

A Forum for Contemporary Music and Musicians

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Out of Africa**

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VOLUME 20 / NUMBER **3** WINTER 2009

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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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The State of the College

The following is an excerpt of a November 2008 address delivered by President Roger H. Brown

Berklee's strategy calls for putting an enriching student experience at the heart of everything we do. It's the filter through which we look at every potential idea. But first we must decide who gets the chance to be a student here. One component of our strategy involves conducting auditions and interviews for every single Berklee applicant. In the past, we auditioned and interviewed only those seeking scholarship support.

Last year, 6,000 people auditioned; that's double the number of applicants we auditioned in 2005. Audition teams went to such places as Africa, Russia, and Panama—to name a few—and 22 American cities. I appreciate the faculty members who have helped us do this. Some people have asked, "Isn't this process really expensive?" My answer is that while the process can be costly, if it helps us get the right students to Berklee, it's absolutely worth doing. The new audition policy has made the admissions process more selective and rigorous. It's a way to make sure that every student who enrolls at Berklee has the aptitude and creativity required to be successful here.

It's interesting that, despite all the chaos in the economy, the number of applications to Berklee for next fall was 30 percent higher than those received last year. We've debated why more students now apply to Berklee than ever before. It could be our audition program that reaches out to people all over the world, or it could be the news that we have more scholarship money available. Whatever the reasons, it's good news that we should celebrate.

We've found that there are more entering students placing higher in music-writing skills than there were five years ago. The number of students who placed into the entry-level writing skills course has decreased, and the number placing into Arranging I and Arranging II has increased. As well, more entering students are placing out of Harmony I and starting directly with Harmony II and Harmony III. Probably the most dramatic trend, though, is in ear training, where an astounding 20-plus percent of this year's entering class placed into Ear Training IV. This is all good news, and I think it indicates that the audition process has helped us find very qualified, very talented students who have very good ears, among other skills.

We have also created an advising program for all entering students. Auditioning, interviewing, and advising are probably the most important parts of our strategic plan. We decided not to have the student body grow but to limit the number of students who come to Berklee. We pick them more carefully and invest in advising them when they get here to make the curriculum more manageable, help with the social adjustment, and help them connect with other people. We have 63 peer advisers who put their hearts and souls into this effort. Entering students tell me that the advising program has been very helpful.

Recently, we launched Giant Steps, Berklee's capital campaign, with the goal to raise \$50 million. We're a little less than halfway through the campaign, and we've already raised more

than \$33 million. The funds will help us to increase scholarship awards, support campus expansion plans, and enable Berklee to continue developing innovative initiatives, such as the national expansion of the Berklee City Music Program, establishing the Berklee Valencia campus, expanding our online school Berkleemusic.com, and more.

The above is a brief overview of some of the college's ongoing initiatives. Despite the financial problems worldwide and the meltdown in the student loan markets, we reached our enrollment target of 4,000 students on campus last fall. Enrollment in our online school has increased 43 percent over the previous September's figures. So far we feel very optimistic about Berkleemusic.com's winter semester. In some ways, this is an indicator that, despite the state of the economy, perhaps what we do at Berklee is unique and powerful enough that people will continue to seek us out.

Most important, we need to keep the long-term view of 20, 50, even 100 years from now. During the 1930s, Harvard implemented merit-based admissions, the University of Chicago created its great books curriculum, and Yale built its architecturally stunning law school. Berklee has enormous opportunities and we are absolutely distinctive. So during this downturn, we are obliged to work even harder to realize our potential.

Without hard times, musicians would never have created the blues. Who knows what music might come out of this period?

These are students...

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

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

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

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

Encore Gala Raises over \$1.3 million for BCMP

by Beverly Tryon

On Saturday, October 25, 2008, at the Boston Park Plaza Hotel & Towers, more than 800 guests were on hand for Berklee College of Music's 14th Annual Encore Gala, which raised an unprecedented sum for the Berklee City Music Program (BCMP). The program is a strategic initiative to engage musically talented sixth- through 12th-graders in a yearlong music education program.

Despite the economic downturn, this year the event raised more than \$1.3 million—a record amount for the Encore Gala. Partygoers dined and danced to the sounds of more than 150 faculty, alumni, and student musicians performing Latin jazz, rock, reggae, big band, world, r&b, bluegrass, hip-hop, and world music. Special-guest performers included two celebrated Berklee alumnae; Grammy Award-winning vocalist Paula Cole '90 and Tony Award nominee Elisabeth Withers '94, and

Emarcy Records artist, guitarist Julian Lage. The Berklee City Music SYSTEM 5 (or Summer Youth Scholarship for Excellence in Music) Ensemble—featuring program participants from Dorchester, Roxbury, South Boston, Hyde Park, and areas of Boston—also performed.

The live and silent auctions offered great prizes, including special Red Sox ticket packages; trips to the Panama Jazz Festival and the Heineken JazzFest in Puerto Rico, and the annual Grammy and American Music awards broadcasts; an opportunity to attend a scoring session for *The Simpsons*; and an array of outstanding musical equipment.

The Encore Gala was sponsored by Bain Capital Children's Charity. The event's colead sponsors were Blue Cross Blue Shield of Massachusetts, Fidelity Investments, and Subaru of New England. Gala

cochairs included Teresa Koster and Berklee trustees Elliott Hillback and Carmichael Roberts.

BCMP is a life-changing experience that has benefited thousands of talented teens and helped them jump-start their education by incorporating the excitement of college during their middle-school and high-school years. Since its inception in 1992, BCMP has provided thousands of inner-city teens with access to a free music education. The program offers high-quality music instruction and mentoring to underserved students from Boston and other Berklee City Music Network sites across the country. BCMP components include a Saturday preparatory program, summer study, and full-tuition scholarships to earn bachelor of music degrees at Berklee. For information on donating to BCMP, visit www.berklee.edu/giving.

PHOTOS BY PHIL FARNSWORTH



The Berklee West African Drum and Dance Ensemble led a procession at the start of the festivities.



From the left: John Connaughton, Roger Brown, and Steve Barnes. Connaughton and Barnes represent Bain Capital, the principal lead sponsor of the Encore Gala.



From the left: Javier Rosario, Latoria Boyd, Apollo Payton, and Jessica Johnson of the 13-piece Berklee City Music SYSTEM 5 Ensemble that performed in the City Music room.

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From the left: Bill Holodnak, Roger Brown, Luis Alvarez, and Encore Gala cochair Elliott Hillback

Paula Cole '90 was the featured performer for the Berklee Showcase.

In the Starlight Finale, Elisabeth Withers '94 took the spotlight.

Berklee Valencia Plans Unveiled

by Rob Hayes

On October 15, 2008, at an event in Valencia, Spain, representatives from Berklee, the Spanish creators' rights organization Sociedad General de Autores y Editores (SGAE), and the Valencian city government announced cooperative plans to create a new music school for the 21st century. The new facility, Berklee Valencia, is scheduled to open in 2011.

President Francisco Camps, of the generalitat of Valencia, told a capacity crowd that a Berklee-run contemporary music school will serve as a perfect complement to Valencia's City of the Arts and Sciences, and as an educational and cultural entity in keeping with the city's revitalization and its re-emergence onto the world stage.

"In 2005, I visited Berklee, saw what it was all about, and I got very excited by the energy there," said President Camps. "We are at the crossroads of many different cultures here in Valencia, and it's clear to me that we have much to say to each other in Spanish, in English, and in music."

In his address, Berklee President Roger H. Brown said, "[With its] natural beauty, superb climate, progressive political leadership, adventurous architecture, and heritage of music education, [Valencia] represents a perfect place to create a musical 'hothouse' in which to bring together musicians from all over the world."

Brown also cited Berklee's star alumni Quincy Jones, Arif Mardin, and Toshiko Akiyoshi as prime examples of the college's long-held practice of using music to "transcend barriers of culture, gender, language, religion, race, and ideology." The practice made Berklee the natural choice for this international partnership.

The Valencian government ceded a four-acre parcel of land near the City of the Arts and Sciences on which SGAE will construct an iconic 27-story tower to be known as ARTeria Valencia. The structure was designed by one of Europe's finest young architects, Anton Garcia-Abril, to serve Berklee's unique, musical requirements in an original way.

Berklee Valencia will focus on instruction in composing music for film and digital media, recording, global music business, and musical traditions indigenous to Spain, the Middle East, and Africa. "[Berklee Valencia] would promote the future, knowledge, and cohesion of society," said SGAE President Teddy Bautista, who, with the assistance of Berklee Board of Trustees member Luis Alvarez, championed the project and brought SGAE, Berklee, and Valencia officials together. Bautista said the new college will create "a link between Valencia and Spain with the U.S.A., but more importantly, with lovers of culture throughout the world."

Throughout Spain and Latin America, SGAE has created a network of multi-use educational and workspaces known as ARTeria Multiespacios. These workspaces include theaters, recording studios, and postproduction facilities for SGAE members. As Berklee Valencia is constructed over the next three years, Berklee and SGAE will collaborate on a series of high-level music seminars to be offered throughout the entire ARTeria network for both SGAE members and musicians from the general public.

Following performances at the announce-



A rendering by architect Anton Garcia-Abril of ARTeria Valencia, the future home to Berklee Valencia

ment ceremony by the top Berklee student ensemble Grupo Musical Berklee Valencia and addresses by Valencian Mayor Rita Barbera, Brown, Bautista, and Camps, it was time to lay the symbolic first stone of the new building. Gathering around a high-tech, Plexiglas lectern, the four leaders and architect Garcia-Abril depressed a large stone that illuminated a holographic projection of the building.

Completing the day's festivities was a performance by Grammy-winning vibraphonist and former Berklee Executive Vice President Gary Burton and a group comprising Spanish alumni Polo Orti '92 (piano) and Victor Merlo '91 (bass) and Mexican-born drummer Antonio Sanchez '97 (of the Pat Metheny Group).

The buzz of extraordinary good feeling and excitement about the new music college was impossible to miss. As the new tower rises and students begin to arrive from around the world, their collective effect on the city and on the global music industry will, no doubt, create a buzz of its own.

The Envelope Please . . .

The National Academy of Recording Arts and Sciences nominated 22 Berklee alumni and one faculty member for a total of 29 Grammy Awards this year. The nominees were recognized for their outstanding contributions across a spectrum of musical fields, including pop, rock, rap, alternative, jazz, Latin, country, polka, producing, engineering, arranging, and composing. To date, Berklee alumni have collectively won a total of 162 Grammy Awards.

John Mayer '98, who performed with B.B. King during the TV special *The Grammy Nominations Concert Live!—Countdown to Music's Biggest Night*, was nominated for five awards this year, including nominations in the Best Male Pop Vocal Performance category and the Best Pop Collaboration with Vocals category for his duet with Alicia Keys. Other multiple nominees include Andrew Dawson '01, who was nominated in the Album of the Year category and in the Best Rap Album category for his work on Lil Wayne's top-nominated album *Tha Carter III*; and Gary Burton '62, who was nominated in the Best Jazz Instrumental Solo category and in the Best Jazz Instrumental Album category for *The New Crystal Silence* duo CD with Chick Corea.

Hot on the heels of winning a Latin Grammy Award last month, Assistant Professor Dave Samuels was nominated for Best Latin Jazz Album for *Afro Bop Alliance*. Additional jazz nominees include Joe Lovano '72 for his album *Symphonica* with the WDR Big Band and the Rundfunk Orchestra; Bill Frisell '77 for his album *History, Mystery*; Antonio Sanchez '97 for his performance on Pat Metheny's *Day Trip* CD; and Mike Stern '75 for his work on the Yellowjackets' *Lifecycle* CD.

Other nominees include drummer for The Mars Volta Thomas Pridgen '03 in the Best Hard Rock Performance category on the group's song "Wax Simulacra"; Aimee Mann '80 for art direction on her album *@#%&'! Smilers*; Bruce Hornsby '74 in the Best Country Instrumental Performance category for the album *Rambling Boy* by Charlie Haden Family and Friends; Gavin Lurssen '91 for his mastering work on *Raising Sand* by Robert Plant and Alison Krauss; Tony Maserati '86 for engineering on the Jason Mraz album *We Sing. We Dance. We Steal Things*; and composer Ramin Djawadi '98 for the soundtrack for the film *Iron Man*.

Other nominees include Bob James '59, Harvey Mason '68 of Fourplay (in the Best Pop



Instrumental Performance category), Lasim Richards '02 of the band Locos por Juana (in the Best Latin Rock or Alternative Album category); Gonzalo Grau '95 of La Clave Secreta (in the Best Tropical Latin Album category); Tommy Torres '93 (in the Best Latin Pop Album category); Charlie Kelley '88 of the Boxhounds (in the Best Polka Album category); Alex Lacamoire '95 (in the Best Musical Show Album category); Frank Macchia '80 (in the Best Instrumental Arrangement category), and Joe Travers '91 (in the Best Rock Instrumental Performance category).

The 51st Annual Grammy Awards take place on Sunday, February 8, 2009.

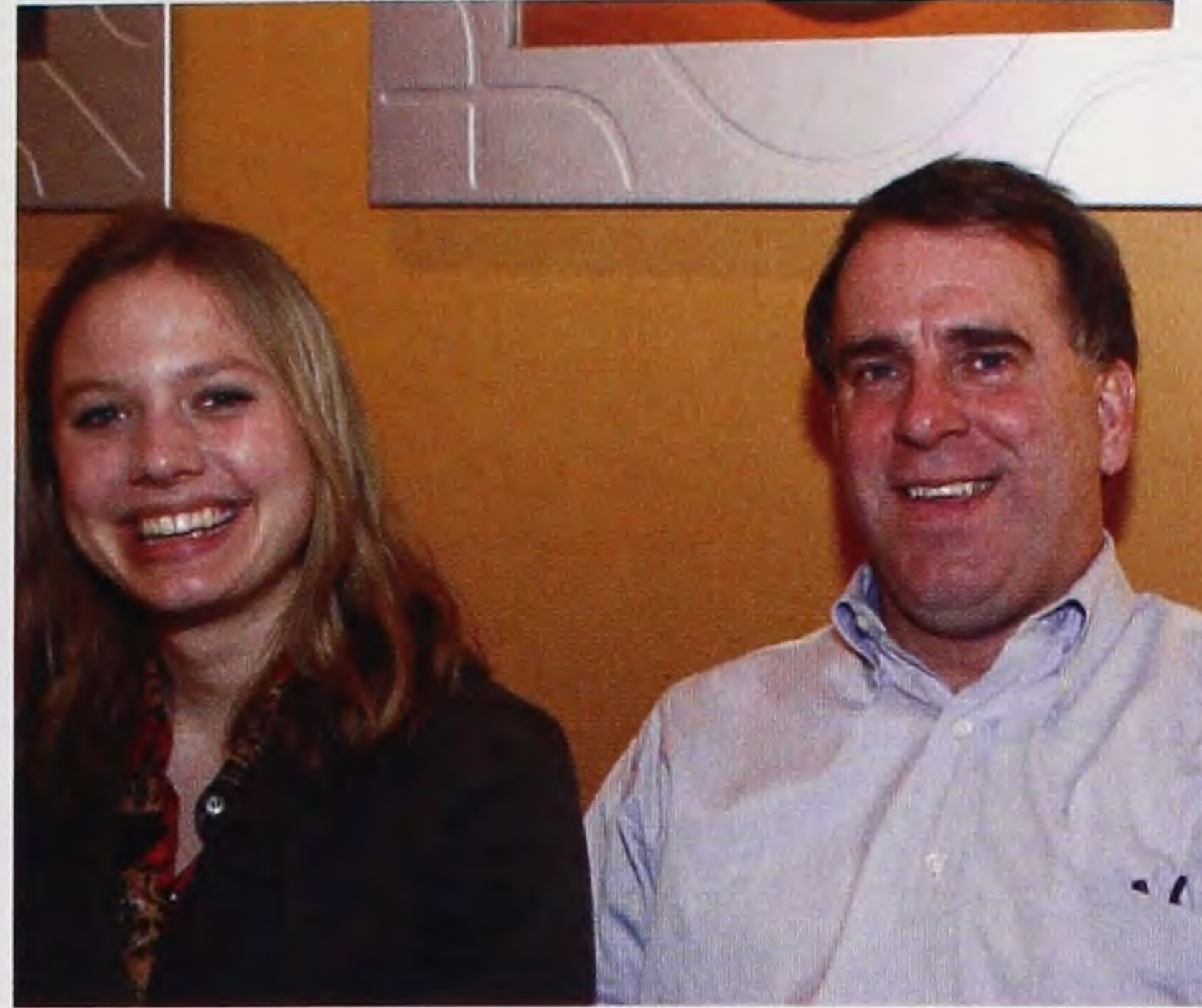
—Margot Edwards

Connecting

by Adam Olenn



Berklee President Roger Brown (right) chats with students at a gathering for mentors and students.



Neara Russel and Greg Winter

Two years ago, the college instituted the Community Mentor Program to match students with well-established, nonmusic professionals eager to share their expertise and guidance with these students. The program offers students a perspective on life outside Berklee's music community and gives mentors a look at the Berklee experience from the student's point of view. At a November gathering at the Belmont, MA, home of volunteer program coordinator Jane Levitt, it was apparent from the lively interactions between these new, cross-generational friends that the program has enriched the lives of mentors and mentees.

Berklee's mentors include doctors, lawyers, bankers, and businessmen who are also members of the board of trustees, the president's advisory council, alumni parents, and other college supporters. The 28 participating students come from states, countries, and socioeconomic backgrounds different from those of their mentors. They meet for career advice and to celebrate holidays in a family setting, a practice that's been helpful to students far from home. Because one-third of program participants are international students, these associations offer a deeper immersion in American culture that helps acclimate and welcome them.

The mentorship program was designed with ample flexibility. Together with Levitt, Joanne Whitaker, the board liaison for Berklee President Roger Brown's office, matches students with their mentors. Then relationships grow organically. Some relationships become more social than professional, forging bonds between students and mentor families. Other mentorships are career oriented, where mentors take an active role in a student's professional development. These mentors advise students and often employ their own professional networks to help boost a student's career to the next level.

Student program participants are generally freshmen and sophomores who maintain a

minimum GPA of 2.5. They are encouraged to meet their mentors regularly and invite them to performances. Mentors also attend two annual events where program participants come together to share experiences. The recent dinner gathering at Levitt's home was such an event. In his remarks, President Brown emphasized the importance of the lessons to be learned from the mentorship program. "Keep your appointments," Brown counseled the students. "If you say you're going to be somewhere, make sure you show up. Reliability is a trait you're going to need if you're going to have a successful career."

Greg Winter serves as a mentor to songwriter and presidential scholar Neara Russell. Regarding his work with the young Wisconsin native, Winter says, "I just helped pull out her vision, she's doing all the work." But Russell says that Winter's role is larger than her mentor lets on. "He's amazing," Russell says. "He had a business plan together for me in, like, five minutes, and he's got a lot of great ideas for how I can break through to the next level."

Winter's ideas include laying out deadlines for releasing a CD and contracting with a management company. He has also contacted professionals in the entertainment industry on Russell's behalf. He hopes to see Russell in an opening spot on a national tour next summer.

Other mentorships are more social in nature. Matt Epstein and his wife, Deborah Hiatt, have enjoyed their second year with Alexis Juliard, a vocal performance student from Paris, France. The couple has two teenage children who admire Juliard, and the Berklee student is a frequent dinner guest at the Epstein-Hiatt home. Last March, Juliard returned the favor by meeting the family at a favorite restaurant in Paris.

"I have to take it on faith that he's a musician," Hiatt jokes. "I've never even heard him hum a bar!" With a mentors' concert planned for April 2009, Hiatt will soon get her chance to see and hear his talent for herself.

Simon, Guest, Willis Join Berklee Board

In December 2008, Berklee College of Music Board of Trustees Chair Jeff Shames announced the appointment of artist Paul Simon; director, actor, and musician Christopher Guest; and Marc Willis '85, the president and CEO of the Soulsville Foundation, to the Berklee College of Music Board of Trustees.

"The additions of Paul, Chris, and Marc augment our board's capacity across the spectrum of education, songwriting, performance, and film," says Berklee President Roger H. Brown. "We believe we have a board of trustees poised to help Berklee be a nexus of musical creativity in the 21st century."

Through their participation as board members, Simon, Guest, and Willis look forward to future interactions with students and faculty. Simon and Guest have each received honorary doctor of music degrees from the college, and Willis is a Berklee graduate with a degree in film scoring.

Over the course of a career as a solo artist and with Simon and Garfunkel, Paul Simon has received numerous awards and honors. To date, he has netted 12 Grammy Awards, a Grammy Lifetime Achievement Award, and the Library of Congress Gershwin Prize for Popular Song, to name a few. Simon has also been inducted into the Songwriters Hall of Fame and the Rock and Roll Hall of Fame. Simon's philanthropic work includes the cofounding of the Children's Health Fund, which donates and staffs mobile medical vans that deliver health care to indigent children throughout the United States. He has also raised millions of dollars for such causes as the Nature Conservancy, the Fund for Imprisoned Children in South Africa, and Autism Speaks.

Christopher Guest is a writer, director, actor, musician, and composer. His began his career writing for *National Lampoon* magazine and contributing to the *National Lampoon Radio Hour*. He recorded five albums, three of which were nominated for Grammys. His television credits include *The TV Show*, *The Chevy Chase Special*, and *The Lily Tomlin Show* (for which he received an Emmy Award). Guest was also a writer, director, and cast member for *Saturday Night Live*. He directed the films *Waiting for Guffman*, *Almost Heroes*, *Best in Show*, and *A Mighty Wind*. The latter won Grammy awards for Guest and his costars Eugene Levy and Michael McKean. Guest has also acted in more than a dozen films, including *This Is Spinal Tap*.

