

**Michael Semanick:
Oscar-Winning Ears**

Inside the Game

Children's Music Grows Up

The Soundtrack of Civilization

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

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EDITOR:
Mark Small '73

EDITORIAL ASSISTANT:
Emily Dufresne

CONTRIBUTORS:
Karen Bell, Fred Bouchard, Jason Camelio, Emily Dufresne, Susan Gedutis Lindsay, Peter Gerstenzang, Peter Gordon, Rob Hayes, Sabina Lilly, Lesley Mahoney, Marjorie O'Malley, Julie Pampinella, Dave Petrelli, Mia Rioux, Lawrence Simpson, Carolyn Wilkins

COVER PHOTO:
Anthony Pidgeon

GRAPHICS CONSULTANT:
Dave Miranda, vision design group

COPY EDITOR:
Lauren Horwitz



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Faculty that Inspire

by Lawrence Simpson, Senior Vice President for Academic Affairs

For the Office of Academic Affairs, hiring inspiring and effective faculty is one of our most important responsibilities, and it's one we take quite seriously. As an institution, Berklee attracts teaching candidates from around the world. The process for joining the faculty is rigorous and involves input from faculty, administrators and other college leadership as well as input from those outside the college. This year we have hired four new full-time faculty members who exemplify the rigor of the process.

Garrett Kenehan

Dr. Garrett Kenehan joins us as a full-time assistant professor of mathematics. Dr. Kenehan comes to us from California, where he earned a B.S. in music recording from the University of Southern California, Los Angeles. He also holds a B.A. and M.S. in mathematics from California Polytechnic State University and a Ph.D. in mathematics education from the University of California, Davis. With his focus on the relationship between mathematics and music, Dr. Kenehan has several research interests that include investigating the vibration modes of the guitar and examining the mathematics of electronic synthesis methods. He is also interested in applied and advanced mathematics, including business and technical applications. This fall he will teach "Concepts of Mathematics" and help develop a rich curriculum in music and mathematics.

Rekha Menon

Dr. Rekha Menon joins us as a full-time profes-

sor of art history. She received her Ph.D. in philosophy, interpretation, and culture from State University of New York (SUNY), Binghamton, and she most recently served as a tenured associate professor of art history in the Fine Arts Department at SUNY, Buffalo. Dr. Menon has authored numerous articles and three books. This fall, Hampton Press will publish her most recent book, *Seductive Aesthetics of Post Colonialism*. Her areas of expertise include Indian, Asian, and contemporary culture and art. She is a practicing artist and a classical dancer and has several exhibitions and performances to her credit. She is a recipient of a Fulbright fellowship in art history, the Drescher Award, and the Ross Fellowship. She will teach various art history survey classes and the new course "Global Perspectives in Postmodern Art." Menon will also help develop an art history curriculum that expands beyond Western art and art of the late-20th and early-21st centuries.

Greg Osby

Greg Osby joins us as a full-time professor in the Ensemble Department. Born and raised in St. Louis, MO, Mr. Osby began his professional music career in 1975 after private studies in the clarinet, flute, and alto saxophone. He continued his studies at Howard University and Berklee. Osby has performed with artists as varied as Herbie Hancock, Dizzy Gillespie, Jack DeJohnette, and many more. In 1985 Mr. Osby joined DeJohnette's innovative group Special Edition. In 1990, Osby signed with Blue Note Records and has

since recorded 15 albums as a leader. From the pulse of the streets and the language of a generation, Mr. Osby has sketched numerous musical essays set to a contemporary score using the improvisational nature of jazz as the connecting thread.

Susan Rogers

Susan Rogers joins us as a full-time associate professor in the MP&E Department. Ms. Rogers is finishing her doctorate in experimental psychology at the Behavioural Neuroscience Training Program and is a fellow at the Centre for Interdisciplinary Research in Music, Media and Technology at McGill's Schulich School of Music. Ms. Rogers is a member of the Music Perception and Cognition Laboratory and studies under renowned psychoacoustician Dr. Stephen McAdams and cognitive psychologist and best-selling author Dr. Daniel J. Levitin '80. Her research interests include auditory short-term memory and cognitive differences between musicians and nonmusicians.

In a professional music career that spans more than 20 years, Ms. Rogers produced, engineered, and mixed albums for Prince, David Byrne, Barenaked Ladies, Geggy Tah, Edie Brickell, and many more.

This fall, we have also brought on 12 part-time members. We welcome all these new members to the faculty and to our academic community. Their diverse scholarly and professional backgrounds will inspire our students and broaden their educational experience.



These
are
students...



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



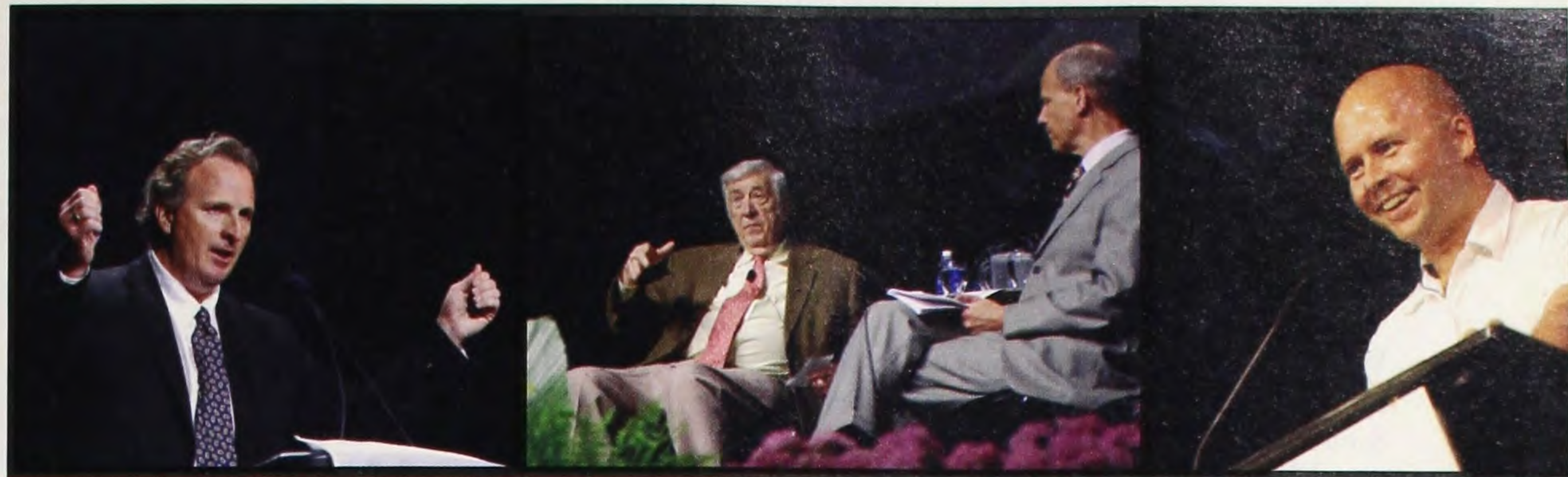
They are students of the Berklee Fund Phonathon.

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

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PHOTOS BY PHIL FARNSWORTH



"Now's the Time," President Roger H. Brown told the gathering of faculty and staff during the Opening Day ceremony, introducing the theme for Berklee's 2008-2009 academic year.

Joe Mulholland, chair of the Harmony Department interviews legendary music scholar and composer Gunther Schuller (left). Schuller discussed his association with Duke Ellington among many other topics.

Derek Sivers '91, founder of CD Baby, outlined the six things he wishes he had known as a Berklee freshman.

"Now's the Time"

Opening Day and Convocation Ceremonies bring Gunther Schuller and Derek Sivers '91 to Campus

by Lesley Mahoney and Mark Small

A sense of immediacy permeated the morning of Berklee's third annual Opening Day ceremonies. This year's theme—"Now's the Time," named after the Charlie Parker classic—provided the right message and music to inspire faculty and staff gathered in the Hynes Convention Center. "We're here today to celebrate and strengthen this community," said Lawrence Simpson, senior vice president for academic affairs and provost, "to prepare ourselves for the upcoming academic year, to create the conditions in which all of our students will be able to do their best work to become their best selves." Simpson also highlighted the past year's milestones, including the launch of the \$50 million Giant Steps capital campaign and the expansion of the Berklee City Music Network.

Berklee President Roger H. Brown used the theme to urge the college community to consider its deeper purpose, asking, "Now is the time for what?" While extolling the virtues of serving the legacy and history of the college, creating a great workplace,

fulfilling the comprehensive strategic plan, and focusing on students, Brown noted that each of these worthy missions is but a means to an end. "In my mind . . . our ultimate purpose at Berklee . . . [is] to create the conditions under which some kind of miraculous, unpredictable creativity can occur," Brown told the audience.

That's just what has happened for first-year student Taylor Gordon and senior Gianpaolo Eleria, each of whom shared their Berklee stories. The same is true for Margot Edwards, publicist in the Office of Public Information, and for Professor of Ensemble Carolyn Wilkins, who together traveled to Ghana and South Africa to audition students for the newly launched Africa Scholars Program. Wilkins called the trip "the most profound and humbling experience I've ever had." Wilkins said she had never met a group of students so hungry for an opportunity.

Music Technology Dean Stephen Croes paid tribute to the late MP&E professor Wayne Wadhams as someone who embodied the deeper pur-

pose described by President Brown in his Opening Day ceremony comments. Croes spoke of Wadhams's leadership in developing Berklee's MP&E major that became a model to be emulated by other institutions around the world. (See page 31)

The morning program ended with words and wisdom from scholar, composer, conductor, and French horn player Gunther Schuller. In an interview with Harmony Department Chair Joe Mulholland, Schuller discussed his advocacy of marrying jazz and classical music. He also urged students to be the shepherds of their own education. "Absorb, have your ears totally open, be completely receptive to any talented person who comes into your life," Schuller said. "You have to open those floodgates very wide and take in everything you possibly can."

The Entering Student Convocation and concert were the culminating events of the day. Most of the entering class packed the Berklee Performance Center for the concert and a welcome from speakers representing the administration, faculty, students, and alumni.

Vice President for Student Affairs and Dean of Students Lawrence Bethune told the new matriculants, "If people where you come from considered you different because you spent all your time listening to and playing music, welcome home. We're all like you here."

President Brown told the crowd, "The Berklee curriculum has been carefully crafted over the last 63 years. It may not always make sense to you, but it works and has produced 162 Grammy wins, 47 percent of the Thelonious Monk Fellowship winners, and numerous top music educa-

tors, business leaders, film and game composers, and more. Someday in some unexpected way, you'll use the skills you learned here."

Distinguished alumni speaker Derek Sivers '91 and founder of CD Baby shared six things he wished he had known his first day at Berklee. In short, he advised the students: (1) Focus, disconnect, and don't get distracted. Stay in the shed. (2) Push yourself to do more than is required. (3) Teachers can present information, but you have to teach yourself. (4) Learn from your own heroes, not just those of your teachers. (5) Innovation is needed more than imitation. Don't get stuck in the past. (6) When you finish your Berklee studies, become valuable to the world.

Berklee's Yo Team produced a memorable concert showcasing 24 student singers and instrumentalists in a program ranging from Benny Goodman's "Flying Home" to Aretha Franklin's "Spirit in the Dark." Among the many standouts were Denise Hudson's soulful version of "Everything Must Change," and Jonathan Carr's sophisticated vocalizing on "The Meaning of the Blues." Phillip Ferrell rendered Eric Benet's "When You Think of Me," beginning in a rich baritone before soaring to his upper register. Notable instrumentalists included pianist Manami Morita (who roused the crowd with her version of Chick Corea's "Armando's Rhumba"), alto saxophonist Dan Puccio, trumpeter Linsey McDonald, bassist Shaun Munday, and guitarist Josh Connelly. The curtain closed, and the new academic year opened.

Lesley Mahoney is a writer and editor in Berklee's Office of Communications.



From the left: Phillip Ferrell, Denise Hudson, and Jonathan Carr. With her soulful rendition of "Everything Must Change," Hudson brought the audience to its feet during the September 5 convocation concert. Ferrell and Carr also drew vigorous applause for their solo numbers.

Fire and Rain Mark BeanTown 2008

by Fred Bouchard

While heavy rains forced the cancellation of the Berklee BeanTown Jazz Festival outdoor events on Saturday, September 27, fiery performances at concerts on the previous two nights generated a good amount of heat and light indoors. Top national and local talent stayed dry while treating festivalgoers to an array of contemporary jazz styles. Thursday night's kickoff show at Berklee's Club 939 featured three artists from Berklee's student-run label, Jazz Revelation Records. Before an enthusiastic audience, pianists Manami Morita and Evgeny Lebedev and bassist Hyunwoo Han led their bands during performances of their original pieces, which are featured on the latest Jazz Revelation disc, *Common Ground*.

Friday night's Berklee Performance Center concert allowed a capacity crowd to experience the distinct and evolving styles of two premier female drummers, Cindy Blackman '80 and Terri Lyne Carrington '83. Emcee Eric Jackson, host of the *Eric in the Evening* radio show on WGBH-FM, remarked that a ceiling drip near his mic would turn to steam once Blackman's and Carrington's bands got rolling. His quip proved prophetic. Both ensembles came to play with utmost preparation, seriousness, and warmth.

Blackman lashed incisively with her in-the-pocket group. Sidemen J.D. Allen (tenor sax), Carlton Holmes (keyboards), and George Mitchell (bass) made space for guest guitarist David Gilmore (Blackman's former classmate), who etched his way into the band's steely set. Blackman's hard quintet

polished well-crafted blues and sophisticated funk to a glistening sheen.

Carrington offered a program of shimmering compositions that harnessed the formidable musical intelligence of her band. Foremost among the group were keyboard stars Patrice Rushen and Geri Allen, who worked hand in glove to enhance each other's lines and the band's overall groove. Carrington played simmering rolls throughout, feinting and surging in tandem with bassist Matt Garrison as the set blossomed with grace and logic.

Standout tunes were the Lennon/McCartney chestnut "Michelle," obliquely reharmonized to explore subtle relational complexities implied in the lyrics. Rushen's tune "Sssh," composed for Wayne Shorter, was a ballad showcase for Tineke Postma's all-embracing tenor sax. Trumpeter Jason Hunter and saxophonist Postma deftly navigated Carrington's swirling set, firing the sensory imagination above Rushen's glowing keyboard pads and Allen's grand piano glissandi.

"We were disappointed to have to cancel some concerts due to the weather," said festival producer Lawrence Simpson, "but there may have been a silver lining in those ominous clouds. Next year's event will contain some weather-proof elements and bring even more excitement to the festival."

Fred Bouchard is a freelance journalist and a Berklee faculty member.



Drummer Cindy Blackman and guitarist David Gilmore



Keyboardist Patrice Rushen



Drummer Terri Lyne Carrington

Gretsch and Hearst Foundations Give to Berklee

Gretsch Foundation Endows Scholarship

On August 11, Berklee celebrated the 125th anniversary of the Gretsch Company, one of the world's best-known guitar and drum makers. Members of the Berklee community packed the Berklee Performance Center for a special Gretsch clinic featuring Jim Pettit, owner of the Memphis Drum Shop, and jazz guitarist and composer Bob Sabellico, who has played on sessions with Béla Fleck, Jaco Pastorius, and Phoebe Snow, among many others.

Prior to the clinic, President Fred W. Gretsch, the fourth-generation descendant of company founder Friedrich Gretsch, and Joe Carducci, Gretsch's guitar marketing manager, provided an account of the company's colorful history.

August 11 also marked the 100th anniversary of the birth of legendary Gretsch Company guitar clinician and marketing manager Jimmie Webster. Accordingly the Gretsch Foundation has endowed a scholarship at Berklee in Webster's name. A guitarist, inventor, and marketer, Webster guided Gretsch in an era of explosive growth and popularity beginning in the 1940s and extending through the 1960s. The Gretsch scholarship will support an outstanding student majoring in music business.

"We are deeply honored by the association with the Gretsch Company, and grateful for the opportunity to assist a deserving student in our major," says Don Gorder, chair of Berklee's Music Business/Management Department. "Gretsch products are

known throughout the world for quality, and that's what we strive for at Berklee. This gift will help us to attract the best and brightest."

William Randolph Hearst Foundation

Berklee is proud to have received a \$100,000 gift from the Hearst Foundation to establish the William Randolph Hearst Endowed Scholarship Fund at Berklee. It provides scholarship support for juniors and seniors of the Music Technology Division who excel academically and who have demonstrated financial need. The Music Technology Division includes the Music Production & Engineering and Music Synthesis departments, where advancements in technology and production styles are constantly evolving. The scholarship will recognize and reward students who actively contribute to such advancements and thereby help to enhance and enrich music through the technologies at the heart of music production and music synthesis in the future.

"This scholarship fund will be a significant help in assisting our students to achieve their career goals and set new standards of excellence in advancing the field of music technology," says Stephen Croes, dean of Berklee's Music Technology Division. "We are grateful to the Hearst Foundation for making this generous gift and providing deserving students a strong academic foundation for their professional lives."



From the left: Assistant Chair of Music Business/Management John Kellogg, Dean of Professional Education Darla Hanley, Gretsch Company President Fred Gretsch, and Berklee President Roger Brown



Gretsch clinicians Bob Sabellico (guitar) and Jim Pettit (drums) were joined by faculty bassist Winston Maccow for a BPC clinic/performance.

BCJO and McCoy Tyner Join Forces in Montreal

by Rob Hayes

After a chance meeting between Berklee administrators and Scott Southard, the director of International Music Network (IMN), the booking agents for jazz pianist McCoy Tyner, the Berklee Concert Jazz Orchestra (BCJO) got the opportunity of a lifetime. BCJO was invited to perform with the piano legend at Montreal's international jazz festival. Fast-rising trumpeter Christian Scott '05 (who is also booked by IMN) joined Tyner and BCJO as a guest soloist on Tyner's challenging big-band charts for the July 3 program.

The Montreal festival is an event that all lovers of jazz and travel should see. The festival producers' attention to detail is remarkable and Montreal's urban setting is simply spectacular. The venue for this meeting of jazz youth and jazz history is the beautiful Théâtre Jean-Duceppe, in the city's Place des Arts, home to several concert halls.

The chance to play with an artist of Tyner's stature—and in such a location—comes but rarely, particularly for players at the beginning of their careers. Each of the BCJO members were mindful and showed appreciation,

respect, and professionalism on and off the bandstand.

The day before the show, when Tyner arrived for the two-hour rehearsal, the band applauded warmly. Tyner and BCJO conductor and Professor of Jazz Composition Greg Hopkins put their heads together, looked over the music, and laughed like a couple of pirates. Tyner was in a good mood. After going through two tunes, he complimented the band.

