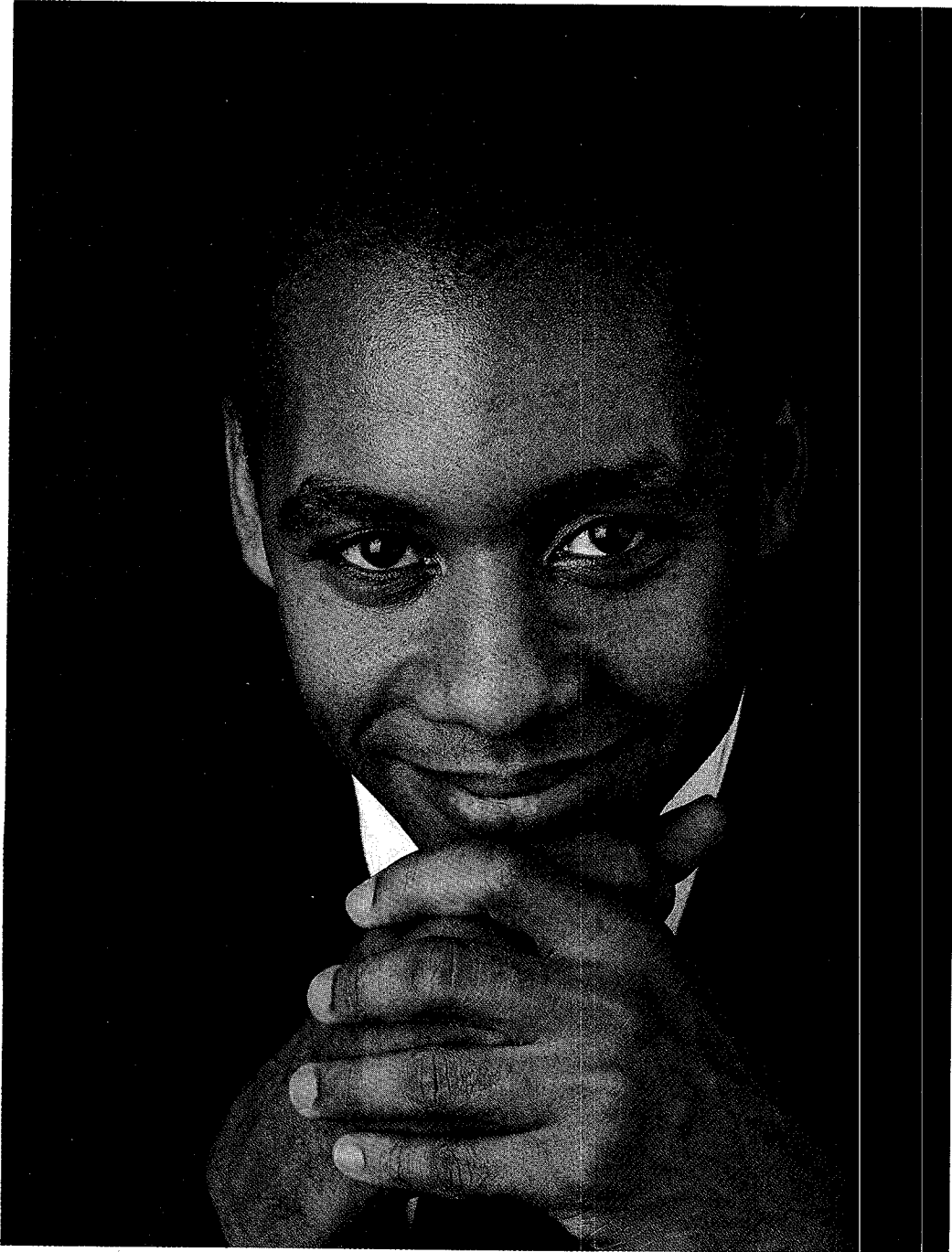


Fall 1992

Berklee *today*

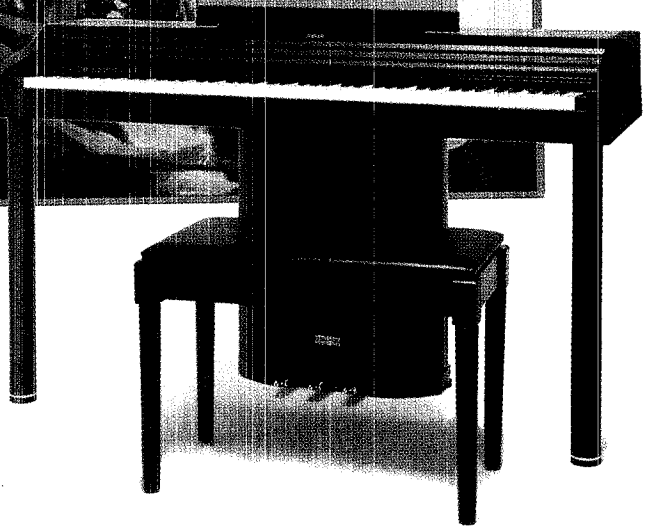
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Forward & Address Correction

