



**Tierney Sutton '87:
A Novel Approach
Breaking in on Broadway
Out of the Shadows**

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- 2 LEAD SHEET**
A Vision for Africana Studies/Black Music Culture at Berklee
by Dr. William Banfield
- 3 BERKLEE BEAT**
Executives play Café 939, Both Paul Simon and Carly Simon visit Berklee, Dr. Burt Bacharach, Smart phones and the music industry, faculty news, John Kellogg profile, and more
- 10 A NOVEL APPROACH**
The Tierney Sutton Band's versions of entries from the Great American Songbook tell new tales.
by Mark Small '73
- 14 BREAKING IN ON BROADWAY**
New York alumni have made their mark in different quarters of the theater industry.
by Mark Small
- 16 GOOD WORKS**
Berklee's alumni grant recipients are making a difference in their communities nationwide.
by Mark Small

- 18 OUT OF THE SHADOWS**
Country and Americana music styles are more visible than ever at Berklee, as faculty members work to develop a pedagogy for styles taught primarily by aural tradition.
by Christopher John Treacy
- 20 LET YOU EAR AND YOUR HEART LEAD**
A few thoughts on reharmonizing
by Christian Jacob '86
- 22 ALUM NOTES**
News, quotes, and recordings of note
- 26 ALUMNI PROFILE**
Billy Buchanan '06: Valuing Freedom
- 31 FINAL CADENCE**
- 32 CODA**
Trouble No More
by Peter Gerstenzang '77

Contents



p. 10



p. 9

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p. 18



p. 20

A Vision for Africana Studies/Black Music Culture at Berklee

by Dr. William Banfield, professor of Africana Studies

When Berklee's Africana Studies initiative began in the fall of 2006, many wondered what such a program typically encompasses and what shape it would take at Berklee. Having "vision" is one thing, but it all boils down to challenges, compromises, charges, changes, and collaboration.

Over the past 20 years, much of the academic terrain that defines approaches to education, research, and pedagogy has changed drastically, and that has been visible at Berklee. I believe historical music studies should examine the people and their cultural, social, political, and humanistic reaction to the conditions in which we live. The global view of black artistry includes the ingenuity, innovation, and artistic impact of the Fisk Jubilee Singers, Sidney Bechet, the blues-based symphonies of William Grant Still, the voice of Bessie Smith, the rage of and call for justice by Bob Marley, and the depth of virtue of Paul Robeson. Their work created the definition of a style, approach, and conception of music making that became the aesthetic foundation for American popular music as we know it today. In addition to understanding the actual music making, it is important to understand the conditions, culture, and contexts that black artistry connects within music cultures globally.

Berklee's black faculty and alumni challenged the college from the inside to honor and codify the influence and impact of African-American musicians. Voices from outside also joined this challenge to uphold the sacredness of black cultural traditions and define black standards of excellence.

The academic and curricular mission of Africana Studies is to provide innovative, substan-

tive, and sustained connective programs in black music culture at the college that emphasize the implementation of an academic, historical, and cultural approach to examining and performing traditional West African music, spirituals, ragtime, blues, jazz, gospel, r&b, reggae, soul music, and contemporary American urban music. These styles and genres defined and shaped music culture globally, connecting within the black diaspora to Cuba and the Caribbean to Brazil and back to Africa.

From the outset, Berklee has expressed a commitment to shaping a relevant and distinctive curriculum in contemporary music and the liberal arts. The emphasis on a strong foundation built on culture and the history of music and the goal of sending educated musicians into contemporary society are in keeping with Berklee's focus on diversity and dynamic curricular offerings.

Currently, the Liberal Arts Department offers four Africana Studies courses. They include "Africana Studies: The Sociology of Black Music in American Culture, 1 and 2," "The Theology of American Popular Music," and "Biographies in Black Music: Lives and Artistry." Discussions are underway to create a minor titled "Music and Society: Africana Studies/Liberal Arts." The minor will link Africana studies courses with other courses in the Berklee curriculum.

Africana Studies has also brought many visiting artists to campus, including Bobby McFerrin, Cornel West and Sweet Honey in the Rock, Maria Schneider, Amiri Baraka, Stanley Clarke, Kendrick Oliver, Nnenna Freelon, George Duke, T.J. Anderson, David Baker, Esperanza Spalding, Mint Condition, Billy Taylor, and Patrice Rushen. These collaborations and sponsorships provided

an unprecedented focus and forums for presentations demonstrating the connections between scholarship, performance, pedagogy, cultural criticism, and music industry practices.

Various exchanges across the campus have been challenging and rewarding. We have had four faculty development sessions dedicated to Africana Studies at Berklee, and we have collaborated with more than 30 faculty members from various divisions to explore a range of interdisciplinary approaches to teaching music and culture in the curriculum.

By the summer of 2010, Berklee's new Professional Education Division building at 7 Haviland Street will open. It will house the newly created Africana Studies Room, a meeting and research area with a collection of books, music films, artifacts, journals, and an Internet station. A substantial Africana studies archive that has been donated to the college will also reside there.

To date, 450 students have taken Africana Studies courses. Freshman Rhundalari Barnes took the courses "The Sociology of Black Music in American Culture" and "Biographies in Black Music." "It was incredible to be able to track the evolution of black music from America's early years to the present," she says. "It's easier for me to be hopeful about the state of our world now and my generation's future after taking that class."

The challenges of initiating studies that encompass more than the performance of the musical styles taught at Berklee have led us in new directions and to new, vibrant partnerships. The vision is now more in tune and focused, and Berklee is on a path toward a comprehensive educational approach to black music culture.



Jazz educator/pianist Billy Taylor (left) shared insights with William Banfield during Taylor's February visit to Berklee.

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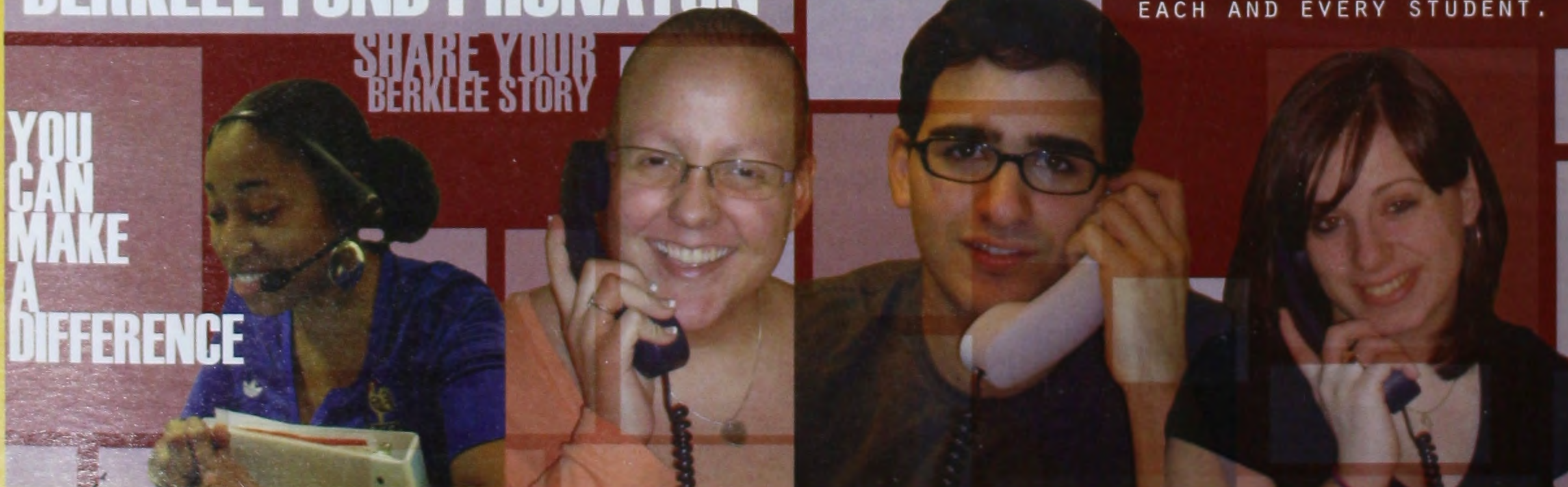
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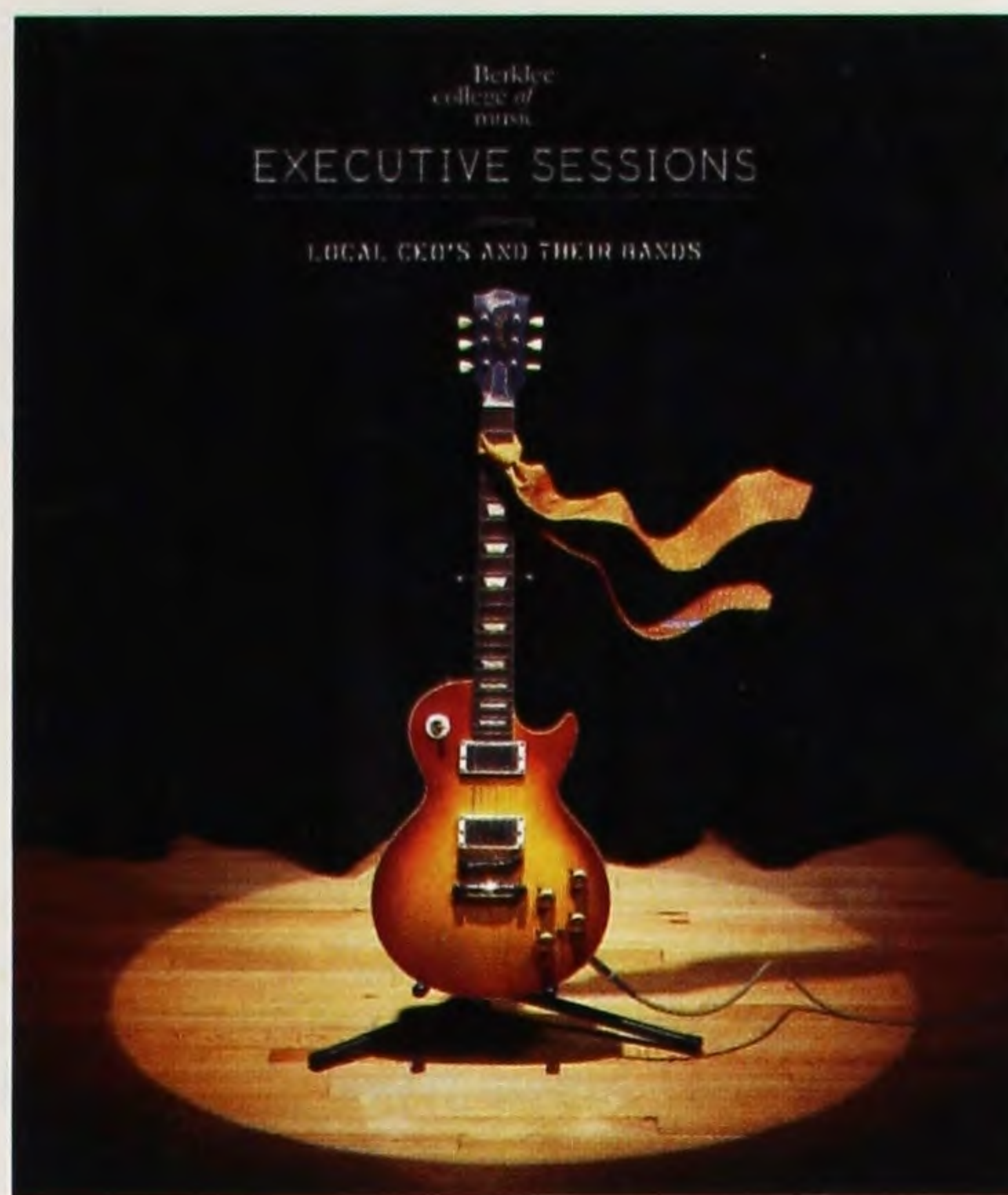
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A New Kind of Corporate Gig

Executive Sessions showcase musically talented execs

by Emily Dufresne



Recently, the members of the band Six eagerly took the stage in front of a packed house at Berklee's Café 939. These musicians were not Berklee students. Instead, they are leaders of prominent companies in the Greater Boston area. The band's roster includes Scott Gilmour (Fidelity Investments), Bruce Lauterwasser (Raytheon Company), Walter Ogier (formerly of Arbios Systems Inc, Genetix Pharmaceuticals Inc., and Eligix), John Swartz (the MITRE Corporation), and Wendell Wickerham (W/E/Wickerham Associates LLC).

Over the past year, the college has collaborated with PARTNERS+simons to host an unusual concert series called Executive Sessions at Café 939. Giving new meaning to the term corporate gig, Executive Sessions showcases bands and solo performers who work by day as CEOs and corporate executives but are also serious about music. Since the inception of the series in April 2008, 11 bands have

performed, and more shows are scheduled for the summer. The players perform for the love of music rather than for extra cash. All proceeds from Executive Sessions go to Berklee's scholarship programs.

"There is an obscure German poet who said that music washes away from the soul the dust of everyday life," notes series coproducer Tom Simons, the president and creative director of PARTNERS+simons. "Truer words were never spoken. We are calling all Boston-area CEOs who have night jobs in bands to express their interest in playing a Thursday-night session and wash away some office dirt while also supporting the next generation of gifted musicians."

The showcase demonstrates how truly beneficial a music education is in developing future business leaders, explains Executive Sessions coproducer and Berklee staff member Mirek Vana. "One of the main ideas behind the series is that being a musician is indeed a unique pre-

requisite for becoming a successful leader in any field," explains Vana. "The music education we provide here at Berklee gives our students one of the most valuable skill sets one can get during his or her life. For example, rehearsing a band teaches students time management, human resource management, negotiation, leadership and improvisation, while songwriting lends itself to product development, resource management, and the ability to inspire."

As the series continues to grow, producers Simons and Vana have also added initiatives. This season top student singer/songwriters opened for the bands, often joining them onstage. The series will also feature a battle of the bands, offer recording opportunities, and much more. The Thursday evening series will continue in June with Tim Cushman '80, the owner and celebrated chef at the O Ya restaurant. For more information, please visit www.myspace.com/executivesessions.

Executive Sessions Performers

The Loomers

Tom Simons, the president/creative director of PARTNERS+simons

Ernie and the Automatics

Ernie Boch, Jr., CEO of Boch Automotive Enterprises

The Limitations

James Januzzi Jr. MD, associate director, Coronary Care Unit

Six

Scott Gilmour, senior vice president, Fidelity Investments

Bruce Lauterwasser, senior manager, Raytheon Company

Walter Ogier, former president and CEO, Arbios Systems Inc.

John Swartz, lead systems engineer, The MITRE Corporation

Wendell Wickerham, president and principal, W/E/Wickerham Associates LLC

Roll of Quarters

Chip Rives, CEO, TRP Marketing Inc.; chairman, Ad Club

The Rockhoppers

Giles McNamee, managing director of McNamee Lawrence & Co. LLC

French Lick

Wycliffe (Wyc) Grousbeck, CEO and co-owner of the Boston Celtics
Dave Andonian, managing partner, Dace Ventures, former chair/CEO of Affinova Inc.

Rick Ganong, partner, Tudor Ventures

Michael Tzannes, CEO, Aware

7 at Danny's

Javier Marin, principal of Hispanic News Press, former CEO, *El Planeta*

House Red

Marc Caruso, VP of Enterprise Services, Data Intensity

Dean Goodermote, chairman and CEO, Double-Take software

John Rule, director, Fuel Cell Development; Lilliputian Systems
George Skelly, partner, Nixon Peabody

Bill King and the Divas

Bill King, executive director, Beaches International Jazz Festival

Peter Buffett

Peter Buffett, cochair, NoVo Foundation



The Loomers kicked off the Executive Sessions series in April 2008.

French Lick drummer Wyc Grousbeck moonlights as the CEO and co-owner of the Boston Celtics basketball team.

Dean Goodermote plays with House of Red and is the chair and CEO of Double-Take Software

L. JOBJ LARK © 2009

PHIL FARNSWORTH

It's about Rhythm, Simon Says

by Brenda Pike

In March, Grammy-winning songwriter Paul Simon, a recent addition to the Berklee College of Music Board of Trustees, presented a clinic to a packed Berklee Performance Center. It was an impressive showing for an artist loved by Berklee students as well as their parents, which Berklee President Roger Brown noted in his introduction of Simon. "A beautiful song gives across generations," Brown said.

Percussion Department Associate Professor Jamey Haddad, who has been a member of Simon's band since 2000, joined the singer onstage for a question-and-answer session that at times morphed into performance. Their conversation revealed Simon's fascination with rhythm.

When Simon was working on his *You're the One* CD, his percussionists Haddad, Steve Gadd, and Steve Shehan created interesting ethnic-inspired rhythms and presented them to Simon. The songwriter either shot them down or came back the next day having built on them. Together they came up with some unusual and catchy grooves for the album.

For the song "The Teacher," for example, they settled on an 11-beat Yemeni rhythm that emphasizes different beats as it cycles through the song. The cycle sounded like a story's journey to Simon. He recalled that the first line came to him in a dream. He took other phrases and images from the notebook of ideas he keeps. Simon tailored his song to the beat, ultimately

creating a parable he believes would be at home in Yemeni culture.

The focus on rhythm was a result of his early Simon and Garfunkel days, the singer/songwriter said. "My job was to blend my voice with Artie's more than his was to blend with mine," Simon revealed. "I learned to phrase in an idiosyncratic way. I became a very good rhythm singer."

When asked by a student about his songwriting process Simon said that when a song is off, flawed rhythm is usually the culprit. "If there's something wrong with a line, most of the time there's something wrong with the rhythm," he said. Once the rhythm is right, the melody comes along.

Simon also told the audience a bit about his songwriting habits. "If you give yourself a discipline and a schedule, you'll probably write more than if you wait for inspiration to come," Simon said. "I don't like deadlines, but every time I get one, it works. [But] if I give it to myself, I break it."

Simon also spoke about the evolution of song form in his music. "If a form becomes predictable, I think the listener goes away. I know song forms so well. I've been writing since I was 12, so I become bored faster than other listeners. If you're bored, you've got to listen and be aware." He suggested that exploring symmetry and form or a change of key could be a solution to boredom.

Asked what he thought of students drawing inspiration from older musicians, Simon

opined that everyone learns by mimicking others and then departing from that foundation. "If you're influenced by something you like and you want to make it your own, that's fine," Simon said, "Everyone benefits from it." He supported the case for transferring intellectual property into the public domain sooner than is done currently. "The sooner that information gets into the well that everyone draws on, the richer the culture."

Simon acknowledged that it's probably harder to be a songwriter in today's economic climate, but "music produces joy, and people can't live without joy." He referred to the book *This Is Your Brain on Music: The Science of a Human Obsession* by Berklee alumnus Daniel Levitin '80. Levitin has noted that as we listen to music, levels of the brain chemicals dopamine and serotonin increase. "That's what happens when you write a song, too. It's an addiction. That's dopamine."

Showing that he's still addicted to songwriting, Simon pulled out his guitar and performed two of his newest creations, "Questions for the Angels" and "Love in Hard Times," as well as the old favorite "Mrs. Robinson" with Haddad accompanying him on the hadjira, a hybrid tambourine the percussionist created. The standing ovations from the audience demonstrated the joy Simon's music continues to inspire.

—Brenda Pike is a writer/editor in Berklee's Office of Communications

WesFest 4 Packs L.A.'s Knitting Factory

In times like these, fundraising events face obvious challenges, and expectations are not always optimistic. This makes the success of WesFest 4 all the more remarkable. The February 20 concert at the Knitting Factory in Hollywood attracted a larger audience than at previous events in the series. As well, the funds raised exceeded previous totals by 30 percent.

WesFest concerts always feature memorable music, but this year the bar was raised when an all-star band featuring guitarist Allan Holdsworth, keyboardist Alan Pasqua, bassist Jimmy Haslip, and drummer Chad Wackerman headlined the show. "I was thrilled to be a part of this wonderful scholarship fundraiser," said Haslip who generously performed even though he had a Yellowjackets gig the following night in Boston. Other great musicians took the stage that evening, including Mike Keneally, Bryan Beller '92, Marco Minnemann, Kira Small '93, Colin Keenan '93, Griff Peters '93, Rick Musallam, Ali Handal, and Tamara Silvera.

WesFest is an annual concert series that benefits the scholarship fund established in memory of the

late bassist Wes Wehmiller '92, who passed away in 2005 at the age of 33. The award is given annually to a continuing Berklee student who best exemplifies the excellence and grace Wehmiller displayed in his music and personal life. Each year, the Wehmiller scholarship recipient from the previous year is invited to perform onstage with Danny Mo & the Exciters, an all-



From the left: Professor Danny Morris and past WesFest scholarship recipients Justin Schornstein '09, Will Snyder '06, Claire Finley '07, and Steffi Willis '08

alumni band led by Bass Professor Danny Morris. Steffi Willis, the 2008 recipient, sounded great with the band, as they filled the room with a fun vibe and solid grooves.

To learn more about WesFest, visit www.weswehmiller.net.

—Peter Gordon



Bassist Jimmy Haslip and keyboardist Alan Pasqua played at WesFest with guitarist Allan Holdsworth and drummer Chad Wackerman.

The Future of the Music Business: Smart Phones

by Brenda Pike

Terry McBride doesn't believe all the doom and gloom pronounced by the big record companies these days. And he doesn't consider it depressing that 95 percent of digital music is now listened to for free; he considers it an opportunity.

