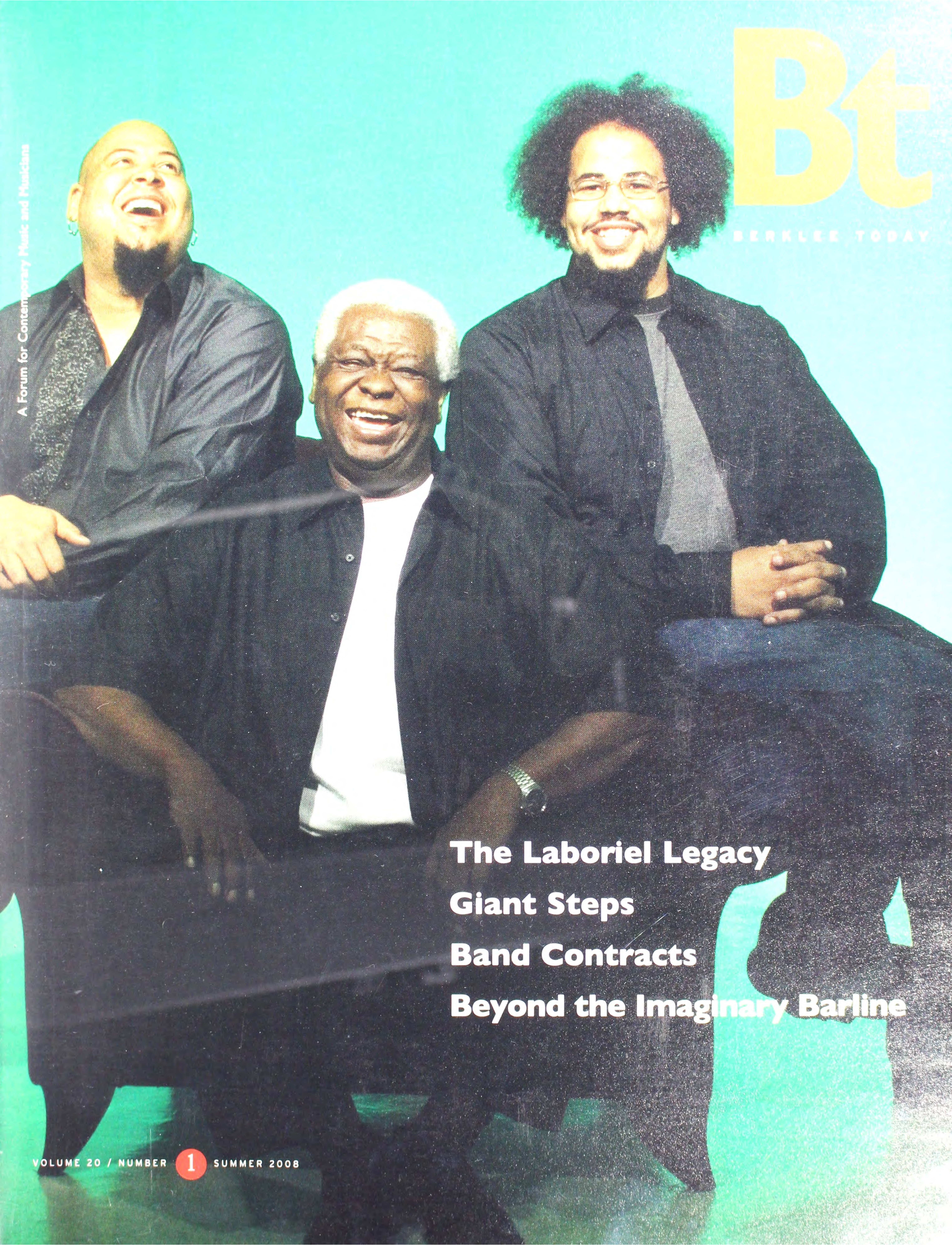


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The screenshot shows the website's header with the URL <http://berklee.bkstore.com/bkstore/content> and a search bar. Below the header, a navigation bar includes links for 'GRAMMY Winners Search' and 'Bookmarks'. The main content area features a 'welcome to the berklee college of music bookstore' banner, a 'YOUR ONLINE ACCOUNT | SHOPPING CART' section showing '0 items | Subtotal: \$0.00', and a navigation menu with 'Home', 'Textbooks', 'Campus Shop', 'Software/Hardware', 'Store Info', and 'What's New'. A central promotional box titled 'Order Your Textbooks On-Line Today and Get...' lists three benefits: 'FIRST CHOICE on ALL USED BOOKS', 'A 25% Savings when you BUY USED', and 'Convenient Delivery or Pick Up'. It includes a 'Why Wait! Start Shopping Now!' call to action. To the right, three boxes promote 'BUY USED- SAVE 25%', 'CASH FOR BOOKS! COME IN TODAY!!', and 'Place orders today for holiday delivery!!'. The footer contains contact information: '1080 Boylston St. | Boston MA, 02215 | 617-267-0023 | Christine Healy, Store Manager' and a menu with 'CUSTOMER SERVICE', 'GIFT CARDS', 'ONLINE SHOPPING', and 'SPECIAL OFFERS'.



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

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.

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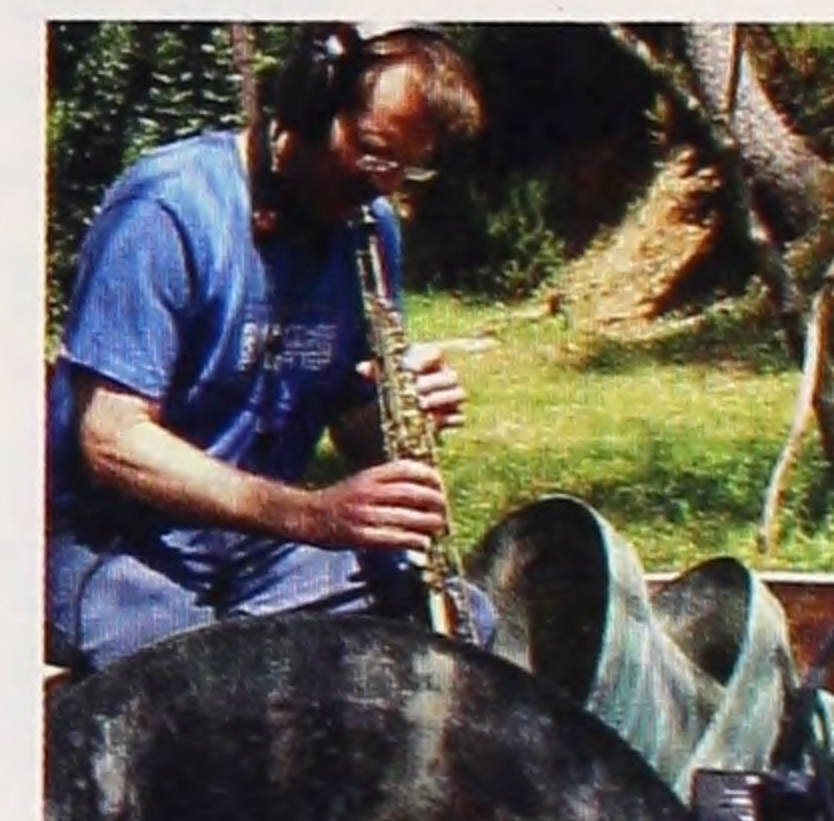
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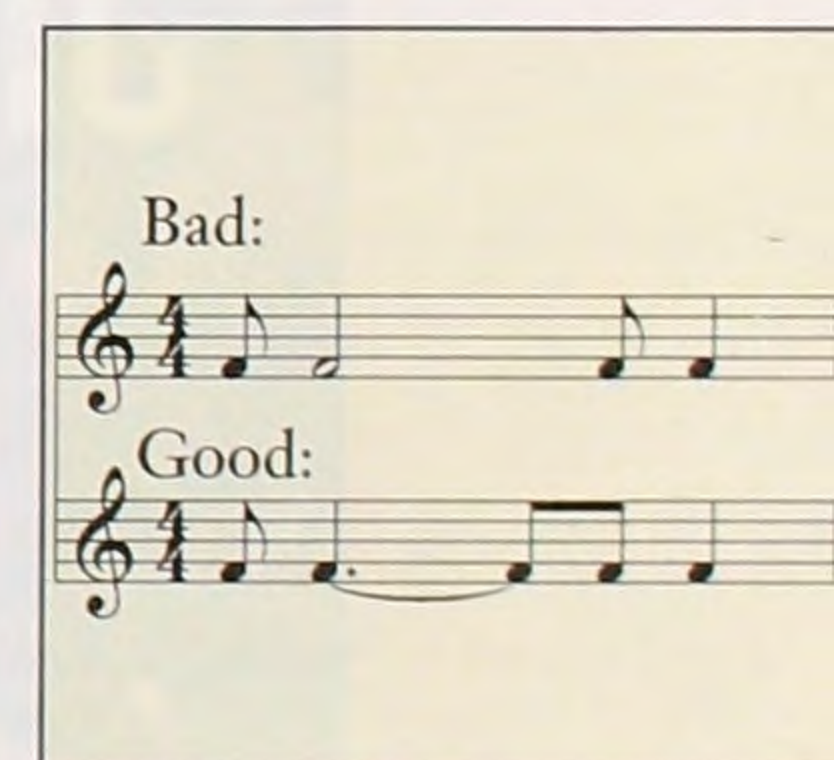
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Steps Toward the Future

by David McKay, Vice President for Institutional Advancement

Juan Maldonado, a self-taught yet highly proficient bassist, drummer, pianist, guitarist, trumpeter, and percussionist, grew up in the city of Chelsea, which is located in the shadow of Boston. Home to a large immigrant population, Chelsea struggles with poverty, crime, troubled schools, and a lack of jobs. It's a difficult place to believe in lofty dreams. Nevertheless, music provided a sense of hope, purpose, and accomplishment for Juan and his siblings. "Growing up, my family lived music," he says. "It wasn't something we picked up, it was already in us."

Due to a late start in school and a language barrier, Juan was not expected to complete high school, but he persevered, making music his avenue to success. The realization of his dreams began with his induction into the Berklee City Music Program (BMCP). The curriculum of BMCP is designed to nurture the talent of young musicians from inner-city neighborhoods. Juan later received a scholarship to attend Berklee's Five-Week Summer Performance Program and distinguished himself enough to win a full-tuition scholarship to study music education at Berklee. Next spring, Juan will become the first member of his large extended family to graduate from college.

Juan has already recorded five albums in his home studio, and he conducts his church choirs and band and assists his teachers in Berklee's Saturday School program. He has expressed an interest in teaching "like Berklee

teachers." As a music educator, Juan will touch the lives of hundreds of young people. His hope (and Berklee's) is that his experience will inspire other young people to follow in his footsteps.

As members of the Berklee community, we are in the enviable position of seeing passionate students like Juan blossom before our eyes. That's why the college decided to launch Giant Steps, our first-ever capital campaign. We have set a goal of raising \$50 million between now and June 2011 to increase scholarship support, expand Berklee's campus facilities, and foster the kind of innovation that has been the hallmark of Berklee's success for 63 years. (See pages 14 to 17 for more on the Giant Steps campaign.)

I am pleased to report that as of press time, we have raised more than \$28 million. Everyone can take part in this campaign through financial and other kinds of support. We have been fortunate to receive some generous contributions from friends of the college who never studied here and are not professional musicians. They simply understand the value of helping young people receive a music education. Many of these friends became involved with the campaign after an introduction to the college. Opening the doors of the Berklee community to such individuals is an important component of our campaign.

The growing number of Berklee alumni contributing to the college is an important factor for major donors and foundations as they con-

sider giving. The amounts of the gifts given by alumni are not as important as the fact that an increasing number of alumni *are* giving back to their alma mater. Over the past three years, we've been pleased to see a 165 percent increase in the number of alumni making donations. To encourage generosity among our alumni, Ernie Boch Jr. '82 has challenged and will continue to challenge alumni to support the college at whatever level they can (and for more information on Boch Jr. and the Ernie Boch Jr. Challenge, see pages 26 and 28). Similarly, major alumni donors are impressed when they hear about the financial support of faculty and staff members. We are pleased that, over the past three years, giving by our faculty and staff has increased by 86 percent.

Parents too have given above and beyond their annual tuition bills. In fact, they have been some of our most generous donors to scholarship funds, including the Berklee Fund. I believe this outpouring stems from the fact that parents see the passion their sons and daughters have for music and understand the role the college is playing in helping them focus that drive.

The Giant Steps goals for increasing scholarships, expanding facilities, and fostering innovation will directly affect tomorrow's musicians. Offering your financial support and introducing the college to others who can join with us to strengthen the Berklee experience will ensure the success of Giant Steps.

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PHOTOS BY PHIL FARNSWORTH
Four of the five honorees sat in with the student band at the May 9 commencement concert. Left picture: Graduating senior Rebecca Muir was joined by honoree Steve Winwood for a duet on his hit song "Roll with It." Rosa Passos (center) sang bossa nova she cowrote titled "Verão." Phillip Bailey (right) sang the Earth Wind & Fire hit "Reasons." Howard Shore (not pictured) conducted music he composed for the film *Naked Lunch*.



International Stars Celebrate with the Class of 2008

For the 840 graduates and other attendees, Berklee's commencement concert and baccalaureate ceremony were once again an unforgettable event. Also fêted during the festivities at Boston University's Agganis Arena were this year's honorees: Brazilian bossa nova sensation Rosa Passos, Philip Bailey and Maurice White of Earth Wind & Fire, rock superstar Steve Winwood, and Oscar-winning film composer Howard Shore.

At the May 9 tribute concert produced by Berklee's Yo Team, Professor Ken Zambello, the musical director, announced that the 88 singers and instrumentalists on hand constituted the largest talent pool ever assembled for the event. (Berklee faculty members and students from Boston Conservatory of Music swelled the ranks.)

The show opened with an overview of the diverse musical output of the five honorees. A student vocal

octet kicked things off, trading melody and harmony lines over the funky backbeat of Earth, Wind & Fire's "Sing a Song" before turning the spotlight over to Ryan Pinkston who sang the EW&F chestnut "September." The focus then went to Latin grooves with "Ladeira da Preguica" and "Samurai," two songs recorded by Rossa Passos. Next, the full forces of the orchestra were under the baton of student conductor Fred Smith for Howard Shore's suite from the movie score for *The Aviator*. Steve Winwood's music followed with Rebecca Muir singing the lead on "While You See a Chance." Owen McGreehan and Amy Heidemann took turns singing "I'm a Man" and "Gimme Some Lovin'," a sample of Winwood's early hits with the Spencer Davis Group.

Four of the honorees made cameo appearances onstage. Rossa Passos sang her introspective bossa nova

"Verão," and Howard Shore conducted a suite from his score to *Naked Lunch*. Winwood came out for an energetic duet with graduating senior Rebecca Muir on his hit "Roll with It." Philip Bailey's trademark falsetto elicited roars of approval from the crowd when he sang the EW&F hit "Reasons." The show ended with all student vocalists onstage for Winwood's "Higher Love."

The next morning, President Roger H. Brown presented honorary degrees to Bailey, White, Winwood, Shore, and Passos. Bailey delivered the commencement address, and began by thanking Maurice White for bringing him into the Earth, Wind & Fire family. He stressed the importance of the countless musicians, teachers, mentors, role models, friends, and family who have influenced him. "Why do I feel the need to mention all these people on *this* occasion? It's because of a lesson I learned a long time ago that I'll never forget. I pass it on to you in hopes that you too will never forget that none of us—no matter how intelligent, or talented, or creative, or well connected—ever makes it all by himself. Each of us stands on the shoulders of great men and women who have walked before us."

Bailey also offered these words of advice: "Never lose your creativity. Never lose your excitement. Never lose your pure love for music. Years from now, wherever life may have taken you, whatever you may be doing for a living, you'll still be hearing the music. I pray that you will always take the gift of music with you as a professional, as a part-time prac-

itioner, or as a full-time enthusiast. Don't take your ability to hear what others can't for granted."

Film composer and Berklee alumnus Howard Shore '68, a three-time Academy Award winner for his scores for the *Lord of the Rings* trilogy, referenced an idea of director Ingmar Bergman that movies convey illusion when will and intellect are cast aside to make way for the imagination. "Music works in the same fashion," he said. "There is no other art form that has so much in common with film as music. Both affect our emotions directly, not via the intellect."

Multi-instrumentalist Steve Winwood, who has inspired countless musicians over the course of his four-decade career, said, "I would never have thought that I would be part of Berklee's class of 2008 at the age of 60," alluding to his approaching May 12 birthday. After expressing gratitude to the Berklee community for the honor he received and praising the students who performed in the tribute concert, Winwood said, "Berklee, you are a light. Keep on shining."

As regards the makeup of this year's graduates, women constituted 31 percent of this year's graduating class. International students from 54 different countries (the greatest proportions of which were from South Korea and Japan) comprised 30 percent of the class. American graduates hailed from 47 different states, with the largest representations coming from Massachusetts, New York, and California. As the ceremony concluded, the graduates left the Agganis Arena with a determination to make their mark on the music world.



NICK BALKIN
From the left: Honorary doctor of music recipients Steve Winwood, Rosa Passos, Phillip Bailey, and Maurice White, Berklee President Roger Brown, and doctorate recipient Howard Shore.

Seeking Out African Scholars

Recently, Berklee launched its Africa Scholars Program by holding audition and interview events in Accra, Ghana, and Durban, South Africa. Established and funded by Berklee President Roger H. Brown and his wife, Linda Mason, the groundbreaking program is intended to raise awareness about the college among African musicians, increase the number of African students at Berklee, and promote a significant cultural exchange.

The initiative offers opportunities for African musicians who lack the financial means to study at Berklee on a full four-year scholarship that covers tuition, room, and board. Musicians who auditioned in Africa will also be considered for other scholarships that Berklee awards as part of its World Scholarship Tour, which visits more than 40 international cities.

Comprising Ron Savage, chair of the Ensemble Department; Carolyn Wilkins, professor of ensembles; Joe Galeota, associate professor of percussion; and Michael Shaver, assistant director of admissions, international recruitment, the Berklee team conducted the interviews and auditions in Accra and Durban in June.

Some hopefuls came from regions of Ghana and South Africa near the audition sites, but many traveled long distances from Cameroon, Ethiopia, Ivory Coast, Liberia, Mozambique, Nigeria, and Zimbabwe. In total, more than 100 musicians turned out at both sites, which unfortunately meant there was a greater volume than there was time to accommodate. While the team took several walk-ins, a few were turned away and left only with the hope that Berklee would return to the area for future auditions.

"I have been on several audition trips for Berklee," said Professor Wilkins, "but for me, this

trip to Africa was by far the most intense one emotionally, physically, and spiritually. What stands out in my mind is how hungry those auditioning were for the opportunity to come to Berklee. Quite a few of the people we heard had never studied formally with a teacher or learned to read music, but their motivation and raw talent were extraordinary. I would love to see several of these wonderful young people come to Berklee."

Those auditioning were from varied walks of life, age groups, and musical abilities. They played a variety of styles, including blues, jazz, pop, gospel, and Ghanaian highlife and hiplife styles. One vocalist had fled war in his home country and now lives in a refugee camp in Ghana, while another is the reigning Ghanaian pop idol. Several played such traditional instruments as *djembe*, *sogo*, *kidi*, and *mbira nyungwe nyungwe*. The young man who played *mbira* had traveled with his mother 1,200 miles by bus from war-torn Zimbabwe.

Alumna Sarah Bein '08, who is in Ghana for the summer studying medicinal horticulture, helped facilitate the auditions in Accra by escorting musicians to the interview and audition rooms. "It's a really humbling experience to see these people who want it so badly that they'll drive here from Nigeria even if there is only a slight chance they can audition for a scholarship," Bein said. "People here are so grateful for everything they have, it puts you in your place very quickly, and makes you not take what you have for granted."