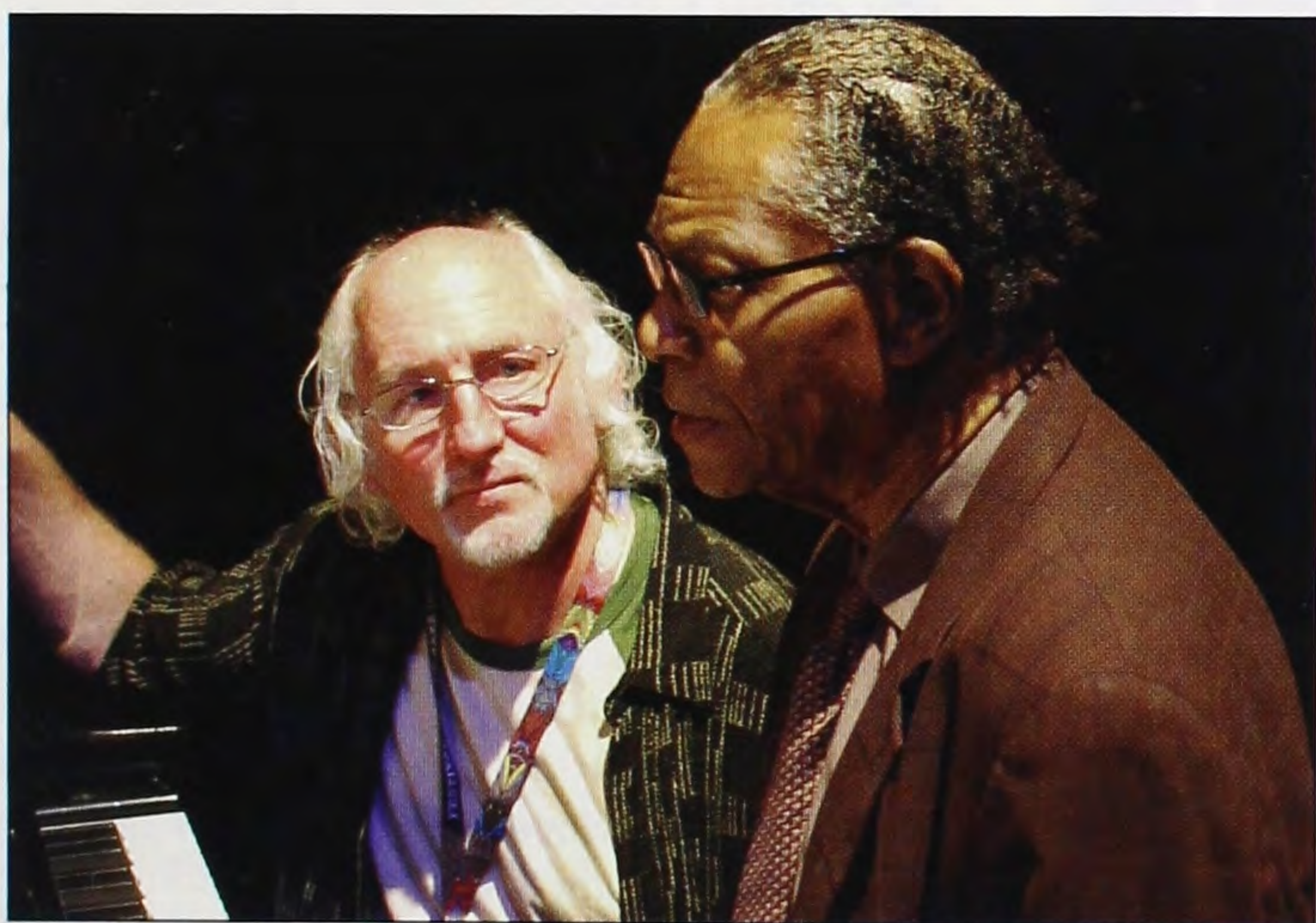
The following morning during the sound check at the Théâtre Jean-Duceppe, there was the usual chaos backstage, but you sensed that everyone knew where to be and what to do. Guest soloist Christian Scott saw the music for the first time at sound check. But numerous phone conversations with Hopkins and more than a year of playing various dates with Tyner had prepared him for the challenging concert.

On the night of the show, there were, of course, butterflies—some of them quite active, in fact! BCJO opened with "The Time Has Come, the Walrus Said" by Mike Gibbs '63 and "Seven plus Five" by Noriaki Mori '07. The capacity crowd received both enthusiastically.

Then Tyner walked from the wings and took his place at the piano. The set of his big-band music was a tour de force. The piano giant alternated between ornamenting and driving the young band that was playing far beyond its members' years. Scott provided a focus and sass that brought the music to another level, and Hopkins conducted with verve and surprising vertical leaps. His young charges navigated the demanding music in lockstep with Tyner by keeping one eye on Hopkins and one on the charts.

After a well-deserved encore, hugs, and handshakes, band members lined up at Tyner's dressing room with their backstage passes for him to sign. He expressed his pleasure with the show, and genuine warmth passed between the master and the journeyman players.

Outside Théâtre Jean-Duceppe it was a beautiful night, and Montreal looked like a sort of paradise. On the long bus ride home to Boston the next day, the students of the BCJO had time to savor their experience playing at a major jazz festival with one of the genre's most revered figures.



Greg Hopkins (left) and McCoy Tyner consult on the music at the sound check.



Christian Scott '05 delivers the goods with McCoy Tyner and the BCJO.

A graphic for the Berklee College of Music "Giant Steps" campaign. It features a large, colorful, multi-colored cone shape (resembling a giant step) on a dark background. The text "Berklee college of music" is at the top right, with "GIANT STEPS" below it. The text "SCHOLARSHIPS ARE CRITICAL", "CAMPUS EXPANSION IS ESSENTIAL", and "INNOVATION MATTERS" is arranged vertically in the center. At the bottom, a red circle contains the text "\$30 million raised to date" and "Goal: \$50 million".

Berklee
college of
music
GIANT STEPS

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ARE CRITICAL

CAMPUS EXPANSION
IS ESSENTIAL

INNOVATION
MATTERS

\$30 million
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Goal: \$50 million

News of Berklee's International Programs

by Jason Camelio, Director of Educational Operations in the Office of International Programs

In many ways, access to travel and technology helps us to perceive the world as smaller than it really is. As our physical world seemingly contracts, our access to different cultures and music grows in leaps and bounds. A quick look at alumni on the world stage allows a glimpse into the breadth of creativity and success being achieved by the global Berklee community.

In this new Global Groove column, we spotlight news about Berklee's extended community around the world. We encourage alumni to contribute to the column by e-mailing information about events and accomplishments to Jason Camelio at jcamelio@berklee.edu.

Africa Scholars Program

This past June, Berklee paid its first formal recruitment visit to the African continent. Under the direction of President Roger Brown, college departments developed the Africa Scholars Program to identify top talent in Africa, offer the best candidate a "full ride" scholarship, and bring Berklee to a wider audience in this region of the world.

A team comprising Michael Shaver, the assistant director of international admissions; Ron Savage, the chair of the Ensemble Department; Carolyn Wilkins, a professor in the Ensemble Department; Joe Galeota, an associate professor in the Ensemble Department; and publicist Margot Edwards traveled to the University of Accra in Ghana and the University of KwaZulu-Natal in Durban to audition and interview prospective students. The next visit to the African continent is planned for the spring of 2009. For more information, visit <http://www.berklee.edu/scholarships/africa>.

BIN Summit in Freiburg

In July, representatives from the 15 member schools of the Berklee International Network (BIN) met at the Institutionen Jazz & Rock Schulen in Freiburg, Germany, for the biennial BIN Summit. Discussion centered on the new programming that each partner institution will offer as well as the programming Berklee will offer to network partners. Among Berklee's new initiatives are international study-abroad programs in Athens, Greece, and Freiburg, Germany, and the International Faculty Outreach and Exchange program. Berklee revealed plans for BIRN 5, a fifth channel for BIN partners on the Berklee Internet Radio Network (BIRN). Programming will include music, news, and information from around the world generated by the Office of International Programs for broadcast to 12 countries in as many languages. To learn about submitting material to BIRN 5, visit www.berklee.net/ip/birn5.html. Visit <http://www.thebirn.com> to listen to all five BIRN channels.



Representatives from Berklee and all 15 BIN member schools who gathered at the Institutionen Jazz & Rock Schulen in Freiburg, Germany, for the biennial BIN Summit meeting.



On July 13, the MassAve Project appeared at the North Sea Jazz Festival in Rotterdam. The group's members (from the left) are Evgeny Lebedev, Nikolay Moiseenko, Jeffrey Villanueva, David Ginyard, and Iakov Kremensky, who met at Berklee.

Music Festivals

Summer is prime season for music festivals around the world. In Europe last summer, the Montreux Jazz, Umbria Jazz, and North Sea Jazz festivals featured dozens of Berklee alumni performers. Some of the highlights included appearances by such rising stars as The MassAve Project, Chiara Civello '98, Anat Cohen '96, and Lionel Loueke '00 as well as established artists like Ingrid Jensen '89 and Roy Hargrove '89. For a complete list of the alumni performers at these festivals, visit www.berklee.edu/ip.

Berklee will partner with the Danilo Perez Foundation for the sixth annual Panama Jazz Festival that will run January 12 through January 17, 2009. It will include concerts by several major Latin-jazz artists and a Berklee student band. Additionally, Berklee will send a team of faculty members and students to present clinics and master classes in a range of subjects and conduct auditions and interviews for those seeking admission to Berklee.

The Office of International Programs posts updated news and information about its programs online. For more information, visit <http://www.berklee.edu/international/news.html>.



In January 2009, Berklee and the Danilo Perez Foundation will partner for the sixth annual Panama Jazz Festival in Panama City.

BIN Clinic, Audition, and Interview Schedule

The following is the schedule of visits by Berklee representatives to BIN partner schools for master classes and concerts and to conduct student auditions and interviews.

October 27 to November 2, 2008

Newpark Music Centre, Dublin, Ireland

November 3 to November 7

Helsinki Pop & Jazz Conservatory, Helsinki, Finland

November 3 to November 7

Seoul Jazz Academy, Seoul, Korea

December 7 to December 11

Philippos Nakas Conservatory, Athens, Greece

December 13 to December 17

International College of Music, Kuala Lumpur, Malaysia

January 3 to January 11, 2009

Jazz and Rock Schulen, Freiburg, Germany

January 12th to January 17

Panama Jazz Festival, Panama City, Panama

January 23 to January 25

Koyo Conservatory, Kobe, Japan

January 26 to February 1

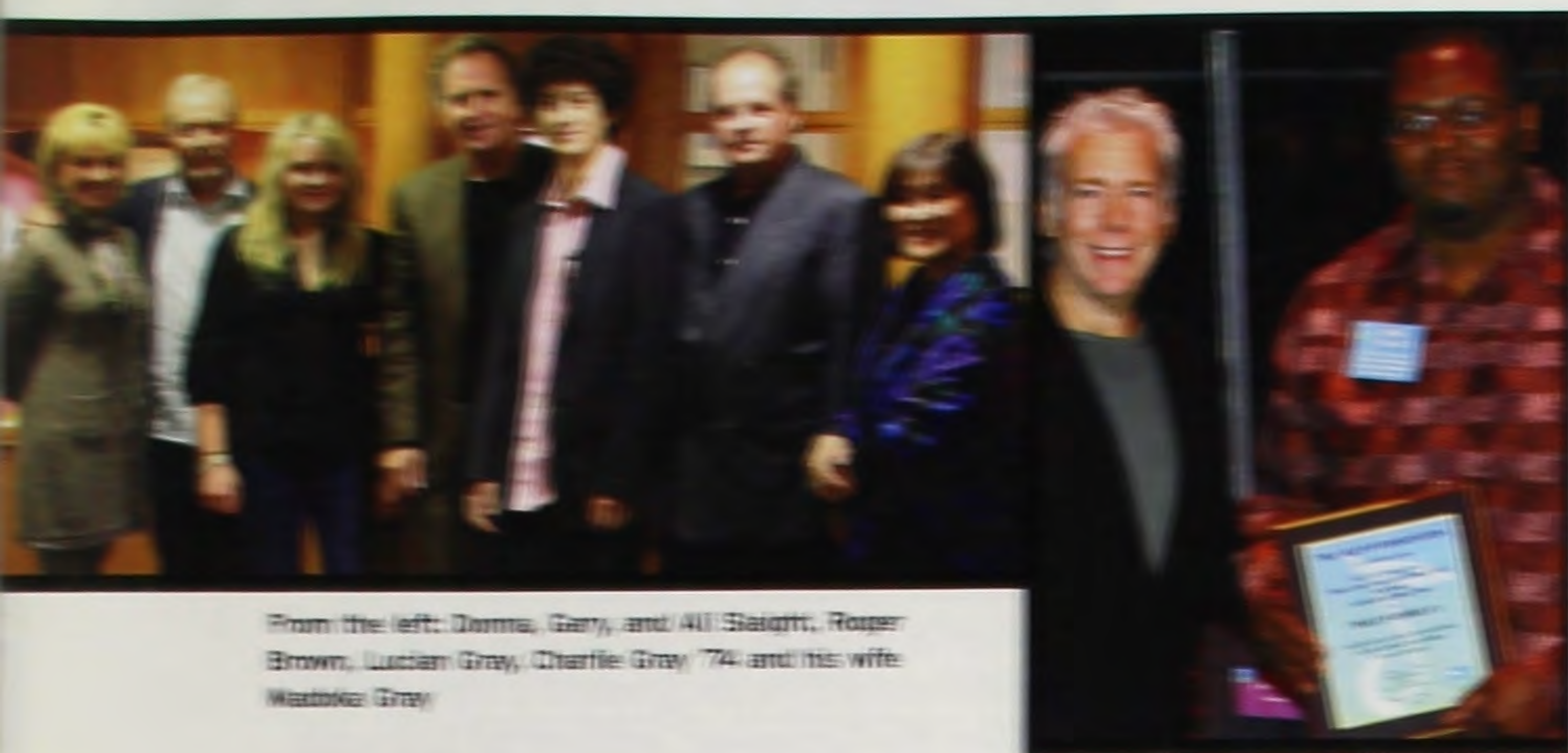
PAN School of Music, Tokyo, Japan

January 27 to January 31

American School of Modern Music, Paris, France

Berklee's Helping Hands

by Marjorie O'Malley



From the left: Donna, Gary, and All Slight, Roger Brown, Lucian Gray, Charlie Gray (74) and his wife Wabbeke Gray

Berklee student Phillip Ferral (right) receives the ASCAP Foundation/Cherry Lane Foundation/Music Alive! Scholarship in Honor of Quincy Jones from Cherry Lane Music (CEO) Peter Primont.

Berklee's Canada Connection

For years, Americans have consumed Canadian music—and often without realizing it. Likewise, our neighbor to the north has continually enriched the Berklee community by sending outstanding musicians to the college. Berklee is grateful that Gary Slight, a parent of a Berklee student who hails from Toronto, arranged for SIRIUS Satellite Radio Canada to present the New Pornographers, k-os, and Bill King's Saturday Night Fish Fry at the Berklee Performance Center on December 12, 2007, to highlight Canadian music's unsung influence on American popular culture. The show was broadcast live in Canada and the United States on SIRIUS Iceberg 95.

Additionally, the Slight's have pledged to pay for tuition and room and board for an outstanding Canadian student entering Berklee. The first beneficiary of the Slight's gift is Lucian Gray, a gifted guitar player from Toronto, who entered the college this fall. In order to ensure other talented Canadian students have access to this scholarship opportunity, Berklee is planning auditions, interviews, and clinics, as well as an alumni reception in Toronto in the early months of 2009. Berklee is grateful to the Slight family for helping Canadian musicians to be able to study at Berklee.

Rocking New Jersey

Red Bank, NJ, musician Pat Guadagno and his band the Tired Horses wowed a sold-out crowd at Bobfest, a Bob Dylan birthday celebration held at the beautiful new Two River Theater Company in Red Bank. Produced by cofounder Tom Moog and hosted by local radio personality Big Joe Henry, the show is in its 10th year. Concert proceeds directly benefit the Rock and Roll Music Fund and the Anthony X. Guadagno Scholarship Fund at Berklee. Established in memory of Berklee alumnus bassist Tony Guadagno, the scholarship will be awarded each year to an outstanding bass player from New Jersey with a passion for rock and roll.

Supporting Students, Developing BCW

Berklee is grateful for the financial support from the Carl and Ruth Shapiro Family Foundation, which gave eight students the opportunity to attend Berklee's Five-Week Summer Performance Program. The program is a major component of the Berklee City Music Program (BCMP), the college's highly successful outreach program for underserved, urban, and at-risk youth in a sequential high-quality music education program that is year-round and tuition free.

A generous gift from the Boston Foundation will underwrite an evaluation of the influence of

participation in BCMP on youth development. An independent evaluator will track how BCMP participants' experiences change over time and ways in which program activities and experiences support achievement in music, education, and social and leadership skills among youth in culturally diverse urban settings. The study will provide data to help guide the development and improvement of BCMP and to assess outcomes for program participants at regular stages of program development and implementation.

ASCAP Gives Back

For many years, the ASCAP Foundation has sponsored the Songwriter in Residence program at Berklee, allowing top songwriters such as Beth Nielsen Chapman, Gary Nicholson, Steve Seskin, Gary Burr, Annie Robhoff, Don Plummer, Mike Reid, John Leventhal, and Eric Bazilian to work directly with Berklee students. In addition, we are grateful to ASCAP for providing scholarship support for some of our most talented writers and performers.

Line 6, Hamman International, and Korg

Line 6, Hamman International, and Korg USA recently made gifts to outfit Berklee's new ensemble spaces at Fortham Road. A pioneer in amplifier modeling technology, Line 6 donated 20 amplifiers, including its Spider Valve 212, LDE600 Pro, and LDE75 models.

Hamman's donation of 10 new JBL EON PA systems will also enhance the new ensemble areas. Hamman sponsored the floor space and equipment for the "Dream Studios: Berklee Making Music with the Mac" presentations at the 2008 Macworld Conference & Expo in San Francisco. Hamman International is the parent company behind an array of legendary brands.

Korg USA has supplied seven MS Music Workstation/Samplers for the Fortham Road facilities. The company has partnered with Berklee for nearly 20 years, and just two years ago, they jointly donated Korg keyboard teaching labs to three Boston youth agencies.

A forthcoming website will enable Berklee faculty, staff, students, and alumni to buy products by Korg, Hamman, and others at a discount.

Software Tools Aid Students and Faculty

Native Instruments, Amurex, McDSP, and Celermony recently made generous software donations to Berklee's Music Technology Division. These gifts will enable faculty members to teach modern audio production with contemporary tools of the highest quality and to maintain a state-of-the-art learning experience for students.

Thank You . . .

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

- David and Amy Wiggins
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- Acme Building Management Services
- Luis Alvarez and Maria Zamora
- Ann & Gordon Getty Foundation
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- Wilk Appliance and Lighting

notes

Compiled by Mia Rioux '08

Associate Professor of Guitar Sal DiFusco and Bass Professor Joe Santerre were in Taipei, Taiwan, in August for concerts and clinics at the Cool Groove music school. DiFusco recently released the CD *Vanishing Mist* and has made three instructional DVDs.

Clarinetist and Associate Professor Harry Skoler teamed up with Percussion Professor Ed Saindon on the new CD *Two Ones*.

Associate Professor of Guitar Mike Ihde published *The 333 Book: 333 Licks, Tricks and Techniques Every Guitarist Should Know*, with an accompanying DVD. Visit www.mikeihde.com.

Saxophonist and Ensemble Department Professor Greg Osby released *9 Levels*, his first recording on his Inner Circle Music label.

In May, Professors Bob Doezema, Jeff Stout, and Daryl Lowery toured Spain with the band Al Kooper and the Funky Faculty.

Liberal Arts Professor Peter Gardner gave a series of workshops at Enderun Colleges in the Philippines.

Woodwinds Associate Professor Fred Lipsius published a book and CD titled *Playing through the Blues* with Advance Music.

Assistant Professor of Voice Carolyn Leonhart-Escoffery headlined at the New Haven Jazz Festival and released the new CD *If Dreams Come True*.

Assistant Piano Professor Leo Blanco and his trio performed at the Kennedy Center's Millennium Stage for an ongoing music revue of Venezuelan performers.

String Department Associate Professor John McGann and his group the Boston Edge played at the ICONS Irish Music & Arts Festival in Canton, MA. McGann has also been commissioned to write for Childsplay, a 30-piece string orchestra.

Harmony Professor Danny Harrington has become a performing artist for the Vandoren Company and uses the company's saxophone mouthpieces and reeds exclusively.