Marc Willis is the president and CEO of the Soulsville Foundation, the nonprofit parent company that operates the Stax Museum of American Soul Music, Stax Music Academy, and the Soulsville Charter School. Earlier in his career, Willis taught at Indiana University-Purdue University, and LeMoyne-Owen College. He also served as a technical adviser and developer at the computer music-based software company Cakewalk. Willis is a freelance composer, songwriter, media producer, and designer.

—Nick Balkin

News from Berklee's Office of International Programs

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

Collaboration is key to the success of any enterprise, and the strength of each individual's contribution affects the outcome. In the face of tough situations, such as the current economic crisis, these notions have proven especially true. As the financial downturn has rippled around the world, it indicates how interconnected we truly are. By joining forces, we can better survive hurdles. This Global Grooves column focuses on our recent collaborations and their results in the world of contemporary music education.

International Faculty Outreach and Exchanges

This past October, bassist and Associate Professor of Contemporary Writing and Production Ron Reid led a group of Berklee students and faculty members to the 2008 Trinidad & Tobago Steelpan Jazz Festival. During its visit, the group—including trumpeter and Berklee Professor Ken Cervenka, drummer and Assistant Chair of Ensemble Sean Skeete, vocalist and Presidential Scholar Nadia Washington, student pianist Yujung Jung, and tenor saxophonist Leon Cotter—appeared at festival concerts and gave workshops for high school-level musicians. This exchange opportunity added a significant new dynamic to the educational component of the festival and provided Berklee faculty members and students with an opportunity for cultural and musical immersion. For more information, visit www.trinidadtobagosteelpanjazz.com.

In late November, and in another hemisphere, Berklee faculty members Elena Lucas, Joseph Smith, and Julius Williams presented a week of master classes and concerts at the Moscow Conservatory. The weeklong event included lectures on film scoring and contemporary harmony and rhythm in orchestral compositions. Berklee looks forward to a visit in 2010 from professors from the Moscow Conservatory.

Berklee International Network News

Berklee continually strives to remain the global leader in contemporary music education. Last November we sent the cutting-edge Berklee Turntable Quartet to our Berklee International Network (BIN) partners at the Helsinki Pop & Jazz Conservatory. During the weeklong visit to Finland, faculty members Stephen Webber and Brian "Raydar" Ellis, cellist Keith Dickerhofe and drummer and vocalist Ryan Nava presented clinics, turntablism master classes, and performances. Special thanks go to Mark Frederic, Grover Knight, Jack O'Donnell, and Gregg Stein at Numark, Alesis, and Akai for sponsoring the event, supplying the quartet with the newest gear, and helping to make this event a huge success.

Berklee's partners in Europe have also been busy with a special collaboration titled "The European Songbook." The Helsinki Pop &



From the left: Moscow Conservatory faculty members Faradj Karaev and Anatoly Levin with Berklee faculty members Julius Williams and Elena Lucas during a November visit to Moscow

Jazz Conservatory, Institutionen Jazz & Rock Schulen Freiburg in Germany, Music Academy International in France, and the Liverpool Institute of Performing Arts in England have provided students and faculty members with the opportunity to collaboratively compose, record, and produce new music through a series of events. The sessions have allowed participants to better understand their cultural differences and expand social and entrepreneurial skills in an experiential learning environment. This year's songbook theme is "Against Racism."

Panama Jazz Festival

In mid-January, Berklee sent a team of five faculty members and four students to the Panama Jazz Festival. The faculty members included saxophonist Jim Odgren, Guitar Professor Jim Kelly, Chair of Music Production and Engineering Rob Jaczko, Associate Professor of Music Synthesis Neil Leonard, and Associate Professor of Music Production & Engineering Alex Rodriguez. Presidential Scholar recipient and saxophonist Jahaziel Arrocha, formerly a student in the Danilo Pérez Foundation educational program, led a Berklee student quartet that included pianist Julian Shore, bassist Shinichiro Sakaino, and drummer Jonathan Pinson. The group conducted clinics, auditions and interviews, performances, and an alumni event during the week.

Berklee in Dublin

Berklee has worked with our BIN partners at the Newpark Music Centre and the Dublin Institute of Technology to present a new Berklee on the Road program event in Dublin, Ireland, titled "The Art of Improvisation." In this outreach to the Éire Island, Berklee has created its first-ever workshop that focuses purely on improvisation. The event takes place April 13–17, 2009. Details are available at www.berklee.edu.



From the left: Cellist Keith Dickerhofe, Berklee Professor Stephen Webber, Instructor Brian "Raydar" Ellis, and drummer/vocalist Ryan Nava of the Berklee Turntable Quartet performed at Helsinki Pop&Jazz Conservatory in Finland in November 2008.

Berklee Clinics, Auditions, and Interview Schedule

The following is the schedule for Berklee clinics, auditions, and interviews with representatives at our BIN partner schools and other international locations.

January 27-31, 2009

American School of Modern Music, Paris, France

February 13-15

Grant MacEwan College, Edmonton, Canada

February 16-17

Toronto, Canada (for information, visit www.berklee.edu/wst)

February 19-24

St. Michael, Barbados (visit www.berklee.edu/wst)

February 23-25

Koyo Conservatory, Kobe, Japan

February 26-March 1

PAN School of Music, Tokyo, Japan

March 2-4

L'Aula of the Conservatori del Liceu, Barcelona, Spain

March 5-13

International College of Music, Kuala Lumpur, Malaysia

April 13-17

Berklee on the Road program, "The Art of Improvisation," Dublin, Ireland

June 10-13

Performers Collective, Gurgaon, Haryana, India

Berklee's Helping Hands

by Marjorie O'Malley

Giant Steps on Track

As this issue goes to press, in the first capital campaign launched by the college, Berklee has raised \$33 million toward its \$50 million fundraising goal. The campaign's name, Giant Steps, acknowledges John Coltrane's groundbreaking composition of the same name and conveys the scope of the ambition of the campaign. The financial support from Giant Steps will set Berklee on a course to accept applicants—regardless of need—from among the best young musicians in the world and educate them in an environment that prepares them to become future leaders of the global music community. The goal of the campaign is to raise \$15 million for scholarships, \$20 million for improved facilities, and \$15 million for innovative programs.

Given the turmoil in the economy, it's humbling to see the overwhelming generosity of Berklee community members who have stepped forward. Several Berklee parents have agreed to join Berklee's Giant Steps parent committee, which includes many generous donors to the campaign. They meet with President Roger Brown and Giant Steps staff to raise awareness of the campaign and to seek gifts for it.

The William E. Simon Foundation has made a transformative gift to the Giant Steps campaign. A trustee of the foundation is a parent of a Berklee student. The Simon foundation honors the life and work of William E. Simon, a former U.S. Secretary of the Treasury, distinguished statesman, entrepreneur, banker, philanthropist, and author. Berklee is honored by the support of the Simon foundation.

Johnson Challenge Met

Five years ago, the West Palm Beach, FL-based Johnson Scholarship Foundation made an audacious challenge to Berklee. As the single largest supporter of the Berklee City Music Program (BCMP), it wanted to reduce its programmatic support for the college while also challenging Berklee to establish an endowed fund for Berklee scholarship support for graduates of BCMP. The foundation stipulated that Berklee needed to raise \$2.9 million to receive matching funds from the foundation. In recognition that the college has successfully met this challenge, Berklee received the final



The Bond family from left to right, Clifford, Ed, Samantha, Anthony, Aletta, and Thomas



Involved parents: Berklee supporters Jeffrey and Janet Leitzinger are the parents of Berklee student Henry Leitzinger.



(From the left): Malcolm MacLeod of the Johnson Scholarship Foundation, BCMP students Ashley Rodrigues, Tuffus Zimbabwe, Adonis Martin, and Emily Johnson, and President Roger Brown at the 2004 Encore Gala

payment on December 19, 2008, from the Johnson Scholarship Foundation. This ensures that for years to come Berklee can award 11 full-tuition scholarships for BCMP graduates.

"We are appreciative of the Johnson Scholarship Foundation's incredible support through the years," President Roger Brown says, "and we would absolutely not be in a position to launch a national rollout of 12 partner sites or expand our Boston-based services without their pioneering support." While other donors were hesitant to risk being the "first dollar in," the Johnson Foundation has invested in every element of BCMP. The Johnson Foundation's funding has allowed the college to encourage other donors to build robust support, and Berklee is grateful for its partnership in this endeavor.

Involved Parents

After their son transferred to Berklee from another college in New England, Ed and Aletta Bond recognized the change immediately. The signs were clear: outstanding grades and a renewed work ethic, which included forsaking Saturday evenings with family and friends to ensure that a composition project was perfect. But there was more. For the first time since he entered college, their son was engaged, excited, and challenged.

The Bonds embraced the transformation and have augmented their annual fund gift by supporting Berklee's Encore Gala. They invited their other children and several friends to the October event for a night of music by Berklee students and faculty.

In early 2008, Jean and Timothy Schmit established the Timothy B. Schmit Endowed

Scholarship for talented Berklee bass guitar majors. Schmit is the bassist for the Eagles, and his vocals are a key ingredient in the signature sound of the band. The Eagles continue to tour and a record successfully and recently received multiple Grammy nominations for their latest CD, *Long Road out of Eden*.

The Schmits decided to support Berklee following their son's experience at Berklee's Five-Week-Summer-Performance Program in 2007. They said he returned home with a new focus on music and a goal to study music in college. Mindful of how the economy has affected opportunities for college students, the Schmits decided to offer some assistance. "I hope this scholarship will help students to continue their studies at Berklee," Jean says.

Jeffrey and Janet Leitzinger are the parents of first-semester student Henry Leitzinger, a pianist and composer who transferred to Berklee from a Los Angeles-based college. As is often the case with new Berklee parents, the Leitzingers knew little about Berklee before their son arrived at the college. Nevertheless, they now strongly believe that part of being a member of an educational community includes supporting it, and they have made a generous commitment to Berklee.

"Based upon our brief acquaintance with the school, we are greatly impressed by the quality of the program and its people," Jeffrey notes. "Our son has found a home at Berklee, and our support for the college is our affirmation of his choice." Berklee is honored to welcome the Leitzingers into our community, and we thank them for their generous support.

notes

Compiled by Elisabeth Nicula

Associate Professor Janice Pendarvis recently appeared on *Late Show with David Letterman* singing with Little Anthony & the Imperials and Randy Houser. She also appeared at Carnegie Hall's Zankel Hall in Richard Barone's *Frontman: A Musical Reading*. The lineup included Randy Brecker, Garth Hudson, Moby, and Jimmy Vivino.

As members of the Tanglewood Jazz Orchestra, Professor Barbara LaFitte (oboe) and Associate Professor Margaret Phillips (bassoon), accompanied Terence Blanchard and his quintet in the live performance of *A Tale of God's Will (A Requiem for Katrina)*. In September 2008, LaFitte and Phillips also participated in the Ditson Festival of Contemporary Music.

Associate Professor of Piano Bruce Katz released the CD *Live! at the Firefly* and toured with his band through October 2008. And in December and January 2008, Katz toured with Gregg Allman and Friends.

The JoAnne Brackeen Quintet, featuring Piano Professor Brackeen, Professor Greg Osby (alto sax), Randy Brecker (trumpet), Eddie Gomez (bass), and Adam Cruz (drums), played for a week at Dizzy's Club Coca-Cola in New York City.

Associate Professor of Guitar Lauren Passarelli released three new songs digitally and, in October 2008, hosted Lindsey Buckingham's Berklee clinic.

Al Kooper's new CD release *White Chocolate* features professors Bob Doezema, Jeff Stout, Daryl Lowery, and Larry Finn as well as Stax session men Steve Cropper and Duck Dunn and *Late Show with David Letterman* drummer Anton Fig.

String Department Associate Professor John McGann played two shows with Classical Tangent, featuring members of the Boston Symphony Orchestra at Symphony Hall, in the Family Concert series. He also appeared with Assistant Professor Natalie Haas in Darol Anger's Republic of Strings concert at Belmont High School.

Guitar Professor Jon Damian composed and performed the score for the film *Imitasyon*. He also played on the *Fun Out of Life* CD by April Hall '93, along with Assistant Professor Mark Poniatowski (bass) and Harmony Department Chair Joe Mulholland (piano).

In November, Professor Wayne Naus played a trumpet solo rendition of the national anthem for a special Veterans Day tribute at the TD Bank North Garden before a Boston Bruins game.

Piano Department Assistant Professor Leonardo Blanco released the CD *Africa Latina*, which was mixed by Associate Professor



Assistant Professor Leo Blanco

Alejandro Rodriguez and mastered by Associate Professor Jonathan Wyner, both of the MP&E Department.

Assistant Professor Amy Merrill of the Liberal Arts Department gave a talk on political theatre and, in November, presented an excerpt from her new musical *Silver Spoon* at the annual meeting of the Association for Humanist Sociology.

Piano Instructor Carmen Staaf released the CD *Reflection*, featuring jazz-, classical-, and Latin-influenced originals. In December, her band toured the West Coast.

Associate Professor Fred Lipsius authored *Playing through the Blues*, an intermediate-level jazz reading book and CD in eight different instrumental editions. Visit www.fredlipsius.com.

In Georgia, Associate Professor Apostolos Paraskevas premiered *The Feast*, a new concerto for four guitars and orchestra with the Tantalus Guitar Quartet and the Albany Symphony Orchestra.

Assistant Professor David Newsam and his group the Back Bay Guitar Trio released their second CD, *The Journey*, and were featured in the *Boston Globe*.

Guitar Professor John Baboian performed with jazz vocalist Datevik Hovanesian at Dizzy's Club Coca-Cola for the Jazz at Lincoln Center series. They also performed at the 70th anniversary celebration of jazz in Armenia.

Associate Professor of Liberal Arts Fred Bouchard wrote about the 44th annual Berlin Jazz Festival for *Down Beat* magazine.

Professor Yumiko Matsuoka released *To Every Thing There Is a Season*, a CD of her arrangements and compositions, with help from Instructor Christine Fawson (voice, trum-

pet), Associate Professor David Thorne Scott (voice), Assistant Professor Gail McArthur-Browne (saxophone), and MP&E faculty members Mark Wessel, Jonathan Wyner, and Kai Turnbull. Professor Dave Weigert shot the CD's cover photo.

Albany Records released a new recording of brass and organ music entitled *Unchanging Love* by Associate Professor Larry Bell, which features faculty members Ken Pullig (trumpet) and Greg Fritze (tuba).

In December, Assistant Professor of Music Business/Management Pam Kerensky received her master's degree in technology management from the University of Maryland.

Associate Professor of Percussion Mike Mangini appeared in *Seven Wonders*, a documentary about master drummers by director John Walker.

In January, Associate Professor Gabrielle Goodman released the book and companion CD titled *Vocal Improvisation—Jazz, Gospel, and R&B*.

Assistant Professor Tomo Fujita has been recording tracks with Will Lee, Steve Gadd, and Bernard Purdie. In December 2008, he also published a rhythm guitar instructional DVD in Japan.

Guitar Department Associate Professor David Gilmore received a grant from Chamber Music America to create a new jazz work.

For the 12th year, Jazz Composition Department Professor Bill Scism was reelected to executive board of the Merrimack Valley Musicians, Local 300 of the American Federation of Musicians.

Professor Mitch Seidman is booking music for the Fourth Annual Grafton Fine Arts & Music Festival and is a member of the Local Cultural Council affiliate of the Massachusetts Cultural Council.

Associate Professor Lori Landay published "Having but Not Holding: Consumerism & Commodification in Second Life" in the *Journal of Virtual Worlds Research*.

In September, professors Kathryn Wright (voice) and Wendy Rolfe (flute) performed the song cycle *One Blazing Glance* by Associate Professor Beth Denisch at the University of Glasgow, Scotland, as part of the 17th Annual Conference of the Women's History Network.

Music Synthesis Interim Chair Neil Leonard and artist Maria Magdalena Campos-Pons were commissioned by Philagrafika to create music and a multimedia installation to celebrate the renovation of the Paul Robeson House in West Philadelphia.

In January 2008, Assistant Professor of Music Synthesis Steve MacLean released the CD *Frog Bug Guitar Computer*.

PHOTO: SCARLOSPERICAS.NET

Larry Monroe: A Geometrically Good Deal

Anyone who passes by Larry Monroe's Berklee office before 9:00 A.M. will hear him practicing the saxophone. During his four decades at Berklee, Monroe, the vice president for academic affairs at Berklee Valencia (Berklee's future sister college in Spain) has worn numerous hats. But first and foremost, he's an alto saxophonist. "I come in at 7:30 every day, except Sunday, and I practice," he says. "I don't do it because I think that Herbie Hancock is going to call, but because it's one thing in life that has been a constant for me. Virtually nothing I believed about life, truth, art, beauty, love, war, politics, or relationships has remained the same. But the alto saxophone is the same every day. To me, it represents the only geometrically good deal you can make in life. If you work hard and practice hard, you get better."

As a grade-school student in rural Vermont, Monroe, took up the clarinet and, later, the alto saxophone. From the start, he dreamed of becoming a jazz musician. "I'm the one jazz musician who raves about the support he got from his parents," Monroe says. "My father was not a musician, but he loved jazz and was perfectly happy about me becoming a jazz musician. He had a tremendous record collection of the jazz greats from the swing era. It provided me with an awareness of the music and was vital to my musical growth. I was also fortunate to find a good woodwind teacher with an affinity for jazz in our town."

Still, there was a divide between Monroe and his jazz aspirations. "I had a very difficult period after graduating from high school," he says. "I'd known about Berklee since I was a kid, but there was no money for me to go to college. I didn't feel I could just sit around, so I took a job in a small-town woodworking factory." Feeling he was going nowhere, Monroe arranged to audition for a military band. His plan was to serve four years, earn his GI benefits, and attend Berklee. He was devastated when weak sight-reading skills sank his audition. He practiced hard and, three months later, auditioned again. With advice from the recruiter and mentoring from a clarinet-playing sergeant, Monroe's reading improved, and he was in.

In 1962, after four years in the U.S. Air Force, Monroe enrolled at Berklee. During his senior year, he was offered a job teaching a full class load. After earning his degree, Monroe served as a full-time Berklee faculty member throughout the 1970s and 1980s, a period of growth at the college that enabled Monroe to make significant contributions. To this day, his work at the college still gives him numerous opportunities to play saxophone with various jazz greats.

Early on, Berklee President and founder Lawrence Berk and other administrators noted Monroe's abilities and strong work ethic. They promoted him to head the Performance and Ear Training departments and to produce Berklee concerts—simultaneously. In 1985, together with former executive vice president Gary Burton,

Monroe established the Berklee On the Road program and presented clinics and performances with Berklee faculty members in Japan, Spain, Italy, Germany, Argentina, Greece, Puerto Rico, and elsewhere.

"The On the Road program was Berklee's first international outreach," Monroe says. "We gave scholarships everywhere we went, and the program continues to this day." In 1992, Monroe became the first dean of Berklee's Performance Division. He soon recognized that he needed to strike a balance between his on-campus duties and his travels. Berklee's former president Lee Eliot Berk and Monroe concluded that Monroe could best serve as vice president for the new office of international programs and develop Berklee's international network of contemporary music schools. Monroe established partnerships with schools in Paris, Athens, Barcelona, Tokyo, Tel Aviv, Dublin, Seoul, Kuala Lumpur, Mexico City, and other cities. Today, 14 schools participate in credit-transfer programs that enable students to complete their education at Berklee.

Since being appointed as the vice president for academic affairs of Berklee Valencia, Monroe has nurtured a partnership between Berklee; the Sociedad General de Autores y Editores (the leading Spanish creative property rights organization); and the government of Valencia, Spain, to create the European branch school. "In 2012 we will finally have an offshore campus in a beautiful, new 27-story building in Valencia," Monroe says. "We have a very good partnership. In some ways, it's what many schools want; private industry and government aligning to support an educational institution."

Monroe oversees the development of facilities and a Berklee-designed curriculum for undergraduate and graduate degrees in writing for integrated media, global music business, electronic production and design, symphonic band studies, and Mediterranean music. Berklee Valencia will accommodate 1,000 students and reserve 200 seats for Berklee Boston students who would like to study abroad.

Berklee Valencia will help fulfill Berklee's strategy to be educationally influential in the global



VP for Academic Affairs/Berklee Valencia Larry Monroe

music community. For students from Europe, Africa, South America, and the Middle East, Berklee Valencia will provide educational opportunities not easily accessible in these regions. Given Monroe's beginnings in rural Vermont and the opportunity he received, this aspect of the venture resonates deeply with him. A military recruiter extended a helping hand to him when his musical dreams were evaporating. That break became the gateway for Monroe's career as a jazz musician and educator. "The guy saved my life," Monroe says. "He gave me a break. Often in music, someone's gotta give you a break. I always think of that."