Pianist Tandi Ntuli, who came from Cape Town to audition in Durban, summed up the ambitions of many. "When I was in high school,



Faculty members Ron Savage (left) and Carolyn Wilkins take time out from the auditions in Ghana to play with a local musician.

it was the dream of every musician I knew to come to Berklee. The opportunity doesn't come every day, so it's really exciting. I want to study overseas, but it would be financially impossible without a scholarship. This would be a huge opportunity and I would make the most of it."

She explained further, "[Berklee] has good facilities and networking [opportunities]. It's the whole package and has a focus on the business side of music." Some of the audition candidates got a head start on the networking for which Berklee is well known. Musicians from different countries took the opportunity to connect with one another. They jammed before and after the auditions, exchanged contact information, and even made plans to get together to play again.

—Margot Edwards

Berklee and Essence Partner in Hip-hop Contest

Five teen musicians were named the winners in the third Take Back the Music Hip-Hop Songwriting Contest sponsored by *Essence* magazine and Berklee. The grand-prize winners Jennifer "Nesi" Chianesi of Cranston, RI, and Justin "Jae Guttah" McGibbon of Breinigsville, PA, received full scholarships (covering tuition, room, and board) to attend Berklee's 2008 Five-Week Summer Performance Program in Boston. The second-place winner, Nyles "Witness" Houston of Brockton, MA, received a tuition-only scholarship to the summer program. Three runners-up received a scholarship to take a course of their choice at Berklee's online extension school, *Berkleemusic.com*.

Additionally, Chianesi, McGibbon, and Houston have been invited by Boston Mayor Thomas M. Menino to perform at the 2008 Peace Hip-Hop Festival at Boston's City Hall Plaza, on August 2.

"I'm so excited," said grand-prize winner Jennifer Chianesi. "There aren't many females who are really successful doing hip-hop right now, so it feels good to be noticed for this. I'm looking forward to learning everything I can about the music industry."

The winners were chosen from submissions of songwriters between the ages of 15 and 19 from all

over the United States. In a first round of judging, a group of Berklee students and *Essence* staff held listening sessions in Boston and New York to choose 10 finalists.

The five winners were selected from the group of finalists by a judging panel comprising hip-hop celebrities Yo-Yo, Pete Rock, and Roxanne Shanté; Berklee MP&E Department Professor Prince Charles Alexander, Songwriting Department Professor Pat Pattison, and *Berkleemusic.com* Music Production faculty member Mike Hamilton; and Berklee student Da'Raya Wilson, who was a 2006 contest winner. The judges gave highest marks to songwriters whose pieces featured clever, innovative lyrics and that conveyed a positive message as well as excellent melody and composition.

The contest was developed as an extension of the *Essence* Take Back the Music Campaign, which promotes balance in mainstream hip-hop's messages. Berklee became involved to offer the winning songwriters educational opportunities to further develop their talents.

Angela Burt-Murray, the editor in chief of *Essence*, says, "The contest not only maintains the

spirit of *Essence's* Take Back the Music campaign, but continues to provide a unique platform for a new generation of talent that is poised to take hip-hop to new levels."

—Allen Bush '89



Two-time grand-prize winner Justin "Jae Guttah" McGibbon performing at Boston's 2007 Peace Hip-Hop Festival

Panel Takes Up Digital Licensing

by James Sullivan

When indoor plumbing first became widely available in the United States, homeowners must have been thrilled by the prospect of water—however much you needed—suddenly available at the twist of a faucet.

For music lovers, a similar abundance might soon be upon us: any song, anytime, anywhere, for a nominal monthly subscription fee.

That's the forecast from a growing number of music industry analysts, who believe that the digital phenomenon has sparked a mass movement away from the concept of owning recordings of your favorite music, toward a new model of instant, all-encompassing access. At "Envisioning 21st-Century Music Business Models," a lively panel discussion sponsored by Berklee's Music Business/Management Department and Professional Education Division, about a dozen industry experts convened to debate the pros and cons of music's rapidly changing delivery systems.

For musicians, the situation creates an unresolved dilemma. While many independents have found new ways to reach an audience, it's not always clear how they will get paid.

After opening remarks by Marybeth Peters, the U.S. register of copyrights, on the changing nature of copyright law, the panel waded into the murky swamp of the issues at hand. Does a creative work have value if you can't put your finger on it? Do record companies have a future in a world in which physical product is no longer desired? And if every working artist is part of an enormous pool of contributors who draw from a collective income, who will administer those payments, and how?

Dave Kusek, the vice president of Berklee Media and coauthor of *The Future of Music*, began by outlining the concept of music flowing like water. He acknowledged that this utopian vision for music delivery faces many obstacles before it can become a reality. But just a few years ago, he was thrown out of record company offices for raising the prospect; now, he says, they're increasingly willing to listen.

Albhy Galuten '68, a longtime songwriter and producer (with 18 number-one singles) who is now vice president of digital media strategy at Sony Corporation of America, said that the

biggest problem the industry faces is sociological. When younger generations view music as "free" and don't feel guilty about taking it without paying, the culture needs to establish "some new mechanism where the creative arts are funded."

Several panelists described aspects of the business in which musicians have discovered new revenue streams. Jennifer Link, a Berklee graduate who is now an executive at the ad-supported digital download service SpiralFrog, explained how downloads might work something like radio: seemingly free to the consumer but supported by commercial advertising.

Eric Giler of Groove Mobile reported that his company has found that young people—the same people who believe that music should be free—are perfectly willing to pay for ringtones and video for their cell phones when convenience is a factor. And Gregg Latterman, founder of Aware, a grass-roots scouting affiliate of Columbia Records that discovered John Mayer and Guster, among others, discussed how film, television, and ad placements have superseded record sales as critical income for many of his artists.

Singer Brandi Carlile, Latterman said, has sold 250,000 records without realizing a dime in royalty money. But prominent exposure on *Grey's Anatomy* has earned her a steady stream of income in the form of sync licenses, "And that goes directly into her pocket," Latterman said. "It's cool to watch these checks come in."

With such a growing number of revenue options, artists will need some sort of universal licensing agreement to collect on their behalf, said Susan Butler, who covers legal issues for *Billboard* magazine. She says it's a potential quagmire. The European Commission hasn't even gotten past arguing about where to hold its meetings to discuss such a model.

"These concepts," said Butler, "are not easy for anybody to understand." That, the panelists agreed, is a major part of the problem. Galuten joked that he doesn't want to have to become a "network operator" in order to integrate all the sources of music (such as cell phones, portable players, and home entertainment systems) that he owns.

But while this brave new world can be overwhelming to contemplate, some old-schoolers continue to succeed. Newbury Comics cofounder Mike Dreese said that his company posted bigger sales last year than the year before, partly because of an increased focus on online sales of physical product. The Newbury Comics of the world, he said, exist to offer an alternative to big-box behemoths, such as Wal-Mart, which stock only those titles that sell in quantity.

And according to others such as Berklee student Kenny Czadzeck, the talent buyer at Cafe 939, the forces for ownership of physical recordings remain compelling. "It's hard to say [music] is being devalued across the board," said. "Autograph seekers at gigs will still buy vinyl, he said, because 'you can't sign a file.'"

James Sullivan is a freelance writer.



U.S. Register of Copyrights Marybeth Peters

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Student Groups Play Top NYC and DC Venues

For the 10th straight year, a group comprising top student instrumentalists and composers played at New York City's legendary Blue Note Jazz Club on Monday, May 19. The Berklee Blue Note Ensemble, directed by veteran saxophonist Bill Pierce, chair of the Woodwind Department, played their original compositions as well as jazz standards. The band features an international lineup with saxophonist Melissa Aldana (Chile), bassist Jeonglim Yang (South Korea), drummer Dan Pugach (Israel), and three musicians from Dallas, Texas: Jeremy Sinclair (trumpet), Nadia Washington (vocals), and Michael Palma (piano). The next day, the group visited radio station WBGO-FM for a live in-studio performance and interview.

Birds of a different stylistic feather, the student string band Dr. Magpie, performed in Washington, DC, as part of the Kennedy Center's Conservatory Project on May 22. The six-piece group, consisting of fiddlers Ben Powell and Duncan Wickel, guitarists Jon Sosin and Adam Tressler (who doubles on banjo), mandolinist Eric Robertson, and bassist Dan Carpel, plays a synthesis of styles that touch on pop, bluegrass, Celtic, Django Reinhardt-style jazz, and more. During the trip, the band also recorded a one-hour special for XM Radio's Real Jazz 70 channel at XM's studios in Washington.

"We hope these performance and broadcast opportunities give our students a good feel for two important aspects of the successful musician's life," says Rob Hayes, Berklee's assistant vice president for public information. "Playing on these stages and in these studios where so many of their heroes have performed is a thrill they don't forget."



The Berklee Blue Note Ensemble 2008 (from the left): Melissa Aldana, Dan Pugach, Bill Pierce, Nadia Washington, Jeonglim Yang, and Michael Palma (Jeremy Sinclair is not pictured)



(From the left): Ben Powell, Duncan Wickel, Dan Carpel, Eric Robertson, Jonathan Sosin, and Adam Tressler of Dr. Magpie onstage at the Kennedy Center in Washington, DC.

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Giant Steps and Milestones

On April 26, friends of Berklee gathered at the InterContinental Hotel on Boston's waterfront for the official launch of Giant Steps, Berklee's recently announced capital campaign. In his remarks, President Roger H. Brown told the audience, "This is the first capital campaign the college has ever undertaken." Brown detailed that the campaign title was borrowed from the famous song "Giant Steps" by jazz legend John Coltrane and that it represents a milestone in Berklee's development as an institution. "Coltrane's song is really a jazz etude," Brown said. "If you can improvise on it, it's a milestone in your development as a musician."

Berklee trustees and Giant Steps campaign cochairs John Connaughton and Mike Dreese told the guests how they came to be involved with the campaign. "I have been a mentor, a guest lecturer, and [a] trustee at Berklee," said

Other speakers included Board of Trustees Chair Jeff Shames, faculty member Lori Landay, and soon-to-be graduates Amy Heidemann and Kundayi Musinami. Heidemann and Musinami told the audience about the role of scholarships in helping them earn their degrees. "Only through my scholarship has this become a reality," said Heidemann. Musinami recalled his arrival at Berklee from his hometown of Harare, Zimbabwe, with only \$12 in his pocket and how the scholarship office helped meet his needs. "Four years later, I am still here enjoying the educational experience and realizing my dream because of generous contributions made to Berklee," he said.

Before introducing the featured musical artists, President Brown told the audience that he has now been at Berklee's helm for four years and explained why he is passionate about Berklee and the possibilities of the campaign for the future of the college. "Berklee gives access to a college education to students who might not otherwise aspire to it," Brown said. "Berklee helps make Boston a great city. No city has a school like Berklee that is dedicated to jazz, blues, Latin, gospel, hip-hop, and electronica. As well, Berklee has had a global impact. Jazz-based music is America's contribution to world culture, and Berklee is the one music college devoted to it."

Brown then introduced drummer Terri Lyne Carrington and her quartet. They played an abstract version of the Beatles tune "Michelle," an original

penned by faculty guitarist Tim Miller, and Carrington's odd-time arrangement of Coltrane's "Giant Steps." Following Carrington's performance, Grammy-winning pianist Michel Camilo gave fiery solo renditions of three original songs, including his trademark tune "Caribe," which was recorded by Dizzy Gillespie. The wildly enthusiastic audience gave the pianist standing ovations after each number.

Following the event, guests left the InterContinental with a picture of what it will take to reach the campaign's goals by 2011 and help fund Berklee's progress for the 21st century.



Giant Steps Campaign cochairs and Berklee trustees John Connaughton (left) and Mike Dreese revealed the \$50 million fundraising goal for Berklee's capital campaign.

Dreese. "I'm cochairing this campaign in part because I have been around the college for so long and know the great things it has accomplished on a shoestring and what possibilities lie ahead. Most importantly, I am motivated to financially support the college and work on behalf of the students."

Connaughton spoke about the plans for the funds the campaign will generate. "We expect to raise \$15 million for scholarships, \$15 million for facilities and \$10 million to support innovation," said Connaughton. "Our original plan was to raise \$40 million by June 1, 2011. But like all institutions, our list of needs and dreams exceeds \$40 million."

According to Connaughton, the college decided to increase the goal to \$50 million after contributions from early donors topped \$27.5 million. "The campaign leadership firmly believes this early generosity will allow us to accomplish even more on our list to realize Berklee's vision of becoming the world's leading institute of contemporary music," he said. "The board of trustees, Mike, and I feel we can take a 'Giant Step' and raise the goal to \$50 million. This is a tremendous feat for Berklee. We are particularly grateful to the early donors and thank them for their generosity. I hope you will all help us spread the word."



Featured performers: pianist Michel Camilo (left) and drummer Terri Lyne Carrington. Camilo has created a Berklee scholarship for students from his native Dominican Republic.

Thank You . . .

to those who have made lead gifts to the Giant Steps Capital Campaign

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notes

Compiled by Mia Rioux '08

The music of Associate Professor Apostolos Paraskevas was performed at California State University, Fresno, in April. Recently, his works have also been performed at the Polytechnic Institute of Athens, Greece; the Guitar Institute in St. Petersburg, Russia; the Manhattan School of Music, and at Oberlin College.

Professor Mike Scott was elected as the vice president of the American Federation of Teachers of Massachusetts executive board in May.

Associate Professor John Stein toured Brazil in June and will release his new CD, *Encounterpoint*, on the Whaling City Sound label in August.

Assistant Professor Pam Kerensky was inducted into Epsilon Pi Tau, the International Honor Society for Professions in Technology.

The vocal group Syncopation, featuring Instructor Christine Fawson and Associate Professor David Thorne Scott, released the new CD *Wonderful You*.

The Atlanta Symphony Orchestra performed the orchestral piece *Hansel and Gretel* by Associate Professor Larry Bell in March.

Piano Professor Laszlo Gardony released the CD titled *Dig Deep* with his trio that includes Associate Professor John Lockwood (bass) and Assistant Chair Yoron Israel (drums).

The song "Berlin Wall" by Guitar Professor Jon Finn was used in the film *Refusenik*. Professor Joe Santerre (bass) and Associate Professor David DiCenso (drums) played on the track as well.

Ensemble Professor Carolyn Wilkins published the new book *Tips for Singers: Performing, Auditioning and Rehearsing* with Berklee Press.

Associate Professor Jeff Dorenfeld and John Czajkowski '98 received the 2008 Best Online College Course Award from the University of Continuing Education Association for their Berkleemusic.com Concert Touring course.

In May, Music Production and Engineering Associate Professor Prince Charles Alexander presented music technology lectures at Ashland High School in Ashland, MA.

Assistant Professor of Voice Didi Stewart and singer Marty Balin of Jefferson Airplane and Jefferson Starship opened for the band America at the WODS Oldies Summer Concert Series June 14 at Boston's Hatch Shell.

Associate Professor Charlie Sorrento released the new CD *Sorrento: All I Ever Wanted*, featuring songs he wrote and performs.

Bass Professor Bruce Gertz celebrated the release of his new CD, *Reptilian Fantasies*, with a concert at Scullers in April.

In March, Guitar Professor John Baboian performed at the Cape Town International Jazz Festival in South Africa and gave workshops and performances at the University of Cape Town.

Associate Professor Gaye Tolan Hatfield wrote



Associate Professor Gaye Tolan Hatfield (right) and actor Matthew Broderick after the premiere of *Finding Amanda* at the Tribeca Film Festival. Hatfield wrote and sang music for the film.

several pieces for the film *Finding Amanda* (starring Matthew Broderick and Brittany Snow). Assistant Professor Sharon Broadley-Martin sang with Hatfield on the soundtrack.

Music Therapy Chair Suzanne Hanser presented seminars at the Harvard Medical School and at Kings College London School of Medicine. Hanser also served as a contributing author for the book *I Hope They Know: The Essential Handbook on Alzheimer's Disease and Care*.

In May, Liberal Arts Professor Peter Gardner lectured at a conference sponsored by the Swiss Association for Intercultural Education at Fribourg University in Switzerland.

Bassist and Assistant Professor Lenny Stallworth is touring Europe and Asia with jazz saxophonist Kenny Garrett. Stallworth will also perform with Roy Hargrove, RH Factor and bassist Ron Carter in Paris.

Music Education Professor Peter Cokkinias produced and directed Berklee's recent concert tribute to Paul Whiteman. He will also mark his 29th season as the music director and conductor of the Metrowest Symphony Orchestra.

In May, pianist and Associate Professor Bruce Katz performed at the New Orleans Jazz & Heritage Festival with John Hammond. He also played at the Puerto Escondido Blues Festival in Mexico and at the Blues Foundation's Blues Music Awards in Tunica, MS.

Brass Professor Tiger Okoshi released his new CD, *Tiger Okoshi Plays Standards*, in Japan on the A-60 jazz label. Okoshi also received an award from the Japan Society of Boston for his efforts to further relations between the U.S. and Japan. Actor Richard Gere was the event's keynote speaker.

Professor Oscar Stagnaro and Associate Professor Rick DiMuzio performed on the new

CD by alumna Eleonora Bianchini, *Como un aguila en lo alto*.

Professor Mitch Seidman served as the music director for the Third Annual Grafton Fine Arts & Music Festival.

Liberal Arts Professors Joseph Coroniti and Peter Gardner presented a series of lectures and workshops at Jawaharlal Nehru University and Amity University in New Delhi, India.

Associate Professor Darrell Katz released the new CD *The Same Thing* on Cadence Jazz Records featuring Katz's group the Jazz Composers Alliance Orchestra. The group recently performed with saxophonist Oliver Lake.

Associate Professor Jonathan Bailey Holland will be the composer in residence for the 2008–2009 season of the Dallas Symphony Orchestra. The Dallas Black Dance Theatre will perform *Primary Movements*, a ballet the group commissioned from Holland.

Ensemble Professor Larry Watson released his new CD, *American Fruit with African Roots* featuring numerous alumni. Two songs from the disc were used in *Before They Die!*, a documentary on the survivors of the Tulsa race riot.

In March, Assistant Professor Mikael Ringquist toured Italy performing Osvaldo Golijov's *La Pasión Según San Marcos*. In April Ringquist performed Ravi Shankar's *Concerto for Sitar* with Shankar's daughter Anoushka Shankar playing sitar in Littleton, MA.

Voice Instructor Christiane Karam was among the 20 singers chosen to work with Bobby McFerrin at a professional training workshop and performance at Carnegie Hall in May.

Woodwinds Professor Wendy Rolfe has been playing with the Handel and Haydn Society, Boston Baroque Orchestra, and Boston Cecilia and Cantata Singers.

Bass Professor Dave Clark performed with the Armen Donelian Trio at local venues in May.



Associate Professor Apostolos Paraskevas

Newbury Comics Faculty Fellowship Grants: *Sharpening the Cutting Edge*

by Susan Gedutis Lindsay

Associate Professor Lori Landay of the Liberal Arts Department and Professor Neil Leonard of the Music Synthesis Department have been named as the first recipients of the Newbury Comics Faculty Fellowship grant. Berklee Trustee Mike Dreese, CEO of Newbury Comics, gave a \$1 million gift to the college that will in part fund fellowships to be awarded annually in support of innovative faculty projects. The fellowships are offered across the board rather than tied to a discipline of study or musical genre. The goal is to foster faculty projects that transcend traditional boundaries and explore new ideas in creative ways, bringing to light all kinds of faculty endeavors.

For her part, Landay will explore virtual online environments in an effort to stake out possibilities for the music industry and musicians of the future. Leonard will make three multimedia presentations, two in Italy and one in Germany.