Subb Zero Entertainment, the production company headed by Assistant Professor of Harmony Alonzo Harris, produced three tracks for South Korean pop star Hyori Lee.



Professor Bruno Råberg



Associate Professor of Percussion Kenwood Dennard

Associate Professor of Percussion Kenwood Dennard received a lifetime achievement award at the KoSA International percussion workshops last summer and toured Italy with the Gil Evans Orchestra.

Associate Professor and guitarist Giovanni Moltoni and his quartet released the new CD *3*. The group includes faculty members Greg Hopkins, Fernando Huergo, and Bob Tamagni.

Associate Professor of Percussion Mike Mangini toured Australia, Canada, and the United States giving drum clinics. He has been featured in *Drumhead*, *Drumscene*, *Batera Drum*, and *Roadie Crew* magazines and on Supernova TV.

Associate Professor of Percussion Jamey Haddad performed with Yo-Yo Ma and the Boston Symphony Orchestra and toured Egypt and Lebanon. In August he toured with Paul Simon and ended the summer at the Drum Fantasy Camp in Cleveland, OH.

Associate Professor Prince Charles Alexander gave a music production seminar at the Literary Cafe and Poetry Lounge in Miami and a beat-making seminar at Boston's Camp Harbor View. Alexander is part of Mayor Menino's Hip Hop Roundtable.

Piano Professor Laszlo Gardony performed at New York's Blue Note Jazz Club with his trio, toured New England and New Jersey, and played a solo spot at the W.C. Handy Festival in Muscle Shoals, AL.

Assistant Professor Matt Jenson produced a DVD for his band Acid Reggae Xperience in Mumbai, India. He also worked on K-Project blending Indian classical music with reggae.

Associate Professor of Guitar Jon Wheatley released two new CDs: *The Nature of Things* and *Fifty-Fifty*.



From the left: Associate Professor Jamey Haddad, cellist Yo-Yo Ma, and Michael Ward-Bergeman '99

Associate Professor Jonathan Holland is the composer in residence for the Boston Radius Ensemble and will be the featured composer for the "Meet the Composer" series at the University of Tennessee at Chattanooga. The University of Texas Trombone Choir will perform Holland's music for the New Gallery Concert Series.

Bassist and Ensemble Professor Bruno Råberg released the new double-album CD *Lifelines*. Råberg and Associate Professor of Guitar Norm Zocher performed on Brooke Sofferman's recording *Fine Whines*.

Berklee faculty members Bob Winter, Melissa Howe, Barbara Lafitte, Dean Anderson, Sandra Kott, Richard Flanagan, and Jon Finn toured with the Boston Pops Esplanade Orchestra to present a Leonard Bernstein tribute and a Brian Stokes Mitchell program.

Associate Professor Herman Hampton recorded his second album, *Night Mist Blues*, and traveled to Uganda to assist in providing health care and music at camps for the displaced.

Guitar Professor David Fiuczynski toured with Hiromi Uehara and appeared on her new CD *Beyond Standard*. He also performed for the Jack Johnson documentary filmed in Paris and at the Panama Drum Festival in Russia.

Piano Professor Marc Rossi released the new CD *Hidden Mandala*, and recorded a two-piano disc with jazz historian/pianist Lewis Porter.

Assistant Professor of Percussion Mikael Ringquist performed *La Pasión Según San Marcos* with Orquesta La Pasión at the Holland Festival in Amsterdam for a performance broadcast live on Dutch TV.

Professor Peter Alhadeff published his paper "U.S. Music Industry Statistics: A Reappraisal" in two peer-reviewed journals: *The International Journal of Economics and Business Research* and *The Journal of the Music & Entertainment Industry Educators Association*. Alhadeff also spoke at the Business & Economics Society International in Lugano, Switzerland.

Associate Professor Adi Yeshaya produced and arranged music for the CDs *Baby's First Beethoven*, *Classical Christmas*, and *Piano Christmas*, and arranged songs for Whitney Houston, Roberta Flack, and Aretha Franklin.

Woodwinds Professor Wendy Rolfe studied choro improvisation and composition at the Festival de Musica in Ourinhos, Brazil; performed at the Buzzards Bay MusicFest in Marion, MA; and at a flute convention in Quito, Ecuador. She is featured on *The Trio Sonatas of J.S. Bach* CD, which received a five-star review from *Choir & Organ* magazine.

Associate Professor David Howard spent three weeks in Italy performing with an Italian jazz trio and teaching in Soverato and Catanzaro.

Jetro Da Silva: Mentor, Sideman, Shepherd

by Susan Gedutis Lindsay

Believe it or not, life-changing things can happen at the supermarket. That's where a chance meeting with old friends prompted Professor Jetro Da Silva and his wife to found a church in East Greenwich, Rhode Island. The decision ultimately propelled them down a road that led Jetro to a graduate studies program at Andover Newton Theological Seminary. This September, Da Silva began his final year of theological studies. In May 2009, he'll graduate with a master of arts degree. Meanwhile, he continues to teach in Berklee's Ensemble Department, tour as the keyboardist for Whitney Houston's band, develop his own online music school, and minister to his congregation at International Family Tabernacle Church, an American Baptist-affiliated multicultural Pentecostal congregation.

Born in Meier, Rio de Janeiro, Brazil, Da Silva played his first gig at 12 years old at a local Baptist church after only a month of piano lessons. By 14, he knew he wanted to become a musician. With a full scholarship, he pursued classical studies at Rio's Escola Nacional de Música, and he performed with many renowned Brazilian artists before coming to Berklee where he studied music production and engineering.

Since 2001, Da Silva has taught in the Contemporary Writing Division and the Ensemble Department. His diverse course load includes a contemporary urban music writing class, an accompaniment workshop, and a jazz trio ensemble. In his classes, Da Silva considers his primary role to be that of a mentor to students, and he often shares lessons learned during his career working with such artists as Earth, Wind & Fire, Chaka Khan, Bonnie Raitt, Stevie Wonder, and many others.

"I try to boost the students so they will be equipped to go through what I went through," he says. "I stress that if you get a call to work with Gladys Knight, someone has recognized your talent; you don't need to audition while you are playing. Just play what's needed for the gig. As both a mentor and as a minister, I always consider what my mindset should be. The word *minister* means to serve, and I do that onstage as well. My job is to please the singer, to make the singer comfortable, and to listen to the music director. These are all forms of serving."

Marrying Music and Ministry

Da Silva believes that both ministry and music require compassion. "As a musician, you are exposed to so many human experiences," he says. "You might play a funeral in the morning, a bar mitzvah in the afternoon, and then a club in the evening. To succeed, you need to be able to listen—not just to the music but to your fel-

low musicians as well. Being a musician will also teach you about compromise. On a three- or six-month tour, you're on the bus more than you're on stage. If I have to choose between being with a thorny virtuoso or someone who can get the parts right, is easy to work with, and can be developed, I choose the latter."

Da Silva says that many of the broad concepts he teaches at Berklee also apply to his ministry. Just as a musician must communicate well with his or her fellow musicians in a band, so must a church leader know his congregants to properly shepherd them. "You can't lead if you don't know your community," he says. "You have to put your ego aside and listen to folks and understand their needs. When you do that onstage, magical moments can happen."

Thus, in class, his emphasis is on the development of both musical and interpersonal skills. "My goal is to see my students form bands outside of my classes. I want to help develop human beings who know how to be with other human beings."

"Music is a language that words cannot speak," he continues. "You can say so much with music that can't be said in words. As musicians, we are in a privileged position to be able to impart great ideas and demonstrate through our music what compassion and communication can do. As a musician, I feel a responsibility to serve and share all that I have learned. Both music and ministry allow me to do that."

Da Silva's interest in personal growth was another motivation to seek additional education while continuing to teach. "I asked myself, 'How can I help people be good students if I am not one myself?'" Since his first gig in Brazil as a preteen, church music has held a special place in his heart. Hence, his master's thesis will focus on the music of the Old Testament. His ultimate goal is to bring some of this early music back into contemporary worship alongside Western music. His role model is Israel's King David, who penned the psalms




Professor Jetro Da Silva

of the Old Testament. "He was a leader, a soldier, and a musician who built his own instruments. I want to be the King David of our day, exploring technology, theology, and music. We live in a time when we need to be involved in many areas. My goal is to lead by example in all of my pursuits."

Susan Gedutis Lindsay is a freelance writer and editor and faculty member at Bridgewater State College.

LIFELINES


New 2-CD recording from bassist/composer Bruno Raberg



"A super solid outing that's loaded with the chops and passion to never let you down. Check it out."
— Chris Spector

Chris Cheek saxes
Ben Monder guitar
Bruno Raberg bass
Ted Poor drums
Matt Wilson drums

"The improvisations are a study of the understanding between the four. ...the way each player nimbly threads his way into the spaces set by the others is quite astonishing."
— Jerry D'Souza, AAJ



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For sound clips, scores and more go to www.brunoraberg.com (powered by ArtistShare)

OSCAR-WIN

For Oscar-winning sound re-recorder Michael Semanick '85, the task is to help movie directors tell a story that elicits an emotional reaction.



WINNING EARS

by Mark Small '73

Seated behind the long mixing console in the Akira Kurosawa re-recording room at Skywalker Sound, Michael Semanick and two other remixing engineers balance the dialogue sound effects, and music for *The Curious Case of Benjamin Button*, a new film by director David Fincher. They replay a scene many times and make slight changes to ensure that each sound element is in its proper place. Can each of Brad Pitt's words be understood above the random voices of the extras? Are his footsteps audible as he passes through the crowd on the staircase leading to the hallway? Is there too much reverb on Cate Blanchett's voice for a scene where the actress speaks in hushed tones to Pitt?

For an hour or more, Semanick and company will toil on just one scene to make sure the underscore swells or fades at the right moment and that every component of the sound environment—the volume, EQ, and reverb—sounds natural and that each element is placed where it belongs in the surround-sound image. Their goal is to convey the emotion the director envisions for the scene.

It's painstaking work that is crucial to the impact of a film. Remixers like Semanick add the final touches to the audio after the composer, music editors, sound designers, sound editors, and others have done their parts. Semanick says that some directors consider the sound elements to be 50 percent of the film. The fact that Fincher is not seated beside Semanick and company at the board to give input on each change indicates the amount of trust the director has in this remix team. At this session, the atmosphere is light and breezy, but at some sessions, Semanick says there can be major disagreement about whether the mix does all it can for the drama.

Semanick has worked side by side with some of the best directors in the industry, including George Lucas (*Star Wars Episode II: Attack of the Clones*), David Lynch (*Twin Peaks: Fire Walk with Me*), Paul Thomas Anderson (*There Will Be Blood*), Peter Jackson (*Lord of the Rings* trilogy), and others on nearly 100 films. His recent credits include such titles as *Sweeney Todd: The Demon Barber of Fleet Street*, *Wall-E*, *Ratatouille*, and *The Kite Runner*. He has been nominated multiple times for Academy Awards for his sound mixing and has taken home two Oscars for his contribution to *King Kong* and *Lord of the Rings: The Return of the King*.

Semanick has bloomed pretty much where he was planted. He grew up in Antioch, California, a Bay Area suburb. After finishing his studies in music production and engineering at Berklee, he returned to the area, where he lives with his wife and three kids in nearby Marin County. As an independent remixing engineer, Semanick works on the majority of his projects at Skywalker

Sound, nestled in the hills 20 minutes north of his home. And while his work sometimes involves travel to New York, Los Angeles, New Zealand, Europe, and South America, most nights he sleeps in his own bed.

While the work is stimulating and artistically satisfying, the schedule can be grueling. Semanick says that the typical mix can last between eight and 15 weeks. On many of the eight-week schedules, though, he's liable to work seven days a week, 14 hours a day. As a technical, behind-the-scenes guy, Semanick will never have name recognition among average moviegoers. But what's more important is that those in the film industry *do* know his name and number, and continue to call him for new projects.

Semanick's success may be attributable to his considerable technical skills and ear for sonic detail, but another key factor is his affable, upbeat personality. It's all about vibe in the studio he says. Semanick also understands well that his work must never call attention to itself, but instead should create a natural feel that supports a director's artistic vision. In fact, if Semanick does his job well, his work goes completely undetected by the viewers.

What prompted you to study at Berklee?

In high school, I took guitar lessons with a guy who was into jazz and bluegrass. He played me records by Joe Pass, Ella Fitzgerald, and others I'd never heard of. I really got into jazz and bought a lot records. After high school, he pointed me toward Berklee. My parents didn't have much money, so I took a train across the country to Boston. I got a cab at the train station in Boston and remember being dropped off on Mass. Ave. in front of Berklee with my guitar, a steamer trunk, and a suitcase, wondering what I'd just gotten myself into. Once I started walking around and seeing all of the musicians, it felt pretty phenomenal.

How did you decide to major in MP&E?

I didn't know when I got there whether to major in performance or writing. I just wanted to be around music and learn to play the guitar better. During my first year, I heard players like pianist Makoto Ozone and guitarist Kevin Eubanks and knew they were leagues ahead of me. Around the same time, I went into a recording studio for the first time and felt really drawn to it. The MP&E major wasn't established yet, but some audio courses were offered. Don Puluse came to Berklee during my second year and was revamping Berklee's audio program. I started hanging around in the studios and became fascinated with the art of recording and capturing performances by great musicians. In my third year, the MP&E program

WALKER
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002



Anthony Pidgeon

"When someone goes to the movie and laughs or cries or is just entertained, it's not just the sound, the visual effects, or the performance of the actors—it's the whole package."

—Michael Semanick

was up and running, and I declared that as my major.

There was a test to get into the program, but it wasn't as hard as I've heard it is now. During my first year in MP&E, I had a professor who was telling me he didn't think I'd make it in this field; he was barely passing me. I thought about it and said to myself, "I'll show him." In the end, I got through it and had some great teachers along the way like Wayne Wadhams, who gave me a lot of great information.

After you left Berklee, how did you get your first break?

I came back to the Bay Area and looked up all of the studios in the phonebook, and there were really only about four. I took my résumé to Fantasy Studios, the Record Plant [Studios], Hyde Street Studios, and another smaller studio called Starlight Sound. No one had a job for a kid just out of school. Eventually Hyde Street Studios told me that if I would work for free as a runner, they'd trade me studio time to record my own projects. In addition to making runs for sandwiches, drum heads, or guitar strings and cleaning up the studio after sessions, I got to watch the engineers work and see how they did things. I also got to meet musicians like Marty Balin, Grace Slick, Ronnie Montrose, and others from the Bay Area who had been big in the sixties. I did that for about a year and a half in addition to a day job I'd taken to pay my rent.

Every month, I'd make an appointment to see the managers at the two big studios, the Record Plant and Fantasy, to let them know what I'd been working on and that I still wanted to work there. After about a year and a half, I got a call from Fantasy and was told they had two positions open. I got an appointment with Roy Segal, the studio head. He looked at my résumé and said, "This says you went to Berklee. Do you know Don Puluse?" I told him I did. He said they'd known each other working at CBS in New York. He said, "I'm going to call him right now and ask him about you." He

picked up the phone and called Don. After they talked, he offered me a job as the tape copy assistant engineer.

Working at Fantasy must have felt like a big step up for you.

It was. They had a big jazz catalog, so I got to listen to all this great music as I made copies of the two-track masters. Eventually, I became a staff member and got to engineer or mix recordings by Freddy Cole, Bobby McFerrin, Mr. Big, George Mraz, Todd Rundgren, Joe Satriani, En Vogue, MC Hammer, and a lot of others.

One of my big opportunities was the chance to work with [movie director] David Lynch. I mixed a song by Michael Jackson for him, and we hit it off really well. The next thing I knew, he wanted me to work with him on *Twin Peaks*.

Was this the opportunity that led to your work in films?

I did both album work and film remixing for a few years before making the switch. When I worked at Fantasy, they had a film studio upstairs and a music studio downstairs. I mostly did records, but once in a while I would record ADR [automated dialogue replacement] and Foley sound effects. In the early 1990s, I got an offer for a job in Los Angeles recording Foley, and it paid twice as much money as I was making. At that point, the record business had slowed, so I thought I'd take the job at MGM.

I went to give my notice at Fantasy and told Roy that I was going to L.A. Apparently, some sound editorial people had told Roy they thought I'd be good at mixing for films. So he said to me, "Look, I don't want you to go to L.A. I think you should start learning to mix for films here." I told him that it was foreign to me, I'd never done it. He told me to think it over. Someone gave me the number of a guy who worked at Disney, and I called him to talk about mixing for films. He told me that if the people at Fantasy were going to teach me how to do that, I should stay there. It would be a lot harder to make the jump to mixing for films if I was living in L.A. I told Roy that I'd try it, and I passed on the offer at MGM.

Was the shift from recording and mixing albums to mixing films a big transition?

The biggest thing was going from doing a two-speaker stereo mix to five speakers and surround sound. I had a lot to learn. The people at Fantasy gave my name to a few young directors who gave me a shot. After a little while, it started to feel more natural to me. I was in over my head, but I was learning. If someone asked me to do something I knew I

couldn't do, I would just tell them I couldn't do it. I didn't want to jump in and then crash and burn. I'd seen guys take on too much and go down in flames. I felt time was on my side. Little by little, I started learning about speaker placement, sound placement, and how the music, dialogue, and sound effects go together to make a scene. The first film I mixed was in 1991, a Brazilian movie called *Exposure*.

Who was the director to give you what you'd consider to be the first real break?

It was David Lynch. I was originally called to work on *Twin Peaks*, but then the people who hire the remixers took me off so that someone more experienced could do it. David told them he wanted me. He took a big chance on me, and it turned out to be a blast. We had to record four or five songs in the studio for a band scene in the film, and I recorded the band for a few days. David came in and said he wanted the crew to have some fun and record a song. We spent a day writing and recording a song with David singing. It never went anywhere, but it was a lot of fun.

After that, did things really open up?

No, it took three or four months, so I continued recording music at Fantasy. Then David Fincher called me to do his film *Seven*. I did a temp mix and a few predubs for it with Ren Klyce, who is his sound director. Ren and I hit it off. Working with people who were close to the directors is what started to open doors for me. A picture editor I'd met named Dylan Tichenor recommended me to Paul Thomas Anderson, another director. Paul came up to meet me and have lunch. A little while later, he sent a rough cut of his second film, *Boogie Nights*, for me to look at. We did a temp mix on it, and he wanted me to mix it, but that didn't happen because of my schedule. I wasn't an independent yet. I was still working for Fantasy and was committed to some projects with jazz producer Todd Barkan. At that time, both sides of the business were percolating for me.

I was building relationships with producers as well as with other mixers and sound designers. I mixed *Ed Wood* for Tim Burton at Fantasy. Then, sometime in 1996, I got a phone call from Francis Ford Coppola's office. They wanted me to do a mix for them on the film *Jack*. They were offering me about three times the hourly rate that I was making on staff at Fantasy. I started thinking about leaving Fantasy and becoming an independent engineer. I had a few things lined up, so I made the break. Some things fell through initially, so I filled the schedule in with records. Eventually, I became friends with some up-and-coming directors and other mixers who were young and starting out like I was. I also

"With technology everything is supposed to be quicker and easier, but sometimes the mixes take longer because they're more complex. Movies are getting more sound and special-effect oriented."

got a call from Skywalker Sound, and they began to book things for me.

What do you think made people want to hire you?

It's all about vibe in the studio. In addition to what I did with a mix, I think the fact that I was quiet, not too vocal about things but would give suggestions when I felt it was appropriate, helped to create a good working atmosphere. Even in the mixing stage, you want to make things comfortable for the director and give them what they need.

Has any particular movie been a high point among all those you've done?