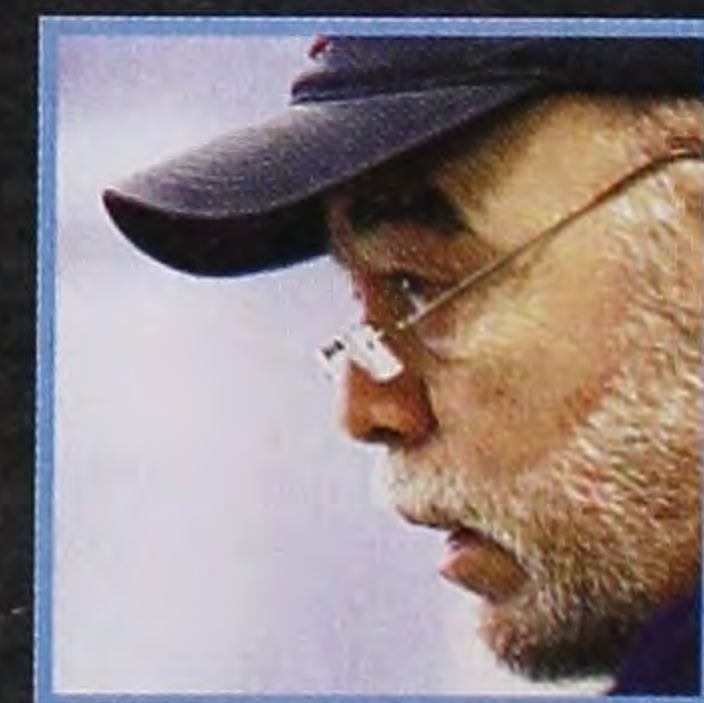
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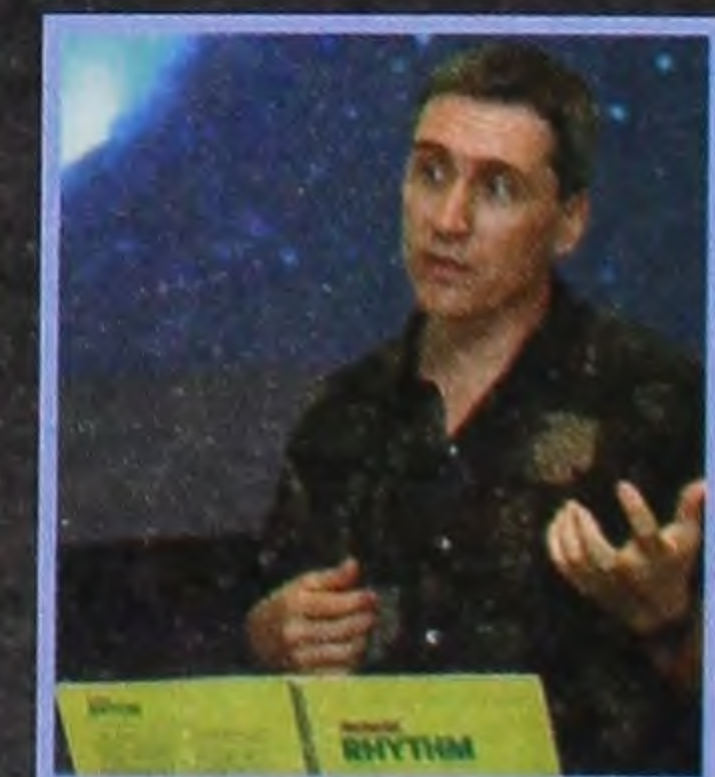
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OUT OF AFRICA

The musical path of guitarist Lionel Loueke as been quite different from that of most jazz musicians. Loueke's journey began in the tiny country of Benin in West Africa and, after many unforeseen twists and turns, has taken him to some of the world's most prestigious concert venues. As a member of the sextet led by renowned pianist Herbie Hancock, he recently completed a European tour and touched down in Berlin, London, Warsaw, Milan, Stockholm, Athens, and elsewhere.

I caught their show at Symphony Hall in Birmingham, England. Hancock's introduction of Loueke to the audience made it clear that Hancock is excited about what Loueke brings to his music. During the set, Loueke swayed as he played unison lines with Hancock and trumpeter Terence Blanchard, produced ambient chordal swells, a range of electronic and naturally produced effects, funky chord jabs, and wordless vocals behind his guitar solos on such Hancock chestnuts as "Speak Like a Child," "Chameleon," and "Actual Proof," as well as Loueke's "Seven Teens" and Wayne Shorter's "V."

As an amalgam of African, European, and American influences, Loueke's style has prompted critics to proclaim him one of the most original jazz guitarists to emerge in years. Growing up in Cotonou, Benin, Loueke spoke Fon (native to southern Benin), and French (Benin was a French colony until gaining independence in 1960). Loueke was exposed to traditional African music that included strains of samba played in nearby Ouidah (his mother's home city), an artifact of the Portuguese influence on the area. After picking up the guitar at 17, he sang and played percussion for traditional ceremonial events and began playing Afro-pop. But when he heard George Benson's *Weekend in L.A.* album, brought by a family friend from Paris, Loueke's passion for jazz was ignited. Benson's fleet-fingered improvisations and scat singing were a revelation, and Loueke learned them note for note. Seeking instruction on improvisation and harmony, he entered the National Institute of Art in Abidjan, Ivory Coast, where he learned classical music theory, but not jazz. In 1994 he left Africa for Paris to study at the American School of Modern Music, an institution founded by Berklee alumni that is part of the Berklee International Network.

At the American School, Loueke got his first instruction in jazz, and Paris afforded him easy access to instructional books, CDs, and guitar strings, resources that were nearly impossible for him to find in Africa. For Loueke, who once had to use a bicycle cable to replace a broken guitar string, the opportunity was huge. After finishing his studies, Loueke received a scholarship to complete his diploma at Berklee. Arriving in Boston in 1999, he received his first private instruction in jazz guitar and met Italian bassist Massimo Biolcati '99 and Hungarian drummer Ferenc Nemeth '00, among others, at Berklee jam sessions. In 2001 he earned his

Berklee diploma, and later that year, Biolcati, Nemeth, and Loueke were chosen to attend the Thelonious Monk Institute of Jazz in Los Angeles. The three continue to tour and record as the Gilfema Trio and can be heard on the group's eponymous album from 2005 and Loueke's 2008 Blue Note Records debut recording, *Karibu*.

Loueke's three years at the Monk Institute yielded important educational opportunities and professional connections that bore fruit immediately. Faculty member Terence Blanchard took Loueke under his wing and featured him in live shows, on his *Flow* and *Bounce* CDs, and on his *Inside Man* soundtrack. In 2005, Hancock hired Loueke for live dates and to record on his star-studded *Possibilities* CD, his Grammy-winning CD *The Joni Letters*, and others. Loueke reciprocated by inviting Hancock to play with him on his *Virgin Forest* and *Karibu* CDs.

Today, Loueke's career is in high gear. He has done five CDs as a leader and been a sideman on 24 others with an array of artists, including fellow Benin native Angélique Kidjo. These days Loueke lives with his wife, son, and daughter in New York, but he has deep roots in the soil of African culture and tradition. In an effort to help African musicians and give back to Berklee, Loueke serves on the college's Africa Scholars Program Advisory Board, giving input on the scholarships awarded to young African musicians. As for the future direction of Loueke's musical path, anything is possible. He says he may make an album of standards—played, of course, as only he could.

Was it hard for you to become a musician growing up in Benin?

I have to say, it was tough. I knew when I was very young that I wanted to be a musician, but I had to wait until I was 17 before I even tried to play guitar. As for learning about music in Benin, it was hard to find material. Back then there were no music stores and no library. It was difficult to get information; it was hard to just to find guitar strings.

Were there instruments around the house for you to learn on?

My brother had a guitar, but I wasn't allowed to touch it. I would play it when he wasn't home. One day he caught me, and I thought he would

slap me, but he didn't. He said, "Oh, you want to learn? I'll show you." Once, when I went back home, I gave him a Yamaha electro-acoustic guitar. But he's not playing it; he's too busy.

Do radio stations in Benin play your music?

There's a weekly jazz show on the radio that has played my tunes. Every time I go back, I always go to the station and talk. There's not a big jazz community, but it's growing. I go home once each year and play a concert at the French Cultural Center. Eight or 10 years ago, we started with about 75 people. Now we have 500 people coming out.

At these concerts, do you play as a solo artist, or do you bring a band?

Sometimes I play solo, and sometimes I play with local musicians. The way I play back home is always different, because I try to bring the people into the music with something they already know: traditional songs and other stuff. But I play the songs in a way that is different from the way they usually hear them.

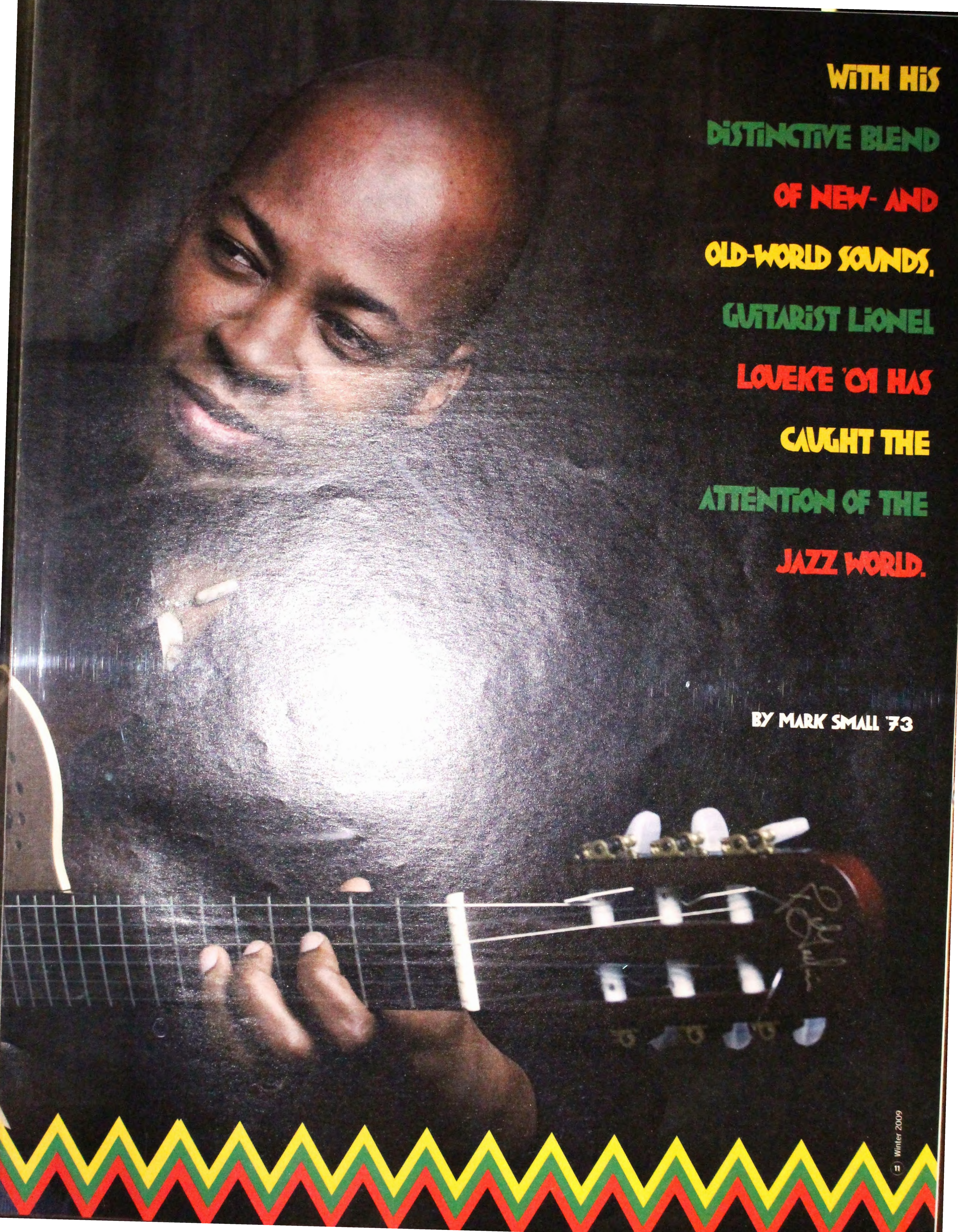
In the beginning, you were self-taught. What led you to the National Institute of Art to study classical music?

The reason I went to Abidjan, Ivory Coast, was because it was the only place I could study music. I didn't really care what music I studied. I ended up at a classical school, but I wasn't into classical. It was important for me to know how to write, who Beethoven was, and to be able to analyze a piece. I was there for three years. I didn't take any classical guitar lessons, but I studied composition and theory.

From there you went to the American School in Paris.

I wanted to go the Occident, either Europe or America. America was my first choice, but I didn't go there because of the language barrier. I didn't speak any English then, just Fon and French.

The American School in Paris was the first real jazz school I ever went to. I felt like a kid in a candy store, because there were so many CDs and other things available there. I bought a machine called a reformatique for transcribing music. It slowed down the speed of music on CDs without changing the pitch. Back home I used to use a cassette player with dying batteries,



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DISTINCTIVE BLEND
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GUITARIST LIONEL
LOVEKE '01 HAS
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JAZZ WORLD.**

BY MARK SMALL '73



but that would slow everything down, including the pitch. I learned a lot by transcribing and memorizing things. I didn't write anything down. I started with guitar music and then moved slowly into transcribing saxophone and piano, but I mostly did guitar music.

When you came to Berklee, did certain teachers have an impact on you?

Berklee was the first place where I had a private guitar teacher, Mick Goodrick. It's hard to get him in your first semester. I talked to him, but [initially] he didn't take me, I guess everybody wants him. Then I played at one of the Guitar Night concerts, and he was there. I went to see him again, and he said he'd take me. I wish I could study with him now, because I feel more ready. I also studied with Jon Damian and Rick Peckham. I had other great teachers there, like George Garzone. I never had a chance to study with Hal Crook at Berklee, but I did when I was at the Monk Institute.

After I finished Berklee, I stayed in Boston for a few months. My friend Massimo Biolcati called me to play a session with Hal Crook. After the session, Hal asked me if I'd heard about the Monk Institute, and I said no. He told me it was a program where you study with the best musicians and get a little money to live on. I said I didn't want to go back to school anymore after studying in Abidjan, Paris, and Berklee, I just wanted to go out and play. Hal said I should check it out. So I did. The deadline for applications was the next Monday, so I got my materials in.

over. I spent three years at the Monk Institute, and during the second year, I started playing with Terence. I couldn't do every gig because of school, so I was playing mostly weekends with him.

You played percussion before you picked up the guitar and became aware of harmony later. That must have represented a whole new world for you.

It took me a while to see that I could use all the rhythms I grew up with in a harmonic context. I keep practicing and learning, trying to get everything to work the way I hear it.

In terms of harmony, you jumped into the deep end of the pool when you started playing with Herbie Hancock and Wayne Shorter.

Oh man, I know. Playing with Herbie every night and hearing his voicings has changed my approach to my instrument. I don't think of the guitar the same way, especially when I play in trios where there's a lot of harmony to work with. My concept is getting closer to piano. I comp for myself as I play lines.

Some of the music you played last night was a mixture of tunes with complex chord progressions and open vamps.

Some of the tunes, like "Actual Proof" and "Speak Like a Child," have difficult chord progressions. Others sometimes sound like there are no chords. We played my tune "Seven Teens," and it's just a vamp. It can be whatever you want it to be. One of my favorite parts of the show is Herbie's piano solo. It's completely

the way I play, and I start hearing other stuff.

With the electric instrument and guitar synthesizer there are so many ways to go now. I like the natural acoustic sound of the guitar, but I also like the technology. I take months to learn to use the technology in the right way because it can be too much—a gimmick—if you aren't careful.

I'd heard that you don't use a pick and play with your fingers almost exclusively. But last night you played with a pick quite a bit. Do you like to mix it up?

I still play a lot with a pick, especially when I play on steel strings. Also, I feel Herbie's music needs electric guitar more than acoustic, especially on the funk stuff, and I need a pick for that. But when I play a solo, it doesn't matter if I'm on the electric or acoustic, I always play with my fingers.

After the people at Blue Note records heard your work on Terence Blanchard's Bounce and Flow albums, did they decide to sign you?

Actually, Bruce Lundvall [the president of EMI Music, Jazz and Classics, U.S.] heard me in Toronto on the second or third gig I played with Terence. He said, "Man, I would love to hear what you would do on your own." He couldn't find his business card, so [producer] Michael Cuscuna gave me his card, and I sent them my demo. I didn't hear back for a few years. I moved to New York in 2003 and I saw them twice, but nothing. I didn't want to push it; I figured maybe they didn't like the demo.

"ONCE I FEEL IT, I HAVE TO PLAY IT."

Weren't your Berklee friends Massimo Biolcati and Ferenc Nemeth accepted that year too?

Yeah. It's funny because Massimo played on my audition tape, and I played on his.

Did trumpeter Terence Blanchard listen to the tapes to pick the students?

Herbie Hancock listened to my tape, but I don't know why. A teacher from USC [the University of Southern California] was to listen to the guitar players. He picked four or five, but he did not pick me. Herbie saw the list, and asked, "What about the guitar player I heard?" The teacher said, "Yeah, he's good, but he's not that strong rhythmically." Herbie said, "No, you gotta be kidding me." Herbie was the one who saved me.

At the Monk Institute, what did you focus on?

There wasn't any instruction on chord scales or things like that. It was more about how to develop your own voice and personality, the music business, and what to do after you left the school. It was more about what you don't learn in music school that most have to learn on the road. Having people like Herbie, Wayne Shorter, Terence Blanchard, and Kenny Barron teaching us was perfect. They told us how to get out there and not to be afraid to try different things.

Since Terence hired you play with him early on, you got out there right away.

I was playing with him before the program was

different every time. Hearing him build his solo from scratch each night is a great learning experience for me.

You played some things that were atmospheric and textural, some lines with the bass, others with the piano, as well as singing and comping. Your approach to his music is quite varied.

I try to hear what I can do and where I can fit in. It's always a decision I make in the moment, not before or after. Once I feel it, I have to play it. When I don't feel it, I just leave space. It's a challenge. Herbie knows how hard it is for both piano and guitar to play harmony at the same time. I love doing that with him because he gives me room, some space to grab. He's always suggesting stuff. My comping is getting better just by listening to him and seeing what I can do to help the music and the musicians sound better. If I feel like I'm getting in somebody's way or there's no need for me to play, I'll stop.

You get many different sounds and textures from your guitar from electronic effects and natural effects produced by tapping, or putting paper in between the guitar strings. Did you start doing the natural effects in Benin?

No, actually, I started doing that when I was in Paris. I remember being in my studio trying to find something to keep me excited about the instrument. I started using paper, combs, and plastic bags to make different sounds. Paper works best. Every time I use the paper, it affects

Then in 2005 or 2006, I received a phone call [from Blue Note]. I heard later on from Terence that Bruce wanted to sign me right away, but somebody told him he should wait until I got more experience with Terence. I guess that's what happened.

On his Flow CD, Terence gave you lots of room to express yourself.

Oh yeah, plenty of room for my playing and compositions—everything. I'm very lucky. Terence has been great to me as a person, and he's a great bandleader.

Did Blue Note give you direction for the type of music it wanted on Karibu?

No. That's what I love about the label. As a young artist, I expected that they would tell me what to do. But they didn't, which was perfect, because I didn't want to do something I didn't feel. We didn't really talk about it. They asked me what I wanted to do, I said I would love to have Herbie and Wayne play, and they said great.

Was your tune "Light and Dark" written with Herbie's style in mind?

I wrote three sections with Herbie and Wayne both in mind, but I didn't want to sound like I took one solo, Herbie another, and then Wayne. I wanted a piece where we soloed from the beginning, and you don't even hear the head that

much. I'm the only one playing the head. It ended up by being the longest take on the album.

Do you have ideas about what you'll do on your next Blue Note album?

I feel like I'm going naturally in the direction of longer, improvised pieces with my writing. The new ones may not be as extended as "Light and Dark." The African elements and the voice will always be there, but harmonically I'm going a bit deeper.

Sometimes you sing with lyrics, and other times you use wordless vocals, which has prompted some to categorize you as a world-music artist. How would you prefer to be known?

Personally, I feel like I'm more of a jazz artist with some different talents. There are jazz players from Cuba and elsewhere who bring their own influences to the music. I approach the music with a jazz attitude; everything is based on improvisation. Even the tunes I sing are never the same, because I'd get bored just doing the same thing. I don't know what people consider world music to be. It's a big category. I'm just a musician trying to find my way, and I'm definitely in deep on the improvisation side. So call it jazz.

Is improvisation the link between traditional African music and jazz for you?

African musicians improvise all the time, from the percussionists to the singers. That's what I think of as jazz. It's not only about the harmony; it's the way you approach the music. To me, the griots in Africa are jazz musicians because they improvise all the time to announce the king.

It must feel great for you to be touring with an artist as established as Herbie and being introduced to his audience.

Every night he gives me a spot to improvise, to just play something by myself. He trusts what I'm doing, and he is helping me just as he was helped by Miles. Herbie has done so many styles, tangents of jazz, that different generations love him for different CDs. The show we did last night had everything from "Chameleon" that most people want to hear to "Actual Proof" and "Speak Like a Child." He always finds a way to bring everybody in. You may not like every piece, but there will probably be songs you're going to like no matter what.

In the future, do you see yourself as an artist who, like Herbie, goes through different style periods?

I think so. As I said, I get bored doing the same thing. I need something that keeps me excited and takes me to a zone where I don't really know what's going to happen. Herbie and Miles have always been true to the music, no matter what style they were playing. I don't know what I'll be doing a few years from now, but I know for sure it's going to be different. For the music to keep growing, we need to be growing too. I've been writing a lot lately. I'm mixing classical music with jazz and African music. Now, my writing is going in that direction, but I can't say where it will go tomorrow. ☺

Transcribed by Mark Small and
Bob Baughman '78

KARIBU

BY LIONEL LOUEKE

TONQUE CLICKS:
VOICE
HUMMING:
(SOUNDS 8V8)
GUITAR
FIFTH STRING
FIFTH STRING
FOURTH STRING

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To hear "Karibu," visit www.lionelloueke.com.

AFRICAN, EUROPEAN, AND AMERICAN AMALGAM

"Karibu," the title song of Loueke's Blue Note Records debut, means "Welcome" in Swahili. The excerpt transcribed above gives a snapshot of some of the hallmarks of Loueke's uniquely personal style. The guitar part as well as the vocal and tongue clicks were performed simultaneously, there were no overdubs.

The bedrock of the tune is his nylon-string guitar. For guitarists playing this transcription, note that Loueke strings his guitar in an unusual way. He uses a treble string in the place of the A bass string (fifth string) and tunes it an octave higher. His reason for using this scordatura is to create unusual skips in his lines while following typical guitar fingerings. The tuning also facilitates playing close voicings that might otherwise be impossible on a guitar in standard tuning. For the chordal passage in bars 4 to 12, however, Loueke avoids the A-string; bass notes are all on the sixth or fourth strings. No other fingering adjustment is needed to play the chord voicings in standard tuning.