McBride is the CEO of Nettwerk Music Group, the record label for such artists as Sarah McLachlan, Coldplay, and k-os. He sees the future of the music business not in downloads, but in metadata and smart-phone applications. During his Zafris Distinguished Lecture for Music/Business Management on February 20, McBride shared some of these insights. McBride is the 16th guest lecturer in the series named for Berklee trustee emeritus James G. Zafris.

According to McBride, the secret is not to try to force people to buy your song when they can find it in a hundred other places for free. "Suing consumers just created new technologies that couldn't be tracked," McBride said. "How do you sue millions of people? You can't."

Instead, McBride said, the goal should be to make your song easier to access and more valuable than anything consumers can get for free. McBride envisions a slew of metadata added to each file that won't just make a song more searchable but would include many different versions of the song: a karaoke version, a clean version, a fan mix, etc. Nettwerk tries to add such value to the music it releases, but McBride believes that fans in the music community will ultimately take on this role by adding what they want to hear.



Terry McBride, CEO of Nettwerk Music Group addressed a group of students and faculty at the college on February 20.

Soon consumers will access this information on their smart phones, McBride says. Since the iPhone App Store opened nine months ago, more than 500 million applications have been downloaded. And with consumers replacing cell phones every two years, McBride believes that the market for smart phone-related products is poised to take off even more dramatically. Record companies need to be part of that action.

McBride points to the music-identifying application Shazam as an example of what the

music business should pursue. When you expose your iPhone to a song that's playing, Shazam identifies the song and provides a link to iTunes, where you can buy the track immediately.

McBride envisions other music applications, such as a virtual valet that finds new music for you and "parks" it where you want it, a virtual maid to clean up and sort all the music files on your computer, and concert tickets that appear as just a bar code on your phone.

McBride considers these programs social media rather than music applications. He emphasized that ultimately it's not technology that makes artists successful in the music business; it's the connection they make with listeners.

In his address, McBride also discussed record companies aligning with causes that artists support, the clothing they wear, and so on to market the entire experience. But he cautioned that sincere interest can't be faked. Companies must ensure that the process is an "alignment of authentic causes."

Because today's consumers mistrust advertising, money spent on grass-roots outreach methods is often more effective. McBride notes that peer-to-peer mechanisms have always been the best method for reaching people.

"Neither Radiohead or U2 broke with their first album; they broke on their third," he said. "Consumers found it by grass-roots communication. A band's success is based on their ability to get consumers to advertise for them."

And while the big record companies might be sweating, McBride doesn't think the music business has anything to worry about. "The authentic [experience] of a live performance cannot be duplicated," he said. "It becomes an emotional bookmark."

Carly Simon Visits

by Lesley Mahoney

During a February visit with students and faculty from Berklee's Music Therapy Department, two-time Grammy Award winner Carly Simon revealed that she stuttered as a child. That's difficult to fathom given her poise and success as a singer. Simon's mother engaged Carly in song constantly. For example, she taught her how to ask for butter at the table by tapping the request out on her leg and singing the words. "My mother was a [music] therapist without even learning that she could be a therapist," Simon says. "It was a way of getting her daughter to talk."

This personal connection with music therapy has sparked Simon's interest in the field. During her visit, Simon visited classrooms and attended a faculty presentation. "It struck me just how global [music therapy] is, just how much there is to address," Simon says. "I saw that there are 1,001

Dr. Bacharach Sings



Paula Cole '90 and Burt Bacharach share a moment during the March 1 concert devoted to Bacharach's music at the Berklee Performance Center.

Burt Bacharach, one of America's premier songwriters, was honored at Berklee on March 1 when he received an honorary doctorate from President Roger Brown and was then treated to a concert devoted entirely to his music. After accepting the doctoral degree, Bacharach said, "The only way I can say thank-you is to sing a song." He then doffed his doctoral cap, robe, and hood, sat at the piano, and sang his hit song "Alfie" as the audience sat in rapt attention.

Among the evening's highlights was the appearance of Grammy-winning vocalist Paula Cole '90, who sang five Bacharach chestnuts, including "The Look of Love," "I Say a Little Prayer," and "Walk on By." Cole and singers Didi Stewart, Aubrey Logan, Denise Hudson, and Phillip Ferrell were backed by an orchestra of 44 instruments and six background singers under the direction of Berklee's Yo Team, playing charts penned by Richard Evans, Ken Zambello, Joe Smith, Julius Williams, Jay Kennedy, and Russ Hoffman.

The event was part of the Sovereign Bank Music Series at Berklee. Annually, the college presents a tribute to composers from the Great American Songbook. Previous concerts have paid tribute to Duke Ellington, Cole Porter, and Stevie Wonder.



Carly Simon visits with Music Therapy students Chris Perry and Marc Davis.

areas in which you could apply music therapy. There are so many different realms."

Suzanne Hanser, the chair of the Music Therapy Department, was thrilled with Simon's visit. "Her interest in music therapy is a natural extension of her ability to sing out what so many people feel," Hanser remarks.

—Lesley Mahoney
Writer/editor in Berklee's Office of Communications

News from Berklee's Office of International Programs

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

Berklee and its partners in the Berklee International Network (BIN) continually strive to develop and enhance an array of contemporary music-education opportunities. Here is a roundup of some of the individual and collaborative programs and projects happening around the world that are yielding results and accolades.

Partners in Malaysia Recognized

The International College of Music (ICOM) in Kuala Lumpur, Malaysia, led by Irene Savari '88, the organization's president and CEO, has been awarded the Brand Laureate SME Chapter Award 2008 from the Asia Pacific Brands Foundation for the best brand in music education. This important distinction places ICOM in the limelight as a top institution for contemporary music education in the region. Additionally, ICOM has signed an agreement with the University of Wolverhampton in the United Kingdom to validate its bachelor's of music (or Hons) in the Professional Music program.

PAN School Draws a Crowd

Berklee and the PAN School of Music in Tokyo, Japan, piloted a new kind of clinic event as part of the college's semiannual visit in February. The first day of sessions focused on preparing for the Berklee audition and interview process. A second day of sessions featured contemporary harmony, ear training, music technology, and ensemble performance classes. Berklee faculty members Daryl Lowery and George Russell Jr. and staff members Samuel Skau '95 and Gojko Danjamic '89 presented in sessions that were open to the public. During the 2009–2010 tour, similar programs will be offered at all BIN schools.

European Songbook Project

The European Songbook *Sounds of Diversity: Songs against Racism, Songs for Equality* reached its climactic conclusion in Helsinki, Finland, on March 6. The collaboration between the Liverpool Institute for Performing Arts (Great Britain), Music Academy International (France), International Music College Freiburg (Germany) and the Helsinki Pop & Jazz Conservatory (Finland) culminated in a final concert at Arabia Hall. In addition to the performance, musicians from each institution recorded their songs, which they will make available for download from the project's future website. This effort was supported with EU funding from the Comenius Partnerships program.



Students of from four European schools perform songs they composed for the *Sounds of Diversity: Songs against Racism, Songs for Equality* concert at Arabia Hall at the Helsinki Pop & Jazz Conservatory in Finland.



Berklee faculty member George Russell, Jr. works with a student at the PAN School of Music in Tokyo.



More than 600 students from Central and South America attended clinics like the one pictured above. Berklee faculty members conducted a week of clinics during the Panama Jazz Festival in January.

Berklee Receives NAFSA Recognition

In a report by NAFSA: Association of International Educators, Berklee was among three institutions profiled in the article "Internationalizing the Campus 2009: Profiles of Success at Colleges and Universities." The report spotlighted institutions demonstrating innovation in an international program or initiative. For more details, visit www.nafsa.org/SimonAward.

Panama Festivities

More than 600 students from countries throughout Central and South America attended a week of clinics presented by faculty members Jim Kelly, Jim Odgren, Neil Leonard, Alex Rodriguez, and Rob Jaczko during the Panama Jazz Festival. President Roger Brown addressed festival supporters at a Danilo Pérez Foundation gala event, Senior Vice President for Institutional Advancement Debbie Bieri held an alumni reception, and Director of Admissions Damien Bracken awarded scholarships to four young musicians based on the auditions and interviews conducted during the festival. For further details and a video documentary, visit www.panamazazzfestival.com.

Seeking Scholars in Nairobi

During the first week of June, Berklee will audition and interview candidates for the Africa Scholars Program at the Brookhouse School in Nairobi, Kenya. Eric Wainaina '02, who serves as the artistic director of the Brookhouse School, will coordinate the Berklee team's visit. The Africa Scholars Program creates opportunities for gifted African musicians without the financial means to study at Berklee. The program's goals include increasing awareness of the college among African musicians and encouraging Berklee alumni from Africa to support this scholarship. For more details about the Berklee event in Nairobi, visit www.berklee.edu/scholarships/africa.

Berklee Clinics, Auditions, and Interview Schedule

The following is a list of dates and locations of upcoming Berklee visits. For more details, visit the World Scholarship Tour website at www.berklee.edu/wst.

April 20-24

International Faculty Development, Professor Scott Free University of Strathclyde; Glasgow, Scotland

June 1-5

Berklee on the Road program Heineken JazzFest (visit prheinekenjazz.com); San Juan, Puerto Rico

June 1-5

Africa Scholars Program auditions and interviews (www.berklee.edu/scholarships/africa); Nairobi, Kenya

July 3-5

Berklee clinics, auditions, and interviews St. Petersburg Summertime Music Festival; St. Petersburg, Russia

July 6-17

Berklee on the Road Umbria Jazz Festival (www.umbriajazz.com); Umbria, Italy.

August 19-26

Berklee auditions and interviews Koyo Conservatory; Kobe and Nagoya, Japan

August 28-30

Berklee auditions and interviews PAN School of Music; Tokyo, Japan.

Berklee's Helping Hands

by Marjorie O'Malley

New Songwriting Competition Launched

Berklee has launched the new songwriting contest "Songs for Social Change," which is open to all Berklee students regardless of major. The project was made possible by a generous donation by Rhonda and John Luongo, parents of current Berklee student Kelsey Luongo '11.

Rhonda is enthusiastic about the effort. "We believe music has the capacity to influence behavior, to bring people together, and to change our society," she says. "Songs like 'Give Peace a Chance' galvanized people to speak out against, and ultimately stop, the Vietnam War. 'We Shall Overcome' and 'He Ain't Heavy, He's My Brother' helped people gain the courage to band together to fight injustice and give birth to the civil-rights movement."

The Songs for Social Change Songwriting Contest encourages Berklee's talented students to write about their issues of concern and provides a forum for positive ideas for change. "To launch this project, we're providing funds to establish an endowed fund that will enable the competition to continue annually in perpetuity," Rhonda says. "It's important for songwriters to learn to write from different perspectives and to try to deal with large social issues as well as personal experiences," Songwriting Department Chair Jack Perricone says. "This contest, which attracted 125 entries, offers our songwriters such an opportunity."

The competition will award a first prize of \$1,000, plus \$1,000 for recording expenses. The second prize is \$500, and the third is \$300. Based on the response from the Berklee student body, the initiative has drawn strong interest. Donations to the fund can be sent to Marjorie O'Malley at 1140 Boylston Street, Boston, MA, 02215, or made online at www.berklee.edu/giving/special_gifts.html.

This past September, student parents John and Dorothy McDonald hosted a reception at

their beautiful home in Alamo, CA. For the Bay Area parents of Berklee students who attended, it was an opportunity to meet one another and hear the members of the Berklee Latin Jazz All-Stars, who were on their way to play at the Monterey Jazz Festival. The group's performance at the McDonald home impressed the attendees. The McDonalds offered their home that evening in support of Giant Steps, Berklee's first capital campaign.

"Berklee, a flagship institution for music education and excellence, believes that music matters," Dorothy McDonald says. "We hope our gift can help sustain that message and provide scholarship opportunities for exceptional students." Berklee is deeply grateful to the McDonalds for their support.

Two New Initiatives

Berklee students draw on loans, grants, and family savings to attend the college. Sadly, some have to leave before they complete their studies given a lack of financial resources. Despite the expansion of the college's scholarship fund this year and next, more private philanthropic support is clearly needed. Members of the Berklee community have stepped up to enlarge the resources available to our students. The Association of Faculty & Staff of African Descent (AFSAD) has established an endowed scholarship fund to provide additional support to currently enrolled Berklee students who work to benefit communities of African descent on and off campus. All students are eligible to receive a scholarship through the fund.

AFSAD received two leadership gifts to launch the effort. Berklee College of Music

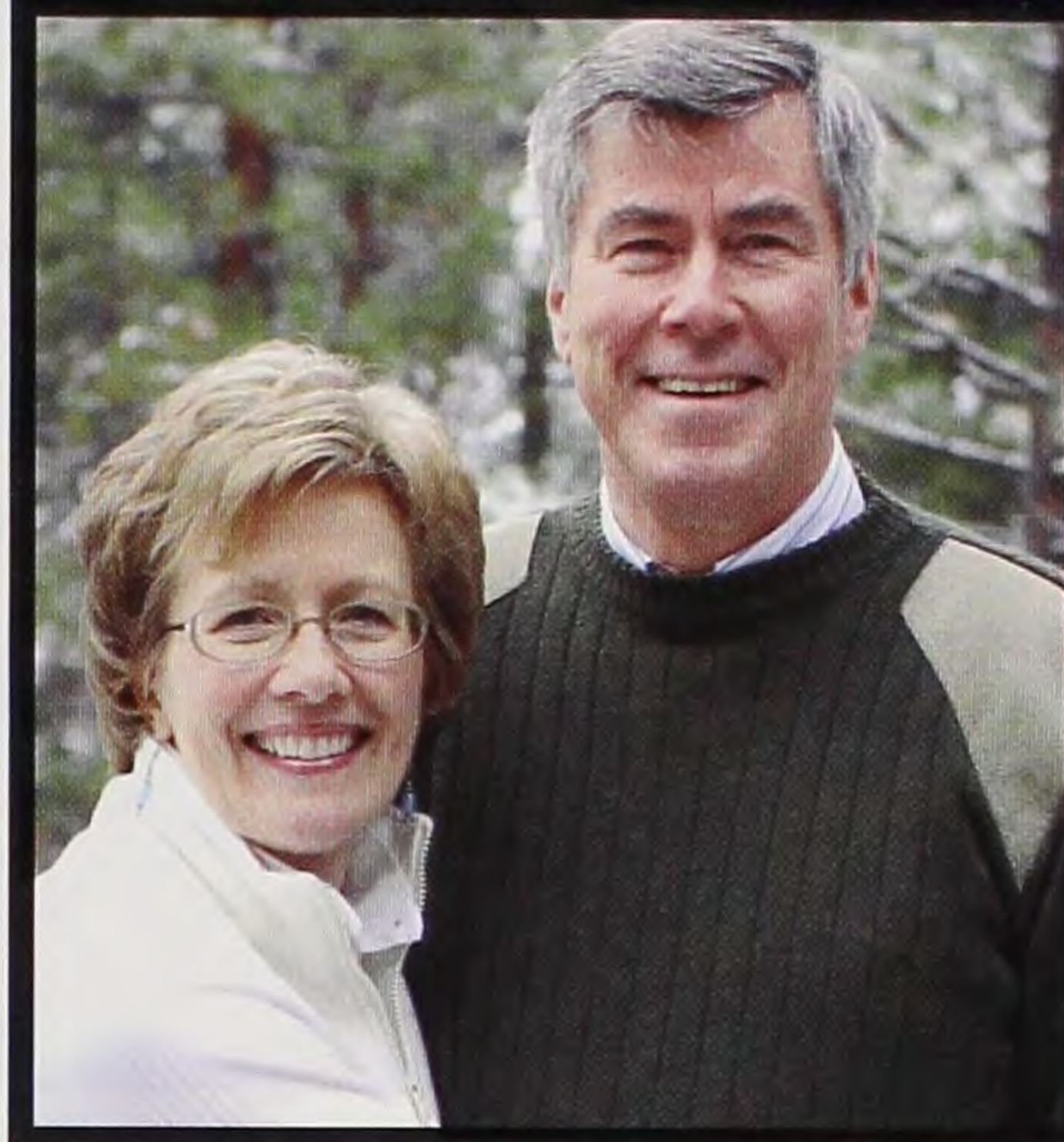
Trustee Ronald Crutcher, an accomplished cellist and the president of Wheaton College, built momentum with a gift, and Berklee Professor of Ensemble Walter Beasley, a highly regarded saxophonist, also contributed generously to the fund. "I was a child who dreamed big on the East Side of El Centro, California," Beasley says in explaining his motivation. "Had it not been for the sacrifices of an extraordinary family and community, I would never have achieved what I have as a performer and educator. I'm part of a family who believes that each generation is charged with making tomorrow better by providing opportunities today."

Another effort launched by Berklee faculty and friends is the establishment of the Walter W. Harp Liberal Arts Music and Society Award. It was conceived as a tribute to Walter Harp, a beloved faculty member of the Liberal Arts Department who passed away in 2005. The Walter W. Harp award honors the memory of this remarkable teacher who spent 29 years inspiring his students to wonder and question, seek connections between music and other disciplines, engage in social issues, combat injustice and complacency, and face the world with passion and compassion. When fully endowed, the fund will provide scholarships to graduating students who demonstrate outstanding achievement in areas relating to music and society.

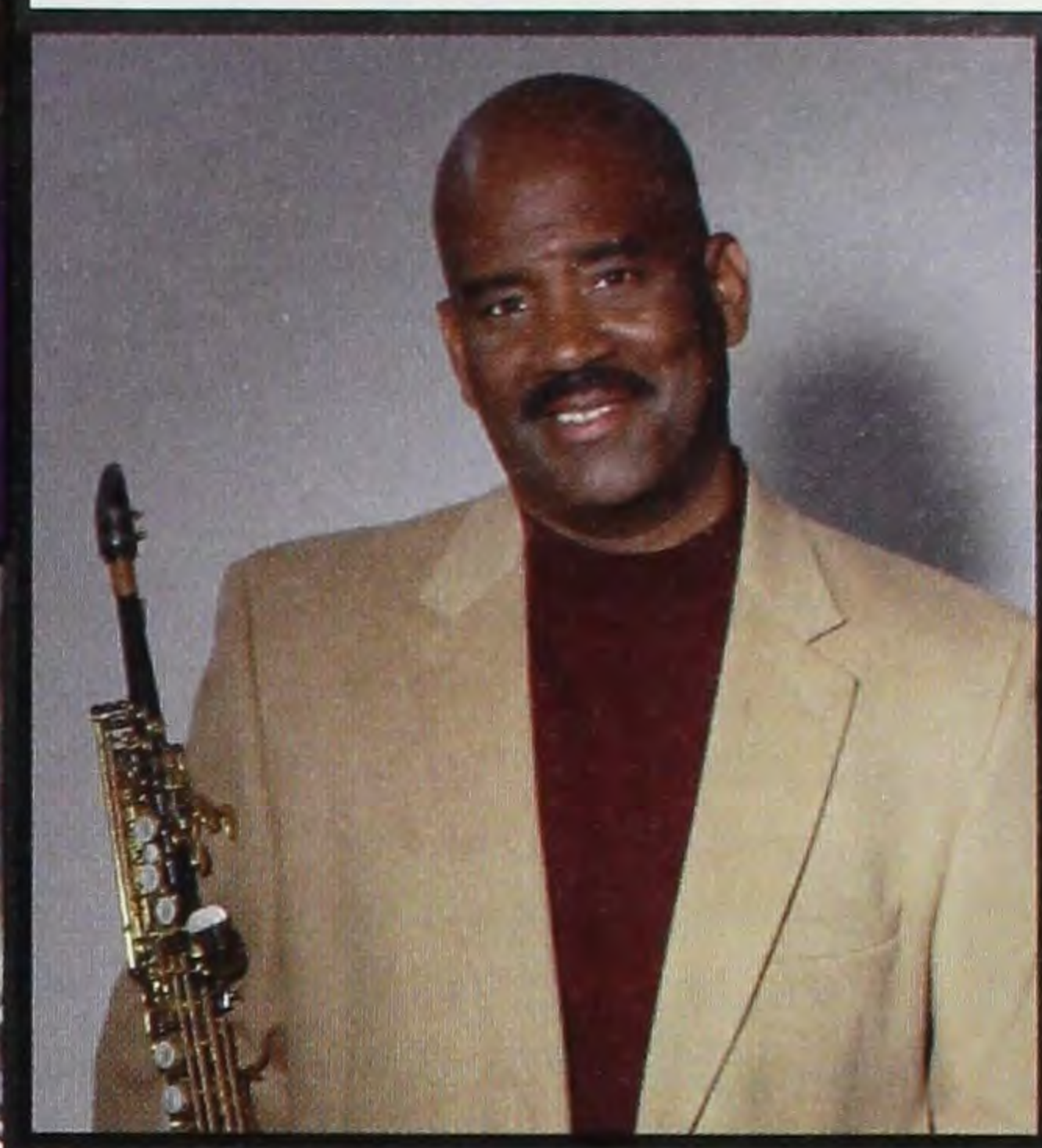
Gifts to the fund can be made online at www.berklee.edu/giving or sent to Senior Vice President for Institutional Advancement Debbie Bieri at Berklee College of Music, 1140 Boylston Street, Boston, MA, 02215.