It's hard to single out one. I look back and think the *Lord of the Rings* trilogy was fun, *There Will Be Blood* was great, and mixing with Tom Johnson for *Sweeney Todd* was special. More than the actual movie, it's really the experience of working together creatively with the director, the other mixers, and sound designers that makes things special. As a team, we figure out what will work best for the audience. It's like working with a band when things click, because you know where the other players are going. Sometimes it's not whether you worked on a great film, but that you had a great time doing it that makes the experience stand out. Not everyone loved the movie *Magnolia*, but working on it with Paul Thomas Anderson was a blast.

Movies are an avenue of escape for people and can take them to a new place.

That's the main goal. People want an outlet. The beauty of the arts is that you offer someone a little chance for escape. But we all know it's a business too. The studios have to make money so they can make more movies, and people need to go to the movies so we can keep making them.

At this point in your career as a freelancer, do you still have to hustle for work?

I've been lucky in the past years, and I get a lot of calls. Early on, it was me calling everyone. First you have no jobs, then you have a few, then as you hustle, you have too many. Soon people stop calling you because they think you are too busy or too expensive. So you have to start calling them again to tell them that even though you have a couple of Oscars, you're still available and affordable.

Has success allowed you to be more selective about the projects you take on?

Yes, you can be selective, but then you may miss some opportunities. Some people have said, "You work on good movies all the time." I

can look back and say I've made some good choices and some bad ones. The beauty of bad choices is no one really knows! When the offers are coming in, you don't know if the movie will be successful or not. I worked on a film that I really loved called *Stranger Than Fiction*, but it didn't do anything. You never know. I have a pretty good group of directors I work with that are repeat clients. The list includes Marc Forster, David Fincher, Paul Thomas Anderson, Tim Burton, Clint Eastwood, Peter Jackson, and others.

Most people think of the movie business being primarily in Hollywood, but you get to live and work in Northern California and travel for some projects.

I went to New Zealand to work with Peter Jackson on *Lord of the Rings* and to London with Tim Burton. I've been to New York, Brazil, and Ireland. It is fun. I have a family now, so sometimes that's difficult. Some directors will bring my family out for a couple of weeks because the mixes are taking longer these days; they're more complicated.

Why are they taking longer?

With technology everything is supposed to be quicker and easier, but sometimes the mixes take longer because they're more complex. Movies are getting more sound and special-effect oriented.

What aspect of the work you do would you say you enjoy the most?

In films as in songs, you want people to feel the emotion. A film brings the music and the soundscape together to create an emotional response. You could have an actor crying on the screen, but to give the scene more impact, you need the music and sound effects that support the actor's performance. All of these elements together are what make movies a powerful experience.

We balance the sound effects and dialogue, and that affects the audience's experience. It's best when our work seems invisible. When someone goes to the movie and laughs or cries or is just entertained, it's not just the sound, the visual effects, or the performance of the actors—it's the whole package. I've enjoyed being in the theater with my kids watching movies I've worked on like *Wall-E* or *Ratatouille* and hearing all the kids in there laughing and having fun. I feel a movie should get some emotion out of you or provoke you to form an opinion about a subject—whether you agree with the point of view of the film or not. Basically, movies are really like campfire stories. Humans like telling stories to one another. ☺

Inside the Game

by Mark Small

In a contemporary generational disconnect, millions of young people spend hours daily playing video games while their parents fret that it's all a huge waste of time. But if a young person aspires to a career in the gaming industry, all that time spent might be well spent after all. Video games have become the hottest commodity in the entertainment industry. In the United States last year, sales of video games totaled \$18 billion and a whopping \$38 billion worldwide. PricewaterhouseCoopers predicts even greater growth in the coming years. Recently electronic game sales surpassed revenues for music CDs, movie box-office receipts, and DVD sales. The growing demand for video games has brought new developers into the marketplace, along with opportunities for lucrative careers for those involved in all facets of game development and production.

Since the 1970s, the evolution of sophisticated game consoles has offered developers expanded possibilities for creating elaborate story lines, spectacular graphics, and high-fidelity soundtracks. These elements have combined to give the current generation of games tremendous appeal. And while technology for the audio portion of games was once limited to simple synthesizer tones, that's now a thing of the past. While many game scores still feature synthesizer tracks, a growing number feature big-budget orchestral scores recorded with pristine sound quality. Renowned film composers Howard Shore '69, Harry Gregson-Williams, John Debney, and others have scored games. All these factors have elevated the art and business of game music to a new level.

"Some of the people I'd worked with in television and the movie industry started to write for video games five years ago," says Dan Carlin, chair of Berklee's Film Scoring Department. "I had visions of them writing for something like *Pong* or solitaire games, but then the music turned out to be a great thing. These guys weren't falling off the turnip truck; they were leading the new wave."

The widespread interest in electronic games and their music has moved beyond the home-entertainment center to the concert hall. Game composer icons such as Tommy Tallarico of the United States, Nobuo Uematsu of Japan, and others have connected directly with audiences through live performances of their video-game music. Video Games Live, a highly successful multimedia concert attraction created and produced by composers Tallarico and Jack Wall, has brought video-game music (with synchronized footage from classic and new games) to such venues as the Hollywood Bowl and London's Royal Festival Hall, to name only two. Performances feature revered ensembles, including the Baltimore Symphony, Washington's National Symphony Orchestra, the Utah Symphony, the Royal Scottish National Orchestra, and peer organizations in South America, Europe, and Asia. The groundbreaking Eminence Symphony Orchestra of Sydney, Australia, has made concerts of video-game and anime music its calling card. By offering performances of video-game music, several other orchestras whose program consists of primarily classical repertoire and occasional film music concerts now draw large young audiences.

Special Considerations

For composers whose trade is writing compelling music to accompany visuals, there are special considerations that make writing for video games much different from writing underscore for a movie. A film has a linear story line with an ebb and flow of emotions dictated by the plot. After the composer understands the flow, he writes music to support the emotion and action on the screen. The interactive nature of games means that as the player navigates through the game, scenes change unpredictably. Hence the music has to be flexible and interactive as well.

"The score has to make sense and have smooth segues that take keys and tempos into consideration," says Carlin. "When a player does

something in the game, the music has to be able to quickly take a left turn with the action. It's not like writing for film; a composer has to think much differently to write interactive music."

Unique Skill Set

One of the composers who has been successful at composing interactive music is Lennie Moore '83. Since the 1970s when he was in high school, Moore has been tuned into video games, and as games evolved, he watched with great interest. "I used to play the text-based game *Empire* that had no music," he recalls. "*Space Invaders* had tone-generated scores, and *Myst*, a puzzle game, had an electronic score that created a great mood."

For 20 years, Moore has composed for film, TV, and commercials, and a decade ago he brought video-game composing into his repertoire as well. One of his first scores was written for *Outcast* by the French game publisher Infogrames Entertainment. The company sought a Hollywood film composer, and Moore got the nod to write a sweeping score with 80 instrumentalists and a 24-voice choir. He has since scored such titles as *Dirty Harry*, *Dragonshard*, *The War of the Ring*, and *Wizards of the Coast* in addition to composing for films, TV, and Webisodes.

"I see video games as a fascinating compositional puzzle," says Moore. "It's fun for me to help figure out the puzzle with the designers and come up with interesting musical solutions. For instance, games have multiple endings, and you have variations for when the player wins or loses. Each ending has to fit with all of the other music as if it was a linear piece. This requires a unique skill set."

Composers are called on to create seamless loops for the various game states or situations. Often, a composer creates tracks that are unique, independent pieces of music representing an element in the game. They may play individually or be layered to support the game state following the player's actions. The tracks can fade in or out, be muted, or all play together when the action calls for climactic music.



48%



Video games are now the biggest money earner in the entertainment industry and offer composers of interactive music opportunities in the burgeoning field.

A Solid Opportunity

After studying jazz composition at Berklee, another successful game composer, Nori Hibino '97 of Tokyo, got into the business upon his return to Japan. At the time, the PlayStation 2 (PS2) game console was being developed, and Hibino found that few Japanese musicians were enthused about working in the video-game industry. Young and hungry for work that involved writing music, Hibino took a job at Konami Digital Entertainment, a leading Japanese game developer and publisher. "I actually joined Konami because they were able to buy all the gear I would need to write music," he confesses. "I just couldn't afford it on my own. I was unaware that their *Metal Gear Solid* game series was already famous all around the world. I worked continuously on that series after I started with Konami."

The audio quality and music on PS2 games was a key feature, and the company assigned Hibino to collaborate with film composer Harry Gregson-Williams for the music to the *Metal Gear Solid* games. "I started learning about the audio side of the gaming system, including programming, mixing, voice-over, and sound effects," says Hibino. "I ended up making all the cue sheets for the game, giving directions to Harry, and composing the remaining music after receiving his completed songs."

Since then, Hibino has enjoyed many career highlights in game music. "I would say that my most exciting work so far was creating the theme song for *Metal Gear Solid 3*, titled 'Snake Eater,'" he says. Hibino has also contributed to the *Zone of the Enders* game series and, more recently, to *Ninja Blade*.

The music from *Metal Gear Solid* has been played numerous times at performances by Video Games Live, Play! A Videogame Symphony, and the Eminence Symphony Orchestra. Hibino even served as the conductor of a 15-minute medley for the *Metal Gear 20th Anniversary: Metal Gear Music Collection* soundtrack.

"Recently, I've been working with my music

production team, GEM Impact, and we finished *Metal Gear Solid 4: Guns of the Patriots* and an anime series called *Blassreiter*. Next year our music will be featured in what is predicted to be a blockbuster Microsoft title. These are exciting times, and we have a lot of great projects in the works."

New Challenges

Those in the business of composing for games have noted the special challenges of the work. "A composer friend once told me that approaching a new game is like seeing a big black mountain lying ahead of you," Hibino says. "First of all, the schedule is usually very tight, and we never know if we can finish everything on time. Also, both the team and the fans set the quality standard, and you have to go beyond. You can't do the same thing over and over."

"Communication with the producer is the best help here, because this person will tell you what needs to be accomplished and may give hints for new ideas. Sometimes you have to figure out what the goal is by yourself. That's really challenging—especially on projects where large numbers of people are involved who may say different things. Sometimes you need to fight for your ideas. That's really hard!"

Moore is mindful of a major consideration for game composers that isn't an issue in writing for film: game music is heard repeatedly. "The average game has about 40 hours of game play and about one hour of music," he says. "Composers spend a lot of time thinking of how to make the music as interesting as possible for repeated listenings."

Composer Michael Sweet '90, who has done extensive work in the interactive music field, notes things that don't have solutions yet. "There are problems that we need to solve technically," Sweet says. "For instance, if you've

recorded an orchestral score and put it into a game, it's very difficult to make the score speed up in real time if, let's say, the figure on the screen starts running. These are difficult things to overcome. As the technology gets more robust, things we fight with now will be solved."

Sweet says that writing interactive scores involves notation difficulties as well. "Notating an interactive score has its challenges," he says. "Currently, there are just a few symbols traditionally used to indicate a jump back or forward to another section. In a large adaptive score, you might be jumping to places that are hard to follow because they can change each time the game is played. We do it now by writing directions on the page, but we need to develop notation that would allow another composer to understand your interactive score."

Open Ears

Over the 63-year history of Berklee, administrators have kept an eye on music industry trends and an open ear to what students want to learn. That process guided them to offer electric guitar as a principal instrument, develop music synthesis and songwriting as majors, and to add turntablism courses and more to the curriculum. The prominence of video games in the entertainment marketplace and the groundswell of interest among Berklee students has prompted the college to develop new courses on interactive music composition and writing for video games.

Jeanine Cowen, Berklee's assistant vice president for curriculum, developed and teaches the course "Music and Sound Production for Games." She also created the course "Introduction to Game Audio," which she teaches for Berkleemusic.com, the college's online school (visit www.berkleemusic.com). Film Scoring Chair Dan Carlin, Cowen, and others believed that it was time for Berklee to



Lennie Moore '83



Norihiko Hibino '97

20%



02

"It's not like writing for film; a composer has to think much differently to write interactive music."

—Dan Carlin, chair of Film Scoring

offer more training in interactive music.

"Berklee students formed a video-game club in the fall of 2007 with 14 students," says Carlin. "By the end of the spring semester, there were 100 students in the club. Last spring we hosted a very successful panel discussion and workshop with Paul Lipson, the president of Game Audio Network Guild (G.A.N.G.), and composers Clint Bajakian, Tommy Tallarico, and Norihiko Hibino. There is a lot of interest in this area among our students, so I went to the administration, and we got rolling on this.

"Paul Lipson is assisting us in the development of our curriculum," says Carlin. "We are collaborating with the leaders of this movement to make sure we get it right. The people in this industry are really willing to help. They appreciate the fact that we are listening to them and treating the industry with respect."

This fall, Sweet became a Berklee faculty member and started teaching a section of Cowen's course "Music and Sound Production for Games" as well as a new offering he developed, "Introduction to Interactive Music" (see the sidebar "Interactive Education"). The Film Scoring Department plans to construct an interactive music lab that will house workstations outfitted with a Mac, a PC, and a keyboard where students can work on projects.

Ultimately, the intro courses will be open to all interested students, but other courses that are lab classes will be limited to film scoring majors. Carlin and his staff plan to offer comprehensive training to equip students. "We will teach writing for all kinds of interactive media," Carlin says. "This will be a major new focus here. It's where the work is, so we have an obligation to our students to prepare them to make a living."

The compensation in music writing for games can be pretty attractive, says Lennie Moore, who taught pioneering video-game composing courses at the University of California, Los Angeles, and a current faculty member at the University of Southern California. "In video games, the average is about \$1,000 to \$1,200 per minute of finished music," he says. "Some of the orchestral composers get more. On the low end, a composer might get \$500 per minute. Calculating fees based on the number of minutes of music needed has been a standard, but some people make deals that have a wider range of perks, with back-end bonuses like those a film composer might get. It's still a young industry, and nothing is set in stone."

The Future

For those who haven't followed the upward trajectory of the video-game industry, the increased interest in games and the revenue they generate may come as a surprise. Not so for those who have been involved in gaming. Andy Martin '96 is an MP&E graduate who over the past few years has worked as sound designer for games. His résumé lists credits for sound design for the games *Airborne*, *Hellgate: London*, and more. Since 2007, Martin has been the lead sound designer for the game developer Sucker Punch Productions located in Seattle, Washington, and is working on sound effects for an open-world game for PlayStation 3 titled *Infamous*.

"If gaming was still in the era of Super Nintendo or Sega Genesis, I'd be surprised at the level of success games have today," Martin says. "Now that we have PlayStation 3, Xbox 360, wii, and next-generation PC gaming where designers create something very interactive with rich story-telling, graphics, and sound, I'm not surprised. Games are almost like interactive movies. Americans—despite our reputation for being couch potatoes—have always been interactive. We want to get our hands into something, and this aspect of games has drawn many people in.

"Films can get more meaning across and make you think, while a game gets you involved. Gaming is still a new art form, and no one knows where it can or will go yet. There is something about movies that can make us laugh out loud and then cry a few minutes later. I'm waiting for the day when a game will be able to make us do that."

In Japan, Hibino hopes to bring his game-music fans into purely musical territory. He established the record label GEM Factory and has opened a music club in Tokyo called Vanilla Mood. "The club is a place for young cats to gather and play and where I can find good musicians for recording projects," Hibino says. "We don't have a video-game-related event yet, but I'd like to do that someday. I'm trying to open up new possibilities all the time."

Michael Sweet hopes for the day when game composers will achieve the kind of recognition that major film composers have attained. "There are a lot of great composers writing for games, but there is no one yet who has the name recognition of someone like [film composer] John Williams," says Sweet. "I hope we'll see composers from Berklee go on to do some great things that will turn the industry on its head." ■



From the left: Associate Professor Michael Sweet and Film Scoring Chair Dan Carlin

Interactive Education

When Berklee administrators decided to offer additional courses in interactive music, they enlisted the help of composer and music director Michael Sweet '90, a graduate of Berklee's MP&E program. Before arriving at Berklee this fall, Sweet served as a founding partner of Audiobrain, a company that has created sonic branding, interactive audio, and sound design for Microsoft's Xbox 360, Virgin Mobile USA, and three Olympic broadcasts for NBC, to name a few. This past summer, Sweet was in China working with NBC producers as a music supervisor for spots produced during the Beijing Olympics.

"I have a passion for teaching," he says. "It's something I've enjoyed on a bunch of different levels. In the past, I've come to Berklee to speak to the students about games, my area of expertise. When Dan [Carlin] was looking for someone to help the college develop courses to prepare students to enter the world of game music and game audio, he felt my background was suited for it."

In addition to his work over the past eight years at Audiobrain, Sweet concurrently taught a course in sound design at Parsons, the New School for Design, in Manhattan. He recently decided to begin the transition out of his work at Audiobrain and into teaching.

At Berklee, Sweet has started teaching a new class he developed, "Introduction to Interactive Music" that covers music for games and other interactive media, as well as the course, "Music and Sound Production for Games," that was already part of the curriculum. As well, Sweet will help expand Berklee's curricular offerings overall for interactive and multimedia music.

"Interactive music is a cross-disciplin[ary] field that involves a lot of technology, and combines elements from MP&E, music synthesis, and film scoring," says Sweet. "The college is grappling with how to have the different departments collaborate on this new thing. We hope to see this become a real collaborative venture over the next few years.

"A lot of schools across the country have dabbled in this area, offering introductory courses, but not real development. We are trying to put something in place that steps students through the material level by level. We want to turn out well-rounded game composers who understand harmony and counterpoint, know how to write for interactive projects, and have a breadth of knowledge that includes sound design, implementation, and how projects are built in games."

Carlin and Sweet hope Berklee will play a leadership role in education for interactive music. "The ultimate goal is to create something here that is really unique and prepares our students to go into the professional world with all the skills they will need to succeed in the marketplace," says Sweet. "I'm really excited about this." ■

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Children's Music



by Julie Pampinella

There has never been a better time to get into the children's music field.

While in recent years overall CD sales have faltered, music industry trend watchers have noticed an uptick in a previously less significant category: children's music. Between 2006 and 2007, for example, Nielsen SoundScan reports sales of children's CDs increased 38 percent, from 12.3 million to 17.1 million.

As well, high-profile artists such as They Might Be Giants, Barenaked Ladies, and Medeski Martin & Wood have attracted media attention with recent releases. These artists' creations for the children's market have been top sellers and in some cases have eclipsed sales of the bands' adult-oriented albums. Children's artists are starting to show up at the top of the sales charts for all music. As of this writing, the Laurie Berkner Band, a children's group made popular on the children's cable television station NOGGIN, is the number 13 top seller on Amazon.com. In this article, Berklee alumni and other experts share thoughts about the genre, writing good kids' songs, and getting that music out to the public.

Why Children's Music?

As folk music icon Woody Guthrie once said, "Kid's music is any music that kids like." A popular parenting blog on About.com, defines children's music a bit more precisely:

- any music created for the enjoyment of the young;
- music that is appropriate in theme and language for the young;
- music that teaches or reinforces a skill, a life lesson, or builds neural pathways; and
- music that allows kids to assert independence in their choices.

Current research on music and the brain underscores the importance of children's music. Findings indicate that exposure to music in infancy and early childhood serves young children well in academics—particularly in math and languages. In the first years of life, "new neural connections are forming more rapidly than at any other time in our lives, and during our childhood years, the brain starts to prune these connections, retaining only the most important and most often used ones," writes Daniel Levitin '80 in his *New York Times* bestseller *This Is Your Brain on Music*.

Throughout history, music has been a tool to reinforce learning, whether to pass down the oral traditions of culture or teach a child the alphabet. When set to music, ideas and lessons are

more easily absorbed, retained, and recalled.