Another notable feature of the tune is the rhythm of the line. The second phrase begins on the second 16th note of beat 3 in bar 2.

Loueke uses his ear rather than written notation; he doesn't write charts for his band members. Loueke said that when he played this tune so his drummer Ferenc Nemeth and bassist Massimo Biolcati could learn it, each heard it in a different time signature. One heard it in 4/4; the other in 6/8. How they heard it was of no concern to Loueke.

Loueke's sings a bass line along with his guitar playing. He intersperses percussive clicks produced with his tongue between notes and during sustained tones. While the ancient click languages are not used in his native country, they are still used in parts of southern and eastern Africa. During a visit to South Africa, Loueke heard these sounds on tapes of musicians and incorporated them into his playing to add another rhythmic element to his music.

While Loueke's scat singing with his solos may have been inspired by his early exposure to George Benson's music, his vocalizations in Fon and the clicks, coupled with his rhythmic feel, the unusual tuning of his guitar, and his fascination with the guitar's harmonic possibilities (part of its European heritage), all combine to create Loueke's distinctive sound.

MAYER MENTORS

DURING A WEEKLONG RESIDENCY, POP SUPERSTAR JOHN MAYER MENTORED STUDENTS IN THE CRAFT OF SONGWRITING AND, IN THE PROCESS, GAVE AND RECEIVED CREATIVE INSPIRATION.

by Mark Small



On October 8, before a capacity crowd at the Berklee Performance Center (BPC), President Roger Brown explained the roots of Berklee's good fortune in securing a weeklong residency with pop superstar John Mayer. According to Brown, late one night Mayer sent the president a text message asking about paying a visit to Berklee. "John wanted to come to Berklee and work with student songwriters on developing their writing," Brown recalls. "I asked when he wanted to do it, and he said, 'Next week.'" At Brown's behest, a team of faculty and staff members quickly set up an itinerary for Mayer that included visits to classes taught by his former teachers, the BPC clinic, workshops with songwriters, and sessions in which Mayer produced demos of songs by three student songwriters.

Songwriting Workshop

Writing Division Department Dean Kari Juusela and Songwriting Department faculty handpicked 11 student songwriters and their work as the focus of Mayer's residency. During his first meeting with the group, Mayer told the class, "I googled you and went to your MySpace pages to check you out before I came here. Some of you are doing really great things."

Mayer then recalled the path that led him to songwriting. "I came to Berklee wanting to be the best guitar player anywhere," Mayer said. "But after a little while, I had an epiphany, I decided that I wanted to make the kind of music my friends at Berklee would listen to at night when they were tired of working at music all day. That quest to be listenable has taken me on the best course of my life and into songwriting."

Mayer then invited the participants to play their best or newest songs. In response to each student's work, he offered encouragement, asked questions, and tossed out musical ideas. "Why did you choose to go to the minor-IV chord so soon?" he asked Keppie Coutts. "I think you should save that, make it an event that comes unexpectedly a little later." Enthused, he told Alison Rapetti that her song "Amelia" was "as good as anything on the TV series *Grey's Anatomy*," (whose episodes regularly feature new artists' music). In providing feedback to Lee Moretti, Mayer said he thought her tune was totally "radio-ready in terms of its musicality." After Liz Longley sang, Mayer remarked that her song didn't sound like a radio hit. "But that's not a criticism," he added. "This is more of an art song. An album needs some of both. I give my record company an album with three songs for radio and others that say what I want and that I'll look forward to playing live."

Mayer listened intently to each song; gave the writers ideas about structure, harmony, and lyrics; and tips about how he develops his material.

"I was astounded at how fearless these students are," Mayer remarked after the week was over. "As a friend of mine said so well, when you're starting to really tap into a creative process for the first time, 'You don't know what you don't know.' That makes for such great writing. When everyone went around the room and played their songs, I was bowled over at how effortless it was for them to play songs they hadn't finished or had written just days before. No ego, no inhibitions. Just an astounding fluency in composing and expressing their ideas. It was shocking to me per-

sonally because to be quite honest, I've stopped doing that—until meeting the students, that is."

Mayer ended the first session, which ran four hours, by jamming on the blues with faculty member—and Mayer's former guitar instructor—Tomo Fujita. The duo followed with Mayer singing his song "Gravity" and inviting the crowd to join in with background vocals. An astonished Fujita recounted that the next morning his e-mail inbox was stuffed with messages from fans in his native Japan who had already seen the jam that had already been posted on YouTube (visit www.youtube.com/watch?v=U-MAYC4k15Y).

Come Back to Class

The next day, Mayer paid a visit to the traditional gospel ensemble led by Associate Professor Dennis Montgomery. When Mayer wanted to play guitar with the group, Montgomery shifted gears and called some r&b tunes. Aside from discussing specifics with the bassist and guitarist, Mayer gave an impromptu clinic that touched on various topics. Later that afternoon, he dropped into Livingston Taylor's "Stage Performance Techniques" class for an informal discussion with another of his former teachers on subjects that included guitar playing, live performance, and music business. Taylor brought out his acoustic guitar and prevailed on Mayer to play a few things. Afterward, Mayer stuck around to talk with students.

Anticipation was high for Mayer's midweek clinic in BPC that was open to the entire Berklee community. Hours before it began, a line of students stretched around the building and down



Dennis Montgomery III invited John Mayer to sit in with his ensemble and give an informal clinic.

From the left: Keppie Coutts, Mayer, Mike Aljadeff, and Jonathan Carr recorded song demos together in the studio.

Mayer studio session attendees, front row, left to right: Mike Aljadeff, Stoddard Blackall, Will Wells, Tomo Fujita, Ali Rapetti. Back row: Jack Perricone, Keppie Coutts, John Mayer, Erica Elbert, Liz Longley, and Lee Moretti.

During a clinic at the Berklee Performance Center, Mayer invited Assistant Professor Tomo Fujita onstage to play the blues

Boylston Street. The patient waiters hoped to be among the lucky 1,200 the hall can accommodate. After President Brown's introduction, Mayer took center stage and told the crowd that the theme for his clinic was turning the information they receive from teachers in their classes into inspiration. He told the students to find a way to take the technical and theoretical ideas and apply them in a personal way. Mayer also advised students to establish specific goals for their projects and recordings. "Define your expectations," he advised. "Is your recording one that will sell 50,000 records or a million? I know people who have sold 2 million records but were not satisfied because they hadn't defined their goal well enough to know if they'd reached it." He also said artists should never kid themselves into thinking that they are smarter than those they are trying to reach. "You'll find out that the public is smarter than you every time," he emphasized.

Throughout the two-hour session, Mayer shared anecdotes and kernels of knowledge and answered questions from the audience with the wit, timing, and delivery of a stand-up comic. He also played solo versions of his songs "Waiting on the World to Change," "Stop This Train," "Gravity," and an as-yet unfinished song. Additionally, he invited Fujita to join him onstage again to play the blues. After the clinic concluded, Mayer stayed for quite a while signing CDs, guitars, and T-shirts and chatting with students.

Final Project

The next morning, Mayer was at Mix One Studios (a few blocks from Berklee) sitting next to engineer Ted Paduck (an assistant professor of MP&E) to produce demos for Keppie Coutts, Jonathan Carr, and Mike Aljadeff, three songwriters from the workshops Mayer conducted earlier in the week. For these three students, having the opportunity to work with Mayer on their songs was the chance of a lifetime. And those whose material was not chosen for the demo sessions were also involved throughout the recording process. "My song wasn't chosen, but all of us felt blessed to be part of this," Ali Rapetti recounts. "We learned so much just being there. In the sessions, it felt in a way like my song was being worked on. Through this experience, all the songwriters formed bonds that I know will last for years."

First up was Australian-born Keppie Coutts who sat in the studio alone singing and playing acoustic guitar on her ballad "Waiting for the Avalanche." Mayer guided her until she got a per-

formance he felt had the right energy and emotion. Coutts came into the control room for the playback. As they listened, Mayer told her, "I've never heard anyone finish a phrase the way you do—beautiful."

Earlier in the week, Mayer and Coutts decided that a string quartet was the right instrumentation for her song. After staying up most of the night before the session to write the arrangement, Songwriting Department Chair Jack Perricone rehearsed the parts with the Boston String Quartet, a local ensemble that includes Berklee student violinist Anastasia Sukhopara. After the group played the chart a few times with the track, Coutts and Mayer asked for some conceptual changes to the arrangement. Perricone took out a pencil and eraser and quickly reworked the parts. The quartet then got a take that pleased everyone. Afterward, Perricone confided that while he was a jingle writer in New York he learned the skill of completely changing an arrangement on the fly while the studio clock is ticking.

Next up was Glaswegian pianist/singer Jonathan Carr, whose song "The Joke's on Me" called for a rhythm section comprising student bassist Chris Brown, drummer Massimo Buonanno, organist Dane Farnsworth, and Carr playing acoustic piano. Mayer worked up a hip-hop beat for the song on his drum machine. The rhythm section locked into the groove, and by the third pass the group had a take that felt right. Curious to see whether the group could do one more take without pressure, Mayer said, "You got it. But I want you to play one more. Think of this as your victory lap." Afterward, Mayer broke out his electric guitar and recorded a few tracks.

"When I wrote that song," says Carr, "I had in mind to make the instrumental section sound a bit classical and have violin play the melody. When John put his guitar parts on it, the song went in a different direction. We were able to be very honest with each other as he tried different things. He was great—so tasteful. He really took the song to a new level."

During the last day of Mayer's residency, the artist worked on Mike Aljadeff's song "Chicago." Aljadeff played acoustic guitar, along with Farnsworth (organ), Brown (bass), and renowned Nashville studio drummer Eddie Bayer. It was a bit of good fortune that Bayer, who has played on 10,000 songs during his career, happened to be at Berklee doing clinics for the MP&E, Percussion, and Songwriting departments. Professor Pat Pattison invited Bayer to play on the session, and he signed on enthusiastically.

"I have been a huge John Mayer fan since I was about 13," says Aljadeff. "One of the best things about all this was having John explain his thought processes on some of his best tunes and help me apply them in my song." Aljadeff overdubbed additional rhythm guitars, including Mayer's suggestion of a percussive track created by miking an unamplified solid-body electric guitar. After Aljadeff did his vocals, Mayer sang backgrounds and played guitar on the song.

Parting Shot

"After my session, we turned off the lights and listened back to all three songs," says Aljadeff. "John spoke to us from the heart. He gave each of us an Olympus LC 10 recorder so that whenever an idea comes, we can record it on the fly. He told us that he had gotten a lot out of this experience too and that we will hear our influence in the songs that will be on his new recording. He said this week allowed him to revisit the things that inspired him to go into songwriting."

"As a producer, musician, and person, John is direct, inclusive, open-minded, humble, smart as hell, generous, and hilarious," Coutts says. "He made us feel like there is a bridge that links what we're doing now to the vast world of possibilities in music. That's cool in my book."

"John said he wanted to show us the transition from writing the song to the studio production," said Carr. "He chose three very contrasting songs, and they turned out better than any of us had hoped. We'll always treasure this experience."

After completing the week, Mayer gave his take on the experience. "I think the best way to describe it is that I had my gutters cleaned creatively," Mayer said. "Every record that you make, every hit song you have, every successful experience that you have sort of leaves an emotional residue. Witnessing these kids access their creative side the way they did was a reset for me. There's no ladder we climb as creators. We're never better than sitting down in front of our instrument and reaching for what we want to say with total abandon. The process stays the same, even if the world around it changes. I had forgotten it, and I probably will again at some point."

"When I climbed into my car and headed out of town that Friday night, I was overwhelmed. I listened to the songs we'd recorded about 10 times, and I was proud, sad, and excited. Proud of the kids, sad that I'm 10 years removed from the experience of being at Berklee, and excited at the idea that if these writers and performers will be among those making the next generation of records, the future of music will be bright." ■

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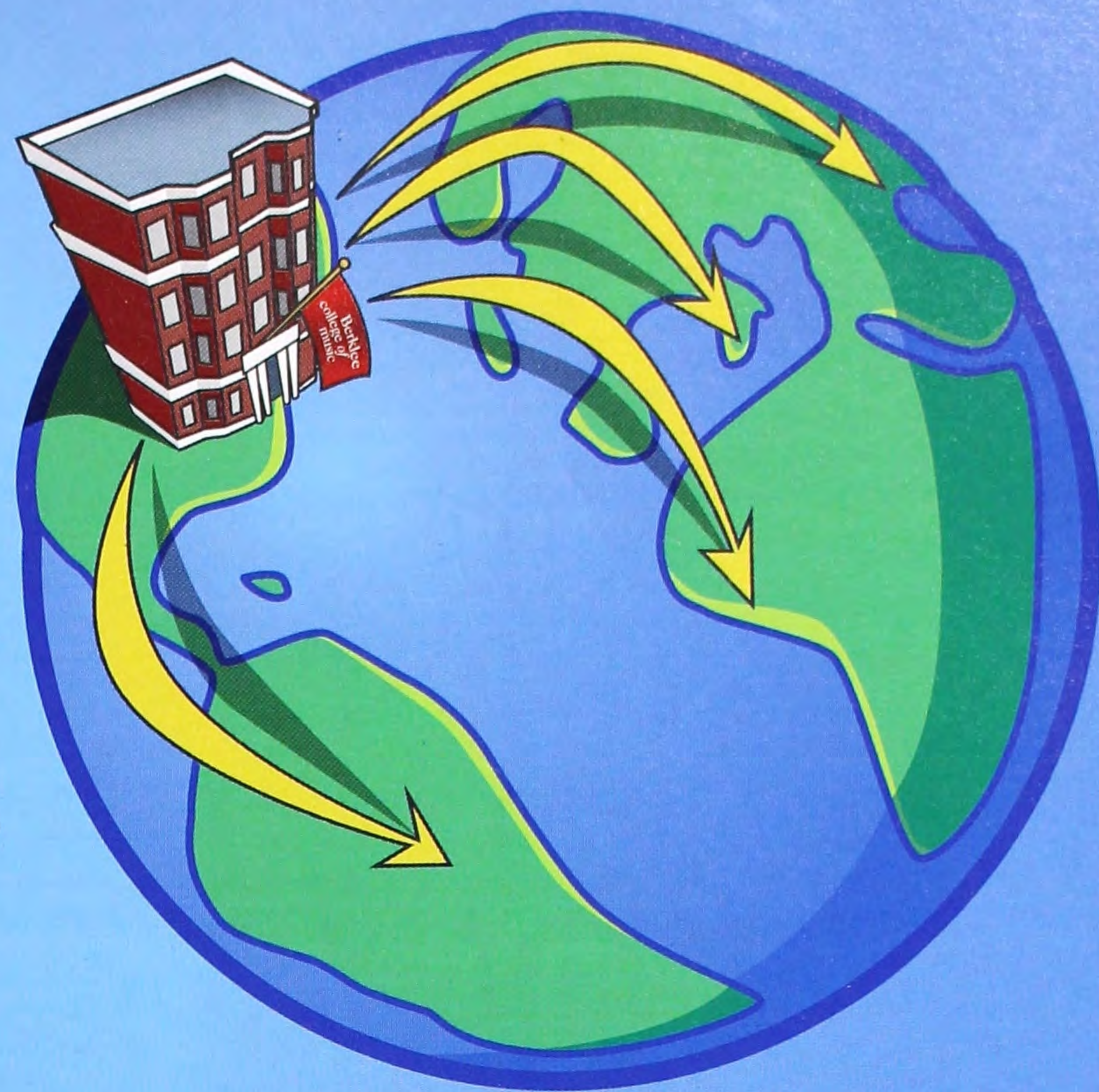
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FROM A DISTANCE: LEARNING ONLINE

Through Berkleemusic.com, thousands of students are learning music production, writing, performance skills, and more from instructors who are miles away.

by Paul D. Lehrman and Mark Small



It has become a cliché that the evolution of modern telecommunications—from the telegraph to the telephone to satellites to the Web—has increasingly brought people closer together. Many activities that were once possible only when individuals were in relatively close physical proximity to one another have now entered the virtual realm. Today, people can engage in various pursuits, or a remarkable simulacrum of them, whether they breathe the same oxygen or are thousands of miles apart.

Educational instruction has been a part of this transformation. A few decades ago, “distance learning” meant correspondence courses in drawing or radio repair into which you enrolled by mailing off a matchbook cover. At that time, schools claimed to be able to teach you to play the piano, but the results were patchy at best. (Early-20th-century avant-garde composer George Antheil tried to market his visual piano-instruction system “See-Note” and lost his shirt.)

But with the interactivity of the Web, musical instruction now has new possibilities, and Berklee’s online music school Berkleemusic.com exemplifies this trend. Today, for example, *Berklee Keyboard Method* by Berklee Piano Department chair emeritus Paul Schmeling is taught through Berklee’s successful online school. In 2006 the University Continuing Education Association (UCEA) named Schmeling’s course as the best online college course. And Schmeling’s class is just one among a range of offerings in performance; music theory, harmony, and ear training; music business; arranging; songwriting; and music production that have been taught to more than Berkleemusic.com 20,000 students all around the world.

Some activities still cry out for real-time, in-physical-space human interaction. And while it’s not easy for a teacher to encourage diaphragmatic breathing to show a student the right way to hold a bow, adjust a reed, or correct a hand position on a guitar neck without physical contact, new technologies have helped compensate. Many in the audio education field

say that if you don’t hear what students hear through the same speakers in the same room, it’s difficult to judge how well their performance on assignments in miking instruments, editing, synthesizing, processing, and mixing music. But increasingly, the idea of distance education in the audio world has gained acceptance, and according to at least one practitioner, it can be quite valuable.

Creating New Avenues of Learning

Over the past 28 years, Andy Edelstein has been a member of Berklee’s Music Production and Engineering Department as well as a music producer and engineer. He spent a couple of years at Columbia University and earned an electrical engineering degree at Massachusetts Institute of Technology. If anyone can claim the label “old school,” it is Edelstein. Over the past five years, however, he’s also helped develop the tools of this generation of music producers, such as courses in Pro Tools and other software for Berkleemusic.com. In addition to writing the curriculum, Edelstein also teaches courses at the online school.

For the uninitiated, online education may seem less rigorous than courses in the physical world. But Berkleemusic.com’s curriculum is no quick-and-dirty, -get-you-up-and-running overview. Courses last 12 weeks, and cost \$1,000 or, if a student wants to earn college credit at Berklee or another institution, \$1,200. That’s about 30 times longer and twice as much money as a similar in-person course in a Digidesign training center. Students are expected to devote several hours a week to their coursework.

“I was skeptical at first,” says Edelstein. “I thought, ‘How can you do this and not be in the room with [students]?’ But I’m a convert. I now think that online courses in some ways are considerably better than conventional courses, especially compared to shotgun programs that try to cover everything in two or three days. Students can’t absorb concepts that fast, and they don’t get to put in anywhere near as much

time with the tools.”

Berklee’s online teachers and students find themselves using all the tools that the Web has to offer, and that works to the courses’ advantage. “I’ll do an [online] ‘office hour,’ but rather than have students come in and talk to me individually,” Edelstein says, “it’s a multi-user live-chat session, and that session is logged so that students can return to it anytime. And we continue discussions interactively offline. Comments stay online, and everyone has a chance to pipe in. We’re sharing links, blogging, uploading files, and we hope to have live split-screen video soon.”

Virtual media offer benefits for student interaction and more effective learning as well. “For today’s students, online communities are their baseline as much as real communities,” he says. “They bond in the class: they help each other out in areas where they need to. They’re sometimes less self-conscious than they would be in a class in front of the teacher.”

Sharing large audio files, of course, requires fat pipes. “We use DigiDelivery, which is very fast,” Edelstein says, “but it’s not an exercise you want to try with a dial-up connection. Even DSL is a little slow. With a cable Internet connection, a 500-megabyte file will be finished by the time you get back from lunch. But we also keep the sessions that students upload short: typically they’ll do one minute of four tracks. When they do a final mix, we may have them submit it on MP3. We tell them to try different settings and use the lowest rate that sounds good to them. That’s an educational process in itself.”

A typical class has as many as 20 students, a volume that is difficult to accommodate in the real world. “It’s tough to provide a teaching studio or lab that can accommodate large numbers of people,” Edelstein notes, “but there are a plethora of off-site resources that students can use, like their own setups at home. Another challenge in a conventional classroom is that a student can be present physically, but not really be there; it can happen that you get little or nothing out of the experience. There

are outside forces at work too, which can get in the way—what you had to eat for breakfast or how late you were out last night—which can affect how a teacher does that day or how a student takes a lesson in. But move that into an asynchronous learning environment, and it's no longer a problem, since the student can always look back and pick up something he missed; all the previous lessons stay available."

Designing Curricula for the Web

On Berkleemusic.com, alumna Andrea Stolpe '98 created and teaches the songwriting course "Commercial Songwriting Techniques." A blossoming songwriter living in Los Angeles, Stolpe has had her songs cut by singers Faith Hill, Daniel Lee Martin, Julianne Hough (of *Dancing with the Stars*), and others. In 2007, Stolpe released her debut CD, *Breaking Even*, and in addition to pursuing her career as a solo artist, over the past two years she has taught online songwriting courses.

Stolpe says that preparing material for her course was a yearlong process. After outlining the content and dividing it into 12 weeklong segments, she sought input on how to display

the course work in formats other than simply pages of text. "I did some brainstorming with Craig Reed and the other Berkleemusic.com course developers," Stolpe says. "They helped turn my ideas into interactive lessons. We explored options with drop-down boxes and other interactive things that help people with different learning styles get the most out of the course."