The Luongo family from left to right, John, Kelsey '11, Devon, and Rhonda.



Dorothy and John McDonald



Berklee Professor Walter Beasley

notes

Compiled by Jaclyn Sanchez '12

Professional Writing Division Dean Kari Juusela was the featured composer on two CD releases in January 2009. The Millennium Symphony performed his work "Varjot," which appears on *Made in America: Symphonies and Soundscapes*. "Apollo and Daphne" appears on the CD *Metamorphosis*.

Assistant Chair of Contemporary Writing and Production Andrea Pejrolo produced acoustic samples and patterns for the iDrum Rock Edition application distributed by iZotope for the Apple iPhone.

Professor Peter Cokkinias is celebrating his 30th year as the music director and conductor of the Metrowest Symphony Orchestra.

Professor Bruno Råberg received multiple reviews for his album *Lifelines*. It was named the top pick for 2008 by CKUW 95.9 FM in Winnipeg, Canada, and received three stars in *Down Beat* magazine's January issue.

Professor Wayne Ward was nominated in the Best Musical Director category in the 2009 Independent Reviewers of New England Awards for his work with *The Falsettos* at the Turtle Lane Playhouse.

Associate Professor David Scott served as the guest conductor for the Maine All-State High School Jazz Choir in January.

Associate Professor George Garzone was highlighted in the *New York Times* for his saxophone work with drummers Jimmy Cobb and Rodney Green; saxophonists Ted Nash, Sherman Irby, and Walter Blanding Jr.; and bassist Ivan Taylor at a February John Coltrane tribute concert at the Lincoln Center for the Performing Arts.

Associate Professor Frank Carlberg released the album *The American Dream* in February. The disc features saxophonist Chris Creek '91.

Professor Richard Grudzinski recently released *Musicality with MetaMovements*, an instructional CD for salsa dancers, in conjunction with the MetaMovements dance company of Boston.

Voice Department Assistant Chair Bob Stoloff wrote the book *Body Beats* for Advance Music. Stoloff recently gave master classes and clinics at the Lionel Hampton Jazz Festival in Moscow, ID.

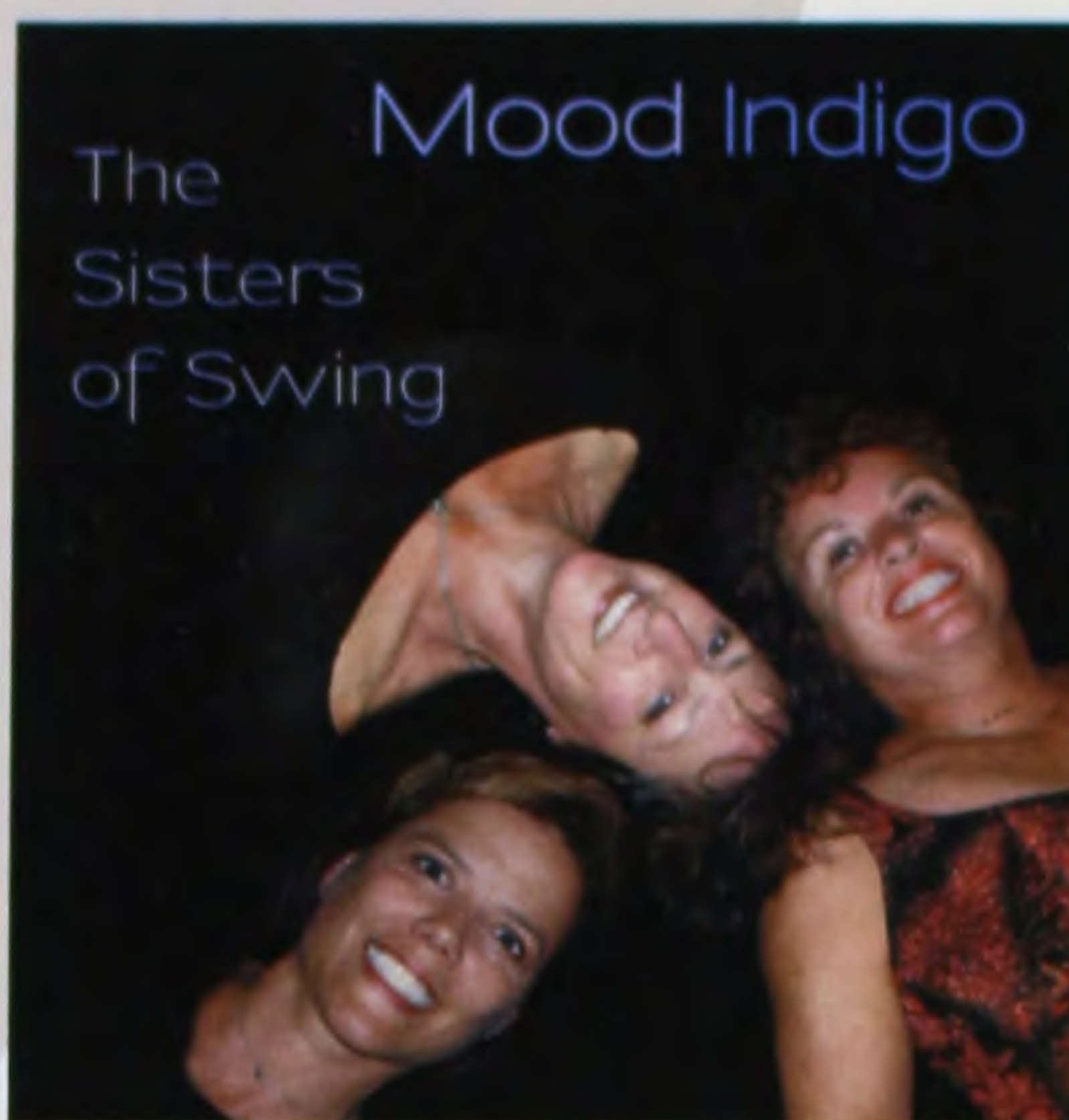
Professor Ray Santisi published his book *Berklee Jazz Piano* with Berklee Press.

Woodwinds Professor Mia Olson penned the book *Musician's Yoga: A Guide to Practice, Performance, and Inspiration* for Berklee Press.

Associate Professor of Strings Mimi Rabson played four Boston-area concerts of new solo violin works that she commissioned from professors Joanne Brackeen, Stephen Webber, Victor Mendoza, Neil Leonard, and Winston Maccow, and Associate Professor Norman Zocher.

Associate Professor Kenwood Dennard celebrated the music of Jaco Pastorius in December at the Iridium Jazz Club in New York City. Dennard also performed at an inaugural celebration at New York's Blue Note.

Professors Scott deOgburn and John Funkhouser were invited to perform with the



Sisters of Swing (from the left) Gaye Tolan-Hatfield, Ruthie Ristich, and Roberta Radley

Natalie Dietrich Group at the Zurich Vibraphone Festival in Switzerland.

Associate Professor Fred Bouchard reviewed JazzFest Berlin for *Down Beat* magazine.

Associate Professor Peter Payack is Cambridge's poet populist, and his Cambridge community poem project was featured in the February 20 edition of the *Boston Globe*.

Drummer and Associate Professor Marcello Pellitteri recently toured worldwide with the vocal jazz group New York Voices. He also played with pianist Werner Gierig's Van trio in Germany. The group added guest soloist Paquito D'Rivera for a Mexico City date.

Assistant Professor Andrea Johnson presented the clinic "New Royalty and Marketing Models for the Entertainment Industry" at the Music & Entertainment Industry Educators Association conference in March.

The Scottish National Jazz Orchestra premiered a piece in Sweden by Assistant Professor Leo Blanco and under the direction of saxophonist Tommy Smith '85.

The Sisters of Swing, comprising Assistant Chair of Ear Training Roberta Radley, Associate Professor Gaye Tolan Hatfield, and Ruthie Ristich '91, released the new CD *Mood Indigo*.

Associate Professor Suzanne Clark presented for the Creative and Critical Thinking Program at Boston University in February.

Professor Barbara London released the CD *Maliseet Dreams*, featuring drummer and Associate Professor Richard Kress. Associate Professor Bob Patton engineered and mastered the album.

Associate Professor Apostolos Paraskevas presented his classical guitar and ensemble compositions at the Distinguished Artist Series concert at Carnegie Hall's Weill Recital Hall on April 3. The program also featured Assistant Professor Francisco Noya, Professor Neil Leonard, and Associate Professor Winnie Dahlgren.

Professor Joseph Coroniti lectured at the University of Padova in Italy in March. Coroniti is

also the editor in chief of *FUSION: A Magazine of Literature, Music, and Ideas*.

Pianist and Associate Professor Suzanna Sifter released her third album, *The Illumination*. The CD features fellow faculty members John Lockwood (bass), Yoron Israel (drums), Mimi Rabson (violin), Mia Olson (flute), and Greg Badolato and Larry Monroe (saxophones). Rob Rose produced the album, and Bob Patton engineered it.

Associate Professor Francesca Tanksley released the new CD *Blueprints of Jazz, Vol. 2*, with the Billy Harper Quintet. Tanksley recently toured Poland playing piano for vocalist Judy Bady.

Professor Jeff Friedman was commissioned to write a big-band arrangement of the Roy Haynes composition "Snap Crackle" for a performance at Harvard University. Friedman also collaborated with Scott Getchell '78 on the piece "Good Chow" that appeared on the CD compilation *South Florida Rockers: Dancing in the Combat Zone*.

Ensemble Assistant Professor Rebecca Cline celebrated the release of her second album, *Enclave Diaspora*, at the Iridium Jazz Club in New York in January.

Associate Professor of Music Business/Management Jeff Dorenfeld gave a presentation on touring in association with Berklee Valencia at Sociedad General de Autores y Editores in Madrid, Spain, in February.

With a grant from Chamber Music America, the Equinox Chamber Players commissioned a woodwind quintet titled *The Suite of Five Seasons* from Associate Professor Beth Denisch for an educational outreach at inner-city high schools in St. Louis, MO.

Assistant Professor of Music Education Charlene Ryan released the book, *Building Strong Music Programs: A Handbook for Preservice and Novice Music Teachers*, published by Rowman & Littlefield Education.

Chair of Music Therapy Suzanne Hanser spoke at the "Crossing the Corpus Callosum: Neuroscience, Healing and the Arts" symposium sponsored by the Longwood Symphony Orchestra and Merck & Company. Hanser was also a keynote speaker at "Integrative Medicine: The Past and Future of Healing" in Kobe, Japan.

The motet *Benedicta et Venerabilis* composed by Associate Professor Yakov Gubanov was included on the choral CD *Stella del nostro mar* that received the Diapason d'Or de l'Aneé prize. The King's Chapel Choir of Boston premiered Gubanov's motet *Videntes magi stellam* in December 2008.

The Reason for Skylarks by Professor Marti Epstein was performed at the Longy School of Music in March. The Boston Conservatory Wind Ensemble will premiere her concerto for English horn and wind ensemble on April 28.

Bass Professor Bruce Gertz presented a weeklong series of master classes in Caracas, Venezuela, in March.

Building a Better Music Business

by Susan Gedutis Lindsay

The digital revolution and the attendant misconception of “free” music have been the recording industry’s wrecking ball. But a motivated crew has ventured into the rubble to construct a new industry. Among this group is John Kellogg, the assistant chair of Berklee’s Music Business/Management Department. For Kellogg, preparing a younger generation to take the lead in building that new music business is a tremendous opportunity and a cultural imperative.

During his years in the business, Kellogg has seen many changes. Before coming to Berklee in 2006, he spent nearly three decades as an entertainment lawyer, helping musicians such as the O’Jays and r&b vocalist Gerald Levert decipher complex recording contracts and secure adequate compensation. Kellogg was also formerly a vocalist in the funk/r&b band Cameo, so he has also seen the industry from the artist’s perspective. He believes that a musician’s art should be recognized as one of our nation’s most lucrative and far-reaching exports.

But the MP3 generation has transformed the nature of the product. Physical record sales are down and the traditional cash cow, the hit album, appears to have yielded to the single. “When the industry was based on record sales, albums were the driving force, and on an album with 12 or more cuts, more rights holders, songwriters, and publishers were getting paid for their songs,” Kellogg says. “But with the advent of digital music, most people are only buying singles. That eliminates earnings for all those other songs.”

What concerns Kellogg is that artists who have been successful can no longer attain the same level of financial freedom or rely on income from the sale of their recordings or from the value of their publishing interests. Record company advances were traditionally based on that anticipated income. But today, as copyright income has shrunk, so have advances. Publishing deals are a fraction of what they used to be, and that jeopardizes revenue that once offered successful artists creative freedom.

“This isn’t the first time the industry has been a singles business,” Kellogg says. “We’re really just going back to where we were in the fifties and sixties.” He notes, though, that the industry as a whole appears to be strong. “More music is being consumed—though not necessarily bought—and listened to than ever before. The industry isn’t over, it’s just transitioning,” he says.

In the midst of that transition, Kellogg suggests, prospects will be bright if new systems are put in place to monetize the various uses of music in the digital world. That’s the prickly part that keeps music lawyers, lobbyists, and economists up at night.

Kellogg looks to history as he ponders whether the current financial troubles might somehow benefit the music industry. “When people get the blues, they’re going to look for music. I look back at what happened in the Depression era. People couldn’t afford music, and that’s when radio became big. In the same way, today they turn to free Internet channels to preview and listen to music. Musicians need to target those outlets and



Music Business/Management Department
Assistant Chair John Kellogg

their potential to continue the music and help build their careers during this market downturn.”

For today’s musicians, the challenge is to find ways to exploit the current musical boom into financial opportunity. These issues are center stage in Berklee’s music business classrooms. The department is undergoing a curriculum review with an eye toward strengthening tracks in e-commerce, manufacturing, and entrepreneurship.

The economy may be traveling through its own valley of the shadow of debt, but to Kellogg, the forecast need not be all gloom and doom. In these dark times, Kellogg says that Berklee can be a beacon. “We really are a shining light on the hill as far as the music industry goes and are in a position to guide it into the new realm where we can really find ways to make this new music economy work—no matter what form it may take.”

Susan Gedutis Lindsay is a freelance writer and woodwind player. She and her husband, Stephen, recently released their debut CD, The Lindsays: Live at the Church of the Pilgrimage.

TIERNEY SUTTON *DESIRE*



“That this has been a unit for fifteen years is obvious, making Sutton’s work seem all the more potent. It allows her to be more expressive with the material... *Desire* can be heard as cabaret, or as music with a strong cautionary message. That it can go both ways is a testament to these musicians’ artistic abilities.” ****

CD-83685

— *DownBeat*

Touring Now

- 4/16 North Texas Jazz Festival - Crowne Plaza Hotel, Addison, TX
- 4/20 Kuumbwa Jazz Center, Santa Cruz, CA
- 4/22 Yoshi’s Oakland, CA
- 4/23-4/25 Catalina Bar & Grill, Los Angeles, CA
- 4/28 Anthology, San Diego, CA
- 4/30 Tempe Center for the Arts, Tempe, AZ
- 5/22-5/23 Spoleto Festival, Charleston, SC
- 6/6 Oulim Nuri Arts Complex, Seoul SOUTH KOREA
- 8/19-8/23 Iridium, New York, NY
- 10/9 First Unitarian Society Wispersdome, Schenectady, NY
- 10/10 Staller Center Recital Hall, Stony Brook, NY

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A Novel Approach

The Tierney Sutton Band's versions of entries from the Great American Songbook tell new tales.

by Mark Small '73

Tierney Sutton '87 has carved out her own niche among the many jazz singers who interpret classics from the Great American Songbook. Part of what distinguishes her readings of chestnuts like "Paper Moon," "Cry Me a River," and "Skylark" is the musical overhaul she and fellow members of the Tierney Sutton Band perform on every number in their repertoire. Together with pianist Christian Jacob, drummer Ray Brinker, and bassists Trey Henry and Kevin Axt, Sutton deconstructs each tune, stripping away everything but the melody and lyrics, but even those may be subject to slight alterations. Then they rebuild each song from the ground up, devising customized bass lines and drum grooves, metric modulations, and dramatic reharmonizations to fit their concept of the tune and the larger theme of the album. The result is an alluring and contemporary take on the songs that never loses sight of the jazz tradition.

For its latest CD, *Desire*, the band chose 11 tunes with lyrics supporting a theme that challenges the wisdom of society's tendency to place a higher premium on material goods, sensuality, and celebrity than on the quest for things that go beyond material life. The spiritual quest is summarized in the closing cut, the gem "Skylark." Johnny Mercer's lyrics draw on images of nature—a meadow in the mist; a valley green with spring, shadows and rain; and mystical music in the night. As the protagonist, Sutton asks:

*Oh skylark
I don't know if you can find these things
But my heart is riding on your wings
So if you see them anywhere
Won't you lead me there?*

Sutton is the anti-diva. She regards her voice as another instrument in the band. And while she is the band's focal point on stage, she's a team player and couldn't be justly accused of being a prima donna. This is evidenced by the fact that she recently incorporated her band, a move that made each member an equal partner in the finances as well as in the music. "It was easy to make the decision to incorporate," Sutton told me at her Los Angeles home. "I'd been playing with these guys for 10 years by then, and the level of commitment and honor that I'd seen in them made me feel I'd be stupid not to do it."

The band has now been together for 15 years and released eight albums. Its unity of

purpose and dedication to the ideal of serving the music and harnessing timeless classics to say something fresh has earned the band critical acclaim, two Grammy nominations, and devoted fans around the world. The band does around 90 dates each year and has played at such prestigious American venues as Carnegie Hall, the Hollywood Bowl, and Lincoln Center as well as at jazz festivals and concert halls in other countries.

In conversation, Sutton is bright and has a quick and gently ironic sense of humor. She also reveals a deep spiritual side informed by her Baha'i faith (which emphasizes the spiritual unity of all mankind). Sutton and her band have a lot to say musically and philosophically, and jazz is the chosen messenger.

How did you start out in music?

I sang in choirs at school, but singing didn't feel like a necessity or a calling to me until I discovered jazz. Before that, I didn't feel there was anything I was going to do that the world would care about or need.

What kind of music did you listen to growing up?

Looking back, I had kind of a jazz bent from the beginning. I remember listening to Steely Dan, Stevie Wonder, and other artists whose music had jazz elements, but I didn't know why I liked that music.

When were you formally introduced to jazz?

I had a summer job at a country club in Wisconsin, and a restaurant nearby had a jazz trio with a singer/pianist named Mary Jaye. To me, the music was a revelation; I loved the group's vibe and feel and what they were doing with the songs. It was like hearing a language that was familiar to me somehow but that no one around me had really spoken. I'd heard snippets of jazz from time to time, but I didn't realize that there was a group of people that played this music.

Did this experience make you seek out Berklee?

After I finished my degree in Russian language and literature at Wesleyan, I applied to Berklee. Unfortunately I only stayed for a few semesters because I became ill and had to leave school. But it was an important time for me to focus and decide what I was going to do. Mili Bermejo was my vocal teacher, and I am still in touch with Jan Shapiro [the Vocal Department chair]. At the same time, I studied privately with [saxophonist] Jerry Bergonzi. The first playing

experiences I had were with faculty members and those experiences were pivotal in my getting out there and singing.

Back then did you consider doing something different with the repertoire you sang?

I don't think that my versions were terribly creative at that time. For me, everything was new, and I loved it all. Just singing something like "Let's Fall in Love" and scating a chorus was as creative as it needed to be for me because it was all so new.

From 1984 to 1994, I was sort of a jazz monk. All I listened to or read about was jazz. I couldn't get enough of it. The instrumentalists I met were very influential on me. They looked at things the way I did. Even though I didn't have the skills then to keep up with them, I heard the music the way they heard it. I wanted to approach singing like an instrumentalist. I was wary of working on songs or vocal technique by listening to other singers. I listened to Miles Davis, Chet Baker, and John Coltrane. I found that as a vocalist, if you imitate a great instrumentalist who has great tone and good time, it will improve your vocal technique. If you try to copy a Miles solo, your brain knows you will never sound like that. But the closer you get to it, the cleaner your sound will be.

Why did you make Los Angeles your home base rather than New York, where there is a much larger jazz community?

When I was living in Boston, I sometimes went to New York, where I heard a lot of good music and went to jam sessions. Around that time, I was diagnosed with multiple sclerosis and I was too sick to do much. I had profound fatigue, numbness, and sight problems. This went on for about two years. But it's been a long time now since I had any symptoms.

Back then the doctors told me I needed to be happy and do what my heart told me to do with my life. I felt that if I committed myself to a different life path where I was serious about what I was doing, I'd feel better. Moving to Los Angeles was part of that. While I was going to Berklee, I wasn't pursuing a professional career in a serious way. Boston was great and there were a lot of good players at Berklee, but there weren't enough places to work. I knew I had to move to New York or L.A.

I have been a Baha'i since I was about 18, and in 1992 I went to the Baha'i World Conference. I met [Los Angeles arranger and film composer] Bob Alcivar. He was starting a vocal jazz group in the tradition of Singers Unlimited. I came out to

“The *aesthetic* of L.A. musicians is a big part of my band. The players here are not out to show off. They are there to serve the music.”



KEN FRANKLING

visit, rehearse, and do some recordings with his new group. My mind was opened to the quality of the jazz musicians in L.A. They were thirsty to play jazz, because most of them were doing sessions for albums and TV shows to make a living and they didn't get many chances to play jazz. There weren't many jazz singers in L.A. at that time. I felt I was unusual in that scene, and the instrumentalists embraced me. So I decided to relocate in 1993.