It makes sense, then, to introduce children to music as early as possible while the neural connections are really firing. Children's songs give youngsters exposure to both music and messages; teaching or reinforcing skills or lessons while building neural pathways; encouraging movement, rhythm, and motor skills; promoting confidence, self-esteem, and social bonding; and perhaps setting the tone for future musical tastes and musicality.

"The neural connections made during the first years of life become the basis for our understanding of music," says Levitin, "and ultimately the basis for what we like in music, what music moves us, and how it moves us." An early introduction to music can also help avoid what Levitin calls our cultural "performance chasm." While music and music making flow freely in the daily lives of people in other world cultures, Westerners tend to sit back and leave music to the professionals. We participate as listeners rather than music makers. This divide discourages parents—who may say, for example, that they can't carry a tune—from being musical with their children in daily life.

"I think most children actually make up songs before someone tells them, 'Oh, you're not a songwriter,'" says Berklee President Roger H. Brown, who as the CEO of Bright Horizons produced several albums of children's music. "I think it's such an important part of how children grow and develop that we need to do everything we can to encourage parents to feel free to be amateur musicians and not worry about being tone-deaf or forgetting the lyrics or making up new ones. Music is a very powerful tool."

Live concerts by children's artists and parent-child music programs teach basic music and movement concepts while encouraging children and parents to make music together in class and at home. "Music gives babies and toddlers an avenue to interact with other people on a level that is not just verbal," says Sara Wheeler '91, songwriter and creator of Baby Wiggle, a popular infant-toddler music program at the Boston Center for the Arts (BCA). With help from Mariana Iranzi '05 and Caitlin Conneally '04, Wheeler teaches parent-child music classes at BCA.

After having her first child in 2005, Wheeler began writing children's songs and developing her program. "She wanted to give her daughter a developmental leg up with a quality music program. 'I have friends from Switzerland whose

three-year-old can already speak well in three languages,'" says Wheeler. "Children in India are constantly listening to very advanced music using microtones and getting it. Exposing children at a young age to language and music can only expand what they will be able to repeat and experience later in life."

Crafting Children's Songs

Famed children's artist and TV personality Shari Lewis once said that she wrote for kids but was fully aware that parents were listening too. One reason that children's music stars past and present are so popular with both children and parents is that they write music that can be appreciated by both age groups. Their songs are as well crafted and intelligent as they may be lighthearted, quirky, or even silly, but not "dumbed down."

Artists such as Ilene Altman '91 and Steve Equi '92 (a.k.a. Leeny and Steve) drew on classic music from their childhood, including tunes from the TV shows *Sesame Street*, *The Muppet Show*, and *Schoolhouse Rock*, as inspiration for the songs on their 2008 debut CD, *Be Nice*.

"We talked about the music we loved when we were kids and why we still loved it," says Altman. "Those songs were well crafted with catchy hooks and featured outstanding musicianship. The lyrics were clever, funny, sweet, and educational—often simultaneously. The music was written for and directed specifically to kids without ever talking down to them. It also appealed to adults. Good songs are good songs no matter the musical genre or lyrical content."

Under the moniker Debbie and Friends, Berklee's Dean of Continuing Education Debbie Cavalier '87 released a children's album titled *Story Songs and Sing Alongs*. The disc's music was informed by her 25-year career in music education and publishing and past work with children's musical icons including Shari Lewis, Buffalo Bob Smith, and *Sesame Street*'s Bob McGrath.

Cavalier's album features performances by 15 Berklee players and won a coveted Parents' Choice Award. She paints her songs from a cross-cultural palette of musical styles and introduces young listeners to a multi-hued array of melodies, harmonies, and rhythms while simultaneously teaching key developmental messages. To Cavalier, there is a bit of science to the art of making children's music.

"I write the songs we sing, and before they see the light of day, I run them through a 10-point kid-tested checklist and do rewrites



Debbie Cavalier '87



Eve Fleishman '04 (left) and Mare Wakefield '05



Sara Wheeler '95



Ilene Altman '91



Steve Equi '92

accordingly," she says. Evolved through Cavalier's study of music by great children's artists past and present, the checklist includes the child development and music production considerations listed below.

- A vocal range from middle C to G a perfect fifth above is preferable.
- Melodic intervals must be easy for children to sing and should move step-wise or in minor thirds and avoid tritones.
- Tempos should be determined based on a child's resting heartbeat of 90 beats to 120 beats per minute. While adults may perceive a song as up-tempo, a young child may hear it as only medium tempo.
- Age-appropriate skills should be considered. A five-year-old understands the concept of opposites and can rhyme, but a typical two-year-old can't. But two-year-olds can make the "Itsy Bitsy Spider" go up the waterspout with their fingers.
- Language and vocabulary must be appropriate for the targeted age group.
- Messages of the songs may have a moral or be nonsensical. Both have a place in children's music.
- Encouraging participation from start to finish is the aim of children's music. Songs should include singing and movement parts for listeners to perform throughout.
- Song and recording quality should adhere to the same high standards of any other genre.
- Arrangements should include hooks, surprises, and memorable moments. The songs should have an ebb and flow, and the instrumentation should be interesting and appropriate.
- Diverse styles including pop, rock, swing, folk, and show tunes are typically represented on children's albums.

"The true test," says Cavalier, "is in the actual sharing of songs with children. They are brutally and beautifully honest. If they don't like your song, you'll know right away. If they connect with your music, you'll know that right away too."

Marketing Children's Music

If your songs pass muster with the discriminating toddler set, you're only halfway ready to sell CDs. "Children's music is one of the only genres where the end user doesn't make the buying decision," notes Regina Kelland, a veteran children's music marketing expert in Los Angeles. "Artists need to create something that parents will like also."

The current young and hip generation of parents has enthusiastically snapped up concert tickets and CDs from the new generation of

"The true test is in the actual sharing of songs with children. They are brutally and beautifully honest."

—Debbie Cavalier '87

artists whose "kindie rock" music has gained media attention for its "grown up" indie vibe.

Despite the media attention given to such artists as Dan Zanes of the Del Fuegos and Laurie Berkner, both of whom gained superstar status through regular appearances on children's cable television networks, it's still a tough market out there for independent artists. They face fierce competition from other new artists and perennials like Raffi for the record retailer's shelf space.

"Sales-wise, it's tougher for new artists now, and harder to break into the market," says Kelland. "More and more people are getting into children's music. There are also people who have been doing it for years whose CDs are still selling. Children's music is evergreen. Shelf space for audio has either shrunk or remained the same."

There are, however, distribution opportunities in niche markets. The distributor Wide-Eye Kids specializes in artists whose songs contain healthy messages for children, and their CDs land in such places as Whole Foods stores. Nashville's Eve & Mare (Eve Fleishman '04 and Mare Wakefield '05) have been touted as "nature-oriented children's music artists." Themes about nature, animals, and life's daily adventures are prominently featured on their 2007 release *Daddy's Moonlight Alligator Boat Ride*. "We've had our music used in kids' yoga classes across the nation," says Fleishman. "We explore the senses and help kids get in touch with their surroundings and their bodies."

The enterprising Paige Stroman '87 has released a new CD, *Christmas Lullabies to Create Memories*, which will be available at more than 170 malls this Christmas as part of a baby's first Christmas photo package. Her first disc, *Lullabies to Celebrate Mother and Child*, was recently included in a Madison & Mulholland's Ultimate Gift Bag for celebrities. The bags were given to Oscar nominees at a pre-Oscar party at the Haven, a mansion in Beverly Hills.

Interaction and Accessibility

Children's music is all about interaction. A children's music artist needs a website and materials that are clear, fun, and interactive. On Cavalier's Debbie and Friends website, visitors can listen to tracks, print out coloring pages, play games, and watch live and animated music videos.

In concert, songs should offer opportunities for kids to get into the act. After the show, artists should spend time with children and parents from the audience. Kids view the artist as a superstar, and parents often feel the same way. Being accessible to the consumers of your music builds fan relationships and boosts CD sales, mailing list inclusion, and word-of-mouth promotion. Parents of little fans will not only buy a CD for their children but also buy them as gifts for others—especially when the artist is available to talk with them and sign CDs.

Parents in Boston's Urban Music Together class taught by Christy Zarlengo '95 were so taken by the fun and excitement their children experienced in a live music class that they teamed up with Zarlengo to create a "virtual music class" for kids to enjoy at home. The result is *Little Virtuoso: Music's Everywhere*, an interactive music DVD/CD for children ranging in age from infancy to five years. Zarlengo and Adam Winkler '93 collaborated on the DVD.

Another important aspect of marketing children's music is CD cover design, which should be creative and engaging. "The music may be terrific, but without the right cover art and title, the music will never get heard," says Wide-Eye Kids' principal and executive producer Peter Farber. "If your CD is selling in a store like Whole Foods Market where counter space is at a premium, your CD is sitting in a two-tier, six-by-eight-inch display amidst 20 other CDs, you have about one second to grab that mother's attention."

Regardless of the competition, there has never been a better time to get into the children's music field. More parents have tuned into the burgeoning kids' concert scene, and all the media attention paid to mass-marketed superstars translates into growing opportunities for independent children's music artists. "Getting kids' music in front of parents and exposing them to the depth and breadth of what is available is a good thing for all of us," says Kelland. "More quality kids' music out there raises the water level for everyone."

Julie Pampinella is a freelance writer, mother of a four-year-old music fan, and the wife of Paul Pampinella '90, the guitarist for the children's band SteveSongs.



Eliminating Vocal Mistakes

Identify whether the melody, the rhythm, your intonation, or the lyrics themselves are at the root of persistent errors.

by Associate Professor Carolyn Wilkins

When I first began studying voice, I practiced by repeatedly singing a piece from beginning to end until I made a mistake. Then I would start again, vowing to sing the song correctly the next time. Instead, I would usually find myself repeating the same mistake with perhaps a few additional wrong notes. I would doggedly return to the beginning and sing the song again. When I got to the offending measure, I would still sing it incorrectly. A teacher of mine called this form of practice “perfecting your mistakes.”

In order to practice a piece of music effectively, you have to break it down and analyze the cause of your mistakes. Is the problem with the pitch? Is the problem in the rhythm? Is word pronunciation causing you to make a mistake? A thoughtful analysis of the problem can help you avoid similar mistakes in the future.

Troubleshooting

Have you ever heard someone singing along with his or her favorite song, thinking it was sounding great only to be exposed as hopelessly off key the instant the recording was turned off? Learning the melody of a song pitch by pitch without the original recording helps distinguish fact from fantasy where your singing is concerned. When you can sing a song a cappella and sound great, you know you’ve really got it.

Let’s suppose you are learning the classic African-American spiritual “Swing Low, Sweet Chariot” (see example 1). Let’s say that you have problems with the phrase at bar 13 “Tell all of my friends I’m a-comin’ too.” Every time you sing this section, you stumble on the same note. To determine whether your mistake comes from an incorrect understanding of the melody, start at the beginning of the phrase and sing the pitches without rhythm, using the syllable “ah” (see example 2). Singing the passage out in this fashion helps you focus on the flow of the melody. After you sing it through, check your pitch against the piano to ensure that you’ve sung the notes correctly.

If you breezed through the problem area by using this method, go back and sing the passage in time with the lyrics. If you can now sing it to your satisfaction, you may have fixed your mistake.

Practicing the Rhythm

If things still don’t sound right when you sing the passage, your problem may be rhythmic. Try counting out loud and clapping the rhythm of the problem passage (see example 3). This ensures that you understand how the rhythm should go when the song is stripped of its melody and lyrics. Next, return to the passage and sing it slowly, counting mentally as you sing. Make sure that its rhythm is the

same as the rhythm you clapped. If the rhythm is correct but the passage still sounds wrong, there is another area to investigate.

Practicing the Lyrics

Sometimes a passage sounds fine on “ah” but, once lyrics are added, it falls apart. In these instances, I find it helpful to practice chanting the words on a single note, keeping my tongue and jaw as relaxed as possible. This method forces me to consider my breathing. Do I have enough air to get through each phrase? Where are the logical places to take a breath? How can I preserve the message of the song and still have enough air to get through the phrase?

Sometimes the problem is not in articulating the lyrics but in remembering them. I like to memorize lyrics by saying them as though I were speaking to a friend. Sometimes I practice saying them with different rhythms, as though they are lyrics of a rap song or a long run-on sentence.

A singer I know commits lyrics to memory by writing them out 10 times. If this method works for you, go for it. You can practice lyrics while you wash the dishes, do the laundry, whatever. The more deeply you can imprint the words in your brain, the better the odds that, under the stress of an important performance, you will sing them properly.

Intonation Problems

If you have worked on the above elements of your song and things still sound off-key, you need to work on intonation. Here are three areas to troubleshoot for intonation problems.

1. Inner bearing. Sometimes people sing out of tune because they do not have the correct pitch in their “mind’s ear.” Though they may have a rough idea of the shape of the phrase in question, their grasp of specific pitches is not sufficiently clear.

While seated at a piano, identify the problem note or notes and play them several times, allowing the piano tone to die away before you strike the key again. Next, sing the note in an unforced manner without dynamics or vocal expression. If the pitch is high and you can sing it easily in tune during a regular vocal warm-up, sing it an octave lower at first to avoid tiring yourself. The purpose here is to clearly get the sound of the pitch in your ear.

Once you can sing the problem note successfully, sing the passage a few notes before it in the same relaxed manner and out of tempo. Once you can sing this part of the passage in tune, continue to add notes until you have sung all notes in the phrase in tune and effortlessly.

2. Physical tension. Another common cause of intonation problems is physical tension.

Practice the passage in question in front of a mirror. Do the tendons in your neck pop out? Does your face twist into a grimace? Do your shoulders hunch? We often sing out of tune in those sections of a song where we are most emotionally invested. Without being aware of it, we tighten up physically and mentally.

If you are habitually tense, do stretches or warm-up exercises at the beginning of your practice session. As you become more aware of your body, it becomes easier to notice and eliminate intonation problems caused by physical tension.

3. Breath management. As you sing the troublesome passage, monitor your breath. Do you squeeze out the tail end of the phrase with your last bit of air? Notes sung without full breath support have a tendency to be unstable. In the excitement of performance, it is easy to forget to fully support your tone, especially in long phrases. But if you consciously plan your breaths during practice time, you will be far more likely to stay on key during a concert.

Final Checklist

When you sing new material with a band for the first time, the full instrumentation can make even the most familiar melody sound different. Before your first run-through with the band, ask yourself these questions:

- Is the song in the best key for my voice?
- Have I mastered the song’s melody, rhythm, and lyrics and memorized them?
- Am I totally comfortable with the message, intent, and attitude of my song?

If you can honestly answer yes to these key questions, you are ready to go to a band rehearsal to prepare to sing your song before an audience. ■



Vocalist/pianist Carolyn Wilkins is an associate professor in Berklee’s Ensemble Department. She has performed throughout North and South America and released four CDs. Visit www.carolynwilkins.com. This lesson was excerpted from her Berklee Press book *Tips for Singers*.

Musical Examples

Example 1:

Swing Low, Sweet Chariot

African-American Spiritual

Swing low, sweet char-i-ot. Com in' for to car-ry me home. Swing

low, sweet char-i-ot. com-in' for to car-ry me home. If

you get there be-fore I do. Com in' for to car-ry me home. Tell

all of my friends I'm a-com in' too. Com in' for to car-ry me home. Swing

Example 2 Pitch exercise (ah)

Freely

Ah Ah

Example 3 Rhythm exercise (clap)

Example 4 Lyric exercise (chant)

Tell all of my friends I'm a-com in' too.

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ALUM notes

Compiled by Emily Dufresne



Kimo Williams '76

1962

Trumpeter Tony Scodwell of Las Vegas, NV, published the method book *Big Band Classics* with Hal Leonard. He also manufactures a line of handmade trumpets and flugelhorns with his company Scodwell USA Trumpets.



Tony Scodwell '62

1965

Bassist Gene Perla of Easton, PA, completed a 10-week, 13-country tour of Europe in support of his new album *Bill's Waltz*. The CD, released September 9, 2008, is a tribute to Bill Evans and features the late Elvin Jones and Don Alias, and the famed NDR Bigband. Visit www.perla.org/billswaltz.

1970

Harvie S of Hastings-on-Hudson, NY, released his new CD *Now Was the Time* on HighNote Records. The album features Harvie S in an intimate duo setting with pianist Kenny Barron. Visit www.harvies.com.

1971

Guitarist Gabriel Hizer of Hickory, TN, retired after 25 years in law practice to devote himself to music full time. Hizer has relocated to the Nashville area to pursue his performing and songwriting career under the stage name Ken Price. Visit www.myspace.com/gabehizer.

1972

Saxophonist/composer Joe Lovano of New Windsor, NY, released *Symphonica*, his 20th album for the Blue Note Records label. The orchestral project was taken largely from concert performances with the WDR Radio Big Band and Orchestra in Cologne, Germany, and was arranged and conducted by Michael Abene. Visit www.joelovano.com.

1973

Keyboardist John Novello of North Hollywood, CA, launched the website www.jazzkeyboardlessons.com, a new online keyboard instruction site where visitors can access instructional material and register for private lessons.

1974

Composer, producer, and engineer Maurice Gainen of San Pedro, CA, released *7 Continents: Global Jams*. It features a cast of 38 musicians who delivered performances from all seven continents via the Internet. He also has a successful studio and, over the past four years, has mastered 90 CDs for Starbucks. Visit www.mauricegainen.com.

John Hammond of New York City continues to record HammondCast, his radio show. He does interviews and postproduction for the show while touring the world and uploads them to the radio station. Visit <http://feeds.feedburner.com/jonhammondcast>.

Guitarist Ken Hatfield of Astoria, NY, released a new book and CD project *Etudes for Solo Guitar in 24 Keys*. It is designed to take guitarists on an exploration of all of the major and minor keys of the harmonic system. Visit www.kenhatfield.com.

1975

Steve Levy of Arlington, MA, plays traditional Irish music at various pub sessions in the Greater Boston area on tenor banjo, bouzouki, and mandolin. He continues to teach privately and plays guitar for singer/songwriter Abbie Barrett.

1976

Hal Goldstein of Shohola, PA, won three SESAC TV performance awards for his work in the syndicated TV category for *The Montel Williams Show*, *Maury*, and *Teen Kids News*. This is the second year in which he has won. Visit www.sesac.com/news/filmtv.aspx.

Wayne Naus of Boston, MA, released a CD titled *Born on the Road* featuring performances by his group Big Band Express from the 1970s and 1980s. Alumni on the disc include Roy Okutani, Ken Cervenka, Matt Simone, Rick Stepton, Peter Cirelli, Mark Pinto, John O'Gallagher, Rob Scheps, Donny McCaslin, Andy Bear, Mike Dooner, and Mike Zavarella.

Mallet percussionist Jerry Tachoir of Henderson, TN, released *The Jerry Tachoir Group: Travels* on Avita Jazz. Tachoir and his wife, Marlène, a composer and pianist, penned the original compositions that feature various guest musicians. Visit www.tachoir.com.



Wayne Naus '76

Chicago Connections *by Sabina Lilly '91*

Greetings from Chicago, where the Chicago Berklee Alumni Chapter is rounding out a successful year of hosting events and making connections. It all started early this year, when folks from the Berklee Office of Alumni Affairs met with me, Michael Kranicke '90, Steve Nixon '02, Will Sims '87, and Grazyna Augustyk '92. During a working (and nostalgic) lunch in January, we laid out a plan to increase event participation and networking among the nearly 400 Chicago-area Berklee alumni.

On April 23, we held our first gathering at Katerina's, an eclectic live-music venue where many alumni perform regularly. Spanning different generations and musical genres, more than 40 Berkleites mixed and mingled until the wee hours. On July 15, we held our second event, a showcase at the Elbo Room. Thanks to

the alumni who came out, and thanks to the Hue, Starcandy, Mike Dangeroux, Carol Williams, and Harlan Flo for the great music.