Lori Landay: Traveling to Multimedia's Edge

Landay will use the grant to kick-start her upcoming sabbatical project, "Sharpening the Cutting Edge: What's New in New Media?" The work is an extension of her varied efforts to help faculty integrate technology into the classroom since she joined Berklee in 2001. Landay will use the fellowship to explore new media from a musical perspective, identifying opportunities for the music industry, musicians, and music educators.

While her primary research interests involve media and cultural studies, Landay is also fascinated by virtual 3-D worlds such as the websites Second Life, ActiveWorlds, and There.com. These animated environments enable people to interact socially, express themselves creatively, fly, play games, shop, build things, establish businesses, share music and video, and learn collaboratively in a new educational context.

Landay believes that these virtual environments provide enormous opportunity for music and

music education. "The text-based model of online learning may at some point be eclipsed by simulated classrooms in a virtual world," she says.

"Instead of meeting with classmates from around the world in a chat room, the meeting would take place in simulation with students and teachers interacting with one another's online characters, known as 'avatars.' Instead of sharing music through a social networking site like MySpace, fans might gather in a virtual club. Rather than using the iTunes Store interface, consumers could go to a virtual store, walk through aisles, look at album covers, and simulate the experience of going to a bricks-and-mortar record store.

"This fellowship gives me the opportunity to step outside my usual area of focus, to look at how the music industry and education might use the virtual world," Landay says. Several colleges and universities have begun to build online extensions in places like SecondLife.com. And though Berklee has developed an online presence with Berkleemusic.com, the college has yet to explore learning and performance opportunities in online virtual communities. Landay will further explore these possibilities and draft a report to help Berklee decision makers determine whether the college should investigate the area further.

Neil Leonard: Virtualizing Bricks and Mortar

While Landay explores how to bring music into a virtual environment, Neil Leonard is doing the opposite by bringing virtual music into real environments. Leonard's work began in Italy in May with a site-specific sound installation in the medieval city of Padova. The piece *uscir ad ascoltare le stelle...*, was performed as part of a citywide music festival called the Giornata dell'Ascolta (or Listening Day). Leonard's piece was unveiled at the entrance of the Santa Maria dei Servi Church, in the midst of a 400-meter installation in the porticos of Padova's historic district, along via Roma, the city's central artery.

As listeners entered the church for Sunday Mass, they experienced a sound-collage broadcast from three speakers arranged as an audio triptych. The piece required that Leonard and his collaborator, composer Professor Maura Capuzzo of Venice Conservatory, develop 10 hours of continuous, nonrepeating sound. With the aid of computer processing, the two extracted, exaggerated, and juxtaposed aspects of sacred and ritual sounds from around the world to create a sonic statement.

Titled *Echo Resonance & Memory*, the second phase of Leonard's project is an installation developed in conjunction with Italian choreographer Gabriella Riccio and video artist Alia Scavino. The work was performed in a small village on the side of Mount Vesuvius, Napoli, in late May. It was based on a surround-sound collage of recordings of an outdoor modern art piece constructed from a cluster of weathered church bells by Italian conceptual artist Jannis



Associate Professor Lori Landay

Kounellis, at La Marrana, the private estate for environmental art in La Spezia. Rather than presenting the installation on a traditional stage, the three artists performed simultaneously in the passageway of a historic building. Leonard's pre-recorded processed sounds and live saxophone playing accompanied Riccio's movement and Scavino's live video creating an echoing conversation that explored the work's themes.

"Unlike a traditional piece with a beginning, middle, and end, this piece has no fixed point for the audience to focus on," Leonard says. "We're seeking to create something conducive to contemplating this site—a beautiful village on the side of an active volcano." Later this summer, Leonard and his collaborators will perform *Echo Resonance & Memory* at the national Italian theater triennial in Napoli, Napoli Teatro Festival Italia.

In July, the third phase of the project brings Leonard to Germany to codirect a multimedia performance ensemble at the Folkwang Hochschule in Essen. He will work with visual artists and computer musicians to enable his saxophone and computers to produce a live feed that will be "played" by kinetic sculptures equipped with light pens that will draw video images in response to the musical performance. The sculptures were created by Professor Claudius Lazzeroni.

Newbury Comics Faculty Fellowship will continue to promote the experimental, forward-looking work various faculty members have long pursued. "Berklee is a school of contemporary music, and contemporary musicians of all eras have collaborated with dancers, writers, visual artists, and architects," says Leonard. "I feel what I am doing is consistent with that tradition."

Susan Gedutis Lindsay is a freelance writer and editor and an adjunct music faculty member at Bridgewater State College. She plays baritone saxophone with the Stage Door Canteen big band led by Roger Gamache '77.



Professor Neil Leonard plays into a cluster of church bells

The Laboore Legacy



Abe Jr.

Abraham Sr.

Mateo

© Yamaha

A strong work ethic, diverse talents, and a
genuine investment in
the music they make have enabled two generations
of the Laboriel family to thrive in the music industry.

by Mark Small '73

It's not uncommon for the tradition of studying music at Berklee to link generations of families together. Abraham Laboriel Senior '72 and his sons Abe Jr. '93 and Mateo '03 stand out among Berklee's notable legacy families.

Since his arrival in Los Angeles in 1976, Abraham has left an indelible mark on the music industry by adding his uniquely personal touch to more than 4,000 recordings during his four decades as one of the busiest studio bassists Los Angeles has ever produced.

Best known as a drummer, Abe Jr. plays various instruments, including bass, and is a gifted vocalist (to hear his duet with Mylène Farmer at an arena gig in Paris, visit www.youtube.com/watch?v=FspTcSh00NM). But despite his abundant musical talents, it's his extraordinary skills as a drummer that have earned him the opportunity to play on hundreds of recordings by top artists and to tour with many of the industry's brightest lights, including Sting, Paul McCartney, Eric Clapton, k.d. lang, Seal, and others.

The youngest of the trio graduated from Berklee's MP&E program just five years ago, but Mateo has already developed an enviable résumé, which lists credits as a songwriter, producer, and programmer for such names as Quincy Jones, Jamie Foxx, and Ashlee Simpson, and has made contributions to major motion picture soundtracks. Mateo has also supplied bass, guitar, and keyboard tracks to various studio projects.

Genesis

Growing up in Mexico City, Mexico, in the 1950s, Abraham started playing guitar at the age of six under the tutelage of his father, who was also a musician. Abraham's older brother was a member of Mexico's first major pop band, Los Traviesos, and recordings from American publishers hoping for Spanish-language covers of American hits were sent regularly to the Laboriel home. "The records were of all different styles, from Buck Owens to Lambert, Hendricks, and Ross," Abraham says. "As I played along with them, my tastes in music became very open, and I fell completely in love with American music." The Laboriel-Berklee nexus can be traced to the late 1960s, when Abraham Sr. convinced his parents to let him pursue musical studies at Berklee after completing two years at Instituto Polytechnico Nacional studying aeronautical engineering. While living in Boston, Abraham spotted Lyn, his future wife, from his dorm window on the fifth floor of Berklee's 1140 Boylston Street building as she greeted students outside the Newman Center at Saint Clement's Church across the street. Now a pediatrician, Lyn was then a medical student at Boston University.

At Berklee, Abraham's principal instrument was guitar. But after discovering that he had an aptitude for bass guitar in 1971, he played the instrument in all his ensembles until he graduated the following year. The September after Abraham received his degree in jazz composition, Berklee faculty member Herb Pomeroy recommended him as the bassist for a show pairing Johnny Mathis and Count Basie. Mathis liked Abraham's playing and hired the young bassist to back him in concerts around the world. Between 1972 and 1974, in addition to working with Mathis, Laboriel made recordings with Gary Burton, Ella Fitzgerald, and others. During that time, Abraham and Lyn had married, Abe Jr. was born, and the couple relocated to Cleveland, Ohio, for Lyn's medical internship.

The Lure of the West

With his wife putting in more than 100 hours a week as an intern, Abraham decided to devote his time to taking care of Abe Jr., who was then two years old. "I pretty much put my musical activities on hold for two years and had the great privilege of spending that time raising him," Abraham says. In 1975, Abraham accepted an offer from Henry Mancini to come to Los Angeles to play on his *Symphonic Soul* album. During those sessions, Abraham met studio players that included guitarist Lee Ritenour, drummer Harvey Mason, and keyboardist Joe Sample. They told Abraham that if he moved to Los Angeles he would find plenty of work. But Lyn had one more year of residency to complete before they could relocate. The studio scene was constantly attracting musicians, and other great bassists had begun to make a name for themselves before Abraham arrived in 1976. "By the time I got there, Lee had started working with Anthony Jackson, Harvey had Louis Johnson, and Joe Sample had Pops Popwell," Abraham says. "So I spent the next two years wondering what I was going to do. Still, momentum took hold, and 'little by little, gigs started picking up.'"

In 1976, Abraham played on only a few big album sessions, but things accelerated rapidly soon after. Abraham began fielding calls to make albums with the Pointer Sisters, George Benson, the Manhattan Transfer, Barbra Streisand, and dozens more. The rest truly is history, as Abraham says. Some 4,000 sessions later, he has seen the business change considerably, but his phone keeps on ringing.

"Everything is changing, but I've been really blessed that the people who call me are really enthused about my talent," Abraham says. "These days I get to do a mix of jingles, films, and album sessions. There is no steady diet of one kind of work like there used to be."



Despite having a busy music career, Abraham never lost sight of his role as a husband and father. As is readily evidenced by the fun the Laboriel siblings and their father had during the photo shoot and interviews for this story, the members of the Laboriel family enjoy one another's company and have profound love and respect for each other. Abraham Sr. described the time a few years ago when Lyn was hospitalized for several weeks with life-threatening complications after surgery. Abraham, Abe Jr., and Mateo dropped everything to take alternate shifts round the clock at the hospital so a family member would constantly be at her side as she recovered.

All three Laboriels say that music was constantly in the air at home. "The record collection was thick with everything: classical, jazz, rock, folk, and ethnic music," says Abe Jr. "We listened all the time. Our mother brought home such things as the Bulgarian Women's Choir when they were new." Abraham Sr. adds, "Lyn was a great contralto singer. She had great training and exposed our children to very high-quality classical music. Once she took them to see [opera singer] Joan Sutherland perform."

There was a lot of jamming in the house too. "I started hitting pots and pans at two or three," says Abe Jr. "When I was four, Jamey Haddad gave me a little drum set, and I started to play with my father. I learned from playing for my dad that within a bar there is a lode and you can manipulate that. I remember being young and him asking me to play something on the drums for him. After I'd been grooving for five minutes, and he tapped me on the shoulder and said, 'That was a good bar.' I'd played all this stuff, and he singled out just one bar that felt good! This started a dialogue, and I realized that there were subtleties I had to be aware of in a groove."

Abraham sometimes took his young sons to studio sessions. Consequently, both Mateo and Abe Jr. became very comfortable in a studio environment. Abe Jr. would talk to the players. "My dad was playing with drummers like Steve Gadd and Jeff Porcaro," Abe Jr. says. "I'd pick their brains to find out how they thought about time and where they placed things."

"Abe would ask Jim Keltner and others about why a song felt one way at a certain moment and a different way in another," says Abraham. "They would just start sharing all kinds of things with him. Both Abe and Mateo seemed to ask the right questions. I remember

when Mateo was really young, he came to the studio and was watching a guy working on sound effects for a movie. He was putting in gunshots, and Mateo told him that they weren't in sync," Abraham says with a laugh. "But he actually let me place a few of them," Mateo adds.

Although there were plenty of indicators, it was hardly a foregone conclusion that both Laboriel brothers would study music and pursue careers in the business. Mateo, who is seven years younger than Abe Jr., says, "For a long time, I asked myself if I wanted to become a musician just because my father and brother were doing it or if it was right for my life. I picked up guitar in high school, but had played piano, French horn, and saxophone before that. I went to college first for anthropology, but while I was studying academic subjects, I realized that I really missed music. I had been using the recording gear we had around the home and started making beats. That started a fire in me, and I knew I wanted to learn how to shape sound. I transferred to Berklee after two years at the other school and majored in MP&E."

For Abe Jr., Berklee was his first choice for college, but he still had to decide on a major. "I got my degree in music synthesis," he says. "I was a drum set player, but I wasn't that interested in the curriculum for drum performance majors. Music synthesis really excited me from a production standpoint, and I learned a lot. It was a great experience all around. The Music Synth department was very cutting edge, and there was a lot to dig into."

No Coattails

While Abe Jr. was still a Berklee student, he got to work with his father as the rhythm section for records by saxophonist Justo Almarino '71, singer Dianne Reeves, and others. Despite that introduction and Abraham's reputation, both Abe Jr. and Mateo have not simply ridden their father's coattails into the business. They had to build reputations based on their own unique abilities.

"When I moved back to L.A. after Berklee, I started playing around town with Tribal Tech," Abe Jr. recalls. "At one of their gigs, someone mentioned that Steve Vai was auditioning drummers. I learned that the auditions were closed, but I went down anyway to ask if I could audition. They said no. I asked if I could hang out and, if someone didn't show,

maybe I could take the spot. I waited around, and after five or six hours, someone didn't show. I was allowed to play, and I ended up getting the gig. At that point, I didn't play double bass drums or odd times, and I'd never sung while playing drums. Steve wanted me to do all that. I learned quite a bit doing that gig."

"Every gig I've gotten since can be traced back to my work with Vai. We were on the road, and a band called Eleven was opening for us. They were friends with Seal and recommended me to him when he was looking for a drummer. I ended up joining his band. When Seal's tour got to L.A., it was the first time he had played here, and a lot of producers came to the show. When Seal played *Saturday Night Live*, tons of people saw that show. I started getting called for sessions as a result. The exposure helped a lot."

With his own reputation now firmly established, Abe Jr. gets calls from producers wanting to pair him with his father. The word is out that the two have a unique understanding of rhythm and groove and feel time the same way. In a rhythmic sense, the effect might be compared to the homogenous blend that vocalists from the same family can achieve. "Abe and I have done a lot of sessions together," says Abraham. "We get calls to be the rhythm section, and that's really fun." Mateo adds, "Their lockup is like a heartbeat."

Abe Jr. recounts a time when a young producer asked him to play both bass and drum parts for a recording. Preferring interaction with other players to overdubbing, Abe Jr. asked without explanation if he could bring his dad to the session. "I guess the guy was unaware that my father was a musician and figured I wanted my dad there for moral support or something," Abe Jr. says. "He said it was OK for him to be there. Once we started playing together, he understood how much better his tracks were going to turn out."

In addition to the occasional session, Abraham and Abe Jr. also play in a group called the Jazz Ministry that is led by keyboardist and studio mainstay Greg Mathieson. The band also features studio guitar superstar Michael Landau. Whenever their busy schedules align, they book a gig at Los Angeles's famed jazz club the Baked Potato and pack the place. The band has also released a live record (visit www.gregmathieson.com).

"I feel like I am



seeing my kids

walking on clouds pursue music careers."

Beat Making

While Mateo plays several instruments, he found his way into the business via hip-hop based on his ability to create catchy beats. "One of the first gigs I got after I left Berklee was working with Jamie Foxx," Mateo says. "I had been back in L.A. for a few months when I went to see producer Bill Maxwell, a family friend. He is big in the gospel music community, and I played him some of my beats, seeking his advice on whether the quality was high enough and if he had ideas for what I should do next. He said, 'I dig this stuff, but I don't know the hip-hop world very well.' He took me to meet Jamie Foxx. I played him my beat CD, and he started freaking out and put me together with a writer named Tank. We cowrote the song 'Unpredictable' that Jamie recorded. Jamie and I worked together at his home studio creating all kinds of stuff for about a year. Through him, I met other people, including Raphael Saadiq."

Another step forward for Mateo was the opportunity to work with Quincy Jones on the compilation CD *We All Love Ennio Morricone*, featuring the music of Italian film composer Ennio Morricone.

"When that came up, I had done a few projects, but I was still pretty young in the game," Mateo says. "I got a call from Quincy, and he said he'd been hearing things about me from Jerry Hey [studio trumpet player/producer], who told him I was the kid to call for programming. He asked me to help him on the Morricone project. I went to the studio, and there were Quincy, Jerry Hey, and Rod Temperton. The musicians on the sessions included Herbie Hancock, Patti Austin, Vinnie Colaiuta, Neil Stubenhaus, [and] Paul Jackson Jr. These were people I'd grown up around, but to be working with them was a different experience. I set up the rhythmic bed for the cut 'The Good, the Bad, and the Ugly' and did the vocals as well."

Since Abraham Sr. entered the studio scene, the process of recording music has changed. When he recorded tracks during the 1980s for Al Jarreau, the Manhattan Transfer, Lionel Richie, and James Ingram, groups of musicians played together in the studio. These days his sons have far less interaction with other musicians in the studio.

Abe Jr.'s entrance on the scene represents a bridge, of sorts, to this new era in recording. "I came in on the end of the time when groups

played together in the studio," says Abe Jr. "After Pro Tools became an industry standard, everyone wanted more control, so they would record the drums at a different time. It got to the point where I'd play on a record but never play live with the other musicians. It has gone even further now; I don't even go to a big studio. Mateo and I engineer our own sessions, record the drums in our little studio, and then send the files back. Many times I never even get to shake hands with the artist or producer."

Sacred Bovine Studio

In their small studio in Burbank, Abe Jr. and Mateo now work together. They haven't officially formed a production company yet, but the studio enables them to pool their production, songwriting, and instrumental skills. They complement each other's musical interests, creating a broad spectrum for the work they can undertake. "Even though we're from the same family, we're from different musical worlds," says Abe Jr. "I come from rock 'n' roll and pop, Mateo is the hip-hop and r&b guy. The two of us play off of each other. Eventually, we want to become a production team."

"We call our place Sacred Bovine Studio—in other words, 'Holy cow, we have a studio!' We've been there for a few years and have made a few records and done a couple of songs for the movies *Shrek III* and *Brat*. We are trying to find artists and develop things. We've got good material, great management, and access. It is really about finding the right artists at this point."

Earlier this year, the pair did production work at Sacred Bovine Studio for Ashlee Simpson's song "Little Miss Obsessive." "I was asked to play drums on it," Abe Jr. says. "There was a lot of info on the track that hadn't been sorted. We took it and redid guitars and bass, reprogrammed the main drum track and I played on top of that. We cleaned up the tune but kept the heart that was already in it."

When Abe Jr., the road warrior of the family, gets called for a tour, the brothers' work gets put on hold. For the past few months, he has been alternating tours with McCartney and Eric Clapton. "There were shows with Paul in May in Liverpool and Kiev," Abe Jr. says. "I went out with Clapton in June, and in July there are some dates in Quebec and elsewhere with Paul. In August I will play in Europe and Scandinavia with Eric. I get to juggle my heroes."

For Abraham Sr., passing on a music tradition to his children is enormously satisfying.

"I feel like I am walking on clouds seeing my kids pursue music careers," says Abraham. "After Abe did his first recording with Paul McCartney, Paul invited our whole family to come to the studio and listen to three or four mixes that were Paul's favorites. Abe was excited to tell me that he and Paul were singing together on the same mic. Everything sounded great, and I got a bit emotional. I asked Paul to forgive me; I didn't want to take anything away from his moment. I told him I was sitting in the exact place I was in 20 years before when Abe told me during a session I was doing with Terry Bozzio that he had decided he wanted to become a studio musician. It hit me that I was in the same place, but now I was listening to Abe playing on a Paul McCartney album. It was a great moment."