When I arrived, I connected with musicians and was hired as a teacher and found a niche for what I did. I hadn't felt that the doors would open that way in New York. I found that when I called people in L.A. for a pickup band, even the 10th person on the list would read the music flawlessly. Musicians here do all types of different projects and try to serve the product. That aesthetic of L.A. musicians is a big part of my band. The players here are not out to show off. They are there to serve the music. I found the work ethic here very attractive. It was a really good place for me to build a band. I got lucky.

You have played with the same musicians for 15 years. How did the band evolve?

I met [drummer] Ray Brinker and [bassist] Trey Henry when I was visiting L.A. in 1992 and heard them playing with Jack Sheldon's big band. When I first started working with musicians, I learned that I shouldn't just take my favorite bass player and put him with my favorite drummer. I'd find a musician I liked and ask him who he'd like to work with in a rhythm section. After meeting Ray and Trey, I asked them who we should get for a pianist, and they suggested Christian Jacob. When we needed another bass player, they suggested Kevin Axt. The relationship between rhythm section players is intimate;

they have to be locked in. I realized that my life would be easier if the musicians were happy working together.

The primary commitment of your band members is to your gigs. That's unusual in the jazz field, where a lot of players do many freelance projects.

If the guys in my band lived in New York, they'd be working with all kinds of different jazz players. Because they are here, we've had time to create and percolate this product that is its own thing. That's because there are fewer opportunities to play jazz in L.A. for them.

I think everyone was committed early on. They made tough decisions not to cancel out of my gigs when something else paying big money came along. We incorporated in 2004 or 2005. We started doing a lot of road work, and I wanted the guys to know everything that was going on with the finances and be in on it. And I wanted to get a raise [laughs]. That's something you can do when you've built up years of trust.

How did the band's recording career begin?

We did our first record, *Introducing Tierney Sutton*, in 1995, but it wasn't released until 1999. We recorded the whole thing in about four hours. I got pneumonia right after that and didn't sing for three months. The group stuff was great, but Christian wasn't happy with his accompanying on some of the duos and asked me not to put them on the record. In the period in between the session and the release, I got married and had my son Ryan. My husband kept telling me I needed to finish the record. I went into the studio with another pianist named Mike Lang and recorded five songs that ended up on the record.

When my son was a newborn, I got a call from a guy in Europe who had gotten a demo I made when I lived in Boston from [drummer] Joe LaBarbera. He was looking for a singer for his label. I told him about the album, and he released it in 1999.

I sang in the Thelonious Monk Vocal Competition later that year and an A&R guy from Verve heard me and recommended me to Bob Woods, the head of Telarc. He had heard me on a record by guitarist Thom Rotella and wanted to sign me. I don't believe that there is one big break anyone gets. It's the sum of all the relationships you have and all the work you do. The *American Idol* mentality is dopey to me and I don't think it's conducive to happiness or depth of career. All my work developed from a recommendation from some musician I had worked with. If you build a career that way, you're safe.

The arrangements of the tunes in your repertoire are so harmonically rich. Have you ever contemplated doing an album with big band or orchestra?

We did a concert at Carnegie Hall with the New York Pops a few years ago. Christian had fleshed out several of our arrangements for the orchestra. Afterward, many of the members of the orchestra thanked us, saying that it was the most interesting music they'd played in a while. Christian understands how to orchestrate properly. We'd like to do a recording in collaboration with [arrangers] Johnny Mandel, Bill Holman, and Sammy Nestico.

Have you begun to think about future recording projects?

We have three or four different ideas for records, and I'm always thinking about them. I saw an American Masters documentary on Jerome Robbins and got some ideas. We have recorded half of a prayer project based on drum and bass grooves that we improvise over. We'll see what happens.

Your albums are somewhat unusual for the jazz field in that many have overall themes, even philosophical themes.

I really like having an organizing concept. There are too many songs and too many possibilities, so I'm always looking for something to help me sift through all the information. Most of the albums have themes. Our first record was titled *Unsung Heroes* and draws on instrumental pieces like "Recordame," "Donna Lee," and "Joy Spring" that are not usually sung. I found good lyrics to a lot of them. Another album, *Blue in Green*, was a tribute to Bill Evans. *Dancing in the Dark* was a tribute to Frank Sinatra. *On the Other Side* had happiness as its theme. For this band, we want to make a philosophical statement as well as a musical one.

On the *Desire* album, are the spoken verses in the intro to "It's Only a Paper Moon" and before the last song, "Skylark," from Baha'i writings?

Yes. They come from Bahá'u'lláh's book *The Hidden Words*, which he says is a distillation of core spiritual ideas. There are many pithy statements there about materialism and the true nature of the human soul, what we are, and what we yearn for. In researching the texts, I came to like the cadence of these particular readings. There was a symmetry that worked to use them as bookends on the record.

For me, the record is about materialism and the soul's desire. There is sort of journey in the rest of the songs on the CD, with lyrics that touch on earthbound things and the battle we go through in this world. We fall in love

with someone who breaks our heart, we want things that that aren't really good for us or are purely material, and we become disillusioned. Then we see things from a higher perspective. In the end, if we're successful, our desires get higher and higher and more refined. Eventually we desire something outside of ourselves and outside the mundane.

To me, "Skylark" is a spiritual song. A poet friend of mine pointed out that the imagery in "Skylark" is identical to imagery of the Persian mystical poets. They wrote about the lover and the beloved and the skylark that is the messenger of God that gives humanity the message about their higher nature. It was logical to end the album with it.

Have any of your experiences put you in touch with the emotional effect of your music on audiences?

A few different things over the years have kept me going in a big way. When you do this kind of music, you are not in the mainstream and you sometimes wonder if you are putting all this effort into something that isn't of service. About five years ago, after a tour, a man sent an e-mail about how his son had been killed two years before and that our concert was the first experience of joy he'd had since his son's death. Another letter we got six months ago was from someone who said he'd been contemplating suicide. He heard a track of ours on the radio and bought tickets to our show. He went to the show instead of committing suicide. We were playing the music from the "Happy" album [On the Other Side]. It somehow spoke to him and saved his life. When you hear stuff like that, who cares if nobody knows who we are?

Enjoying what we do so much sometimes makes me wonder if we are being selfish and if this is an honorable way to spend our lives. There are things that need to happen in this world. We have AIDS, orphans, and starvation out there. There is a Baha'i writing that basically says there is nothing in the world that's more conducive to happiness than feeling that you have been of service to your fellow man.

Sometimes you wonder if what you are doing has a purpose. Sure, it's great for the band and we really enjoy it, but is it of service to anyone besides us? But at critical junctures, we've gotten these little gifts from people who tell us that the music really helped. For me, there is no greater satisfaction than that. ☸



Members of the Tierney Sutton Band from the left: pianist Christian Jacob '86, drummer Ray Brinker, Sutton, and bassists Trey Henry and Kevin Axt

Serving the *Soul* of the Song

"Among the first jazz vocalists I saw live was Betty Carter," says singer Tierney Sutton. "I was twisted after that." Carter's adventurous style and unique talent for making each song her own was a good starting point for Sutton.

But in a departure from Carter's model, Sutton views herself as just another member of the band rather than the main event. The Tierney Sutton Band includes pianist Christian Jacob, drummer Ray Brinker, and bassists Trey Henry and Kevin Axt (the bassists often alternate gigs but play together on some tracks in the studio). Over the past 15 years, the four veteran players have accompanied Sutton with a dedication to the act that is rare in the jazz industry.

Although the band's repertoire comprises primarily standards, the arrangements it creates collaboratively are anything but standard. Each song is fastidiously crafted with consideration for the tempo, groove, harmonization, dynamics, and instrumentation that best portrays the concept of the tune. Often the mood they create imbues the lyric with an entirely different meaning. The band has turned, for example, the Harold Arlen-Ted Koehler song "Get Happy" upside down as the opener of its *On the Other Side* album. As the disc begins, dark, low bass notes and piano voicings chug along to a ponderous drum groove. But in a reprise near the close of the album, the same tune is rendered with a buoyant gospel feel.

"It's Only a Paper Moon" opens the group's new album, *Desire*, with chiming finger cymbals, slow, upward glissandi on the bass, and light brushwork underpinning Sutton's recitation of a few lines from a Baha'i sacred text before the vocalist sings the melody. In style and sensibility, it's a far cry from familiar versions by Ella Fitzgerald and Nat King Cole, but the Sutton band's totally unpretentious mystical setting prompts listeners to rethink the lyrics.

When asked about how their song concepts develop, Jacob replies, "Usually one of us will have an idea for where we should start.

Tierney may have a tempo in mind that fits the lyrics, Ray may have an idea for a groove, Kevin or Trey may have a bass line. After we get the basic idea, the real work starts." The harmony is Jacob's territory. "Christian always makes sure that we understand the chord-scale relationships to the melody and that we all agree on the chord changes before we venture forward," says Axt.

They vary the instrumentation, performing some songs as duets for voice and bass, voice and drums, voice and piano, and in various trio combinations. Band members carefully consider each musical decision. "Christian has said that when you arrange, your goal should be to serve the soul of the song," says Sutton. "We all share that philosophy. When we find an unusual way to do a song, everyone has to agree that it's not unusual just for the sake of being unusual. When we did the slow version of 'Get Happy,' I was uncomfortable at first because I wasn't sure of what it meant. By the time we recorded it, I knew exactly what it meant."

While each of the band members is highly virtuosic, this band isn't about chops. "We can't play for self-aggrandizement," says Brinker. "The playing has to be egoless in an effort to raise the song to a higher level. When this band plays, it's a spiritual and meditative experience and puts you in an entirely different frame of mind."

While the band's repertoire consists of carefully fashioned arrangements, improvisation and the jazz aesthetic are at the core. "We've worked hard to define ourselves as a band," says Axt. "The music we do is refined, but it's still very spontaneous. The highest compliment we hear after a concert is when someone comes up and says, 'I don't really like jazz, but I love what you do.'"

For more information and tour dates, visit www.tierneysutton.com

BREAKING IN ON BROADWAY

New York alumni have made their mark in different quarters of the theater industry.

by Mark Small

Wicked Fun

Over the past decade, Stephen Oremus '90 has worked as the music director, music supervisor, arranger, composer of incidental music and conductor and keyboardist on numerous high-profile Broadway musicals. Those shows include *tick, tick . . . Boom!*, *The Wild Party*, *Avenue Q*, *All Shook Up*, and *Wicked*. Thus far, his work with composer and lyricist Stephen Schwartz on the Tony Award-winning musical *Wicked* has been a high-water mark in his career. Oremus was onboard in Los Angeles in 2000 for the show's first readings as well as the workshops, out-of-town previews, revisions, and, finally, the opening on Broadway on October 30, 2003. Oremus worked elbow to elbow with Schwartz writing vocal arrangements and labored with fellow alumnus Alex Lacamoire '95 penning incidental music, underscoring, and rhythm section charts.

Since *Wicked* opened, Oremus has conducted countless performances of the show at the Gershwin Theater in New York. As the show's music supervisor, he currently oversees eight companies of *Wicked* playing worldwide, including foreign-language productions in Japan and Germany. He even coproduced the German cast recording. "People ask if I get bored after working on *Wicked* for nine years," Oremus says, "but it's thrilling to hear the music that we wrote and arranged being performed."

Oremus has become adept at multitasking. He was involved with *Avenue Q*, *All Shook Up*, and *Wicked* simultaneously. "All three were being developed simultaneously over the course of three years," Oremus says. "It was crazy busy. *Avenue Q* and *Wicked* went up on Broadway a few months apart." *All Shook Up* didn't have a long run on Broadway but is still performed widely. Oremus continues to act as the music supervisor for the Broadway, London, and national touring companies of the three-time Tony Award-winning *Avenue Q*, while *Wicked* continues to offer new opportunities.

Oremus was a film scoring major at Berklee but after graduating gravitated to musical theater after accepting a gig as a pianist at a dinner theater. That led to other theater shows, summer stock productions, and, ultimately, production workshops in New York City. "A few high-profile off-Broadway shows launched things for me," Oremus says. "I was involved in the creation of a new musical, *The Wild Party*, written by Andrew Lippa. Working with him cleaning up the vocal parts was a life-altering experience. It told me what I should be doing."

Oremus first met the legendary Stephen Schwartz after working on *The Wild Party*, and

they began working together on *Wicked*. "Around the same time, I was hired to be the music director for the second national tour of *Rent* for a few months," Oremus says. "That was the first big show I got to do and was the biggest show in the country at the time. The first show I arranged music for was *tick, tick . . . Boom!* That's a musical Jonathan Larsen wrote before *Rent*."

In addition to his ongoing work with *Wicked* and *Avenue Q*, Oremus began working on the music to *9 to 5: The Musical* for which Dolly Parton wrote the songs. "I came on after a reading a year ago," he says. "They were still finding the sound of the show stylistically. I did an arrangement of the opening number '9 to 5' that they liked, so I was asked to come onboard. I assembled a team that included Alex Lacamoire. He wrote the dance arrangements and some incidental music and orchestrations. We are a good team creatively." The show opened April 7 with Oremus conducting the 19-piece orchestra and playing keyboards.

When asked what's next, Oremus says, "I don't look too far into the future. I'm helping to develop a couple more shows. As long as there are shows that I think are really cool and that I can bring something to, I will keep doing it. This has turned into an amazing journey."

New Heights

So far, 2009 has been a very good year for Alex Lacamoire '95. He's currently the musical director, conductor, and keyboardist for the hit musical *In the Heights* and is also credited as an arranger and orchestrator of the music. On February 8, he won a Grammy for his role coproducing the show's original Broadway cast album. A month later, *In the Heights* marked its one-year anniversary on Broadway. A one-year run is significant in the theater world. "These are tough times on Broadway," Lacamoire told me in his office at the Richard Rogers Theatre. "About 13 shows closed in January. Every one that opened last year when *In the Heights* opened has folded. I never forget that I am living the dream."

Even with consumers' money being tight, *In the Heights* is packing in audiences. There was a full house on a recent Wednesday night when I saw the show. This poignant story about what "home" really means is set in a Latin neighborhood in the Washington Heights section of New York City. The music alternates between salsa, merengue, hip-hop, and ballads featuring solo and vocal ensembles and lots of dancing. Lacamoire sits perched on the conductor's stool in the pit with his head at floor level so he can cue both the singers and the 12-piece pit band. He also plays

keyboard at various points. The music is very different from anything else you'll hear on Broadway. Consequently, the demographic of the show's fans is wide. "There are eight-year-old kids who know the lyrics and 80-year-old Jewish grandmothers who've never heard a hip-hop record but love the show," Lacamoire says.

It was Lacamoire's keyboard skills and arranging abilities that opened doors for him on Broadway. "I originally wanted to become a jazz pianist," he says. "But I learned after I left Berklee that I didn't have the chops for that. But I knew I had a good ear, could read well, play groove stuff, and transpose on the spot." Toward the end of his Berklee studies, Lacamoire worked at the Boston Conservatory as an accompanist for musical theater singers and served as the assistant music director for the conservatory's production of *Pippin*. A later job as an audition pianist at the Huntington Theatre Company ultimately led to work as an audition pianist in New York. There, Broadway composer Stephen Schwartz (*Godspell*, *Pippin*, *Wicked*, *The Baker's Wife*) heard him play.

"He took my card and later asked me to be associate music director for his show *Working* that was going to New Haven," Lacamoire recalls. "Then he recommended me to his son Scott Schwartz, who directed *Bat Boy*, and to Stephen Oremus, who was music director for *Wicked* during its workshop phase." Oremus and Lacamoire wrote rhythm section arrangements for Schwartz's hit show *Wicked*. Oremus later hired Lacamoire to conduct *Wicked* when he got too busy.

A friend recommended Lacamoire to composer Lin-Manuel Miranda to be the music director for his new production *In the Heights*. Lacamoire's Latin heritage (both his parents are Cuban) was a plus for creating the show's arrangements. "I'd never written a salsa chart before, but I'd heard it all my life" Lacamoire says. "Instinctively I wrote horn lines that adhere to the clave. Maybe it's in my blood."

Despite conducting *In the Heights* eight times weekly, Lacamoire made time to collaborate with Oremus on arrangements for Dolly Parton's music for *9 to 5*. Lacamoire feels blessed. "Everything has come to me, I haven't really had to hustle," he says. "I don't have a long-term plan. I'm just trying to do *only* the things that bring me joy."

Bass Designs

Projection designer Zachary Borovay '95 has been a key behind-the-scenes guy for several Broadway shows and other kinds of productions. The use of computer technology for projections is a hot



Stephen Oremus '90



Alex Lacamoire '95



Zak Borovay '95



Brooke Fox '98

growth area in the theater world, and Borovay is at the forefront of the field. He worked on the Broadway productions of *Rock of Ages*, *A Catered Affair*, and *Xanadu*, and created designs for the national touring company of *Les Misérables* and many other types of productions in Las Vegas, Philadelphia, Boston, Los Angeles, and Utrecht, Holland.

A clip on his website explains how a projection designer adds a multimedia layer to the stage scenery with video and/or slides (see www.borovay.com). The images are applied to the scenery and the lighting to enhance the story. He describes it as scenery made with light. If a story line takes place in various locations, projection can instantly transform the scenery. The evocative montages Borovay created for the Broadway show *A Catered Affair* came from stock photos of the Bronx in the 1950s. His job involves more than finding pictures and creating video, though. He ties the imagery to the physical set and lighting, ultimately increasing the impact of the story the actors are telling onstage.

The multitasking Borovay studied classical bass at New England Conservatory before transferring to Berklee to burnish his electric bass skills as a performance major. The confluence of his interests and upbringing led to his current work. "I grew up on Long Island, and my father was a scenic designer on Broadway," Borovay says. "When I wasn't practicing my bass, I was helping my dad build scenery and hanging out in the theater. I've always been interested in computer art and video too. After graduating from Berklee, I came to New York City to be a musician and took graphic design jobs to pay the rent."

Borovay had hopes of taking the bass chair in a Broadway pit orchestra but also dreamed of being a theatrical designer. "I had been working days with computer video, when I went to see a musical revival of the *Rocky Horror Picture Show*. There was some video design in the show, and at that moment, it crystallized in my head that I could take my knowledge of harmony and melody and rhythm, the theatrical experience I'd had with my dad, and my knowledge of video, and fuse them all together."

He went to work for the firm Batwin and Robin Productions working on a variety of projection projects before furthering his craft with Wendall Harrington, often referred to as the godmother of projection design. After a few years, he began getting calls to work on his own.

Borovay is very busy in the projection design field and was instrumental in getting the union to represent projection designers as it does other technical professionals in the theater business. But he still thinks about playing bass in the pit.

"I was on the sublists of bassists when *Rock of Ages* was off Broadway," he says. "I still hope to live out my fantasy of playing in a pit orchestra for just one night."

That Feeling up Your Back

Among the countless Berklee alumni that have lived out Borovay's dream of being a pit orchestra player are woodwind players Sal Spicola '71 and Anders Bostrom '89. Over the past decade, both have worked steadily for various top productions. For several years, Spicola played in a solo saxophone spot in the production of *Miss Saigon*. He currently subs for the show *Billy Elliot*.

Bostrom has played flute, piccolo, and recorder for *Shrek: The Musical* since it opened in November 2008. Before that, he held a woodwind chair for *Tarzan* and *Bombay Dreams*. He explained that the path to gaining a permanent chair involved six years of subwork on *The Lion King*. "It took a long time before I got my own chair in a show," Bostrom says. "It is a privilege to be here. You have to sound great every night; you need to be at the top of your game all the time."

Before coming to Broadway, Bostrom and Spicola were both touring jazz musicians and found the opportunity for great-paying, steady work with a pension appealing. But so too have many other musicians. Bostrom estimates that there are 400 musicians working steadily on Broadway, and each has a list of five subs to cover when they can't make it. "Competition today is very tough for reed players," Spicola says. "There are grads here from Juilliard, Peabody Conservatory, and elsewhere who really play their instruments. Some have doctorates in performance and play flute, oboe, and clarinet as if each was their primary instrument. It's a thrill to play with musicians this good. It gives you that feeling up your back."

Fringe Benefits

Brooke Fox '98 was a songwriting major at Berklee and moved to Nashville after graduating. "I spent two years there, but it was hard to get around because I'm legally blind," Fox says over lunch at a Brooklyn diner. Due to albinism, Fox is visually impaired and doesn't drive. Both the energy of New York and its public-transportation system seemed like a better fit for Fox. Berklee alumnus and friend Joe Drymala '98 offered to rent her a room in his Brooklyn apartment, and Fox made the move. "I was still in the singer/songwriter world when I got to New York," she says. "Joe was a playwright and opened the theater world up to me. I hadn't anticipated that." Currently, *White Noise*, a show for which Drymala wrote the music and lyrics, is

in development in New Orleans preparing to open on Broadway in September.

Through networking with theater professionals, Fox met her future husband, Kurt Gellersted, a fellow musician. Gellersted, Fox, and cowriter Will Brumley began writing a musical called *Punk* in 2002. As they worked at developing the show, a friend suggested they enter it into the New York International Fringe Festival, an annual event for emerging theater talent that features 200 companies for 16 days of performances in Lower Manhattan. "I thought *Punk* was too grand and serious for that festival," says Fox. "Fringe is more about comedy, so we thought about entering *Williamsburg! The Musical*, which was just a concept at the time."

