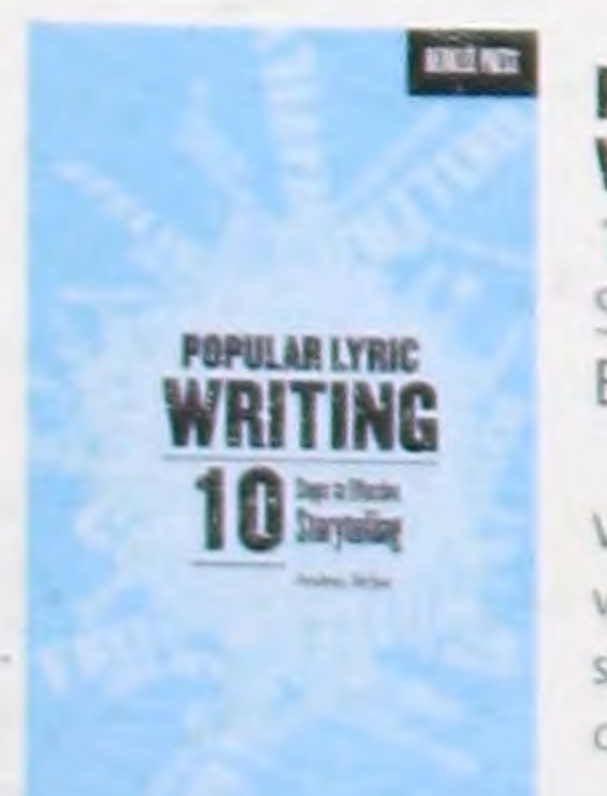
Book \$27.95 ISBN: 0-87639-072-6



Producing in the Home Studio with Pro Tools
3rd Edition
By David Franz

Create exceptional music in the home or commercial studio using Pro Tools. A complete explanation of the entire production process, from initial song demo to final master. Updated for 7.3.

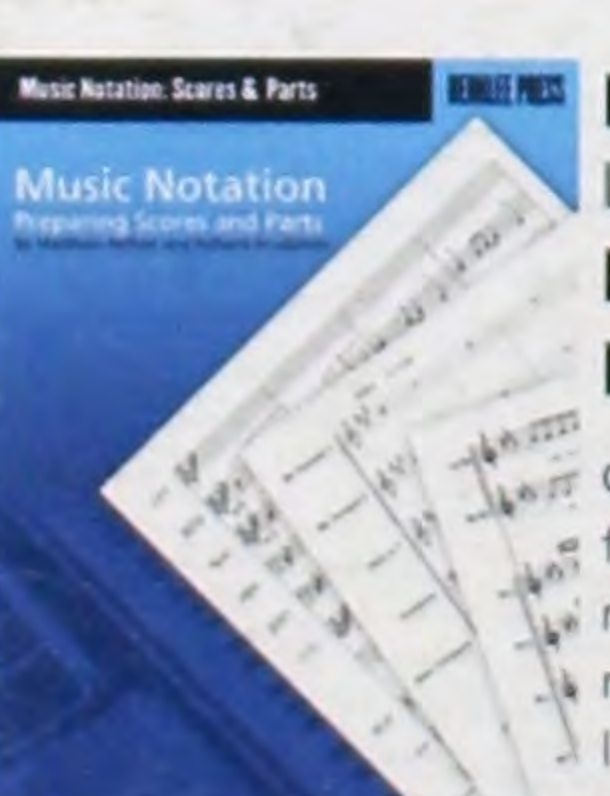
Book/DVD-ROM \$39.95 ISBN: 0-87639-080-7



Popular Lyric Writing:
10 Steps to Effective Storytelling
By Andrea Stolpe

Write songs that sell! Hit songwriter/educator Andrea Stolpe shares time-tested tools of commercial songwriting.

Book \$14.95 ISBN: 0-87639-052-1



Music Notation:
Preparing Scores and Parts
By Matthew Nicholl and Richard Grudzinski

Get your music ready for professional performance and recording. Learn the industry's requirements for scores and parts. Improve your music's legibility and express your ideas clearly.

Book \$16.95 ISBN: 0-87639-074-2



Writer, Producer, Engineer:
A Handbook for Creating Contemporary Commercial Music
By Michael Farquharson

Make money writing music! Writers of commercial music are more in demand than ever before. Learn the multifaceted skillset contemporary writers need to succeed.

Book \$24.95 ISBN: 0-87639-053-X



Music for New Media:
Composing for Videogames, Web Sites, Presentations, and other Interactive Media
By Paul Hoffert

Learn to write effectively for these new forms, mastering the devices, sounds, and techniques for supporting stories and responding to user actions.

Book/CD-ROM \$24.95 ISBN: 0-87639-064-5



as serious about music as you are.

Berklee Press, a publishing activity of Berklee College of Music, is a not-for-profit educational publisher. Available proceeds from the sales of our products are contributed to the scholarship funds of the college.

CALL OR LOG ON FOR A FREE CATALOG OF TITLES:

866-berklee berkleepress.com
(237- 5533)