The Laboriel Ideal

While each of the three Laboriels has a different skill set and musical interests, they share a lot of common ground. They get excited about some of the same musical ideas. And that translates into a unique sound in the music: Mateo says that some of the recordings they've worked on together have a certain feel because they are family. While the Laboriels have no concrete plans at present, Abe Jr. says all three are open to the possibility of making a recording together. "Every so often, my sons will call me to their studio to put a bass part down on something they have written. We've started to accumulate a bunch of ideas."

For now, they continue to be in high demand to apply their expertise to various musical projects. "When Mateo and Abe work on other people's music, those people realize they have been helped by a team that has a special gift," Abraham says proudly.

"I think what a lot of people hear is that we really care about the music we work on," adds Mateo. "A lot of people will take a job just to make some money, but if you put your heart into it, you get back tenfold."

"We are hoping to be part of a legacy of musicians who care about what they play," adds Abraham Sr. "We've shown the people who hire us that we aren't there to just take the money and run."

"I think that's why we get as much work as we do," says Abe Jr. "We don't know how to do it any other way." ■

**SCHOLARSHIPS
ARE CRITICAL**

**CAMPUS EXPANSION
IS ESSENTIAL**

INNOVATION MATTERS

GIANT *STEPS*

A campaign for teaching, learning, and innovation

We have an ambitious vision for 2015: Berklee will be the world's leading institute of contemporary music. Attracting diverse and talented students passionate about careers in music, we will offer a relevant and distinctive curriculum in music and liberal arts. We will engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community.

Increased financial support from individuals who identify with our vision is critical if we are to build the Berklee of the future. To achieve this, we are launching our first capital campaign, with a goal of \$50 million.

"Giant Steps" is the theme for the campaign, both in acknowledgement of John Coltrane's groundbreaking composition, and to represent the scope of our ambitions. Coltrane not only introduced new harmonic possibilities to jazz, but the sheer confidence and virtuosity of his performance makes "Giant Steps" a landmark of modern music history. The financial support from this campaign will set Berklee on a course to bring the best young musicians in the world, regardless of need, to an environment that prepares them to become leaders in the global music community of the future.

SCHOLARSHIPS ARE CRITICAL: GIVING PRIORITIES

Presidential Scholarships (includes housing)	\$1,000,000
Dean Scholarships	\$750,000
International Student Scholarship	\$650,000
Full-Tuition Scholarships	\$550,000
Half-Tuition Scholarships	\$275,000
Minimum for Scholarship Fund	\$50,000

Gifts to the Annual Fund support scholarships, too.

CAMPUS GOAL FOR SCHOLARSHIPS **\$15,000,000**

STUDENT CHARACTERISTICS

90%	list Berklee as first college choice	30%	first in family to pursue college degree
30%	apply only to Berklee	40%	prior college experience
22%	come from 70 different countries outside the U.S.	32%	applicants accepted for fall 2006 enrollment
27%	female	75%	demonstrate some degree of financial need
20%	of domestic students are African American, Latino, Asian, Native American	40%	receive a Berklee scholarship award

Scholarships Are Critical

Were it not for the vision of Lawrence and Alma Berk to provide scholarship support to Quincy Jones, Arif Mardin, Toshiko Akiyoshi, and many others in the college's formative years, Berklee would not be the internationally recognized college it is today.

Berklee's character is found in its students. We look for students with high music potential, who are passionate, committed, and open to new musical ideas and cultures. Berklee attracts the most creative music students in the world, who know that no other music college or institution offers such a rich diversity of people, music, and programs.

Remarkable students are at Berklee because of our \$15 million scholarship program. Some of these students would not be here without this financial assistance. Scholarship support to enroll the best young musicians in the world is critical to Berklee's future success.



Courtesy of the Artist

Gordon Au

After graduating from UC Berkeley and working in Japan, Gordon came to Berklee to pursue his lifelong passion of music.

A jazz composition major, he is the recipient of the World Scholarship and the Herb Pomeroy, Clark Terry, and Art Farmer Awards for composition and performance. He was recently selected to join the prestigious Thelonious Monk Institute of Jazz.



Phil Farnsworth

Keppie Coutts

Before attending Berklee, Keppie studied law and politics in her native Australia, while still performing and recording extensively.

Now at Berklee, Keppie founded the Global Students Network, resulting in a position in Cultural Music Programming at Berklee. As well as winning the CAC Songwriting Competition and Performing Songwriter Competition, she is also working on the Songs of Conscience project with faculty member Mark Simos, teaching privately, and performing around Boston.



Courtesy of the Artist

Daniel Díaz

Twenty-three-year-old music business/management major Daniel Díaz of Mexico City, Mexico, was awarded the Fourth Annual BMI Foundation Latin

Scholarship in 2007. The songwriter also serves as president of the Latin American Music and Business Club, helped develop the relationship between Berklee and the Latin Recording Academy, and works to promote the creation of new internships and job opportunities for Latin American students in the Latin music industry.



Courtesy of the Artist

Madi Diaz

Paul Green School of Rock alumna Madi Diaz, who first made waves in the nationally released documentary *Rock School*, has brought her aspirations to

Berklee to major in songwriting. The Philadelphia, Pennsylvania native began her music career at age five, and continues now

at Berklee as she performs and records her debut album. Madi opened for Linda Ronstadt at the 2007 Newport Folk Festival.



Courtesy of the Artist

Steve Dzialowski

Music business major and aspiring producer Steve Dzialowski of Brussels, Belgium has successfully managed more than 25 recording sessions—10 with full orchestra—

while at Berklee. His film scoring collaboration with Lucas Vidal, Chimera, incorporated five schools, an 88-piece orchestra, a 50-voice women's chorus, and 40 Berklee students working on the recording and production.



Phil Farnsworth

Lawrence Fields

Born in St. Louis, Missouri, pianist Lawrence Fields arrived at Berklee almost entirely self-taught. He has since worked or played with Nicholas Payton, Jeff "Tain" Watts

'81, drummer Rodney Green, and 2005 Thelonious Monk Guitar Competition winner and Berklee alumnus Lage Lund. Lawrence recently recorded with clarinetist Alvin Batiste, with Branford Marsalis producing, for Batiste's self-titled CD on the Marsalis Music label.



Phil Farnsworth

Maeve Gilchrist

Harpist and voice major Maeve Gilchrist was born in Edinburgh, Scotland. She began playing piano at 7 and soon picked up the clarsach (Celtic harp). Maeve

studied at the City of Edinburgh Music School before winning a scholarship to Berklee. She has played and recorded with artists including Matt Glaser, Kathy Mattea, Meshell Ndegeocello, and Jamey Haddad, and has performed in countries around the world.



Phil Farnsworth

Alex Han

Alex Han, a saxophonist from Scottsdale, Arizona, is the recipient of the Michel Camilo Presidential Scholarship. Since arriving at Berklee, he has performed on Berklee stages with Cachao,

Marcus Miller, and Paquito D'Rivera, and performed at Lincoln Center with Miller in a trib-

ute to Miles Davis. Alex has also performed alongside jazz greats like Joe Lovano, Slide Hampton, Nicholas Payton, George Benson, and James Moody at various festivals, including Montreux and North Sea.



Phil Farnsworth

Jake Hertzog

Champaign, Illinois, native Jake Hertzog won the Montreux Jazz Festival Guitar Competition in 2006, and has performed with artists including Glenn Wilson,

Steve Anderson, Juan Turros, and Cecil Bridgewater. He recently released his third album—a live disc titled *Expressions*—and is featured on two Jazz Revelation Records CDs, *Ars Nova* and *The New Old School*.



Jason Elton Goodman

Julian Lage

Nineteen-year-old guitar principal Julian Lage of Santa Rosa, California, is part of the artist's diploma program in performance at Berklee. As a member of Gary

Burton's Generations group, Julian acted not only as a performer, but also contributed original compositions for the tour and two successful CDs. He's currently spending his time at Berklee working on compositions for a new album.

Tiwa Savage

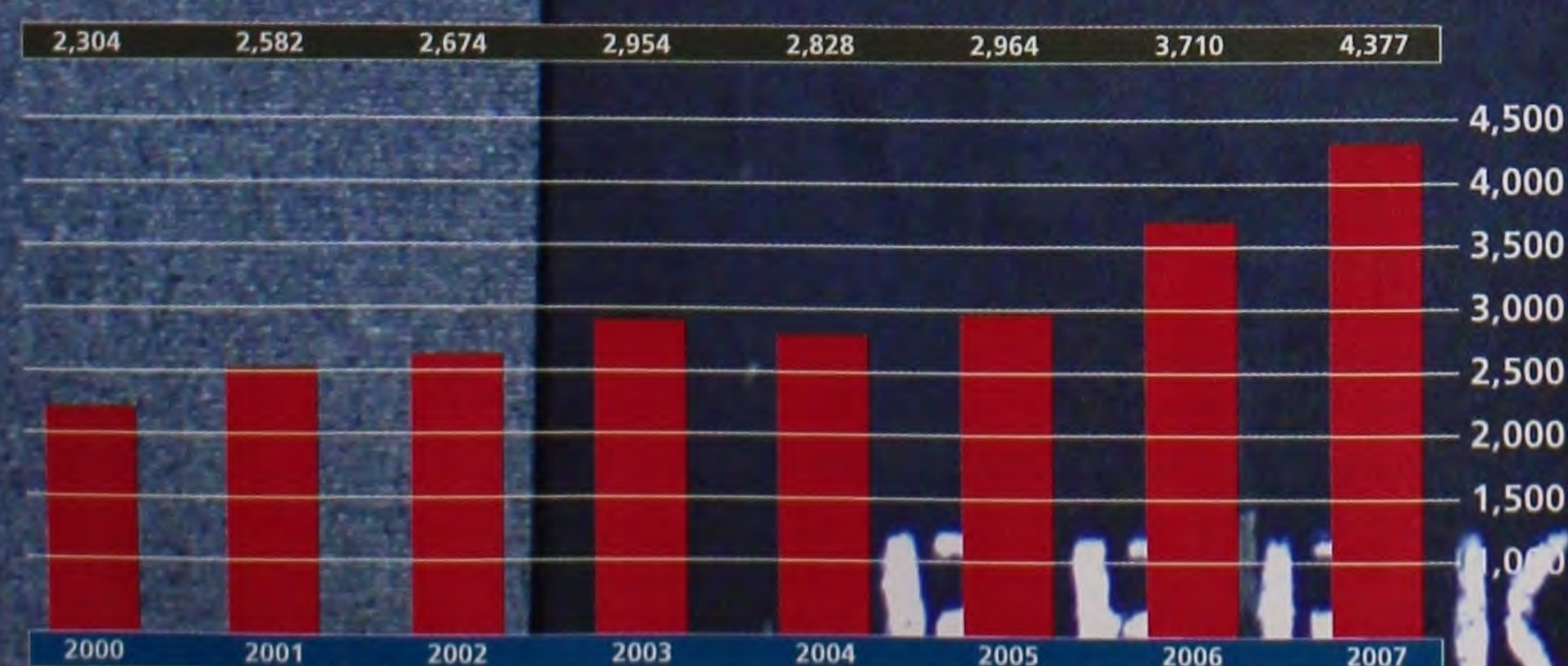


Phil Farnsworth

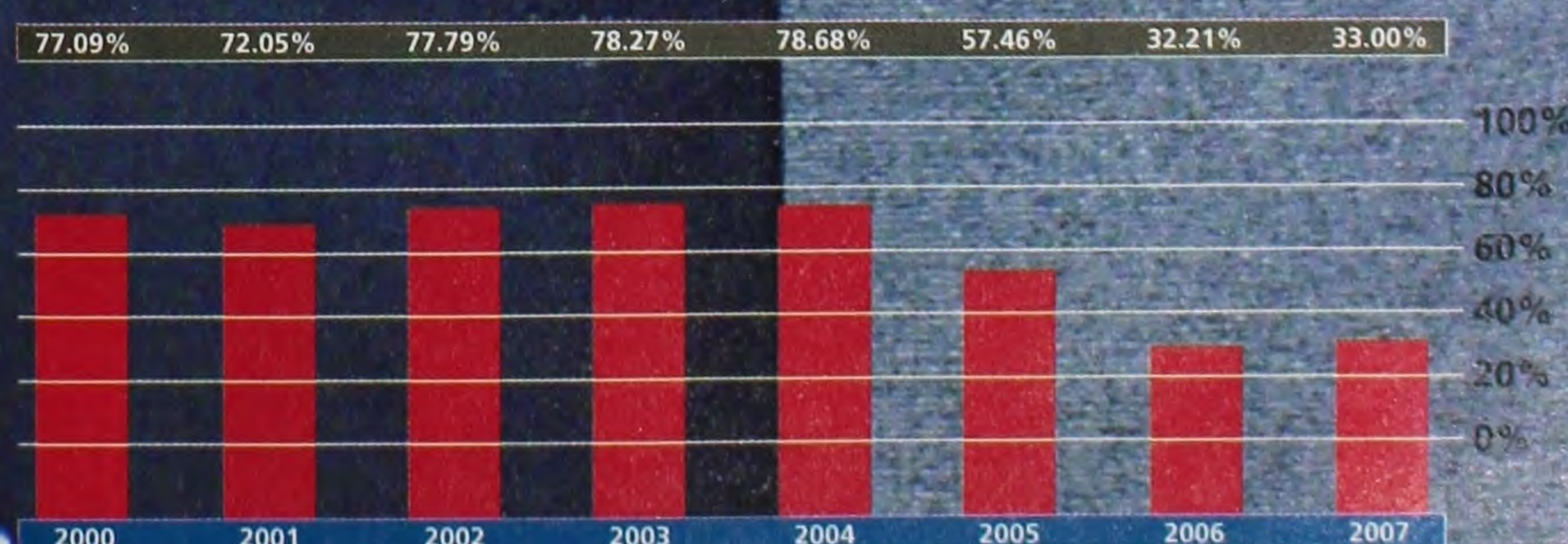
Born in Nigeria and raised in London, professional music major Tiwa Savage is an r&b/soul singer known for her electric performances. Before coming to Berklee, she spent years honing

her stage presence as a background vocalist for George Michael, Mary J. Blige, Chaka Khan, Kelly Clarkson, Sheila E, and others. Tiwa has also shared stages with the likes of Sting, Destiny's Child, Black Eyed Peas, and Robbie Williams.

APPLICATIONS



PERCENT ACCEPTED



CAMPUS EXPANSION Is Essential

Berklee's campus is home to a thriving community of musicians in Boston's historic and vibrant Back Bay and Fenway neighborhoods. This urban location is ideally suited to our programs—which emphasize real-world experience—and makes the entire city our campus.

With 14 owned and many leased properties, Berklee is an established presence in our neighborhood. But we house just 20 percent of the student body, book studios around the clock, use classrooms for 95 percent of available hours, and schedule our stages months in advance. Tremendous things have been accomplished in humble surroundings, but now is the time to create new facilities that are worthy of the talents of our students and faculty.

With the support of the city and neighborhood community, Berklee is committed to meeting its current and future facility needs through acquisition and development of property in our immediate neighborhood. We will create a cohesive campus environment with academic facilities within a central core, and continue to be a good neighbor to the surrounding community.

The campus we envision includes a prominent music business center to house the college's largest major, an expanded presence for liberal arts, significantly more housing, and purpose-built facilities to renew our highly integrated music technology program. Our campus community is an ideal environment to remember and research the contributions of seminal jazz and popular music creators, and a contemporary music archive is a part of our campus plan.

SPACE LIMITATIONS

Berklee's 14 campus facilities provide about 150 sq. ft. per student, as contrasted with 350 to 450 sq. ft. per student at other colleges in the area.

SMALL CLASSES, MANY CLASSROOMS

Berklee's curriculum includes many courses that are taught in small groups—in studios, labs, ensembles, and, of course, one-on-one instruction in private lessons. In fact, the average class size at Berklee is 10, and the student to teacher ratio is 8:1, making for strong relationships and communication between students and faculty.

CAMPUS EXPANSION IS ESSENTIAL: GIVING PRIORITIES

Music Business/Liberal Arts Building	\$5,000,000
Contemporary Music Archives	\$5,000,000
Recording Studio	\$1,000,000
Mixing Facility	\$500,000
Classroom	\$250,000
Ensemble Rooms	\$100,000
Practice Rooms	\$50,000
Campaign Goal for Campus Expansion	\$20,000,000

Innovation Matters

Berklee was built on innovation

Berklee developed the first college music curriculum built on jazz and popular music, and has a history of program innovation in film scoring, songwriting, electric guitar, music business, and music technology.

Launched in 1991, Berklee City Music is a model community outreach program, which presents a series of life-changing programs for economically disadvantaged Boston youths. In the summer of 2007, 10 of them received full four-year scholarships to attend Berklee.

In 1992 the college founded the Berklee International Network, which today includes 15 member schools in 13 countries that share a common mission of contemporary music career preparation.

Berklee students push the college to create student-run outlets for their music—such as Heavy Rotation Records and Jazz Revelation Records—and have recently launched the Berklee Internet Radio Network (BIRN).

Innovation at work

We are committed to national expansion of the City Music program, and have already secured significant grants and found partners in Los Angeles, Memphis, New Orleans, Philadelphia, Seattle, Springfield, MA, and Washington, D.C.

Berkleemusic.com, the premier online music school in the world, is an example of successful innovation. Funded in 2001 by a trustee endowment grant, the school now enrolls more than 1,500 students with annual revenue exceeding \$4 million.

Berklee's study-abroad programs in Athens, Freiberg, and Quito are immersive cultural experiences that deeply enrich a musician's life, and Berklee students are role models for students in the host schools.

We are committed to expanding our international presence through our partnership with Sociedad General de Autores y Editores (SGAE) in Valencia, Spain, where we will launch a series of educational programs, including innovative study abroad opportunities.

The next big idea

With student practitioners, top educators, and visiting artists, Berklee is an untapped environment for research in many disciplines.

Berklee in Valencia: We are exploring a partnership program with Sociedad General de Autores y Editores in Valencia, Spain to create a highly integrated music program that will prepare students to be leaders and innovators in the new music economy.

Music Therapy: Combining the skills of performers, improvisers, and those proficient with technology makes Berklee music therapy majors intuitive and effective when working with patients. Berklee is a natural environment for developing a deeper understanding into the impact of music therapy.

Music Business: New technologies, product innovation, and alternative forms of distribution are reshaping the music industry. Berklee alumni, such as the founders of SonicBids and CDBaby, are entrepreneurs who are at the leading edge of these new trends. The Berklee community can be a powerful force in setting the next course in music business development.

Music and Culture: The melding of cultures is often found in music, and with students from more than 70 countries and every U.S. state, Berklee can be a laboratory for cultural understanding.

Music Technology: With a campus full of students proficient in music technology, Berklee is a logical place for alpha testing and new product development to occur.

These are only some of the directions open to Berklee as we turn our attention to the cultural and social impact of the music we teach.

FOR AN UNPRECEDENTED FOURTH TIME IN A ROW, the University Continuing Education Association (UCEA) awarded Berkleemusic with its Best Online College Course Award. Concert Touring was chosen as the best online college course in 2008, joining past recipients Guitar Chords 101 (2007 winner), Berklee Keyboard Method (2006 winner) and Getting Inside Harmony 1 (2005 winner).

These 12-week, online continuing education courses were judged on lesson content, assignments, student assessment, course layout, design, and the use of multimedia elements. The competition judges courses from colleges and universities nationwide representing all disciplines.