The story is based on a range of comedic characters Gellersted, Fox, and Brumley had observed in their diverse Brooklyn neighborhood, Williamsburg. They submitted one song and a 20-page script in February and learned in May that the festival wanted to stage their show July 15. For Fox and company it was a golden opportunity to get their work in front of movers and shakers in the theater business. They worked feverishly to finish writing the script and songs, assemble a cast of 14, hire a set designer, and more.

"We flew by the seats of our pants," Fox says. "We raised money from friends and investors and used our credit cards. It ended up costing about \$15,000." Fox and Gellersted played guitar and keyboards parts and hired a bass player and drummer for their satirical rock score that included traditional Jewish sounds as well as a nod to the blues, Queen, and Gwen Stefani. Somehow, everything came together, and the show really connected with audiences and critics.

"It was the hit of the festival," says Fox. "We got 30 or 40 reviews including reviews in the *New York Post* and *Variety*. It was treated like an off-Broadway show." This step is just the beginning of the process that shows follow enroute to Broadway. It generally takes several years. Fox and her team are still working on the show. They are planning a CD release party for the cast recording this spring (visit www.williamsburgthemusical.com).

Fox is still new to the scene and is keeping things going on several fronts. She and her cowriters plan to showcase songs from *Punk* at the New York Theater Barn soon. And Fox's song "O City" is part of actress Eden Espinosa's one-woman show *Me* that will play at Joe's Pub in New York and the Ford Amphitheatre in Los Angeles.

"You have to keep the momentum going," she says. "Once you've done everything it takes to get one show up, you know you're going to get asked, 'What else do you have?'"



GOOD WORKS

Berklee's alumni grant recipients are making a difference in their communities nationwide.

by Mark Small

On a warm and humid Louisiana afternoon, music therapist Suzanne Denu '02 is with an eight-year-old patient named Darren inside Children's Hospital in New Orleans. Darren is receiving two treatments simultaneously. For the first, Darren wears a mask and inhales medication to help increase his lung capacity that's been diminished by cystic fibrosis. For the other treatment administered by Denu, he has a pair of drumsticks in his hands. Denu's session helps keep young Darren's spirits up as he goes through the regimen that has become too regular a part of his life. Darren hopes to be a drummer someday, so Denu has brought an African hand drum with her. She explains its origins and technique, and they play a few rudimentary rhythms call-and-response style. Denu pats her drum, Darren taps his sticks on the mattress of his bed. Denu's music therapy session makes the half-hour Darren has spent connected to a machine fly by. She waves goodbye and promises they'll get together again soon.

As we leave Darren, it becomes obvious from the greetings Denu receives walking through the halls drum in hand, a guitar slung over her back, that she's made a lot of friends among the medical personnel and patients during her five years on the staff. "There are only two of us who provide musical therapy in this hospital," she tells me. "Every kid responds to music; they're musical beings. But there's no way for two of us to reach every kid in here."

With this in mind, Denu took steps to touch more children with music by launching "Melodies for Nola's Children" last year. It's a

concert and educational series that brings in a variety of local musicians to perform for patients and their families every other week in the hospital's auditorium. Trombonist Delfeayo Marsalis '89 was the impetus for the idea.

"Delfeayo approached me and said, 'I'd love to bring some musicians in,'" Denu says. "He had received money to do outreach and wanted to play here. Now, he comes once a month and provides a fun, educational program. He talks about the music they perform and passes out percussion instruments so the kids can play along. He even lets them try his horn." Seeing the positive effect of Delfeayo's efforts, Denu sought funding to develop a regular series. She applied for and received a 2009 Berklee Alumni Grant as well as funding from the New Orleans Association of the Arts and ASCAP. The money has enabled her to bring in a range of musicians twice a month.

"The kids staying here need to see a performance for relaxation and escapism," Denu says. "It's good for them just to be with their families. But it's also an opportunity for us to educate them about different musical styles. In New Orleans, there's such a musical gumbo of Cajun, zydeco, jazz, blues, and pop, it would be a shame not to teach the kids and maybe inspire them to search for this music when they go back home."

Denu looks for special musicians for the series. "This is not your standard gig," she says. "I need artists who can relate to the kids at their level and realize that they will be playing for people with different abilities and disabilities. I'm asking a lot more of them, but everyone has given me a rate that's lower than what they would normally get. Afterwards I get e-mails from the acts, thanking me and saying they'd like to come back. This benefits the musicians as well. If we can give the patients and their families something positive in contrast to the bad news that many hear from the hospital, we've done something good. I'm grateful to Berklee for helping me to get this series happening."

Empowering Youth

On the walls flanking the stairway leading up to Ron Carbo's Soul Kitchen Studio, a number of framed gold and platinum records that hang alongside other music industry awards. The wall

testifies to Carbo's success as a studio engineer and producer. Covering the rest of the wall are countless signatures and well wishes from scores of people, including the many youth he has mentored in the studio through his Youth Power Initiative. Carbo, who lives in Clinton, MS, is the executive director of the Ron Carbo Foundation and its Youth Power Initiative that exposes at-risk youth between 12 and 18 to the arts by teaching music technology.

Carbo's program takes in kids from hard-luck families. Poverty is widespread in Mississippi, and some of the youth in Carbo's program are being raised by siblings or grandparents because one or both parents are in jail.

"Kids whose parents are incarcerated are at a huge disadvantage," Carbo tells me. "I take a lot of them into the program. Some have raw talent. But if a kid doesn't have much talent but has the will to really work at it, I can't turn him away. Kids whose parents are incarcerated have felt a lot of rejection already. If a kid just can't sing but wants to be in the program, I'll put him behind the board or have him set up mics. I try to work with them, and they feel valued."

Carbo understands what it's like to have a rough start in life. He grew up in the projects in New Orleans and was raised by his mother and grandmother. After he heard the New Orleans Symphony Orchestra, he wanted to play and took up bass, clarinet, and trombone. Carbo attended the same high school as the Marsalis brothers, Harry Connick Jr., and Terrence Blanchard and studied in film scoring and music production and engineering at Berklee. To augment what his family could afford for tuition, he joined the U.S. Marine Corps Reserves.

His first professional studio job was with Maurice Starr's House of Hits Recording Studio in Boston. Just as he began working with acts such as New Kids on the Block, Lady Soul, Phajja, and on a few movie soundtracks, Carbo's marine unit was activated for the first Iraq War. He returned with commendations and resumed engineering for many high-profile clients. He later worked as a copyist for Wynton Marsalis and conducted the trumpeter's music for the ballet *Griot New York*.

Carbo's studio and home are situated on a peaceful two-acre property in Clinton, MS, a



Delfeayo Marsalis '89 plays a Christmas concert at Children's Hospital in New Orleans.



Suzanne Denu '02



Ron Carbo '90



Laurie Cohen '75



The Matrix Trio from the left: Todd London '87, Joe Smyth '79, and Scot Corey

suburb of Jackson. With the alumni grant money Carbo received, he will hire other instructors and purchase additional music production equipment. Carbo's program offers the youth between three months and a year of tech instruction. "When I bring kids up to the studio, they look around and say, 'You live in a rich neighborhood. I want to do what you do.' But I tell them I made it out of the projects in New Orleans because I worked hard and they need to pay their dues too."

A former student Carbo ran into recently told him he was graduating as a music major from Jackson State Community College. "A few of the kids from my program are doing really well. One is a successful DJ in Atlanta, others are independent hip-hop artists. They're working at their music. Most importantly, they're not on drugs or involved with crime."

Magic Door

The proposal submitted by alumni grant recipient Laurie Cohen '75 was strikingly different from the others. Her method of outreach has brought many positive effects for both gifted amateur orchestral musicians and audiences in her northern California locale. Cohen's creative programming of concert music has also informed her audiences about some little-known aspects of people and places in California.

Cohen has a rich educational background. In addition to studying jazz guitar at Berklee during the 1970s, she earned a master's degree in counseling psychology and worked for years as a marriage and family therapist before deciding to further her music education. "I wanted to change careers from psychotherapy and become a high-school music teacher," Cohen says. "But the first courses I took at San Francisco State University were in conducting. As soon as I stepped onto the podium, I knew that conducting was what I wanted to do with my life."

Cohen took private conducting instruction from Urs Leonhardt Steiner, the director of the San Francisco Music Community Center Orchestra. Cohen served for a time as the ensemble's assistant conductor before establishing her own group. "It was like walking through a magic door when I entered the orchestral world," she says. "I knew I was too old to launch a professional conducting career, so I started a community orchestra."

In Marin County, Cohen first assembled a 15-piece string orchestra in 2000. Today her Mill Valley Philharmonic (MVP) orchestra numbers 55 players ranging in age from 15 to 75 that come from all walks of life. And in addition to choosing repertoire and conducting, Cohen handles all the orchestra's business (budgets, auditions, bookings). The endeavor offers Cohen the

chance to blend two of her passions. "I've always had an interest in amateur music making, and I've also been very involved in community activities," she says. "There are so many talented people who are accomplished professionals in other fields but are very dedicated to music and want a chance to play."

Cohen has hired professional soloists and composers to create an experience that is inspiring to the orchestra as well as the audience. In 2003, Cohen started programming themes for the MVP's concerts to educate the audience about the music they play. For a recent themed series about teachers, Cohen programmed the Brahms *Academic Festival Overture* and taught the audience about the student drinking songs embedded in the work. Gustav Holst's *The Planets* taught the order of the planets. Another notable theme had Cohen delving into the orchestral music commissioned through the New Deal during the Depression as part of the Works Progress Administration (WPA) program.

"The audiences are wild about this aspect of our programs," Cohen says. "The insights help them to listen in a different way." Her choice of venues brings music to places other than typical concert halls. "We played our WPA concerts at the original Treasure Island exhibition hall and the San Francisco Zoo because both were built through the WPA."

The goals of the orchestra are to provide free public concerts to people in their own communities and increase awareness of California's historical legacy. "Anything that brings the audience closer to the orchestra makes for a better community," Cohen says. "It unites the listeners and the players." Under Cohen's direction, the orchestra is performing at a high musical level. "It helps to dispel preconceived notions many people have about a squeaky old community orchestra. The feedback we're getting is that people consider this a tremendous gift to the community."

Original Motivation

Over the past three decades, Joe Smyth '79 has become widely known for being a founding member and the drummer for the award-winning country band Sawyer Brown. The group has had more than 20 top-10 hits, sold in excess of 6 million records, and continues to fill arenas across America and in Europe. In addition to his country music pursuits, Smyth is also a classically trained percussionist. After graduating from Berklee, he earned a master's degree in percussion and composition at the University of Miami.

Smyth is a dedicated family man and an involved member of his community in the suburbs of Nashville. In 2005 he and fellow percussionists Todd London '87 and Scot Corey formed

the Matrix Percussion Trio. "When we talked about forming this group, we discussed playing at arts festivals and the like," he says. "But all three of us are teachers and feel very strongly about education. So it felt natural for us to go out and do school performances and presentations."

The trio members are mindful of the cuts to or elimination of public-school music programs, so they have directed efforts toward underserved youth in elementary and middle schools hoping to inspire some to take up an instrument. They decided early on to seek funding to make the program available at no charge to schools. In addition to the Berklee grant, the group has received support from the Zildjian Family Opportunity Fund and the musician's union performance trust fund to defray expenses. This season, out of the 25 dates the group made available, they have only four open dates for the fall.

"I think we've got 25 schools clamoring for those four spots," says Smyth. "With the economy being like it is and the belt-tightening all the schools are doing, they're pretty starved for programs to come in. 'I'm sure we'll become even more sought-after.'"

I recently caught the trio's presentation at the Harris-Hillman Special Education School in Nashville. They played an array of percussion instruments, including steel drums, timbales, congas, agogô bells, a drum set, a cuíca, and even spoons and buckets. The music ranged from Brazilian grooves to reggae to Jamaican songs to movie theme songs. At other schools, Smyth says the program features more dialogue. Their "We Are the World: Percussion around the Globe" presentation showcases American music styles and music from Africa, Asia, the Middle East, and South America. The discussion centers on how certain percussion instruments developed as a result of slavery, oppression, and conquest.

Of the satisfaction Smyth derives from this work with young people, he says, "For 27 years, I've had a great livelihood with Sawyer Brown. It's been a great life. We've traveled the world and will continue to do so, but I wanted to get back in touch with what originally got me into playing music. Seven years ago, I started teaching at a private school. I love working with kids. You shouldn't just die after amassing all this knowledge. So every day, I get to dole it out in big ladlefuls, and I love that. When a kid comes up after a [Matrix Trio] school concert and says, 'I really liked that, and you know, I want to play percussion too,' it's very precious to me." ☺

For further information or an application for Berklee's 2009-2010 alumni grants, visit <http://alumni.berklee.edu/grants.html>.

OUT OF THE SHADOWS



Faculty members Matt Glaser, John McGann, and Dave Hollender

by Christopher John Treacy

Country and Americana music styles are more visible than ever at Berklee, as faculty members work to develop a pedagogy for styles taught primarily by aural tradition.

What images spring to mind when you think of country music? Cowboy hats, pointed boots, and spurs? Hair piled high and long lacy gowns? Whatever your associations, they're bound to be shaped at least partially by the genre's golden years when the Grand Ole Opry reigned supreme and country-pop crossover songs had a distinctive twang that set them apart from other tunes in the Top 40.

Nowadays, mainstream country and pop genres overlap each other more than ever. For performers this means crossover potential and a chance for broader appeal. All fine and well, but that leaves lovers of old-school country having to dig deeper to find the earthy sensibility that likely drew them to the genre.

"Twenty or 30 years ago, this notion of creating country stars the way we now create pop stars didn't exist," says Berklee alumnus and Mississippi native Charlie Worsham '06 over the phone from Nashville, where he's made his home since leaving Boston. Worsham's band KingBilly is the subject of an upcoming reality series filmed for the Great American Country (GAC) cable network. "When art and commerce intersected, it had a profound effect on country music, mainly because the labels involved found success marketing to the 15- to 24-year-old demographic. I think that speaks volumes to the increased popularity of Americana and bluegrass hybrids; folks are hungry for it. They're reacting to the sincerity of the older styles."

Indeed, left-of-center terms like roots music, alt-country, and Americana likely resemble something much closer to your inner template for country music, but you're not going to hear these genres on commercial radio. The fans have spoken, however, and even without radio's help these new varieties (which often blend coffeehouse folk with elements of bluegrass) are suddenly commercially viable.

"Within the vast tapestry of country music, bluegrass and all of its offshoots are thought of as being less commercial elements," says String Department Chair Matt Glaser. "Yet oddly enough it's from those idioms that the most commercially successful people in Nashville have emerged. Things have come full circle; what was originally a very noncommercial, modest, folk-based offshoot of country music has now produced people considered to be at the pinnacle of the field. It's one of those interesting turnarounds."

MP&E Professor Stephen Webber concurs. "Purists would argue that the *O Brother, Where Art Thou?* soundtrack is definitely not a true bluegrass record, but it sold 9 million copies, and you just can't ignore that," he says. "It bridged a gap of accessibility and opened up new doors to a huge audience. Whatever you want to call them, these new hybrids are definitely divorced from commercial radio. *O Brother* and artists Nickel Creek, Béla Fleck, and Alison Krauss, suddenly made bluegrass appear young, hip, and sexy."

Slow-Cooked Embrace

Berklee has kept pace with these changes by adding banjo and mandolin to its list of principal instruments. "I don't want to oversell the changes-in-the-curriculum part of this, because they've been quite modest," cautions Glaser. "There've been a few additional courses added and the ability to accept banjo and mandolin players, but overall the curriculum at Berklee remains similar to what it's always been: flexible and able to match changing tides. So this is just one of many important new trends in music that the college has striven to represent. We've consistently tried to have a string department that's unlike that of a conservatory. At Berklee, string players can study all kinds of music, whereas at a conservatory, you really can study only classical music. We're very proud of that," he says.

Berklee's slow-cooked embrace of country music styles began back in the mid-1970s, when guitar professor Mike Ihde pioneered the school's first country ensemble, Flat Rats & Sail Cats, a group that has since performed 102 consecutive semesters and given rise to some formidable talent, including National Bluegrass Banjo champion Hiro Arita '89, Marc Muller '83 (who's played pedal steel with Shania Twain), National Finger Style Guitar champion Pete Huttlinger '84, and bluesy mama Susan Tedeschi '91.

The ensemble's steady success demonstrates a consistent curiosity about country music on behalf of the student body for more than 30 years, but Ihde clearly recalls having to cultivate those interests on the DL. "In the seventies, Berklee was very much a jazz school. Even rock players weren't getting treated like 'real' musicians," he says. "Country music was essentially nonexistent on campus. There were no ensembles, classes, or labs where it was offered, and if any of the faculty played country, they kept it a secret. That's all changed now, but in the seventies I was kind of flying under the radar, leading my ensemble and teaching the Country Guitar Styles Lab that used my book of the same name," he adds. Ihde's book was a ground-breaking departure amid the college's ongoing flurry of jazz manuals.

"That notion of 'silly hillbilly music' still lingers, but people stop arguing once they see the chops involved in playing it," he says. "It's not a bunch of no-tooth guys hanging out on the porch. My job as a teacher has always been to show my students what else is out there. And it's gotten a little easier. We're seeing more students coming here with the idea of possibly pursuing these styles of music. It's not considered backwoods music anymore."

Boston: The Bluegrass Epicenter?

Another way of measuring student enthusiasm for country lies in the continued success of Berklee's annual spring break pilgrimage to Nashville, an event that Liberal Arts Professor Pat Pattison began as an informal get-together more than 20 years ago. "Thanks to Stephen Webber, every trip has surpassed the previous one, even when I thought that would be impossible," Pattison says. "Stephen ratcheted the trip up when he joined 15 years ago and introduced the whole MP&E emphasis. A lot of remarkable folks in Nashville strongly support the trip and share their expertise and wisdom with the students."

Since then it's become one of the hottest tickets on campus. With only 120 slots available, a lottery selects the lucky travelers. Nashville's large Berklee alumni community participates in hosting the trip, which culminates with the entire group sitting in on an all-star recording session. Last year, Vince Gill topped the bill; this year it was Delbert McClinton.

Glaser's point about Berklee's modest curriculum changes is all the more striking when you consider the impact, which has spawned a local music scene he characterizes as "on fire."

"Boston has become the epicenter of an amazing scene," Glaser says. "Some of the best young mandolin and banjo players in the world are now studying at Berklee. These kids have an incredibly high bar set in their minds for what's required of them. They really strive to play their instruments with the utmost technical perfection at all tempos and in all keys. They play around the clock, assume that they should be able to improvise in a variety of styles, and have very highly developed listening skills. But even beyond Berklee, four of the American Grand National Fiddle champions are now living in the Boston area; it's their base of operations. They didn't go to Berklee, but as professional musicians they've discovered that Boston is really the place to be. I always tell people it's so bizarre that this city has become the Texas contest-style fiddling epicenter of the United States. You'd think it'd be Austin or Dallas, but it's actually here."



Mike Ihde



From the left: Stephen Webber and Pat Pattison



Mark Simos

It's not nearly as big a stretch as one might assume to include bluegrass and related hybrids in a curriculum that built its reputation by incubating jazz dynamos.

But even before the college added banjo and mandolin, it was cultivating acoustic string talent that's gone on to achieve fame on the outskirts of bluegrass: fiddlers Casey Driessen '00 and Carrie Rodriguez '00, cellist Rushad Eggleston '01, mandolinist Joe Walsh '07, singer Natalie Maines '95, songwriting team Gillian Welch '92 and Dave Rawlings '92, and banjo player Chris Pandolfi '03—just to name a few.

Developing Bluegrass Pedagogy

And if the Grammys are indicative of mass consciousness, it would appear that the mainstream has begun to discern the difference between hard work and a hayride: Alison Krauss and Robert Plant's Americana tour de force *Raising Sand* took home all five awards for which it was nominated this year (including the Album of the Year award) and also happens to be chock-full of Berklee alumni contributions, from mastering engineers Gavin Lurssen '91 and Vanessa Parr '04 to drummer Jay Bellerose '87. While *Raising Sand* isn't a bluegrass disc, it incorporates numerous virtuosic string styles and qualifies as roots-based Americana through and through, with a beguiling southern gothic twist. Simple pickin' and grinnin'? No way.

"There is no 'simple music,'" says Professor Dave Hollender, an accomplished bassist and five-string banjo player who also leads Berklee's bluegrass ensemble. "You can't learn to properly play bluegrass instruments in three months, six months, or a year. I liken it to the skills required to play classical compositions. I'm troubled by the lack of understanding of what bluegrass really is. *O Brother* isn't really bluegrass, and what Alison Krauss does isn't really bluegrass. But if these pop hybrids get people interested in investigating further, that's fantastic."

True bluegrass is a gritty, rustic musical sport requiring an instrumental mastery that many non-musicians find surprising. That said, it's not nearly as big a stretch as one might assume to include bluegrass and related hybrids in a curriculum that built its reputation by incubating jazz dynamos.