One such exercise covers the use of prepositions and conjunctions. The site features drop-down boxes that allow students to insert various word choices to see how different selections affect a lyric's meaning. Stolpe's belief that writers should write every day—just as instrumentalists practice every day—prompted her to make daily writing assignments for the course. Students post their assignments to the site so others can see what they've come up with and offer feedback. In addition to the exercises, text, MP3s, and assignments posted online, she has also added a list of books for supplemental reading.

Stolpe believes that online teaching enables her to focus on the progress of individual students. "In a classroom setting with a large group, I'm not able to check to make sure that

each student is really digesting the material," she says. "There may be a few people who are very verbal, while the rest of the class members sit back, feeling hesitant to share their writing. Online, though, each student gets the same amount of time with me. I can meet them at their skill level and move them toward their goals. No student gets left behind if they keep up with the assignments. We hold a one-hour chat each week, and I spend five to seven hours per week, per course, responding to students' needs. My class requires writing daily, so there are five or six assignments that are turned in by each student per week."

According to Stolpe, peer responses to class assignments are helpful on at least two levels. First, students get feedback on their work. Second, they get experience in critiquing by evaluating someone else's melody or lyric. "I can imagine an interactive class in the future where a student sequences a melody and moments later it appears on the screens of each peer, ready for their input or simply to be shared," she says. "There are many new directions for technology to go in this area."

Stolpe says that music lends itself to online instruction. "Some people have a hard time

What Is Berkleemusic.com?

"The freedom to study or teach using a laptop at any hour of the day from any location is a huge factor in Berkleemusic.com's appeal."

—Debbie Cavalier, dean of continuing education

In the early days of the college, Berklee offered several successful correspondence courses in music theory and arranging to students in far-flung locations. So, about a decade ago, Vice President for Berklee Media Dave Kusek approached Lee Eliot Berk, Berklee's former president, and Gary Burton, the former executive vice president, about extending educational opportunities to musicians who couldn't attend Berklee. Kusek's idea was to update the concept by making Berklee curriculum available through the Internet. Berk and Burton gave the green light to Kusek; Debbie Cavalier, the dean of continuing education; a technical team; and various Berklee faculty members to create the online curriculum. In April of 2002, the first Web courses went live.

Many of the initial course offerings were based on books published by the revitalized Berklee Press imprint. Since then, Berkleemusic.com has greatly expanded its curriculum to include such disciplines as music theory and harmony, music business, arranging, songwriting, music production, vocal and instrumental instruction, music education, and

more. Six years later, Berkleemusic.com offers 90 courses and has taught a total of 20,000 students from around the world. Last year, continuing education enrollment reached 10,000. Each course runs for 12 weeks and requires students to devote six to eight hours of work per week on assignments. Three kinds of achievement certificates are awarded to those completing between three and 12 courses. Additionally, Berkleemusic.com credits are accepted at Berklee and hundreds of other institutions.

Over the past six years, Berkleemusic.com has become recognized as the world's largest and most successful online music school. "We intend to continue growing the program," Cavalier says. "We feel that we've barely scratched the surface with the development of programs and the number of students taking courses. Recently, we've added courses in voice, percussion, and video-game audio."

Currently, there are 100 Berkleemusic.com instructors drawn from the ranks of the Berklee faculty and alumni as well as from the music industry. Faculty résumés feature diverse credits, including writing

songs for Grammy Award-winning albums, negotiating multimillion-dollar contracts for entertainment industry clients, engineering major recordings, performing with some of the industry's top artists, and more.

A majority of the Berkleemusic.com students are between the ages of 35 and 55 and hail from all parts of the world. "A lot of our students have full-time jobs and families and have always wanted to attend Berklee," Cavalier says. "That's not possible for them now, but they find our courses and certificate programs fit beautifully into their lives. For both students and faculty, the freedom to study or teach using a laptop at any hour of the day from any location is a huge factor in Berkleemusic.com's appeal."

Depending on the subject matter, the lessons might feature audio messages, video clips of the instructor, MP3 lessons, interactive diagrams, Flash animation, discussion forums on which all class members weigh in, assignments that are uploaded after completion for grading, and a final summary by the instructor. Each teacher also schedules a weekly "office hour" as an online chat session in which class members partici-

pate. "The different time zones make it a challenge for teachers to schedule chat times," Cavalier says, "but the diversity in each course section makes for interesting conversations. The chats are archived so students who couldn't participate in real time can see what was said. There are also forums on threaded discussion boards where the students can keep the dialogue going throughout the course. In the songwriting classes especially, there is a lot of dialogue between class members." All of these elements contribute to a sense of community among students and teachers even though they may never meet in person.

Cavalier emphasizes that the online model complements rather than replaces human expertise. "When we started this initiative, some people worried that teachers would be replaced by technology," Cavalier says. "But Berkleemusic.com would never work without the faculty. No matter how cool all the interactive features of a course might be, we've always known that what matters most to our students is the interaction with the instructors and their evaluation of the students' work."

"Everybody needs an edge these days, and we are doing our best to help people figure out what that means for them through Berkleemusic.com."—Dave Kusek, vice president for Berklee media, Berkleemusic.com

imagining how music can be taught online," Stolpe says. "But there is so much about music courses that fits well with online learning. It's amazing to be able to study whenever and wherever you want. A lot of the value of taking any music class is the momentum it gives to continue practicing your art outside the classroom."

And while some argue that Berkleemusic.com's courses are expensive, Stolpe has a different perspective. "For a course that runs 12 weeks, it works out to be around \$75 per week," she says. "That's about what you'd pay for a private lesson on an instrument. I tell my students to think of our sessions like private lessons."

Virtual Vocals

While skeptics doubt that an online course in vocal instruction can be successful, Anne Peckham is a believer. A professor in Berklee's Voice Department and author of *The Contemporary Singer: Elements of Vocal Technique*, Peckham has taught vocal technique in the traditional teaching studio environment for years and recently authored "Vocal Technique 101" for Berkleemusic.com.

The course uses video demonstrations, animated illustrations, and sing-along tracks with rhythm section accompaniment to teach students how to develop accurate intonation, sing melodic embellishments and simple harmonies, improve breath control, and care for the voice. Additionally, Peckham's course addresses warm-up routines, performance anxiety, movement on stage, and the use of microphones.

"Putting the material together was a tremendous challenge," Peckham says. "The song choices for assignments had to be original compositions or public-domain songs so the students could download and print them out for their studies. I tried to create interesting and contemporary-sounding arrangements of songs to appeal to the type of student that is typically drawn to Berklee. Developing a variety of relevant and useful material for the online environment kept me on my toes. It is very different than the traditional classroom."

"There is a set of basic technical skills based on breath support and tone projection that everyone needs. Learning to sing with good intonation, healthy tone quality, and coordinated breath support takes time. Incorporating these skills into songs with lyrics is another challenge. Singers do this by performing the songs in their weekly assignment and by listening to and commenting on their classmates' performances as well. The need for drill and practice for true command of vocal technique is a perfect match for the infinite patience of the computer."

From the Road to You

John Czajkowski is a 1998 graduate of Berklee's Music Business/Management Department and, since leaving Berklee, has been active in the

concert touring industry. Czajkowski has worked as a tour manager, tour accountant, production manager, and road manager for such major artists as Bruce Springsteen, Shania Twain, Ringo Starr, the Strokes, and others.

Czajkowski and Berklee Associate Professor Jeff Dorenfeld co-authored the Berkleemusic.com course "Concert Touring." Also a UCEA award winner, the course covers the preparation and logistics involved in developing, budgeting, executing individual performances and full-blown tours, and alternate revenue streams for touring musicians. Additionally, the course instructs on terms, concepts, and key players and their roles in the touring industry. Czajkowski teaches the class as he travels the world, which is another benefit of the online instruction model. Czajkowski gave his input for this article, for example, from the United Kingdom, where he was amid a yearlong tour with the band Oasis.

"One of the coolest things about this course is the fact that I'm actually on tour while teaching a course on concert touring," Czajkowski says. "So it's not all textbooks and academia, I'm sharing my day-to-day-experiences with the class. That makes every section that I teach unique, because we're working in real time."

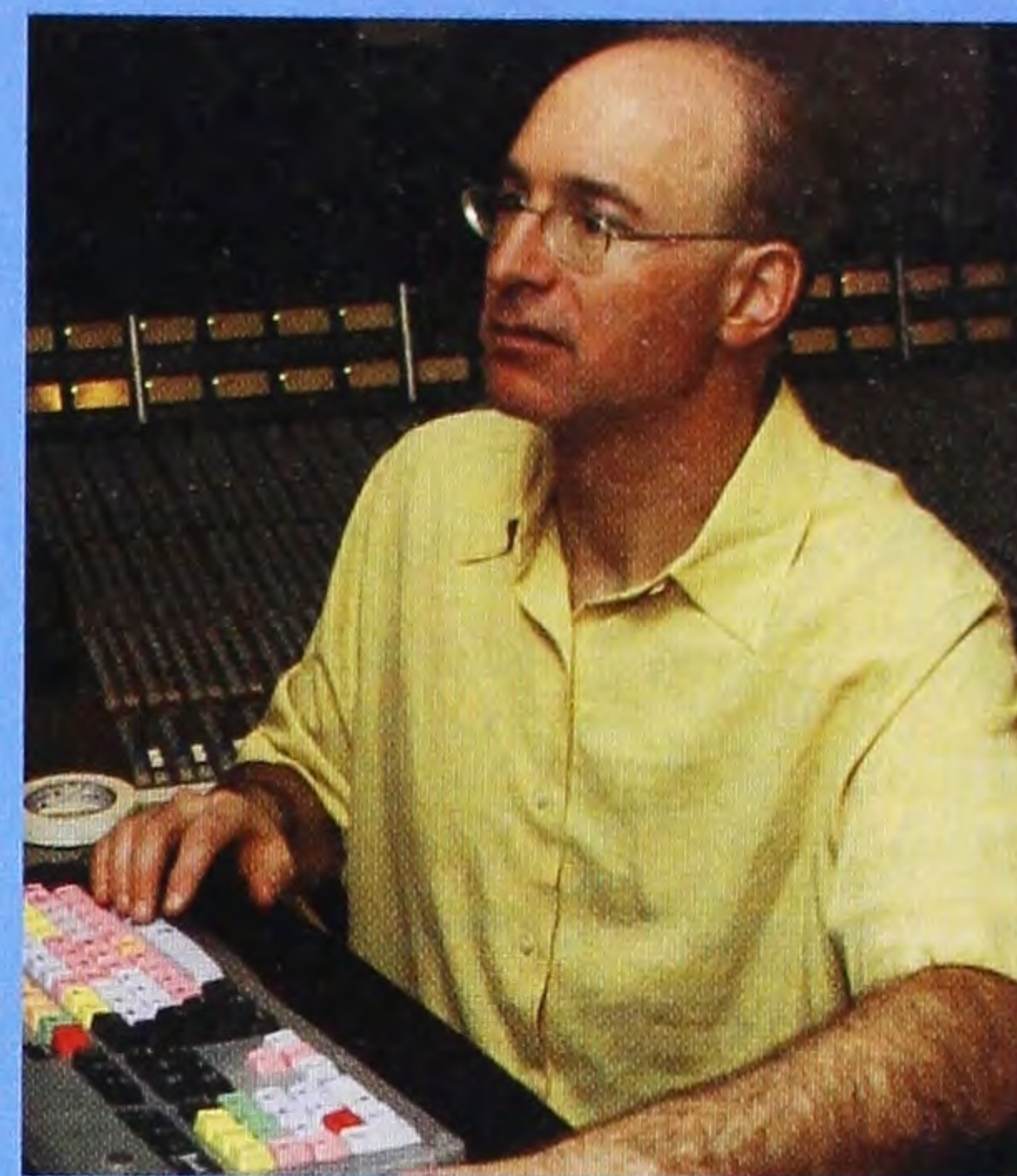
While developing the course material, Dorenfeld and Czajkowski spent a lot of time finding ways to make the course fun and informative. "We wrote volumes of text and came up with some ideas, but the real delight came when we saw the treatment that Berkleemusic.com and course developer Boriana Jeleva applied to that material."

"Jeff decided to film his 'Keep It Live' panel discussions at Berklee and intersperse the footage throughout the course," Czajkowski says. "This allows students to watch industry leaders discussing many topics touched on within the course material. Now that a majority of people use broadband connections, it's been great to be able to use rich content in a business course."

Another feature of Czajkowski's course is that his work has taken him to places where he can meet his online students. "I've treated a few choice students to a show and a tour of the venue I'm working at," he says. "That's something you won't get in a traditional classroom setting."

"The music industry is moving increasingly online and going digital," says Berklee Associate Vice President for Berklee Media Dave Kusek. "We're leading the way in music education via the Internet to provide thousands of alumni and other music professionals with the latest information and competitive advantage. Everybody needs an edge these days, and we are doing our best to help people figure out what that means for them through Berkleemusic.com." ■

Paul D. Lehrman is a consulting editor at Mix magazine and teaches music technology at Tufts University.



Andy Edelstein



Andrea Stolpe



From the left: Jeff Dorenfeld and John Czajkowski



Ann Peckham

There Are No Shortcuts

Good chords come to those who wait.

by Associate Professor Mitch Haupers

As the managing partner of a small online publishing venture (www.mrgoodchord.com) with guitar guru Mick Goodrick, I am often asked by readers and students for ways to bring our materials more directly into their playing and writing. Some students are interested only in the best way or the fastest results. My response to this kind of thinking is always the same: there are no shortcuts. Patience and long periods of study and absorption are required. A variation on a cliché comes to mind: “Good chords come to those who wait.”

Mr. Goodchord's *Almanac of Guitar Voice-Leading, Volumes 1–3* represent a vast harmonic resource and reference guide for any musician, composer, or arranger who is willing to put in the time. Admittedly, the novelty of the design and layout may seem unwieldy at first (see example 1), but some exploration of the logic and philosophy behind it should yield worthwhile results.

The first two volumes contain every three- and four-part chord possible in the keys of C major, C melodic minor, and C harmonic minor. All the work of figuring them out and organizing them has been done. You just need to start playing with the material. There is one caveat: there's no system of pedagogy or instruction involved. There are no page numbers, and there is no recommended order for studying the material.

Self-discovery is an integral part of meaningful learning, so enjoy the process. If you work with this material for a while, you inevitably discover that your mistakes lead to the most interesting musical outcomes. Prepare yourself to recognize these important moments, and to take advantage of them when they arise.

The Order of Things

While working with these materials last summer, I played alternating-constant-structure seventh chords in drop 2 and 4 voicings (see example 2). I stumbled on a way to create the illusion that chords, with roots moving in thirds and sixths (cycles 3 and 6), seemed to have more motion than they actually do (see examples 3A to 3C).

After moving through the full chromatic cycle as an exercise, I limited movement to only four major key centers with these eight chords: D^b and Fm, A^b and Cm, E^b and Gm, B^b and Dm. At that point, I decided that the progression needed to move away from constant structures, so I experimented with how and when to break the pattern. Since the chord qualities I used alternated between major and minor, the logical place to escape was on the min7 chord, which I treated as a IImin7 to modulate to a new key (see example 4).

The progression still seemed too long, so I cut it in half using the Cmin7 as the pivot chord for a modulation to B^b. But I made the mistake of playing an E^bmin7 after Cmin7, which led me to cadence back in D^b. This cyclic idea appealed to me. Next, I began working with other chord types (see example 5). I also tried playing the progression while staying diatonic to the key of

D^b major. I didn't like the sound of the progression D^bmaj7, Fm7, A^b7, Cmin7^b5 because the dominant chord was followed by the leading tone chord. So I returned to the original, which cadences back into D^b.

It's worth mentioning that after some years of working with these voice-leading materials, my entire sense of musical architecture has been affected. I see new patterns and relationships and more readily recognize their integral importance throughout a composition. This skill isn't something I tried to learn.

Naturally, I began to look for new ways to incorporate the idea of thirds throughout the exercise beyond simply using the root motion of cycles 3 and 6. Among the patterns I explored were key centers separated by thirds and melodic fragments that used intervals of thirds. Soon a tune formed, and the idea of a three-part, 24-bar form evolved. To further shape the piece, it was time to open myself to inspiration.

Easier Done Than Said

For me, this is where the process gets a bit mysterious. My father played the piano and loved jazz, so I grew up hearing a lot of Bill Evans, Art Tatum, Oscar Peterson, Bud Powell, and others. One of the earliest bop tunes I recall hearing was “Bouncin’ with Bud.”

Some time ago, I rediscovered this Bud Powell tune and enjoyed figuring out the voicings on the break section. For me, the subtle difference between the voice-led sound of the diminished chord, or inverted secondary dominant, and the more typical circle of fifths root motion in the cadences from D7 to Gm and G7 to Cm is quintessential Bud Powell.

I also started thinking about Chick Corea's tune “Bud Powell.” Corea's signature is evident in the Latin section of the extended bridge, where a Phrygian-sounding pedal creates a momentary suspension of the more typical bebop harmonic language preceding and following it, forming an 18-bar bridge.

In Corea's tune, I noted that rather than adhere to typical 32-bar AABA form, he allows his musical ideas to flow in a more organic fashion. The result is a six-measure pedal section that offers a respite between the tricky bop melody line and fast-moving changes on either side of it.

After revisiting these tunes, I decided to try writing a Bud Powell-style tune. I called it “Drop Kick” (example 8). I dedicated it Berklee Piano Department Assistant Chair Tony Germain, a longtime friend and mentor. In the tune, I incorporated my ideas with constant structures and drop 2 and 4 voicings.

Let's look at the second and third occurrences of the drop 2 and 4 voicings and the chord symbols used in these sections. In measure 5 of the A section (see example 6), the chord symbols may seem cumbersome, but I included them as a reminder to myself to play those specific voicings. The melody notes also outline these changes, but I left the symbols in the chart, hoping to elicit future ideas for arranging and



Mitch Haupers

Chord Family: 7th Cycle: 3 Scale: C major
Voicing Type: Drop 2 & 4

	Cmaj7	Em7	G7	Bm7(b5)	Dm7	Fmaj7	Am7
Intervallic Voice-Leading	B → E → G → C	B → E → G → C	B → F → A → D	B → F → A → D	C → E → G → B	C → E → G → B	C → E → G → B
7 — c.t.	E → G → B → D	E → G → B → D	F → A → C → E	F → A → C → E	F → A → C → E	F → A → C → E	F → A → C → E
3 — c.t.	G → B → D → F	G → B → D → F	A → C → E → G	A → C → E → G	A → C → E → G	A → C → E → G	A → C → E → G
5 — c.t.	C → D → F → A	C → D → F → A	D → E → G → B	D → E → G → B	D → E → G → B	D → E → G → B	D → E → G → B
1 → 2nd	C → D → E → F	C → D → E → F	D → E → F → G	D → E → F → G	E → F → G → A	E → F → G → A	E → F → G → A
Functional Voice-Leading	B → E → G → C	B → E → G → C	B → F → A → D	B → F → A → D	C → E → G → B	C → E → G → B	C → E → G → B
7 — 5	E → G → B → D	E → G → B → D	F → A → C → E	F → A → C → E	F → A → C → E	F → A → C → E	F → A → C → E
3 — 1	G → B → D → F	G → B → D → F	A → C → E → G	A → C → E → G	A → C → E → G	A → C → E → G	A → C → E → G
5 — 3	C → D → F → A	C → D → F → A	D → E → G → B	D → E → G → B	D → E → G → B	D → E → G → B	D → E → G → B
1 → 7	C → D → E → F	C → D → E → F	D → E → F → G	D → E → F → G	E → F → G → A	E → F → G → A	E → F → G → A
M.S.R.P.	C D D D D						
Diagram	: C D D D D E E E E F F F F G G G G A A A A B B B B C C C C :						
Roots	1	3	5	7			

Example 1, Mr. Goodchord's Voice-leading Chart

improvising. On the top staff, simplified chord symbols for soloing are notated.

In measure 17 of the last A section (see example 7), the third occurrence of drop 2 and 4 voicings reverses the root motion by using cycle 6. With the use of two hybrid chords (called triad-over-bass note, or TBN I and II chords, in the voice-leading books), I added a bit of nuance and color. These can also be viewed as incomplete seventh chords because of the missing third.

This lesson is an effort to share some of the processes involved in the long-term absorption of materials and the influence they exert on your composition and improvisation. For those who feel overwhelmed by the amount of work involved to learn this material, realize that you have the rest of your life to explore, refine, and liberate your music from the confines of your head and heart. Enjoy the self-teaching process, and get started now! ☺

Mitch Haupers is an Associate Professor of Core Curriculum and Performance Studies. He and Professor Mick Goodrick will present summer workshops on the Mr Goodchord materials with emphasis on voice-leading, rhythm, composition, and improvisation. Visit www.mrgoodchord.com for details.

Musical Examples

To hear two versions of "Drop Kick," and other examples below, visit www.berklee.edu/bt/203/lesson.html.

Example 2

Drop 2 and 4 voicing technique: voices two and four in measure one are dropped down an octave in measure two.

Example 3B

Drop 2 and 4 constant structure 7th chords, voice-led through a non-diatonic cycle 3.

Example 4

Drop 2 and 4 constant structure 7th chords moving in cycle 3, then cadences in C

Example 6

Measures 5 and 6 of "Drop Kick" showing specific chord symbols for the drop 2 and 4 voicings

Example 8

Piano solo version by Tony Germain at www.berklee.edu/bt/203/lesson.html

Example 3A

Typical 4-way close, constant structure 7th chords voice-led through a non-diatonic cycle 3.

Example 3C

Arpeggiation of the drop 2 and 4 constant structure 7th chords voice-led in cycle 3

Example 5

The root progression used in example 4 substitutes augmented major 7 and minor-major 7 chords for major 7 and minor 7 chord types

Example 7

Measures 17 of "Drop Kick" utilize hybrid chords for the Drop 2 and 4 voicings

ALUM notes

Compiled by Emily Dufresne

1968

Composer Roger Aldridge of Olney, MD, and Todd Van Gelder '83 have teamed up to form B-WOB, a 10-piece contemporary music ensemble. The ensemble draws on a range of musical styles and features original compositions by Aldridge and Jack Walrath '68. Visit www.amc.net.