12 Branford Marsalis '81: Upfront with the
Bandleader of the "Tonight Show"

17 Music Publishing Rights and Revenues



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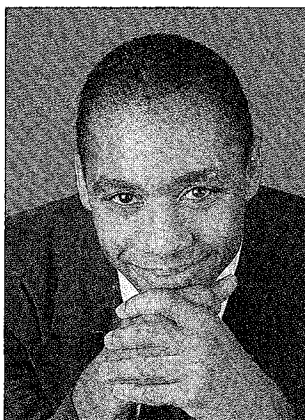
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ON THE COVER: Saxophonist Branford Marsalis '81 discusses his music and career, beginning on page 12. Photo by James Hamilton.

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Berklee *today*

A Publication of the Office of Development

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As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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 in contemporary music.

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From the Chair

Board of Trustees Chair William M. Davis

This past January I began my service as chair of Berklee's Board of Trustees. During my 15 years as a trustee of our college, there has been continued enhancement of our musical and educational excellence.

My predecessor, James G. Zafris Jr., was the founding chair of the Berklee Board of Trustees. We are all greatly indebted to him. His many contributions will be recognized in a particularly meaningful way. The board has voted to establish the James G. Zafris Jr. Distinguished Lecture Series. This endowment will enrich Berklee's new major in Music Business/Management with the expertise of various luminaries and other accomplished professionals within the music industry. I am very pleased to have Jim's continuing support and participation on the board as the chair of our Institutional Advancement Committee.

This has been a very busy and productive year for our board. Following the impetus of Jim Zafris' initial effort, our board revised both its bylaws and internal committee structure. In cooperation with President Berk, a plan was developed to establish visiting and advisory committees. The establishment of these committees will provide many new opportunities for interested and diverse individuals to participate in the life of the college. It is hoped that these efforts will allow the board to mirror more effectively the overall identity of the college and to make increasingly valuable contributions.

As a board, we have the primary responsibility of assuring the long-term financial integrity of the institution. However, this past year, the board has also been actively involved in the review of the mission of the college. We have participated on committees involved with the self-study accreditation review, and we are meeting periodically with the President's Cabinet in order to maintain a current and complete understanding of strategic planning issues. We also anticipate significant involvement with the college's recently adopted long-range planning process.

Berklee College of Music has a board that cares deeply for the continuing excellence and success of our college. Our musical and educational accomplishments are well established and greatly admired throughout the world. Although this is a difficult period requiring the utmost care and prudence in the management of our affairs, I am confident that by working together, we will meet these challenges and emerge stronger than ever.

Berklee *b e a t*

*News of note
from about
town and
around the
world*

Frances Preston and Peter Erskine each received an honorary doctor of music degree from President Lee Eliot Berk at Berklee's 1992 Convocation ceremonies.

PRESTON AND ERSKINE HONORED

Berklee's 1992 Entering Student Convocation provided the opportunity to welcome the Class of 1996, hear the words of Alumni Speaker and JVC recording artist Tiger Okoshi '75, and honor two outstanding music industry figures. Frances Preston, president and CEO of BMI, and jazz composer/drummer Peter Erskine were presented honorary doctor of music degrees by President Lee Eliot Berk.

Since she opened the Nashville offices of BMI more than 30 years ago, Frances Preston has been a major force for change and growth in the music industry. Preston has champi-

oned musicians rights to fair compensation and supported the development of new talent at BMI.

As head of the world's largest music licensing organization, Preston has worked to refocus and expand domestic licensing efforts to include many new categories of music users. Stressing a global view of artist rights, Preston works closely with performing rights societies in Europe, Japan, and Australia, and with leaders in China and Russia to encourage bilateral copyright agreements there. Her strong commitment to philanthropic causes earned her the T.J. Martell Foundation's 1992 Humanitarian Award.

"Frances Preston's success in the music industry has come from her unique combination of business savvy, masterful diplomacy, boundless energy, and a love of music in all of its forms," remarked President Berk. "Through it all, she has never given up her belief in giving back to the music industry through public service."

