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BERKLEE TODAY

A Publication of the Office of Institutional Advancement

Editor

Mark Small '73

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Contributors

Karen Bell, Katrina Bellow, Kurt Biederwolf, Allen Bush, Jason Camelio, Jeanine Cowen, Stephen Croes, Emily Dufresne, Jeannie Gagné, Peter Gordon, Mary Hurley, Karen Kindig, Hermann Lara, Lesley Mahoney, Adam Olenn, Neil Olmstead, Dave Petrelli, Bob Stoloff, Beverly Tryon

Cover story photography

Jimmy Katz

Art Direction

Dave Miranda, Vision Design Group

Copy Editor

Lauren Horwitz

Ad Sales Representative

Joseph Burke

Editorial Board:

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Stephen Croes, *Dean, Music Technology Division*

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Bonnie Rosenberg, *Major Gifts Officer*

Brenna Sulat, *Berklee Fund Supervisor*

Beverly Tryon '82, *Director of Corporate and Foundation Relations*

Mirek Vana '01, *Major Gifts Officer*

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

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A Nod to the Past and a Look Forward By Jeanine Cowen, Assistant Vice President for Curriculum

In October of 2009, Senior Vice President and Provost Dr. Lawrence J. Simpson delivered a town hall meeting to the Berklee community outlining changes to the college's core curriculum. As recommended by the executive committee of the Curriculum Review Initiative (CRI), the changes will affect all Berklee students in a meaningful way and are set to be phased in beginning in the fall 2010 semester and continuing throughout the 2011–2012 academic year.

Central to the recommendations is the integration of coursework, including creating connections between classes as well as between major courses of study and the core music curriculum and the liberal arts program. Building on the long-standing relationships between all core music subjects as crafted at Berklee's inception, CRI's recommendations make a nod to the past—where faculty taught across divisions and departments—and a look forward to our students'

future in which business and technology are integral to a professional musician's career.

Following the 2003 New England Association of Schools and Colleges major evaluation period, Berklee embarked on a major program review to assess all programs of study. In parallel to the program review, the Office of Institutional Research and Assessment completed a significant outreach to alumni via a targeted alumni survey. In 2006, using the information gleaned from the program review and alumni survey, Berklee undertook a comprehensive curriculum review.

These small yet significant changes will create a more cohesive music core for all students. A combination of harmony and writing skills in the first semester—in conjunction with a performance core that connects private lessons, ensembles, and labs—will solidify and ground the students' understanding of the natural connections and relationships within their

music studies. In addition, changes to ear training, traditional studies, and music technology components will realign every course within the music core to provide greater focus on integration. This will help students to see the relationships and make connections within the core.

Perhaps the most significant CRI recommendation is the change in the study of music history and music and society. Through a new music history requirement, students will now study the history of Western art music, global music, music of the African diaspora, and American roots music. Courses in music and society will offer insight into the role of culture in the development of art and will become a liberal arts curriculum requirement.

Technology and business subjects will now be threaded throughout the core, liberal arts, and major courses. As a point of entry to career and creative aspirations, a first-semester seminar will connect with the majors and the liberal arts program and book-end

with a senior seminar. This will provide every student with a more complete sense of the career of a professional musician.

Minor courses of study have long been a request among students and faculty alike. As of the fall 2010 semester, many significant, specialized tracks of study can be indicated on a student's transcript. Minors developed by faculty, chairs, and deans will reflect the extensive expertise Berklee offers as the leading institution of contemporary music education.

Beginning in September 2010, these curricular changes will be implemented and will reflect a community effort to improve and expand Berklee's curriculum. The changes are small but significant. The fundamentals of a Berklee education remain strong, and CRI's recommendations will build on a foundation that provides students with the knowledge and skills they need to succeed in careers as contemporary musicians in the 21st century.

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BERKLEEFEAT

Million-Dollar Night for the 15th Annual Encore Gala

By Beverly Tryon

During a musical extravaganza that entertained 800 guests, Berklee celebrated its 15th Annual Encore Gala on October 17, 2009, at the Boston Park Plaza Hotel. In attendance were Berklee President Emeritus Lee Eliot Berk and his wife, Susan, who created the first Berklee gala in 1995 in honor of the college's 50th anniversary. This year's event raised nearly \$1.3 million for the Berklee City Music Program (BCMP).

BCMP is a nonprofit education program that harnesses the potential of contemporary music to reach underserved 4th-through 12th-graders. Each year, the program brings high-quality music education to more than 900 students in Boston and across the country.

Partygoers dined and danced to the sounds of more than 150 faculty, alumni, and student musicians in sev-

en nightclubs featuring diverse musical themes from bluegrass to r&b and big band to salsa. Berklee faculty member Darcel Wilson wowed the audience with her rendition of "Bridge over Troubled Water" during dinner and later delivered a high-energy set during the Starlight Finale.

The live and silent auctions offered great treasures, including the opportunity to bid on a catered home concert by Berklee Professor Livingston Taylor; trips to top European jazz festivals; dinner at Boston's number-one restaurant O Ya with Berklee President Roger H. Brown and Emmy Award-winning actor and director Christopher Guest; Boston Celtics game packages; exotic vacation home getaways; and more. Special thanks go to this year's Encore Gala cochair Teresa Koster and Berklee Board of Trustees members Elliott Hillback and Carmichael Roberts.

BCMP is a life-changing experience incorporating year-round instruction with expert faculty members, individualized mentoring, and a comprehensive curriculum. The effort positions program participants for acceptance to Berklee and other institutions as well as scholarship support. BCMP has been nationally recognized with the Coming Up Taller Award, an initiative of the President's Committee on the Arts and the Humanities to recognize and support outstanding community arts and humanities programs. For information on donating to BCMP, visit www.berklee.edu/giving.

Beverly Tryon is Berklee's director of corporate and foundation relations



From the left: President Roger H. Brown, actor James Brolin, Professor Livingston Taylor, Berklee President Emeritus Lee Eliot Berk and his wife, Susan G. Berk



Partygoers from lead sponsor Bain Capital (from the left:) John Connaughton, Isabelle Loring, and Steve Pagliuca



Featured performer, vocalist Lalah Hathaway '94



Gala guests visited seven nightclub settings with dancing and music ranging from bluegrass to hip-hop.



From the left: Berklee Board of Trustees Chair Jeffrey Shames, Gala cochair Elliott Hillback, Roger Brown, and Gala cochair Carmichael Roberts



Guest drummer John Blackwell '95 (center) pictured with BCMP administrators Krystal Banfield and J. Curtis Warner



Members of the Berklee Salsa Ensemble performed in the World Music Room.

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All photos by Phil Farnsworth

Wycleff Hits the Books

by Adam Olenn



Haitian hip-hop star and producer Wyclef Jean (center) is enrolled as a Berklee student.

Amid a successful career as a Grammy-winning producer, chart-topping rap artist, film composer, and philanthropist, Wyclef Jean has now become a Berklee student. During the closing weeks of the fall semester, Jean visited Berklee and answered a few questions about his experience on campus.

How have you found the time to come to Berklee?

Whenever you have a determination and it's something you really want to do, I think you'll find the time for it.

Because of my crazy schedule, we had to figure out how to carve out the time. Right now it's online classes, and a few classes here at Berklee with two teachers. We're hoping that next semester I can physically be here a little more. I prefer being in the presence of the teachers.

What stands out among the things you've learned?

I just learned that a C scale is not just a C scale. Now I can see all the modes so that one scale looks like seven. Of course, I've been using these scales all my life, but I didn't know what they were. Now I understand the theory of why I was doing it, and that makes me more dangerous. The teachers have been finding out they can show me one or two things and it sparks a whole other

library in my head. When I'm working with Santana, there's a group of scales he likes to use, when I'm scoring a film—say, it's a horror film—there are scales I can use that make it sound a certain way.

During your career, would more education have helped you in certain instances?

The first movie I scored was *Life*, with Eddie Murphy and Martin Lawrence. The director, Ted Demme, said, "Clef, in this scene here, we need a certain emotion to make people feel like they're gonna cry."

When he said that, I was like, "Oof... if I only took theory, ... there's probably a 'cry' scale, and I could just grab it." I still did what I had to do, but I wished that I'd had that information.

What other Berklee courses interest you?

I walked into a producers' class today, and I was fascinated by the way the teacher was giving them these records, and [the students] had to produce the entire record from scratch. Their ears would be tested from beginning to end. To me, that class had the pulse, because this is how the industry changes. Music changes every three weeks, and you've got to have that ear to be able to adapt to any sound.

Dr. Emmylou and Company



Docs in a row (from left): Linda Ronstadt, Emmylou Harris, and Earl Scruggs at San Francisco's Hardly Strictly Bluegrass Festival in October 2009

Country music icon Emmylou Harris accepted an honorary doctorate from Berklee College of Music at the 9th Annual Hardly Strictly Bluegrass Festival in San Francisco's Golden Gate Park on Sunday, October 4, 2009. Longtime Harris friend Linda Ronstadt and bluegrass banjo pioneer Earl Scruggs were on hand for the presentation by Berklee President Roger Brown just before Harris took the festival's Banjo Stage to play her set.

I was also highly impressed by the studio equipment, because I'm a studio buff. It was to the point where I started thinking it might be really cool if I mixed some of my next album at Berklee and give kids a shot at mixing it. How crazy would it be for a kid to be on a Wyclef album and get engineering credit?

Also, I haven't laid the string sections yet on my album. What if the chart was written by a student from Berklee? This is the kind of stuff that excites me about being here.

A lot of great musicians have used Berklee for a stakeout. They come, grab great students, and leave. Then the students don't finish their four years here. I was thinking, 'What if I have students participate in what I do as a whole as opposed to trying to [lure a student away]?' I feel like I could leave a great legacy at Berklee. I think it would be cool to record here—really record—so when

Ronstadt and Scruggs are past Berklee honorary doctorate recipients.

Harris is a singer/songwriter, guitarist, and interpreter known for her stunning lead vocals and harmonies. A country and Americana music superstar for more than 40 years, Harris has won a dozen Grammy Awards and three Country Music Association Awards. She is also a member of the Country Music Hall of Fame and has recorded more than 20 solo albums.

an artist looks at the credit, it's some engineer who goes to Berklee [who] made the mix.

What's the best part of being a student again?

It feels like being a kid in a candy store for me. The students should get as much as they can out of [this]; don't take it for granted. Study as much as y'all can.

Will returning to college suggest new things you'd like to do with the Yelé Haiti HELP college scholarship program?

Oh, definitely. I'm building a studio in the slums of Haiti. It would be great for some Berklee students to go down there one summer and work with some of the kids.

Adam Olenn is the website producer in Berklee's Office of Institutional Advancement.

Canta Contest Winners

by Allen Bush

The State of the College

During his annual state of the college address on November 19, 2009, President Roger H. Brown told the Berklee community that the college has held its own in the current economic climate, meeting the goals outlined in the 2005 strategic plan, and going forward.

"I think the single most important thing we've done recently was deciding that every student should be auditioned and interviewed before we admit them," Brown noted. "That sent a signal to the world that a new era was beginning at Berklee and that it would be much harder to get in. The process also gives us more information on who the applicant is and offers prospective students contact with staff and faculty." Brown noted that during 2009, 6,000 applicants worldwide auditioned for entrance to Berklee.

Financial aid for students has expanded. "There was a dramatic increase in scholarships, from \$10 million in 2004 to \$25 million in 2009," Brown noted. As well, in the fall of 2009, Berklee's first recipient of the Africa Scholars Program award, Victor "Blue" Dogah, a hand percussion player from Ghana, matriculated. And in the fall, three recipients of scholarships funded by SGAE (the Spanish equivalent of ASCAP or BMI) also entered Berklee. "Our hope is that musicians from other parts of the world will learn a lot at Berklee and also share their musical culture with others here."

Regarding the diversity of the student body, in 2004, 26.7 percent were women; today, the number has increased to 30.5 percent. The number of African-American and Hispanic students attending Berklee has also increased. "A lot of colleges make compromises in their admissions standards to achieve their diversity goals," Brown said. "But we haven't. The quality of our entering students overall has gone up dramatically as we've been able to make Berklee a more diverse place."

In discussing the college's curricular changes, Brown noted that Berklee now recognizes banjo, mandolin, and marimba as principal instruments. Two faculty members currently teach classes in turntablism. Other news included the launch of the Berklee Global Jazz Institute at the January Panama Jazz Festival. Renowned Panamanian pianist and faculty member Danilo Pérez has been appointed as the artistic

director of the program that will place students in a musical environment with a special emphasis on developing creativity. Brown also noted that Matt Glaser, the former chair of the String Department, has begun directing the American Roots Music Program. The program represents an effort to connect students to the roots and traditions of the American music mosaic.

Brown noted that the Quincy Jones Musiq Consortium teamed up Professor Bill Banfield with David Baker to develop an innovative curriculum exploring the history of American popular music that will be offered in American schools.

Regarding facilities, Brown said, "We've bought some buildings that will change the face of Berklee over the next 20 years." He spoke of properties at 155 and 168 Massachusetts Avenue and hopes of making the latter an eight-story dormitory building. He also cited changes to the block of Boylston Street between Massachusetts Avenue and Hemenway Street and the new Liberal Arts Department building at 7 Haviland Street.

Brown also discussed the Giant Steps Campaign, the college's first capital campaign. "We have a goal to reach \$50 million. We have now raised \$39 million and have \$11 million more to go. It's tough in this economy, but we'll get there."

He mentioned Berkleemusic.com, Berklee's online school. "It has been very successful," Brown said. "We have 8,000 students taking courses from 100 faculty members and have won awards for five consecutive years for best online courses in America."

The Berklee City Music Program, which provides mentoring and scholarships for underserved urban youth, represents another success. The program has recently expanded to 14 cities across America. Among the successful students who have gone through the program is Sean Skeete, who recently became the assistant chair of the Ensemble Department.

Brown indicated that the strategic plan for 2009 to 2012 emphasizes creativity and innovation avoiding complacency about past accomplishments. "This is what differentiates us from other music schools," Brown said. "We want to be at the cutting edge, creating the next important things to happen in music."



From the left: Benny Ibarra, Tommy Torres, Rodrigo Davila, Alexander Acha, and Mane de la Parra received special alumni awards before performing in Berklee Canta en Español at the Lunario del Auditorio Nacional in Mexico City.

While recent Berklee grads were spending their summers networking, Javier Samayoa '09 was working to become a global impresario. The music business/management major from Guatemala City, Guatemala, spent his summer in Mexico City, fine-tuning an unprecedented concert that would feature top Mexican alumni pop stars and Latin American alumni and students who were finalists in the second annual Berklee Canta en Español songwriting contest. Samayoa executed a final coup when he engaged Televisa, Latin America's largest television network, to tape the concert at the Lunario del Auditorio Nacional in Mexico City. The program has been broadcast three times this winter to 60 countries.

The concert evolved from the original Berklee Canta en Español songwriting contest that Samayoa organized in 2008. For the second contest, Samayoa—together with the Spanish artist rights organization Sociedad General de Autores y Editores—raised the stakes even higher. The goal was to feature the finalists on the same stage as some of the most promising Latin pop artists who have studied at Berklee. Music-industry judges were to choose the winner based on participants' live performances. The plan took a year to hatch; but in the end, Samayoa had booked up-and-coming artists who had made a big impact in Mexico and throughout Latin America.

The list included rising stars Benny Ibarra '90; Tommy Torres '93; and Motel, featuring Rodrigo Davila '01, Alexander Acha '03, and Mane de la Parra '05. On the afternoon of the concert, Torres learned that the song "Looking for Paradise," a duet sung by Alejandro Sanz and Alicia Keys that he cowrote and produced, was the number-one song in Mexico. A month later, Acha received the news that he



From left: Berklee Canta en Español Executive Producer Javier Samayoa, grand-prize winners Daniel Dayz and Joel Waldman.

had won a Latin Grammy award in the Best New Artist category.

Berklee Canta en Español contest finalists were alumni Rique Colón '05 of San Juan; Puerto Rico; Cristal Marie '05 of Santo Domingo, Dominican Republic; the band Pop Filter of Mexico City; and current Berklee student Juliana Ronderos from Bogotá, Colombia. The contest ended in a tie between alumni Daniel Dayz of Mexico City and Joel Waldman of Bogotá, each of whom received a fully produced music video for broadcast on Televisa and on MySpace Latino. Judging the contest were Alejandro Abaroa, the director of A&R for Warner Music Mexico; Ana Villacorta, the general director of Movistar International Record Label; and singer/songwriter Sole Giménez.

Samayoa has gone from one high point to another. Following the concert, he worked in Miami and Las Vegas as an associate producer for the Latin Grammy Awards. He is now considering work offers in Los Angeles and Mexico as well as returning to songwriting and performing with his band.

Mark O'Connor Helps Launch American Roots Music Program

In December, students and faculty who specialize in traditional American music had a rare opportunity to learn from and perform alongside one of the contemporary legends of American music. During the week of December 7, 2009, world-renowned fiddle virtuoso and composer Mark O'Connor spent four days on campus working with students in preparation for a December 10 concert. The show, staged in the Berklee Performance Center, offered a showcase for O'Connor's matchless playing and compositions and for the announcement of a new educational initiative at the college.

Opening the evening, President Roger Brown, stated, "Stephen Foster moved from his native Pennsylvania to Cincinnati where he wrote "Oh

Susanna," which became the anthem for the California Goldrush of 1849. Despite the value of the gold extracted from the hills of northern California, it does not compare with the mother lode of music that Foster tapped as the first professional songwriter of our country. And he was not the last to draw on the rich material of American music. Tonight we are honoring the history of American music with Mark O'Connor and announcing the launch of Berklee's American Roots Music Program."

Brown then introduced Matt Glaser, who led Berklee's String Department for 20 years and has recently been appointed artistic director of the roots music project. Glaser made a case for the importance of Berklee's roots initiative by quot-

Phil Farnsworth



From the left: Composer/fiddle virtuoso Mark O'Connor duels with student Jakub Trasak on the third movement of O'Connor's Double Violin Concerto.

ing composer Béla Bartok who said, "Folk melodies are an embodiment of an artistic perfection of the highest order. In fact, they are models of the way in which a musical idea can be expressed with utmost perfection in terms of brevity of form and simplicity of means."

Glaser then brought out O'Connor, who has been a friend of Glaser for the past 34 years. The concert program featured numerous compositions by O'Connor and traditional American songs performed by various ensembles. The first number was an O'Connor trio arrangement of the song "Chief Sitting in the Rain," from his top-selling album *Appalachia Waltz* recorded with cellist Yo-Yo Ma and bassist Edgar Meyer. Next, Associate Professor Eugene Friesen led the Berklee Jazz/World String Orchestra in *Strings and Threads Suite* with O'Connor soloing in a medley of traditional tunes accompanied in alternating fashion between the orchestra and a bluegrass ensemble made up of students and faculty members.

Throughout the concert, O'Connor gave plenty of room to student fiddlers, mandolinists, guitarists, and banjo players who traded choruses with him. The students displayed a depth of instrumental finesse and knowledge of Americana music that was truly astonishing. O'Connor's jazz-influenced *Double Violin Concerto* was the main attraction for the concert's second half. Assistant Professor Francisco Noya conducted the 66-member Berklee Contemporary Symphony Orchestra in the three-

movement work that spotlighted a different student violinist playing alongside O'Connor for each movement. Julgi Kang of South Korea rendered her part on "Swing," the first movement, expressively with a rich tone and phrasing. Sue Buzzard of Buffalo, NY played sweetly on the lyrical second movement titled "Midnight on the Dance Room Floor." Jakub Trasak (Czech Republic) flawlessly executed rapid-fire lines with O'Connor and his own cadenza on the fiery final movement "Dixieland."

The concert ended with a rollicking bluegrass jam that brought some 24 student musicians as well as faculty members, including Glaser, onto the stage with O'Connor.

The American Roots Music Project at Berklee will connect students, to the history and culture of American popular music that developed from gospel, country, folk, bluegrass, Cajun, polka, Tex-Mex, and at least a dozen other genres that are the roots of today's contemporary music. The aim of the American Roots Music Program is to ground and inform Berklee students about the rich traditions underlying today's music.

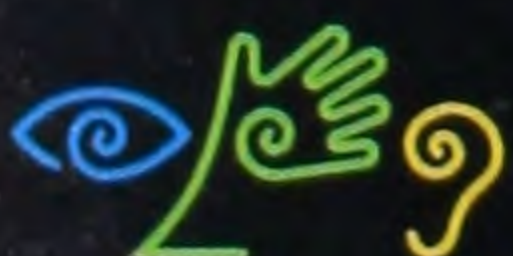
A distinguished board of advisors has been assembled to guide the new program. They include Darol Anger, Ray Benson, John Blake, Liz Carroll, Béla Fleck, David Grisman, Charlie Haden, Ricky Skagg, Andy Statman, Leo Kottke, and more. In the fall 2010 semester, Berklee will offer expanded roots music courses.

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Muge Cerman



From the left: From the left: Berklee Vice President of Institutional Advancement David McKay, with students Emir Cerman, Michelle Walter, Burak Besir, Ekin Cengizkan, and Bulut Gulen after the Contemporary Education Foundation Concert in Istanbul, Turkey, in November 2009.

D. Cirkov



Berklee's Assistant Vice President for International Programs Greg Badolato speaks to students in Belgrade, Serbia.

Heidi Day



Led by Berklee faculty members Stephen Webber and Brian "Raydar" Ellis, members of the Scratch Ambassadors performed in Helsinki in October to celebrate 90 years of diplomatic relations between the United States and Finland.