1971

Composer Charles Mymit of Forest Hills, NY, published his seventh book, *Getting My Act Together*, a guide for the cabaret singer. In May he composed "Theme for the 23rd Century" to be performed by the Five Towns College concert band, and he is now completing coursework for his doctoral degree in composition.

Producer Philip Palombo of Providence, RI, is a professor at Rhode Island College. He coproduced *Hope Radio Sessions* for Ronnie Earl and the Broadcasters on Stony Plain Records. It features Duke Robillard and Berklee faculty member Dave Limina.

1973

Trumpeter David Dubinsky of Chelmsford, MA, is featured on the CD *This Is It* with the band Rico Barr & the Jump 'n' Jive Review. The disc is available at CD Baby. Dubinsky



David Dubinsky '73

serves as the vice president of education and outreach on the board of the Boston Symphony/Pops Volunteer Organization.

Drummer Patrick Kurdy of Boise, ID, is the president of the Idaho Jazz Society. Established to promote the art of jazz in Idaho, the society provides college scholarships for young jazz musicians. This year, the society is celebrating its 20th anniversary. Visit www.idahojazzsociety.org.

In October keyboardist John Novello of North Hollywood, CA, held a release party for *Novello's B3 Soul* CD at the Jazz Alley in Seattle, WA. *Novello's B3 Soul* also features saxophonist Eric Marienthal '79, bassist Melvin Davis, and drummer Raymond Griffin. Visit www.keysnovello.com.

1975

Jack Evans of Katonah, NY, and his band Reverend Zen were finalists and semifinalists in song contests in Paris, France; the United Kingdom; and Australia. Visit www.reverendzenmusic.com.

1977

Singer/songwriter Charles Hiestand of Seattle, WA, released his fourth CD, *Mosaic*, with his band Identity Crisis. Hiestand's songs and Jean Mishler's vocals blend jazz, pop, and classical styles. Visit www.mosaicthecd.com.

1978

Guitarist William Fitzhugh of Hendersonville, TN, published his book *Classical Guitar for the Steel String Guitarist* for Hal Leonard Corp. publications.

1979

Pianist Gail Jhonson of Van Nuys, CA, released the CD *Pearls*, a collection of smooth-jazz and contemporary compositions, on the NuGroove record label. Visit www.gailjhonson.com.

Cellist and bass guitarist Cliff Latshaw of Cheyenne, WY, introduced the Nitewalker Bass Guitar

Tube Preamp for Newbasstone Inc., an electronics manufacturing company founded by Latshaw in 2004. Visit www.nitewalkerpreamp.com.

Trumpeter Jonathan Lax of Summit, NJ, performs with the Herald Trumpet Ensemble and Mirandola Fanfare Trumpets at renaissance and medieval fairs. Lax teaches instrumental music and leads several ensembles at the Dr. Walter F. Robinson School and the Lincoln Community School in Bayonne, NJ.

1980

Arranger and producer Frank Macchia of Burbank, CA, released the new CD *Saxolollapalooza*. Visit www.frankmacchia.net.

Guitarist Ti Muntarbhorn of North Hollywood, CA, participated in neuroscientists' and psychologists' first long-term study on the effects of intensive meditation training on attention, cognitive performance, emotion regulation, and health. Visit www.katijazz.com.



Gail Jhonson '79

Miami Soundings

by Paul Hoyle '83

Welcome to the first column to report on news from the Berklee Miami Alumni Chapter.

First, I'd like to give an overview of the scene here. As in other large cities, opportunities abound in Miami for music work in many popular styles and genres. As a producer—I recently finished albums for Lovell and Rebelión Chicana—I know a bit about working in the Miami music scene. Producers are expected to be multi-instrumentalists with solid keyboard skills and who know how to get optimal results with the vocalists who hire us. We have to be comfortable recording in unlikely places and in home studios, flexible enough to work with established artists, and humble enough to work with up-and-coming ones. That new artist with a small budget might just be your ride to the top.

Now let's review what some of our South Florida alumni have worked on lately as producers, composers, performers, and teachers.

Angelo Milli '99 wrote the score to the new Hollywood feature *Seven Pounds*. The film's director, Gabriele Muccino sought the right sound for his film, so he borrowed his brother's iPod and discovered some of Milli's early-indie compositions. He then hired Milli, who delivered a dramatic score for a 60-piece orchestra and choir.

Emil Temeltas '95 won the Best Music Award in Miami's 48-Hour Film Project for his score to *The Art of Roadkill*. Saxophonist Luis Disla '83 finished his Latin-jazz album *The Prophecy* with percussionist Alex Acuña, bassist Abraham Laboriel '72, drummer Steve Gadd, guitarist Leo Quintero '83, and pianist Jorge Luis Sosa. Chuck Mason '90 engineered *Journey of the Refugee*, the latest CD by Sonido Batido at his studio the Groove Factory in north Miami.

Joel Someillan '93 has written and produced songs for Chayanne, Gloria Estefan, and Thalía. He has

also written children's songs for the *Dora the Explorer* TV show. Jose Gonzalez '84 is scoring movies for HBO, Hallmark Movie Channel, Lifetime, the Discovery Channel, Discovery Kids, and others.

Gustavo Celis '94 is engineering the new Shakira album. Lasim Richards '02 is the trombonist for *Locos por Juana*. The band was nominated for a 2009 Grammy. Richards has also played with Ludacris, Chaka Khan, Timbaland, Queen Latifah, and others. Zach Ziskin '93 discovered and produced Hilary McRae, the first emerging artist signed to the Starbucks Hear Music label. Songwriter John Sampson '82 has written more than 300 tunes.

Lucian Williams '71 plays guitar and sings with Lew Willie & the Snapdragons. He also produces demos and teaches guitar, piano, and voice. Jeffrey Crespo '96 and Raul Ramirez are recording a CD of music for relaxation. Elsa Marina Cruz '96 has been



Paul Hoyle '83

writing songs that convey a positive message about life and family. Zania Sala '05 works for MTV Latin America and is finishing her album with producers Dan Warner and Lee Levin. Ivan Valles '05 is producing a CD by harpist Victor Espinola that mixes new-age, chill-out, and world music. Cellist Alexander Zhiroff played on the project.

That's all for now.

—Paul Hoyle '83
Miami Chapter Leader

Anthony J. Resta of Westford, MA, cowrote "To the Stars" with the band Cohesive. The song won in the Los Angeles Music Awards' Adult Alternative category. Resta's song "Love Is a Twisted Melancholy Disease" reached number 24 on ReverbNation's alternative chart.

Drummer Bill Spoke of Hollywood, CA, plays with blues-rock band Burning Wagon.

1981

Chromatic harmonica player Adam Glasser of London, England, released the album *Free at First*. Visit www.myspace.com/adamglasser.

Saxophonist Donald Harrison of New Orleans, LA, released the CD *The Chosen*. The disc features current Berklee students Victor Gould (piano), Max Moran (bass), and Joseph Dyson (drums).

Drummer and composer Jeff "Tain" Watts of Brooklyn, NY, released *WATTS*, a sociopolitical concept album that features Branford Marsalis '80, trumpeter Terence Blanchard, and bassist Christian McBride. Visit www.chambersoftain.com.

1982

Guitarist and composer Chris Hough of Draper, UT, released his debut CD, *Turn for the West*, which features his trio playing 10 original jazz compositions. Visit www.chrishoughband.com.

Violinist Benjamin Smeall of Green Bay, WI, currently plays violin with Mariachi Estrella. He wrote a method book on improvisation for students at the early-instruction level.

1983

Saxophonist Jody Espina of Savannah, GA, released the two-DVD set *The Music of George Garzone & the Triadic Chromatic Approach*. It is a comprehensive, intimate portrait of the legendary tenor man and jazz educator. Espina is also the president of JodyJazz Inc. Visit www.jodyjazz.com.

John Howell of Chicago, IL, is a popular talk show host for Chicago's WIND 560 station. Previously he appeared on WUSN-FM and has been a host and an interviewer of political and musical guests.

1984

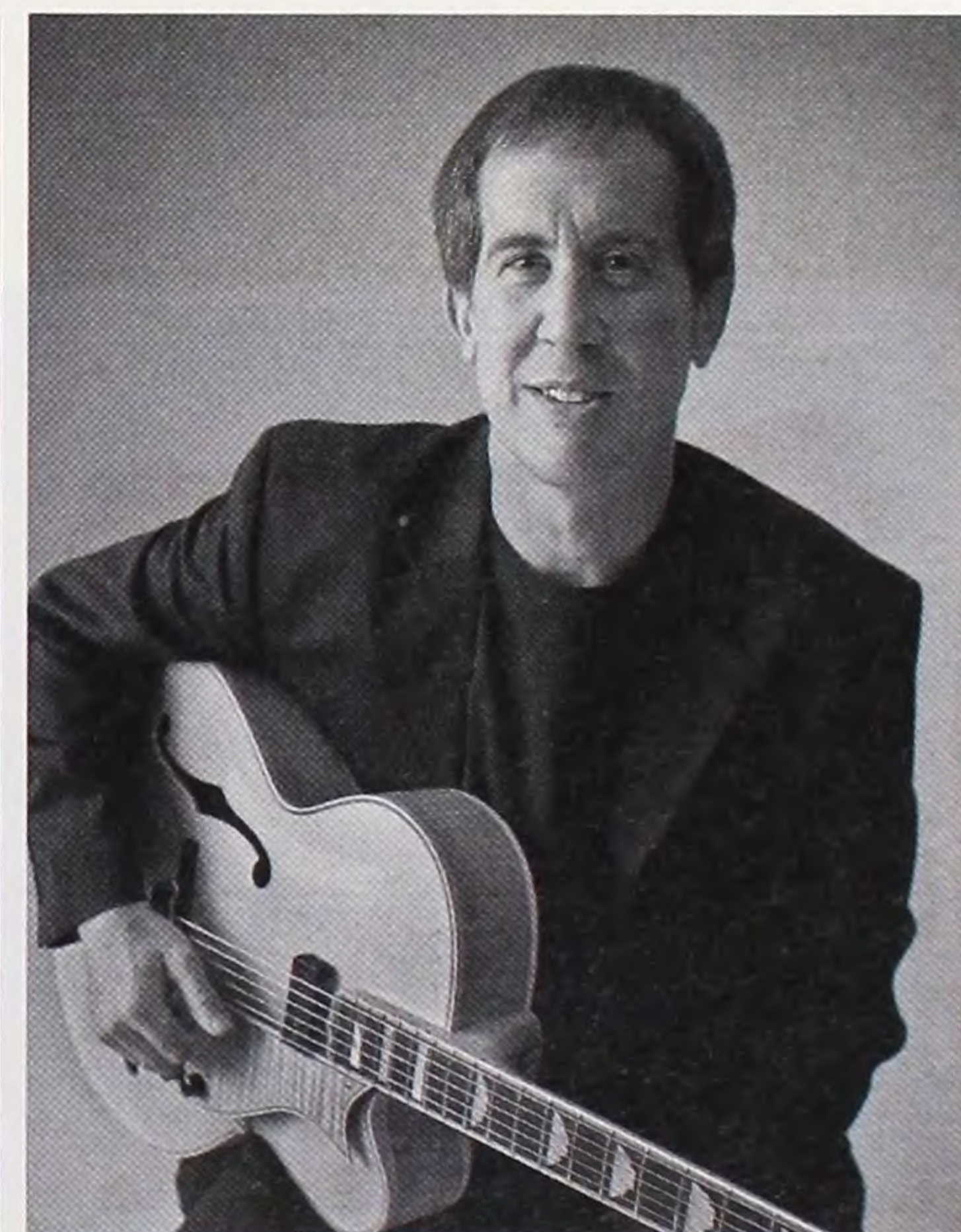
Don Breithaupt of Ontario, Canada, received his second consecutive SOCAN award for his theme and underscore for *6teen*, which airs on the Cartoon Network. He produced and cowrote "Every Time It Snows" for Blue Note Records artist Marc Jordan. And for the fifth consecutive year, Breithaupt was nominated in the Canadian Smooth Jazz Awards' Keyboardist/Pianist of the Year category. Visit www.monkeyhouse.com.

Ray DiVirgilio of Newark, NJ, teaches instrumental music for Northeastern Music Publications and plays gigs on guitar and clarinet in Philadelphia.

1985

Bassist Thomas Boyce of Reno, NV, and his band the Famous Wannabes were voted Austin City Limits Music Festival's top band from Nevada. The band penned "Government Fools," a nonpartisan song released before the 2008 presidential election.

David Peterson of Oak Park, IL, received his registered piano technician status with the Piano Technicians Guild and has established his own piano-tuning business in Chicago. Visit www.petersonpianoservice.com.



Chris Hough '82

1986

Singer/songwriter Julie Kinscheck of Billerica, MA, released *Grace with Jazz on Top*, which is airing on radio stations in the United Kingdom, Australia, and the Caribbean. The disc was produced by Berklee staff member Ralph Kinscheck and features faculty members Joe Galeota (percussion) and Jim Peterson (guitar).

(Continued on page 25)

The Alumni Beat *by Karen Bell '90*

Since my last column, I have been busy participating in the committee to review the more than 145 proposals for the 2008–2009 Alumni Grant Program. It was difficult to make final choices, but we have selected 10 alumni with great projects worthy of funding.

- David Asplin '76, Holy Names Music Center TEAM Project (Teens Engaging in Alternatives through Music)
- Ron L. Carbo '90, the Carbo Foundation's Youth Power Initiative
- Suzanne Denu '02, Melodies for Nola's Children
- Joshua Grekin '93 and Deleska Crockett '92, Dr. Music's Little Bands School
- Andri Leonardo Hoegger '99, Harmonic Conversion
- Rachel Landry '07, Case Collective
- Joe Link '76, the Patricia M. Sitar Center for the Arts Instrumental Music Education Project

- Glenn Mallow '93, the Arc of Schuyler's recreation department: Twelfth Street Players
- Joseph Smyth '79, "We Are the World: Percussion around the Globe"
- Cary Valentine '90, "Celebrating Music around the World" presentations

Congratulations to this year's recipients. For details on the winning proposals, visit <http://alumni.berklee.edu>. In March, applications for the 2009–2010 Alumni Grant Program will be available on the site.

This year is a special anniversary year for two of Berklee's cornerstones. On April 16, Berklee will celebrate the 25th anniversary of the Singers' Showcase. Guest alumni performers will share the stage with the student band. In addition, 2009 marks the 20th anniversary of your alumni magazine, *Berklee today*. In July, watch for the anniversary issue to arrive in your mailbox.

Thank you to all those who submitted nominations for candidates to receive the Distinguished Alumni award. Five or six awards will be presented to members of your alumni community at various alumni events throughout the year.

During the recent holiday season, five alumni chapters hosted holiday parties: the Atlanta, Los Angeles, Denver, Chicago, and Boston chapters. And at the end of January, the New York Berklee Alumni Chapter's party will take place. We've featured photos from some alumni events below.

To learn more about upcoming events in your chapter and news about fellow alumni in your chapter, visit the alumni website (<http://alumni.berklee.edu>). And to stay apprised of all alumni happenings, keep your profile in the online alumni directory updated. That's it for now. Take care,

—Karen Bell
Director of Alumni Affairs



From the left: Chris Daum (current student), Ashley Alexander '08, Cassandra Griffith '08 and Eytan Nicholson (student) at the Boston Alumni Chapter holiday party in December 2008.



From the left: Teresa Spivey, Isabelle Merheje '04, Kevin Williams '04, Angela Johnson-Swan '05, and Jeriel Johnson '05 at the Los Angeles alumni holiday party



Kyle James Hauser '07 was among those who performed for the crowd at the Denver Alumni Chapter holiday party.



Clockwise from the front: Adam Velez '86, William Sims '87, an unidentified woman, Ana Berdicta-Oreskovic, Daddo Oreskovic '04, and Boris Strepacki '02 enjoyed a dinner together at the Chicago alumni holiday party.

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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

1987

Singer/songwriter Pete Buchwald of Arvada, CO, released his new children's CD *Get on the Bus*. His work with video creator Bear Cahill on *The Booples* was featured in a Telly Award-winning episode.

Trip Young of Malibu, CA, was recently appointed the executive director of special projects at Immergent in Los Angeles, CA.

1988

Composer Mitchell Clyman of Jerusalem, Israel, runs Muso Productions Ltd. and recently completed automated dialog replacement (ADR) work for the new HBO series *The Ninth*, written and directed by David Milch (of *NYPD Blue*). He also did ADR work on the BBC-HBO mini series *House of Saddam* and the feature film *The Deal* and is scoring an animated series. Visit www.musoproductions.com.

Robert Lehmann of Stoneham, MA, is the chair of the New England Institute of Art's Audio Media and Technology program, which recently celebrated its 10th anniversary. Visit www.artinstitutes.edu/boston.

1989

Pianist and composer Doug Hammer of Lynn, MA, released *Baby Music 1* and *Baby Music 2*, which feature 78-minute piano improvisations created for the birth of his children. Hammer also released *Noel*, a solo-piano Christmas CD. Visit www.doughammer.net.

1990

Composer and songwriter John Alexander of Roselle, NJ, released *SongFrame Songwriter's Toolkit*, a set of music composition software tools to enable file sharing among musicians. Visit www.tanageraudioworks.com.

Drummer and recording engineer Geoff Chase of Watertown, MA, engineered the debut CD *Sidewalk Mary* by his all-instrumental rock band Axemunkee. Visit www.myspace.com/gchase67.

Bassist Elise MacDonald of Ipswich, NH, is the director of Studio 99 in Nashua, a music-education studio and art space for events in Nashua's Millyard District. Visit www.studio99nashua.com.

1991

Brian Brodeur of Montclair, NJ, and his company NewYorkDVD worked on the encoding and authoring of Phish's live double DVD *Walnut Creek*, which debuted at number one on Billboard's Top Music Video chart. Brodeur also worked on John Davis's *Marshfield Tornado* enhanced CD, which ranked at number one on Amazon.com. Visit www.brianbrodeur.com.

Drummer Anders Mogensen of Copenhagen, Denmark, Rudresh Mahanthappa '92, and Kasper Tranberg '92 recorded the CD *Real People*.

1993

Pianist, producer, and songwriter Barry D. of Valley Stream, NY, was nominated for a 2009 Stellar Award for his acclaimed project *Born to Play*.

Hilary Ann Feldman of Wheeling, IL, released her debut CD, *Taking Flight*, which was named the 2008 Cabaret/Folk CD of the Year by *Cabaret Scenes* magazine. Visit www.hilaryannfeldman.com.

Arranger and producer Paul Hoyle of Miami, FL, arranged and produced an album for Berklee alumna Lovell Frank. He also produced albums for Rebelión Chicana, Maria Esther, and Amy Carol Webb, among others. In 2004, Hoyle won a Latin Grammy with Cuban singer Albita and in 2007 was nominated for his work on Luisa Maria Guell's tango album.

1994

Saxophonist Richard D'Abreu of Richmond, VA, released the single "Look and Live" from his upcoming CD *Jazz in the Spirit*, which is on the independent New York-based label BONE Entertainment. Visit www.boneentertainment.com.

Singer/songwriter Lisa Donahey of Van Nuys, CA, released her debut CD, *Lisa Donahey: She's Got It Covered*. The album is a compilation of Donahey's interpretations of classic songs. Keyboardists Pathik Desai '94 and Chris Gestrin '95 played on the disc. Visit www.lisadonahey.com.

Nashville Notes *by Dave Petrelli '05*

Normally, the winter months in Nashville are cold, wet, and downright dreary, but lately we've experienced an array of weather patterns boasting the best and worst of all four seasons. Many football fans braved below-freezing temperatures on New Year's Eve to catch the Music City Bowl, featuring Nashville's own Vanderbilt University against Boston College. But the following day—the first of 2009—many were on the golf course enjoying 60-degree weather. Go figure.

Just like our weather, many Nashville songwriters and musicians have gone from one extreme to another. A case in point is local alumnus John Thomas Kelley '88, who performs under the name Charlie Kelley. Recently, during a routine medical visit, he was diagnosed with colon cancer. This came just weeks after his wife completed six months of treatment for Hodgkin's lymphoma. In December, Kelley underwent successful surgery and is now in the process of what we all hope will be a full and speedy recovery. While receiving treatment, Kelley was notified that he has been nominated for a Grammy. The nomination recognizes his work as a producer and a recording artist for his duo the Boxhounds and its instrumental release *Speechless*. Congratulations and best wishes to Kelley.

As usual, many other Berklee alumni in Nashville have made waves in the music industry. Here's what a few have been up to

Fiddler Casey Driessen '00 recently toured Beijing, Guangzhou, Foshan, and Dongguan, China, with Abigail Washburn & the Sparrow Quartet. The group features Driessen (fiddle), Béla Fleck (banjo), Ben Sollee (vocals and cello), and Abigail Washburn (banjo and vocals). The group's tour culminated in a show for the 2008 Olympics.

Shortly after relocating from Nashville to Cleveland, OH, singer/songwriter Laura Clapp '01 began singing background vocals for British artist Howard Jones. Clapp joined Jones on his summer tour of the United States, performed at his 25th anniversary concert in London and on his Japanese tour, and will join Jones for several shows in Australia in February.

Trombonist Oscar Utterström '02 just released the new album *Home* featuring, among others, drummer Justin Amaral '99, guitarist Adam Agati '05, and vocalist Christina Watson '01. The album was recorded at Big World Studios, which is owned and operated by fellow alums Daniel Amendola '92 and James Pecora '93. (You've got to love the Berklee networking machine!) The project is available through CD Baby and iTunes. Utterström has also been playing with the band My Morning Jacket, which performed at last summer's Bonnaroo Music Festival and at Madison Square Garden this past New Year's Eve.