We are thrilled to announce our next event, which takes place on Tuesday, October 21, at the new National Academy of Recording Arts and Sciences (NARAS) office in downtown Chicago. Made possible through the efforts of steering committee member Michael Kranicke and NARAS Chicago Chapter Vice President Larry Sturm '79, this is a unique opportunity to learn more about the Grammy Awards from those representing the only NARAS office in the Midwest. As we strive to enlarge our community network, we're extending invitations to Berklee alumni and to established industry members in Chicago. To close out 2008, we will hold a holiday party on

Sunday, December 7. It will continue our theme of bringing Berklee alumni together with key industry members and others in a relaxed, festive atmosphere.

In addition to ongoing performance and networking opportunities, many alumni have expressed a desire for a broader online presence for local members. We are exploring ways to accomplish that goal in 2009.

We send a big thank-you to everyone who has helped make 2008 a great year for the Chicago Berklee Alumni Chapter. And at upcoming events, we hope to see more Chicago-area alumni. Keep in touch!

—Sabina Lilly '91, Chicago Berklee Alumni Chapter Leader



Sabina Lilly '91

Composer/bassist Kimo Williams of Chicago, IL, and Kimotion, his symphonic big band rock ensemble, performed at the Hue Festival in Hue, Vietnam, in June. Williams is the executive director of the United States Vietnam Arts Program, International Collaborations through Art. Visit www.kimotion.org.

1977

Guitarist Bill Frisell of Seattle, WA, received the Jazz Journalists Association's 2008 Guitarist of the Year award. Visit www.billfrisell.com.

Guitarist Hal Lester of Indian Wells, CA, created the graphics for Dave Tucciarone's new CD *Time*. Lester was also interviewed by Patty Caruso on the *Valley Views* program and for a cover story in *Palm Springs Life* magazine.

1978

Pianist and composer Keith Williams of San Francisco, CA, and Berklee faculty member Phil Morrison composed a song featured at the Beijing Olympic Games. "Beijing Olympics Hao Yuing (Good Luck)" was one of the songs selected during the four-year competition for pieces that reflect "the unique cultural background and humanism of Beijing and China." Visit www.philmorrisontrio.com.

1979

Drummer, composer, and arranger Bobby Sanabria of New York City won the Jazz Journalists Association's 2008 Latin Jazz Album of the Year award for his CD *Big Band Urban Folktales*. He was also honored as the first Latino to receive the Martin Luther King Jr. Living the Dream Mentor Award from the Manhattan Country School.

1981

Harry Miller of New York City is a member of the Smillerstein Trio featuring bassist Harvie S '70. Miller also teaches in the New York City area. Visit www.harrymillermusic.com.

Scott Robinson of Teaneck, NJ, received the 2008 Jazz Journalists Association's Player of Instruments Rare in Jazz award for his work with reeds, brass, and antiques.

1984

Vocalist and arranger Camille Schmidt DeVore of New York City released her second CD, *Dream in Color*, a collection of traditional hymns and gospel tunes arranged in the jazz style. She is pursuing a master's degree in jazz voice at the Manhattan School of Music. Visit www.camilledevore.com.

Classical guitarist Marcia Feldman of Dedham, MA, released the CD *Between the Worlds*. The disc was created for Carleton-Willard Village hospice to provide comfort for those nearing the end of their lives and for their families. Visit www.marciafeldman.biz.

Steven Johannessen of Cashiers, NC, mounted an exhibition titled "Middle of Nowhere" at the Bascom, a center for the visual arts in Highlands, NC. His exhibit features a collection of digitally created landscape images underscored with music. Visit www.middle-ofnowhere.com.

Musician and producer Paul G. Kohler of Ridgeland, SC, is the founder and president of Art of Life Records LLC, an independent jazz record label. Created in 2000, it specializes in releasing new modern jazz recordings and in reissuing out-of-print recordings. Visit www.artofliferecords.com.

1985

Jazz saxophonist Curtis Haywood of Wheatley Heights, NY, released his new self-titled CD on Smooth Sound Records. Visit www.curtishaywood.com.



Steven Johannessen

Carlos Merriweather of Goshen, IN, signed a national book publishing agreement in April. His book *Consumine Desire* will be released in November. As a follow-up to the book, Merriweather will create an album and is seeking positive songs to include on the CD. Visit www.recordsongs.us.

Guitarist Scott Schroen of Alpharetta, GA, recently began teaching at the Georgia Academy of Music. Ugly Radio Rebellion, his Frank Zappa tribute band, completed an 18-show, 4,000-mile tour with former Zappa front man Ike Willis. Visit www.uglyradiorebellion.com.

(Continued on page 25)

The Alumni Beat *by Karen Bell '90*

The air is crisp, the sun is bright and there's a fresh, new energy all around. It must be fall! The class of 2012 has begun to negotiate its way through the halls of Berklee. Remember those good old days?

As you may have read in Summer 2008 issue of *Berklee today*, the Giant Steps capital campaign is off and running. If you have questions about the campaign, visit www.berklee.edu/giving/GiantSteps_flash for a video overview of Giant Steps' goals. I think you'll agree that Berklee's future vision is quite bright. I'm glad that so many in the alumni community are on board. On behalf of the students, we thank you!

Many alumni created opportunities for music making this summer. On the first Monday of every month at the Cutting Room, Berklee's New York Alumni Chapter features various

alumni in a showcase. Each month the music is dedicated to a different genre. Join the New York community, and come out and enjoy the show—and if you're interested in performing, contact Jaime Garamella at jaime@jaimegaramella.com. In Boston, many alumni artists were featured in an array of free summer concerts hosted by Berklee. Alumni in Chicago enjoyed performing on stage at the Elbo Room during the chapter's alumni showcase in July.

In several locations this summer, Berklee hosted alumni receptions for many of our international alumni. During the last week of May, alumni were invited to gather on several occasions in Spain (in Barcelona and Madrid). On July Fourth, alumni in Germany gathered at the Institutionen Jazz & Rock Schulen in Freiburg. On July 31,

alumni gathered at the Well in London, along with Berklee students who are completing their London-based summer internships.

We have received 140 grant applications for the 2008–2009 Alumni Grant Program. Announcements of the grant recipients will be published in the next issue of the magazine.

As always, there's a great deal happening within the Berklee community. To stay up to date on Berklee news and events, read your quarterly issues of *Berklee today*, come out to alumni events hosted in your area, and visit the alumni website (<http://alumni.berklee.edu>).

That's all for now. Take care, and enjoy the fall.

—Karen Bell
Director of Alumni Affairs

ALUMNI CHAPTER LEADERS

ATLANTA
Michael Trammel '95
T4indisoul@aol.com

AUSTIN
Sarah Walter Sharp '95
ssharp@berklee.net

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

CHICAGO
Sabina Lilly '91
slilly1@berklee.net

DENVER
Doug Murphy '90
djmurphy@berklee.net
Melissa Axel '02
maxel@berklee.net

ENGLAND
Lawrence Jones '80
tuttifluty@hotmail.com

GREECE
Mike Achladiotis '84
machladiotis@berklee.net

ITALY
Claudio Zanghieri '93
czanghieri@berklee.net

JAPAN (TOKYO)
Norihiko Hibino '97
nhibino@berklee.net

MINNESOTA
Mindy Gallagher '80
mgallagher1@berklee.net
Mary Ellen Skeesick '80
skeesickfamily@aol.com

NASHVILLE
Dave Petrelli '05
dpetrelli@berklee.net

NEW MEXICO
David Geist '99
dgeist@berklee.net

NEW YORK
Lisa Hearn '96
lhearns@berklee.net

ORLANDO
Jennifer Dixon '90
jdixon@berklee.net

PUERTO RICO
Ruben Amador '01
ramador@berklee.net

SAN FRANCISCO
Karen Kindig '90
kkindig@berklee.net

SCANDINAVIA
Christian Lundholm '96
llundholm@berklee.net
Martin Fabricius '96
mfabricius@berklee.net

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



From the left: Dan Bailey '91, Robert Yasenka '94, and Fernando Curiel '04 perform at the Denver Alumni Chapter jam on May 19 at Dazzle Restaurant and Lounge.



Alex Lacamoire '95 is Berklee's first alumnus to receive a Tony Award. He was lauded for Best Orchestrations for the Broadway show *In the Heights*.



From the left: John Reading '77, Peter Gregory '84, Denver Chapter coleader Melissa Axel '02, James Jacoby, Harry Olsson '04 and Denver Chapter coleader Doug Murphy '90 enjoy the May alumni gathering.



President Roger H. Brown with alumna Angela Johnson-Swan '05 who returned to campus last summer to share tales of her musical journey. She has worked as guitarist in the house band MTV's *Rock the Cradle* and for will.i.am of the Black Eyed Peas, and recorded with Macy Gray and many others.



Zili Misik, an eight-member, all-woman band made up primarily of Berklee alumni and students, was one of the many alumni bands that performed for Berklee's free summer concert series.

1986

Sergeant First Class Robert G. Bean of Medford, MA, has been named as the senior noncommissioned officer of the year from among the 72 reserve component Army Bands in the United States, Puerto Rico, and Guam. He currently serves in the 215th Army National Guard Band in Fall River.



Robert Bean '86

Saxophonist Tommy Smith of Larkhall, Scotland, won the prestigious BBC Heart of Jazz award. He will join legendary bassist Arild Anderson and Italian drummer Paolo Vinaccia at the Purcell Room in

London to mark the release of their new ECM recording, *Belleville*. Visit www.tommymsmith.co.uk.

1987

Drummer Chris DiGirolamo of Forest Hills, NY, owns and operates the public relations company Two for the Show Media in New York City. He has created campaigns for Ellis Marsalis, John Abercrombie, Bobby Sanabria, and others. Visit www.twofortheshowmedia.com.

Producer Michael Dinallo of Salem, MA, produced *Eddie Loves You So* by soul legend Eddie Floyd for Stax Records. The album contains new recordings of songs from his Stax and Falcons recording years, including pieces he wrote for other artists. Visit www.myspace.com/michaeldinallo.

Pianist/vocalist Randy Heddon of Santa Fe, NM, released the CD *Classic Kutz for Contemporary Kutz* featuring fresh takes on 10 standards from the Great American Songbook. Visit www.randyheddon.com.

1988

Acker Bros. band guitarist Victor Acker of Weymouth, MA, and Dana Acker '88 of West Roxbury released the CD *Wigged Out!* on the Modern Artists label. The funky collection contains 10 compositions and is available at www.cdbaby.com/cd/ackerbros3.

Guitarist Torben Waldorff of Malmö, Sweden, released his new CD *Afterburn*, featuring fellow alumnus and saxophonist Donny McCaslin '88. Visit www.waldorff.com.

1989

Composer and educator Philip DiTullio of Medford, MA, reformed the Schillinger Society to promote the teachings of Joseph Schillinger. He also teaches the Schillinger System of Musical Composition for the Practical Schillinger online school.

Saxophonist Tony Kofi of Gayton Crescent, England, won in the Best Instrumentalist category at the 2008 BBC Jazz Awards.



Juliana Hatfield '90

1990

Singer/songwriter Juliana Hatfield of Cambridge, MA, published her memoir *When I Grow Up* in September with the Wiley company. The book chronicles her career and her experiences onstage and off. She also recently released her new album *How to Walk Away*. Visit www.julianahatfield.com.

Nashville Notes *by Dave Petrelli '05*

Summer is now just a memory, and for a few displaced Northerners like me, the autumn horizon is a reason for excitement about the possibility of playoff baseball at Boston's Fenway Park. Most here in NashVegas, however, are excited about football.

But there is an additional buzz around town this fall, because Nashville's Belmont University hosted one of the presidential debates on October 7. Local-area Berklee alums not involved in the massive preparation for the debate have managed to keep busy.

Drummer extraordinaire Nick Buda '96 recently appeared on *Late Show with David Letterman* backing Randy Houser. After returning from a European tour to support her new album, *Ironwood*, Mare Wakefield '04, along with her husband, Nomad Ovunc, '04 have embarked on a trek through the Northeast. Stops include Boston for an appearance on WUMB-FM as well as performances in Cambridge, MA, New York, Vermont, and Pennsylvania.

In September, Nola Sheppard '97 embarked on a mini-tour with her duo Jim and Nola. Her Somerville, MA, show marks her first performance in the Boston area since Sheppard left Berklee for Nashville almost 10 years ago.

Recently, fans of MTV's *Real World* may have heard the handiwork of producer and engineer Pete Overton '03. He engineered artist Jenn Franklin's tracks "Fade" and

"Innocence to Lose," which were featured during the show.

On September 5, Josh Preston was the opening act for the Nashville Shakespeare Festival's performance of *Coriolanus* in support of his recent release *Exit Sounds* on his own indie label Me and the Machine Records.

Offrow Records recording artist Kira Small '93 has offered her single "I Will Raise My Voice" as a free download on her website (www.kirasmall.com). The song features legendary Muscle Shoals keyboardist Clayton Ivey. The Hammond organ and Leslie cabinet that Ivey used during Small's session are the very same instruments that were used at Muscle Shoals Sound during the famed rhythm section's heyday.

Jesse Frayne '06 played with the East Nashville-based, Wildcard Family Revival at Evanstucky Hellbilly Hoedown III in Evansville, IN.

Guitarist Chris Cottros '92 presented product demonstrations for TC Electronic at the Summer NAMM conference and MIAC in Toronto with Laura Clapp '01, who is TC's vocal product demonstrator.

The Matrix Percussion Trio, featuring Joe Smyth, has recently completed a 2007-2008 series of school performances in greater Nashville-area schools. The trio has played 33 concerts at 31 schools, with a combined total of more than 12,000 students in the audience. Their presentation "We Are the World:



Muscle Shoals keyboardist Clayton Ivey and Kira Small '93

Percussion around the Globe" showcases the music of diverse world cultures and illustrates how certain percussion music and instruments developed as a result of slavery, oppression, and conquest.

Carley Martin '07 has taken a position in the Media, Artist Relations and Creative Services Department at Universal Music Group Nashville. At UMG, Martin works with major artists on publicity, photo and video shoots, television interviews, and CD release parties. Good luck to Martin, and congrats to all of our Berklee alumni who are making waves in the Nashville music community!

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader

Matthew Puckett of Brooklyn, NY, released his new recording *The Goodbye EP* with Seth Ginsberg. Currently he is currently composing for the new ABC series *Hopkins*. Visit www.matthewpuckett.com.

1991

Mark R. Eldred of Reykjavik, Iceland, launched a new online music company. It combines the concepts of open source with the speed, promotion, feedback, and distribution possibilities of the Internet. Artists get half the proceeds from every purchase, and they own and keep all rights to their music. Visit www.digiticmusic.com.

Bassist and composer Betsey Stephens of Hollywood, CA (a.k.a. Countess B of Hollywood), hosts an Internet radio station, website, and blog *Odd Time Obsessed*, which feature odd-metered compositions and songs from all genres. Visit www.oddtimeobsessed.com.

1992

Karl Aranjo of Irving, CA, published *Guitar Buddy: Blueprint for Hot Guitar* and *Cool Chords*, two instructional books for Los Angeles's Professional Music Institute. Hal Leonard publishes Aranjo's books, including the widely acclaimed *Guitar Guru* series. Aranjo is also the founder and director of content for GuitarU.com, an online educational site for guitarists and instructors.

Bassist and composer Bryan Beller of Nashville, TN, released his second solo album, *Thanks in Advance*, and the DVD *To Nothing* on his Onion Boy Records label. The CD features performances by guitarist Mike Keneally and drummer Marco Minnemann, as well as Berklee alumni drummer Joe Travers '92, guitarists Griff Peters '93 and Chris Cottros '92, and singer/songwriter Kira Small '93. Visit www.bryanbeller.com.

Andrew Germain of Woodland Hills, CA, is the founder, director, and creator of musical content for the Life-Skills Music Institute (LSMI). Founded in 2008, LSMI's nonprofit mission is to improve the health of young children by using musical creations to develop life skills and strengthen families.

1993

Pianist Mika Pohjola of New York City released *Two for the Road* in collaboration with vocalist Jill Walsh. The duo performs classics by Cole Porter, Dmitri Tiomkin, and Elvis Costello. Visit www.mikapohjola.com/twofortheroad.

Traditions Old and New

by Peter Gerstenzang '77

Trumpeter Barry Danielian has just returned from a recording session. His description of the afternoon points up the challenges that seasoned studio musicians face daily in the continually evolving music industry and the ways they meet challenges.

"I just did a jingle for a pain relief medication," says Danielian. "They were going for a sixties soul vibe with the music. The sax player and I know that style inside out and we were giving it to them, but the engineer kept saying it didn't sound right. We even layered the sax over the music like they used to do back then. It sounded good, but I knew what was wrong. In the sixties, you'd have a four-piece horn section to get a full sound. Also, a lot of current engineers have grown up on hip-hop; all they know are computer sounds. Many times I work with people who are recording live horns for the first time." That's where Danielian's finesse and wealth of experience comes in. "Sometimes, you have to convince rappers or engineers that what you're doing is cool," he says.

Since he left Berklee in 1982, Danielian has been busy as a trumpeter, arranger, producer, and composer. He has played on more than 300 recordings working with such pop artists as James Taylor, Ricky Martin, Billy Joel, Lenny Kravitz, Queen Latifah, Bruce Springsteen, and more as well as with jazz artists Paquito D'Rivera, Illinois Jacquet, David Samuels, and Branford Marsalis to name a few (visit www.barrydanielian.com for more information). He's also toured extensively with Barbra Streisand, Tower of Power, and Blood, Sweat and Tears and has played numerous Broadway shows (from Paul Simon's ill-fated *Capeman* to *Spamalot*), and recorded two CDs of original material. His latest effort, *Paradigm Shift*, will be released this fall.

Given his diverse tastes and ability to play many styles, Danielian's own recordings end up being pretty eclectic. His musical interests run from hard funk to salsa to bebop and beyond. "*Paradigm Shift* has everything from Herbie Hancock-style



Session trumpeter Barry Danielian '82

funk, to influences from Senegal and Morocco," he says. "I even have an oud player on it. I'm stretching out more as a player on this one too."

His first solo CD, *Common Ground*, taught him lessons about the climate of the record industry. "I took it around to lots of labels, and clearly everybody liked it," he says. "But because it was funky and had world-beat vibes as well as traces of hip-hop and jazz, they all pretty much said, 'We don't know how to market this.' That was sad. My friends told me to just put it out myself, which I did. I consider it a success because it sold enough for me to finance *Paradigm*."

Danielian's greatest accomplishment may be surviving the transitions in the music business over the years. He credits his longevity in the biz to his education at Berklee and advice he got from a classmate in the early eighties. "One of the best things that ever happened to me, musically speaking, was meeting Branford Marsalis at Berklee," Danielian says. "He was really helpful, telling me about players I hadn't listened to yet, like Clifford Brown and Fats Navarro. There's a line of essential trumpet players that starts with Louis Armstrong and runs up through Wynton Marsalis. Maybe the most important thing I've learned as a musician is that if you don't learn 'the tradition,' it will be apparent in your playing. Hearing me play, Branford could tell that I hadn't

investigated the old-school players. He always stressed, 'You gotta do your homework!'"

Danielian says that this maxim was driven home when he successfully auditioned for salsa giant Eddie Palmieri. "I was immersed in salsa when I auditioned for Eddie. A lot of other guys would play for him and they were good, but you could just hear that the dudes didn't know anything about Cuban music. So they didn't get the gig."