By Jason Camelio, Director of Educational Operations,
Office of International Programs

After returning from my final trip of 2009, I have taken some time to reflect on the numerous successes of Berklee's international programs over the past year. It is appropriate to send a heartfelt thanks to the many alumni, students, faculty, and partners who have helped to make this past year truly exceptional.

Berklee in Dublin. Thanks to Nigel Flegg, Ronan Guilfoyle, Newpark Music Centre, and the Dublin Institute of Technology for hosting our newest Berklee on the Road event. Special thanks to Bill Whelan for his inspiration, advice, and support of this event.

Africa Scholars Program Nairobi. Eric Wainaina '03 and Brookhouse International Schools, Nairobi, hosted the 2009 Africa Scholars Program clinics, concerts, and auditions. Special thanks go to Michael E. Ranneberger, the U.S. ambassador to Kenya, for hosting an alumni reception at his home during the visit.

Berklee in St. Petersburg. Sergey Kremensky, Paul Koster, and One-Go Productions in St. Petersburg, Russia, hosted the St. Petersburg Summertime Music Festival at the Peter and Paul Fortress. Thanks also go to the festival's featured group, Mass Ave Project with alumni Iakov Kremensky '07, Nikolay Moiseenko '07, Evgeny Lebedev '08, DJ Ginyard '09, Jeff Villanueva '07, and the Oleg Ostapchuk Quartet.

U.S.-Finnish relations 90th anniversary. Thanks go to Marta Schmidt, Neff Irizarry II '96 from the Pop & Jazz Conservatory in Helsinki; Nicole Conn, Heidi Day, and the U.S. Embassy in Helsinki; Jack O'Donnell, Gregg Stein '00, and Grover Knight from Numark, Alesis, and Akai Professional; ION MixMeister; Assistant Vice President for International Programs Greg Badolato, Jesse Scheinin '10, and the Scratch Ambassadors led by Stephen Webber and Brian "Raydar" Ellis '05 for pulling together an amazing series of events in support of the 90th Anniversary of U.S.-Finnish diplomatic relations.

Celebration in Quito. Thanks go to Esteban Molina '93, Katie Thiroux '09, Matthew Witek '09, and all at Instituto de Música Contemporánea Universidad San Francisco de Quito (IMC USFQ) for hosting an excellent 10-year anniversary celebration in Quito, Ecuador. IMC USFQ will also host the 2010 Berklee International Network Summit.

Berklee in Belgrade. Vladimir Djordjevic, his team at Multikultivator, and the faculty and staff at the Stankovic Music School in Belgrade, Serbia, hosted the Berklee in Belgrade event. Gojko Damjanic '95, the assistant director of international admissions, exerted extraordinary effort to make this event a resounding success.

Istanbul. Bora Uslusoy, the staff at the Modern Müsik Akademisi, Emir Cerman '11, Muge Cerman, and our excellent network of Berklee alumni in Istanbul created a special week of events in Turkey's largest city. Thanks also go to Ahmet Altynel, the chairman of the board of directors at Contemporary Education Foundation (CEF) for hosting an amazing fundraising concert event that featured Berklee Associate Professor Tibor Pusztai conducting the Istanbul Senfoni Orkestrasi. The program included compositions and performances by Berklee students Michelle Walter, Emir Cerman, Burak Besir, Ekin Cengizkan, and Bulut Gulen.

Amman, Jordan and Ramallah, Palestine. We thank the Edward Said National Conservatory of Music in Ramallah and the National Music Conservatory and King Hussein Foundation in Amman for hosting Berklee during a series of clinics and audition events.

In 2010, I look forward to international events and opportunities to meet with Berklee partners around the world.

Berklee Clinics, Auditions and Interviews, and Events Calendar

February 8-11

Berklee in New Dehli
Performers Collective
New Dehli, India

February 13-16

Berklee in Mumbai
Mumbai, India

February 17-20

30th anniversary celebration
Koyo Conservatory
Kobe, Japan

February 21-27

Music Academy International and
Berklee in Paris
Paris and Nancy, France

February 23-26

25th anniversary celebration
PAN School of Music
Tokyo, Japan

March 20-27

International College of Music
Kuala Lumpur, Malaysia

April 4-10

Berklee on the Road in Dublin
Newpark Centre
Dublin, Ireland

The complete international travel schedule is available at www.berklee.edu/admissions/general/audition_dates.html.

FACULTY NOTES

Compiled by
Katrina Bellow '11



Professor Julius P. Williams and Alexander Koblyakov in Shanghai



Professor Richard Lowell



From the left: Tim Ray, Professor Mili Bermejo, Dan Greenspan, and Associate Professor Eugene Friesen

For the third year in a row, Associate Professor of Harmony **Wayne Naus** performed the national anthem on trumpet for the November 12 Veterans' Day pre-game show at TD Banknorth Garden for the Boston Bruins game against the Florida Panthers.

Associate Professor of Voice **David Thorne Scott** and Assistant Professor of Brass **Christine Fawson** played a series of concerts at Scullers Jazz Club, the Center for Arts in Natick, Ryles Jazz Club, Monument Music, and Mechanics Hall in Worcester.

Assistant Professor of Piano **Nando Michelin** released two CDs this fall: *Reencontro* and *Entre Amigos*.

Associate Professor of Jazz Composition **Richard Lowell** was the musical director and conductor for the newly released CD *Common Thread* featuring vocalist Amanda Carr and the Ken Hadley Big Band. Lowell also penned four arrangements for the disc.

Assistant Professor of Voice **Dale Pfeiffer** is recovering after successful open-heart surgery on November 2, 2009. She is at home recuperating and can be contacted via e-mail at dpfeiffer@berklee.edu.

In November, Assistant Chair of the Music Business/Management Department **John Kellogg** traveled to Aruba to moderate a panel on music marketing and licensing at a Black Entertainment and Sports Lawyers Association conference. The

panel included the former COO of LaFace Records, Mark Shimmel; Cherry Lane Music Publishing Company CEO Peter Primont; and San Francisco entertainment lawyer and educator Michael Ashburne.

Berkleemusic.com Professor **Michael Hamilton** recently completed a tour of Brazil with Baraka Mundi and a second in Sweden presenting music from his gospel album *God's Will*.

MP&E Professor **Stephen Webber** and his turntable ensemble completed the Scratch Ambassadors Tour of Finland sponsored by the U.S. Department of State.

Piano Professor **Lazlo Gardony** presented clinics and concerts with faculty members **John Lockwood** (bass) and **Yoron Israel** (drums) at Belmont University in Nashville and at the Renaissance Center in Dickson, TN.

Assistant Professor of MP&E **Prince Charles Alexander** has been mixing the new album for reggae legends Toots and the Maytals in Jamaica, New York, and Boston. The album will be available in 2010.

Professor **Julius P. Williams** and Alexander Koblyakov, dean of the Moscow Conservatory in Russia, served alongside notable composers from Shanghai Conservatory of Music as jurors for the Rivers Awards Composition Competition in Shanghai, China on December 7, 2009.

Ensemble Professor **Ken Zambello** has been selected as an official voter for the Rock and Roll Hall of Fame and Museum.

Associate Professor of Piano **Suzanne Davis** performed in Paris, France, and at the Mortefontaine Jazz Festival with French trumpet player Jerome Fouquet's quintet.

Associate Professor of Voice **Armsted Christian** was featured on two websites: www.thejazznetworkworldwide.com and www.stayinthelightning.com.

Guitar Professor **Julien Kasper** released the CD *Trance Groove*, featuring keyboardists Assistant Professor **Matt Jensen** and T Lavitz, Jesse Williams and James Driscoll on bass, Berklee alumni Zac Casher and Rob Avsharian on drums.

Associate Professor of Composition **Larry Bell** and Casa Rustica Recordings will release a new CD featuring Bell's piano music. The disc is available through CD Baby and most music download websites.

Associate Professor **Michael Sweet** and his company Audio Brain received an Emmy Award for their work on the Beijing Olympics.

Ensemble Professor **Jetro da Silva** played keyboards for Whitney Houston's recent performances on *Good Morning America*, *The Oprah Winfrey Show*, and the 2009 *American Music Awards* and can be heard on

backing tracks for Houston's performance on *Dancing with the Stars*.

Professor of Guitar **Mike Idhe** just released his second CD of lap steel guitar instrumentals containing 11 selections of classical, jazz, and pop tunes arranged with a tuning devised by former Berklee faculty member Bill Leavitt.

Associate Professor of Liberal Arts **Fred Bouchard** reviewed the 2008 Berlin Jazz Festival for *DownBeat* magazine and the 2009 Barranquilla Jazz Festival for *All About Jazz*.

Associate Professor of Strings **Mimi Rabson** published two arrangements for string quartet with String Letter Publishing.

Barbara LaFitte, oboe instructor and coordinator for the Professional Performance Division, recently performed in concerts with the Boston Pops and Boston Pops Esplanade Orchestra backing Arlo Guthrie, James Taylor, and Ben Folds. LaFitte is also the principal oboist for the Boston Ballet.

Professor of Voice **Mili Bermejo** was the recipient of a 2009–2010 Berklee Recording Grant and will work on a project with Associate Professor of Strings **Eugene Friesen** entitled *Love Songs from the Americas*, which will feature romantic songs from a variety of lyrical traditions and cultures.

Casey Scheuerell

Step Up

By Mary Hurley

A highly regarded drummer who played with Gino Vannelli, Chaka Khan, Jean-Luc Ponty, Robben Ford, and many others and enjoyed a successful studio career in Los Angeles, Professor Casey Scheuerell '74 is familiar with "the contract." His sense of obligation and commitment is part of what makes him such a respected percussion teacher at Berklee.

"I spend time learning about my students and their lives," he explains. "When they sense that I care about them, they will work harder. It's part of the contract between teacher and student. If a student steps up, I will invest in that student."

It's also part of a continuum for Scheuerell, who first signed on to the contract as a Berklee student taught by renowned jazz drummer Alan Dawson. "I wouldn't think of showing up unprepared," Scheuerell recalls. "I couldn't stand the thought of him being disappointed in me. His opinion of me mattered."

Since joining the Berklee faculty in 1993, Scheuerell has mentored several accomplished drummers himself, including John Blackwell '95 and Antonio Sanchez '97.

"Casey's one of the special cats," Blackwell said in a telephone interview from Tokyo where he was on tour with Japanese singer/songwriter Chrystal Kay: "I've been around a lot of people in the industry and Casey's at the top. He's one of the nicest guys in the world. His professionalism, his personality as a human being—they're top notch. And Casey is one of the baddest drummers in the world!"

Scheuerell has been playing drums since the age of 11. "I wanted to be a big band drummer," he says. "Count Basie was my hero." Scheuerell grew up in Wisconsin and, when he wasn't playing football, he performed in a marching band. The opportunity to study with Dawson, a "real jazz teacher," brought him to Berklee in 1972. After two years, Dawson pro-

nounced him ready to play, and Scheuerell began performing with club bands and playing Vegas (where Gino Vannelli performed as the opening act).

He moved to California in 1976, the same year Vannelli called looking for a drummer. "In the early part of your career, you need to go where the music is, where the business is," he says. "You need to network." For young musicians, that part hasn't changed, he notes, even though the industry has.

Scheuerell enjoyed doing studio work because of the craftsmanship and the collaboration involved. But after 18 years, he decided to change coasts. "Musically, I wasn't growing," he says. "I wanted to play more jazz. I also didn't want to raise my kids in LA. I wanted a different cultural environment for them."

Blackwell was already at Berklee when he heard that Scheuerell was due to join the faculty. "I was jumping up for joy," Blackwell recounts. Scheuerell "taught me before I even knew him," contends Blackwell, who used to practice to Vannelli's 1977 recording, *A Pauper in Paradise*, which features Scheuerell on drums.

"He definitely has a lot of patience," says Blackwell. "He takes time to share things and tells you about his experiences. He could break down what he did note for note and help you understand his approach. He can break down any other drummer and help you understand what a drummer is doing on the kit, when to play technically, and when not to play technically."

Teaching has been a learning process for Scheuerell. "I think parenting has helped me," he says. "I started to learn how to understand students, how they function. Each is different and has a different motivation. They all have their own way of learning and their own way of thinking. I try to facilitate inspiration. This 4,000-stu-



Phil Farnsworth
Professor Casey Scheuerell

dent environment can be intimidating. Inspired students will work hard, put in the extra hours, and find their way." Scheuerell's goal is to push students out of their comfort zones and into new areas.

And for Scheuerell, teaching students about music while training them for the real world is rewarding most of the time. For the fall, 2009 semester, he was assigned to teach 29 private students with individual lessons and curricula, and two courses. "The kids are raised in creative homes; they give back, they share a lot with you." But there are also students who are no-shows for their private lessons or who get impatient waiting in the narrow, crowded hallways for their lesson to begin. "I used to wait an hour and half," he recalls. "Good things happen when you wait for lessons."

For Scheuerell, education is a passion. "I'm a musician and a teacher. I don't know that I can separate the two, as teaching seems to be an essential part of learning." He authored *Stickings & Orchestrations for Drum Set* published by Berklee Press and is developing a new course for Berkleemusic.com that will be based on the fundamentals of jazz drumming. Scheuerell also works with high-school students as the volunteer director of the Newton North Jazz Ensemble in Newton, a suburb of Boston where he lives with his wife, Laura and their two children. Sports and the arts are essentials in K-12 education he maintains. "You can't take these [programs] out of schools because they speak honestly to kids. In sports, if you make mistakes, you sit on the bench. With music, if you're not playing your parts, people hear that. You have to step up," he says.

Mary Hurley is a grant writer in Berklee's Office of Institutional Advancement

Assistant Professor of Liberal Arts Jennifer Andrews had two stories and an interview published in the April and September 2009 issues of *Pank* magazine and a story published in *Ginosko Literary Journal*.

On November 22, in Boston's Faneuil Hall, the Boston Classical Orchestra premiered a new work from Composition Department Professor Andrew List, *Earth Song for Cello and Orchestra*, featuring cello soloist Emmanuel Feldman.

The Voice of America Uzbek language service published an online interview with Associate Professor of Harmony Craig Macrae.

Assistant Professor of Piano Hey Rim Jeon appeared at the Jarasum International Jazz Festival in Kapyong, Korea, in October with her group that includes Dave Liebman (saxophones), Professor Terri Lyne Carrington (drums), and John Lockwood (bass). She was also one of 10 Korean jazz pianists invited to play at the MAC Jazz Festival for the Hundred Fingers concert.

Professor Skip Hadden and Assistant Professor of Percussion Sergio Bellotti were involved in performances and clinics for PASIC 2009, the Percussive Arts Society's annual convention in Indianapolis, IN.

Contemporary Writing and Production Professor Rich Grudzinski has released *Bailando en Agua Oscuras*, a salsa CD featuring his band Son de Boston.

In November, Associate Professor of Music Therapy Donna Chadwick presented "Thriving as a Lifelong Clinician" at the American Music Therapy Association conference in San Diego, CA. Her presentation examined factors that affect longevity for therapists and offered strategies to promote long-term satisfaction in the field of music therapy.

Members of the Composition Department, Kari Juusela, Elena Lucas, and Julius Williams were part of an exchange between Berklee and the Tchaikovsky Conservatory in Moscow. They met with Russian cultural leaders and performed at a contemporary music festival called Moscow Autumn 2009.

Rekindled Passion for Music

By Mark Small

Giant Steps capital campaign donor Michael Brown laments the fact that during his undergraduate years as an economics major at Harvard University, he never crossed the Charles River to see what was happening at Berklee. "I was so focused on surviving at Harvard and not failing that I didn't stick my head out enough to see what was going on at Berklee," he says. But things are different now. Brown serves as a member of Berklee's Presidential Advisory Council and has a keen interest in current happenings at the college—especially in the Berklee City Music Program to which he made a generous gift.

During his youth, Brown studied classical piano, but as an adult, he has broadened his musical horizons. A few years ago, he began playing keyboards with the classic-rock band the Wildcats in Palo Alto, CA. Brown has had a lifelong interest in music but pursued a career in business. After completing his undergraduate studies at Harvard, he attended Stanford for his MBA. From there, he entered the high-tech field.

"I didn't have a background in high tech," he says, "I just landed there. There was a lot of opportunity there, and I wouldn't have missed it for the world." Brown worked for Quantum Corporation, a leader in data storage, backup, and archiving. In 1984, he began working in the marketing department; by 1995 he became the CEO, and from 1988 until 2003, he chaired the board of directors. In addition to serving on other corporate boards, Brown remains a member of Quantum's board.

But Brown is truly enthusiastic about his work for companies with a music focus. In 2004, he joined the board of directors at Line 6—a pioneer in the field of effects processing, modeling amplifiers, and model-



Presidential Advisory Council member
Michael Brown

ing instruments and a year later was named the board chair. Brown is also a board member at Mozes, a firm that offers a Web-based platform for engagement between fans and musical artists via mobile phones.

A colleague recommended that Brown consider Line 6 as an investment opportunity. "I went down immediately to meet the people and check the company out," he says. "I knew their products, because members of my band use Line 6 gear. What the company is doing from a technology standpoint is groundbreaking. Modeling amplifiers now [comprise] the biggest category in amplifier sales. I've never been affiliated with a more fun business." Line 6 recently supplied Berklee with 1,000 POD Farm signal-processing units for students to work with.

A few years ago, Berklee piqued Brown's interest when his son attended the Five-Week Summer Performance Program. "Because of my vocational interests working with

music companies, I wanted to see how I could help Berklee," he says. "[President Roger Brown] invited me to join the advisory board, and that's become a great way to stay connected. The more I learn about the college, the more excited I become. There's no other institution like it."

When Brown exited the network storage company EqualLogic following its acquisition by Dell, he received a windfall and decided to make a gift to Berklee. "I wanted to do something for Berklee with it," he says. The Berklee City Music Program and its recent expansion to cities across the country impressed him. "It's a great program that reaches youth and gets them interested in music early," he says. "It also attracts students to the college. David Mash gave members of the advisory council a look at the Pulse Method. I thought it was a fantastic way to get students to play in an ensemble. I got enthused about what Mash was doing and thought it is an incredibly worthwhile cause."

Brown's current endeavors have rekindled his passion for music. "I let my piano playing go when I got busy with other things in college," he says. "About 10 years ago, I got connected with a group of dads who all had kids at the elementary school in Palo Alto and were forming a band. I'd never played with a band before, so this was a whole new experience, and it's been so much fun."

The band has a penchant for playing at fundraising events to benefit the public schools in Palo Alto. The group's raising \$100,000 over the course of its career merited mention in a recent *New York Times* article. But the achievement hasn't prompted Brown to contemplate a career change. "That will be my *only* appearance in the *New York Times* Style section—I assure you."

SGAE-Berklee Partnership Bears Fruit

By Lesley Mahoney

Since childhood, Guillermo Marin, a composer and pianist from Zaragoza, Spain, had dreamed of coming to Berklee, but he knew his family couldn't afford the tuition. Thanks to a scholarship for composers and songwriters from the Sociedad General de Autores y Editores (SGAE), studying at Berklee went from impossibility to opportunity.

Marin was among the first three SGAE scholars who began their studies at Berklee in the fall 2009 semester. Berklee has made the call for a new wave of applicants and will audition and interview finalists this winter in Mexico City, Madrid, and Buenos Aires at SGAE's ARTeria network of performance, recording, and educational sites. In September 2010, seven additional SGAE scholars will enter Berklee.

While Marin is only a few months into his studies, he has already seen the benefits of a Berklee education. "I've noticed a great improvement in my piano technique as well as my ear training and knowledge of harmony," he says. He plans to major in contemporary writing and production and has already assisted in visiting-artist clinics with producer and recording engineer George Massenburg as well as with mix engineer and producer Benny Faccone '78. In fact, Faccone mixed one of Marin's tunes during his clinic. "It was one of the most amazing things that has happened to me as both a producer and a student," Marin recalls.

In addition to Marin, Amparo Edo Biol and Sergio Jiménez Lacima were selected for SGAE scholarships from a pool of 320 applicants. Edo Biol is an aspiring composer who has been commissioned to write chamber and orchestral music in a range of styles. A French horn player, she holds a performance degree and is pursuing a composition degree from a conservatory in her native Valencia. For Edo Biol, Berklee represents a new musical frontier. "There are new kinds of music, systems, and feelings that are still unknown to me, and I realize I need to know them," she says.

An accomplished classical pianist and composer, Jiménez Lacima set his sights on Berklee because of the college's opportunities to study jazz

Haviland Street Building Opens

By Lesley Mahoney

and film scoring. "I love film music, and I know that some of the greatest film composers have studied here at Berklee," he says.

Also from Zaragoza, Spain, Jiménez Lacima has won several national and international composition awards, conducted wind ensembles and symphonic orchestras, and has performed with Spanish music luminaries Almudena Cano, Eva Alcázar, and Ramón Coll.

Particularly in today's economic climate, the SGAE Scholarships are vital to Berklee, because they make it possible for gifted students with financial need to attend the world's leading contemporary music college. Annually, Berklee awards \$25 million in merit-based scholarships, enabling the college to enroll many students who could not attend without financial assistance.

Increasing scholarship support is one of the principal goals of the Giant Steps capital campaign. To date the campaign has raised \$39 million toward its \$50 million goal, \$15 million of which is earmarked for scholarships.

"The SGAE scholarships are a unique opportunity to experience not only the benefits of a high-end education at the world's leading contemporary music school but the advantages of engaging with a community of world-class [composers]," says Eduardo "Teddy" Bautista, the chair of SGAE's board of directors and a Berklee trustee.