INNOVATION MATTERS: GIVING PRIORITIES

Berklee in Valencia Fund	\$2,000,000
Music Therapy Research Fund	\$1,000,000
Music Technology Research Fund	\$1,000,000
Music Business Research Fund	\$1,000,000
Music and Culture Research Fund	\$500,000
Endowed Professorship	\$2,000,000
Faculty Innovation Fund	\$1,000,000
City Music Fund	
Endowed Visiting Teacher Fund	\$800,000
Network Visiting Artist Fund	\$250,000
Endowed Regional Scholarship Fund	\$1,000,000

CAMPAIGN GOAL FOR INNOVATION

\$15,000,000

NEWBURY COMICS FACULTY FELLOWSHIP

In support of Berklee's 2015 vision, Mike and Laura Dreese and Newbury Comics have created the Newbury Comics Faculty Fellowship. This unique fund provides Berklee faculty with resources to engage in innovative learning opportunities that strengthen and transform Berklee's distinctive curriculum. As the music industry has changed, so too have the tools needed to propel music forward. This fellowship supports the creative and experimental approaches of faculty who engage this changing music industry and teach courses that prepare students for success in it. 2008 recipients are associate professor of liberal arts Lori Landay for her project to research online virtual worlds, and associate professor of music synthesis Neil Leonard for his exploration into the role of sound in connection to robotics, video, and architecture.

Team Players

by Bobby Borg '88

If you're a member of a band, set ground rules early in your relationship to prevent legal and financial problems down the road.

Being a member of a band is not much different from being a member of a professional sports team. You're part of a group of individuals united in the pursuit of a common goal, where each person plays a unique and integral part in achieving a dream. At least in theory, the motto is "All for one and one for all."

But unlike the sports world, where professional teams expect young athletes to meet extremely high standards before drafting players, young bands often form simply because the members are friends who share musical tastes. Unfortunately, this common denominator is not enough to create a successful band. Personality differences as well as opposing views of how business and legal matters should be handled eventually rear their ugly heads. The result: a band may call it quits, kick out a member unfairly, suffer setbacks because of the group's revolving lineup, or become entangled in an ongoing legal battle among members. But if a band establishes strong criteria for choosing its members and drafts a band membership agreement up front, it can preempt such unfortunate and potentially costly squabbles. All band members must be on the same page and ready to work as a unit. Although playing music should be fun, a serious band is a business, and it should never be regarded as anything less.

Choosing Band Members

At first, when all band members are excited and eager to get things rolling, character flaws and differences of opinion are often overlooked. But if problems are ignored with the intention of addressing them later, they may come back to bite you. So it's crucial to consider both the personalities and goals of the people with whom you're about to get involved. Do so by using a personality questionnaire and a time line of goals.

A personality checklist may help you spot underlying problems among band members and determine whether you should proceed together in the music business. Include all issues you believe are crucial to the band's long-term success, from loyalty to addiction. That's not to say you should present these questions to potential band members the moment you meet. Wait until you've jammed together and have decided to move the relationship forward. As you interview potential bandmates, here are some sample questions to ask.

- If the band is still unsigned in three years, would you remain a member?
- Are you willing to hold a part-time rather than a full-time job to keep your schedule flexible?
- If the band decides that it is necessary, would you relocate to another city?
- Are you open to experimenting with and/or changing your visual image?
- Do you drink, smoke, or do drugs?
- Could you drop everything to go out on the road for several weeks at a time?
- Would you object to traveling cross-country in a small passenger van and sharing a hotel room with other band members with little compensation?
- If your significant other asked you to choose between staying in the relationship and staying in the band, which would you choose?
- If you could be in the ultimate band, would that band be your own solo project?

Although these questions are intense enough to scare off potential band members, trust that it will scare off only those musicians with whom you should never partner. Remember, no matter how similar a potential member's tastes in music may be or how cool he looks, different and conflicting personalities will inevitably create problems. The last thing you want is to fire someone, have someone quit, or have the band break up after you've spent months or years building your band from the ground up.

Goals and Time Line

Another method to ensure that your band is composed of the right members is to agree on a time line for the band's goals. This time line identifies what the group intends to achieve over a specific period of time (usually six months to a year). It also helps to identify problems concerning commitment, dedication, and career strategy. If you don't uncover these problems up front, a band is quite likely to fail. Here's a sample time line for a one-year period:

Months One to Three

- Rent a rehearsal studio and meet four times a week.
- Write 20 songs and hone the band's sound and direction.
- Demo the best compositions and get feedback.
- Define the band's image and meet with a fashion consultant.

Months Four to Six

- Create a band press kit, including a professional photo.
- Hire a webmaster to design a professional website.
- Book live performances and create a buzz locally before expanding into other territories.
- Assign promotional responsibilities to each member.

Months Seven to Nine

- Hire a songwriting coach and/or find a producer.
- Pay to professionally record the best songs.
- Manufacture CDs and band merchandise.
- Sell CDs and merchandise at shows and on personal and community websites.

Months 10 to 12

- Attend and showcase at networking conferences and conventions.
- Enter songwriting competitions.
- Contact music libraries and music supervisors who can place your music in films or TV.
- Seek a music business consultant's advice on career direction.

Remember, the point is to ensure that a band shares similar goals and strategies and that all members agree on how they intend to accomplish these goals. Surely, new opportunities will present themselves and goals will evolve, but at least they can be derived from core, agreed-upon principles.

Band Membership Agreements

Once all of your members are in place and it's established that everyone shares similar goals, you need to draft a written agreement that defines the terms of your business and legal relationship. A band membership agreement compels a band to deal with important issues before they become problems. The terms of the agreement should include language that stipulates the following:

- how income, such as that earned from record royalties, music publishing, concerts, merchandising, and so on, will be divided;
- how the band will make decisions (by unanimous or by majority vote, for example);
- when and whether members are required to invest money in the band;
- if a band member leaves the group, how his share of assets acquired by the group (such as equipment) will be apportioned;

Without a written agreement, state partnership laws may ultimately dictate issues of band control or profit allocation.

- who owns or controls the rights to the band name and its continued use;
- the guidelines for hiring and firing band members;
- which responsibilities and services are expected of each band member;
- how disputes will be resolved (in a court of law or out of court);
- whether a unanimous or a majority vote will determine decisions and how terms of the agreement can be amended; and
- whether the negligence of one member legally affects the others.

Legal Documents

Bands have some common excuses for not creating a preliminary band membership agreement. One is that they simply don't have the money for attorneys' fees in the early stages of their career. Although it's best to have an attorney draft such an agreement, several resources, including the websites LegalZoom (www.legalzoom.com) and Nolo (www.nolo.com) offer adequate and inexpensive form agreements. Alternatively, a band can simply draft a deal memo on a plain sheet of paper, then bring it to an attorney to create a more formal document when the group has the money.

Second, bands often fail to create preliminary membership agreements because they believe that an agreement isn't necessary at the beginning stages of their careers when they haven't made money. But if a band has aspirations of one day procuring a record or a publishing deal, such shortsightedness can cause serious problems later.

While an agreement won't prevent a band from breaking up or running into conflicts, it can define members' desires and perspectives from the outset of the band relationship. Without a written agreement, state partnership laws may ultimately dictate issues regarding band control or allocation of profits. As soon as two or more people (such as a band) come together and are willing to share in the profits and losses of their business, they are already recognized as a legal partnership. State partnership laws vary, but if a band does not have a written agreement that stipulates anything to the contrary, all members may be presumed to have (1) an equal right to the profits and financial losses of the band, (2) an equal say in making decisions, (3) the right to use the band name should they decide to leave the group, and (4) liability for the other member's negligence while conducting business. And the list goes on.

Though most groups are usually fair in wanting to share in the profits and losses equally, sometimes members will want to break up the relationship based on their individual feelings. The earlier these issues can be addressed in a written agreement, the better off everyone will be in the long run.

So whether you're in a band that has just formed or in a group that's already on the verge of signing your first record deal, if you don't have a band membership agreement, schedule a meeting and create one. An attorney is recommended, but one is not always necessary in the early stages of your career, as long as everyone understands the agreement's terms.

Key Members or Minority Partners?

Members of a band do not always agree to share equally concerning control over their business or profits. One member may believe that he deserves greater compensation than others because he has done the bulk of the work. Sometimes the founder, the lead singer, or the main songwriter is the only member who owns the rights to the band name or who controls the vote and has the final word in making business decisions.

In fact, should the band progress to signing with a record company, the label may even view these individuals as the group's "key members," those most important to the functioning of the band. In some instances, a non-key member or "minority partner" may not even be signed to the initial recording agreement. If you're not a signatory, the benefit is that you can walk away without any financial or recording obligation to your record company. As a minority partner, you have the freedom to leave and start your own group. Your status doesn't negate your original band membership agreement. There may be a clause in your band agreement, for example, that says you have the right to quit the band if you're unhappy, but not in the middle of a tour when the band can incur a loss as a result.

Conclusion

Success is something most bands dream of. But without laying the proper groundwork from the outset, the dream can turn into a nightmare. If your goal is to succeed in the music business, approach your band like a business. Before your band makes it big, discuss and work through as many issues as possible to avoid ruining friendships and legal and financial problems later.

Four Captains on a Sinking Ship

A band that formed in California consisted of two members from New York and two members from Florida. After investing a full year together in the group, one member decided the band should move to New York because this was where his wife needed to be for her career. Another member wanted to stick to what he believed was the original plan of staying in California. The other two members suggested the band should move to their homeland of Florida simply because they hated California and orange juice was cheaper in Florida (I'm not kidding!).

As it turned out, the entire band moved to Florida, but shortly thereafter they broke up after one member reneged on his agreement and moved to New York anyway. What a headache! If the nature and or character of these musicians had been exposed from the beginning, the members might have realized they had no business being in a band together in the first place. This story is hardly an isolated incident.



Bobby Borg is the author of The Musician's Handbook Revised published by Billboard Books. This article was excerpted and edited from the 2008 edition. A drummer, Borg has worked extensively as a touring and recording artist and is a music business consultant for artists and labels. Visit www.bobbyborg.com.

BEYOND THE IMAGINARY BAR LINE

How rhythmic words and layout patterns conform to human perception

by Professor Scott McCormick

I admire music theorists who can step back from what they have learned and examine music from a fresh perspective that is separate from the system they have been taught. In his book *A Theory of Evolving Tonality*, Joseph Yasser offers a fresh, unique, and valuable perspective on the relationships in tonal music. His approach inspired me to look at rhythms in a new way.

In 1999, when I first taught Berklee's Writing Skills course, I was forced to examine the structure of rhythmic notation so that I could teach it. I went back to square one and re-examined rhythmic notational practices—especially the imaginary or invisible bar line concept. The principle of the imaginary bar line is that one should be able to draw a bar line in the middle of a measure of 4/4 meter that divides it into two bars of 2/4. This makes the music easier to understand for those reading it.

My first observation was that there were quite a few commonly used patterns that do not follow the imaginary bar line rule. At first, I identified these rhythmic patterns as exceptions to the imaginary bar line concept. Eventually I abandoned this approach and defined them as acceptable four-beat patterns. This led to defining all one- and two-beat patterns as well. These patterns are shown in examples 1, 2, and 3.

In addition, the imaginary bar line concept is incomplete for the notation of sixteenth-note patterns. With sixteenths, we need to show the beginning of each beat. In effect, we need three imaginary bar lines. (For a demonstration of this principle, see the last bar of example 7.) Because of the limitations of the imaginary bar line concept, I supplemented it with two aspects of music notation: a definition of the essential one-, two-, and four-beat rhythmic vocabulary and the five layout patterns that are discussed below.

I also realized that the distribution of these patterns was consistent with current studies of human perception: we perceive information in chunks rather than in small bits. There are parallels between reading music and reading words. We don't see individual letters; rather, we group letters into chunks of information and see words. Adept music sight readers perceive groups of characters and not the individual characters.* The graphics of music notation are structured to make these chunks of information easily accessible to the music reader.

The One-, Two-, and Four-Beat Rhythmic Vocabulary

Although the design principles explored here are applicable to all meters, this discussion is limited to the most common of all time signatures: 4/4.

*For more on this topic, see the section "Grouping and Structural Perception" in "Cognition and Motor Execution in Piano Sight-Reading: A Review of Literature" by Brenda Wristen, *Update: Applications of Research in Music Education*, Fall/Winter 2008, pp. 44-56; <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1005&context=musicfacpub>.

This idea can be applied to all rhythmic values, but the smallest rhythmic value I use here is primarily the eighth note.

Rather than use the term chunk, I use the terms one-beat, two-beat, and four-beat patterns. I also think of them as rhythmic "words" comprising between one and five music characters. First we'll define and examine the rhythmic words or patterns, and then we'll see the five ways that they are distributed in a measure.

The five one-beat patterns are shown in example 1. The first three patterns consist of one symbol. I view a beamed pair of eighth notes as a single visual symbol. The fourth and fifth patterns consist of two separate musical characters.

The 10 two-beat patterns are shown in example 2. The first three patterns consist of one connected visual symbol, whereas the remaining patterns consist of two or three music characters that the reader must learn to combine into a rhythmic word. Notice the characteristics of each two-beat pattern. Beat two either happens on a note that is beamed from the previous eighth note or has a note that is sustained through beat two. This means that there is no music character happening on the second beat.

The four-beat patterns are shown in example 3. I define these patterns as commonly accepted rhythm patterns in which beat three occurs in empty space. There is no music character visible on beat three.

Unlike the one- and two-beat patterns, four-beat patterns have the possibility of substitutions. In example 4, quarter notes in the third, fourth, and fifth four-beat patterns can be replaced by any of the other one-beat patterns.

The Five Layout Structures

There are only five ways that these one-, two-, and four-beat patterns can be arranged in a single bar of 4/4. These possibilities are shown in example 5. Ties have no role in the way the one-, two-, and four-beat rhythm patterns are laid out in a measure. The primary musical information is expressed in the rhythm patterns themselves. Ties are secondary in that they modify the sound expressed by the basic rhythm patterns. A note with an accidental represents a similar situation. The letter name of the note (a D, for example) is the primary information; the accidental is secondary because it modifies the primary information.

Diagramming a Tune

Example 6 features the tune "Paper Doll" that has been diagrammed to show that each measure demonstrates the layouts shown in example 5. Good sight readers unconsciously group musical characters into the rhythmic words defined by the rectangles in this example. Music reading is about comprehending organized groups of notes, not about reading individual music characters.

The Results of Structuring Rhythmic Notation

An important benefit of organizing rhythmic information into the five rhythmic layout structures shown in example 5 is that the possible number of rhythmic patterns is significantly reduced. The patterns shown in example 7 are considered bad notation because they violate the imaginary bar line rule. The rhythmic characters are not arranged in one of the five acceptable layout patterns. All such formations are eliminated from acceptable rhythmic notation, leaving a smaller number of visual patterns for the reader to recognize.

If we want to become fluent sight readers, we have to train ourselves to recognize and perform the basic one-, two-, and four-beat rhythmic words. Awareness of this rhythmic vocabulary and the five layout patterns is absolutely essential in the process of writing music. I like the metaphor of containers: each bar must have the one-, two-, and four-beat containers arranged properly (as in example 5) and filled with valid rhythmic vocabulary. If you fail to arrange rhythmic information in this manner, the result may be severely flawed rhythmic notation.

To test this theory, choose any standard tune in 4/4 and draw rectangles around the one-, two-, and four-beat patterns. I predict that you will find that the notated music follows the guidelines outlined here without exception. You will also probably find sixteenth-note and triplet patterns, which haven't been discussed here. But they fit into this theory as well.

Conclusion

The rhythmic theory presented here is an extension and elaboration of the original imaginary bar line concept. It defines the one-, two-, and four-beat patterns and shows the five ways they can be arranged in a bar. Many of my students have reported that approaching music with this perspective significantly improved their skill in both reading and notating music. ☺



Scott McCormick is a professor in Berklee's Harmony Department. He has written the MusicGamesOne software program that teaches music fundamentals in a video-game format.

Musical Examples

Example 1: One-beat patterns

Example 2: Two-beat patterns

Example 3: Four-beat patterns

Example 4: Four-beat patterns with substitutions

Original pattern. Same pattern but with other one-beat patterns on beat four.

Original pattern. Same pattern but with other one-beat patterns on beat one.

Original pattern. Same pattern but with other one-beat patterns on beats one and/or four.

Example 5: The five layout structures

Examples

Examples

Examples

Examples

Examples

Example 6

PAPER DOLL

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Example 7: Bad rhythmic notation and corrected version

Bad:

Corrected:

Bad:

Corrected:

Fourteenth Annual

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Alumni notes

Compiled by Emily Dufresne

1963

Trumpeter Tony Scodwell of Las Vegas, NV, released a play-along method book with Hal Leonard publishing that uses selections from his big-band CD *Live in the Studio*. The book, along with a CD and solo transcriptions, will be available nationwide.

1967

Trumpeter Mike Price of Tokyo, Japan, and saxophonist Bobby Ricketts '81 of Copenhagen, Denmark, performed together at Tokyo's popular jazz club B Flat.

1971

Composer Charles Mymit of Forest Hills, NY, published his seventh book, *Getting My Act Together*, a guide for the cabaret singer. He also composed "Theme for the 23rd Century" performed by the Five Towns College concert band in May. Mymit is pursuing a doctoral degree in composition.

Composer and arranger Russell Dean Vines of White Plains, NY, wrote *Composing Digital Music for Dummies*, a step-by-step guide to creating digital music. He currently serves as the chief security adviser for the Gotham Technology Group and is a columnist for the online edition of the *Wall Street Journal* and *TheStreet.com*.

1973

Singer and pianist Max DiFaz of Quincy, MA, plays for Royal Caribbean Cruise Lines in the eastern and western Caribbean. He has performed extensively throughout the United States. Visit www.maxdifaz.com.

Keyboardist John Novello of North Hollywood, CA, recently opened the personal recording facility Studio 2B3 to outside clients. The studio offers services that include the use of his customized keyboards and his production, arranging, recording, songwriting, composition, drum programming, mixing, and mastering skills. Visit www.keysnovello.com.

B.J. Snowden of Billerica, MA, wrote three songs for the Daisuke Matsuzaka *Music From the Mound* CD. Recently, she performed in Europe with her son Andrés Wilson '04 on guitar. Visit www.myspace.com/bjsnowden.

1974

Composer Stuart Balcomb of Venice, CA, has four tracks from his *Gravity & Grace* CD and two additional pieces featured in the film *The Moses Code*. Visit www.stuartbalcomb.com.

1976

Saxophonist Rick Britto of New Bedford, MA, released *Trine Politics* with Jim Robitaille and Chris Poudrier. The CD's original compositions and improvisations represent a synthesis of Britto's musical influences.

1977

Guitarist Lou Tourtellot '77 of Wakefield, MA, has completed a recording of 15 standards titled *Notes to Self*. He also contributed tracks to the CD *Better Days* by singer/songwriter Valentine, and performed with the multimedia production *Through the Doors: A Tribute to Jim Morrison*.



Lou Tourtellot '77



Great Performances producer David Horn '78

1978

Ken Field of Cambridge, MA, and his band the *Revolutionary Snake Ensemble* were selected in the May 19 issue of the *New Yorker* as the Nightlife Pick of the Week for the group's performance at Club Drom in New York. The group's new CD, *Forked Tongue*, was released in May. Visit www.revolutionarynameensemble.org.

Producer David Horn of Port Washington, NY, has been promoted to executive producer of *Great Performances*. He will oversee the development and production of the award-winning PBS series, the longest-running performance arts series on television.

Mark Sinko of San Antonio, TX, operates Salmon Peak Recording Studio and recorded strings for the new Tower of Power album. He is currently finishing his own album. Visit www.salmonpeak.com.

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

1979

Guitarist Dave Askren of Los Angeles, CA, released the CD *Trio Nuevo +*, a collection of acoustic Latin jazz featuring Eddie Resto on bass and Walter Rodriguez and Ramon Banda on percussion. Visit www.daveaskren.com.



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SONGWRITINGCOMPETITION.COM

Drummer Pascoal Meirelles of Rio de Janeiro, Brazil, recorded his seventh solo album, *A Tribute to Art Blakey*, with several notable Brazilian jazz artists.