"A lot of the early commercial country music was heavily influenced by jazz," Glaser asserts. "The great guitar players that ended up on many of those records were essentially great jazz men, so there's a real natural connection between Berklee's jazz history and some aspects of country music." And Glaser should know. He's spent his career straddling the two genres. He's the ringleader of the Boston-based group the Wayfaring Strangers

and did graduate studies on controlled improvisation in Texas contest-style fiddling.

When Berklee President Roger Brown delivered the keynote address to the International Bluegrass Music Association last fall, he outlined parallels between bluegrass and bebop, tracing both back to a shared birthplace and time (visit www.berklee.edu/news/213/president-brown-goes-blue-grass). But while jazz went on to become intellectualized and widely studied, bluegrass remained underground. Ostensibly, this is what's allowed ignorance to fester: a basic lack of understanding and a missing linguistic component with which to explain the inherent complexities of bluegrass.

"There's great knowledge and musical depth to [bluegrass and traditional music] styles, but they're lacking a verbal component," Glaser says. "People look down their noses simply because the guys wear cowboy hats and say 'I dunno, I just play the tune this way.' Meanwhile, they're playing something that's like Bach. If Bach said, 'I dunno, here's my music,' it would still be worthy of study, right?"

Spurred by the surge of interest, Glaser will devote the remainder of his Berklee career to further broadening these areas of study. Now in his 28th year at the college, he will step down as the chair of the String Department to become a faculty member focused solely on teaching overlooked styles of American music.

"There really isn't a pedagogy with which to teach these string-jazz improv styles," says Glaser. "And that's the essential thing I'm interested in helping the college develop: ways to codify and explicate the techniques and improvisational styles of music beyond that of jazz." Hollender agrees, saying, "Jazz pedagogy has already been highly developed, but there are comparable levels of musical integrity in these other styles, and yet they don't have the verbal architecture. Virtuosity as it relates to jazz has always been there. Our goal is not necessarily to crank out bluegrass players, but rather to help create a new breed of adventuresome musician that can apply these learned strengths to idioms outside of bluegrass."

Another sure sign of shifting attitudes at the college was the appointment of Mark Simos to the Songwriting Department, a development that Glaser characterizes as testament to the school's growing recognition of the legitimacy of bluegrass and other roots and roots-derived musical idioms. Simos, who has penned four tunes recorded by Alison Krauss and Union Station, has an affinity for old-time, Celtic and bluegrass styles that's evidenced not only by his various recordings and outside pro-

jects but also by his having launched the Appalachian Old-Time Ensemble, which populates by word of mouth. Even so, Simos is willing to put his musical preferences aside to ensure that students are flexible and adaptable, prepared for a wide array of musical scenarios.

"Most young 'neo-trad' players in these various roots styles are composing instrumental tunes and songs drawing on these traditions," says Simos. "I see an increasing number of them in my songwriting classes. As a songwriting teacher, I like to draw on great song examples from these traditions just as I draw on any other styles, old and new," he says. "I try not to proselytize for the particular styles of music I'm most familiar with; I hope my students feel free to bring in music in any style. Yet I do think some knowledge of these traditions is essential if one is to be culturally informed about the sources of contemporary popular music. The Beatles listened to Buddy Holly, who listened to Bill Monroe; Jerry Garcia began as a bluegrass banjo player; Bob Dylan was steeped in folk-music models and repertoire. To innovate as a writer and artist, you sometimes need to reach back further and deeper to source material that gives your music a distinctive edge, a connection to the wellsprings."

Those that still firmly believe bluegrass and folk-rock weren't meant to be bedfellows won't likely see clear to the positive impact of changing perceptions both inside and outside the Berklee community. But eradicating ingrained stereotypes isn't something that happens overnight.

Associate String Professor John McGann sums it up nicely. "I don't believe in the ghettoization of styles," he says. "And I think there's a danger in this notion of haphazardly attempting musical hybrids because all too often, the players have no vocabulary in the style they're attempting to assimilate. But the positive side of all this is that when something becomes a mainstream cultural breakthrough, it often provides a gateway that leads people deeper, perhaps asking themselves, 'Who do my heroes worship?' They can trace the lineage back, and some of them won't like what they find. But it's important to try to put this music into a historical context, and I firmly believe that in the end, music can do no evil, only good." ☺

Christopher John Treacy is a former Boston Herald music critic who operates an indie publicity firm. Contact him at whizzboom@comcast.net.

Let Your Ear and Your Heart Lead

A few thoughts on reharmonizing

by Christian Jacob '86



Christian Jacob

For this lesson on my approach to reharmonizing, I'm going to work with an old Japanese song titled "Akatonbo." I generally do a reharmonization in several steps. To show the whole process, I've recorded solo piano versions of the tune documenting each stage (listen to the examples at www.berklee.edu/bt/204/lesson.html). First, listen to example 1, which is "Akatonbo" played with a basic, diatonic harmonization. Next, listen to example 5 to hear the final product. As we go through the steps in between, listen to the musical examples of each one. I'm going to break down the tune to four-bar phrases to explain my ideas. The music appears on page 21, and the chord changes for each step are listed above one another over each bar.

Step One: Structure

In the first step, I created a tune structure by harmonizing the three sections in three different keys (listen to example 2). Each modulation moves up a major third. The chords used for this first step are the same as those used in the basic diatonic harmonization of the melody heard in example 1. I simply restated the melody using the identical functions of the basic harmonization in the keys of E, A-flat, and C. To balance the tune artistically, I added eight bars after the statement in the third key (C major) in bar 32. This enabled me to insert the dominant chord (B7) to set up the return to the top of the tune in E major. The material from these eight bars provided a perfect introduction for the tune that I used in step four.

Step Two: Emotional Intent and Balance

At letter A, in bars 9 to 12 of the second step, I used what I call an "emotional intent," a surprise chord in bar 12 (listen to example 3). Your own artistic taste will dictate how subtle or far out this chord choice should be. I decided to make it sweet and subtle, which is in keeping with the general atmosphere of the tune. In bar 11, the surprise chord is a dominant chord (G#7 or A^b7, which is the dominant of the D^b chord that follows in bar 12). It was a matter of preference to make it a sus 4 chord instead of a straight dominant seventh.

In approaching bars 13 to 16, I thought about root motion and substituted a D chord for the A chord in bar 13 of the basic harmonization. Hence, the D^b in bar 12 resolves up by a half-step to the D chord in bar 13. I didn't make other changes to bars 13 to 16 to preserve a sense of balance in the tune. This gives time for things to resolve naturally.

In the next B section, in bars 17 to 20, I started working backward from bar 20. In that bar, I employed another emotional intent: the A-7 (see bar 20). This time, instead of using the dominant chord in the approach, I used parallel harmony (B^b-7 moves up in parallel motion to A-7).

The B^b-7 is the related minor chord corresponding to the D^b chord (the IV chord in the original harmonization), making this a smooth transition. I liked this idea and decided to do the same in bar 17 and use an F-7 (the relative minor of the A^b or I chord in the original harmonization). I would characterize this as a slight emotional intent. It also expands the sound of parallel harmony, because all chords in bars 17 to 20 are minor-seventh chords. Working backward in this section was very useful.

In the next four bars, 21 to 24, the only change from the original harmonization happens in bar 23. I like the sound of II-V root motion, so I substituted a B^b-7 for the D^b here.

For the section in C major (bars 25 to 32), I used a pedal point on a G in bass under the C chord in bar 25 and maintained it for four bars. In bar 27, the G works well under the F chord, setting up the expectation that it would resolve to the tonic, or C chord. As we approach the end of the form, I wanted to build some tension, so I changed the C chord of the original harmonization to an upper-structure E triad over the G pedal.

For the second half of this section (bars 29 to 32), I made no changes to the original harmonies to allow the natural tune to wind down after the tension created in bar 28.

Step Three: Harmonic Rhythm and Displacements

For this pass, I concentrated on creating a balance in the harmonic rhythm of my chord changes (listen to example 4). To create balance, I needed a chord change on bar 10, so I displaced the A chord that occurred in bar 11 in the original, using it earlier and filling bar 11 with an F#-7 (the minor chord related to the A chord). After introducing the F#-7 in bar 11, I decided to revisit it in bar 14, substituting it for the C#-7 of the original.

At the key change to A^b for bars 17 to 24, I displaced the F-7 that was in bar 17 in the original to bar 18. By using a C in the bass of the A^b chord in bar 17, the bass notes move in fifths in bars 17 to 19.

For the second phrase of this section, I displaced the F-7 from bar 22 in the second step to bar 23 and followed that with a B^b-7 on beat two. The G^b chord in bar 22 is a simple chromatic approach to the F-7 in bar 23.

As we go to the key of C in the C section for bars 25 to 32, I stayed with the idea of a bass pedal used at this place in step two and added a new chord: a C-diminished triad above the G pedal in bar 26. I found this chord by experimenting with voice-leading or intermelodic motions (see the sidebar "Christian Jacob's Rules" on page 21).

For the second phrase of this section (bars 29 to 32), while being mindful of the pace of har-

monic development I've set up, I displaced A-7 that fell on beat one of bar 30 in step two to the third beat. I filled in beat one with a D-7 (related to the F in bar 29).

Step Four: More Displacements and Harmonic and Root-Motion Techniques

For the final step, I polished my introduction (taken from bars 32 to 39). Over a C bass pedal, I alternated between B^b and A^b upper-structure triads over the pedal and finished the intro with a B13 (^b9) displaced by a bar. This voicing also uses an upper-structure chord.

For the final harmonization of the A-section melody, I placed chords on every beat (listen to example 5). I used parallel structures in bar 9 with a scattered root motion and then II-V, or circle of fifths bass-note motion, in bars 10 to 11. In bar 13, a tritone leap between the D and G#7 chords continues the scattered root-motion idea. I displaced the F#7 of step three in bar 14 by a beat, preceding it with an F augmented chord that moves upward by a half-step. On beats two and three of that bar and the next, the roots move in fifths.

In bars 17 to 20, the root motion becomes more melodic. There are displacements of the A^b/C to beat two of bar 17 and the F-7 to beat two of bar 18. I precede these changes with a mix of related chords and root motions. Bars 21 to 24 are notable for additional displacements, and the circle of fifth-root motions appear in bars 23 to 24.

Beginning in section C in bars 25 to 28, I used a displacement of the C/G chord in bar 25 and broke up the G bass pedal pattern that was used in bar 26 of step three. The pedal resumes in bar 27. For the final phrase of the melody, bars 29 to 32, I employed displacements in bars 29 and 30 and chromatic-root motion that I had previously avoided. The chromatic line adds new life. In bar 31, I used a II-V approach for the final root progression before arriving at the C pedal in bars 32 to 38.

I could have provided more information about the reasons for each chord choice in step four, but given space limitations, this is all the detail I can offer. The sidebar on my reharmonization rules and tools gives extra insight into my thinking. The reharmonization used in step four can be heard on the version of "Akatonbo" that appears on my latest CD, *Christian Jacob Trio: Live in Japan*. I hope the ideas presented here are helpful as you create your music. ☺

Christian Jacob is the pianist in the Tierney Sutton Band, and has performed with and arranged for such artists as Flora Purim and Airto Moreira, Maynard Ferguson, and Bill Holman. He is featured on eight albums with Tierney Sutton and has released five CDs under his own name. Visit www.christianjacob.com.

Musical Examples

To hear the musical examples for "Akatonbo," visit www.berklee.edu/bt/204/lesson.html.

Akatonbo (Red Dragonfly)

by Kosaku Yamada
reharmonized by
Christian Jacob

Intro: (step 4 only)

B^b/C A^b/C B^b/C A^b/C B^b/C A^b/C B^b/C B13(^b9)

Step 1 E A E
Step 2 E A G[#]7sus D^b
Step 3 E A F[#]-7 G[#]7sus D^b
Step 4 Eadd2 Gadd2 Dadd2 Aadd2 E/G[#] C[#]-7 F[#]-7 B7sus G[#]7sus D^b

A C[#]-7 A B7 E
D C[#]-7 A B7 E
D F[#]-7 A B7 E
D G[#]-7 E7sus F+ F[#]-7 C[#]-7 A F[#]-7 B7 E

A^b D^b A^b
F-7 B^b-7 A-7
A^b/C F-7 B^b-7 A-7
B^b-7 A^b/C E G^b F-7 D^b B^b-7 E^b7sus C7sus A-7

2

Akatonbo

D^b F-7 D^b E^b7 A^b
D^b F-7 B^b-7 E^b7 A^b
D^b G^b F-7 B^b-7 E^b7 A^b
E^b-7 D^b C7 B7 G7 G^b F-7 B^b7 E^b7sus A^b

C F C
C/G F/G E/G
C/G C+G F/G E/G
C C/A^b C/G F C+E E^b A^b C/G D/G G7sus E/G

F A-7 F G7 C
F A-7 F G7 C
F D-7 A-7 F G7 C7
G^b7 F E-7 E^b D-7 A-7 F D7 G7 B^b/C A^b/C

B7(^b9)
B7(^b9)
B7(^b9)
B^b/C A^b/C B^b/C A^b/C B^b/C B13(^b9)

Christian Jacob's Rules . . . and Tools

I. Rules

1. Deharmonize the tune first. Try not to start with a busy harmonic progression. Break down the tune to its raw form. Beginning with a specific idea for a part of the tune is fine. Often, a specific idea for a reharmonization may lead to other ideas.
2. Pay attention to root motion. Strong root motion more than individual chord choices is the foundation of good reharmonization.
3. Try working backward through the tune. Inspiration for one section may work in an earlier one.
4. Let your ear and your heart lead you to the right chords. Set up the emotional intent of the reharmonization according to the feeling you want to create.

II. Tools

1. Emotional intent: the use a "surprise" chord at a specific place.
2. Displacements: the placing of a chord from a preceding step in a close but different location than it appeared previously.
3. Harmonic relations between chords: I classify them as A. II-V chains (related dominants); B. parallel harmonic structures that don't belong to a specific key; C. modal harmony; D. intermelodic motions derived from experimenting with voice leading options. A chromatic or diatonic relationship between two chords will lead you discover a third one.
4. Passing chords: explore chord family relationships find chord choices from the root motion sequence.
5. Upper structure triads and bass pedal points.

Remember that your ear is the final judge. Never settle for something you don't really like, even in the middle steps of the reharmonization process.

ALUM notes

Compiled by Emily Dufresne

1974

Saxophonist Don Davis of Manchester, NH, released the CDs *The Microscopic Septet: Lobster Leaps In* on Cuneiform Records and *Davis & Deleault* on Delvad Music. He teaches at the Manchester Community Music School and the High Mowing School, both of which are located in New Hampshire. Visit www.myspace.com/donalddod.

Guitarist and songwriter John Hammond of New York City embarked on his annual tour of Germany in March and streamed several of his live gigs on the Live Streaming HammondCast channel. The tour marked Hammond's 23rd appearance at Musikmesse in Frankfurt. Visit www.johnhammond.com.

1975

Vocalist and drummer Jack Evans of Katonah, NY, and his band Reverend Zen received a nomination from *Toronto Exclusive* magazine for best song. The group's *Bad Attitude* CD was nominated for best international adult contemporary song at this year's Canadian awards and won song of the year at Spain's Effigy Awards. Visit www.reverendzenmusic.com.

Brad Hatfield of Westwood, MA, was recently hired as the co-composer of the FX television series *Rescue Me*. He also served as the co-



Bill McCormick '75

arranger, conductor, and pianist on Susan Werner's new CD *Classics*.

Composer Bill McCormick of Stamford, CT, composed the music for the CD *To Be Continued*. The disc's eight tracks feature guitarist Ken Hatfield '75 backed by bassist Hans Glawischnig '92 and percussionists Steve Kroon and Dan Weiss. Visit www.mpubmusic.com.

Keyboardist John Novello of Valley Village, CA, released *B3 Soul* in conjunction with the No Go label and Nu Groove Records. *B3 Soul* was coproduced by multiplatinum songwriter and producer Andy Goldmark. The disc's first single, "Feelin' the Beat," was released in March.

1976

Guitarist Chuck Loeb of Hilton Head Island, SC, released *Between 2 Worlds* on the Heads Up International label. Saxophonist Eric Marienthal '79 was a guest soloist and Loeb's wife, Carmen, and daughter, Lizzy, provide background vocals on the disc. Visit www.chuckloeb.com.

1977

Funk-fusion guitarist Dean Brown of San Diego, CA, released *Modern Techniques for the Electric Guitarist*, an instructional DVD that demonstrates two-handed rhythmic independence, developing rhythm patterns with a variety of grooves, and more. Visit www.myspace.com/deanbrown.



Dean Brown '77

Joe Lopez of Miller Place, NY, plays in a jazz trio and is active in his local music scene. He is recording a CD of music written by Steve Subject and also teaching.

Flutist Amy Thropp of Duluth, GA, serves as the choir director for the congregation Beth Shalom in Dunwoody, GA. She also works as the VP of marketing at the Integrated Technology Group.

1980

Producer and multi-instrumentalist Anthony Resta of Westford, MA, released *The Critically Forgotten Demos of Saturn* under the artist name Ajax Ray O'Vaque. The CD is available on eMusic, iTunes, and Amazon.com. Visit www.anthonjresta.com.

Drummer David S. Young of Decatur, GA, published his first book, *Skits, Raps, & Poems for the School Counselor*, with Marco Products publishing. He is a school counselor in suburban Atlanta. Visit www.marcoproducts.com/skitsrapspoems.html.

1981

Guitarist Michael Cassidy of Canoga Park, CA, independently released the 12-track concept album *A Lone Mutant's Sonic Salvation* and also wrote and produced all songs and recorded guitars, bass, vocals, and keyboard tracks. Ronnie Ciago '77 played drums and percussion. Visit www.michaelcassidy.org.

Southwest Scene

Here in Austin, a lot of musical excitement happens surrounding the annual South by Southwest (SXSW) Music and Media Conference each March. At the end of this year's conference, Berklee hosted its fourth annual party in connection with SXSW. The March 20 bash featured performances by rising bands and solo artists, including Berklee students and alumni Kid:Nap:Kin, Melissa Ferrick, Annie Lynch and the Beekeepers, Volunteers, the Hollow Sound, Aaron Sinclair, SuperVolcano, the Motion Sick, and Ma'ayan Castel. Giveaways at the reception included SanDisk Sansa MP3 players, a Berkleemusic.com online course, and copies of the new compilation CD *Dorm Sessions 6* on the Berklee student label Heavy Rotation Records. The event provided an opportunity to hear lots of good music and to network.

Austin alumni have been busy in recent months with a variety of musical projects. Kevin Cochran, '96 began his 10th season as an audio

engineer for the *Austin City Limits* show on PBS. Cochran has worked with R.E.M., the Foo Fighters, John Mayer, Nick Lowe, Calexico, and others. Last year, Cochran scored original music for a Juneteenth documentary.

Bukka Allen '91 has recently completed recording projects with Charlie Robison, Robert Earl Keen, and the Flatlanders. Bukka is the co-owner of the busy production house Screen Door Music, where he writes and records music for film and television in addition to producing various artists, including an album with Canadian actress Jill Hennessy. Allen's solo album *Confidante* showcases his talent as a writer, performer, and producer. When he isn't in the studio, Allen tours with the BoDeans, alongside fellow alumnus and bassist Eric Holden '99 of Los Angeles.

Mark Abernathy '99 is recording a gospel-Americana collection of 19th-century pioneer hymns. The project brings together noted Austin alums Warren Hood '04 on fiddle, Sarah

Sharp '97, Bukka Allen, and engineer André Moran. Allen is featured on accordion, Hammond B3 and harmonium. Local legend Lloyd Maines (steel guitarist and Grammy-winning producer of the Dixie Chicks' *Home* CD) also makes an appearance. The album is slated for a summer release.

Percussionist Mike Meadows '98 and his band Porter Davis are completing an album with producer Gurf Morlix. Meadows also performs with Colin Gilmore and Juno Award winner Ray Bonneville. Additionally, Meadows and creative partner Eric Holland have developed the Black Swan, a custom-built, multifunction percussion instrument. For more information, visit www.theblackswandrums.com.

Another familiar face around Austin is Berklee Guitar Department Professor Bruce Saunders. He balances his time between Austin, Boston, and New York City and, in recent months, Spain, touring with the Bruce Saunders Trio. He also



Sarah Sharp '97

performs locally with Elias Haslanger, 3 Jazz Collective, and Tameca Jones.

Dave Madden is recording two albums: *Open-Eyed* and *Broken Wide*. Madden describes *Open-Eyed* as fully produced, professionally recorded, clean, and edgy. In contrast, he says *Broken Wide* will be raw, gritty, imperfect, and human-sounding.

That's the news from the South.

—Sarah Sharp '97,
Berklee Austin Chapter Coordinator

Guitarist Craig Cullinan of El Cajon, CA, worked with the progressive rock band Animation led by Eric Charles '80. He is currently pursuing a bachelor's degree in history from San Diego State and will graduate in May 2009.

Jon Eeg-Henriksen of Oslo, Norway, is the chairman of Samspill International Music Network, an organization of world musicians in Norway.

1982

Composer and arranger Rich Adams of Nashville, TN, arranged and orchestrated a violin concerto for violinist Stefan Petrescu. The work was performed in concert by the Black Sea Philharmonic Orchestra in Costanza, Romania, and was subsequently recorded for the CD *Music from Middle Tennessee State University*. Adams is earning his doctorate in composition at the University of Memphis. Visit <http://richardscottadams.com>.