SGAE's support of Berklee furthers the college's quest to extend its reach. This cultural partnership will yield what promises to be the world's largest offshore American music college. Berklee Valencia is slated to open in 2012 and will focus on contemporary music, international business, and cutting-edge music technology.

The importance of a Berklee education is clear for Berklee's current SGAE scholars. "Now that I was blessed with this amazing opportunity, I'm sure I won't let anyone down—especially myself," says Marin. "I'm going to work hard!"

Lesley Mahoney is a writer and editor in Berklee's Communications Department

Expansion and enhancement of facilities are the first of the three aims of the Giant Steps capital campaign. The successful campaign is currently three-quarters of the way toward meeting its \$50 million goal, and of that figure, \$20 million is earmarked for facilities improvements. The campaign's two additional goals include increasing scholarships and fostering innovative educational programs.

Having adequate space has long been a challenge at Berklee. But with the opening of the 7 Haviland Street building—the new home for three of the Professional Education Division's five departments: Liberal Arts, Music Business/Management, and Music Therapy—the college has achieved partial relief for this long-time space crunch.

"On a campus where space is so desperately needed, we're fortunate to be able to expand and enhance the Professional Education Division," says Darla Hanley, the dean of the Professional Education Division. "It will allow us to showcase the division and also provide much-needed space for classrooms, faculty offices, and meeting spaces. The building will change how we teach, how students learn, and how the faculty interacts."

The newly renovated space is unique and hip and has an industrial feel that's in sync with the college's cutting-edge aesthetic. Three of the building's key rooms have been financed in part by the generosity of the Teresa Koster Charitable Fund, the Hirschhorn Family, and Elizabeth Boland. The Haviland Street building will also house the Berklee Writing Center, Berklee's English as a Second Language Program, an Africana Studies Room, conference and seminar rooms, and a cafe.

Presidential Advisory Council member and Berklee's Annual Encore Gala cochair Teresa Koster, who created a permanently endowed scholarship to support Berklee's music therapy majors, made a gift for a new music therapy resource room. "My grandfather

succumbed to Alzheimer's disease," Koster says. "I think if there had been something like [Berklee's music therapy program] at that time, it might have helped him." Koster is also the division president for Gallagher Koster, a division of Arthur J. Gallagher Risk Management Services. Koster notes that the new music therapy space will also improve the department's visibility. The resource room—which will house books, scores, instruments, and other materials to aid musical therapy work—will serve as a place for music therapy students and faculty members to gather, exchange ideas about clinical sessions, and discuss practices and trends in the profession.

The donation from Berklee Trustee Charles Hirschhorn has funded the Professional Education Division Publishing Room, which will serve as the home base for Berklee's literary magazine *FUSION* and the *Music Business Journal*. "It should be an exciting room in the coming decades," says Hirschhorn, the president of Fountain Productions, an independent TV and film production company. "Obviously, there are a lot of changes going on in [TV and film] right now—not dissimilar to what's going on in the music business. The evolution of technology and the distribution of media [are] having a dramatic effect on all our lives."

A member of Berklee's Presidential Advisory Council, Elizabeth Boland made a contribution to support the office for the Liberal Arts Department chair. As the CFO of Bright Horizons Family Solutions, Boland has personal reasons for supporting liberal arts at Berklee. "My collegiate experience was immeasurably enhanced by the liberal arts coursework I took," Boland says. "Not only did these classes provide welcome respite from data-intensive business classes, but they challenged me to think more broadly about education in general and to debate and discuss with people outside my usual circle.

Photos by Phil Farnsworth



From the left: Liberal Arts Department Chair Camille Colatosti and donor Elizabeth Boland

[These courses] helped me recognize the interrelationships between the business world I would soon enter and the social sciences, history, political science, literature, and language. At a college so specifically devoted to music education, I believe this broader educational view takes on even greater import."

Stories from the *Promised Land*

By Mark Small '73

**Israeli-born
Anat Cohen '98
has found New
York City to
be a promised
land of sorts
for a jazz
musician with
a story to tell.**

Anat Cohen took an unpredictable path from her native Tel Aviv, Israel, to New York where she has become the most visible musician of her generation to champion the clarinet in jazz. Top critics writing for the *New York Times*, the *Washington Post*, *JazzTimes*, and other publications have warmly embraced her recordings and live work. In 2007 and 2008, Cohen held the top position in readers' and critics' polls in *DownBeat* magazine and made history when the Jazz Journalists Association dubbed her clarinetist of the year for two consecutive years.

Cohen grew up in a home with parents who nurtured the musical interests of their three children (see "The Three Cohens" on page 15). In her pre-teen years, Cohen began classical studies on the clarinet. She didn't start improvising until she was 16 when she put the clarinet aside and took up tenor saxophone to better fit into high-school jazz ensembles led by directors who favored the sound and style of contemporary jazz.

Following graduation, Cohen played tenor saxophone for two years in the Israeli Air Force Band before entering Berklee in 1996. Berklee Professor Phil Wilson detected something distinctive in her clarinet playing and encouraged her to develop it. The instrument has since become Cohen's calling card and gateway to a vast world of musical styles and possibilities. On any given night, she might easily be found in a New York club playing with a Dixieland band, Sherrie Maricle & the Diva Jazz Orchestra, a Brazilian choro ensemble, or with the Duduka Da Fonseca Jazz Quintet. Or she may be leading her own group in her original compositions at jazz clubs and festivals anywhere in America, Europe, South America, Israel, or Japan.

Cohen credits growing up in Israel—a cultural crossroads and destination for immigrants from Europe, the Americas, and Africa—for her multifarious musical palette. Her recorded output includes four albums on which she is the leader on her own Anzic Records label. Released in 2005, *Place & Time* features Cohen on saxophone and clarinet playing six originals as well as songs from Latin America. In 2007 she released *Poetica* and *Noir*. *Poetica* showcases Cohen's clarinet in a variety of jazz and classical-tinged arrangements of music from Japan, Israel, France, Brazil, as well as John Coltrane's "Lonnie's Lament." *Noir* is an expansive collection featuring Cohen's saxophone and clarinet backed by an 18-piece jazz orchestra traversing stylistic territory that includes Latin music, Dixieland jazz, and modern standards. For *Notes from the Village*, Cohen brought her quartet into the studio to play an equally diverse set of tunes polished during their live appearances. Early this year, Cohen will release a CD recorded live at the Village Vanguard, a tribute to jazz clarinet icon Benny Goodman.

With its vibrant jazz and world music scenes, New York has been a promised land of sorts and the perfect locus for Cohen professionally and personally. After our interview at her Greenwich Village home in late November, we walked a block to catch a cab at the street corner. Along the way, she hailed neighbors, shopkeepers, even the Fed-Ex deliveryman with her inextinguishable smile. She credits the late Arnie Lawrence, a jazz educator and the former *Tonight Show* Band saxophonist, with helping her to become "an individual with a story to tell in the notes and silences." Anat Cohen definitely has something to say, and an increasing number of people are listening.

Photography by Jimmy Katz



Did growing up in Israel have a big influence on your music?

Wherever you grow up shapes who you are musically and personally. [Modern] Israel is a young country and a country of immigrants. People have moved there from Eastern Europe, South America, and Morocco and brought the music of different cultures with them. Israeli music is a mixture, a real blend. I grew up listening to songs that were translated from, let's say, Russian into Hebrew. African rhythms from Morocco and rhythms from Brazil and Venezuela were also incorporated into the music.

People know I have Jewish roots and, when they hear me playing the clarinet, they immediately think of klezmer music. But I've also played a lot of Brazilian choro music. The clarinet has a certain expressive cry that is heard in both klezmer and choro. I never wanted to really explore and perform klezmer music, but it is part of what I heard growing up. As regards Middle Eastern influences, in Israel I also heard the sounds of the *muezzin* calling the Muslim people to pray and quarter-tone music. It was all part of the mixture and shaped who I am musically. It's common for Israeli musicians to play in a lot of different musical scenes. They play in Latin and world-music groups as well as with jazz and experimental musicians. I think it's a result of growing up hearing all these rhythms as part of the popular music on the radio.

When did you start tuning into jazz?

I was about 16 when I started playing clarinet in a conservatory Dixieland band. It was the first jazz I ever played, and at the time I didn't know anything about improvising. All the parts and solos were written out. I didn't care; I just loved the feel of early jazz. I had played classical music first and learned to be aware of dynamics and blending with the other players and always knowing where I was in the music. It should be that way no matter what music you play. In the Dixieland band, I loved hearing the melody moving from the low instruments to the high and having players stand up for their solos. That music is so positive, happy, beautiful, emotional, and simple. I didn't realize how much I loved it until I began recently playing with the Louis Armstrong Centennial Band at Birdland on Wednesday nights.

How did you make the transition from reading the solos to improvising the fluid lines for which you are known?

The next step for me was to join the conservatory big band and play traditional charts. I had a crazy fear of improvising that I can't explain. I entered an arts high school as a classical clarinetist and soon became a jazz major. From there I started studying scales and what notes to play. I went through a period of looking for the right notes with my brain rather than my ears or my heart, but I felt the balance was off. You need to be somewhat intellectual in jazz, but if the intellect takes over, I don't think you are really making music with other people. The beautiful thing about being a jazz musician is that it is a never-ending exploration.

Lately, it seems you have focused on developing your jazz voice on the clarinet.

It wasn't my choice. I feel as if the clarinet chose me. I played saxophone in the high-school band because the clarinet seemed out of fashion. My teachers liked more contemporary jazz and told me not to bring my clarinet, bring a saxophone. So I put it aside for a while. When I was at Berklee, I had the good fortune of working with Phil Wilson. I was mainly a tenor player, but he heard me play clarinet and told me he thought I had a voice on that instrument and that I should develop it. He asked me to play clarinet, but I didn't have improvising skills on it at the time.

Also at Berklee, I met musicians from Argentina and Brazil and started playing the clarinet with them on folkloric music. I played with [flutist] Fernando Brandão for a choro night at Ryles, and soon I was being asked to play by more people. Now, the clarinet is taking over my life, and I'm letting it. In 2007, I put out the album *Poetica* that basically says, "I play only clarinet." More and more people call me to play clarinet in Latin and folkloric music or jazz. The balance of clarinet to saxophone in my own shows has shifted to mostly clarinet. It happened organically.

With a few notable exceptions, there have been few stars of the clarinet since Benny Goodman.

It is incredible to me the Benny Goodman was so popular, a pop star in 1938 who was a clarinetist. Kids went crazy over his music. In 2009, if you mention clarinet, people still think of Benny. The instrument is still associated with ethnic music and old-style swing jazz. I was concerned that if I was labeled as a swing player, I might not get out of it.

I've noticed that on your albums there are not a lot of tunes with a swing groove.

That's kind of interesting, because swing is a big part of my musical life. I've played with the Diva Jazz Orchestra for about 10 years, played straight-ahead gigs, and done sessions for Arbors Records [a label specializing in traditional jazz]. But when it came to making my own records, I was looking for something else. Even today, people ask me what kind of music I play, and it is hard to describe. There are all kinds of grooves and musical elements. When jazz started, it was a mixture of cultures. It's an American art form but has always been about the mixture. Today people blend things very obviously. A group may take a rhythm from Senegal and have a singer from Brazil and a percussionist from some other part of the world. Swing is still a big part of jazz, but in a bigger sense it is about improvising and musicians interested in exploring on the spot and communicating. That's the spirit of jazz to me.

In what major did you earn your degree from Berklee?

When I came to Berklee, I had performing experience and wanted to know more about other things to have more options, so I became a professional music major.

The Three Cohens

"I would never be here without my brothers," says Anat Cohen of her burgeoning musical career in New York. "They played jazz before I did. For years I felt I followed their path." The only daughter of Bilha and David Cohen, Anat is the middle child sandwiched between her saxophone-playing older brother Yuval '95 and trumpet-playing younger brother Avishai '99.

Growing up, all three studied music at the Tel Aviv School for the Arts, the Thelma Yellin High School of the Arts, and the Jaffa Music Conservatory. Yuval was the first to set his sights on Berklee. "He heard that the Berklee World Scholarship Tour was coming to Israel,"

Anat says. "He auditioned, got a scholarship, and came to Berklee. Later, I auditioned and got a scholarship. We were both in Boston during my first year. Avishai also got a scholarship, and there was one semester when we were all at Berklee together."

All three were also drawn to the jazz scene in New York after Berklee. But a health problem prompted Yuval to return to Tel Aviv to recover. He remained in Israel and earned a law degree and practiced law to support his wife and family before returning to the music field a few years ago. Anat and Avishai maintain busy careers in New York, but all three siblings play together when time and distance permit.

"A few years ago, Avishai and I went to Israel to visit, and we all started playing together," Anat recalls. "We revived the feeling of our childhood and how important it was to us. In 2003 we recorded an album called *One* in Israel. In 2006, we recorded our second album *Braid* and started looking for opportunities to play together in the States. We just played a week at the Vanguard. After all these years and the struggles, I couldn't have dreamed that would happen. The chemistry is strong even though we have all taken different musical paths." That musical chemistry and near-telepathic interplay is evident on their recordings—especially



From the left: Anat, Yuval, and Avishai Cohen

on their standout a cappella rendition of the Jimmy Van Heusen chestnut "It Could Happen to You" on *Braid*.

"We were all very blessed to have parents who let us follow our hearts," Anat says.

"They gave us the freedom to become jazz musicians and didn't try to change our minds."

I took some composition and film-scoring courses so I could be involved with other departments. All of the teachers who were passionate about what they were doing made an impression on me: Ed Tomassi, Hal Crook, Greg Hopkins, George Garzone, Billy Pierce, and Jamey Haddad. John LaPorta made me learn how to read concert parts—notes and changes—not just transposed parts. That has come in very handy in my career.

It was a special time when I was there. I've met others around the world who were there then, and they all have the same feeling. There was a nice group of students who played together a lot. There was a certain naive optimistic spirit among the students that was really beautiful. If I meet someone in Venezuela who was there when I was, we still have a feeling of family.

How did things unfold for you in NY?

I came to New York in 1999 and got involved with Latin and Brazilian musicians. Later, I started hanging out with the musicians who had created a scene at Smalls in the Village. Those musicians had a respect for the [jazz] tradition but were open to the world and weren't afraid to incorporate other things in their music. That's when I started writing my own music. *My Place & Time* album came from that.

Has composing become a larger part of your musical identity?

It's definitely something I want to do more of. I feel that in your compositions, you create the surroundings for your improvisations. Arrangements are very important, but compositions tell who you are musically. I like bringing my compositions to other musicians to see where they will take them. It's fascinating how one group of players will make something

sound a certain way and another group will take it in another direction. In the improvised sections, the musicians have the freedom to go wherever they want. I don't like to limit them by telling them exactly what to play.

When you hear a young player, do certain qualities tell you he has something special?

The first thing you hear is the sincerity of the player. You can't expect a young person to have all their ideas fully formed. They may take longer to say what they want and be very excited. Players can be musical in how they listen, the length of what they play compared to what others played, their understanding of dynamics, and more. I look for a player's awareness. I want to see someone who is trying to make music, not just getting in front of an audience and yelling everything they want to say. They should want to have a conversation and create something. You notice immediately [when someone] has something to say.

Are you planning another CD?

I have a CD coming out [that was] recorded live at the Village Vanguard. I did a show to mark Benny Goodman's centennial. I'd never done a tribute to him, so I took some of his repertoire and played it my own way, not trying to imitate him. Benny Green [piano], Lewis Nash [drums], and Peter Washington [bass] played with me. The album will be called *Clarinet Work: Benny Goodman and Beyond*. I didn't know how it was going to sound. We played at the Vanguard for a week and recorded the last night. We learned how to play and give each other space. Obviously, this album will have all swing tunes.



“The clarinet is taking over my life, and I’m letting it.”

You’ve been warmly embraced by major critics and won polls. Have these things helped your career?

To have people at the *New York Times* devote space to my music has been amazing. It is easy for someone to record and release a CD; it’s a business card in a way. But how do you get people to listen or get someone at a radio station to choose your CD out of the many they got that morning? In a way I feel fortunate that someone noticed my CDs.

It is really cool to meet people for the first time who love your music and to find out that they checked it out because they heard about it and were curious. Getting recognition for my clarinet playing or compositions is a great honor. It puts a certain responsibility on me because I feel I have to fulfill expectations. It’s amazing to be recognized for just doing what I do. I wasn’t trying to win a poll. I am extremely honored because there are so many great musicians out there and so many recordings on the market.

The real rewards for me, though, come when I am onstage playing the music I want with people I chose, and the music takes off and goes to the music sphere and the musicians and audience get sucked into it. Everyone is in it together when we are creating something that we didn’t know was going to happen. The musicians and the audience get caught up in the same musical moment and are really feeling it. That’s the best reward of this whole journey.

On your last CD, Notes From the Village, you gave plenty of room to the players. Even though you’re the leader, you didn’t dominate the spotlight.

I wanted to replicate the spirit of the live shows we’d done for a year or so. I just wanted the group to play and for everyone to be who they are not worrying about how long the songs were or radio play. It was nice to just play and not limit the number of choruses the musicians would take.

Let’s talk about your writing. Do you compose at the piano?

I write at the piano even though I can’t really play it very well. It allows me to play different melodies in each hand and find the harmonies. It’s important to compose on different instruments. When I write, the melody is usually what attracts me. If the melody hasn’t come first, then the chords and melody come together. But sometimes you get to a point in the composition where you have to figure out the harmony first to get to the next section.

Have you thought about the future and if you will stay based in the US?

Life happens when you make other plans. It’s hard for me to predict what will happen. I didn’t plan any of this, I’m just going with the flow, and I like where it’s going. There can be other considerations, like family. I am open. If life takes me back to Israel, I’ll go. If not, I’ll stay here as long as I can.

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Playing for Life

By Jeannie Gagné and Neil Olmstead



This practical advice for singers and pianists can help prevent injuries and foster healthy technique.



Phil Farnsworth

Associate Professor of Voice Jeannie Gagné is a seasoned performer, writer, and educator. Visit www.jeanniegagne.com or www.soundation.org.

Professor of Piano Neil Olmstead author of *Solo Jazz Piano, The Linear Approach*. Contact him at nolmstead@berklee.edu.

As greater demands are placed upon today's vocalists and instrumentalists, physical injuries have become more prevalent. The ability to deliver a diverse repertoire ranging from Mozart to Bird to Aretha and the need for improvisational skills in various styles and ensemble settings often take precedence over a healthful, noninjurious technique. Indeed, many musicians may consider a slight ache or pain normal until it becomes unbearable or, worse, threatens to halt a career.

Music schools and conservatories have long been a hotbed of student injuries from overuse or improper technique. In a 2000 survey of college music students, 87 percent experienced instrument-related injury.¹ In a 2009 study of 330 university freshmen, 79 percent reported a history of playing-related pain.² Berklee-trained musicians encounter the same issues. Conducted in April 2009, a survey of nearly 400 Berklee students found that 78 percent reported pain, numbness, or discomfort while practicing or performing on their instrument.

For some professional musicians, injuries have disrupted or ended careers. Many famous vocalists have experienced significant vocal damage or loss of range after pushing to sing through strain and fatigue. A growing awareness of the problem has inspired a cultural and academic shift toward promoting healthy instrumental and vocal technique and practice. Ideally, musicians should be able to play and sing injury free for life.

Contributing Factors

Tendonitis, carpal tunnel syndrome, vocal strain or damage, shoulder pain, and other maladies can result from repertoire and music style choices, lack of training, the pressures of professional life, and more. Violinist Melissa Howe, the chair of Berklee's String Department, reports that lack of training in basic body mechanics and poor posture led her to suffer from

tendonitis and neck and shoulder pain. During the first semester of her undergraduate studies, she was told to play only open strings to experience the sensation of playing free of tension and with good tone. Associate Professor of Guitar Dave Tronzo observes that inconsistent practice routine and poor basic technique are major contributors to injuries. Professional classical musicians cite the abundance of music they learn and insufficient time to warm up, cool down, sleep, and eat as contributors to pain and discomfort while playing.

Even trained singers know how to sing but don't always understand how the voice functions anatomically; such knowledge is not typically part of vocal training. The result is often confusion about how to breathe effectively or place the voice and sing in contemporary styles with healthy technique.

Healthy technique engages the whole body, not just isolated muscles. Body map specialist and guitarist Gerald Harsher suggests that the whole body moves when we make music. Frederick Chopin's quote "Have the body supple right to the tips of the toes," also advocates whole-body awareness. Voice Professor Kathryn Wright reminds us that in singing, there should always be movement, allowing body energy to flow with every phrase.

Alignment and Connectivity for Pianists

Jazz pianist Bill Evans said that the accumulated discipline of knowing how to make his mind, hands, and feet respond would simply take over and allow—even cause—the flow of musical ideas.³ Renowned for his tone production and revelatory harmonies, Evans made the connection between his hands and his feet. His whole body contributed to his playing.

Pianists who have an understanding of how the skeletal structure—including the hips, spine, and forearm—contribute to the playing process have an advantage in noninjurious playing. Vocalists who sing with an athletic approach to breath support but are also relaxed so the notes are not forced can maintain a healthy voice for years.

The human skeleton is designed to function efficiently, effortlessly, and painlessly as it moves in concert with the pull of gravity. It's a marvelous mobile support system that produces connectivity throughout

the body when properly aligned. Avoiding injury at the piano is greatly assisted by consciously working within the coordinated action of this mobile framework. Pianists who take this approach often have solid technique and fine tone.