Tim Sublette of Smithville, MO, released his solo CD *Minor Details* in March. The CD contains a collection of guitar solos arranged by Sublette and three original tunes. Contact jbsublette@aol.com.

1980

Tim Cushman of Nashua, NH, owns the sushi restaurant O Ya, which won Best of Boston Sushi and Best of Boston New Restaurant awards. Visit www.oyarestaurantboston.com.

Keyboardist/producer Paula Gallitano of Los Angeles, CA, cowrote and produced two songs for *Self Portrait* by vocalist Lalah Hathaway on Stax Records. Gallitano writes and produces music for film and TV. Visit www.paulagallitano.com.

Five-string bass guitarist David Hughes of Glyndon, MD, plays with Jazz Caravan, which just released its CD *No Boundaries*. Hughes also plays in the electric rock-pop duo Lyle and Dave. Visit www.jazzvan.com.

Drummer Todd Isler of Brooklyn, NY, performs with the Chill Factor with composer/band leader

Jenny Hill. *The Chill Factor* CD spotlights Brazilian maracatu, samba, African, and jazz grooves. Visit <http://jennyhilljazz.com>.

Composer and keyboardist Michael Johnson of Portsmouth, RI, and the MSD Quintet released their debut CD, *Driven*. Yellowjackets bassist Jimmy Haslip produced the disc and Russell Ferrante played keyboards and cowrote the title track. The disc is available at CD Baby.

Singer/songwriter Aimee Mann of Los Angeles, CA, released her seventh solo CD, *@#%&! Smilers*, in June, which features 13 original songs. Mann's summer tour included a stop at the Bonnaroo Music and Arts Festival. Visit www.aimeemann.com.

Anthony Resta of Westford, MA, owns Studio Bopnique Musique and recently worked with Del Marquis of the Scissor Sisters, Colby Grant, Chiki, Starr Faithfull, and Brandon Lepere. Visit www.myspace.com/bopniquemusique.

1984

Drummer Chris DeRosa of New York City is freelancing with pop band Arioso!, reggae group the Deep Down, and the 12-piece gospel-reggae band the Ultimate Symphony.

Composer Michael Nickolas of Marlborough, MA, has licensed a

portion of one of his compositions for use in the documentary film *First Wave: An Unfiltered Story*, produced in part by the University of Wisconsin-Madison.

1985

Drummer Richard Day of London, England, is a high-school drum instructor and church musician. En Fuego, the Latin-jazz group with which he plays, performed at the Hitchin Festival in July.

Drummer Alun Harries of Middlesex, England, released *Back to Front*, a CD recorded for his degree project at the Academy of Contemporary Music. Visit www.geocities.com/alunharriesdrum.



Arnon Palty '85

Arnon Palty of Tel Aviv, Israel, recently received his Ph.D. with distinction from Bar-Ilan University for his research on jazz harmony.



Julie Kinscheck '86

1986

Tracy Ferrie of Marstons Mills, MA, played at the February Station Nightclub Fire Benefit concert in Rhode Island sharing the bill with Tom Scholz and Gary Pihl of Boston. Visit www.friesenfx.com.

Guitarist Kevin Kastning of Groton, MA, released *Parallel Crossings* with Sándor Szabó. The disc's compositions feature duets for 12-string extended baritone guitars, an instrument he invented in cooperation with Santa Cruz Guitar Company. Visit www.kevinkastning.com.

Singer/songwriter Julie Kinscheck of Billerica, MA, released the CD *Grace with Jazz on Top* and is performing throughout New England. Visit www.julieksings.com.

(Continued on page 25)

It's been said that a picture is worth a thousand words, and we agree. We've gotten positive feedback on the increased use of photos in this column, so continue to smile for the camera at your local alumni chapter events.

Congratulations to our newest alumni, the class of 2008, which is 848 strong! We encourage Berklee alumni chapters across the country to keep an eye out for these new faces and talents, and help welcome them into the Berklee alumni community.

The Ernie Boch Jr. Challenge was a tremendous success. Ernie Boch Jr. '82, the CEO of Boch Automotive Enterprises, offered \$70,000 in matching funds if 2,000

alumni donated to the Berklee Fund, which creates scholarships for students in need. (For more on Boch Jr., see page 26 for his profile.) After receiving 2,050 donations as of May 2008, Berklee has surpassed that goal. On behalf of the students, we thank all who made generous donations. Without our many alumni donors, reaching Boch's matching-grant goal would not have been possible. If you haven't yet donated and would like to, visit www.berklee.edu/giving/GiantSteps_flash/ to make a gift.

We would also like to thank everyone who submitted a proposal for the 2008-2009 Alumni Grant program. In September 2008, grant recipients will be notified and the

results made public. Nomination forms for the Distinguished Alumni Award continue to trickle in via the alumni website. Please take time to send in your nomination form for an alumnus you would like to see recognized by the college.

To stay up to date on alumni events and other news, visit the alumni website (<http://alumni.berklee.edu>). In closing, for the class of 2008, I look forward to seeing you join your local alumni chapters. Until then, take care!

—Karen Bell
Director of Alumni Affairs



Songwriter Jen Chapin '95 and Associate Professor Mirek Kocandrie at the sound check for Pop/Rock Live! Chapin was the special alumni guest artist for the show, which Kocandrie directs every March.



From the left: Rudy Appoldt '96, Roman Wutzl '95, Barbara Wehrli '93, and Stefan Meister '83 were among the attendees at an April 13 alumni reception in Zurich, Switzerland.



From the left: New Mexico Berklee Alumni Chapter Leader David Geist '99, Lisa Strout of the New Mexico Film Office, Berklee President Emeritus Lee Elliot Berk and his wife, Susan G. Berk, attended the New Mexico Music and Film Commission Collaborative in March.



From the left: London-based alumni Sebastiaan de Krom '97, Mons Ekstrom '99, Chris Rodgers '99, Rastko Rasic '96, and Sarah Dawson '97 gathered for an April 20 alumni reception at George IV Pub on Chiswick High Road in London.



Vocallist Daniel Diaz '07 performs onstage with a Berklee student band at the Jazziz Bistro during the Latin Showcase in Hollywood, Florida, in April.



In April, nearly 40 Chicago alumni gathered for a reception at the restaurant Katerina's in Chicago. From the left: Michael Kranicke '90, Steve Nixon '02, Katerina (owner of Katerina's) and Chicago Berklee Alumni Chapter Leader Sabina Lilly '91.

ALUMNI CHAPTER LEADERS

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T4indisoul@aol.com

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Martin Fabricius '96
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WASHINGTON D.C.
Alphonso Jiles '88
ajiles@berklee.net

Renolds Jazz Orchestra CUBE

Producer and guitarist James Miksche of Madison, WI, works with three music publishing companies. His music is also being used by Howcast Media, an online site devoted to how-to videos.

Jazz composer and bandleader Fritz Renold of Schonenverd, Switzerland and his wife Helen Savari-Renold released the CD *Cube*, featuring a suite they cowrote based on the passion of Jesus Christ. The musicians featured include Miroslav Vitous, Adam Nussbaum, Randy Brecker, Tommy Smith '86, Donny McCaslin '88, Jamshied Sharifi '85, and others. Visit www.shanti-music.com.

Ethnomusicologist Frederick Moehn of New York City was awarded the Howard Foundation Fellowship for 2008–2009 from Brown University. The fellowship is one of 11 \$25,000 awards that are distributed to artists in the fields of music, playwriting, and theater.

Guitarist and composer Torben Waldorff of Malmö, Sweden, released his second CD, *Afterburn*, on ArtistShare in April. Recorded in New York, it features original compositions and a piece written by Maria Schneider arranged by Waldorff for jazz quartet.

Producer Victor Acker of South Weymouth, MA, produced the psychedelic pop tribute *Johnny Cake and Moon Pies* by the group Marmalade Army, which is available at CD Baby.

1989

Film composer Patrick Griffin of Burbank, CA, released *Voices from Beyond* with his three siblings. The project commemorates the tragic loss of their sister Julie Jensen. A portion of the proceeds will go to domestic abuse charities. Visit <http://www.oursisterjulie.com>.

1990

Composer and producer Ron Carbo of Clinton, MS, works with underserved youth in the Jackson, MS, area teaching production, recording, songwriting, and keyboard skills in his studio Soul Kitchen.

Neil Goldberg of Hastings-on-Hudson, NY, and alumnus Dave Fraser '91 launched the sampling company Heavyocity Media Inc. Their debut product, *EVOLVE*, is a virtual instrument running in the Native Instruments KONTAKT 2 player designed for dramatic film, TV, and game composers as well as sound designers. Visit www.heavyocity.com.

1991

Songwriter and guitarist Sara Wheeler of Boston, MA, released *Building Blocks* with her group Little Groove, featuring fellow alumni Caitlin Conneally '04 and Mariana Iranzi '05. Wheeler also created Baby Wiggle, a music-education curriculum for toddlers and babies. Visit <http://babywiggle.com>.

1987

Debbie Cavalier of Watertown MA, released *Story Songs and Sing Alongs*, the debut CD of her children's music project Debbie and Friends. She plays in the Greater Boston area and is the dean of Continuing Education at Berklee. Visit www.debbieandfriends.net.

Producer and multi-instrumentalist Jeff Michne of New York City produced singer/songwriter Kelleigh McKenzie's debut CD, *Chances*. Fellow alumnus Scott Petito contributed acoustic and electric bass and engineered the recording. Visit www.kelleighmckenzie.com.

1988

Guitarist Todd Grubbs of Tampa, FL, released his guitar instrumental CD *Time, Space and the Electric*. He also played on and produced the *Red Door* CD by 3 Green Windows. Visit www.toddgrubbs.com.

Dana McCoy of New York City is producing Pillowfight Theatre Festival, featuring works by 10 female playwrights. McCoy's tragicomic play *Cube Rat* is about an artist trapped in a corporate cubicle. Visit www.danamccoy.com.

Nashville Notes *by Dave Petrelli '05*

Summer in Nashville is certain to bring two things: humidity and Berklee Alumni. Each year at this time, many graduates (and yet-to-be-grads) make their way to Nashvegas to make their mark on Music City. Some come for summer internships, others to continue inroads made during spring break, and still others arrive with little more than a carful of clothes and a head full of dreams.

Our contingent, the Berklee Nashville Alumni Chapter, continually grows and makes its mark on the local community. The Nashville Area Junior Chamber of Commerce recently held the ninth New Orleans-style Ragin' Cajun Crawfish Boil at Greer Stadium. Many alumni showed up to help raise money for the Nashville Sounds Reading Club and other local-area charities.

A few weeks later, thousands of country music fans from around the globe descended on the city for the 2008 CMA Music Festival. The four-day "Fan Fair," as it's called by the locals, gives fans the chance to interact with some of the industry's biggest stars. And while top country stars entertained the throngs, Berklee alumni in Nashville have continued to make a name for themselves in the industry. Here's a look at what some of Nashville's finest have been up to lately.

Jesse Frayne '06 performed with the band Wildcard Family Revival at the prestigious Big Bad Nashville punk festival in June.

Producer and engineer Jason Latham '06 recorded demos for Bill Champlin (a singer and keyboardist for Chicago) and did all the overdubs on Champlin's forthcoming solo album. In the process, Latham worked with other members of Chicago, including vocalist Peter Cetera, and guitarists Bruce Gaitsch and Keith Howlan, and Christian artist Michael English.

Brian Casper '96 joined the law firm of Adams & Reese as an associate in the firm's litigation practice group. He has represented clients in a variety of cases, including patent, trademark, and copyright infringement, industrial espionage, and civil rights.

Eve Fleishman '05, a certified yoga instructor, has developed the yoga workshop "Yoga for Singers" with instructor Judith E. Carman.

Singer/songwriter Josh Preston '99 has released his third full-length album, *Exit Sounds*, on Me and the Machine Records, a label he cofounded.

The Matrix Percussion Trio, a group founded by Joe Smyth '79, completed a series of 33 performances in Nashville-area schools for an estimated 12,000 students. The trio's



Dave Petrelli

presentation "We Are the World: Percussion around the Globe" showcases the music of diverse cultures.

Caitlin Nichol-Thomas '07 has returned from performing overseas and is preparing to release her first album in July.

Isabeau Miller '06 has joined PR and marketing company Aristomedia as the company's new media coordinator. Miller and fellow Berklee alum Jonathan Peterson '06 are engaged to be married in October 2009. Congratulations and best wishes to the happy couple!

That's all for now. Have a great summer.

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader

1992

Composer, arranger, and trombonist Ivan Ilic of Belgrade, Serbia, conducted a concert with Big Band of Radio-Television Serbia with trombonist Steve Turre and premiered two original arrangements of Turre's music.

Bassist Watts Shimmura of Largo, FL, has performed at Busch Gardens in Tampa, FL, for the past eight years. He has played with John Davidson and performs with local-area bands and at churches.

1993

Singer/songwriter/guitarist Sandrine Ligabue of Brooklyn, NY, released her new CD *Janvier*, available on iTunes and CDBaby. Visit www.myspace.com/sandrineonline.

1994

Nikolai Grozni, of Providence, RI, released *Turtle Feet: The Making and Unmaking of a Buddhist Monk* on Riverhead Books. It details his departure from Berklee, travels to India, and quest to become a Tibetan Buddhist monk. The book was reviewed in the *New York Times* Book Review, and he was featured on *This American Life* with his wife, author Danielle Trussoni.



Nikolai Grozni '94

Bassist Reuben Rogers of Springfield, NJ, released his debut solo project, *The Things I Am*. He can be heard on the recent Charles Lloyd Quartet CD *Rabo de Nube*. Visit www.reubenrogers.com.

Hot Cars and Rock 'n' Roll

by Mark Small

By day, Ernie Boch Jr. '82 is the CEO of Boch Automotive Enterprises, an auto empire based in Norwood, Massachusetts, with close to \$2 billion in revenue in 2007. With holdings that include the world's top-selling Honda dealership, two high-performing Toyota dealerships, a pair of Scion dealerships, a Ferrari-Maserati dealership, and a Subaru distributorship, the business understandably takes most of Boch's attention. After hours, however, he lives out the youthful fantasy of playing guitar with a rocking band in front of hoards of music fans at cool venues. His band Ernie and the Automatics is a six-piece blues-rock outfit showcasing a lineup of veteran musicians that includes guitarist Barry Goudreau and drummer Sib Hashian (formerly members of Boston), saxophonist Michael Antunes (of John Cafferty and the Beaver Brown Band), bassist Tim Archibald '79 (RTZ and New Man), and keyboardist Brian Maes '80 (RTZ).

"If you add up the number of records that the guys in my band have sold with the other groups they've been in, it totals 35 million," Boch says. "These guys are seasoned pros, and I'm honored to be with them."

Since Boch formed the group in 2006, he and his crew have opened for B.B. King, Kenny Wayne Shepherd, Los Lobos, Godsmack, Extreme, John Sebastian, Chuck Berry, and other artists at various festivals and concert halls around New England, including the Berklee Performance Center.

Although two generations of the Boch family worked in the car business, Boch didn't grow up with his sights set on the job he currently holds. During his youth in the AM-radio era, pop music caught Boch's ear and he picked up the guitar. Through WBCN, Boston's premier FM station in the sixties and seventies, Boch was exposed to great guitar playing on recordings by Led Zeppelin, Cream, Jeff Beck, and others. "After I heard Jeff's *Wired* and *Blow by Blow* albums, I went back to check out *Beck-Ola* and *Truth*. That was good stuff!" he says.

When it came time for college, Boch's family supported his decision to study music. "When I graduated from high school in the



Boch Automotive Enterprises CEO Ernie Boch Jr.

1970s, the prime rate was 21 percent, and it was a tough time in the car business," Boch says. "I didn't know what I wanted to do. My father's business was successful, but nothing like it is now. I liked the idea of being a musician, so I applied to Berklee and got accepted. Once I got there, I found out that it was way beyond me, but I stuck it out and graduated."

After leaving Berklee, Boch got in touch with the difficulties of making a living as a performer. Reality hit one night after he heard Dizzy Gillespie play at a club in Harvard Square. "That show was a big deal," Boch says. "I saw Bill Cosby in the audience. Afterwards, I was standing there when the club owner paid Dizzy. I thought it was sad to see what this guy, one of the architects of bebop, was getting. After that I figured I could try to make a million bucks playing music or I could make a million bucks and then play music. I chose the latter."

Boch started selling cars at his father's dealership in the mid-1980s. Eventually he was given a manage-



Ernie Boch Jr., guitarist

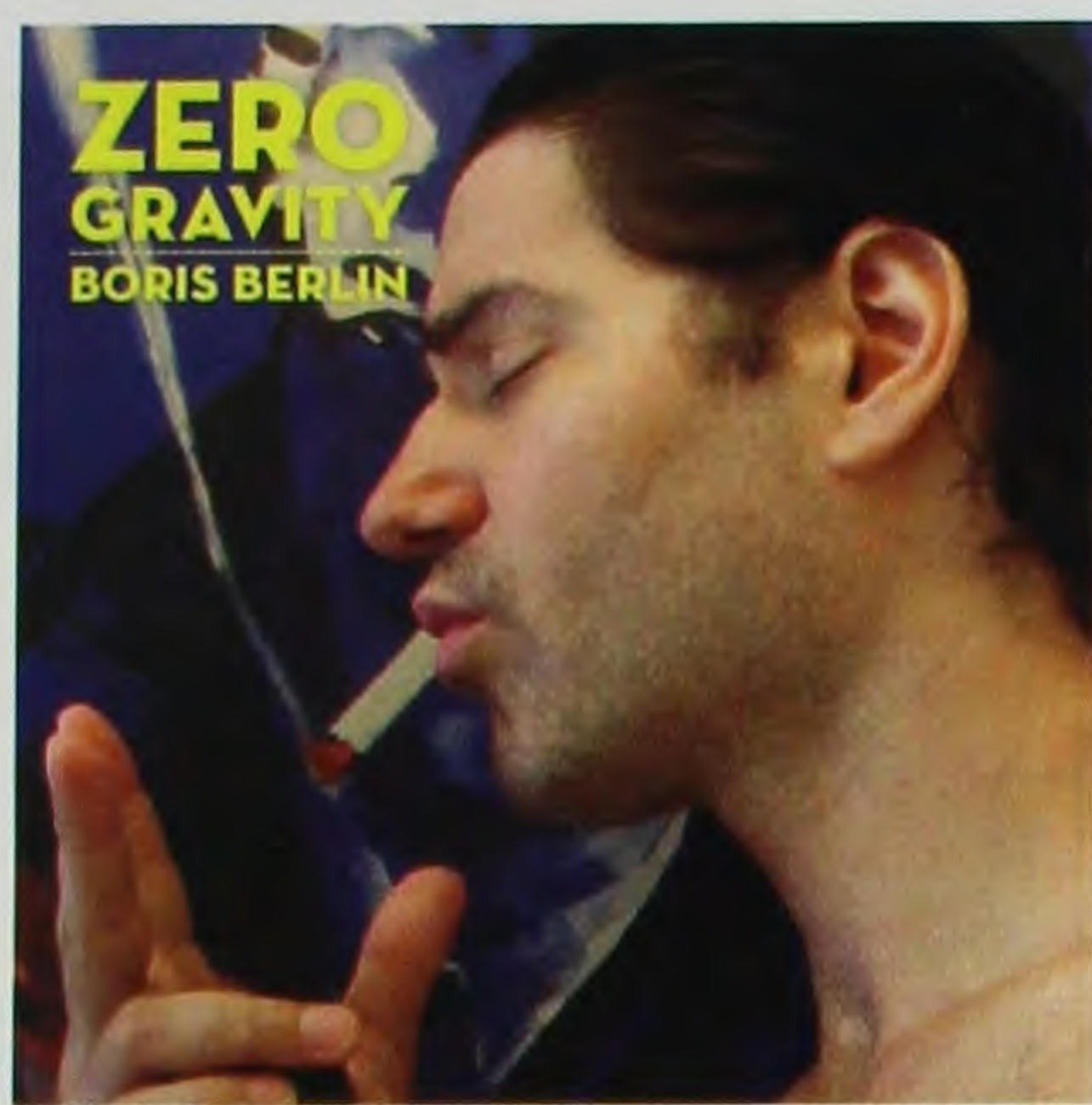
ment position, but says with a wry smile that he got fired a couple of times and went back to selling. Eventually he proved himself and worked his way up. When his father passed away in 2003, the younger Boch became the company's president and CEO.