Dave Petrelli '05

Liz Ficalora '78 just completed the drum method book *How to Write a Fast and Easy Drum Chart* and constructed a corresponding website titled www.easydrum-chart.com just for drummers.

Drummer and percussionist Joe Smyth and his trio the Matrix Percussion Trio received a Berklee Alumni Grant to continue their performances in Nashville metropolitan area schools. And for the 2008 holiday season, Smyth's other band (a little-known outfit called Sawyer Brown) released its second Christmas CD.

Best wishes to all for a very happy and healthy 2009.

—Dave Petrelli
Nashville Berklee Alumni Chapter Leader



Lisa Donahey '94

1995

Saxophonist Teodross Avery of Brooklyn, NY, released *Bridging the Gap: Hip-Hop Jazz, Vol. 1*. In addition to working on his own music, Avery has played or recorded with Amy Winehouse, Leela James, Joss Stone, Mos Def, Pat Monahan, and Lauryn Hill, among other artists. Visit www.teodrossavery.com.

Composer Gonzalo Grau of Silver Spring, MD, was nominated for his second salsa album, *Fruitero Moderno*, in the Best Tropical Latin Album category at the 51st Annual Grammy awards. Both the Atlanta Symphony and the Chicago Symphony orchestras commissioned symphonic compositions by Grau. Visit www.gonzalograu.com.

Ronald Lok Shing Ng of Hong Kong is the founder and president of the Baron School of Music, the first professional pop-classical music school in Hong Kong. He also owns a production company called Baron Productions and Artists Management Co. Ltd. Visit www.bsm.com.hk.

Composer Emil Temeltas of Miami Shores, FL, won the Best Music Award at the 48-Hour Film Project for his score in the movie *The Art of Roadkill*. Visit www.emiltemeltas.com.

In 2006, singer/songwriter and pianist Christy Zarlengo of Boston, MA, opened the Children's Music Center of Jamaica Plain to offer group and private music classes for young children. She also released *Little Virtuoso*, an interactive children's DVD. Visit www.littlevirtuoso.com.

Making Connections

In addition to his titles as jazz saxophonist, bandleader, and composer, Miguel Zenón '98 can now add genius to the list. This past fall, he was selected by the John D. and Catherine T. MacArthur Foundation to receive a \$500,000 award, frequently called the "genius grant." The foundation cited Zenón, as a musician and composer who is "reestablishing the artistic, cultural, and social tradition of jazz while creating an entirely new jazz language for the 21st century."

This prestigious award underscores the fruitfulness of the decade for Zenón since he graduated from Berklee. In 2001 he earned his master's degree from the Manhattan School of Music and has recorded four albums as a leader (three of which—*Ceremonial*, *Jibaro*, and *Awake*—were issued on the Marsalis Music imprint). As a vital member of the New York jazz scene, Zenón has recorded and performed with a large and impressive roster of jazz artists that includes David Sanchez, Charlie Haden, Danilo Pérez, Bobby Hutcherson, the Mingus Big Band, Antonio Sanchez, and Steve Coleman, to name a few. He is also a founding member of the San Francisco Jazz Collective and has worked on the Collective's projects alongside Joe Lovano, Dave Douglas, Brian Blade, and Joshua Redman, among others.

While growing up in Santurce, a poor section of San Juan, Puerto Rico, Zenón became drawn to music. "That area would be considered a [housing] project in the States," Zenón says. "I lived there until I was 12 or 13." By the age of 11, Zenón became interested in music and, until he was 17, pursued classical studies at Escuela Libre de Música. He says piano was first choice for his principal instrument, but because he arrived late to enroll, all the spots for piano students were filled. Ironically, alto saxophone was his third choice. It wasn't until Zenón was 15 that he was introduced to jazz through friends. A local university radio station aired jazz shows from National Public Radio, and Zenón began tuning in.

"I taped shows like *Jazz Set* and bought a Charlie Parker compilation



Alto saxophonist Miguel Zenón '98

and the Miles Davis '58 sessions," says Zenón. "When I began listening, I didn't know anything about improvisation or theory. I just tried to grasp things on my own by transcribing and playing with people." Zenón received a scholarship at the Puerto Rico Heineken Jazz Festival to attend Berklee, where he became more deeply immersed in jazz.

"I had a couple things together when I got there," he says. "I met students from all over the world, and most of them were more advanced than I was. It was a big inspiration to interact and play every day with others my age who had a lot to show me. I learned an incredible amount from Bill Pierce, who was my main saxophone instructor, and from Hal Crook, Ed Tomassi, and other Berklee teachers."

After earning his degree, Zenón accepted a scholarship for graduate work in performance at Manhattan School of Music. He also began to explore composition. "I took some composition and analysis courses with a couple of great teachers who really opened up my mind to a lot of things," he says. "I was writing a little bit after Berklee, but when I got to Manhattan, I started pushing it, making it a part of my routine to write a little bit every day."

Zenón's composing skills and his virtuosity on the saxophone have brought him acclaim among other musicians, critics throughout the country, and foundations. In April 2008, the John Simon Guggenheim Memorial Foundation awarded him a fellowship to write a jazz composition based on folkloric *plena* music from

Puerto Rico. And in December, at the Jazz Gallery in New York, his work *Esta Plena* for a septet, which includes ethnic percussion and vocalists, received its premiere.

Zenón's unique blend of elements of traditional Latin American music with contemporary jazz has been the artist's calling card. But first and foremost, Zenón is a jazz player who explores the musical roots of his native country to add color and dimension to his compositions. "Those of the new generation of Latin jazz players aren't trying to make instrumental dance music with some jazz elements," he says. "The music comes more from jazz than Latin dance and folkloric music. It's more about finding a balance between the two than trying to make one dominate the other."

Regarding his plans for the MacArthur grant money, Zenón has a couple of ideas. He hopes to bring in various artists for free jazz concerts in outlying parts of Puerto Rico. He also wants to research connections between various Latin American and African musical styles. He seeks to explore the effect of colonization on tribes and people that were transplanted to various parts of the Americas where they created new music and culture.

"I'm really interested in the similarities in the folkloric music of these countries," Zenón says. "You find music from Puerto Rico that's similar to music from Belize, Peru, or Ecuador, while their other styles of music are very different. I want to visit countries in Latin America and Africa to record music and talk with musicians to see what elements can be traced back to Africa. I want to see how the music expanded on our continent. This is a massive project, something I've been thinking about for a while."

When asked about his long-term career plans, Zenón says that the most important thing is not to get too comfortable. "I don't want to get stuck doing the same things over and over, just doing what works. For me, it's all about finding new things to do, new challenges. I want to keep moving and growing. As long as I'm doing that, I'm gonna feel like I'm doing well."

1996

Producer Scott Burton of Beverly Hills, CA, mixes and produces music for national ad campaigns for Zales, the Florida Citrus Miracle campaign, and Hyundai Motor America. *Shoot* magazine selected three spots on which Burton worked for its biannual issue that features the top 10 picks for music and sound. Visit www.primalscreammusic.com.

Erik Steigen of Los Angeles, CA, is the director of publishing and royalties at Provident Financial Management. He was part of the A&R team for the Barack Obama presidential campaign album *Yes We Can: Voices of a Grassroots Movement*.



Brant Grieshaber '98

1998

Saxophonist and clarinetist Anat Cohen of New York City released a new CD titled *Notes from the Village* on Anzic Records. Visit www.anatcohen.com.

Sherwood "Chuck" Doud of San Francisco, CA, is the head of Music at Sony PlayStation. His department manages the creative, production, technical, and business aspects of video-game music for Sony's first-party titles.

Brant Grieshaber of Boston, MA, and his progressive rock group Ra Quintet released the five-song EP *The Beginning* on the Bennett Alliance label. Grieshaber endorses Godin Guitars and JazzKat amplifiers and has published *The Ultimate Guitarist's Survival Guide*. Visit www.rbrantg.com.

Saxophonist Alon Farber of Sava, Israel, and his group the Alon Farber Hagiga Sextet released *Optimistic View*, the group's second CD on the Spanish label Fresh Sound. The music was composed by Alon Farber and arranged by Dani Benedikt '98 and Farber. Visit www.hagiga.com.

Gerard Salonga of Muntinlupa City, Philippines, is the music director of FILharmonika, a professional chamber orchestra in Manila. On Christmas Eve 2008, he was the guest conductor for the Hong Kong Philharmonic Orchestra, accompanying singer/songwriter Lee-Hom Wang '99.

Jerome Sabbagh of Brooklyn, NY, released *The Bar Next Door* with the Jerome Sabbagh Trio. Visit www.myspace.com/jeromesabbagh.

Bassist Guido Farusi Stewart of Madrid, Spain, is the bassist for the musical *Ana Frank: Un Canto a la Vida*, and for the Periferica Big Band and the jazz jam sessions at Café Zanzibar and Café Las Tablas in Madrid. He also plays with Cuban singer Isbel Noa and Spanish singer Naim Thomas. Visit www.myspace.com/guidofarusi.

1999

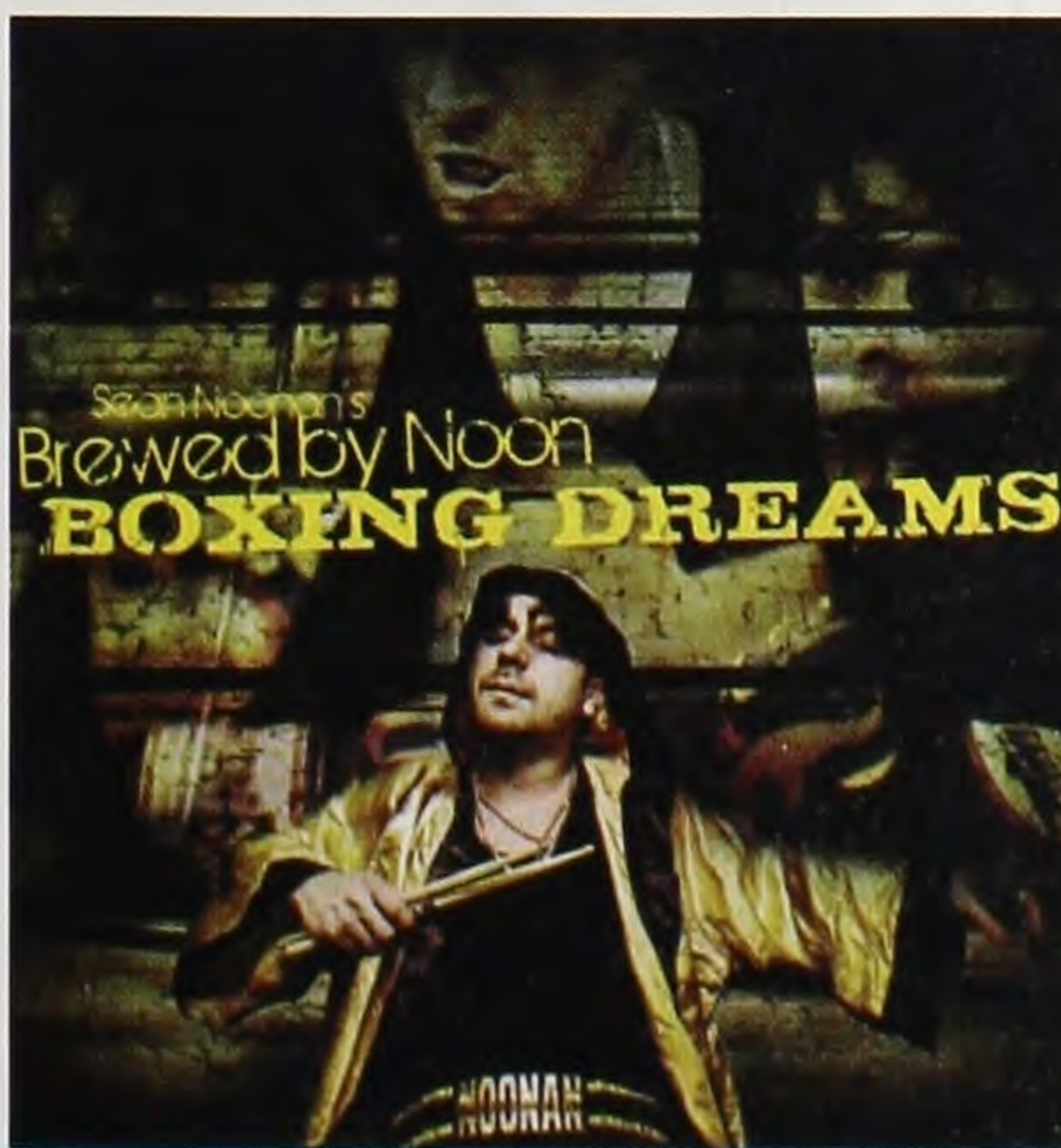
Leo Blanco of Roxbury, MA, released the new CD *Africa Latina* on the Ayva Music label. Visit www.leoblanco.com.

Mandolinist Joseph Brent of New York City released *Point of Departure*, his debut CD featuring duets with Julliard harp instructor Bridget Kibbey. He headlined the Montreal convention of the Classical Mandolin Society of America convention and has performed with the Tanglewood fellows in a celebration of Elliot Carter's centennial concert. Visit www.josephbrent.com.

Trumpeter and composer Avishai Cohen of Brooklyn, NY, released *Flood* on Anzic Records. *Flood* is the second album in Cohen's Big Rain trilogy and the follow-up to the critically acclaimed *After the Big Rain*. He also released *Seven*, a three-hour soundtrack that is part of an art installation at the former New York Times Building.

Jim Magoon of Manchester, NH, is touring with Recycled Percussion, the nation's largest touring drumming act, which has brought "power percussion" and "junk rock" into the mainstream. The group is currently one of the most in-demand half-time entertainment acts for the NBA and the NFL and one of the most heavily booked college acts. Visit www.recycledpercussion.com.

Angelo Milli of Miami Beach, FL, composed the score for the feature film *Seven Pounds* starring Will Smith. The film was released in December 2008.



Sean Noonan '99



Angelo Milli '99

Sean Noonan of North Easton, MA, released *Boxing Dreams* with his band Brewed by Noon. The multilingual album includes "Courage," a tribute to Rocky Marciano, the lightweight-boxing champion from Brockton, MA.

Josh Preston of Nashville, TN, released his CD *Exit Sounds*, his third full-length album released on his own Me and the Machine Records. Visit www.joshpreston.squarespace.com.

Makeba Riddick of Randallstown, MD, is a co-writer of "Live Your Life" with C.J. Harris, J. Smith, and B.D. Mihai. Recorded by T.I. and Rihanna, it appears on the album *Paper Train*. It was a number-one hit single on the Billboard Hot 100 chart.

2000

Guitarist Jason Diana of Altamonte Springs, FL, and his band Rabbits with Glasses recently opened for Toadies at the House of Blues and finished a video for the title track of the group's *Switching off the Trees* EP.

Composer and sound designer Haddon Givens Kime of Atlanta, GA, received the Tanne Foundation's 2008 Tanne Award for outstanding achievement in the arts. The Independent Reviewers of New England also gave him two awards for outstanding sound design and composition for his work on theatrical productions. Kime has created scores and sound designs for many regional and off-Broadway productions.

PACO CHARLIN VISIONS



Paco Charlin '97

1997

Guitarist Justin Ballard of Quincy, MA, and his band Debris (featuring Bryan Bayles '98), released their new album *Operation Bostar*. Visit www.myspace.com/debrisma.

Bassist Paco Charlin of Pontevedra, Spain, has released the CD *Visions* featuring nine originals performed by Charlin's jazz quintet. Visit www.freecodejazzrecords.com.

Composer and guitarist Jorge Farall of Tucan, Argentina, wrote a two-movement piece for solo guitar that was recorded by Pablo Gonzáles Jazey and published by the National Endowment for the Arts-Argentina. The folio *Guitarra Tucumana* is a compilation of pieces written by composers from the province of Tucumán.

Sound editor Stephen Parise of North Hollywood, CA, has worked on music for various television shows on VH1 and the History Channel, including *Rock of Love*, *Dogfights*, and *Battle 360*. He also worked on *Life without People*, which was nominated for an Emmy Award in the Sound Editing for Nonfiction Programming category.

Alumni Take Song Honors

Congratulations to the four Berklee alumni who placed in the 2008 USA Songwriting Competition.

Hanneke Cassel '00: First prize, instrumental; third prize overall
Nial Djuliarso '04: Finalist, jazz

Katie Miner '99: Finalist, gospel/inspirational

Kyler England '00: Finalist, rock/alternative

Saxophonist Bob Reynolds has relocated to Los Angeles, CA, after eight years in New York. He recently worked with John Mayer and Australian singer Guy Sebastian on a recording produced by Ryan Harris. He also appeared on a TV show backing Michael Bublé. Visit www.myspace.com/bobreynolds.

Bassist Daniel Gordon of Los Angeles, CA, plays bass on three tracks for Scott Weiland's solo record *Happy in Galoshes*, which was released in November 2008.

2001

Guitarist Vladimir Vasileski Cetkar of New York City, is featured as composer, guitarist, and singer on the CD *We Will Never End*. Visit www.vladimircetkar.com.

Hans Hafner of Berlin, Germany, composed music for several episodes of *Ein Fall für Zwei*, one the longest-running crime shows in Germany. He has also scored the feature-length film *Stepnica* and several commercials and multimedia projects. Visit www.hanshafner.de.

Producer Matty "Trump" Harris of Jamaica Plain, MA, was named the hip-hop and R&B producer of the year at the 2008 Boston Music Awards. He has worked with Fat Joe, AZ, Ray Diamonds, Slaine, and others. Visit www.myspace.com/mattytrumpproductions.

Guitarist Lage Lund of Brooklyn, NY, released *Early Songs* on Criss Cross Jazz. It features drummer Kendrick Scott '03. Visit www.crisscrossjazz.com.

Songwriter Michael Rachap of Atlanta, GA, created *Readeez, Volume One*, an award-winning DVD for children that introduces Rachap's immersive approach to reading instruction. Visit <http://readeez.com>.

Drummer Andrew Shoniker of Toronto, Canada, formed a quartet that includes Devrim Eldelekli '99 and Tom Richards '01. He endorses Mapex Drums, Paiste Cymbals, Vater Drumsticks, and Evans Drumheads. Visit www.andyshoniker.com.

2002

Aric Bieganek of East Hampton, MA, and his youth-oriented band Recess Rock released their debut studio record, *Bright Lights, Big Kitty!!!*.

Singer/songwriter Ma'ayan Castel of Boston, MA, released *Walk on Water*, her debut album produced by Leo Mellace '92. In October, Castel performed her material at her CD release party at Harpers Ferry in Allston, MA. Visit www.myspace.com/maayancastel.

Pianist/songwriter Corrinne May of Los Angeles released her CD *Beautiful Seed* on the Warner Music Singapore label. The disc was certified platinum in Singapore. Richard Furch '99 served as the engineer for the album's string ensemble sessions. Visit www.myspace.com/corrinnemay.

Trombonist Lasim Richards of Miami, FL, currently performs with Locos por Juana. The group has been nominated for a 2009 Latin Grammy Award in the Best Latin Rock or Alternative Album category.

Curt Mychael of West Bend, WI, released his debut album *Sketches in Time* and is performing throughout the country. Visit www.curtmychael.com.

Singer/songwriter Putnam Murdock of Benicia, CA, released the CD *Fiction*, an acoustic album that blends folk and New Orleans styles and features several Berklee alumni. Visit <http://cdbaby.com/cd/pmurdock>.

Dong Hoon Woo of Songpa-Gu, Korea, was hired as the deputy manager at KTF, a music-business team in Seoul. He handles digital licensing issues, database management, and concert funding. He also completed an internship at Universal Music Publishing Group and worked in the ABC Radio Music department.

2003

Guitarist B.J. Block of Vancouver, British Columbia, released the CD *Glitterball*. The disc features eight original songs with retro-dance grooves and ambient sounds. Visit www.cdbaby.com/cd/bjblock.

Bassist Annie Clements of Nashville, TN, is the bassist and background vocalist for the group Sugarland. The band's live cover of the Dream Academy's "Life in a Northern Town" has been nominated for a Grammy and features Clements on bass and backing vocals.

Chie Imaizumi, a composer, arranger, and conductor, of Denver, CO, was commissioned by the Falconaires, the U.S. Air Force Academy Band, to write the piece "Sharing the Freedom." Last fall the band premiered the song at the Monterey Jazz Festival with Imaizumi conducting. Visit www.thousandpictures.org.

Drummer Luis Javier Santiago Sierra of San Juan, Puerto Rico, was promoted to chief warrant officer 2 as a U.S. Army bandmaster with the Puerto Rico National Guard. He composed five songs for the 28th Army Band's recording *Recuerdos y Tradicion* and was the disc's producer and percussionist. Uziel Colon '03, Francisco Kiko Hurtado '89, and Alfredo Hurtado '89 were featured on the recording. Visit www.myspace.com/luisjaviersantiago.

2004

Producer Joel Dean of New York City produced Shayna Zaid's debut EP, *Au Fait*. Zaid's songs have been featured on *The Young and the Restless* and other productions. Visit www.myspace.com/JayDeaselMusic.

Kristian Habenicht of Los Angeles, CA, Mason Razavi '06, and Daniel Jayo have launched a website for online video music lessons called halfstepup.com. The constantly expanding site is a library of lessons and articles for musicians at all levels. Visit www.halfstepup.com.

Michael Kreher of South Hadley, MA, is the producer and Mason Taylor is a member of the band a'tris, which won the AirPlay Direct All Things Digital contest in the alternative-rock category. The band's video reached number one on the FameCast site.



Corrinne May '02

Chris Oquist of Somerville, MA, was hired as marketing manager at Percussion Software. He was previously the manager of Web stores at Newbury Comics.