The flat piano keyboard requires our skeletal structure to move in an aligned and balanced swing. Body alignment does not necessarily indicate straight lines, but rather a response and regulation of the symmetry of the body, a sense of the plumb line of gravity.

The Alexander Technique suggests that alignment can be achieved by moving the head upward and away from the body and allowing the entire body to lengthen by following that upward direction. Tai chi chuan teaches the practice of lifting the back of the head as if it were suspended from a string to naturally align the spine to create alignment. If done without tension or force, a player should feel greater freedom.

Maintaining awareness of alignment increases support of the skeletal structure and can help us eliminate unnecessary motions, such as a foot-stomping habit. According to Isaac Newton, for every action, there is an equal and opposite reaction. The body absorbs any jerking motion. Forcing a part of the body to constantly absorb downward shocks has a negative physical impact over time and can create hand, forearm, or shoulder pain. If you find yourself moving extraneously, bring your feet under you as though you were going to rise off the bench a bit. This enables your skeletal arch to be reconnected to the floor and the keyboard, and extraneous motions should be eliminated.

The Spine Leads Melody

The mobile skeletal arch beginning at your feet connects to the melody via the spine that supports your shoulders, arms, and hands up and down the keyboard. Play a multi-octave ascending scale while swinging the body to the right starting from the floor. Sense your arm and hand being carried by the torso as it swings on the bench. Ideally, the melody line—whether improvised or composed—is connected from your feet to the sit bones of the pelvis through your spine that links your shoulders, arms, and hands with the keyboard. This skeletal connection helps support the hands.

Hand and forearm injuries occur when the small bones and joints of the fingers must support arm, shoulder, and torso weight while the hands move intricately along the keyboard. They become the support and workhorse for playing. But an engaged skeletal alignment solves the issue of bearing weight; it becomes fully supported by the floor and the bench, thereby freeing the skeletal levers to move from their respective fulcrums.

The Knuckle Circle

The misconception that our fingers should move only up and down can create hand injuries. We all know how unpleasant stop-and-go driving is. Similarly, a finger that only goes up and down stops and starts with every note played. Angular movement is inefficient and awkward. Pianists often overlook a physical trait that can work to their advantage in preventing injury: the large hand knuckles (metacarpals) are rounded. These knuckles are the primary playing mechanism, and their roundness assists in the lateral movement of the finger from key to key. Our fingers are designed to move in a circular motion, not just up and down. Hence, we can twirl each finger from the knuckle joints.

Sounding each note at the bottom of a circle results in a lateral transfer of balance between tones and yields a deeper legato as well as a rich, powerful tone quality. Ascending passages require a clockwise knuckle circle, and descending pitches require a counterclockwise circle. This action also softens the musculature of the hand, enhancing the flexibility of the joints and reducing forearm tension.

Pulling the fingertip back while playing can create tension and pain in the forearm. Observe the tension by laying your hand flat on a table and pulling and pushing your fingertips back and forth. If the finger operates primarily from a rotating hand knuckle, tension is eliminated.

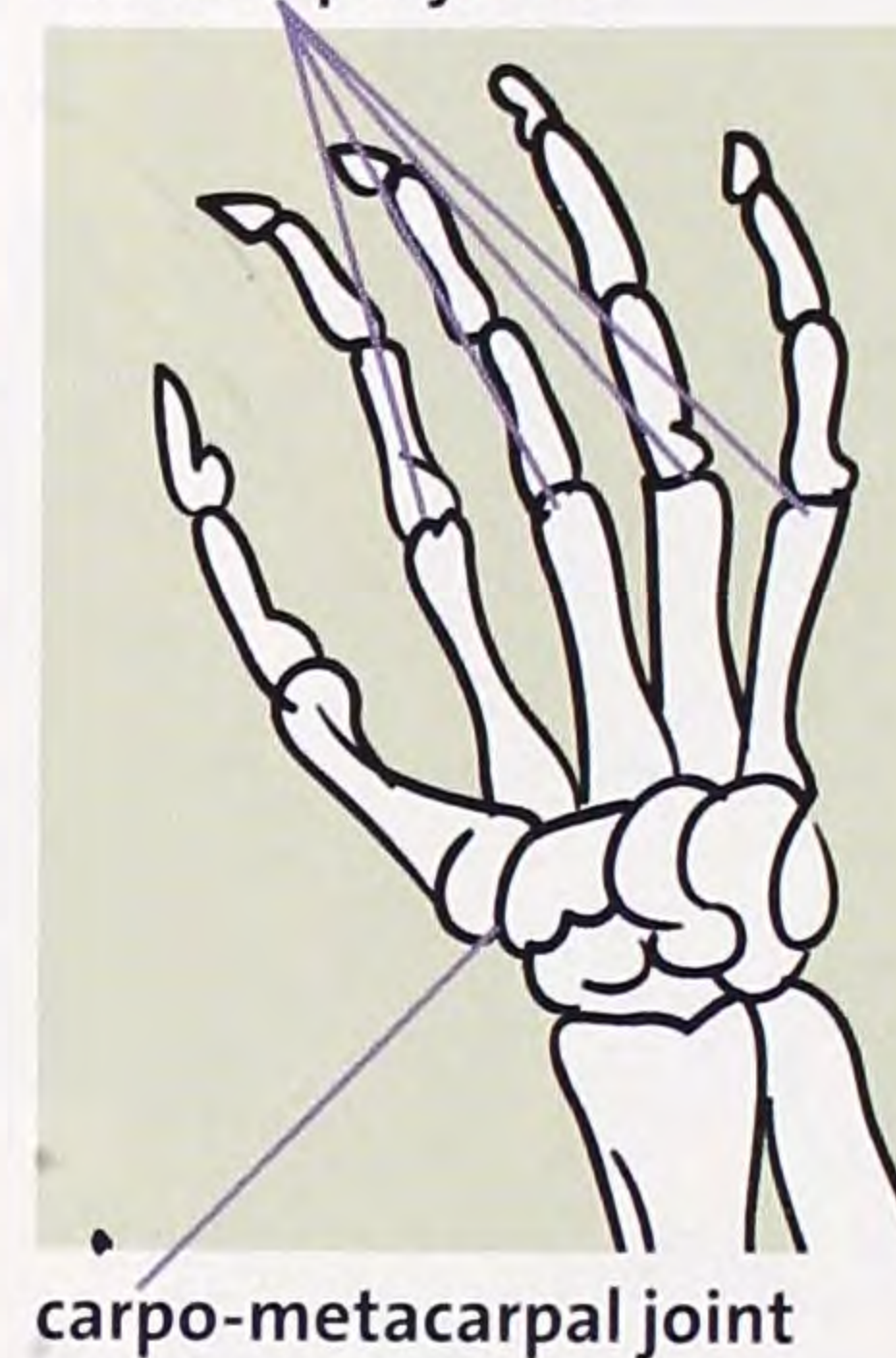
Passing the thumb under the other fingers in melodic passages presents a particular challenge for pianists. The thumb has three bones, with the largest (the carpometacarpal) being closest to the wrist, from which it rotates in concert with the forearm rotation. Pianists that squeeze their thumb under the hand without rotating the forearm are candidates for extensor tendon strain. Rotating the thumb and forearm in a coordinated circular action offers greater freedom.

Look at the thumb in relation to the forearm. Notice that it appears as an extension of the radius bone. The radioulnar joint (at the elbow) is the fulcrum from which the forearm pivots, playing a distinct role in carrying the thumb.

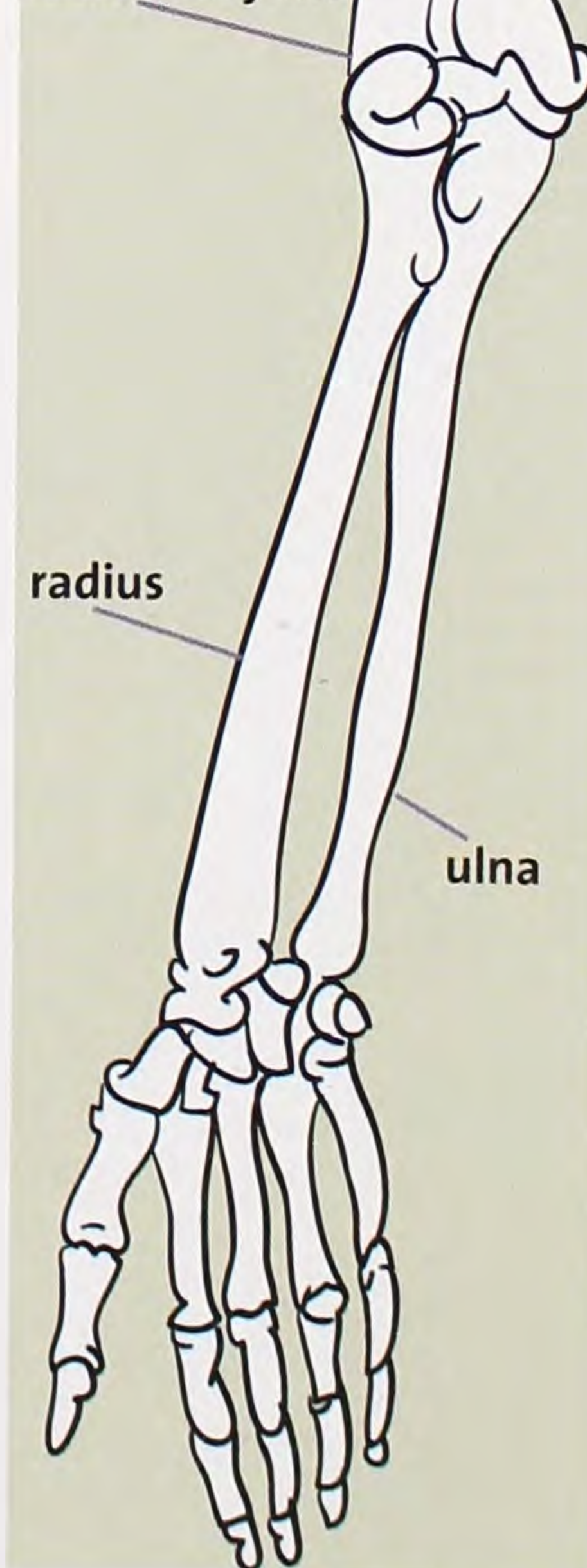
Play an ascending B-major arpeggio with the right hand. Keep the thumb from squeezing under the hand; instead, rotate it clockwise from the carpometacarpal joint assisted by a clockwise rotation of the forearm from the radial ulna joint. The thumb will be ready to play the next B as the forearm swings back to its neutral position. The thumb is carried octave to octave by the forearm rotation, while the hand is led by the spine that swings from the sit bones on the bench and the feet on the floor.

A pianist who practices with attention to the skeletal alignment of the body—from the feet to the sit bones to the forearm to the hand knuckle and key—has a lower risk of injury, a facile technique, and rich tone.

metacarpal joints



radioulna joint



Wings Breathing exercise for vocalists



Inhale: with relaxed shoulders, spread arms outward with full intake of air, let your ribs expand



Exhale: bring arms slowly together in front of you, sending the breath forward without squeezing it out

Healthy and Sustainable Singing

When the voice and body are well cared for, the ability to sing can last a lifetime. Voice longevity can be achieved by adapting to daily changes in the body: the instrument you sang with effortlessly yesterday may be different today. Once you know your limits, you can understand when to push and when not to.

As with learning a language, we learn to sing by imitation. Unfortunately, not everything that's popular is healthy or sustainable. That hip, edgy rock quality is frequently the sound of a damaged voice and a short career. And today's recording standards alter the sound of the natural voice, and the use of pitch correction is like air-brushing a fashion model's picture to superhuman perfection. Current technology can create confusion for the popular singer. How can you nail the style you're after if you compare yourself to something unnatural?

The good news is that maintaining healthy technique can produce satisfying results—especially if you're willing to sound like yourself. The contemporary singer is an interpreter and improviser, and audiences respond best to a singer's uniqueness. Observing this principle helps on days when your voice is less physically responsive than you'd like.

Your Invisible Instrument

Good vocal technique engages more than your throat or diaphragm muscle. Your voice is an active integration of three systems: air supply (lungs, diaphragm, ribs), tone generator (vocal folds in the larynx), and resonators (mouth, tongue, head, and chest). The larynx is a complex array of ligaments, muscle, and tissue in the neck. It's most important function is respiration, which we cannot control directly. Singing or even speaking is secondary to maintaining life through respiration.

The vocal folds are tiny membranes that oscillate together with air pressure from the breath, in super-fast, small puffs. When the vocal folds are closed, the breath is held. On inspiration, the folds open. Learning to control your breath is important for developing power and flexibility. The voice resonates in the throat, mouth, head, and chest to pick up tone and volume, and make each voice unique. The tongue and soft palate are part of the adjustable mechanism, enabling us to form vowels and create the singer's tone.

Author and voice teacher Mark Baxter explains that singing begins with electric brain impulses that cause muscles to contract or relax. Some emotions can compromise your singing by sending contradictory signals to the muscles. "A tremble in your voice means one side of the brain is saying, 'Go ahead and sing,' and the other is saying, 'Maybe you'd better not,'" Baxter writes. "The muscles can't make a decision about which is correct, so they react to both signals."⁴

Challenging yourself to sing a difficult riff that you aren't sure you can execute sends contradictory signals from the brain to the voice. These signals make the voice tense and can cause strain.

Building consistent thought patterns that guide fine laryngeal motor control help make your singing

reliable. Observe your values about singing so your natural voice and desired style are not at odds. This builds confidence, which helps reduce performance anxiety. Don't be afraid to change a song's key. Work as a team with the band so you're not fighting the PA. Let your singing work for you.

Know Your Limits

Become aware of your limits; never practice through strain or fatigue. If you are under the weather, do gentle humming exercises throughout the day to keep your voice warm. Singing soft, clean tones is a good warm-up and useful for checking your voice's health, even when preparing for powerful singing. Stay hydrated. Relaxing the neck muscles isolates the larynx to enable sound to project through it as though it were a cylinder. Allow your body to move while you sing, rather than stiffening the muscles to control your breath.

Jittery nerves undermine technique. To counteract the adrenaline flow, slow your breathing down. Listening to your thoughts as though you are an outside observer helps identify why you are tense. Is there a judge and jury in your mind? Focus on positive thoughts to replace negative ones.

Distractions are also a normal part of performing and can throw you off. People talking, the piano sounding different, or a look from someone in the audience can throw off your game. You might tense up and tighten your throat or forget the lyrics. When you practice a song, visualize how to manage distractions in performance. Do you know the tune inside out? Have a friend talk to you in the middle of the bridge and see whether you can continue. Start your song from the second line of the second verse instead of from the beginning. Practice a cappella. Can you hear the chords and groove in your mind? If your internal dialogue is supportive and manages whatever comes up, you will stay relaxed.

By letting your personal energy rise up and sharing your joy of making music, you access a personal magnetism that all strong performers possess. Vocal health relies on this type of energy and focus. At its best, singing is a dynamic, holistic process that makes you—and your audience—feel great.

Editor note: Both Gagné and Olmstead will make presentations at the Performing Arts Medicine Association Conference at Berklee on March 28. Visit www.artsmed.org/index.html for details.

Footnotes

1. Shannon McCready and Denise Reid, "The Experience of Occupational Disruption among Student Musicians," *Medical Problems of Performing Artists Journal*, vol. 22 no.4, December 2007, 140.
2. Alice G. Brandfonbrener, "History of Playing-Related Pain in 330 University Freshman Music Students," *Medical Problems of Performing Artists Journal*, vol. 24 no. 1,30.
3. From a 1965 interview with John Mehegan included in the liner notes of *The Complete Riverside Recordings by Bill Evans*, Riverside Records, 1987.
4. Mark Baxter, *The Rock 'n' Roll Singer's Survival Manual*. Milwaukee: Hal Leonard Corporation, 1990, 100.

BERKLEE TODAY



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Not Your Grandfather's New Music

Four Berklee-educated contemporary classical composers advocate for all compositional techniques and musical styles to have a seat at the table in 21st-Century concert music.

By Mark Small

Students of music history know that Igor Stravinsky's score to the ballet *The Rite of Spring* elicited loud boos and worse from the audience at its Paris premiere in 1913. That controversy heralded the birth of 20th-century music and its uninhibited exploration of harmony, melody, rhythm, and instrumentation. When Bob Dylan got booed off the stage at the 1965 Newport Folk Festival for "going electric" with the Paul Butterfield Blues Band, the event could hardly be equated with the Stravinsky premiere at Théâtre des Champs-Élysées a half-century earlier, but Dylan's experience nonetheless has its place along the continuum of the development of 20th-century music. As music of the 21st-century flowers, today's new-music composers have embraced the rhythms and dissonances that entered the vocabulary on the heels of Stravinsky's watershed work. And today, they have also incorporated into their compositions contemporary musical styles, such as electric, acoustic, and electronic jazz, popular, and ethnic music.

Music of Our Place

A case in point is the music of composer Michael Gandolfi '76, who came to Berklee to improve his skills as a rock and jazz guitarist. But his path soon diverged, and he was drawn to composing contemporary classical music. He ultimately earned undergraduate and graduate degrees from New England Conservatory of Music and embarked on an extraordinary career as a composer.

Early on he won fellowships, grants, and prizes and had his works performed by such respected organizations as

Speculum Musicae, the Orpheus Chamber Orchestra, the Boston Symphony Orchestra, and others. His piece *Points of Departure* was recorded for the Deutsche Grammophon label. During an interview for a profile in the fall 2003 issue of *Berklee today*, Gandolfi discussed his conscious decision to let all the influences that originally drew him to music emerge rather than be sublimated to the highly chromatic style of writing that initially drew some conductors to his early work (see "Michael Gandolfi '76: Point of Departure" at www.berklee.edu/bt/152/alum_profile1.html).

The approach has won Gandolfi a steady stream of commissions and a following in the classical world. His latest success is a large and continually expanding suite titled *The Garden of Cosmic Speculation*. Organized in three macro sections or standalone suites, the 11-movement piece, was recorded by conductor Robert Spano and the Atlanta Symphony Orchestra for Telarc International. It was nominated for a 2008 Grammy Award and has become a hit among numerous classical orchestras. The piece takes its name from a spectacular 30-acre garden in Scotland created by architectural designer Charles Jencks and his wife, Maggie Keswick. Through ambitious and intricate combinations of artful landscape designs and manmade structures, Jencks's garden portrays aspects of the universe and the scientific progress of man through the ages, from the big bang to string theory.

After being captivated by images in a book about the garden, Gandolfi wrote his impressions of the garden's features and underlying concept in music to fulfill a Tanglewood commission from Spano for a 12-minute orches-

tral work. The first version was a four-movement piece titled *Impressions from "The Garden of Cosmic Speculation."* "I was struck by how interesting everything about the garden was to me," Gandolfi says. "I've had a long-standing interest in physics, cosmology, astronomy, architecture, and so forth. I could see that Charles Jencks had the same interests, so I felt this would be a nice match. The only thing that was missing was music."

Jencks continually adds to his garden, and since the 2004 Tanglewood premiere, Gandolfi has also augmented his work with movements titled after various sections of the garden. The running time of the entire piece is more than an hour. Its structure allows conductors to perform the work in part or as a whole. "I put the piece out there, saying any number of movements can be selected and put in any order for a performance," he says. "And that's been happening. For a piece with such a short life—as pieces in the orchestra world go—it's had a good number of performances." The work has been performed in Scotland in coordination with an "open day" at the garden and, last year, had nearly a dozen performances in the United States.

Gandolfi has produced a major work that is sophisticated and instantly engaging. Its modernity is successfully balanced by Gandolfi's personal take on tonality and rhythm, as well as his masterful orchestration and jazz-informed approach to harmony.

The composer cites at least two movements that reveal his pop and jazz roots. "'The Willow Twist' is one," he says. "It's very brassy and grooves, almost sounding like a big-band piece in the scoring. As well, 'Symmetry Break Terrace/Black Hole Terrace' has elements of jazz, in that there's a walking bass line that emerges. At times [the movement] sounds like two jazz bands playing in different tempi.

"I've been listening to a lot of music by Russian composers lately. I'm almost envious of the fact that there's a tradition of indigenous music that resonates in the way those composers deal with harmony—it's clearly Russian. I love it so much, but I feel like I can't fully go for it, because I'd just be taking from a tradition which isn't really mine. This makes me think more and more about my own tradition—and what is it? It's jazz: an original combination of American and African music. It's a music of our place. In the same way that I identify the sound of these Russian composers, I hope people are listening to what my American colleagues and I are doing and recognize it as an American sound that connects to jazz."

Willing to Risk Everything

The works of composer and soprano Susan Botti '86 have earned her a Guggenheim Fellowship; the Frederick A. Juilliard/Walter Damrosch Rome Prize; and commissions from the Orpheus Chamber Orchestra, the Cleveland Orchestra, the New York Philharmonic, professional chamber groups, and numerous university ensembles. Botti came to contemporary classical music after taking private classical voice studies in Cleveland and a stint in experimental theater in New York. Jazz vocal studies in New York with Dee Kohanna '79 pointed her toward Berklee, where she got involved in the gospel choir, studied improvisation and percussion, and was encouraged to compose in classes with former faculty member Bob Freeman. Following her graduation from Berklee, she earned her master's degree in composition from Manhattan

School of Music, where she is now a faculty member.

Botti has deep reverence for cabaret, jazz, pop, and classical music as well as a conscious disregard for stylistic boundaries. She earned her tuition for graduate school by singing the "True Colors" jingle for Kodak that ran throughout the 1988 Olympics. She sang on other jingles as well as the *Mission to Mars* movie soundtrack. "I tell my students not to be closed off to opportunities," she says. "They can learn from so many different musical experiences."