In 2005, Boch joined Berklee's board of trustees. He has since helped motivate other alumni to give to the college's annual fund by offering matching gifts to the college. He also recently pledged \$1 million to the Giant Steps Capital Campaign. When President Brown presented the initial campaign goal of \$40 million to the trustees, Ernie balked. "I said I thought it was crazy," Boch says. "Roger told me he felt the board could raise a big percentage of that. Now, I can't believe how much he convinced me to give, but I believe in this."

A principle by which Boch operates in all of his endeavors is that of seeking out people who possess strengths he lacks. "I believe a key to success is surrounding yourself with the best people," he says. "I learned that by osmosis through my father. I'm not the sharpest knife in the drawer around here, and I'm not the best player in my band. At Berklee, I'd get with these great musicians who didn't have it together to make a demo or deal with a club owner to get paid, and I'd take care of that part."

His philosophy is working, and Boch is taking care of business on all fronts. Business is booming at Boch Automotive Enterprises, and after a 15-year hiatus from playing professionally, Boch straps on his Telecaster pretty frequently. So far in 2008, the band he thought would play six gigs a year has 60 choice dates on the calendar. The group's first CD, *Low Expectations*, was released in July (visit www.ernieandtheautomatics.com).

Boch maintains his passion for both cars and music and exhibits the enthusiasm of a young Berklee student when the discussion turns to guitar players. His tastes run to jazz, country, and rock pickers. "Mike Stern is my favorite," he says. "I used to take lessons with him when he came through town. Barry Goudreau, who was the original guitarist for the group Boston, is a member of my band. For me, it doesn't get any better than that."



Boris Berlin '95

1995

Vocalist Boris Berlin of New York City released his solo debut, *Zero Gravity*. Visit www.borisberlin.com.

Composer Caroline Wegener of Berlin, Germany, released her first album of songs titled *Songs between the Lines* through CD Baby. It was recorded and mastered at Ufo Studios by Jens Reule '95.

Emmy Award-winning composer Camara Kambon of Los Angeles, CA, scored the Oscar-nominated short film *La Corona*. Kambon also heads Influx Entertainment, a Los Angeles production company.

Saxophonist Dimitris Tsakas of Athens, Greece, is featured on the 25th anniversary edition of the *Blade Runner* soundtrack by composer Vangelis. The triple-CD release includes a disc of new recordings, including "Dimitri's Bar," which was named for Tsakas.

Martin Fabricius of Copenhagen, Denmark, released his debut album, *When Sharks Bite*. Visit www.martinfabricius.eu.

Producer Stefan Held of Brooklyn, NY, produced Dorian Spencer's new CD, *Stone to Stone*, at his studio. Visit www.stefanheld.com.

Guitarist Manfred Junker of Konstanz, Germany, released *Eternally: Music by Charlie Chaplin* with upright bass player German Klaiber. The disc features 11 Chaplin originals in an intimate chamber-jazz setting. Visit www.manfredjunker.com.

Drummer Eduardo Lopes of Cascais, Portugal, heads the undergraduate music studies program at the University of Évora. The program offers the first jazz performance degree from a Portuguese university.



Eduardo Lopes '96

Guitarist Nicolas Meier of London, England, released his sixth album as the leader of the Nicolas Meier Group. He recently played at the London International Guitar Festival. Visit www.meiergroup.com.

Drummer Michael Petrucci of Boston, MA, works with King of Salem, Library, the New Cartographers, and Jonny Rogers. He also cowrote music and played tracks for the soundtrack for Bony Lil's *Distraction*. And since 2004, Petrucci has drummed for *Blue Man Group*.

Bassist Stefan Redtenbacher of London, England, recently released *Redtenbacher's Funkestra: Hausmusik*. Visit www.stefanredtenbacher.com.

1997

Christopher Bartel of Boone, NC, has completed his Ph.D. at King's College at the University of London and is an assistant profes-

sor of philosophy at Appalachian State University in North Carolina. He is researching philosophical theories on the perception of music.

Songwriter Brian Donovan of Los Angeles, CA, handles multimedia technology for Barry Manilow's live performances. His most recent CD, *Mugu Point*, is available at his website www.briandonovan.com.

Vocalist Nichelle Mungo of Brighton, MA, won the Boston Urban Music Award in the Best R&B Vocalist category. This is Mungo's third consecutive win of the title.

Composer Ted Speaker of Nashville, TN, recently composed the score for Lynn Shelton's second feature film, *My Effortless Brilliance*, starring Harvey Danger frontman Sean Nelson. Various film festivals across the United States have featured screenings of the film, including South by Southwest and IFF Boston. In the fall of 2008, the film will air on the Independent Film Channel.

Trumpet player Frank Toddy Winfrey of Los Angeles, CA, has worked with Japanese artists Misa and Yazawa E., and contributed to the CD *Global Warming* with the group Jazz Crusaders.

1998

Composer, pianist, and vocalist Clarice Assad of New York City released the new CD *Love, All That It Is* with her trio, which includes fellow alumnus Julien Augier '02. Visit <http://www.clariceassad.com>.

Singer/songwriter Demirhan Baylan of Istanbul, Turkey, released his eighth album, *April 1st Fools Day Present*. Visit www.demirhanbaylan.net.

Vocalist Karina Kampe of Stockholm, Sweden, and guitarist Patric Skog '98 released their debut album, *As Silent as Dawn Came*, with the crossover jazz trio Three Small Giants. The album includes both original material and standards and can be purchased at www.threesmallgiants.com.

David Lockeretz of Long Beach, CA, has written two educational books: *Erin Go Bass*, a collection of Irish music transcribed for bass clef instruments, and *Jazz Attitudes*, 50 études based on the chord progressions of jazz standards. His band

South Bay Blues Authority released its second CD, *Respect*.

Bassist Billy Jones of Los Angeles, CA, David Spreng '98, and the band Killed by Design released their first EP, *Occulta Veritas*. It was produced by Spreng. Visit www.myspace.com/killedbydesign.

Soren Sorensen of Brooklyn, NY, and Brian Mechlowicz '98 contributed original songs to the soundtrack for the film *Ten More Good Years*, which premiered on the Sundance Channel in June. The soundtrack also included contributions by Brooke Fox '98 and Dan Nachimson '98.

Alto saxophonist Miguel Zenón of New York City released his third Marsalis Music album, *Awake*, in April.

1999

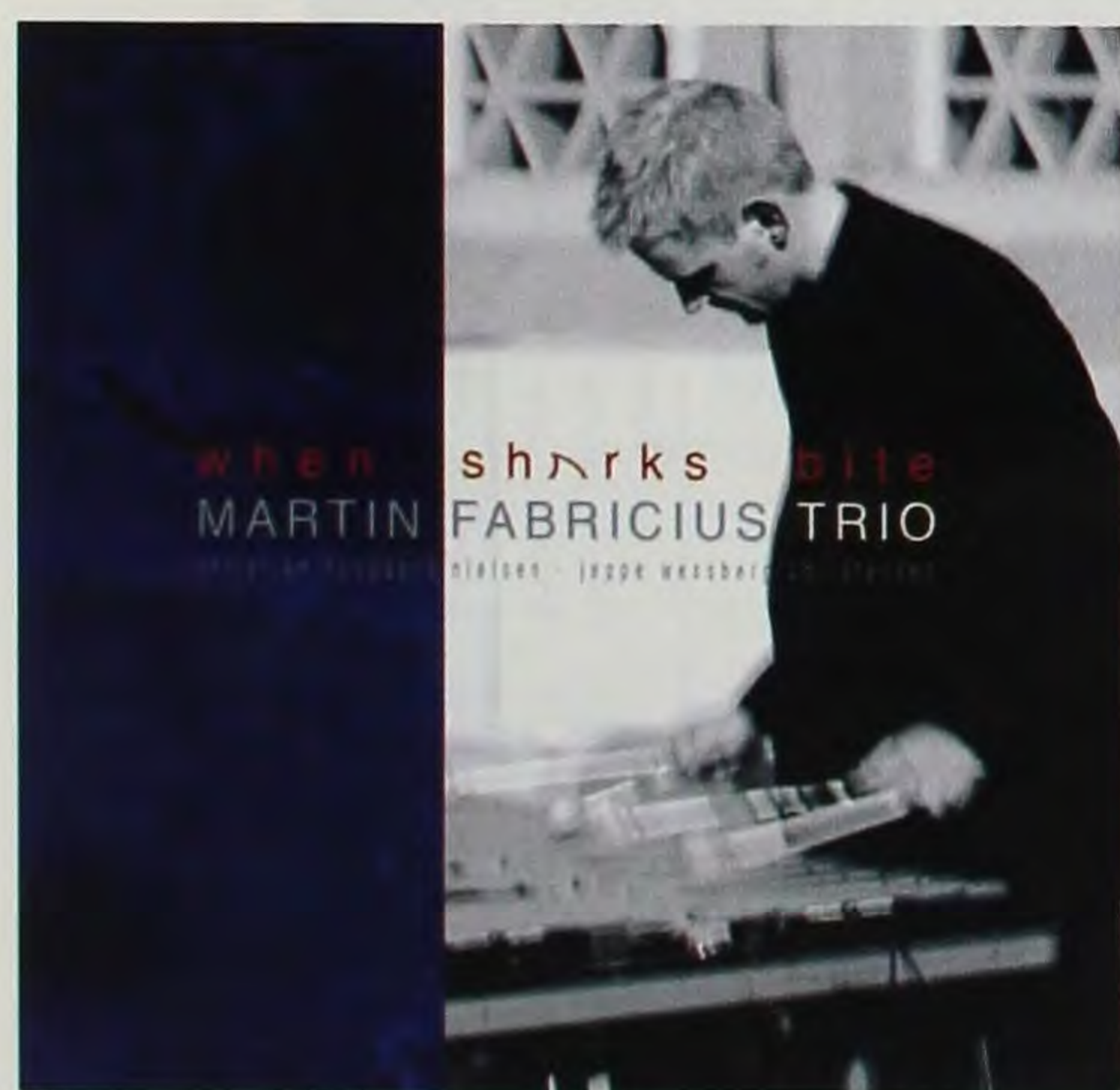
Mixer, producer, and engineer Richard Furch of Los Angeles, CA, did mixes for the Chaka Khan CD *Funk This*, which won two Grammys. Furch has also done mixes for Ruben Studdard, the Pussycat Dolls, Christina Milian, and Lindsay Lohan. Visit www.emixing.com.

Trombonist and composer Nick Vayenas of New York City recently released *Synesthesia*, his new CD featuring Kendrick Scott '03 and Patrick Cornelius '00. Recently, Vayenas has also toured with singer Michael Bublé.

Michael Ward-Bergeman of Walthamstow, England, has been commissioned to write a new work for Dawn Upshaw by the Terezin Chamber Music Foundation. It will premiere at Carnegie Hall's Zankel Hall on November 2, 2008. Ward-Bergeman continues to play with his group the Groanbox Boys. Visit www.groanboxboys.com.

2000

Composer Elik Alvarez of Pasadena, CA, wrote the score for the film *La Virgen Negra* starring Carmen Maura and Angelica Aragon. Alvarez and Freddy Sheinfeld '01 scored the documentary *Where I Stand: The Hank Greenspun Story*.



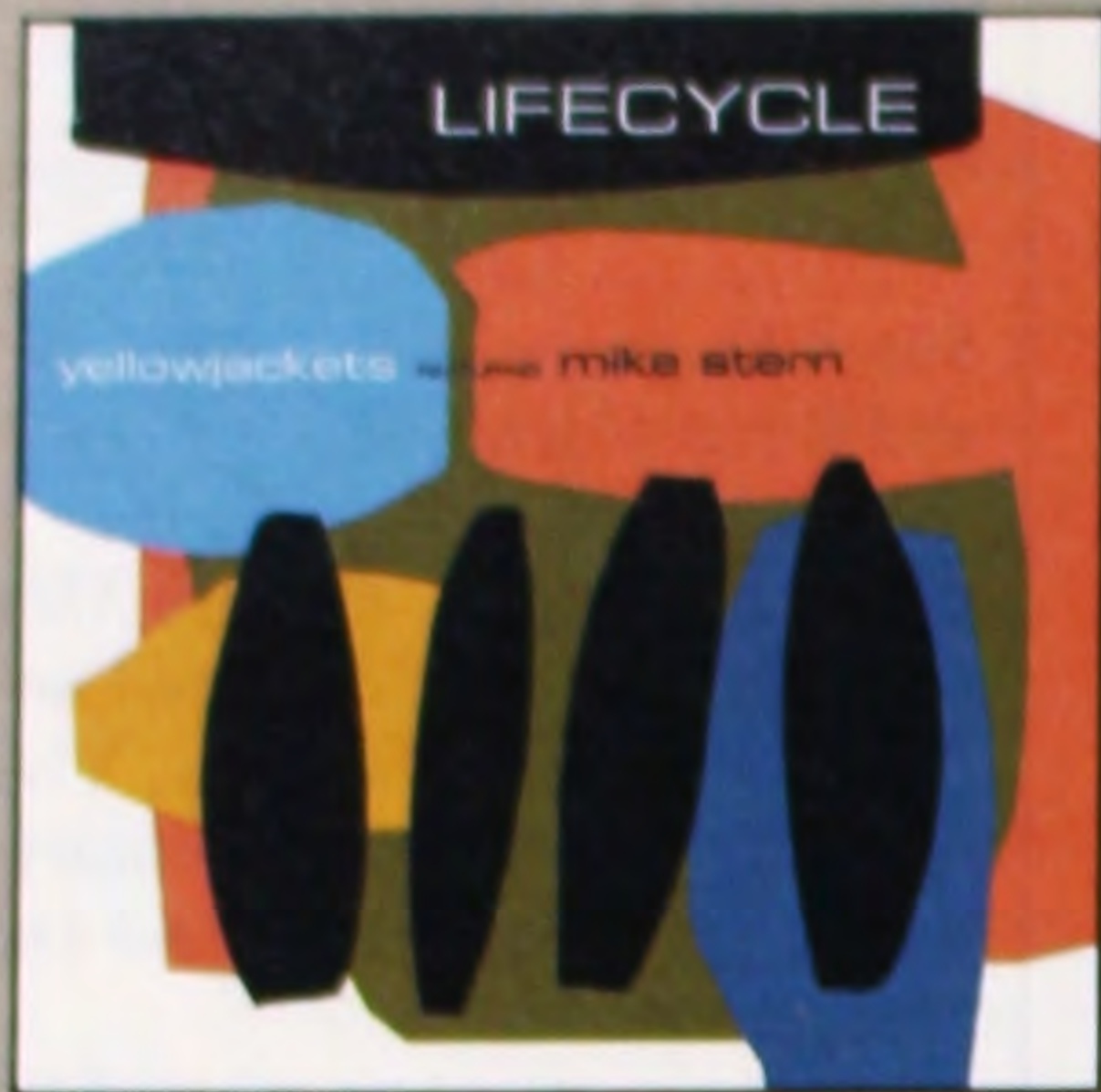
Martin Fabricius '96

1996

Pianist Ryan Burns of Seahurst, WA, finished *HarryBu McCage*, a jazz-rock project with Pearl Jam drummer Matt Cameron. Tour dates included the Bonaroo Music and Arts Festival. Visit www.ryanburnsmusic.com.

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Yellowjackets and Mike Stern On Tour (unless noted otherwise):

- 8/6-8 Yoshi's – San Francisco, CA
- 8/9-10 Yoshi's – Oakland, CA
- 8/11 Kuumbwa Jazz Center – Santa Cruz, CA
- 8/13-17 Catalina Bar & Grill – Los Angeles, CA
- 9/19 Manchester Craftsmen's Guild – Pittsburgh, PA
- 9/20 Blackrock Center for the Arts (Yellowjackets only) – Germantown, MD
- 10/3 One World Theater – Austin, TX
- 10/4 Boulder Theater – Boulder, CO



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BORDERS

Drummer J.L. Claybourne of West Hartford, CT, is working as a free-lance drummer and private music instructor. He has recorded tracks for Kevin Howard, Albino Tree, and Mike Greca.

Michael Harris of Sunrise, FL, is a lecturer at Edna Manley College of the Visual and Performing Arts in Jamaica. He also performs regularly and works as a performance coach for the television series *Rising Stars*. Visit www.myspace.com/michaelseanharris.

Drummer and songwriter Peter Hasler of Zurich, Switzerland, released the CD *Drums Music*, a collection of 10 pop-rock songs played on acoustic and electronic drums. He also leads Peter Hasler's Monk Revival and founded a publishing company, Supermouse Productions. Visit www.peterhasler.com.

Alfonso El Panameño of Brockton, MA, appears in *La Epoca: The Palladium Era*, a feature-length documentary film that focuses on Latin music and dance during the Palladium Ballroom's heyday between 1950 and 1972. Visit www.lae-pocafilm.com.

Saxophonist Jaleel Shaw of Paterson, NJ, released his new CD, *Optimism*, on Changu Records. The CD features Lage Lund '00, Jeremy Pelt '98, and Johnathan Blake. Shaw was nominated for a Jazz Journalist Association award.

Drummer George Shepherd of Newport Beach, CA, launched www.drum.com, a social network and premier drumming resource featuring reviews, interviews, and lessons from Berklee alumni and top industry professionals.

2001

Composer Ariel Blumenthal of Los Angeles, CA, created a multifaceted production combining his original music and a sophisticated Meyer Sound system embedded into the architecture of New York City's Plaza Hotel. The \$1 million, seven-month project includes recordings from 73 musicians. Visit www.arielablumenthal.com.

Producer and guitarist William Barnes of Birmingham, AL, operates Southword Entertainment, a studio specializing in pedal steel, dobro, mandolin, and fiddle tracks. He teaches and performs regularly. Visit www.myspace.com/williambarnesmusic.



Jaleel Shaw '00

Guitarist Jason Diana of Altamonte Springs, FL, and his band Rabbits with Glasses, featuring Lee Ritter '01, played at SunFest in West Palm Beach. They shared the bill with the Black Crowes, Finger Eleven, and the Mighty Mighty Bosstones.

Singer/songwriter Emi Jarvi of York, England, cowrote and recorded vocals for two tracks on the *From Within* CD by trance musician Jon O'Bir. Visit www.emijarvi.com.

John Sacca of Miami, FL, recently completed a master's degree in music education. He is a band director in the Miami-Dade County Public Schools and plays percussion with various groups in South Florida.

Christina Watson Utterstrom of Nashville, TN, released her second vocal jazz CD, *A Flower Truly Blue*, in May. The disc features her husband, Oscar Utterstrom '02 (trombone, horn charts), pianist Pat Coil, and saxophonist Jeff Coffin. Visit www.christinawatson.com.

Darcie Wicknick of Allston, MA, and the group Velvet Stylus, featuring James Auburn (Tootle) '97, Tony Porter '99 and Jay Prokorym '98, won in the Best R&B Group category at the Boston Urban Music Awards.

2002

Ari Pizer of Philadelphia, PA, received the Outstanding Achievement Award in Music Therapy from the Department of Music Education and Therapy in the Boyer College of Music and Dance at Temple University.