While he is an acoustic instrumentalist with deep respect for the various traditions in trumpet playing, Danielian isn't fighting to turn back the clock. He continues to get hired because he finds ways to make what he does fit into new musical traditions. Aware that technology isn't going away and has forever changed the way music is recorded, Danielian has embraced it to remain viable as a studio musician. "We have to deal with that," he says. "There's no going back to the old days when a bunch of people played together live in the studio." To speed the learning curve, he built a home studio about 10 years ago where he now does a fair amount of session work. It's also where he recorded his first solo album.

While the current scene for freelance musicians in New York is probably tougher than ever, Danielian urges young players not to lose heart. "The new music—hip-hop especially—is usually made by guys who only know about machines," he says. "Instead of getting frustrated, learn as much as you can about how the new guys are making records. I've played for Jay-Z, and I know you can talk him into doing interesting stuff with horns. Once you get to speak their language and show them that some of the things you want to do will make their records sound even cooler, you'll get the gig. While you can't go back to yesterday, you can definitely be a working musician today. It involves just taking the time to learn the old rules—and the new ones too."

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



Jonathan Dowling '95

1994

Producer and composer Fuat Abdullah of Ankara, Turkey, has taught music business and management at Istanbul Technical University and, in 2003, produced his first Turkish number-one hit single "Sen Iste" by Turkish singer Ajda Pekkan. In the spring, he will return to the United States to release an album titled *Death of the Entertainer*. Visit www.fuatabdullah.com.

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, played with Skid Row's Sebastian Bach on the "Live, Raw and Uncut" summer 2008 Poison tour. Metal Mike also appears on two new Halford DVD releases: *Live at Rock in Rio, 2001* and *Crucible World Tour*. Visit www.metalmike.net.

Singer/songwriter Jose Condo of Brooklyn, NY, is featured on *Putumayo Presents: Café Cubano*. The collection features a roster of noteworthy musicians who record and perform Cuban music in Havana and elsewhere.

Anthony Gemignani of Belleville, NJ, has opened his third franchise of Allstar Music Academy. He continues to perform and tour, recently with alumna Lisa Palleschi '01 and Ola Onabule. Visit www.myspace.com/aguitar.

Drummer Ric Roccapiore of Los Angeles, CA, opened the Back Beat Room, a live drum tracking room in Van Nuys. For the past two years, he has toured with Sophie B. Hawkins and is scheduled to go on the road with seventies Latin rock band Malo. Visit www.ricrocc.com.

1995

Singer, songwriter, and pianist Jonathan Dowling of Los Angeles, CA, released his CD *Trials & Tribulations* in September. Produced by John Degrazio, the disc is available nationally at Best Buy, the single is titled "Out of the Dark." Visit www.jondowling.com.

Composer and arranger Alex Lacamoire won the 2008 Tony Award in the Best Orchestrations category for *In the Heights*.

1996

Pianist Joshua DiStefano of Elizabethtown, KY, released *Baghdad Blues*, written and recorded during his yearlong deployment in Iraq. The CD is a musical diary of the war as seen through the eyes of a soldier. A portion of the profits will be donated to the Wounded Warrior Project. Visit www.myspace.com/joshdistefanoquartet.

Songwriter Beto Hale of Los Angeles, CA, signed a song publishing deal with Pacific Latin Copyright Inc., the leading Latin music publisher in the United States. Visit www.betohale.com.

Composer and guitarist Chester Harlan of Paris, France, released the recording *8VB* in collaboration with bassist, composer, and arranger Bruno Migliari.

Singer/songwriter Rachel Panay of New York City achieved her fifth charting single on *Billboard* magazine's Hot Dance Club Play charts with the song "Repeat Performance." Her first full-length album, *Back to Love*, includes jazz and ballad versions of her most popular club tracks. Visit www.myspace.com/rachelpalay.

1997

Singer/songwriter Ernie Halter of Newark, NJ, hit number 22 on the iTunes Rock Album charts and number 98 on the iTunes Overall Album charts with his new recording *Starting Over*, which was released digitally in July via Rock Ridge Music. Visit www.erniehalter.com.

Bassist Jeff Novak of North Hollywood, CA, completed his master of music degree in jazz studies at the University of North Texas. He has toured as bassist for

a production of *Harlem* starring Engelbert Humperdinck by the Kennedy Center for the Performing Arts. He also opened West Coast Music Academy in Santa Clarita, CA. Visit www.jeffnovack.com.

Saxophonist and bassist Emily Weber of Los Angeles, CA, was recently appointed director of operations at Immediate Music, Hollywood's preeminent source for original cinematic orchestral scores for major studio film trailers, TV programs, and the advertising industry.

Singer/songwriter Doug Wynne of Salisbury, MA, released *Another Life*, a full-length CD of alternative pop-rock on his label Brief Eternity. The disc is available on iTunes and Amazon.com.

1998

Clarinetist Anat Cohen of New York City received the Jazz Journalists Association's 2008 Clarinetist of the Year award. Visit www.anatcohen.com.

Bassist Billy Jones of Los Angeles, CA, released his EP *Occulta Veritas* with his newly formed alt-rock band Killed by Design, featuring drummer David Spreng, '98 and singer Kyle Spicer. The EP was mixed by Ken Andrews and produced by David Spreng. Visit www.myspace.com/killedbydesign.

1999

Drummer Max MacVeety of Sheffield, MA, plays with Crown City Rockers, featuring Kat Ouano '97, Raashan Ahmad, and Ad Etha. The band has received backing from the Jim Beam Stuff Inside campaign. Visit www.thestuffinside.com.



Doug Wynne '97



Emily Weber '97

Guitarist Peter Rom of Vienna, Austria, and his trio have released *Starstruck*, a collection of 12 original compositions that blend jazz, rock, and groove influences. Visit www.peterrom.com.

2000

Jazz pianist Eduardo Elia of Córdoba, Argentina, released his debut CD, *Callado*. The disc spotlights modern jazz originals and standards for quartet, trio, and solo piano. Visit www.myspace.com/eduardoelia.

Singer, songwriter, and violinist Carrie Rodriguez of Brooklyn, NY, released her sophomore CD, *She Ain't Me*, and is currently on a national tour. Visit www.myspace.com/carielrodriguez.

2001

Producer and engineer James Elson of Portland, ME, is the co-owner of Acadia Recording Company, where he masters and remasters records in a range of musical genres. Visit www.acadiarecording.com.

Opal Leung of Jamaica Plain, MA, is in her second year as a Ph.D. candidate in organization studies at the Carroll School of Management at Boston College. Her research interests are organizational humor, technology, adult development, identity, and positive organizational behavior.

Percy Rosales of Philadelphia, PA, graduated from Drexel University's LeBow College of Business with a master's degree in business administration.



Eduardo Ella '00

Composer, arranger, and guitarist Julio Santillán of Sunnyside, NY, released *El Bosque de la Memoria* (which translates as *The Forest of Memory*). The CD features 15 original compositions performed by a septet. Visit www.juliosantillan.com.

Neil Santos of Lowell, MA, released his debut CD titled *RSG-1* as part of his Random Song Generator project. Santos wrote and performed all of the songs. The CD is available at CD Baby.

Composer, performer, and educator, German Schauss of Los Angeles, CA, developed an advanced rock guitar course on shredding techniques for the National Guitar Workshop's online school. He has written articles for Mel Bay Publications and teaches at Berklee. Visit www.germanschauss.com.

Pianist Michael Schmid of Hollywood, CA, released *The House We Built*. Described as a "heartfelt trek through divorce-land," it features the song "Forget You" that was heard on NBC's *Black Donnellys*. Visit www.mikeschmid.com.

Vocalist Julie Mahendran of Toronto, Canada, spent the past year producing her second CD titled *Lovelight*, a follow up to her debut CD *Never Without You*. The disc features her original songs and classics by Cindy Lauper, Annie Lennox, and Bob Marley. The music traverses jazz, pop, and soul territory. It is available at iTunes and other online locations. Visit www.myspace.com/juliemahendran.

Composer Raphael Thoene of Moers, Germany, will premiere his new musical show *Gloria* in Rheinberg in November. Additional shows will take place at various theaters of the lower-Rhine region. Visit www.rafael-thoene.de.

2002

Singer/songwriter Melissa Axel of Denver, CO, released her debut EP, *Time*. She also contributed her track "Disappointment" to *Rewind Reset*, a compilation that Nophi Recordings created to benefit animal welfare. Visit www.nophi.net.

Jesse Gallagher of Andover, MA, Sam Cohen '02, and Jeremy Black '02 of the band Apollo Sunshine released *Shall Noise Upon* on the Headless Heroes label. This is the band's third studio album, which was coproduced by Quentin Stolfus. Visit www.apollosunshine.com.

Jessica Levy of Zurich, Switzerland, joined Radio Swiss Classic in Bern, Switzerland, as a PR and promotion appointee. Radio Swiss Classic is a classical music program of SRG SSR. Visit www.radioswissclassic.ch.

Guitarist/composer Hiroya Tsukamoto of Astoria, NY, and his group Interoceanico released their third CD *Where the River Shines*. The group includes Marta Gomez '01 (vocals), Moto Fukushima '01 (bass), Dan Brantigan '01 (flugelhorn), and Franco Pinna '00 (drums). Visit www.hiroyatsukamoto.com.

Trombonist Oscar Utterström of Nashville, TN, released *Home*, his new CD recorded at Big World Studios in Nashville. It was coproduced by Dani Amendola '92. Visit www.oscarutterstrom.com.

2003

Kizzy Getrouw of Rotterdam, Holland, has appeared on VH1 and as an entertainment reporter on XY TV and CN8. She has performed with the Bo Winiker Orchestra and with actress Glenn Close and was a celebrity judge and MC at the Miss Boston 2008 beauty competition. Visit www.kizzymusic.com.

Film composer JJ Lee of Los Angeles, CA, was named a composer fellow by the Sundance Institute and BMI and spent three weeks at Sundance, UT. She and Chris Lord wrote the theme for the ABC show *At the Movies*.

Composer Jin Soo Kim of Palisades Park, NJ, received his master's degree in film scoring and multimedia composition from New York University. His composing credits include work on *Napoleon's First Battle* on the National Geographic Channel, *Decoding the Past: Dangerous Devotions* on the History Channel, and the independent film *The Recollection: Sweet Dreams*.

Electric bassist and producer Eruch Kimball of Myrtle Beach, SC, released the reggae-dub double EP *Dubmunk* on his Iraj Music Group label. It is available on iTunes and CD Baby.

Chris Pandolfi of Nashville, TN, and his band the Infamous Stringdusters released their self-titled second album on the Sugar Hill label. The band was nominated in the 2008 International Bluegrass Music Awards' Instrumental Group of the Year category. Visit www.thestringdusters.com.

Chris Roberts of Stockton Springs, ME, founded Barkwheats, an organic dog biscuit company. His products use local ingredients as well as environmentally friendly packaging and business practices. Visit www.barkwheats.com.

Composer Nobuko Toda of Tokyo, Japan, contributed to the *Metal Gear Solid 4 Guns of the Patriots* video game soundtrack for Konami Digital Entertainment. Visit www.filmcore.jp.

2004

Composer Paul Csige of Kamuela, HI, contributed an original score to the short film *Voyages*, which received the MauiFEST Hawaii Aloha Visionary Filmmakers Award. *Voyages* will be shown at various Hawaiian film festivals. Visit www.jazzalleytv.com.

Pianist Nial Djuliarso of Forest Hills, NY, and his group the Nial Djuliarso Quartet won the first annual International Competition for Emerging Jazz Combos held at Yoshi's jazz club in San Francisco in May. Visit www.myspace.com/nialdjuliarso.

Vasco Hexel of London, England, teaches a variety of film composition courses at the Royal College of Music in London.

Guitarist Daddó Oreskovich of Chicago, IL, released *The Other Side*, a CD of instrumental guitar compositions in the metal-progressive rock style. Visit www.ddomusic.com.



Kizzy Getrouw '03

Singer/songwriter Mare Wakefield of Nashville, TN, released *Ironwood*, a country-tinged pop album produced by husband and Berklee alumnus, Nomad Ovunc '04. Visit www.marewakefield.com.

2005

Guitarist Angela Johnson-Swan of Los Angeles, CA, is currently the guitarist for will.i.am of the Black Eyed Peas and the rhythm guitarist in the house band for MTV's *Rock the Cradle*. Visit www.myspace.com/angelajswan.

Singer/songwriter Mary Lobb of Rochester, NY, released her debut album, *Finding Home*, in September. Her international band includes Berklee students Kazuyo Kariya, Manami, Claire Finley, Marcelo Arevalo. Visit www.myspace.com/maryelizabethlobb.

Vocalist Kamaria Ousley of Brooklyn, NY, is starring in *The Wiz*, which is staged by the Belasco Theatre Company in San Francisco, CA. She also serves as the show's musical director.

Composer, arranger, and guitarist Ken Suzuki of Boston, MA, released his new CD *Electro Symphony II*. He also served as the producer, mixer, and mastering engineer for the album. Visit www.kensuzuki.com.

2006

Singer/songwriter Cameron Lister of West Hollywood, CA, released

(Continued on page 30)

Prior to 1980, the two principal majors at Berklee were performance and arranging. The college had a tradition of hiring outstanding arranging faculty members with significant professional credits. With the subsequent emergence of such popular majors as film scoring, MP&E, music synthesis, and music business/management, it's possible to overlook the ongoing presence of arranging at Berklee.

I was reminded of this by a recent *Los Angeles Times* review of the upcoming Michael Feinstein recording *The Sinatra Project*. In the same Studio A at Capitol Records where Sinatra recorded many of his legendary performances, Feinstein recorded a set of classic pop standards with a live studio band. The Nelson Riddle-style charts for this session, which the reviewer writes was "as close to being at a Sinatra date as you'll get," were written and conducted by award-winning arranger and Berklee faculty member Bill Elliott. The tradition is alive and well.

Have you seen the concert DVD *Where the Light Is: John Mayer Live in Los Angeles*? In a December 2007 performance filmed at the Nokia Theatre, Mayer '98 performs three

sets: a singer/songwriter-style acoustic opener, a bluesy trio set, and then a full-band pop set, featuring Bob Reynolds '00 on tenor sax and Brad Mason '95 trumpet. The entire concert is impressive, but the trio set with Steve Jordan on drums and Pino Palladino on bass is an eye-opening showcase for Mayer's considerable guitar skills.

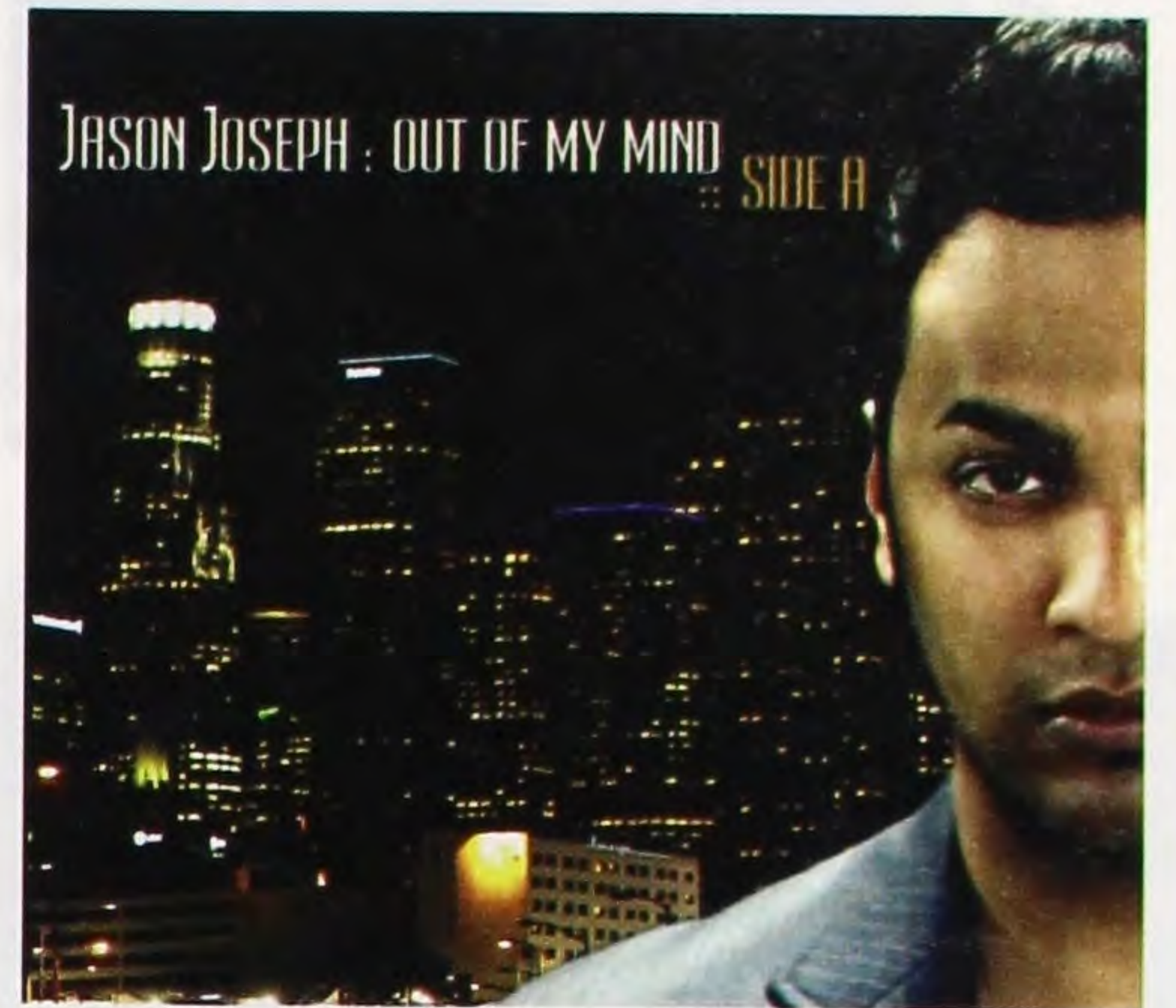
Congratulations to this year's alumni Emmy nominees: composers Joey Newman '98 (*Little People, Big World*) and Alf Clausen '66 (*The Simpsons*), sound effects editor David Van Slyke '82 (*CSI: Crime Scene Investigation*), rerecording mixer Elmo Ponsdomenech '83 (*Dexter*), preproduction package mixer Brian Riordan '95 (*American Idol*, finale show), sounds effects editor Stephen Parise '97 (*Life after People*), and Pro Tools mixer Pablo Munguia '97 (Super Bowl XLII's Halftime Show). Good luck to all.

Recently, I had the good fortune to attend the Grammy Foundation *Starry Night* gala salute to renowned producer Sir George Martin. An outstanding array of artists, including Burt Bacharach, Jeff Beck, Dave Grusin, Michael McDonald, and Tom Jones, performed songs associated with Sir George. Led by pro-

ducer David Foster, the house band featured Michael Thompson '75 and Tariq Akoni '91 on guitars, and Neil Stubenhaus '75 on bass. The Berklee connection was also in evidence as the Grammy student jazz ensemble performed, led by lead trumpeter and current Berklee student Billy Buss.

Stubenhaus has also been busy serving as the musical director and bassist for the Yamaha Groove All Stars shows in Frankfurt, Mexico City, and Guadalajara. His recent recording sessions include the movies *Semi-Pro* and *Tropic Thunder*, and he was part of a project in Rome for Italian singer/songwriter Gigi D'Alessio, along with Michael Thompson and drummer John "JR" Robinson '75.