If she had wanted to pursue a different path, Botti could have a career exclusively as a classical soprano soloist. Fellow composer Tan Dun, whom she met as a grad student, tapped her to sing a role he created for her in his opera *Marco Polo*, which she performed throughout Europe and Asia. But Botti has found her niche in the new-music field as a composer and the soprano soloist in her own works. Maestro Kurt Masur commissioned her piece *EchoTempo* for soprano, percussion, and orchestra and premiered the work with the New York Philharmonic Orchestra. And conductor Michael Haithcock and the University of Michigan wind ensemble and chorus at Carnegie Hall premiered Botti's *Cosmosis* for wind ensemble, soprano soloist, and women's voices. Both *EchoTempo* and *Cosmosis* have received multiple performances by ensembles in the United States and Europe. Since the premiere of her operatic soliloquy *Telaio: Desdemona* in 1995, Botti has sung the lead role in numerous cities, and in April, she will reprise the role with the National Symphony Orchestra of Taiwan.

"It is a magical thing to have your music played," Botti says. "But for me, I am so much more relaxed if I'm up there performing because I'm *doing* something. If you're the composer just sitting in the audience, you aren't in the middle of things. I'm putting myself on the line just as the players in the orchestra are. When I'm a part of it with everyone else, something powerful happens with the musicians. There's also a bonding I feel with my own music because, in effect, I am saying, 'I'm going to risk everything here.' I really like the element of risk taking in performance."

While her music rarely overtly reveals her pop and jazz roots, Botti sometimes makes her influences obvious. Of *Impetuosity*, a piece for orchestra premiered by the Cleveland Orchestra that has a "Monkish"—as in Thelonious—title, Botti says, "It was an exploration of momentum and a tribute to the freedom of jazz artists like John Coltrane, Thelonious Monk, and Gonzalo Rubalcaba. There is a certain energy in their music that I wanted to manifest."

Botti is currently preparing for the premiere of *Gates of Silence*, a work commissioned by the Blakemore Trio. In addition to movements for violin and piano and for violin, cello, and piano, a third movement adds Botti's soprano. In February the work will be performed in Nashville and, in March, at New York's Merkin Concert Hall.

Botti lives with her husband, Latin-jazz drummer and composer Roland Vazquez, and their two children in a town near the Hudson River 100 miles north of New York City. A few times a week, she goes to the city to teach composition at Manhattan School of Music. She instructs her young charges to remain open to all styles of music. "I tell my students that the songs of Stevie Wonder are on a par with the lieder of Franz Schubert and Hugo Wolf. The harmonies, the lyrics, and the honesty of Stevie's music make it so."



Michael Gandolfi '76



Susan Botti '86



Ken Ueno '94

Person-Specific Music

All the composers interviewed for this article have vivid musical imaginations and their music pushes the envelope. But with his use of extended techniques for instruments and voice, ethnic musical elements and instrumentation, and computer analysis of frequencies to shape his orchestration, Ken Ueno '94 reaches even further afield.

Born to Japanese parents and raised in California, Ueno has deep reverence for his Japanese heritage and culture, but grew up thoroughly American. During his youth, he didn't envision a career as a successful new-music composer. "My life plan was to go to West Point, become a general, and then return to California and become a senator," Ueno reveals. "I was really interested in politics and thought that would be my career. I planned for it, worked hard, and got into West Point." But everything changed during the summer after his freshman year, when Ueno suffered a serious injury that necessitated his departure from West Point to recover for a year and half.

"Before I went off to college, I had discovered Jimi Hendrix," Ueno recalls. "So during my year-and-a-half convalescence, all I did was go to physical therapy and play guitar eight, nine hours a day. I really learned to play during that time. As I was planning what I was going to do with the rest of my life, it dawned on me that maybe I should pursue music." Ueno started playing in bands and writing songs and ultimately entered Berklee in the spring of 1991.

Once there, he got heavily involved in jazz and took Herb Pomeroy's legendary Line Writing and Duke Ellington classes, which Ueno calls his "best pedagogical experience in music." Professor John Bavicchi introduced him to the string quartets of Béla Bartók. "When I first heard Bartók's fourth-string quartet, it was a kind of second [musical] conversion experience after Jimi Hendrix. This was visceral, powerful music, and I was instantaneously inspired by it. But I also felt that there was something I didn't understand about it. The intellectual part is what got me interested in classical composition."

After graduating from Berklee, Ueno earned his Ph.D. in composition from Harvard University. His music has since won him the Prix de Rome, and last fall, he received the Berthold Leibinger Berlin Prize from the American Academy in Berlin. Now Ueno is a faculty member at the University of California, Berkeley. He has received commissions to write for virtuosic classical instrumentalists, including violist Kim Kashkashian, percussionist Evelyn Glennie, the Hilliard Ensemble, clarinetist Laura Carmichael, and many more. A work commissioned from Ueno yields a piece tailored uniquely to the sound, technique, and abilities of the work's dedicatee.

"I take into consideration the specific skills of the performers and analyze them using computer technology to develop structures, form, and sounds from the analysis. When I write for myself and orchestra, I do overtone singing and multiphonics, then analyze the frequencies and create an acoustic resynthesis of some of my sounds. I think in frequencies even when writing for traditional instruments."

Often the result is music that can be performed only by the person for whom it was written. "When I saw Jeff Beck, I thought there's no other guitarist who could do what he does. But we don't think a lot about that in classical music. If it's a Beethoven piano sonata, anybody with the technical skills should be able to play it. Listening to Hendrix, Coltrane, or Bob Dylan, the meaning of what I perceive seems so intrin-

sically linked to the persona and aura of the person that it's hard for me to divorce musical materials from that person."

Historically, classical composers have written music with the hope that it will be performed by various artists and have lasting appeal, but Ueno feels differently about composition. "In this postcapitalist society, there's so much music. Even the pop music I like to listen to sometimes seems so ubiquitous. I want to write music that somehow privileges the people who want to go see the live performance. . . . I'm not out there for ubiquity but for people who are more committed. When the audience hears the music, they realize it's something that they can't get anywhere else."

A Return on Investment

Berklee alumnus and former faculty member Glen Roger Davis '79 found that selling part of his vintage instrument collection to fund the recording of his 39-minute *Piano Concerto in F* paid off by boosting his profile as a composer. A reviewer in the prestigious classical-music magazine *Fanfare* hailed the work as an "audacious and seamless blend of classical, jazz, and rock," averring that Davis had succeeded in his work "through the smooth fusion of these idioms" where others have fallen short.

In the work's first two movements, Davis's use of nonclassical elements is quite subtle, but in the third, "Dream Dance Dali," the shape and phrasing of the opening flute melody, the harmonies, and the groove created by the percussion section give an undisguised nod to jazz and African music. The *Concerto* took Davis three years to compose. In its second movement, "The Ascension of Aunt Clarabelle," he compassionately treats the tragic death of a beloved relative, a life-altering experience for him.

Davis became convinced that simply premiering his music at academic concerts was not fruitful and that making a great recording that could get airplay and reviews was the ticket. He took the adventurous step of selling some of the sought-after electric guitars and basses he had collected since his rock-band days during the 1960s and 70s. Additional funding from Miami University in Oxford, Ohio, where Davis is a faculty member, enabled him to reach the \$65,000 needed to enlist piano virtuoso Michael Chertok; conductor Ricardo Averbach; and the Sofia Philharmonic Orchestra and Chorus for the project. The Vienna Modern Masters label released the disc in 2006. Though risky, the move was critical for Davis to develop a wider audience.

"You reach a few people in a concert, but a CD can reach thousands or tens of thousands," Davis says. "I am still driven by that thinking and am working on three new recordings right now. In a way, I write concert music that is not played in concerts. After I record it, I go on to the next piece. It's sort of like when the Beatles stopped performing and just became a recording band." Modesty aside, it should be noted that the Sofia Philharmonic gave Davis's *Concerto* its concert premiere in 2008 in Bulgaria, and performances of several of his other orchestral compositions are in the works.

Reviews of the *Concerto* and/or profiles on Davis in *Fanfare*, *American Record Guide*, and *Musical Horizons*, opened doors for new contacts and commissions and offered validation for Davis as a composer outside academia. "The recordings I've made have gotten a lot of other people interested in my music," he says. "I recently got a message from James Strauss—one of the world's top concert flutists—that



Glen Roger Davis '73



he's going to premiere the flute concerto I wrote for him." As well, the first chair cellist of the Philadelphia Orchestra is working on the logistics of scheduling a premiere of Davis's *Prayers of the Same Heart*, and fellow Miami University faculty member Jaime Morales-Matos has commissioned a trombone concerto.

Davis says that he speaks classical music with a rock dialect. "I've been working at music since I was 15, when I wanted to make music like the Beatles. That changed over time as I heard the music of [Béla] Bartók, Stravinsky, Beethoven, and others. I've never given up my admiration for the Beatles or Miles Davis. I still listen to and learn from their music.

"There are so many young composers today who are multi-dialectic. They grew up listening to rock, jazz, or world music and bluegrass as well as symphonic music. They don't see these different styles as being mutually exclusive. You may hear all of those styles in a single piece. I think we will hear some wonderful combinations of musical styles from musicians with this type of background who are writing concert music."

While writing contemporary concert works doesn't generate huge revenue streams, Davis reminds that historically, artists—musical and otherwise—have not typically been well rewarded by society. "But I think they have been very important members of the culture," he says. "They remind everyone that there is more to humanity than the everyday concerns."



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EXPERT TESTIMONY

Given by Professor Jeff Dorenfeld to Mark Small



Professor Jeff Dorenfeld

Required: Great Songs and Great Performances

Despite a tough economic climate and well-known music industry woes, Professor Jeff Dorenfeld of the Music Business/Management Department is upbeat about the future for musicians—especially in the field of live performance. While record sales have declined, receipts for major tours have soared.

Before he began teaching at Berklee, Dorenfeld was a tour manager, tour accountant, and lighting director for major tours. Eventually, he became manager of the multi-platinum band Boston. By now he's seen the live-music industry from all angles. "When you look back, artists used to tour to support their records," Dorenfeld says. "Things have flipped. Record sales have dropped significantly since the 1990s. You could say current artists release records to support their tours." Recently, Dorenfeld sat down with *Berklee today* to discuss trends in the field of live-music performance.

Why are concert tours so profitable when expenses for huge stadium shows are exorbitant? Are more people going to concerts?

Higher ticket prices are part of the answer. When you see figures for gross receipts of a concert, the numbers are skewed. The gross numbers show more dollars but not necessarily more ticket sales. In 2008, ticket sales were a little over \$4 billion, but it doesn't mean that in 2008 there were more tickets sold than in 2007. In 2009 the figures for the first six months are ahead of those for 2008. We'll see how it comes out when we can look at the whole year.

The major tours are grossing so much despite expenses being higher. I have heard that costs for the U2 tour are \$750 K per night. They have multiple stages leapfrogging across the country with 120 trucks and 250 crew members. While the band plays in one city, the crew is setting up or breaking down in another. It takes three and a half days to tear the stage down. The U2 shows are generating somewhere between \$6 million and \$9 million per night depending on the stadium. When you do the math, the profit margin is very high even with the kind of overhead they have.

How can consumers pay such high ticket prices when money is tight?

They want to have a great concert experience. Historically, the tickets that sell faster are the more expensive ones, those

closest to the stage. If tickets for the seats just behind the last row of tier-one seats are half the price, the more expensive ones *still* sell faster even though the second-tier seats may be only four feet farther from the stage. People who can afford to pay for them want the best seats.

The market tells us that even the most expensive tickets are still underpriced. On the secondary market, a ticket with a face value of \$200 may be marked up to \$500 or even \$1,000. Fans are willing to buy them. So that shows the real market value of the tier-one ticket. It's not true of the less expensive seat far from the stage. Historically, these are harder to sell.

That's great news for acts like Bruce Springsteen, Paul McCartney, U2, and others, but reaching superstar level is daunting for a budding artist.

There will come a day when the Rolling Stones *will* retire. Who will take over from the older, established bands doing the major tours? Over the past 10 years, Coldplay, Jay-Z, Radiohead, Kings of Leon, and others have established themselves as arena artists. Bands such as Arcade Fire and Sigur Ros came out of the Internet environment and sell around 4,000 seats. I can see both of these acts making it to the next level. Taylor Swift can sell as many tickets as anybody. She's young and smart, she writes the songs, and sells. I still think it comes down to two factors: do you have the songs and can you perform live?

Anyone who is serious about playing music should have a goal to be a touring artist that can generate enough revenue to make a living at what they love to do. That doesn't mean they will necessarily become as big as U2 or Madonna. But being a phenomenal live performer is very important in today's market, because it's still the number-one revenue source for musicians. That takes into account ticket sales, sponsorships, merchandise sales, and anything else you might sell as you brand and monetize yourself as an artist. I find that young artists don't take advantage of everything that's available to them for their live performance. They can play well—especially if they are Berklee kids—but they need to think about everything a major artist does for a performance.

What considerations are you referring to?

When you play a venue, if there is lighting there, you should get there early and stand in the lights and decide if you want

to move them or choose colors. The whole band should be in the lights so that you look special onstage. You have to be special. I've seen too many artists who are scheduled to play, and they are hanging out front before the show and then just climb onstage to play. I've never seen a successful touring artist who does that. Performers should be like professional athletes who are in the locker room getting mentally prepared before the game. After the show go out to your merchandise table and meet your fans.

I believe a band should be isolated from the fans before they go onstage, even if it's in a club where the dressing room doubles as a storage closet. Band members should change into a different outfit before they go on stage. Even if you're going to play in jeans and a t-shirt, you should change from the jeans you walked in wearing. This prepares you mentally to go onstage. Most artists don't prepare like this, and when they finally get the chance to play on a big stage, it is hard to score because they haven't done the preparation. I learned when I was touring with big artists that you have to always play bigger than life.

Years ago I read a story about [baseball player] Joe DiMaggio who always gave his best on the field. During a late-season game after the Yankees already knew they would be in the World Series, Joe ran to catch a fly ball and hit the fence hard, but still caught the ball. Afterward a reporter asked him why he risked an injury in a game that didn't mean anything [because] the Yankees were already in. I'm paraphrasing, but Joe said something like this: "You're missing one

thing. Every time I play, there is someone in those stands who has never seen me play. That's who I'm playing for." Bands need to have that attitude too.

Have technology and the Internet truly leveled the playing field for independent artists?

It's easier to get into the game now than before, but I don't believe the playing field is level. Sure, you can record cheaper, get your videos on YouTube, get your music online, and anything else that label artists can do, but it's still difficult.

It's been proven that you don't have to have big record sales to have a great touring career. The Grateful Dead was one of the biggest touring acts for years and never sold many records. Jimmy Buffet sells lots of tickets, but not many records. The biggest touring bands are the ones that have established themselves over a period of time and have built their careers on great live shows.

Much has been said about artists using the Internet and social media MySpace and Facebook, or Nimbit, Topspin, Sonic Bids, Tunecore, and other sites. Today's artist needs to use these new tools, but nothing else is different than in the past. It still comes down to having great songs and giving a great live performance. Your gigs should feel like an event. People want to see great performers because something about the experience will be very special. If you're trying to be a bigger-than-life performer, you need to keep writing, keep working on your live show and keep performing. If you don't drop the ball or let your ego get in the way, you'll have a career. There are still a lot of opportunities.



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THE WOODSHED

Scatting Without Fear

By Bob Stoloff

In my 35 years of teaching vocal improvisation, I've never encountered a student who, with some basic training, was truly incapable of scat singing. When faced with the prospect of using their voice to improvise, many students express unfounded feelings of fear and intimidation. Overcoming this psychological barrier adds another dimension of challenge to teaching improvisation. With that in mind, here are some simple, non-intimidating vocal exercises that I use to teach novice improvisers.

The Original Musical Instrument

One of the best ways to learn how to sing scat is to think of the voice as a musical instrument; after all, it was indeed the first instrument. The voice has special qualities. I encourage students to “play” their voices by simulating the motions used to navigate a brass, woodwind, string, or percussion instrument. Having no mouthpiece, reed, bow, or mallets, vocalists need to rely on the lips and tongue to articulate sound. With no keys, valves, or strings to press, the larynx has to be trained to change pitch accurately on command. Learning how to use different body resonance chambers (the head, nose, throat, and chest) can change tone quality and timbre. The mouth is an embouchure that can shape, color, and affect the sound in a variety of ways. What scares some folks is that the whole body is your instrument—very exposed sans convenient brass or wooden camouflage for cover. The best part of using your voice as a musical instrument is that you don't need to practice everything in 12 keys! Vocal articulation is the foundation of good scat singing, so let's begin with a simple and non-intimidating rhythmic approach.

Syllables

Although I encourage students ultimately to make up their own syllables, I work with many students for whom English is a second language who have urged me to offer a basic vocabulary of clinically tested and officially approved scat syllables. After listening to Jon Hendricks, Louis Armstrong, and Ella Fitzgerald for many years and drawing

on my experience as a trumpet player, it was easy to come up with a “Scat As a Third Language” syllable primer.

The first music example is in a casual call-and-response style that uses spoken, nonpitched rhythmic figures (see page 29). In the first meeting of most language classes, basic vocabulary is taught by ear. Example 1 introduces vowel sounds *ah* and *oo* and the short quarter note and syllable *dn* that is never accented and functions as a rhythmic ghost note. Note that in one-bar phrases, there is no need for more than two vowel sounds. But I highly recommend using three or more in longer phrases for additional color and symmetry. The consonants B and D are standard articulations for attacking a note. When calling out these rhythmic phrases, teachers should also consider employing some vocal nuance to avoid sounding mechanical. Because most folks associate scat singing with a swing eighth-note feel, I have chosen to use a jazz swing feel for the purpose of exemplification.

Accents

Since spoken scat is indefinitely pitched, it's important to use vocal inflection to suggest melodic contour, punctuate rhythms with indicated markings, and, most important, to articulate accents. Example 2 employs accented notes both preceding and following rests. When notating scat, these rest configurations don't necessarily have to be written; the note can be “naturally” accented by simply changing the vowel. Additionally, as a general rule, the first note of any tied notes should be accented because it often indicates upbeat anticipation.

Duplets and Triplets

Novice scat solos often reveal a weakness in rhythmic vocabulary. It's safer, but unfortunately there's a significant damper on solos that use mostly quarter and duple rhythms. When used tastefully and with well-placed accents, triplets will enhance phrases significantly, which is shown in example 3. Notice that eighth-note triplets rarely accent the middle note. Further, the vowel *ee* has been added for additional color and balance.

Rhythmic Phrasing

Once students are comfortable with the concept of nonpitched spoken scat, it is time to introduce the idea of “conversational scat.” I initiate this exercise by proposing a round-robin, question-and-answer game in which students sit in a semicircle in teams of two, where teams are designated A and B. When there is an odd number of participants, during the first round the A team asks the questions and the B team responds with answers. It's a vocal improvisation Q&A session of sorts. If there is an even number of class members, the teacher (or facilitator) should enter in alternate rounds to reverse the roles for questioning and answering. In this exercise, we increase the phrase length to two bars for each singer. Because this interaction opens the door to solo communication, eye contact is essential. This is all improvised, of course, but example 4 demonstrates what a question-and-answer scat dialogue round might sound like.

The 12-Bar Solo

The ultimate goal of all improvisers is to make a definitive personal statement or solo that can vary in length. Novice scat singers often don't realize that, like any narrative, a solo should tell a story with a beginning, middle, and end. Example 5 is a 12-bar solo divided into three distinct four-bar phrases. The blues form is a perfect vehicle to practice this structure, because it can be divided into three four-bar phrases or a mix of two- and four-bar phrases. It's also a great segue to adding pitches for those with little or no musical training.

Once entry-level scat singers become confident with syllables and rhythmic phrasing, pitch is gradually introduced using prescribed melodic patterns, beginning with major and pentatonic scales. With continued call-and-response exercises, conversational format, and carefully sequenced sing-along chord progressions, vocal improvisation fledglings will rapidly feel brave enough to invent their own motifs and “fly the coop,” so to speak, able to improvise without fear!



Bob Stoloff is the assistant chair of Berklee's Voice Department and an in-demand clinician and adjudicator. He penned the books *Scat! Vocal Improvisation Techniques and Blues Scatitudes and Body Beats*. He is completing a new book, *Vocal Improvisation: The Berklee Method*.