(Continued on page 30)

It should come as no surprise that technology continues to have a profound impact on the recording industry. It has changed the landscape of film and television scoring and sustainable career success is dependent on the ability to adapt.

The recent experience of session singer Randy Crenshaw '83 is an example of the importance of technology in music. He was one of eight Los Angeles-area artists chosen to form the "Sound Effects Choir," an ensemble that was featured on the Academy Awards two years ago. The choir performed a two-and-a-half minute cue of sound effects for a medley of short clips from Oscar-winning movies. This niche has grown, and Crenshaw's vocal sound effects and hybrid human/animal sounds have since been featured in the movies *Happy Feet* and *Indiana Jones and the Kingdom of the Crystal Skull*. His other recent vocal credits include *You Don't Mess with the Zohan*, *Horton Hears a Who!*, *CSI: Miami*,

and *Two and a Half Men*. It's an unconventional path for a musician who arrived at Berklee as a classically trained trumpet player and who majored in arranging.

Songwriter Emily Shackelton '07, wrote "Dream Big," which was one of the top-ten winners of the *American Idol* song contest. The song was performed during the *American Idol* finale by this season's winner, David Cook, and immediately became among the top most-downloaded songs on iTunes.

Carol Welsman '80 recently won the Canadian Smooth Jazz Album of the Year award. Other winners include Michael Bubl , Diana Krall, and Lee Ritenour. For more details, visit www.carolwelsman.com.

Composer Lennie Moore '80 is at work on an episodic Web series of *The Watchmen* (featuring two hours of live orchestra music) and a video game for game publisher Wizards of the Coast and has contributed additional music for the *Chronicles of Narnia: Prince*

Caspian video game, which is in stores now. He also teaches composing techniques for video games at the University of Southern California's Thornton School of Music and at the UCLA extension school program.

ASCAP and BMI recently honored their most successful film and television composers, and once again, Berklee alumni were prominent. ASCAP Awards went to Alan Silvestri '70 for *Beowulf*, Geoff Zanelli '96 for *Disturbia*, and Michael Levine '76 for *Cold Case*. BMI Awards were presented to Bill Brown '91 for *CSI: NY*, David Schwartz '74 for *Rules of Engagement*, Danny Pelfrey '75 for *Guiding Light*, Jan Stevens '81 for *Samantha Who?*, David Torkanowsky '76 for *State of Mind*, and Matt Koskenmaki '99 for *The Ultimate Fighter* and *Hell's Kitchen*.

In other film- and TV-music news, Joey Newman '98 will soon begin his fourth season scoring *Little People, Big World* for the



Carol Welsman '80

Learning Channel. He has also added *Surviving the Filthy Rich*, which will air on the CW Network in the fall, and another cable network reality show scheduled for the fall season. Joel Goodman '84 scored the critically acclaimed indie documentary *Constantine's Sword*. He also continues to compose original music for selected episodes of the PBS series *The American Experience*.

Berklee also has a strong contingent of Los Angeles-based alumni on the touring circuit. Steve Fekete '96, Steve Ferlazzo '87, and Jim McGorman '95 continue to tour the world with Avril Lavigne. Dave Wood '95 just completed a world tour as the music director for Hilary Duff. His other recent credits include playing lead guitar for Taylor Hicks and Norah Jones.

Drummer Joshua Zeigler '03 has been selected to tour with '80s synth-pop band Naked Eyes for a 20-date tour this summer in North and South America. Naked Eyes is known for such hits as "Always Something There to Remind Me" and "Promises, Promises." The group will support Belinda Carlisle, A Flock of Seagulls, Dead or Alive, and the Human League. For more details, visit <http://regenerationtour.com>.

If straight-ahead jazz is your thing, check out *Almost Real*, featuring pianist Cengiz Yaltkaya '76 and guitarist Joe Gaeta '75, with a cameo appearance by vocalist Cathy Segal-Garcia '74. Visit <http://www.rhombusrecords.com/artists17.htm#207>.

That's all for now. Stay in touch.

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

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I've listened to the CUBE and was absolutely thrilled. It is some of the best writing I've heard in years. It's fresh and daringly masterful ... And the performance of the music is really breath-taking.
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Recently I read an interview with the famous actor John Cusak who stated emphatically that he wished he was a musician. His reasoning: Music was the closest thing to Prayer. This CD goes one step further. This music is Prayer. Prayer with the purest of intentions and a Dream realized to it's fullest extent. Fritz Renold has created an extended powerful work that allows his beautiful wife Helen Savari-Renold's voice and lyrics to shine over an absolutely first rate orchestra of all-stars who are playing their hearts out....this is a work that will be performed again and again.
Randy Brecker

This SACD is available at CD Baby: <http://cdbaby.com>
 or www.shanti-music.com



Dong-Hwa Park '02

Bass Guitarist Dong-Hwa Park of Naju, Korea, released two CDs of original jazz compositions featuring alumni Forest Muther, '96 on drums and Jong-Min Kim '97 on guitar. He is currently a professor at Dongshin University in Korea.

Rachel Shapiro of Burbank, CA, received her Juris Doctor degree from Southwestern Law School in Los Angeles in May. Shapiro has opened Patronus Law Group, which provides counsel on legal rights and assistance with copyright registration.



Hiromi Uehara '03

2003

Pianist Hiromi Uehara of Brooklyn, NY, released her latest CD, *Beyond Standard*, featuring guitarist and Berklee faculty member Dave Fiuczynski. Hiromi's group Sonicbloom includes drummer Martin Valihora '02. Visit www.hiromimusic.com.

2004

Kristin Bidwell of Scottsdale, AZ, works as a consultant for McKay Conant Hoover Inc., an acoustical and audiovisual consulting firm. Visit www.mchinc.com.

Singer/songwriter Briana Cash of Amesbury, MA, released the CD *All I Want* in May. It has received airplay on New England's radio station 92.5 The River. The disc is available through CD Baby.

After meeting at the Berklee computer lab in 2002, Lisa Vanier of Chicago, IL, and Ivan Martirena '04 were married recently.

Singer, songwriter, and guitarist Andres Wilson of Billerica, MA, released *Ink and Sound* with his band Andres Wilson & the Waters. The band includes Asia Mei '05, Lousi Ochaba '04, and Hiroshi Sembon '06. Visit www.andreswilson.com.

2005

Crystal Marie Calderon of Santo Domingo, Dominican Republic, has been nominated twice for the Cassandra Awards as singer of the year, once for *Diario Libre* woman of the year. She has performed for the NBC/Telemundo telenovela *Pecados Ajenos*.

Jazz guitarist Andy Gabrys of Brooklyn, NY, released his debut CD, *Constant*, in May. Visit www.andygabrysmusic.com.

Phillip Hill of Peachtree City, GA, received his Juris Doctor and MBA from Mercer University's Walter F. George School of Law and the Eugene W. Stetson School of Business in May. He will practice in Los Angeles.

Singer/songwriter Genevieve Lopez of Colorado Springs, CO, released her debut album, *In Our House*, featuring 10 original pop-folk songs she co-arranged and coproduced in Los Angeles. Visit www.myspace.com/genevievelopez.

Bassist Rodrigo Tenjo of West Newton, MA, is touring with alumnus Alfonso Espriella '01 to promote Espriella's CD *Trazos de Ser*. The album aired on Colombian radio, and the video "En Brazos" is playing on MTV Latin America. Visit www.myspace.com/alfonsoespriella.



Vocalist Cristal Marie '05

Anders Vercelli of Boston, MA, released *Up Jumped Spring*, featuring the Anders Vercelli Trio with bassist Blake Marquez '05 and drummer Brent Marquez '05. He also released *Just for Today*, a disc featuring his brother Lars Vercelli; tenor saxophonist Mike Buckley '06; and Berklee faculty members Jon Funkhouser, Jon Hazilla, and John Marasco. Visit www.andersjazz.com.

Singer/songwriter Krysta Youngs of Allston, MA, released her new CD, *Stories*, in May. Proceeds from her CD release show went to Project Smile, a nonprofit dedicated to helping children. Visit www.myspace.com/krystayoungs.

2006

Saxophonist Mike Tucker of Medford, MA, is touring this summer with Blue Note recording artist Robin McKelle '99. Visit www.tuckerjazz.com.

2007

Drummer Jon Sarna of Brewster, NY, performed with Band from TV on this year's *American Idol Gives Back* show. The group includes Greg Grunberg, Hugh Laurie, Teri Hatcher, James Denton, Bob Guiney, Bonnie Somerville, and Jesse Spencer. Visit www.bandfromtv.org.

Songwriter Emily Shackelton of Nashville, TN, wrote "Dream Big," the song sung by *American Idol* winner David Cook during the show's season finale. It was the second most downloaded song on iTunes following the show.

Distinguished Alum Nominations Due October 15

Berklee is proud to recognize the accomplishments and services of our many talented alumni. We invite you to participate in a new process for identifying deserving candidates for Berklee's Distinguished Alumni Award. The guidelines outlining all the details as well as the nomination forms can be found online at the alumni web site at <http://alumni.berklee.edu>.

We look forward to receiving your nominations in support of top alumni worldwide.



Producer Rob Lewis '94 received the distinguished alumni award at the 2007 Entering Student Convocation.



Emily Shackelton '05



Krysta Youngs '05

Final Cadence

PHYLLIS (DENT) EMERSON '45 of Melrose, MA, died April 9, 2008. She was 86. She began playing piano as a child and, after graduating from high school in Newport, NH, moved to Boston to study at Berklee (then known as Schillinger House). She played throughout her life and sang with the Polymnia Choral Society in Melrose. She leaves two daughters and a granddaughter.

JAMES RICHARDSON '46 of Maynard, MA, died on February 28. He was 82. Richardson briefly attended Schillinger House and was a member of the Marlborough and Framingham locals of the musicians' union. Richardson was a decorated World War II veteran who served in the U.S. Air Force. He leaves his wife, Nancy; a daughter and son; and six grandchildren.

TIM SWARBRICK '64 of Newark, DE, died suddenly of a heart attack on March 8. He was 72. Swarbrick was a veteran of the Korean War and later attended Berklee. An active professional bassist, Swarbrick played with Buddy Rich, Barney Kessel, Tommy Dorsey, the Glen Miller Orchestra, Lionel Hampton, and many local-area artists in his 45-year career. He also operated Musical Tees Inc., a retail store that sold T-shirts and military wares, and was active in veterans' affairs. He leaves his daughter Marybeth, his three sons, Tim, Chris, and Mark, and four grandchildren.

JIM CARSON '72 of Clearwater, FL, died on May 10 after a long battle with cancer. He was 56. A trumpeter, Carson toured throughout the country for many years playing with various groups. In addition to his wife Stephanie and daughter Cambia, he leaves his mother and two brothers.

MARCIO MONTARROYOS '72 of Rio de Janeiro, Brazil, died December 12, 2007, of cancer. He was 59. A busy professional trumpeter, Montarroyos had backed Stevie Wonder, Sarah Vaughan,

Nancy Wilson, Carlos Santana, and Ella Fitzgerald during these artists' appearances in Rio. He recorded several albums under his own name, including *Magic Moment* and *Carioca*, which were released internationally by Columbia Records. His mastery of an array of musical styles—from jazz to Brazilian folk to funk—earned him a reputation as one of Rio's top trumpeters.

THOMAS MYERS '74 of Northampton, MA, died on March 11 after liver transplant surgery. He was 54. A gifted keyboardist, singer, and songwriter, he was a member of the Elevators, a group signed to Arista Records during the 1980s. He later wrote music for film, commercials, and music libraries. He leaves his companion, Cheryl Dellecese.

JOSHUA SACK '04 of Merion, PA, died on May 4 of leukemia. He was 22. Since 2004, Sack had performed as the drummer for the rising band the Brakes. Their tours included appearances at South by Southwest, music festivals, and clubs. The band had recorded three EPs, and its song "Special" was featured in a 2006 commercial for H&R Block. The band's debut album, *A Tale of Two Cities*, was released just two days after Sack's passing. Despite extensive treatment and surgery, Sack completed a tour with the Brakes in October 2007 and rehearsed with the band until the week before his death. He leaves his parents, David and Joan Sack, and his brother William.

Former Berklee faculty member ROBERT MONROE of Millbury, MA, passed away on April 12 at UMass Hospital in Worcester. He was 59. He worked as a science teacher in West Boylston, MA, and taught during the summers at Berklee. A multi-instrumentalist, Monroe played bass guitar, trumpet, and trombone. He directed several youth bands as well as Bands by Bob, a 20-piece swing band. He leaves his daughters Laura and Lindsay and his long-time girlfriend, Jerelyn Bellow.

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Coming Around Again

by Julie Pampinella

In 1994, I met Ignace Ntirushwamaboko, his wife, Marianne, and their infant son Christian as they arrived at Logan Airport from their war-torn homeland of Rwanda. Ignace, (now known as Ignace Ryangoma) had come to Boston to attend Berklee on a Fulbright scholarship. The last leg of their journey had been relatively easy as they flew from a refugee camp on an airport runway in Zaire to the tarmac at Logan. The story of the difficult first leg from Rwanda to Zaire, however, was revealed by their tired yet relieved faces, worn clothing, and tattered shoes. Ignace's once-white leather sneakers touched U.S. soil bearing the dirt and scars of a harrowing exodus from Rwanda on foot.

"I walked 100 kilometers in these shoes," he told me. As we drove to Berklee, he described the ordeal of thousands of Rwandans, both Hutu and Tutsi, who fled, stepping over bodies, dodging sniper fire, risking everything to escape the massacre of tens of thousands of their countrymen to find refuge in Zaire. At the time, Marianne was pregnant, and their second child, Christopher, would soon be born in Boston.

I was impressed that despite the holes, scrapes, and scars gained along the way, those sneakers and the man wearing them still held together somehow. Firmly on American soil, Ignace and his family had just stepped into a new life.

At Berklee and Beyond

I recently found myself wondering what had happened to Ignace and his family during the dozen years since I last saw him. Searching on Google and MySpace, I found him. When I spoke with him after all these years had passed, Ignace recounted his life since he'd left Berklee. He had battled with post-traumatic stress, abandoned his music, and seen the birth of his third and fourth children before entering the next phase of his life: a return to music, and wholeness, with a new mission in life.

In Rwanda, Ignace had been a working musician, a singer-songwriter and keyboard player. Lacking formal training, he learned guitar on his own; played with local musicians; and studied the jazz, funk, and soul masters. At Berklee, Ignace plunged into his studies, hungry to acquire musical proficiency and an understanding of music theory. He was also eager to forget the haunting memories of the genocide he'd witnessed.

But mere weeks into his first semester, the shock of his experiences began to resurface, coloring his songwriting and testing his ability to keep up with his studies. Posttraumatic stress came upon him gradually and subtly. "I didn't realize what was happening until it was too late," Ignace told me.

He persisted at Berklee, writing and producing songs with the help of Piano Professor Marc

Rossi. He began presenting lectures and performances locally, recounting his experiences through his music.

"When I started writing songs back in Rwanda, I wrote about love and peace—just entertaining music," he recounts, "After the war, I began to express the anger, fear, and agony that I had gone through."

Ignace carried a full course load at Berklee—a requirement for maintaining his Fulbright scholarship and student visa—but it became increasingly difficult to keep pace. "The internal conflict I was experiencing started to impact my passion for music soon after my arrival in Boston," he says. "But it took me two years to finally realize that something inside me had died despite my physical survival." After the number of his credit hours dwindled, he lost his visa. Faced with the probability of having to return to Rwanda, Ignace found assistance through a church he and Marianne attended and decided to relocate the family to Canada with refugee status. In late 1996, Ignace said goodbye to Boston and, for a time, to his dreams of pursuing a musical career.

"I came to Canada as a way to start over, to see if I could regain my strength," he says. "I kept writing songs but avoided getting involved with music professionally. On and off, I tried to put together a few projects, but I realized I had lost the ability to write any kind of happy, inspiring music."

Ignace had always believed that music should enlighten, inspire, and make people feel good, but the music he wrote was suffused with darkness. At one point, he went for four years without touching an instrument or writing songs.

"It hurt me to realize that all I had left after the war could be summarized by this simple statement: 'I saw a lot of innocent people getting killed for nothing. The world seems to have moved on, but I am stuck with these horrible memories.' That's not something you can sing about on a Friday night in a club or at somebody's wedding.

"War had tainted the way I saw the world," he says. "Contrary to the general belief that singing helps one heal by letting it all out, in my case it just reminded me that I had lost the ability to inspire and to entertain through music."

The Call of Music

While his music career was on hold, life went on and he focused on his family. His experience as a radio DJ and entertainment reporter in Rwanda helped him land a job as a program coordinator at a community radio station in Ontario. He also worked at a bank for a brief time. Ignace and Marianne added two more daughters to the family: Victoria and Vestine.



Ignace (Ntirushwamaboko) Ryangoma '96

As their oldest son Christian grew, he showed a keen interest in music.

"I made sure he always had an instrument and I taught him the basics," Ignace says. By age 12, Christian practiced guitar consistently, learning on his own, and studying the music of Joe Satriani, Wes Montgomery, and George Benson. By the time he turned 14, he was itching to play with a band. Around the same time, 10-year-old Victoria convinced her father to buy a drum kit by promising that she would practice daily. "Victoria held up her end of the bargain," says Ignace. "She wanted to be a drummer for her brother."

That prompted Christopher, 12, to trade the keyboard for an electric bass. Nine-year-old Vestine started learning chord progressions on the keyboard and, a short time later, began singing lead. They called themselves the Magical Bunch.

By July 2007, through their father's tutelage and hours of daily practice, the kids were playing a blend of African-inspired jazz, soul, and pop. They felt the urge to transform the musical exercises they practiced into songs and started cowriting with their father.

Once again, Ignace began to hear music calling him. "I realized the kids had something special and it was now up to me to support them and keep teaching them. I felt very proud and had found a new sense of purpose."

While the children know few details of the war in Rwanda, their songs reach deep into Ignace's well of experience, acknowledging past and present conflicts and offering messages of hope and empowerment.

"Some of the songs that I helped them write still carry traces of past experiences," Ignace says. "However, I am now more mindful of the need to make the message of hope the central focus."

In July, a year after their first gig, the Magical Bunch appeared at the Ottawa Jazz Festival. The group also has a tour planned to raise funds for African relief organizations like SOS Children's Villages, and the Cambridge, Massachusetts-based organization Mapendo. At 15, Christian, has already set his sights on Berklee.

As Ignace talks about the Magical Bunch, it's evident that working with his children has helped him feel whole again. "Music never dies," he says. "The whole time I thought I had lost it, it was developing in silence—perhaps to allow me to find the right channel for it. I have regained the ability to work on my own material. Now I can see some of my music spreading through my kids, becoming their own. I might not have fully been able to escape from my past, but the music in me has finally found a way out."

Julie Pampinella is a freelance writer and lives in Shirley, MA. To check out the Magical Bunch, visit www.myspace.com/themagicalbunch.

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Hiromi and her supergroup (Dave "Fuze" Fiuczynski, bassist Tony Grey and drummer Martin Valihora) put a unique spin on tunes such as "I Got Rhythm", "My Favorite Things" and even Jeff Beck's "Led Boots."

Hiromi On Tour:

- 7/22-27 Blue Note – New York, NY
- 8/6 Vadsøhallen – Vadso, Norway
- 8/7 Palmehaven, Britannia Hotel – Trondheim, Norway
- 8/8 Garasjen – Hemnesberget, Norway
- 8/9 Festiviteten – Haugesund, Norway
- 8/24 Toyama Jazz Meeting – Toyama, Japan
- 8/30 Tokyo Jazz Festival – Tokyo, Japan



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