Trumpeter Mark Buselli of Indianapolis, IN, is the director of jazz studies at Ball State University in Indiana. His group the Buselli Wallarab Jazz Orchestra just released its sixth recording on the Owl Studios label.

1983

Guitarist and singer Paul Sciaba of Wakefield, MA, has released a solo acoustic album titled *Impressions*. He plays in the Boston area with the trio Cool Change. Visit www.coolchangemusic.com.

1984

Drummer Chris DeRosa of New York City joined pop-dance diva Nadia Ali in support of her new album *Love Story*. The pre-release single debuted on the Billboard charts at number 38. DeRosa also freelances with songwriters Monica Allison and Amanda Ray and works with his own jazz quartet Monkfish. Visit www.chrisderosa.com.



Paul Sciaba '83

Saxophonist Anthony Grant of Cambridge, MA, performed with First Class Band for the 2009 presidential inaugural celebration held in Boston. Visit www.firstclassband.com.

Arranger and producer Rob Mathes of Greenwich, CT, served as the music director for the January 18 opening inaugural concert for President Barack Obama at the Lincoln Memorial in Washington, D.C. Performers included Bono, Beyoncé Knowles, Stevie Wonder, Bruce Springsteen, Josh Groban, and many others.

1985

Trumpeter Chris Kase of Madrid, Spain, released *Ode*, his fifth CD as a leader. Kase is a professor of jazz trumpet and improvisation at Musikene, a music conservatory in San Sebastián, Spain. Visit www.chriskase.com.

Saxophonist John Scarpulla of Huntington, NY, served as the musical director for the Long Island Music Hall of Fame Awards, where he conducted, arranged, and performed with Run-DMC and Chuck D, Kenny Vance, the Tokens and more. He also released *Everybody Get Down* with his band Funk Filharmonik. Visit www.johnscarpulla.com.



Anthony Grant '84

Robert Tarchara of Taunton, MA, celebrated the 20th anniversary of Stoughton Music Center, a retail store and music school he founded. Tarchara has published books on guitar and arranging for Minstrel Press and Santorella Publications. Visit www.stoughtonmusic.com.

1986

Guitarist Kevin Kastning of Groton, MA, released the CD *Parabola* with fellow guitarist Sándor Szabó. The pair plays 12-string baritone, 12-string alto, and six-string bass-baritone guitars on Kastning's 11 compositions. Visit www.kevinkastning.com.

(Continued on page 25)

The Alumni Beat

If April showers bring May flowers, then bring on the rain. As the song says, spring is here, and there is a great deal happening within the alumni community. Out of 29 Grammy Award nominations for Berklee alumni and faculty, seven Grammys were presented to alumni during the February ceremonies. Congratulations to all alumni nominees and award recipients.

On February 16, more than 40 alumni, faculty, staff, and student ambassadors attended an alumni reception in Toronto, Canada, at the Drake Hotel. Throughout the room, conversations varied from reminiscences of the old days with Joe Sealy '61 and Darryl Eaton '68 to the latest career pursuits of Noah Schwartz, who just completed his Berklee studies in December 2008.

Mark Campbell, Berklee's associate vice president for enrollment, was in Toronto to interview and audition student

applicants and attend the reception. "It was terrific to have the opportunity to meet many of our alumni from Ontario," he says. "Their energy and enthusiasm for Berklee is contagious."

Mark Small, editor of *Berklee today*, traveled through the South in February, meeting with alumni in Nashville; Clinton, MS; and New Orleans for his story about alumni grant winners (see page 16). Along the way, he met with groups of Berklee alumni in Nashville and New Orleans (see the photos below). He reports that our southern alumni are doing great things in their careers.

On March 24, 2009, Laurie Cohen '75 and Norihiko Hibino '97 became the first recipients of the 2009 distinguished alumni awards under the new alumni nomination process. The presentations were made during a reception held in tandem with the Game Developers Conference in San Francisco.

Also recognized that night was Michael Semanick '85, who received a framed cover of the fall 2008 issue of *Berklee today*, in which his profile appeared as the cover story. If you missed his interview, you can read it online at www.berklee.edu/bt/202/coverstory.html.

For all our alumni who are serving their communities in various ways through their music, the 2009–2010 alumni grant applications are now available for download at <http://alumni.berklee.edu/grants.html>. We look forward to reading about your incredible projects.

That's it for now. Make sure to check out the alumni website at <http://alumni.berklee.edu/> to get the details on what's happening in your local alumni chapter and for updates on the college.

Until next time,

—Karen Bell '90
Director of Alumni Affairs



Nashville nexus: from the left: Kira Small '93, Bryan Beller '92, Annie Clements '03, Greg Becker '95, Mark Small '73, Joe Smyth '79, Joe Doyle '87, Lisa (Bradley) Doyle '88, and Dave Petrelli '05



From the left: Bert Cotton '89, Carol Evans '83, Jennifer Atkins and Victor Atkins '90 pictured on Bourbon Street after an alumni gathering in February in New Orleans.



From the left: Michael Semanick '85, Norihiko Hibino '97, and Laurie Cohen '75 were honored at a March 24 reception in San Francisco.



Julie Mahendrann '00 and William Hare pictured at the February 16 alumni reception in Toronto, Canada.

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1987

Guitarist and composer Dario Saraceno of Wappingers Falls, NY, released the CD *Dario & the Clear*, with guest musicians Mark Egan and Mike D'Agostino. Visit www.myspace.com/dariotheclear.

1988

Composer Shawn Clement of Canyon Country, CA, is scoring the 3-D, CGI sci-fi film *Quantum Quest*. In April, Clement will record his score at George Lucas's Skywalker Ranch with an 82-piece orchestra. The movie will premiere in theaters later this year.

Guitarist Derek Davidowich of Hopatcong, NJ, released the recording *The Sky Is Falling* with his band Days before Tomorrow. The independent release was produced by Ron Nevison. Visit www.daysbeforetomorrow.com.

1989

Anders Bostrom of Verona, NJ, is playing flute, piccolo, and recorder for the Broadway production of *Shrek*.

Guitarist Michael Crutcher of Lowell, MA, and his band Trick Bag are writing and recording original music that pays tribute to the funky music of New Orleans. Crutcher also teaches 50 private students per week.

Composer and songwriter Douglas Clarke DeAngelis of Los Angeles, CA, operates DeAngelis Music Inc., a music supervision company. He also co-owns Messy Music, a publishing company that licenses music for film, television, and video games, with Kevin Haskins.

Guitarist Philip DiTullio of Milford, MA, is the founder of the Schillinger Society and is a leading authority on the Schillinger System of Musical Composition. He also presented at the Kharkiv Jazz Festival in the Ukraine, the birthplace of Joseph Schillinger.

Composer Gernot Wolfgang of Los Angeles, CA, was commissioned by the Verdehr Trio and Michigan State University to compose the work *Sketch Book*. The Verdher Trio will tour and perform the piece through May. The New York classical radio station WQXR 96.3 FM broadcasted a performance of the piece in March. Visit www.gernotwolfgang.com.

1990

Pianist and guitarist Nick Bomleny of Windermere, FL, organized a special show to benefit Toys for Tots with his group Switch and an all-star lineup of local musicians, including blues guitarist Pat Travers and vocalist Chris Kirkpatrick of 'N Sync. Visit www.iloveswitch.com.

Drummer and engineer Geoff Chase of Watertown, MA, has completed work on the first Axemunkee CD, *Sidewalk Mary*, which was featured on the SIR-IUS/XM show "Dave Marsh Kicks out the Jams." Chase has also played drums and engineered



Jennifer Dixon '90

recordings by the British psychedelic band Sendelica titled *Live at the Knitting Factory* and *Transatlantic Underground*. Visit www.myspace.com/gchase67.

Jennifer R. Dixon of Orlando, FL, was promoted to a senior associate at the law firm Lowndes, Drosdick, Doster Kantor & Reed, P.A. Her work involves appellate law, intellectual property, real estate, land use and property rights litigation, and sports and entertainment law.

Nashville Notes

In January 2005, I left Berklee, packed everything I owned into my 1998 Nissan Altima, and headed to Nashville. I was beginning an internship with a music publishing company, launching what I hoped would be a long and prosperous career in the music business. I was nervous, excited, and had absolutely no idea what I was doing. Just a few months earlier, I had debated the merits of staying close to home in New England or making the big move out to Los Angeles. But then I took part in the annual Berklee spring break trip to Nashville spearheaded by faculty members Pat Pattison and Stephen Webber. As a sure sign I am getting older faster than I care to think about, this year's event marked my fifth time participating as an alumnus.

During the week of March 16, more than 100 students arrived in Music City, where they received an introduction to the music business that few others get to experience. Over the course of five days, panels, seminars, and tours featured some of the biggest names in the industry, including Gary Burr, Beth Nielsen Chapman, Marcus Hummon, Pam Tillis, Ricky Skaggs, Mike Reid, and Kathy Mattea.

Students had the opportunity to meet and learn from alumni who have made their mark in many parts of the Nashville scene. Alumnus Ernest Chapman '05 and his band TeaM ILLuMiNaTi entertained the students upon their arrival at the Tin Roof, a popular local venue. A panel featured sage advice from Dillon Dixon '91, Rachel Solomon '05, Kazuri Arai '04, and Nick Buda '96. Charlie Worsham '06 and Matt Utterback '05 and their band

KingBilly held court at Warner Bros., as did Grammy-nominated composer and fiddler Casey Driessen '00 and bassist Matt Mangano '00. All generously shared their experiences with the students. Other prominent alumni featured throughout the week included Sony/ATV songwriter Greg Becker '95, entertainment attorney Brian Casper '96, and Luke Gilfeather, the manager of the historic RCA Studio B on Music Row.

By week's end, students and faculty alike had showed signs of fatigue, but the Alumni Showcase at the local hot spot 12th & Porter changed all that. The group was treated to three hours of phenomenal music from talented Berklee alumni who have made Nashville their home. It was a great way to end the week and a perfect send-off for the students. Performers included Jesse Terry '04, Natalie Prass '05, James Ferrell, Larissa Maestro '04, Dillon Dixon '91, Emily Shackleton '07, Justin Bethune '07, Jenn Bostic '08, Caitlin Nicol-Thomas '07, Natalie Stovall '04, Dave Petrelli '05, Charlie Hutto '06, Carley Tanchon '08, Adam Ollendorff '07, Eric Massey '06, Steve Sinatra '06, and Megan James '07.

Alumni have made news beyond spring break as well. The previously mentioned Megan James recently secured her first cut as a professional songwriter—and what a cut it is! Cowritten by James, "Shine" is slated to be Jo Dee Messina's first single off her new album. Rachel Hoffman '05, Nashville director of the Music Playhouse LLC recently performed in the organization's fourth annual children's concert. The



Professor Pat Pattison (front row, right) and his young charges revel at the alumni showcase at Nashville's Tin Angel.

organization provides and promotes early-childhood music education. Also performing was Eve Fleishman '05, who works in children's music and recently released her first solo album of jazz-folk-pop songs titled *Peace or Drama*. Nomad Ovunc '04, Joseph S. Smith '05, Sarah Johnson '05, and Charlie Worsham are also featured on the disc. Songwriter Jesse Terry released his debut album, *The Runner*, on April 12. It features a cast of outstanding sidemen. He has started touring regionally to get the word out about the disc.

Congratulations to all our alumni for their continued success and to all the students who chose Nashville over Jamaica for their spring break. Kudos as well to Pattison, Webber, and the rest of the faculty for making it through another spring break trip!

—Dave Petrelli '05
Nashville Berklee Alumni Chapter Leader



Laura Siersema '90

Guitarist Gene Ess of Ridgewood, NY, released the album *Modes of Limited Transcendence* on Simp Records. This summer he will headline at Ronnie Scott's Jazz Club in London. Visit www.jazzgenemusic.com.

Singer/songwriter Laura Siersema of Greenfield, MA, recorded the CD *Talon of the Blackwater*, her third independent release. Produced by Jay Hovnanian and mastered by Jeff Lipton, the album features T. Lavitz, Nick Falk '06, Marcelo Woloski '07, Nate Comp, Bruce J. LeBlanc, and Alastair Moock and faculty members Michael Farquharson and Eugene Friesen. Visit www.laurasiersema.com.

1991

Jazz guitarist Juan Camacho of Madrid, Spain, released *La estrategia del tiempo* (*The Strategy of Time*). Visit www.juancamacho.es.

Guitarist and songwriter Doug Emery of Cape Elizabeth, ME, reissued two albums that he recorded in the 1990s: *Ukiab* and *Doug Emery*. Alumni Tom Snow '91 (piano) and Jason St. Pierre '91 (saxophone) appear on the latter disc. Visit www.myspace.com/dougemerymusic.

Trumpeter Marc Chillemi of South Portland, ME, joined the group Orchestra Baobab (from Dakar) onstage for sold-out shows at the Somerville Theatre and Higher Ground in Burlington, VT. Chillemi currently performs with the traditional Cuban sextet Primo Cubano. Visit www.myspace.com/marcchillemi.

Valuing Freedom

A stint in the U.S. Army Band taught Billy Buchanan to value freedoms that many Westerners take for granted—such as listening to music and practicing an instrument. During his 14-month deployment in Iraq, Buchanan met many Iraqis who love music but are afraid to play or even listen to it because of death threats from extremists. When Buchanan returned home to Rhode Island in late November 2008, he had a new perspective on life in the United States.

"Iraq was a stark contrast to what we experience in the West," Buchanan says. "As a whole, the Iraqis have a somewhat secular society and just want to live their lives. But jihadists from other countries have come there to fight and impose their views."

Buchanan enlisted in the U.S. Army just before completing his degree in jazz composition. "I knew it would be tough to pay my student loans while launching a career in jazz," Buchanan says. "From [professors] Ken Pullig, Dick Lowell, and Bill Scism, who had all served in the military, I heard that military band experience had been helpful to a lot of jazz musicians. After a recruiter told me that the army offered a \$65,000 college loan repayment plan for a three-year enlistment, I signed up. A month after graduation, I was in boot camp."

Guitarist John Scott Evans of Doraville, GA, is featured in the latest issue of *Fingerstyle Guitar* magazine. His song "Cascadia" from his latest CD, *Above the Sun*, was included in the Master's Workshop section of the magazine. The CD is available on iTunes. This year, Evans will tour the United States and Japan. Visit www.johnscott-evans.com.

Engineer Brian Vibberts of Los Angeles, CA, mixed the Chick Corea and Gary Burton double CD *The New Crystal Silence*, which was nominated for three Grammy Awards and won the Grammy in the Best Jazz Instrumental Album category. Vibberts has mixed an upcoming release for Chick Corea and John McLaughlin's Five Peace Band.



From the left: Billy Buchanan '06, an unidentified Iraqi school teacher, and Major General Mark P. Hertling. The teacher made a treacherous three-hour drive from Balad to Tikrit to hear Buchanan's music and meet a composer. To hear a live performance, visit www.berklee.edu/bt/204/alum_profile.html.

A versatile bassist and composer, Buchanan explored Latin, rock, and jazz styles at Berklee and worked out regularly at a gym to stay fit. Consequently, he was ready for the rigors of basic training and the Armed Forces School of Music. After finishing both programs, he was stationed for seven months in Germany before going to Iraq in September 2007.

"Ken Pullig, who served in Vietnam, had told me, 'Keep your head down, your ears open, and your mouth shut, and you'll get through.' And that's what I did." Though Buchanan wasn't in a combat unit, there were scary moments. During a June 2008 concert tour of Iraqi provinces, a bomb exploded behind Buchanan's vehicle in Tikrit. "Luckily, no one got seriously hurt," he recalls. "Major General Hertling told us after the concert that we were taking sniper fire throughout the show. It was a reminder that we were in a combat zone. The other stops on the tour were pretty quiet."

Buchanan's commander tapped him to write an original piece for the band to play on the tour. He wrote a nonet for the instrumentation featured on the Miles Davis *Birth of the Cool* album

(trumpet, trombone, French horn, tuba, alto and baritone saxes, piano, bass, and drums). The seven-minute work titled "Bien Venue en Arrière" ("Welcome Back") portrayed Buchanan's impressions of life in Iraq. It included a dissonant depiction of a car bombing, Middle Eastern musical elements, an army cadence, and a chromatic harmonization of "Taps."

Buchanan and the band played for provincial leaders and the first lady of Iraq, but one of the Buchanan's more memorable acquaintances was a teacher from Balad. "The guy drove three or four hours over dangerous roads to Tikrit to hear us play," Buchanan says. "He went way out on a limb just to hear music. After the concert, he grabbed the general's translator so he could talk to me. He'd never met anyone who had written music before, and it was a big thing for him."

During downtime in Iraq, Buchanan completed coursework for a master's degree in education at the Touro University International online school. After his discharge from the army this June, he hopes to enter Brown University's Urban Education Policy program.

1992

Bassist Ivan Bodley of Brooklyn, NY, played the Creative Coalition 2009 Inaugural Ball with Sam Moore, Elvis Costello, and Sting. He also performed in the house band at the Kennedy Center with his band Cracked Ice at an event honoring the late comedian George Carlin. Bodley serves as the music director for Sam Moore.

Saxophonist Rudresh K. Mahanthappa of Brooklyn, NY, released two CDs, *Kinsmen* and *Apti*, both of which received favorable reviews in *The New Yorker* and *Rolling Stone* magazine. Visit www.rudreshm.com.

Bassist Jesse Stern of Los Angeles, CA, backed Sly Stone during a recent tour. The band also features Sly's daughter Novena and Stacey Lamont Sydnor. Stern has also worked as a freelance bassist, producer, and songwriter and recently opened for Céline Dion. He also completed producing and cowriting *Lounge Theory, Vol. 1*, a lounge-chill-electronica project released in March.

1993

Earl Johnson Jr. of Inglewood, CA, released his new CD *Juicy*. Visit www.earljohnsonjr.com.

Composer and arranger Philip H. Manos of Tarzana, CA, worked on the CDs *See My Face* and *Christmas Is ...* by Mark Masri, and *The Lights of December* by Amy Sky. Manos and producer David Foster co-arranged a duet with Olivia Newton-John. Visit www.philphilharmonic.com.

Pianist Greg Steiner of Ft. Lauderdale, FL, owns and operates Q Station, a full-service production company for film, television, radio, and music. He produced and directed his first feature-length comedy and mystery film *Bumping off Burt* on location in South Florida. Aaron Fulkerson '93 provided an original orchestral score for the film. Visit www.q-station.com.



Tristana Ward '93

Vocalist Tristana Ward of Los Angeles, CA, released her debut CD, *Dreamland: Songs for Sleepyheads Big and Small*. The album is a collection of beloved children's songs. Visit www.tristanaward.com.

1994

Saxophonist Richard D'Abreu of Richmond, VA, released his latest CD, *Jazz in the Spirit*. The lead-off single is a contemporary vocal jazz adaptation of "Look and Live," a classic hymn penned in 1887 by William A. Odgen. Visit www.jazzinthepirit.com.

Bassist and trombonist Leon D. Rawlings of Washington, D.C., is the music director and founder of 76 Degrees West Band, a funk-jazz group. The single "School Boy Crush" from the band's forthcoming self-titled album reached number one on Washington, D.C.-area radio. Visit www2.airplaydirect.com/music/bands/25385/index.php.

Singer/songwriter Jessica Will of Los Angeles, CA, released the CD *Edges of My Solitude* and a music video produced by Henri Yonet '91. Visit www.jessicawill.com.

1995

Jason T. Buckingham of Westminster, CO, was selected as the Colorado representative in *School Band and Orchestra* magazine's "50 Directors Who Make a Difference" poll. He is the director of bands at Northglenn High School in Northglenn, CO.

"Swiss Chris" Flueck of Neuendorf, Switzerland, served as the drummer and musical director for John Legend's recent tour. He has also recorded and/or performed with Kanye West, Chuck D, Run-DMC, Wyclef Jean, and Billy Cobham. Visit www.myspace.com/swisschristhemanonthedrums.

Drummer Shinya Miyamoto of Astoria, NY, completed a tour of Japan with the Glory Gospel Singers as the group's drummer and producer. The cast included Nadine Ford '07 and Nichelle Mungo '97. Visit www.shinyamiyamoto.com.

1996

Bassist Stefan Redtenbacher of Hollycombe, England, released his latest funk opus, *Hausmusik*, with the group Redtenbacher's Funkestra. The band is mastering its fourth album, *Concubine Chronicles—Live at British Grove*. Visit www.stefanredtenbacher.com.

Saxophonist Ada Rovatti of New York City released her new CD *Green Factor*, which blends jazz and Celtic styles. Rovatti is joined by George Colligan, Janek Gwizdala '00, Obed Calvaire, Christian Howes and special guests Randy Brecker, Adam Rogers, and Ivan Goff. Visit www.adarovatti.com.

1997

Guitarist Justin Ballard of Quincy, MA, and his band Debris were nominated for best rock act and best hard-core and metal act at the Worcester Music Awards. Visit www.debrisband.com.

Singer/songwriter Manda Mosher of Los Angeles, CA, released *Everything You Need* on the indie roots label Red Parlor Records. Visit www.mandamosher.com.

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Barry Silver of North Attleboro, MA, is the chief technology officer at Security Lock Distributors. He also plays drums with Jennifer Minuto and the Boston-based rock band Switchblade Suicide. The band plans to record its second album in June. Visit www.switchbladesuicide.com.