All musical examples by Bob Stoloff

Ex. 1 Syllables

1X TEACHER CALL
2X STUDENT RESPONSE

SPOKEN SCAT

DA DU DN DA DU DN DU DN DA DA SA DU DN DA SA DU DN DU DA

5 DU DA SA DU DA DU DA DU DA DU DA DU DA DU DA DU DA

Ex. 2 Accents

1X TEACHER CALL
2X STUDENT RESPONSE

SPOKEN SCAT

9 DU SA DU DN DA DA SA DU DN DU DA DU DN DU DA SA DU DU DA

15 DA BU DU DA DU DA DU DA DU DN DU DA DU DA DU DA

Ex. 3 Duplets and triplets

1X TEACHER CALL
2X STUDENT RESPONSE

17 DI DA LE DU DN DA DU DN DI DA LE DU DA DU DA SA DI DA LE DA SA DI DA LE DU DA

21 DU WE YA DU WE YA DA DU WE YA DU WE YA DU DA SA DU WE YA DU WE YA DA DU WE YA DU DN DA

Ex. 4 Rhythmic phrasing

A. QUESTION?
B. RESPONSE!

(TEAM 1)

25 DU DA SA DU DA SA DU DN DU DN DU DA DU WE SA DU DA SA DU WE DN DU DOW

(TEAM 2)

29 DA DA DU DN DA SA DU WE YA DU DN DA SA DU DN DU WE YA DU DN DU WE YA DU DA

(TEAM 3)

35 DU DA DWE BU DA DU DWE DU DA SA DU WE YA DU DN DWE DU DA

Ex. 5 The 12-Bar Solo

SCAT SOLO

PHRASE 1

37 DWE BU DAY BU DU DU DAY SA DU WE YA DU DN DU DA DWE SA DU DAY

PHRASE 2

41 DA DU DA DA DU SA DU DN DU WE SA DU WE YA DU DA DWE DU DA

PHRASE 3

45 DA DU DA DWE DA SA DU DN DU DWE DU SA DU DN DU WE YA DU WE YA DU DA

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ALUMNAOTES

Compiled by Emily Dufresne



Emil Viklicky '78



Wayne Potash '79



Ti Muntarhorn '80 and Michael Lang

1962

Trumpeter and instrument maker **Tony Scodwell** of Las Vegas, NV, has collaborated with noted Austrian brass instrument maker Karl Schagerl on developing two new trumpets with tonal qualities suited for commercial and symphonic music. The new trumpets will be marketed by **Lee Walkowich '81** at the Washington Music Center in Wheaton, MD.

1971

Saxophonist **Marc Elbaum** of Meredith, NH, has joined the Lakes Region Big Band, a 20-piece jazz orchestra playing throughout central New Hampshire. Visit www.lakesregionbigband.com.

Harmonica player **Tulsa R. Read** of Shawnee, KS, released the new CD *No Deposit, No Return*. He currently teaches harmonica lessons and does physical therapy that uses the harmonica for lung and heart disorders. Visit www.harmonicaonline.com.

1972

Singer/songwriter **Steve Grimm** of Milwaukee, WI, released *Keep Your Dreams Alive* and was nominated for a WHAM! award. He performs weekly at festivals and clubs and continues to perform with his band Bad Boy. Visit www.prettygrimm.com.

1973

Trumpeter **Dave Dubinsky** of North Chelmsford, MA, is a featured lead and jazz player with Boston-based Rico Barr & the Jump 'n' Jive Review on the band's 2008 release *This Is It*.

1974

Pianist **Roger Friedman** of Westlake, OH, released *Going My Way*, a new CD with his trio Lot2Learn. His jazz piano channel on YouTube has approached 1 million views. Visit www.lot2learn.com.

1975

Jack Evans of Katonah, NY, and his group Reverend Zen received their third consecutive ASCAP Plus Award. Visit www.reverendzenmusic.com.

Richard Niles of London, England, has been commissioned by the BBC to do a six-part music documentary series *What Is Performance?* and the series *The Other Side of Me*, which will cover famous actors who are also musicians. And publisher Hal Leonard has released Niles's book *The Pat Metheny Interviews*.

1976

Composer **Frank E. Warren** of West Roxbury, MA, premiered his award-winning song cycle "Chicago Poems"

on a text by Carl Sandburg in November in New York City with vocalist Emily Howard and pianist Beth Levin. Visit <http://few-music.com>.

1977

Jazz guitarist **Gerry Beaudoin** of Waltham, MA, released three CDs: *The Complete Gerry Beaudoin*, *The Best of The Gerry Beaudoin Trio*, and *The Gerry Beaudoin-Rich Lataille Quintet*. His jazz guitar group New Guitar Summit release *Shivers* was listed on the 2009 Grammy Awards ballot. Visit www.francescarecords.com.

1978

Saxophonist and composer **Ken Field** of Cambridge, MA, screened his film *Twist of Fate*, a collaboration with his wife, animator Karen Aqua, in Boston and at film and animation festivals in Denver, Telluride, and Ottawa. His score for the dance piece *Double Exposure* was performed with Bridgman/Packer Dance at the Baryshnikov Arts Center in New York City in March. Visit <http://kenfield.org>.

Emil Viklicky of Prague, Czech Republic, released *Sinfonietta—The Janacek of Jazz* on Venus Records in Japan. The CD features bassist George Mraz and drummer Lewis Nash. Visit www.viklicky.com.

1979

Keyboardist **Lulu Martin** of Rio de Janeiro, Brazil, was featured on the posthumous release *O Rio e o Mar* by the late **Marcio Montarroyos '72** and on *Groove* by drummer Alfredo Dias Gomes. Visit www.myspace.com/lulumartindobrasil.

Singer/songwriter **Wayne Potash** of Easton, MA, released the CD *A Day in the Life*, a mini-opera of 24 original songs for children. Guest musicians include Don Heord, Tad Hitchcock, Len Rabinowitz, and Valerie Walton. Visit www.waynepotash.com.

1980

Flutist **Constance Kirschbaum** of White House, TN, coaches the Heritage High School Barid and is a fast-pitch softball umpire and player. She and her husband have a college-age child.

Guitarist **Sirabhorn "Ti" Muntarhorn** of North Hollywood, CA, interviewed Woodstock organizer Michael Lang while researching the festival's 40th anniversary.

1981

Saxophonist **Scott Robinson** and bassist and psychophysicologist **Julian Thayer '79** are featured in the new PBS film *The Science of Healing*, which premiered in September. The musical

Dave Pierce '92

Training for the Olympics

By Mark Small



Dave Pierce

portions were filmed at Scott's ScienSonic Laboratories in New Jersey and at a lab at Columbia University in New York City.

1982

Kathleen Heywood of Newburyport, MA, is the music director of the First Parish Church of Newbury, MA, and teaches in the Newburyport public schools.

Vocalist and pianist **Debra Mann** of Barrington, RI, released *Home*, a new CD featuring eight original jazz-pop songs. She produced the disc with her husband, Don Morton. Visit www.debramann.com.

Flutist **Lance Martin** of Boston, MA, released *Physical Jazz*, a new CD with the Lance Martin Band. He teaches jazz flute at Wellesley College and is publishing a jazz method titled *Nu Jazz Flute Improvisations*. Visit www.lancemartin.com.

Bassist **Bob Ross** played on *Tomorrow's Comin' Fast*, a new release by the Lorax and the eponymous debut CD by the Frightingales that also includes **Jeff Hudgins '92** on woodwinds.

1983

Drummer **Kathy Burkly** of Nashville, TN, played on the song "Ain't Going Back Again" by Richie Owens and the Farm Bureau, which is featured on the soundtrack of the new Clive Owen movie *The Boys Are Back*.

Jazz pianist **Peter Dick** of Toronto, Ontario, released *Tree House* in collaboration with Canadian poet Ronna Bloom. The recording features piano improvisations with a reading from Bloom's book *Permiso*.

Dan Mockensturm of Clearwater, FL, recorded ADR sessions with John Travolta for the movie *From Paris with Love* and with Kelly Preston for the upcoming Disney movie *The Last Song* starring Miley Cyrus.

When Calgary, Alberta, Canada, hosted the 1988 Winter Olympics, Dave Pierce '92, who lived in nearby Okotoks, watched the games with longing. Unlike most of his teenage peers, however, he wasn't dreaming of becoming a gold medalist, but rather of composing the music that added so much to the ceremonies. "I was on the sidelines for the closing ceremonies," Pierce recalls. "During those games, I had this overwhelming drive to be the guy who would do all the music the next time the Olympics came to Canada. For 22 years, every gig I've taken has been to develop the skills I'd need for the Olympics—if the opportunity was to come my way."

Now a composer and arranger with a huge list of impressive credits, Pierce got the chance of a lifetime when he received the call to serve as the music director for the Vancouver 2010 Winter Olympics. The work has been all-consuming and has drawn on all the talents Pierce has developed over two decades as a composer, arranger, producer, and conductor. His résumé lists credits for arranging and conducting music for artists such as Carrie Underwood, Michael Bublé, Roger Hodgson of Supertramp, Petula Clark, Barenaked Ladies, to name a few. He's also composed music for Cirque du Soleil and has orchestrated and adapted scores for the touring companies of such Broadway hits as *42nd Street*, *Crazy for You*, *Annie Get Your Gun*, and others. Recently, Pierce was commissioned to compose a new work for Queen Elizabeth II, featuring a symphony orchestra and 1,000-voice choir. Suffice it to say that Pierce is completely comfortable creating and directing music for spectacular events.

Over the past year and a half, Pierce has worked countless 12-hour days with his staff to create nearly six hours of music to accompany a vast array of scenarios at the 2010 Winter Olympics. "I'm the music

director for the opening ceremonies, the victory ceremonies for nightly medal awards, as well as the closing ceremonies," he says. "This involves a number of different elements including composition and arranging, as well as producing recordings and dealing with the business aspects of cue sheets and music clearance and all those sorts of issues that come along with tying up the worldwide broadcast rights for the music. I've also been arranging music for really high-profile artists and dealing with their management. So it's a very full position."

Shortly after graduating from Berklee in 1992, Pierce got his first break during a recording session for which he was hired to play drums on music for the halftime show of the Grey Cup Canadian football championship game, an event that is comparable to the American Super Bowl. In a scenario straight out of an inspirational movie plot, Pierce overheard the session's producer saying the charts hadn't achieved the desired musical effect. A break was called, and while the rest of the musicians went for coffee, Pierce took out a pad of manuscript paper, and sketched out a 16-bar theme and wrote parts for the big band.

"I took it to the producers and asked, 'Is this is what you're looking for?'" he recalls. "When the musicians returned, the parts were handed out, we played it, and the producers loved it. That night they sent me home with an assignment to write another six or seven minutes' worth of music for the 9:00 A.M. session the next day. I was fresh out of school and ready to take on the world. You have to be ready for these moments, because sometimes you won't get them a second time. I jumped on that one. It was a risky move, but it really paid off." Pierce has since worked for many years with the producer of that storied session to create music for television and stage shows.

Berklee Professor of Jazz Composition Jackson Schultz had stressed to Pierce and his fellow students the need to become fast at writing music. Pierce has reflected on that counsel often. The ability to write good music quickly has been one of Pierce's greatest assets. "There's no time to ponder when the deliverables are large," he says. "I was in a meeting yesterday where someone said, 'Oh yeah, we'll need another eight minutes of that.' And that's pretty much the last directive I'll get before somebody comes up and says, 'Where's that eight minutes of music I asked for?'"

Pierce has also developed a thick skin for those times when a client rejects a cue he's labored over. "Just this morning, I presented a 12-minute piece of music that got thrown out. You can't be married to a piece; if it's not right for the moment, it ends up on the cutting-room floor. There's no room for hurt feelings."

Pierce has learned to give his best every time, and that is a key to why he continues to get calls for big projects. "Everything has to be the best you can write, because sometimes a thing that you just toss off thinking that it's going to be a throwaway ends up getting used four or five different times or becomes the theme. It might even become the most memorable thing from the Olympic Games. Everything you write is important."

On February 12, billions worldwide will tune in for the opening ceremonies of the 2010 Winter Olympics and will hear Pierce's music—a high-pressure gig, to be sure. But one thing you can count on is that, like the athletes, Pierce will give his best effort.



Paul Hager '89 and friend



Ilene Altman '91 and Tamara Hey '91

Trumpeter and composer **Rob Walker** of Meridian, ID, is the new director of jazz studies at the College of Idaho in Caldwell, ID. He was a recent guest soloist and arranger for the U.S. Air Force Commanders Jazz Ensemble.

Classical guitarist **William Yelverton** of Murfreesboro, TN, completed his 20th year as the director of guitar studies at Middle Tennessee State University. In 2009 he performed more than a dozen solo guitar and lute concerts in cities along the eastern seaboard.

1984

Pianist **Frank Amsallem** of Brooklyn, NY, released *Amsallem Sings*. Visit www.amsallem.com.

Composer **Don Breithaupt** of Bolton, Ontario, and his business partner Anthony Vanderburgh received an Emmy Award for penning the theme to the hit animated series *6teen*.

Steven Corn of West Hills, CA, is the CEO of BFM Digital, a digital-music distributor. BFM currently represents more than 400 indie labels, publishers, and artists. Visit www.bfmdigital.com.

1985

Composer and arranger **Darryl Brehzel** of Frederick, MD, has been commissioned by Baltimore's Mobtown Modern concert series to arrange and orchestrate Stravinsky's

The Rite of Spring for a 17-piece jazz ensemble. A May 12 performance at the Contemporary Museum in Baltimore, MD, is scheduled.

Composer **Eddie Horst** of Atlanta, GA, wrote the arrangements for "Just Breathe" and "The End," two songs on Pearl Jam's *Backspacer* CD. Visit www.eddiehorstmusic.com.

Classical guitarist **Michael Nicolella** of Seattle, WA, joined the faculty of Cornish College of the Arts in Seattle. He presented numerous solo and chamber concerts in California, Washington, Georgia, and Massachusetts. Visit www.nicolella.com.

1986

Trumpeter **Chris Kase** of Moralzarzal, Spain, released his new CD *Ode*, which is now available on iTunes U.S. Visit www.chraskase.com.

1987

Bassist **David Dyson** of Bowie, MD, released the new CD *Unleashed*. Visit www.myspace.com/daviddyson.

Singer/songwriter **Nola Shepherd** of Seal Beach, CA, and her father, Bill Shepherd, released *Christmas in Cedar Falls*, a big-band Christmas CD. The album contains an original song co-written by Nola. Visit www.myspace.com/nolashepherd.

Singer/songwriter **Kathie Touin** of London, England, released the new CD *Dark Moons & Nightingales*, which is her first collection of original songs. Visit www.kathietouin.com.

1988

Drummer **Felix Knüsel** of Switzerland, saxophonist **Markus Hauser '93**, and bassist **Stephan Athanas '94** released their third record, *Timelines and Cycles*. Visit www.felixknuesel.ch.

1989

Paul Hager of North Hollywood, CA, has done front-of-house sound for Miley Cyrus and the Goo Goo Dolls tours. He has recorded and mixed music for such artists as the Jonas Brothers, Devo, and others.

Composer **Gernot Wolfgang** of Los Angeles, CA, presented his original chamber work "Three Short Stories" for clarinet and bassoon at the Los Angeles County Museum of Art. He also staged the West Coast premiere of "New York Moments" for oboe, clarinet, cello, and piano at California State University, Dominguez Hills, and Northridge. Visit <http://gernotwolfgang.com>.

1990

Vocalist **Jeff Ramsey** of Roxbury, MA, released his debut CD, *My Best*. Visit www.jefframseymusic.com.

1991

Saxophonist **Mindi Abair** of Los Angeles, CA, has released the songbook *The Mindi Abair Collection* with Hal Leonard Publishing and performed in Japan with Shelia E., Kat Dyson, and Rhonda Smith. Visit www.mindiabair.com.

Children's music artist **Ilene Altman** of Gloucester, MA, and singer/songwriter **Tamara Hey '91** of New York City released the CD *Sharing the Same Stars* by Leeny and Tamara. Visit www.leenyandtamara.com.

Pianist and composer **Ken Berman** of San Francisco, CA, released *Looking Forward*, his third CD of original music featuring bassist **Kai Eckhardt '87** and drummer **Akira Tana '77**. Visit www.kenbermanmusic.com.

Composer and arranger **Michele Caniato** of Watertown, MA, published the book *The Jazz Ensemble Companion: A Guide to Outstanding Big Band Arrangements Selected by Some of the Foremost Jazz Educators*. He is an associate professor of music at Fitchburg State College in Massachusetts. Visit www.michelecaniato.com.

Guitarist **Scott Motyka** of Douglas, MA, released his self-produced solo album *Cut... from Within*. Visit www.scottmotyka.com.

1992

Bassist **Ivan Bodley** of Brooklyn, NY, made his Carnegie Hall debut backing comedian Stephen Lynch in October 2009. His CD *Pigs Feet & Potted Meat* airs on more than 70 stations nationally. Visit www.funkboy.net.

Producer and songwriter **Michael Crittenden** of Belmont, MI, recently opened Mackinaw Harvest Music Group, a large commercial recording facility in Grand Rapids, MI. His band Troll for Trout has released six CDs and Crittenden's songs have aired on ABC, MTV, and PAX NET television. Visit www.mackinawharvest.com.

I want to begin my first column of the new decade by wishing you all the best for 2010 and by taking a moment to review the highlights of late 2009. In December 2009, we held holiday parties in 11 of our alumni chapters. Thanks go to our dedicated chapter leaders for helping to create these great events. Below we've featured some pictures from various events. To view additional photos posted by members of the Berklee community, visit www.flickr.com/photos/berkleecollege.

I would also like to extend my congratulations to the 2009-2010 Alumni Grant Recipients. Rather than offer full details about the 13 grant recipients and their projects here, I refer you to the main page of the alumni website at <http://alumni.berklee.edu/>. These grants are awarded annually to support the many alumni who have given back to their communities through music. Berklee's alumni site will soon feature applications for the 2010-2011 grants, and grant applications will be accepted between April 1 and June 30.

We appreciate all the submitted nominations for another recognition program: the 2010 Distinguished Alumni Awards. Three alumni committee meetings were convened to consider the nominations, and the results will be announced soon.

We are currently redesigning Berklee's alumni website. Please send an e-mail to alumniaffairs@berklee.edu to offer site redesign suggestions. As the year unfolds, don't forget to visit the main alumni page to keep up with happenings at Berklee and in your area.

Until next time, take care.

Karen Bell, '90
Director of Alumni Affairs

Alumni Score in Songwriting Competition

Six alumni took honors in the 2009 U.S.A. Songwriting Competition. **Kyler England '98** took first prize in the country category. **Jen Waters '94** and **Jesse Terry '04** received honorable mention, while **Leni Stern '80**, **Katie Miner '99**, and **Christine Vaindiris '04** were award finalists. For more information, visit <http://www.songwriting.net>.



Clockwise from the left: Alex Bugnon '81, Tracy Durrah, Victor Bailey '80, Dwayne "Cook" Broadnax '82, Emanuel "Chulo" Gatewood '79 and Canet Kilic at the Smoke jazz club in New York where bassist Victor Bailey received the distinguished alumnus award on October 25, 2009.



Professor and Berklee alumnus Walter Beasley '84 gave a presentation for Berklee's "Successful Careers in Music" series on September 24. Beasley stressed the importance of having an entrepreneurial spirit in today's music industry.



From the left: Jim Gallagher, Mindy Gallagher '80, Zac Crockett, and Beth Varela '05 at the Minneapolis Berklee Alumni Chapter holiday party on December 10.



From the left: Marco Panascia '02, Bass Department Chair Rich Appleman '72, Garth Stevenson '04, and Vaughan Misener '86 at the Bass Reunion in Boston on October 26-27. Stevenson was the event's featured alumnus.

Alumni Chapter Leaders

Atlanta

Michael Trammel '95
t4indisoul@aol.com

Austin

Sarah Walter Sharp '97
sarah@sarahsharp.com

Boston

Jennifer Truesdale Brogan '92
jennifertb@rcn.com

Darcie Wicknick '01
dwicknick@berklee.edu

Denver

Doug Murphy '90
oneworlddm@comcast.net

Melissa Axel '02
berkleeo2@melissaaxel.com

England

Chris Rodgers '99
chrisrodgersmusic@gmail.com

Japan

Norihiko Hibino '97
nh@gem-impact.com

Los Angeles

Justine Taormino '06
laalumni@berklee.edu

Miami

Paul Hoyle '83
phoyle@bellsouth.net

Chuck Mason '90
chuckcj6@yahoo.com

Minneapolis

Mindy Gallagher '80
ajdcreate@aol.com

Mary Ellen Skeesick '80
skeesickfamily@aol.com

Nashville

Dave Petrelli '05
dpetrelli@berklee.net

New Orleans

Suzanne Denu '02
zandernation@yahoo.com

Robin Kinchen '01
songmuse@gmail.com

Orlando

Jennifer Dixon '90
jenrdixon@gmail.com

Rick Richbourg '78
me@rickrichbourg.com

Puerto Rico

Luis Santiago '03
luis.javier.santiago@us.army.mil

New York

Marianne Solivan '02
jazzinmind@gmail.com

Andrea Setaro '07
andreacsetaro@gmail.com

San Francisco

Karen Kindig '90
berkleealumnisf@yahoo.com

Hermann Lara '96
hlara@pacbell.net

Santa Fe

David H. Geist '85
dgeist@berklee.net

Michael Shorr '02
michael@michaelshorr.com

Washington, DC

Alphonso Jiles '88
jcoolal@aol.com



Anne Marie David '93



Roy "HOLMES" Shakked '94



Alyosha Barreiro '01

Thomas Lorenzo of Barcelona, Spain, was commissioned by the Arts Council England to compose the suite *The Immigrant* and by the Sociedad General de Autores y Editores to write the textbook *El Arreglo un Puzzle de Expresion Musical*. He also released his fourth CD, *Spanish Breeze*.

1993

Songwriter and pianist **Anne Marie David** of Natick, MA, released her fifth album, *Turning Home*, which features nine of her original songs and instrumental pieces. The disc was produced by Bill Elliott and includes backing tracks by guitarists **Kevin Barry '88** and Duke Levine and by bassist **Mike Rivard '88**, among others. Visit www.annemarieladavid.com.

Pianist and composer **James Dower** of College Point, NY, released the new solo CD *Reinvention*. He performed at a star-studded inaugural ball for President Barack Obama and composes and records music for film and television. Visit www.jamesdower.com.

Bassist **Sal Gnolfo** of Austin, TX, recorded, engineered, and played on a new EP released by Atomic Brother in November. He also played on tracks for Colorado-based artist Freedom's new CD *Angels and Monkeys*.