Trumpeter Christian Scott of New York City released the new live CD and DVD *Christian Scott: Live at Newport* and, in October and November, headlined a tour in Europe and the United States. He also appears in the Jonathan Demme film *Rachel Getting Married*.

2005

Composer David Bickel of Andover, MA, wrote eight songs for Digital Juice Inc., a world leader in royalty free music for filmmakers. He worked on three volumes for Worship StackTraxx. Visit www.digitaljuices.com/products/product_volumes.asp?pv=22.

Since June 2008, drummer Brent Marquez of Mentor, OH, has been on tour in the United States, Canada, and Japan with the Glenn Miller Orchestra. Visit www.glennmillerorchestra.com.

(Continued on page 30)



Chie Imaizumi '03 with members of the U.S. Air Force Academy Band

Last year closed out in grand style with an alumni holiday party that attracted more than 250 guests. The unique layout of the Rive Gauche Café in Sherman Oaks provided a wonderful holiday setting, and the wide range of alumni generations made for a fun event (see the accompanying photos). Special thanks to pianist, vocalist, and songwriter Bob Malone '87, who performed holiday music with a distinctly New Orleans flavor. Malone is an indie artist who blends blues, jazz, ragtime, and boogie-woogie in great style, with a nod to such artists as Dr. John, Tom Waits, and Leon Russell. For more information on Malone, check out his website at www.bobmalone.com.

As of this writing in early January, the 2009 schedule of Los Angeles events has already begun. The annual alumni brunch always attracts more than 200 guests, and this year's event at the Fairmont Miramar Hotel in Santa Monica will be no exception. President Roger Brown will speak, and as usual, a large contingent of faculty and staff from

Boston attending the Winter NAMM Show will be on hand.

On January 25, Berklee faculty songwriter guru Pat Pattison will present a master class at Sanctum L.A. Sound Studios in Santa Monica. This session will examine the lyrics of local L.A. songwriters and will focus on the process of rewriting and polishing one's writing.

On February 26, the Allan Holdsworth/Alan Pasqua Group featuring Chad Wackerman and Jimmy Haslip, a supergroup of four legends from the jazz-fusion music scene, will play at the Knitting Factory in Los Angeles. They will headline WesFest 4, an annual concert to benefit the Wes Wehmiller Endowed Scholarship at Berklee. The scholarship fund honors Wes Wehmiller '92, a highly accomplished bassist, athlete, and photographer who died of thyroid cancer in January 2005. Established by the Wehmiller family and friends, the Wes Wehmiller Endowed Scholarship is awarded annually to a continuing student at Berklee who best exemplifies the excellence and

grace that Wehmiller demonstrated as a bassist and as a human being. To date, the WesFest concert series has raised more than \$32,000 for the fund. This year's event promises to be another memorable musical evening. For details, turn to page 30 of this issue, and for ticket information, send me an e-mail at pgordon@berklee.edu.

In the world of film music, the soundtrack to *When Nietzsche Wept*, composed by Sharon Farber '97, has been released. A review by Mikael Carlsson of MovieScore Media refers to the "immensely beautiful orchestral score by the hugely talented Sharon Farber." To hear excerpts, visit www.moviescoremedia.com/nietzsche.html.

After relocating from New York City to Los Angeles, Jon Dowling '95 is busy rehearsing with his new band. The group has upcoming performances scheduled in support of Dowling's recent radio hit "Out of the Dark." In late 2008, the single made a strong showing on *New Music Weekly* magazine's AC/Hot AC Chart and is in the company

of new releases by such artists as John Mayer '98, Chris Brown, and Josh Groban. "Out of the Dark" also showed impressively on the AC/Hot AC Indie and Top 40 Indie charts.

Congratulations to the alumni and faculty members who netted 29 2009 Grammy Award nominations (see related story on page 4). Good luck on February 8!

That's all for now. Stay in touch.

—Peter Gordon '78
Director, Berklee Center in Los Angeles

Shots from the December 2008 holiday party at the Rive Gauche Café



From the left: Phyllis Osman '90, Michael Contreras '81, Meg Mitchell '03, and Femke Weidema '07



Bob Malone '87



James Saez '93, Peter Gordon '78, Joe Rozum '81, and Damir Price '93

The 333 Book

333 Licks, Tricks and Techniques Every Guitarist Should Know

Mike Ihde

Ever wished you could learn every lead style, cool tricks, great sounding licks that you'll actually use, all the chord scale rules, all the chord forms you'll ever need and much, much more in one book? Well, wish no more!

Berklee faculty member Mike Ihde has put all this and more into his latest publication.

You get over 2 and half hours of recorded examples (with a full band) and over 6 hours of video performance/interviews with the pros who talk about their music and the techniques they use to make it.

Everything is in standard notation and tablature but the bonus is the way Ihde teaches you *why* these licks and tricks work. Every example is thoroughly explained in a clear and easy to understand way so you not only learn a new phrase, you learn the principles behind why it sounds good and where to use it.

Go to www.MikeIhde.com to listen to audio examples, watch video clips and purchase the book.



VIDEOS: Performance/interviews with: Mike Auldridge (Dobro), Alison Brown (Banjo), Buddy Emmons & Doug Jernigan (Pedal Steel Guitar), Jon Finn (Modern Rock Guitar), Ray Flacke (Country Guitar), Richie Hart (Jazz Guitar), Pete Huttlinger (Solo Acoustic Fingerpicking), Mike Ihde (Topics from the book), Phil Keaggy (Alternate Tunings), Abraham Laboriel (Electric Funk Bass), Billy Robinson & Bobbe Seymour (Lap Steel Guitar), Joe Stump (Speed Metal) and David Tronzo (Innovative Slide Guitar).

Charlotte Moore of San Ramon, CA, was hired as a production accountant at Skywalker Sound, a division of Lucasfilm, in the San Francisco Bay Area. She is also pursuing her MBA at Suffolk University.



Shantell Ogden '05

Shantell Ogden of Nashville, TN, released the new CD, *Water through Stone*. Visit www.shantellsmusic.net.

Guitarist Georgi Sareski of Skopje, Macedonia, released *Myau Myau*, his third album of original music. Last year his quartet performed at the Umbria Jazz Festival, the Balkanic Windows Festival in Serbia, and the Clusone Jazz Festival in Italy. He has also recorded music for a documentary.

2006

Singer/songwriter Lucas Carpenter of Jersey Shore, PA, released the CD *The Pixelated Path* featuring Aurelien Budynek '06, Matt Nakoa Pryor '06, Benny Appleby '08, Emily Huslander '09, and Carly Sperber '06. Visit www.myspace.com/lucascarpenter.

Lauren Martin of Metairie, LA, will deliver the presentation "Music Therapy in End-of-Life Care" at this spring's National Association of Social Workers State Conference in Louisiana.

Violinist Christopher Vuk of Cambridge, MA, directs the Boston String Quartet. The group kicked off a nine-city tour with a concert that premiered "Lost in Boston," an original song written for string quartet and rock band by Berklee student Neara Russell. The quartet was joined by Russell with fellow students Reben Cainer and Lonny Hayes for the performance.

2007

Engineer Brad Fisher of Alpharetta, GA, recorded and mixed a song for Manchester Orchestra's EP *I Can Feel a Hot One*. The group's music was featured on the TV show *Gossip Girl*. Fisher is working on the band's second full-length album.

Guitarist Freddy Hall of Lorton, VA, plays lead guitar with the touring company for the musical *Spring Awakening*. The tour opened in San Francisco and will travel to 23 cities throughout the United States. Visit <http://www.myspace.com/freddyhallmusic>.

Composer Yuudai Kimoto of Los Angeles, CA, scored the theatrical motion picture film *1895*, which opened in theaters throughout Taiwan in November. Visit www.yuudaikimoto.com.

Cian McCarthy of Brooklyn, NY, serves as the assistant conductor for the musical *In the Heights*, which has won four Tony Awards. Alex Lacamoire '96 is the show's main conductor.

Luciano Molinari of Rosario, Argentina, released his first album, *Caida Libre*. Visit www.elasticsound.com.

Guitar, banjo, and mandolin player Charlie Worsham of Nashville, TN, and his band KingBilly completed their first, self-titled album. The television channel Great American Country documented the process for the new series *KingBilly*.

2008

Michael Cestaro of New York City was hired as a contract administrator at Genesis Networks Inc. in New York City.

Kelly Haechler of Dubai, United Arab Emirates, works as an event coordinator for Live Nation Middle East at the Live Nation office in Dubai.

Pianist Ryan McBride of Jersey City, NJ, toured with singers Adam Pascal and Larry Edoff, who released the CD *Blinding Light*. McBride is also an accompanist at the Steffi Nossen School of Dance in White Plains, NY, and operates a private teaching practice.

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Compiled by Emily Dufresne

EDWARD PETRUCCI '55 of Providence, RI, passed away September 17, 2008. He was 85. As a guitarist, Petrucci performed extensively throughout the East Coast and taught lessons in Providence and Cranston, RI, before retiring. A World War II veteran, Petrucci served in the European Theater and performed with the Shep Fields Orchestra in Le Havre, France. He leaves two sisters and several nieces and nephews.

FREDERICK R. HINES '60 of Haverhill, MA, passed away on October 4. He was 80. A Korean War veteran, Hines worked until retirement at Hewlett-Packard Development Company. An accomplished musician, he sang and played bass guitar in bands in the New York and New England areas. He is survived by his wife of 54 years, Joyce; three daughters; and six grandchildren.

WILLIAM D. LUTH '64 of Fort Myers, FL, died October 24 at the age of 70. Between the 1960s and the 1980s, he played drums in several bands in Boston. He also worked at several car dealerships as a service coordinator and, in 1978, founded J&J Truck Equipment. He leaves his wife, Leslie; five sons; a daughter; and nine grandchildren.

J. DAVID SANTOS '72 of Nashua, NH, died September 13. He was 62. An accomplished lead and jazz trumpeter, Santos performed with the 564th Air Force Band, the Freese Brothers Big Band, the Platters, and the New Hampshire Jazz Orchestra. He leaves his wife, Martha.

LINDA J. BEDELL '76 of Dearborn, MI, died October 22 after a four-year battle with ovarian cancer. Bedell, who graduated with a BA in music education, worked as a teacher for 26 years in the Dearborn Public Schools in Michigan. She is survived by her husband, David Bedell.

JOHN "JACK" MANNING '79 of Venice, CA, passed away after a



Richard Ehrman '84

long illness. He was 55. Manning toured with the group the Hues Corporation, which released the hit "Rock the Boat" and earned two platinum records for his studio work with Mr. Mister. He also worked at Universal Studios on several hit movies and was pursuing a Ph.D. in psychology.

RICHARD EHRLMAN '84 of Cambridge, MA passed away of a sudden heart attack on November 19. He was 51. Ehrman earned his bachelor's degree in professional music and served as Berklee's concert office manager for 25 years. He was an integral member of Berklee's Concert Operations/Special Programs Department. A respected practitioner of the Feldenkrais Method, Ehrman taught awareness through movement classes for Berklee's Performance Division and was the faculty leader of the Berklee chess club.

Ehrman was a member of the Agbekor African Drum and Dance Society and the Boston Village Gamelan. He also collected and played a variety of instruments including piano, percussion, melodeon, theremin, baláfon, and more. Ehrman will be remembered for his diverse and passionate interests in such areas as Zen Buddhism, cycling, science fiction, and tango music. Ehrman is survived by his wife, Liz; his father, Stanley; brother, Peter; sister, Amigone; and their families.

Would you like to volunteer for Berklee's Office of Admissions?

As the new alumni representative and student ambassador coordinator in Berklee's Office of Admissions, I would like to invite alumni to become part of the new Alumni Representative Program. We are assembling a team of alumni volunteers to help the college find the next leaders of the global music community. Our volunteers will interview prospective students, attend college fairs and educator conferences, and participate in various music industry events.

We are accepting applications from domestic and international alumni representatives and plan to assign at least two representatives in key areas.

For more information on volunteering for the Office of Admissions, contact me at 1-800-Berklee (1-800-237-5533), or send an e-mail to rbarnes2@berklee.edu. I look forward to hearing from you.



Rhundalari Barnes '07

—Rhundalari Barnes '07
Alumni Admissions Representative
and Student Ambassador Coordinator
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Angst and the Artist

by Mark Small

A glimpse into the lives of revered artists—from Peter Ilyich Tchaikovsky to Vincent Van Gogh to Emily Dickinson to the members of Aerosmith—leads me to wonder about the correlation between artist and angst. Movies, books, and songs have long romanticized the familiar plot line featuring the gifted artist who leads a tortured personal life out of sight of his fans.

And with her memoir *When I Grow Up*, alternative rocker Juliana Hatfield adds her story to that file. Hatfield's book offers an eloquent and unvarnished account of the highs and lows of her career and personal life. As a fledgling artist brimming with talent and promise, Hatfield put her all into music. The drive to create songs expressing her deepest feelings and the natural high of performing prompted her to push past personal problems on the road to stardom. But Hatfield could continue for only so long before she reached an inevitable crisis point that forced a reassessment. Happily, Hatfield's story ends on a positive note as she learns to cope with her demons and graciously accepts what music has given her.

In her memoir, Hatfield reveals that she is a private and complex person, a bit uncomfortable in her own skin. She candidly details her battles with self-esteem, depression, anorexia, and her inability to form lasting love relationships. Ironically, such issues have only added to the mystique of countless stars. Hatfield's case is no exception. She vividly describes the internal tensions of her role as an artist: While she craved the intoxication of creating and performing music before an audience, she also kept that audience at a safe distance. "Music was a lifeboat on a deep dark angry ocean, to me," she writes. "Without it, I would have drowned. And I thought that without an audience to listen, it would have been like dying alone, my death unnoticed. Like a tree falling in the forest."

The Cost of Success

Hatfield found success in her early twenties, and her memoir confirms that building a music career is a young person's game. Beyond the requisite talent, the enterprise demands the vitality of youth and a farsightedness to look past the seemingly endless road trips, countless dingy clubs, the shabby hotels, and short money. The quest for large-scale acceptance of one's art, peer respect, and even fame exacts a toll that those girding for the mission can never fully calculate.

During the late 1980s, Hatfield broke into the business with the Blake Babies, a group formed in 1986 in Berklee's rehearsal rooms with fellow students Freda Love '87 on drums and John Strohm '87 on guitar. In the Boston college circuit and elsewhere, the group creat-

ed a buzz and released three critically acclaimed albums. But after artistic differences emerged in 1991, Hatfield broke up the band. Producer David Kahane (then affiliated with Columbia Records) had produced a demo for the trio. Hatfield liked the polished and radio-friendly sound Kahane had sculpted, but Love and Strohm didn't. Deciding to go it alone, Hatfield regrouped and in 1991 released her first solo album, *Hey Babe*. College radio and MTV picked up the disc, which sold 60,000 copies and Hatfield found herself on the covers of national magazines such as *Sassy* and *Interview*. In 1992, she signed a recording contract with Atlantic Records and accepted a huge advance for a publishing deal with Zomba/BMG. In 1994 her song "Spin the Bottle" was chosen for the soundtrack of the movie *Reality Bites*. Ben Stiller directed the song's video.

Despite reaching numerous high-water marks, Hatfield remained unconvinced that the fanfare was merited. "I never got used to the shock of turning on the radio or the TV and hearing or seeing my song come on the air," she writes. It was a thrill, but it also seemed a bit surreal. "The Juliana on the radio was a disembodied voice separate from me, a whole different entity that had a life of its own, apart from me."

During those years, Hatfield rode a wave of pop culture. As she crisscrossed the nation in a tour bus and her audience grew, her inner battles roiled. She viewed success as a fantasy, an escape from the recurring letdowns and disappointments of reality. Her record company pressured her not only to churn out radio-friendly material but also to surpass her previous achievements. But Hatfield's new songs fell short of the chart position of her hit single "My Sister," and her career suffered. "My success was bound to slip away eventually," she writes, "because I didn't think I really deserved it, and I didn't grab onto it very hard or try to cultivate it in earnest."

By 1996, Atlantic declined to release her album *God's Foot*. So Hatfield freed herself from her contract to pitch the album in which she fervently believed elsewhere. Sadly, it still sits in Atlantic's vault. "It took a long time for me to recover from the shock of this new reality where in certain music is never heard, never loved, never sung," she writes. "I was always determined to make sure that all the music I recorded found an audience—some small audience, at least—and



Juliana Hatfield '90

God's Foot never did. It never had the chance because it wasn't released."

Things hit bottom when nagging self-doubt made performing increasingly harder and Hatfield found her thoughts frequently gravitating toward suicide. She canceled an upcoming European tour and sought help. "I was always aware that wanting to be onstage in front of people was sort of like a pathology," Hatfield recalls in a recent phone interview. "It's a strange thing to need approval and love from strangers rather than trying to find it in private life. It was a way of getting something that I needed from the audience. I guess my depression is part of the whole thing. Playing music was a way to try to feel good."

Hatfield continued to release albums and tour, but after two exhausting decades of the cycle of writing, recording, and touring, Hatfield took the year 2006 off from music: no tours, no

"Music was a lifeboat on a **deep dark angry ocean**, to me. Without it, I would have drowned."

songwriting, and nothing to prove to anyone.

"It was just me and myself getting to know each other really well, learning how to coexist. And what I found was that I liked myself a lot. And I didn't need anyone, nor did I need anyone's approval. . . . I wasn't lost without an audience clapping and propping me up. In fact, I found myself away from the crowds. I saw the real me, clearly, without confusion, and it turns out I am a pretty normal, likeable girl after all."

Hatfield had invested five years in writing her book, and its publication coincided serendipitously with the August 2008 release of her 10th solo album, *How to Walk Away*.

The book and CD testify that Hatfield has returned to music as a healthy, mature artist with a lot to say. "It's still really important and necessary for me to write music," she emphasizes. "But I don't feel the desperation I used to have about it. I don't feel like I'm going die without it. Now I just feel like it's a really good, faithful companion." Hatfield shows us that the artist can make peace with angst and still continue to make a valuable contribution. ▢

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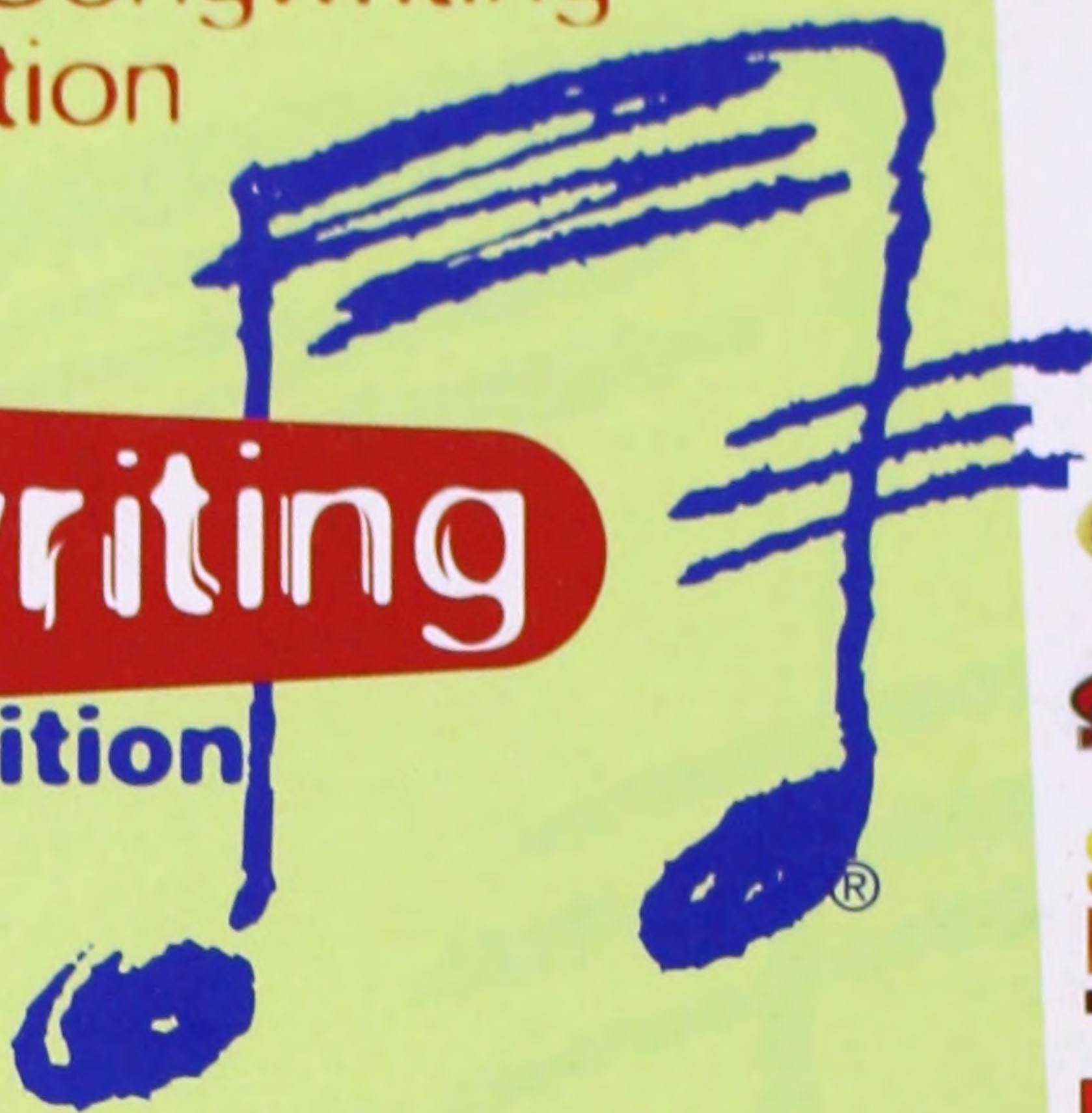
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