Already it's been a busy 2008 for JR. He has done numerous performances in Mexico as a member of the Yamaha Groove All Stars, he was featured on the PBS Special *David Foster & Friends*, rejoined the legendary band Rufus at the Las Vegas City of Lights Jazz Festival, performed with Quincy Jones live at Montreux, and was part of the ASCAP Quincy Jones tribute in New York. In addition, his latest recording credits include the scores



Jason Joseph '02

for movies *Semi-Pro*, *What Happens in Vegas*, *Dark Streets*, *27 Dresses*, *The Love Guru*, and *Tropic Thunder*. As if that weren't enough, the band Native Son that JR coleads with Michael Thompson will record its first album in November live at the Baked Potato club in North Hollywood.

Also on the studio front, bassist Chris Chaney '91 recently finished work on *Meet Glen Campbell*, a new CD by the pop-country star that also features Vinnie Colaiuta '75 on drums. Among Chaney's other recent credits are the upcoming CD by *American Idol* winner David Cook, the new CD by Dutch pop-country artist Ilse DeLange, and the score to the movie *The Marc Pease Experience*, a session that also included JR Robinson on drums.

Singer/songwriter Colin Keenan '94, Rick Mussallam, and their band Mother Eff released their debut CD, *Are We Famous Yet?* The disc was produced by Erich Gobel '88 and features Mike Keneally on guitars and keyboards, bassist Bryan Beller '92, drummer Joe Travers '91, guitarist Mike Olekshy, and keyboardist Jeff Babko. For more, check out www.myspace.com/mothereffmusic.

If you like r&b in the style of John Legend, Luther Vandross, and Seal, chances are you'll enjoy the new EP *Out of My Mind: Side A* by Jason Joseph '02. One reviewer wrote, "What a fantastic voice! Top-notch vocals, songs, production." The six-song set is available on iTunes. For more, visit www.jasonjoseph.com.

That's all for now. Stay in touch.

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



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Johnny Tredent '07



Zeltia Montes '07 received the Jerry Goldsmith Award from composer Bruce Broughton in July.

his second CD, *Open Liar*. Visit www.myspace.com/cameronlister.

Drummer Tom Roslak of New York City is the touring drummer and percussionist in the upcoming off-Broadway tour of *Revolution: Sweat, Dance, Rock & Roll*. He is joined by Berklee alumni Ryan Alfred '04, who is the show's musical director and bassist, and guitarist Andrew Brady. Visit www.tomroslak.com.

Meghan Stabile of New York City is the founder and manager of Revive Da Live, a management and booking company. She launched a six-month series that presents live performances with a collaboration of jazz musicians, bands, and hip-hop artists. Visit www.revivedalive.com.

2007

Composer Zeltia Montes of Madrid, Spain, received the Jerry Goldsmith Award in the Best Young Composer category at the IV International Film Music Conference "City of Ubeda" in Spain. She also received the Jerry

Goldsmith Award in the Score in Picture category for her soundtrack to the feature film *Pradolongo* by Spanish director Ignacio Vilar. Visit www.zeltiamontes.com.

Justin Moshkevich Ames of Los Angeles, CA, worked as a mixing assistant on Julieta Venegas's new CD *MTV Unplugged*, issued on the Sony BMG label. He also worked as a recording assistant on RBD's 2007 EMI release *Empezar Desde Cero*.

Ana Lisa Portillo of Allston, MA, and her band Latuza gave their debut performance at Berklee's recent Latin Culture Week reception for Rosa Passos. Visit www.latuзамusic.com.

Singer, songwriter, and multi-instrumentalist Johnny Tredent of Calabasas, CA, released his debut CD, *Black & White*, under the moniker Walk Forever. Tredent wrote, produced, and played all instruments on the CD's 13 songs. Visit www.myspace.com/walkforever.

2008

Jeff Miles of San Diego, CA, was named the winner of the 2008 Gibson Montreux Jazz Guitar Competition in July.



Jeff Miles '08

Bassist Walid Zairi of Somerville, MA, and his award-winning band Atlas Soul released *Mabrouka*, their third CD. Atlas Soul celebrates Afro-Mediterranean culture and rhythm heavily spiced with jazz and funk. Visit www.atlas-soul.com.

A Friend in Need

In March 2008, after being hit by a ball while scrimmaging with her amateur street hockey team in Brooklyn, up-and-coming singer/songwriter Kelly Buchanan '01, suffered a traumatic brain injury. The past few months have brought milestones in Kelly's recovery as well as some relapses. The injury initially left her unable to speak, stand, or walk, and she experienced constant vertigo.

It's been six months since the accident, and Kelly has made remarkable progress. But some obstacles persist: she remains unable to drive, take public transportation, use a computer, work, or perform. Through it all, she has remained steadfast in her determination to recover and return to her music, and even hockey—with a helmet.

ASCAP recently hosted a benefit for Kelly at the Knitting Factory in New York City on September 10 to help defray her medical bills. The event drew talented acts including members of Fountains of Wayne, Nada



Kelly Buchanan '01

Surf, and the electronic-pop duo Measure. An all-star band also performed songs from Kelly's new self-titled CD release. All proceeds went directly to her recovery fund.

To read Kelly's firsthand account of the accident and her recovery, visit <http://www.annierock.com/hockeyletter.html>. For more information on her CD or to purchase a copy, visit www.kellybuchanan.com.

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Final Cadence

FRANCIS L. GALLERANI '56 of Brockton, MA, died June 10, 2008. He was 78. Born in Kingston, MA, Gallerani studied drums and percussion at Berklee. For most of his life, he was a professional drummer and was a member Musicians Local #281 playing with with Billy Flanagan of Brockton and Stan Spector of Brookline, and many bands in the New England area. He leaves wife, Elsie "Sonia"; four daughters; and four grandchildren.

RICKY S. WEBSTER '74 of Topsfield, MA, died July 28 of brain cancer. He was 53. Webster attended Berklee and Boston University and was an accomplished pianist. He leaves his mother Rosemary Webster.

JAMES BELANGER '75 of New Britain, CT, died August 1 after a long battle with Marfan syndrome. He was 53. At Berklee he majored in composition. Belanger had worked for the Division of State Police, Information Systems in the Connecticut Department of Public Safety. Known for his wry sense of humor and lifelong love of music, he will be remembered for his courage and independence. He is survived by parents, Bernard and Josephine; three sisters; a brother; and their families.

DAVID L. CAWTHON '88 of Newton, MA, died July 12. He was 40. Born in Chicago, he shared his deep love of and enthusiasm for music as a guitar teacher in Newton and throughout the Greater Boston area. He leaves parents, Robert and Carolyn Cawthon; sister, Karen; and nephew, Zachary.

Berklee faculty member WAYNE WADHAMS of Boston, MA, died August 19 after a long illness. He was 61. Wadhams leaves life partner, David Drummond, and longtime friend Arlene Ash.

A musician, composer, producer, artist, entrepreneur, author, educator, and innovator, Wadhams was one of Berklee's quiet legends. As a child, he played the organ and piano and appeared as a "child prodigy" at Hammond Organ



Wayne Wadhams

Society meetings and played for silent movies at the New Haven Paramount Theater. Among his many early accomplishments, he arranged and sang the main theme of the *Candid Camera* TV show and did several NBC sports specials. After taking a year off to tour with his band the Fifth Estate, Wadhams graduated from Dartmouth College in 1969. The group had a top 15 hit titled "Ding Dong! the Witch Is Dead." He also worked with filmmaker John Sayles recording and mixing audio for *Return of the Secaucus Seven* in 1979 and *Lianna* in 1982.

Asked in 1983 by Lawrence Berk and Bob Share to assess whether expanding Berklee's recording program was a good idea, Wadhams seized the opportunity to transform Berklee's offerings from a few audio recording courses to a major in music production & engineering. Six months later, working with Bill Gitt (currently Berklee's chief engineer), he designed and delivered six studios, several faculty members, and industry-veteran recording engineer Don Puluse to oversee the program.

In 1985, the MP&E Department won its first of four TEC Awards. "Wayne led our division and the college to the idea that technology can be an artistic tool for powerful expression," says Technology Division Dean Stephen Croes. "The program and concept that he articulated has been emulated and imitated all over the world."

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The Soundtrack of Civilization

by Mark Small



Musician and neuroscientist Daniel Levitin '80

Following up on his best-selling book *This Is Your Brain on Music*, neuroscientist and musician Daniel Levitin '80, has penned *The World in Six Songs: How the Musical Brain Created Human Nature*. Levitin's ambitious new thesis postulates that six categories of songs—friendship, joy, comfort, knowledge, religion, and love songs—shaped the history of human civilization. “As Berklee people, we take music for granted in one sense, because none of us need to be told how important it is,” Levitin said in a recent phone interview. “We’ve all dedicated our lives to it in one way or another.”

Musicians have long believed that, throughout human history, music has been important in the day-to-day lives of people around the world. However, Levitin boldly declares that music and songs in particular have been more important historically than many suspect. He mentions German scientist Nicholas Conard's discovery of a hollowed mammoth tusk with holes drilled in it, a primitive flute dating back to the Ice Age (some 37,000 years ago). Hence, a musical instrument is currently regarded as one of the most advanced tools of its time. Throughout his book, Levitin illustrates that music is more than mere entertainment. He proposes that it has been the means for creating bonds in societies, for conveying and preserving knowledge, and for the emotional development of human beings. Historically, music has been a soothing balm in times of sorrow as well as a rallying cry in times of war. For Levitin, music is nothing short of “the soundtrack of civilization.”

Anyone who wants to understand human nature, the interaction between brain and culture, between evolution and society, has to take a close look at the role music has held in the lives of humans, at the way that music and people co-evolved.¹

At first glance, it seems a lofty notion that only six types of songs could be so significant, but Levitin ably supports his theories with research he conducted at McGill University's Laboratory for Musical Perception, Cognition, and Expertise, his deep familiarity with many genres of music, and his conversations with top artists and scientists of our time.

The following excerpt provides a cursory overview of Levitin's justification for his choice of six songs and their importance in terms of evolution, natural selection, human adaptation, and so forth.

Knowledge songs developed as an efficient way to encode, preserve, and transmit information. As early or protohumans left the shelter of the savannah, exposing themselves to predators, the drive toward **friendship** allowed for us to navigate complex social and interpersonal exchanges. **Comfort** songs helped reassure infants and others that we were nearby, and they helped to pick us out of periods of sadness by reminding us that others too had felt sad and recovered.

Joy songs began as expressions of our own emotional states, signaling to those around us either a positive outlook or the possession of food and shelter resources. Neurochemical boosts associated with joyful singing helped reinforce joy as a signal for mate selection. **Religion** and its songs served to bind animal rituals into systems of belief, and ultimately helped to systematize and socialize feelings of hope and faith.

If **love** is viewed narrowly as romantic love, then it is probably not a cornerstone in the creation of human nature. But love in its larger sense—the sweeping, selfless commitment to another person, group or idea—is the most important cornerstone of a civilized society.²

One of the book's most fascinating features is the linkage between brain chemicals produced by certain types of songs and the body's physical reaction. In the chapter on joy songs, for example, Levitin details how levels of serotonin, a neurotransmitter associated with regulation of our moods, increases when we listen to “pleasant music.”³ He notes that different musical genres cause different neurochemical activity. For instance, techno music increases a range of brain chemicals associated with improving immune function.

In the section on comfort songs, Levitin notes that sad people turn to dolorous rather than happy music for uplift. Our brains are tricked into producing the tranquilizing hormone prolactin as a response to the “safe or imaginary sorrow induced by the music, and the prolactin then turns around our mood.”⁴ Levitin says that sorrow has an evolutionary purpose in helping us conserve energy and reorient our priorities after a traumatic event.

Writing about the significance of knowledge songs, Levitin states that many cultures have telegraphed warnings of danger or the strength of their armies through drumming, group vocalizing, bagpipe tunes, and more. As well, all cultures have rhyming counting songs that teach children number systems and chanting songs that teach them to coordinate movements together (e.g., “Patty Cake” and jumping-rope songs). Children's songs train memory and were precursors to ballads and epics that transmit and preserve historical data that are much more easily memorized in song form rather than as prose.

Levitin devotes the book's final chapter to the emotional impact and evolutionary effects of love songs. “It was love songs and the feelings of love that created the social structure in which we bring up children. Men and women form pair-

bonds to the lifts of love songs and mutually ensure the care and nurturing of children.”⁵

Citing the ethologist's description of music as an “honest signal,” Levitin concludes that it is more difficult to fake sincerity in music than in spoken language because music deals more with emotions than facts. Consequently, “We believe a message that comes to us through song more than one that comes through speech.”⁶ Humans are deeply affected by love songs, which can stir buried memories of the poignancy of a particular time or experience in our lives. Essentially, we respond to the amount of honesty and care the artist has put into his music and its message, Levitin avers.

During the phone interview, when Levitin was asked about the success of some contemporary music—which more discerning listeners may believe lacks depth—Levitin was forgiving. “In the pop-music industry, there are performers whose music is considered corporate and contrived. But for some of these performers, it is honest and represents who they are. They might not be deep thinkers or deeply musical people. What you hear is who they are, so it's an honest signal from them.”

Levitin's book offers a different vantage point for musicians to view themselves and

“We believe a message that comes to us through song more than one that comes through speech.”—Daniel Levitin, author of The World in Six Songs

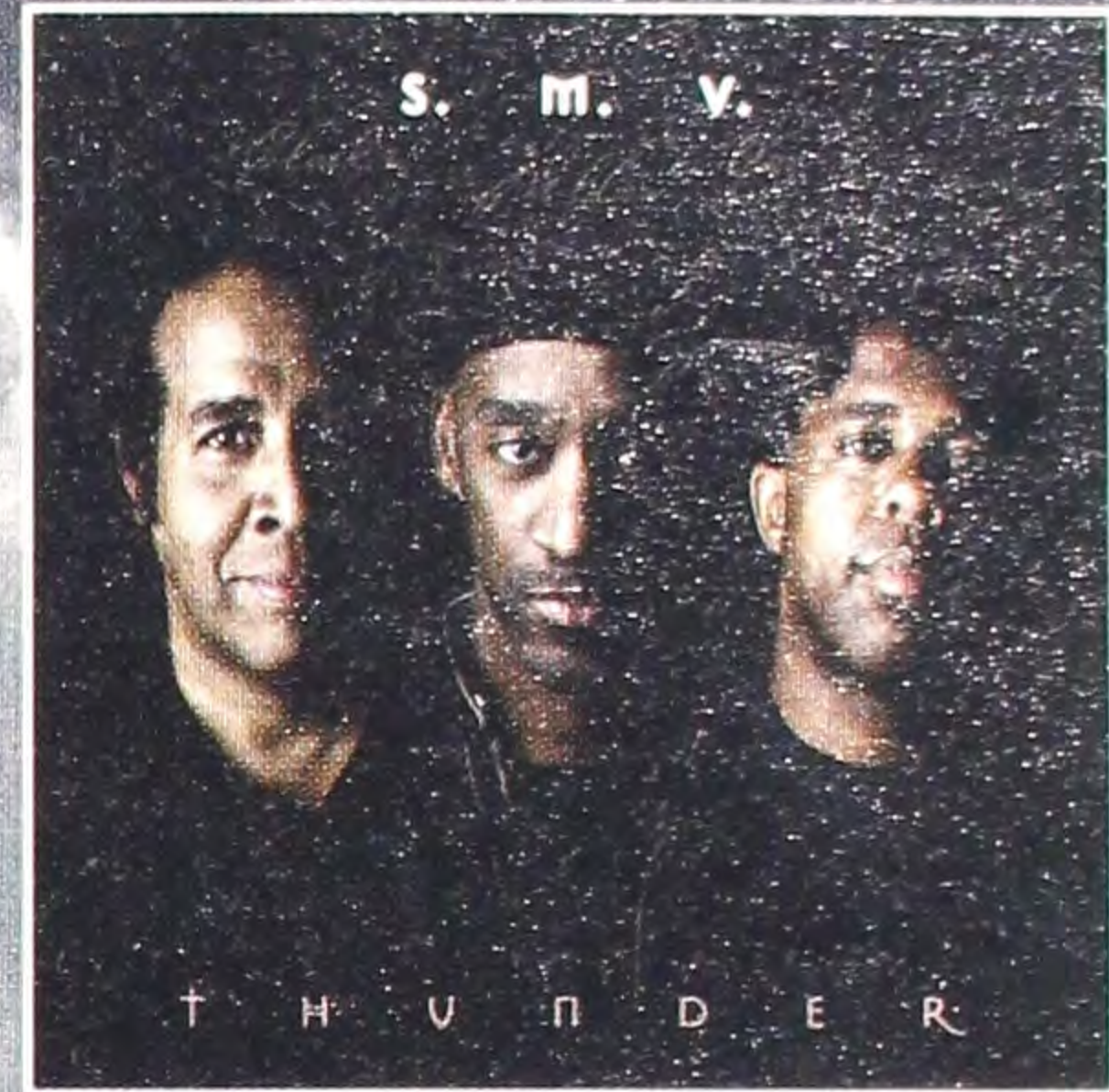
their drive to create and perform music. He also offers reasons for why music connects with virtually all people on many levels. As both a passionate musician and scientist, he offers sound explanations for the enduring and undeniable power that music has carried through the ages. “I wanted to convey the enthusiasm and excitement I have for what is going on in my corner of the research world,” he says. “I want people to gain a better appreciation for what music and the brain are and how they come together. It's important to be able to look around the world and appreciate the tremendous effect music has had.” ☺

Footnotes

1. Levitin, Daniel J. *The World in Six Songs: How the Musical Brain Created Human Nature*. New York: Dutton, 2008, 2–3.
2. *Ibid.*, 241
3. *Ibid.*, 99
4. *Ibid.*, 133
5. *Ibid.*, 239
6. *Ibid.*, 270

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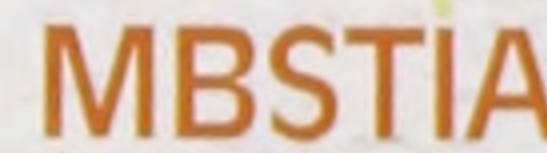
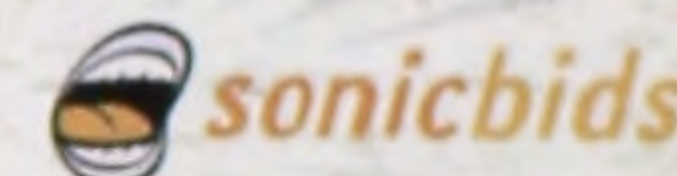
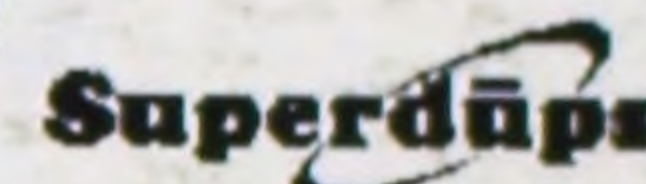
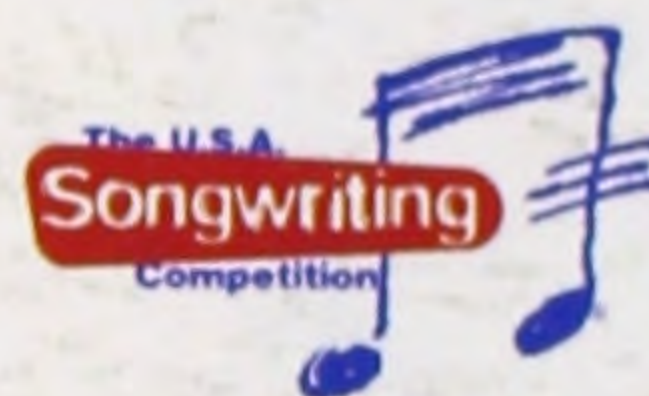
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- Winners will be notified by e-mail and must sign and return an affidavit confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by January 30, 2009. After which each entrant will receive a winners list by e-mail.
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