Pianist and composer **Willie Myette** of North Kingston, RI, offers online music education courses teaching various styles of piano. Visit www.jazzpianolessons.com.

Pianist **Mika Pohjola** of New York City released *Great Tunes by My Friends* featuring music penned by **Kurt Rosenwinkel '90** and others on the Blue Music Group label. Visit <http://mikapohjola.com/>.

Arranger and composer **Roy Shakked** (a.k.a. Holmes) of Los Angeles, CA, released an arrangement of the David Bowie song "Let's Dance" and a video for "Not with You." His arrangements have been featured on *CSI: Miami*, *Sex and the City*, *The OC*, *Nip/Tuck* and *The Devil Wears Prada*. Visit www.tinyurl.com/holmes-letsdance.

1994

"Metal" **Mike Chlasciak** of North Arlington, NJ, launched Metal Heroes Music Academy, the world's first heavy-metal instruction academy with CMM Entertainment LLC. Metal Heroes provides workshops, extended sessions, and summer camps for metal players at all levels. Visit www.metalmusicacademy.com.

Drummer **Phillip Harrington** of Riverview, FL, and his band Signals from Satellites released their debut EP, *Dotted Lines*, featuring seven original songs. Visit www.myspace.com/signalsfromsatellites.

Electronica and synth composer **Christian Welde** of Rogaland, Kopervik, Norway, released his second album, *Skywatching*, featuring guest

musicians on voice, guitar, saxophone, and flute. The CD also features Jan Toft, the former singer of Vamp. Visit www.christianwelde.com.

1995

Daniel Colman of Burbank, CA, won an Emmy and Motion Picture Sound Editors Golden Reel Award for the sound editing work on *Battlestar Galactica*. Visit www.anefx.com.

Pianist and composer **Gilad Barkan** of Brookline, MA, released *Proceso de Duelo* with the Gliad Barkan Band. Visit www.cdbaby.com/cd/giladbarkan2.

Singer/songwriter **Jess Meider** of Beijing, China, released her fourth album, *Divine*. She teaches voice lessons at a music school in China, speaks Mandarin, and teaches yoga. Visit www.jessmeider.com.

1996

Producer **Stefan Held** of Brooklyn, NY, works with singers and songwriters in the New York area. He has written jingles for Land Rover, MTV, and others. Visit www.stefanheld.com.

Guitarist **Manfred Junker** of Konstanz, Germany, released his debut solo recording, *Alone (Solo Guitar)*, featuring jazz standards, pop tunes, and originals. Visit www.manfredjunker.com.

Sound designer **Andy Martin** of Seattle, WA, was the lead sound designer on the recently released PlayStation 3 title *inFAMOUS* by Sucker Punch Productions in Bellevue, WA. Visit www.soundeziner.com.

Bassist **Stefan Redtenbacher** of Hollycombe, England, and his group Redtenbacher's Funkestra, released their fourth album, *Concubine Chronicles—Live at British Grove*. Visit www.stefanredtenbacher.com.

1997

Pianist and composer **Gustavo Casenave** of Astoria, NY, was appointed the director of the jazz program at the Harbor Conservatory for the Performing Arts. Visit www.harborconservatory.org.

Music director and producer **Eddie Chow** of Singapore serves as the music director and entrepreneur of EC Group based in Singapore, where he has produced and mastered five music tracks for *STARhome*, a project by the Singapore Agency for Science, Technology and Research, A*STAR. Visit www.eddiechow.net.

Composer **Sharad Gurung** of Brookline, MA, scored the Nepalese film *Kagbeni*, which is loosely based on the W.W. Jacobs 1902 horror short story *The Monkey's Paw*. The modern score was one of the first of its kind to be featured in a Nepalese film.

Guitarist **Ian McHugh** of Fairfield, CT, co wrote two songs on the latest Vanguard Records release from Stephen Kellogg and the Sixers entitled *The Bear*. McHugh's former group the Bomb Squad was selected by Dick Clark for the New Music Award and performed at the 31st Annual American Music Awards. Visit www.myspace.com/ianmchughguitaristsongwriter.

Singer/songwriter **Amy Ward** of Franklin Park, NJ, released *Wintersongs*, a collection of original songs and Christmas classics. Visit www.amyward.com.

L.A. Newsbriefs

1998

Vocalist and pianist **Deborah Jo Sullivan** of Simsbury, CT, completed her master's degree in music education and, for the past nine years, has worked as a music teacher in a public school. She has also toured throughout New England and Europe.



From the left: Angela Johnson-Swan and Jason Joseph perform at the Berklee L.A. Alumni Chapter holiday party.

1999

Guitarist **Marcelino Galán** of La Coruña, Spain, released *In Monk We Trust* with his trio Monkillos. The group combines harmonies inspired by Thelonious Monk's music with Afro-Cuban and flamenco rhythmic traditions.

Mixer **Richard Furch** of North Hollywood, CA, recorded and mixed Prince's latest album *LotusFlow3r*. Furch also mixes for major labels and independent artists via his website eMixing.com (<http://emixing.com>).

2000

Guitarist **James Magoon** of Manchester, NH, and his band Recycled Percussion took third place among 120,000 acts on the hit TV show *America's Got Talent*. They now perform in Las Vegas with the *America's Got Talent* live show. Visit <http://recycledpercussionband.com>.

2001

Alyosha Barreiro of Mexico City was nominated in the best DJ producer category for the DJ and Clubbing Awards 2009. Visit www.myspace.com/alyoshabarreiro.

Guitarist **Gianni Chiarello** of Dorset, England, released the new CD *Entwined*. He also wrote two instructional books *Contemporary Solo Guitar* and *Contemporary Blues Soloing*. Visit www.giannichiarello.com.

As we begin a new decade, it's worth reflecting on the extensive growth of the SoCal Berklee alumni community over the past 10 years. Every year the number of graduates who launch their careers in Los Angeles increases, and despite the recent challenges facing the music industry and the economy at large, the success stories keep on coming.

Congratulations to the 23 alumni who garnered 25 Grammy Award nominations for their work in 2009. Good luck on January 31.

The Berklee alumni community in Los Angeles closed out 2009 with an alumni holiday party that featured musical performances by **Jason Joseph '02**, **Femke Weidema '06**, **Melissa Lewis '93**, and **Angela Johnson-Swan '05**. More than 250 guests enjoyed an evening of great music and holiday cheer.

At the Fairmont Miramar in Santa Monica on January 17, the 2010 alumni calendar began with the traditional alumni brunch, and about 300 attended. On January 29, Berklee faculty songwriting guru Pat Pattison presented his traditional master class.

On February 28, "WesFest 5: A Concert to Benefit the Wes Wehmiller Endowed Scholarship" will take place at the Roxy Theatre. WesFest is an annual fundraising concert in honor of **Wes Wehmiller '92**, a highly accomplished bassist, athlete, and photographer who died of thyroid cancer in 2005. This year's headliner is Australian native and bass phenomenon Tal Wilkenfeld, a fast-rising star in the bass world who is best known for performing with guitar legend Jeff Beck.

The Wes Wehmiller Endowed Scholarship is awarded annually to a Berklee student who best exemplifies the excellence and grace



Partygoers (clockwise from the left): Joe Matzzie, Doug Perkins, Femke Weidema, Ray Frisby, Eric Jensen, and Michael Saul.

Wehmiller demonstrated as a bassist and human being. To date the concert series has raised more than \$50,000 for the fund. This year's concert promises to be another memorable musical evening. For details and ticket information, e-mail me at pgordon@berklee.edu.

In the world of film and TV, the husband-and-wife team of **Jason Poss '97** and **Danita Ng-Poss '97** enjoyed a busy 2009. For the recent season of *Dancing with the Stars*, Danita was the lead copyist and librarian, and Jason served as an arranger. The Posses also did music preparation work for James Cameron's film *Avatar*. Jason also orchestrated, conducted, and contracted the recording sessions for the video game *Assassin's Creed 2*, and Danita handled all the music preparation.

Paul Im '04, a Chinese-American from Long Beach, has built a career as a jazz promoter. For more than a year, he has booked the weekly jazz program at the downtown Cafe Metropol, and in October he launched the inaugural Asian American Jazz Festival. Berklee was well represented by Japanese headliner **Hiromi Uehara '03** as well as the all-Berklee alumni Korean group Prelude. The festival featured numerous cross-cultural influences and garnered glowing reviews. Plans have already taken shape for the second annual festival in October 2010.

For all the latest happenings in the L.A. Alumni chapter, stay in touch with our chapter coordinator Justine Taormino at laalumni@berklee.edu.

That's all for now.

Peter Gordon '78
Director of Berklee Center in LA
pgordon@berklee.edu

New Trends



From the left: music supervision panelists Eve Nelson '86, Chuck Doud '88, and Mary Jo Mennella

At the November Los Angeles alumni event "Music Supervision: Opportunities and Latest Trends," Dan Carlin, the chair of Berklee's Film Scoring Department and the former CEO of Segue Music, moderated a panel with an impressive group of industry leaders. Panelists included Robert Kraft, the president of Fox Music; **Chuck Doud '88**, the director of music for Sony Computer Services America; songwriter **Eve Nelson '86**, Mary Jo Mennella, the president of Music Asset Management; and music supervisors Frankie Pine and John Houlihan.

As panelists described their career beginnings, they advised young writers to never say no to any new opportunity. They also discussed their experiences during the 1990s—referred to as the "Golden Era of Soundtracks"—and how the business has since changed. "The biggest challenge in licensing right now is competing with free [music]," said Mennella. On a positive note, Robert Kraft added, "The pie is shrinking, but now the talent shines through. This is a time of opportunity for young songwriters."

The panelists were uncommonly frank about fees and budget numbers and offered invaluable advice regarding song submissions. Panelists recommended that songwriters submit their strongest work, not a sampler of styles. They also advised that writers achieve high production values in their song submissions rather than waste money on a lavish presentation. Most important, Houlihan emphasized including information in metadata on MP3 submissions. "If I can't find you, I can't license you," he said.

The most encouraging news came from the video-game world, where songs are routinely featured in sports and racing games. Doud noted that the trend of song placement in cinematic, story-driven video games has grown. "I see song licensing being a bigger and bigger part of what we do," he predicted.



Mauricio Zottarelli '02



Candace Harrison '02



Claude Kelly '02



JooWan Kim '02

Guitarist **German Schauss** of Los Angeles, CA, received an ASCAP PLUS Award for the fifth time. He has signed a book deal with Alfred Publishing and has been touring Japan with his group. Visit www.germanschauss.com.

Alex Jouffa of Paris, France, is the marketing and digital/multimedia manager at IDF1, the number-one ranked regional digital terrestrial television channel in Paris and the Île-de-France region. Visit www.idfl.fr.

Opal Leung of Jamaica Plain, MA, is a third-year Ph.D. student in organization studies at Boston College and teaches an undergraduate course on organizational behavior.

Trumpeter **Erik Telford** of Austin, TX, released his debut CD, *Kinetic*. Telford was the first recipient of Berklee's full-tuition Lyons Scholarship. He leads the Erik Telford Collective and Hellfire Horns, a top horn section for studio sessions. Visit www.ejtmusic.com.

Saxophonist **Elan Trotman** of Mattapan, MA, was nominated in the Jazz Act of the Year category at the 2009 Boston Music Awards. Visit www.elantrotman.com.

Drummer **Michael Van Dyne** of Cohoes, NY, and his band Arsis recorded the album *Starve for the Devil* on Nuclear Blast Records. Visit www.nuclearblast.de.

2002

Vocalist **Candace Harrison** of New York City has sung on jingles for Geico, Riverwind Casino, Dulcolax, and Fordham University. Visit www.candaceharrison.com.

Songwriter **Claude Kelly** of New York City penned "Party in the U.S.A." by Miley Cyrus. He has also penned Kelly Clarkson's number-one single "My Life Would Suck without You" and Britney Spears's hit single "Circus."

Drummer **Mauricio Zottarelli** of Astoria, NY, released his debut CD, *7 Lives*, with special guests, bassist Itaiguara Brandão, guitarist Gustavo Assis-Brasil, saxophonist Rodrigo Ursaia, bassist **Esperanza Spalding '05**, and Brazilian pianists Dom Salvador and Cidinho Teixeira. He has also toured with **Hiromi Uehara '03** and her group Sonicboom. Visit www.mzdrums.com.

2003

Derek Deyon of Houston, TX, is in his third year at Thurgood Marshall School of Law and won first place in the Black Entertainment and Sports Lawyers Association legal writing competition.

Guitarist **Werner Tian Fischer** of Lucerne, Switzerland, released *All Standard Guitars*, a guitar-duo project with guitarist Michael Giger. He also released a live recording of the Sam

Truempy Memorial Jazz Coalition, featuring **Jürg Wickihalder '95**, **Fredi Meli '95**, and **Werner Fischer '03**. Visit www.elchi.ch.

Singer/songwriter **Michelle Lewis** of Boston, MA, released her new EP *Broken*, which features three songs engineered by **Karyadi Sutedja '97**. The disc also features a music video for the track "Breakfast at Tiffany's." Visit www.myspace.com/michellelewis.

Christopher Nicholas of Berkeley, CA, is the director of fundraising for Ensemble Mik Nawooj and the Push Dance Company's production of the hip-hop/classical hybrid dance opera *Great Integration* created by composer **JooWan Kim '02** and director Mik Nawooj. Visit www.myspace.com/ensemblemiknawooj.

Engineer **Omar Vivoni** of San Juan, Puerto Rico, won a Latin Grammy in the Record of the Year category for his work on *No Hay Nadie Como Tú* by the duo Calle 13. He was also nominated in the Best Urban Album category.

2004

Producer and engineer **Ryan Alfred** of Tuscon, AZ, produced the EP *Bridge Fresh* for Brooklyn supergroup the Prigs featuring **Patrick McFerrin Price '03**, **Tom Roslak '06**, **Jamie Bishop '04**, **Adam Platt '03**, **Yuval Semo '05**, and **William Flynn '04**. The disc was mixed and tracked by **Matt Carter '03**, assisted by **Nathan Rosborough '06**, and mastered by **Oscar Zambrano '03** at Excello Recording in Brooklyn.

Singer/songwriter **Briana Cash** of Amesbury, MA, penned the song "Take a Walk with Me" featured in the 2009–2010 Susan G. Komen National Campaign for a breast cancer cure. Visit www.brianacash.com.

Guitarist **Damir Daddo Oreskovic** of Chicago, IL, was the grand-prize winner of the Premier Guitarist Challenge hosted by *Premier Guitar* magazine and broadjam.com for his song "The Temple" from his CD *The Other Side*. Oreskovic also received a Los Angeles Music Award in the Guitar Performance of the Year category. Visit www.ddomusic.com.

Mikhail Tarasov (a.k.a. s.v.o.y.) of Brooklyn, NY, released his sophomore, self-produced electronica-pop album *Consequence EP 1.1* on P-Vine Records. The single "Beautiful Thing" reached 69 on the Billboard Japan Hot 100 Airplay chart and 82 on the Hot 100 Singles chart. Tarasov is a writer and artist for Universal Music Group. Visit www.svoy.com.

Composer **Michael Teoli** of Burbank, CA, premiered *CarnEvil*, a full-length gothic-rock opera at a concert workshop at the Sacred Fools Theater Company in Los Angeles in July. **Alistair Cooper '04**, **Scott Manley '03**, and **Don Corey '91** also played in the show. Visit www.michaelteoli.com.



Mikhail Tarasov '04



Marcus Rezak '06

2005

Singer/songwriter **Cariad Harmon** of Acton, London, released *Four Letters* on Mowo Inc./Warner Music. **Oli Rockberger '02** coproduced the record. Visit www.myspace.com/cariadharmon.

Singer/songwriter **Francesca Reggio** of Boston, MA, released her debut EP, *State of Motion*, with Francesca Reggio & Blue Shift. Her new single is due out in early 2010. Visit www.francescareggio.com.

Guitarist **Georgi Sareski** of Skopje, Macedonia, played at the opening of the Skopje Jazz Festival in October 2009, with his new trio the Skopje Connection. The trio recently released the CD *Amam*. Visit www.myspace.com/theskopjeconnection.

Guitarist and composer **Christopher Schreiner** of Norwalk, CT, won in the Best Instrumental category at the Malibu Music Awards, was the finalist at the Urban Music Awards, and was a nominee in the Instrumental Artist of the Year category at the Los Angeles Music Awards.

Singer/songwriter **Krysta Youngs** of Boston, MA, released the song "I'll Believe in You" in October, inspired by her mother's recent battle with breast cancer. The song is available for free download at www.krystayoungs.com.

2006

Pianist **Claude Diallo** of St. Gallen, Switzerland, won third prize at the Bosendorfer Montreux Jazz Solo Piano Competition 2009 in Montreux, Switzerland, at the renowned Montreux Jazz Festival. Visit www.claudediallo.com.

Singer/songwriter **Stephanie Dominguez** (a.k.a. Ria) of Aventura, FL, performed her song "Change" at private political events in South Florida. She also released another single "Alright" and has been touring South Florida. Visit www.myspace.com/riamusiconline.

Vocalist **Major Johnson-Finley** of Anaheim, CA, released his first Christmas EP, *A Major Christmas*. Visit www.facebook.com/nowthatsmajor.

Violinist **Jozef Nadj** of Lynn, MA, released *Digital World*, his new solo CD on the label MDScoring. Visit www.jozefnadj.com.

Guitarist **Marcus Rezak** of Chicago, IL, and his band the Hue released their new album *Beyond Words*. The instrumental, progressive-rock band includes drummer **Brian Gilmanov '06**, bassist **Kyle Meyers '08**, and Jared Rabin on guitar. At the CD release event in Chicago, they were joined by **Bryan Beller '92** and Mike Keneally. Visit www.hue-music.com.

Nashville Notes

While much of the Northeast was shoveling snow during the holiday season, Nashville residents were treated to our characteristic wintry gray skies and cold rain. But despite the weather, we still know how to celebrate the holidays. With the help of SESAC member and Berklee alumna **Amanda Williams '99**, the Berklee Nashville Alumni Chapter hosted its first alumni holiday party on December 16 at the SESAC building on Music Row. More than 60 alumni attended to catch up with old friends, meet new ones, and celebrate the holiday season together.

Stephen Rodriguez, the director of the Berklee Fund, traveled from Boston to visit with our alumni and bring us up to date on events at our old stomping grounds. Many alumni were pleased that a college representative attended. We hope to host more visitors from campus and build even stronger connections between Berklee and Nashville alumni. Here is what a few of our local folks have been up to of late.

Chris Holcombe '05 recently received a Hollywood Music in Media Award in the Best Folk/Acoustic category for his song "Fire Season," co-written with Los Angeles-based singer/songwriter **Brandon Schott '99**. The track appears on Schott's latest record, *Dandelion*.

In March 2010, **Gabriel Heiser '71** will release his debut disc, *Persistence of Memory*, under the artist name Gabe Hizer. Neilson Hubbard produced the 12-song album of Heiser's melodic folk-pop stylings. Visit www.gabehizer.bandcamp.com.

In January, **Josh Preston '99** released the CD *Every New Whole*



Dave Petrelli '05

Usual Will Die by the New Whole Usuals on Me and the Machine Records. Nashville artist Andrew Dolfe conceptualized the apocalypse-themed album, featuring 32 musicians and narrators. For more information, visit the New Whole Usuals' website (www.thenewwholeusuals.com).

Stacy Phillips '00 released a seven-song Christmas EP before the holidays. **Liz Ficalora '78** produced and engineered an album for country artist Jill Sissel.

Drummer **Robert Harsen '82** recently relocated to Nashville from Los Angeles, where he spent years on the music scene. His transition to Nashville was pretty seamless; he has done demo sessions and worked with a band called the Boomers. The group has played at several local hot spots and performed live at several Nashville Predators home hockey games.

I want to wish all alumni in the Nashville community and beyond a great new decade of music making. I look forward to hearing and sharing more of our alumni success stories in 2010.