1998

Saxophonist Jerome Sabbagh of Brooklyn, NY, released *One Two Three* on the Bee Jazz label. Sabbagh is joined by Ben Street on bass and Rodney Green on drums. The CD is Sabbagh's third album as a leader. For more information visit www.jeromesabbagh.com.



Jerome Sabbagh '98

1999

Theresa Jones-Bailey of Woodland Hills, CA, sang background vocals on Jennifer Hudson's recent tour, which included appearances on several national TV broadcasts. Jones-Bailey sang backgrounds on Anastacia's new CD *Heavy Rotation*, and her song "Victory" was recorded by teen gospel artist Spensha Baker.

David Lockeretz of Long Beach, CA, launched a networking site to connect music teachers with interested students. Visit www.findmymusicteacher.com.

2000

Engineer John Campbell of Garden Grove, CA, works as a freelance sound engineer, educator, and consultant in Southern California. He is in his sixth year as a senior audio technician and music mixer at the Crystal Cathedral.

Drummer J.L. Claybourne of West Hartford, CT, recorded an acoustic Americana album with Mike Greca and hip-hop drum tracks for Enemy Concept. Visit www.myspace.com/jlclaybourne.



Laura Vecchione '00

Saxophonist Bob Reynolds of Los Angeles, CA, is a member of John Mayer's touring band. Mayer and Reynolds recently worked together in the studio to record solos for Australian singer Guy Sebastian and performed with Michael Bubl  on a taped episode for television hosted by Chris Isaak. Visit www.bobreynoldsmusic.com.

Singer/songwriter Laura Vecchione of Old Greenwich, CT, released her sophomore album, *Girl in the Band*, mixed by multi-Grammy Award winner Jim Scott. She has placed four songs on TNT's drama *Saving Grace* and wrote, recorded, and taped a video inspired by Mahalia Jackson and Dr. Martin Luther King Jr. Visit www.lauravmusic.com.

2001

Singer/songwriter Lola Danza of Brooklyn, NY, gave a master class on jazz improvisation at Endicott College in March. Visit www.loladanza.com.

Pianist Hey Rim Jeon of Somerville, MA, released *Mona Lisa Puzzle*, featuring drummers Terri Lyne Carrington '83 and Richie Barshay, saxophonist Dave Liebman, and bassist James Genus. Visit www.jazzjeon.com.



Hey Rim Jeon '01

2002

Singer/songwriter Melissa Axel of Denver, CO, released the new five-song EP *Transition*. The disc's five vocal/piano originals feature violinist Kailin Yong and cellist Ryan Drickey. She also founded the Colorado Artist Network, a non-profit organization that hosts songwriting/music-industry workshops. Visit www.melissaaxel.com.



Melissa Axel '02

Drummer/composer Rick Landwehr of Brookline, MA, is featured on Tamandua's CD *Eternal Ant eater of the Universe*, along with Joe Conley '02 and Brant Grieshaber '98. Landwehr also plays with the Daniel Bennett Group and endorses Vic Firth products. Visit www.ricklandwehr.com.

Singer/songwriter Erika Lockett of El Prado, NM, was featured on the show *Art of the Song*. The show is hosted by Michael Shorr '02 and can be streamed at www.artofthesong.org/tune-in/shows/show-209.

2003

Guitarist B.J. Block of Vancouver, British Columbia, Canada, placed the songs "Mersey Beat" and "The Twilight Drive-In" with a Boston-based music licensing company. The songs are from Block's most recent CD, *Glitterball*. Visit www.myspace.com/bjblockmusic.

Singer/songwriter Lauren Flaherty of Boston, MA, released her sophomore album, *You Don't Know Me*, featuring collaborations with Ryan McCormack '03, Lindsay Gardner '05, and Jeni Magana '08. Visit www.laurenflaherty.com.

Composer and arranger Jinsoo Kim of Palisades Park, NJ, received his master's degree in film scoring and multimedia composition from New York University. He has worked for the National Geographic, History, and Discovery channels.

2004

Violinist Lydia Veilleux of Redondo Beach, CA, launched the company Short Order Strings with Ryan Leach '05. Short Order Strings offers professionally produced and arranged string tracks for recordings. Visit www.shortorderstrings.com.

Guitarist Ethan Brosh of Newton, MA, signed with Magna Carta Records and released *Out of Oblivion*, his debut instrumental album. Guest artists on the CD include George Lynch, Greg Howe, Joe Stump, and Mike Mangini. It was mixed and mastered in England by producer Chris Tsangarides. Brosh performs in the Greater Boston area with Angels of Babylon. Visit www.myspace.com/ethanbrosh.

Singer/songwriter Mare Wakefield of Nashville, TN, released *Ironwood* and has toured the United States, Germany, and Holland in support of the album. Visit www.marewakefield.com.

Guitarist Nobuki Takamen of Jersey City, NJ, released the new CD *From Now On*. It features Hitoshi Kanda (piano), Bryan Beninghove (tenor sax), Toshiyuki Tanahashi (bass) and Makoto Kikuchi (drums). Visit www.nobukitakamen.com.

Alexandra Velez of Miami Beach, FL, is the assistant manager for the studio the Hit Factory Criteria Miami.

2005

Guitarist Patrick Dugan of Naperville, IL, released *Wheels of Time* with his band Harlan Flo featuring P.J. Dalton '05. The CD was produced by Berklee faculty member Marty Walsh for Fuzz Junker Records. Visit www.harlanflo.com.

Multi-instrumentalist, singer, and songwriter Mariana Iranzi of Buenos Aires, Argentina, released her debut album for children titled *Adventura Collage*. It fea-



Ethan Brosh '04

tures 15 songs in a range of styles. Visit www.marianairanzi.com.

Bassist Esperanza Spalding of Boston, MA, performed at the White House with Stevie Wonder in February.

Drummer Mike Stavitz of Brookline, MA, is currently on tour with Vanguard recording artists the Alternate Routes.

Jazz Pianist Anders Vercelli of Boston, MA, released the CD titled *Just Ahead* featuring his trio playing jazz standards and original material. Bassist Blake Marquez '05 also performs on the disc. Visit www.andersjazz.com.



Mariana Iranzi '05

2006

Vocalist and TV host Dessy Dobrova of Astoria, NY, toured the United States and Canada to celebrate the national independence day of her native Bulgaria. Visit www.myspace.com/dessydobrova.

Drummer Elisa Logothetis of Richmond, VA, toured with *American Idol* runner-up David Archuleta. Visit www.myspace.com/eliaslogothetis1.

(Continued on page 30)

L.A. Newsbriefs

Despite the typical California sunshine that makes the winter months in Los Angeles so enjoyable, some dark clouds have emerged on the economic front. Everyone is affected in some way, and the timing is tough for recent grads beginning their job search. Staying connected is key.

And with the economic downturn in mind, it was great to see such a huge turnout at our annual Los Angeles Alumni Brunch in January. More than 250 alumni attended the event in Santa Monica, and the room was full of energy and conversation. In his address to the crowd, President Roger Brown gave an overview of the college's plans for the future. Networking was the theme of the day, and the event was a great success.

In late January, Berklee faculty songwriting guru Pat Pattison presented the master class "Rewriting Your Song" at Sanctum Sound Studios in West Los Angeles. Pattison was joined by Grammy-nominated songwriter Steve Seskin (Tim McGraw and Kenny

Chesney) as they used alumni song submissions to demonstrate how to solve the small imperfections that distract the listener and let the air escape from a song's tires. This session was held in one of Sanctum's tracking rooms, an ideal setting for this kind of event.

Sanctum Sound Studios may be familiar to readers who know of the Boston location. Alumni Leo Mellace '91 and Steve Catizone '94 recently expanded operations to the West Coast, and their Los Angeles facility was featured in the February issue of *Mix* magazine. Since opening their new studios Mellace and Catizone have taken on interesting projects, such as a recording by Israeli-born songwriting and recording artist Ma'ayan Castel '04. Her new EP is entitled *Walk on Water*, and her touring schedule included a performance at the Berklee/Heavy Rotation Records party at South by Southwest in Austin, Texas. For more information on Castel, visit www.myspace.com/maayancastel. To learn more about Sanctum, check out www.sanctumsound.com.

In late February, WesFest 4 proved to be the most successful West Coast-based fundraiser to date. This was an evening of celebration and great music. (To read more about the event, see page 4 of this issue.) Special kudos go to the alumni who contributed their considerable talents onstage, including Bryan Beller '92, Kira Small '93, Griff Peters '93, Lance Konnerth '93, Mark Flynn '93, Colin Keenan '93, Theresa Flaminio '08, Kurt Ozan, Chris Broome '08, Scot Gilman '80, Kristian Habenicht '05, Melinda Colaizzi '04, Andrea Whaley '04, Major "Choir Boy" Johnson '06, and Danny Morris. Thanks to the performers for making WesFest 4 such a memorable event.

Known as the Green Room, a new series of alumni networking mixers began in late March at the Cat & Fiddle pub in Hollywood. Led by Los Angeles Berklee Alumni Chapter Coordinator Justine Taormino '06, these events are great opportunities for alumni to meet, greet, chill, and chat. If you're new to Los Angeles, check out the Green Room.

Amanda Mosher '97 released her much anticipated album *Everything You Need* on April 7. She won a 2006 L.A. Music Award in the Rock Single of the Year category for her song "Mr. Maddness." Good luck with the new disc Manda.

In the world of production, Mike Baiardi '96 co-wrote and produced a tune for the indie movie *Sunshine Cleaning* (Alan Arkin, Amy Adams). The tune "Intro (Stay Here)" is featured in the film and on the soundtrack. Baiardi's remix of the Jay Z tune "99 Problems" is featured in the upcoming remake of the movie *The Taking of Pelham 123*. Baiardi also worked with RZA (Wu-Tang Clan and *Kill Bill* soundtrack) on the

score to the Japanese animated movie *Afro Samurai: Resurrection* (Samuel L. Jackson, Lucy Liu).

The soundtrack to the 2008 hit indie film *Juno* was mixed by Oren Hadar '02 and was nominated for a Grammy in the Compilation Soundtrack category. The soundtrack has hit number one on the *Billboard* charts and is approaching platinum-level sales.

Among this year's Grammy winners was mastering engineer Gavin Lurssen '91 for his work on Album of the Year *Raising Sand* by Robert Plant and Alison Krauss. This was Lurssen's third win following honors for his work on the 2002 Album of the Year *O Brother, Where Art Thou?* and the 2004 Historical Album *Martin Scorsese Presents the Blues*.

The Fox Network has ordered two more seasons of the animated comedy *The Simpsons*. This fall the show will begin its 21st season, and Alf Clausen '66 will mark his 20th season as the show's composer. It's a remarkable achievement, not only in terms of Clausen's longevity but also because he uses a live orchestra, despite their rarity in television music.

That's all for now. Stay in touch.

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



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Manda Mosher '97



From the left: Kristian Habenicht, Chris Broome, Danny Morris, Steffi Willis, Theresa Flaminio onstage at the WesFest 09 concert



From the left: Angela Johnson, Melinda Colaizzi, Jenn Oberle at the January Alumni Brunch



Nobuki Takamen '04

Guitarist Mark McKnight of Belfast, Ireland, released his debut album, *Overnight*, featuring Sam Yahel, Will Vinson, and Mark Ferber. He placed third in last year's Montreux Jazz Guitar Competition. Visit www.markmcknight.co.uk.

Adam Rich of Woburn, MA, released his debut EP *100 Years of Summer* on the Modern Day Detachment label. Pianist Michael Galvin '05 also worked on the project. Visit www.myspace.com/adamrich.

David Schmidt of Glen Rock, NJ, was named the vice president of copyright administration for Sony Music Entertainment. He is responsible for all facets of copyright licensing for each of Sony's U.S. labels.

Singer/songwriter Jonelle Vette of Sherman Oaks, CA, released her two EPs: *Vette* and *Wonderlust*. Her songs have won several awards on GarageBand.com, including best female vocals and best mood in alternative pop. Visit www.vettemusic.com.

2008

Shota Nakama of Boston, MA, is the producer and musical director for the Berklee Video Game Orchestra, which consists of a 40-piece chamber orchestra, 40-voice choir, and five-piece rock band. Visit www.vgo-online.org.

Bassist Daniel Ori of New York City received the ASCAP Young Jazz Composers Award. Visit www.myspace.com/danielori.

A Call for Scores

This fall, the Uptown Studio Orchestra, directed by Mirek Kocandrle and Keith Murray, will commemorate the 40th anniversary of the famous Woodstock Music Festival. The directors are extending an invitation to writers and performers—especially to those who attended the famed festival—to submit scores, demos, and ideas to help us celebrate this uniquely American cultural and musical milestone.

The goal of this newly formed ensemble is to provide an outlet for up-and-coming composers, arrangers, and performers from the Berklee community and beyond to provide further educational and professional musical experience.

For more information, visit www.uptownstudioorchestra.org or contact Mirek Kocandrle via e-mail at mkocandrle@berklee.edu or leave a phone message at 617-747-8247.



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Final Cadence

Compiled by Emily Dufresne

After a long illness, CHARLES WERNER '66 of Austin, TX, died December 25, 2008. He was 64. Werner earned degrees from both Berklee and New England Conservatory, and moved to Las Vegas where he pursued a musical career until 2006. He is survived by his son, Remington Werner, and grandson, Luke Werner.

PHILIP A. DENSMORE JR. '68 of Kingston, NH, died December 22. He was 63. From 1964 to 1968, Densmore served in the U.S. Navy. More recently, he played trombone and was the arranger and band-leader for the band Amandus. He leaves his wife, Janet.



The late Chet Cahill '75 and his wife Billie Best. Cahill, a bassist, passed away on January 16.

On January 16, CHET CAHILL '75 of Alford, MA, died after battling cancer. He was 54. An accomplished bassist, Cahill was a member of Orchestra Luna in the 1970s and many other rock bands. He cofounded the Great Barrington Jazz Quartet in 1999. Until his passing he served as the manager of community programs at Bard College at Simon's Rock. He leaves his wife, Billie Best.

SETH LIEF '06 of Boston, MA, passed away December 15. He was 48. For years he worked on Wall Street but changed his focus and enrolled in Berklee in 2001 to hone his guitar and saxophone skills.

PAUL DOSIER '90 of Sebastopol, CA, died of a stroke on January 17. He was 42. Dosier was a dedicated tuba player and was best known for his work with the Dixieland band Made in the Shade.

RICHARD ZIMMERMAN '86 of Burbank, CA, died after suffering an aortic aneurysm on January 11. He was 45. After majoring in MP&E at Berklee, he worked for Bunim/Murray Productions and 2C Media editing for television.

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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
 Alumni Admissions Representative
 and Student Ambassador Coordinator
 Office of Admissions
 Berklee College of Music



Rhundalari Barnes '07

Trouble no More

How Dickey Betts healed my guitar.

by Peter Gerstenzang '77

I have a Gretsch Country Gentleman guitar that makes this unbelievably clean, ringing sound—even when I play it. In the days before I owned it, a singer once stopped a recording session and asked if I had webbed fingers, so this is a significant development. How did my playing improve so? I'd like to say it was all the years of practicing I've put in since leaving Berklee. But that wouldn't be quite true. No, this change was due to an act of divine intervention. One night back in the 1980s, Dickey Betts, the former co-lead guitarist, along with Duane Allman, in the legendary Allman Brothers Band, played my guitar. Since then, that Gretsch "ain't gonna trouble poor old me any more." I'll explain.

I bought the guitar at Sam Ash Music in Manhattan. When I sat on the stool in the store and played it, I swung with the sinuous dexterity of Django Reinhardt. But something strange transpired when I got it home. Playing some of those same licks in my bedroom, I suddenly sounded more like Neil Young on a bad night. Sure the ax's action was a bit high, but in the store, it required only a bit extra pressure to play a chord. After years of playing solo, it seemed like I might have to consider forming a band. Not to back me up, mind you, I figured I'd need the other guys to hold the strings down for me. Then strumming was all I'd have to do.

But that was all before the miracle of Dickey Betts. He rearranged the entire molecular structure of my finicky guitar. Everything's different now. It all changed one night during a gig at a Manhattan club called JP's. Accompanying me that night was another guitarist, Kenny Wessel, who has since gone on to make great solo records and play with Ornette Coleman. Wessel and I were doing our mix of original songs, blues, and standards. Determined to master my Gretsch, I brought it along to JP's. But each time I played it, the remarkable finesse I'd displayed at Sam Ash was nowhere to be found.

Halfway into our second set, a door at the back of the darkened club opened. And with a strange glowing light behind them, in walked Gregg Allman, Butch Trucks, and the tamer of temperamental guitars, Betts. The Brothers had played a gig nearby that night, and three of them came to JP's and sat down right in front of Wessel and me. This was good, I thought. In a pinch, I could ask them all to help me push down the strings. But alas, I knew that wouldn't work. Within five minutes of their arrival, Gregg fell fast asleep, face down in a plate of pasta. After our set, Betts, a compact figure with long hair and his trademark cowboy hat, approached. "You've got a nice voice, kid," he told me. "But you were looking at your guitar like it was a water moccasin."

I explained to this saintly vision from the South that since I purchased it, my Gretsch

had undergone a frightening transformation. At Sam Ash, it whispered, "I'll be your best friend." But when I got it home, I was sure it was trying to kill me.

Betts chuckled and asked if he could sit in on the next set. He said I should just sing and he'd play my guitar. I swore I heard a celestial choir chime in at this point, but this impression may have been hastened by all the pot smoke swirling through the club. (By 1:00 A.M., JP's used to resemble the Chung King Opium Den.) I told Betts, "Sure." Soon the magic began.

We opened our next set with the blues tune "Don't Start Me to Talkin'." After Wessel completed a dazzling solo, Mr. Betts ripped into one of his own. He made my guitar produce notes that were clean and powerful; it was like watching an evangelist heal a cripple at a revival meeting. Gone were the skreeks and skronks I'd made, and out came, well, music. We did a country swing number next, and Wessel and I just sat back and

hands, and I looked around the club. The crowd knew they had witnessed a blessed event and applauded wildly—everyone except for Gregg, still sound asleep, fettuccine permeating his beard.

I'd like to say that Betts's magic worked right away. But when I got my guitar home, it was still a bit ornery, a bit rubbery sounding. That's what happens when a guy like Betts spends the night bending your low E-string up to a high E and then to parts unknown. Still, the man had loosened everything up on my fretboard. Not long after, I changed my strings and got to know my ax again. That Gretsch sounded just as gorgeous and full as it had that first day at Sam Ash's store.

As for Betts, he's had his ups and downs since that night. He ultimately left the Allman Brothers Band with acrimony and accusations flying from every direction—but not from mine. Every time I play, I think of that coun-

I asked him what he had done. "Sometimes in a case like this, you need a neutral third party to step in," [Betts] said modestly. "Let's call it an intervention."

try gentleman who made mine sound so fine. He got rid of its bad mojo, juju, hoodoo, or whatever they call it down South. Maybe Betts has sinned along the way; he's only human (well, sort of). Still, every time I play that Gretsch, I get a warm, unearthly glow. No matter what anyone else says, about him, one thing is perfectly clear to me. In this house, to this player, he will always be the patron saint of the guitar.

let Betts fly. As he soloed, I felt like I was hearing the guitarist's greatest licks. Wow, there's that quasi-pedal-steel run from "Ramblin' Man." Hey, that one sounds like his single-note scorcher from "Statesboro Blues." Yikes, there's his gorgeous chording from "Blue Sky." On and on went the blessed fingers of Betts. Every run, lick, riff, power chord, half-chord, and bit of finger-picking not only sounded great, but seemed to bring my Country Gentleman back to its healthy self. I let Betts and Wessel finish up with the Allman Brothers' instrumental "Jessica." Both players burned up the stage like they knew they could be charged with arson. But they didn't care.

As we stepped off the stage, Betts handed my guitar back to me. I asked him what he had done. "Sometimes in a case like this, you need a neutral third party to step in," he said modestly. "Let's call it an intervention." Betts then asked if he could just sit with the guitar and play it a bit more. He went over to a chair and sat with my Gretsch for a half-hour, eyes closed, just playing. After he finished communing with my ax, Wessel and I decided to let Betts just get up there and play solo. He did a 10-minute version of his tune "Kissimmee Kid." By the time he was done, the healing was complete. We shook



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

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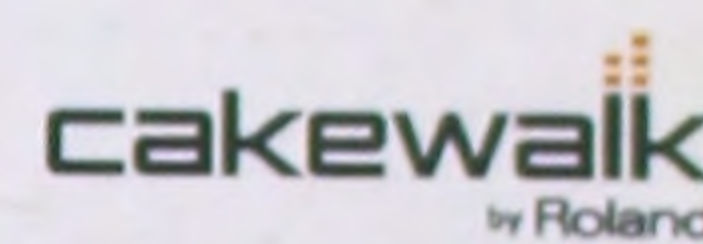
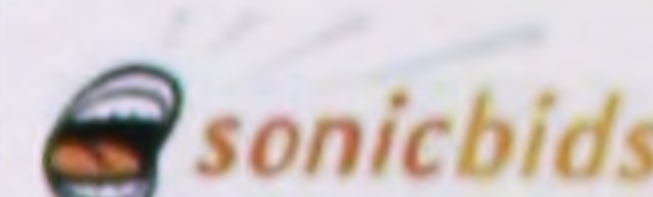
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