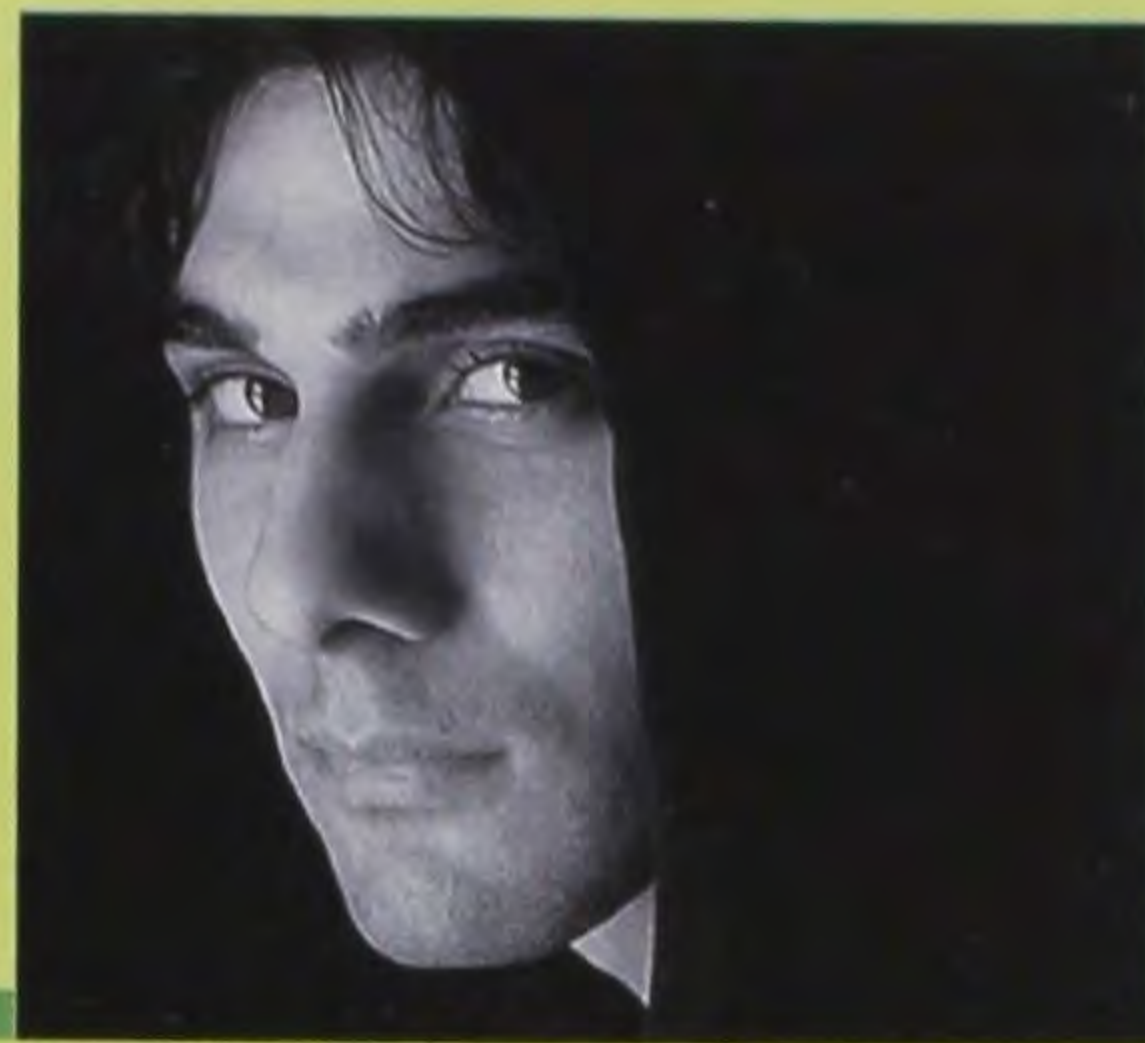
Dave Petrelli '05
Nashville Berklee Alumni
Chapter Leader



Berklee Fund Director Stephen Rodriguez and Amanda Williams '99 at the December 16, 2009 Nashville holiday party



Courtlyn Carr '07



Ahmad Farzad '08

2007

Singer/songwriter **Courtlyn Carr** of Owings, MD, released the EP *Turn Blue* produced by Dominic Fragman and featuring **Anthony Malatesta '06** on guitar. They recorded at four-time WAMMIE award-winning Bias Studios. Visit www.courtlyncarr.com.

Composer and producer **Will Forbes** of Los Angeles, CA, produced and arranged the music for *Wrong Hole*, a video for www.funnyordie.com. Within the first four days of its release, the video received more than 100,000 page views. Forbes also provided music for the film *Never Surrender*.

Bassist and composer **Daniel Ori** released *So It Goes* on Art of Life Records. Visit www.danielori.com.

Saxophonist and composer **Alex Terrier** of New York City released *Roundtrip*, a collection of original compositions featuring **Roy Assaf '05**, François Moutin, and Steve Davis. Terrier supports Reef Fest and will give a portion of the sales of his album to the National Fish and Wildlife Foundation. Visit www.alexterriermusic.com.

2008

Alexander Bartolomei of Wallingford, PA, is the director of new media at VP Records. He cuts album commercials, bonus DVDs, documentaries, and viral videos. The VP Records roster includes

Dennis Brown, Josey Wales, Yellowman, and more. Visit www.vprecords.com.

Composer **Danny Boselovic** of Vienna, VA, was commissioned by the Northern Virginia Dance Company, Mayzsol, to write music for its summer performance in New York. Boselovic and engineer **Nick Ditri '08**, and **Will Forbes '07** established Arkatone Music and provide music for TV shows, including *Jesse James Is a Dead Man*, *Crime 360*, *Sports Science*, and *Strong Men*. As the remix duo the Disco Fries, Boselovic and Ditri received platinum plaques for their remix of Flo Rida's hit remix "Sugar" and "Jump" featuring Nelly Furtado. Ditri engineered Fatman Scoop's vocals for the Slaughterhouse debut LP on Koch Records. Visit www.arkatonemusic.com.

Drummer and producer **Ahmad Farzad** of Brookline, MA, is a corporate relations and logistics coordinator for the 2009 Boston Music Conference. He is currently working with producer Ricky Pena and contributing to MuzikReviews.com.

Composer **Joe Matzzie** of West Hollywood, CA, founded the company Studio Miracles LLC, which provides technical support and consultation to composers, producers, and songwriters in the Los Angeles area. Visit www.studiomiracles.com.

Drummer **Matthew Witek** and bassist **Katie Thiroux '08** are living in Quito, Ecuador, and teaching at the Instituto de Música Contemporánea.

San Francisco Chronicles

In this first column from the San Francisco Berklee Alumni Chapter, we'd like to take a moment to introduce ourselves. We are **Karen Kindig '90** and **Hermann Lara '96**, the San Francisco chapter's coleaders. Kindig is a bassist who plays with many area musicians and actively supports the music scene by promoting and attending local events. A composer and saxophonist, Lara is currently completing a solo CD. He performs with Ray of Light, the Palo Alto Players theater company, and with the rap group Bored Stiff and also teaches.

Our chapter recently sponsored two successful alumni events. In November, Bay Area Sound Studios in San Rafael hosted our Alumni Showcase featuring eight superb acts. Starting things off, vibraphonist **Michael Hatfield '75** performed with a quartet that included drummer **Rob Hart '84**, guitarist **John Hoy**, and bassist **Chris Amberger '73**. Next up was saxophonist **Rob Roth**, who played a set of duets with Amberger. Showcasing original songs were singer and guitarist **Teresa Perez '07** with drummer **Omar Ledezma Jr. '03** and bassist **Henrik Bridger '04**; **Spencer Burrows '02**, and **Kris Dilbeck '02** and their band Frobeck; **Shelley Leong '04** and **Seth Peterson**; and **Rob Sherman '88**. **Kai Eckhardt '86** mesmerized the audience with an extended bass solo, and pianist **Socorro de Castro '80** closed the show with her renditions of standards and originals.

Our December holiday party took place at San Francisco's newest jazz and food venue: Coda Jazz Supper Club. Alumni spanning four decades turned out—some with spouses and children—to celebrate the holiday season and connect with old and new friends.

Despite the shift over the past decade toward downloadable music, Bay Area musicians continue to record CDs. **Violinist Mads Tolling '03** released his solo CD *The Playmaker*. Saxophonist **Dayna Stephens '00** recorded *The Timeless Now* featuring guitarist **John Scofield '73**. Bassist **Kurt Ribak '89** released *Gone*, his third CD as leader. Saxophonist and clarinetist **Matt Renzi '95** released *Lunch Special*, his fifth disc as a leader. **Kai Eckhardt '86** played on Antonio Forcione's *Ghetto Paradise*, and drummer **Thomas Pridgen '03** appeared on Victor Little's album *Inner Portrait*.



Karen Kindig '90



Hermann Lara '96

Scott Amendola '94 was commissioned by the Oakland East Bay Symphony to write new music for the symphony's "New Visions/New Vistas" series for its 2011 season. Amendola, a drummer, also recently recorded with guitarist **Bill Frisell '77**.

And many alumni have resumed their careers in the Bay Area, including producer and engineer **Genesis Rubín '05**, who for years worked in Miami producing hip-hop and r&b acts such as Plies, Shonie, and Pretty Ricky. **Stephen Donato '78** returned from Woodstock, NY, and teaches guitar in the South Bay and online.

Others active in the local performance scene include bassist **Saul Sierra-Alonso '95**, percussionists **Julio Pérez '98** and **Ben Krames '94**, saxophonist **Sonya Jason '86**, drummer **Damon Hope '96**, woodwind player **David Erdelyi '94**, keyboardist **Ben Flint '92**, and bassist and vocalist **Elliot Racine '06**. All have worked steadily to keep the Bay Area music scene buzzing with new sounds.

Here's hoping all continue to prosper musically in 2010.

Karen Kindig '90 and Hermann Lara '96
Berklee Alumni Chapter Co-leaders
San Francisco, CA

FINAL CADENCE

Compiled by Emily Dufresne

George R. Poor '46 of Marblehead, MA, died October 13, 2009, surrounded by his family. He was 93. A jazz trumpeter, he studied at Berklee and also earned degrees from Harvard University and Harvard Law School. Poor served in the U.S. Navy during World War II. He spent his career playing professionally backing such jazz greats as Dave McKenna, Jimmy Rushing, Maxine Sullivan, Jack Teagarden, and others. He is survived by his wife, Gladys; his daughters Jean, Sally and Susan; and several grand grandchildren and great-grandchildren.

Len Yacobozzi '75 of Tampa, FL, died suddenly at home on September 19. He was 56. A drummer, he played professionally in the Cleveland, OH, area and later worked as an account manager at Walgreens OptionCare. He is survived by his two children Rocco and Rachel, parents, sisters, and several nephews.

Lloyd V. Armstrong '79 of Belchertown, MA, died suddenly on October 24. He was 52. Armstrong served as the band director in the Belchertown public schools and Jabish Brook Middle School. He had also served as the assistant band director for the Swift River and Chestnut Hill schools. Armstrong was also a founding member and the president of the Belchertown Community Band and played with the South End Jazz Band and the Shakuhachi Society of the Long River.

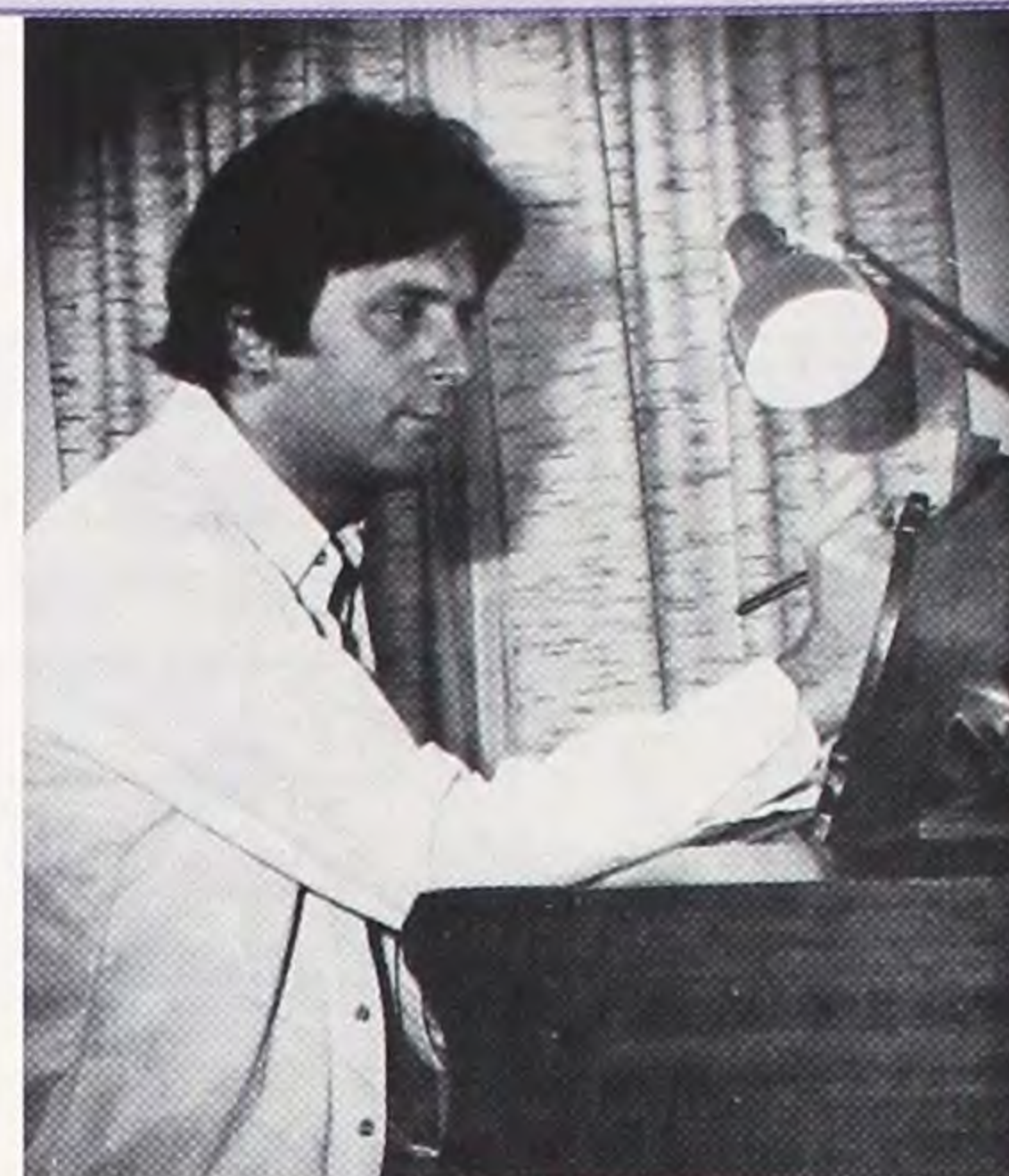
Keith Ranson Carper '81 of New Braunfels, TX, passed away unexpectedly September 22. He was 50. A highly regarded session bassist and touring musician, he worked with Hal Ketchum, Kris Kristofferson, Ray Wilkes, Andy Bullington, and others. He is survived by his partner, Carol Jones, and daughter, Chelsea Means.

Jorge Gonzalez '99 of Miami, FL, died on November 7 after a battle with leukemia.

John David Peterson '02 of Springfield, IL, passed away December 1. He was 30. Peterson was a bassist and played for the Frank Trompeter Quartet, Gypsy Collabo, and SoulField. He is survived by his parents, David and Barbara Peters, and sister, Jessica.

Eric Laufer '04 of Austin, TX, died September 4 in a motorcycle hit-and-run accident. He was 26. Laufer was a talented guitarist and the lead singer of the up-and-coming band Two Timin' Four, with which he opened for Jerry Lee Lewis and rockabilly star Big Sandy. He is survived by his parents and his sister, Sara. The television show *America's Most Wanted* featured Laufer's story on its website and may develop it into an episode to identify the driver of the hit-and-run vehicle.

Pianist and jazz educator **Charlie Banacos** of Gloucester, MA, died on December 8 after a battle with cancer. He was 63. A former Berklee faculty member, he later operated a widely-regarded private teaching practice



Charlie Banacos

and mentored such players as Michael Brecker, Mike Stern, John Novello, Danilo Pérez, Jerry Bergonzi, Vic Juris, and many others. He originated courses titled Hexatonics, Intervallics, Harps, Tetratonics, Superimpositions, Overlaps, Bitonal Pendulums, Double Mambos, Twenty-third Chords, Tonal Paralysis, and Triad Pairs. These and terms from his courses have become part of the lexicon of jazz education. Ear-training methods that Banacos devised specifically for the improvising musician are imitated in college courses around the world and used by numerous jazz educators. He leaves his wife, Margaret, two sons, two daughters, and three grandchildren.

What's your story?

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What's in a Name?

By Stephen Croes and Kurt Biederwolf

On January 1, 2010, the Music Synthesis Department took on a new name: the Electronic Production and Design (EP/D) Department. While change in departmental names happens infrequently at Berklee, this musical field particularly embraces change. We believe that this more descriptive title will help demystify a successful but mysterious field of study at the college. Our core goals are (1) the appropriate updating and renewal of a highly innovative area among Berklee's educational offerings and (2) a better understanding among students and professionals alike of the outcome of the teaching and learning of this field.

Launched in 1986, the department has always attracted a diverse and unique student group, defined by its individualistic and sometimes even solitary pursuit of musical arts. This musical field has always been experimental and forward-looking in its goals and curriculum and the musical output is quite rich—though it is sometimes challenging and even unsettling.

The old department name was beloved by many, and the change came only after thoughtful consideration. The goal was to find a name that was simultaneously descriptive and intriguing. Since 2002 we have worked with faculty to provide context and purpose for this change. Both formally and informally, we held many discussions and respected the resistance we encountered. For a few years, we even tabled the topic, but we always held onto a vision of a more decisive and descriptive name for the department.

We finally settled on a few potent keywords and organized them in various ways. Eventually the phrase *electronic production and design* provided the concise and descriptive wording that reflects our curriculum while also clarifying the differences between the major and others at Berklee that encompass a technology component. The word *electronic* reinforces the core of our mission: to use electronic sound sources in the creation of music and sound with software and definitive hardware instruments and processors. The word *production* is a reminder that the creative, musical use of these

technologies—and not just the technologies themselves—is always the objective. In our world, production is the entire process of building a palette of fresh sounds, then capturing, creating, and sharing evocative music, sound, and even visuals. The word *design* is the gem of the department's new title, encompassing the branches of sound design, software design and programming, hardware design, and interactive audio-visual experiences.

In addition to the richness of its musical output, the department has quietly and authoritatively produced graduates that have entered every sector of the music industry and succeeded at a high rate. Indeed, for some time the department has had the highest percentage of graduates of the college working full time in the music industry. These students swiftly find their way into the record, film, television, advertising, and performance areas.

We've also had great success within the video-game industry, with students achieving progress for far longer than is reflected by the media's current fixation on the sector. Our students create their senior recital pieces demonstrating electronic composition, sound design, and sometimes software design, all within the context of the game world. They brought this interest with them to Berklee and found their way to our area. Combined with the diverse expertise of the faculty, our curriculum has effectively prepared students for this and other segments of the music industry.

Unfortunately, given facility limitations, the department has been forced to cap enrollment, and over the years participation has become quite competitive. Like its companion department Music Production & Engineering, EP/D finds itself under siege each semester with an increasing number of hopefuls filing applications for the major. In the future, we hope to expand our facilities and welcome more who want to train in this demanding area. Meanwhile, we make the most for our small but highly qualified population by providing both a bristling curriculum that updates topical flow every year and



a rigorous level of faculty-student engagement.

The facilities are under perpetual development, implementing the most current hardware and software. Added in 2006, a new studio complex elevated the practical aspects of the deep technology training in the major and provided students with a professional critical listening, and production/mixing environment. Students responded with distinctive capstone projects, incorporating increasingly authoritative and innovative approaches to surround-sound mixing, sound design, songwriting, and live-performance concepts. New courseware in interactive media and software design added dimension to the degree programs and projects began to include manipulated images. A student community group was established, producing a sort of “skunkworks” approach to shared learning. Recently, an analog suite was established. It's a room where restored and new analog and modular synthesizers, alternate controllers, and processors have resurrected a world of sound design to which few students—many of whom have been brought up in the software era—had prior exposure.

The name change to EP/D also reflects a response to the creative ideas and ambitions of the department's faculty members. They have been the barometer for emerging trends in electronic production, performance, interactivity, and design; transforming curiosity, enthusiasm, and research into new courses and updates into existing coursework. EP/D has an unusually large number of elective credits incorporated into its grid: a necessity given the breadth and depth of specialization within the major. This allows proactive student flexibility in the pursuit of personal, artistic, and professional goals.

The department's graduates have spread throughout the world making their marks on all areas of the music profession. Remixing divas, sound designing for blockbuster games and

films, electronic scoring for top-rated television shows, software design for the *Guitar Hero* game engine, and onstage performing with the likes of Yo-Yo Ma and Paul McCartney are just a few of the accomplishments to which our alumni can lay claim.

Visiting artists from different musical arenas have shared their expertise and enthusiasm with students and faculty. Major electronic artists such as BT and Richard Devine have made numerous visits to campus, leaving a motivational imprint that lasts for years. Alessandro Cortini shared his love of modular synthesis in his work as the keyboardist for Nine Inch Nails and his own projects. Mash-up artist Moldover brought his “Octamasher” to jam with our students. Alternate controller visionaries, such as Brian Crabbtree of Monome fame, have shared their need to expand outward from traditional instrument interfaces. Visits by legendary engineer and designer George Massenburg light up faculty and students on topics ranging from surround mixing to coding plug-ins. Game-audio experts Dan Lehigh and Ellen Lurie have offered their professional insight. At the other end of the electronic spectrum, Max Mathews, commonly referred to as the father of computer music, has brought a lifetime of innovation and achievement into our students' worlds.

Now in its third decade, the department is progressing, and considering the intensity and complexity of a curriculum that evolves more rapidly than any other at the college, it's easy to see why one succinct and descriptive title was difficult to develop. Electronic Production and Design got us there, however, and its elegance and functionality should carry us for another two decades.

Stephen Croes is the dean of the Music Technology Department. Kurt Biederwolf is the chair of the EP/D Department. Visit <http://epd.berklee.edu>.

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Rules & Regulations:

- Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by May 28, 2010 or earlier.
- All songs submitted must be original.
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- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
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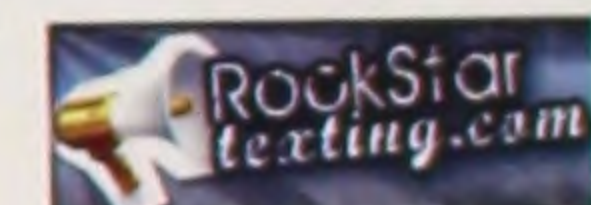
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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15, 2010, after which each entrant will receive a winners list by e-mail. 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

USA Songwriting Competition is a registered trademark.