At 18, Peter Erskine en-

tered the jazz world as the drummer of the Stan Kenton band. By 1978, he reached a career milestone when he joined Weather Report during one of the group's most vital and creative phases. During his four year stint with the band, Erskine's drumming powered seven Weather Report records, including *8:30*, which won a 1979 Grammy Award.

In addition to his extensive studio work and recent recording and performing activities with Gary Burton, Pat Metheny, John Abercrombie, and Bass Desires, Erskine has released four albums of his own. He has also proven himself to be a versatile composer, writing scores for five Shakespeare productions, and a dance piece entitled *History of the Drum—Transitions in Rhythm* for the Kokuma Dance Company of Birmingham, England.

After receiving his degree, Erskine stated, "Some of the best music I've made has been with Berklee people like Burton, Scofield, and Zawinul."

Frances Preston, in her address to the class, said, "It is your love of music that has brought you here. Keep that love, and keep the fire. It has always been the few who bring musical pleasure to the many."

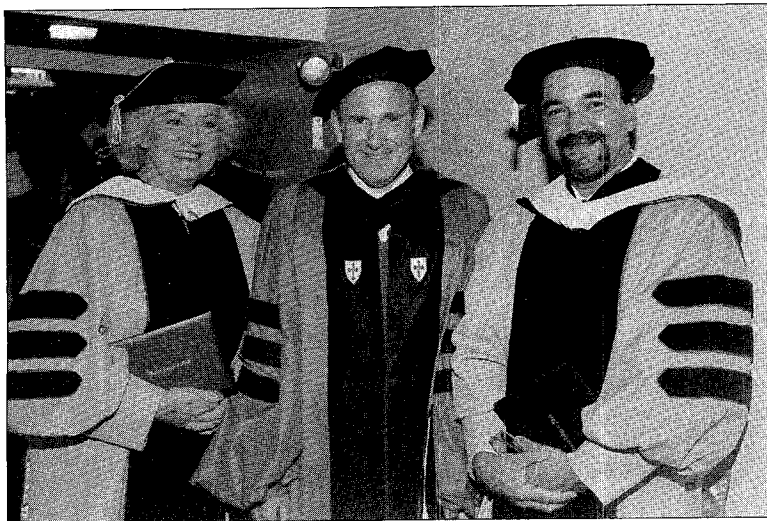


PHOTO BY BILL WASSERMAN



Berklee Trustee Paul Wennik (right) and Library Director John Voigt '60 have acquired 3,000 CDs for Berklee's Music Industry CD Collection in the library.

MUSIC INDUSTRY CD COLLECTION TO BECOME PART OF BERKLEE'S LIBRARY

The recorded music collection in the Berklee library will soon be augmented with between three to five thousand classic recordings and select new releases on compact disc. The "Music Industry CD Collection" will eventually replace the library's 8,000-volume reel-to-reel tape collection.

Berklee Trustee Paul Wennik, of PolyGram Distribution in Woburn, Massachusetts, proposed the idea for a special music industry collection to Atlantic Records President and CEO Arif Mardin, PolyGram Label Group President Rick Dobbis, Mercury Records President Ed Eckstine, and Capitol/EMI President and CEO Joseph Smith.

Each label executive generously agreed to donate the selections requested by Library Director John Voigt and his staff.

The collection will cover a very wide variety of musical styles and genres, and will include such items as the entire Blue Note collection of classic jazz recordings and other offerings ranging from Atlantic's Allman Brothers catalog to the complete cycle of Beethoven String Quartets on the Deutsche Grammophon label.

"This collection is a fantastic representation of the last 20 years of rock, pop, jazz, and classical music from the world's leading record labels," states John Voigt. "The CD format not only offers listeners very high fidelity sound, but will prove easier to manage than our current open-reel tape collection for those students who are searching out a specific cut."

Paul Wennik will continue working with other label executives to assure that the Music Industry CD collection will be extensive and broad-based.

MASH SCORE NETS QUICKTIME FILM AWARD

David Mash '76, Berklee's Assistant Dean of Curriculum for Academic Technology, shared top honors with his collaborator, Puerto Rican filmmaker Hector Mendel Caratini, for their desktop video production entitled "Maria Lionza." The work took First Prize in the documentary film category at the International QuickTime Film Festival held in San Francisco this summer.

For his part, Mash created a digital audio "quick score" soundtrack to the

"For this project we pushed the technology to its limits," said Mash. "Three times every day each student in the workshop took digital video and digital still-video cameras out to capture scenes around Aspen. The digital information was later brought into the Mac and stored on computer hard disk where it could be manipulated and assembled into a 10 minute, 3-D QuickTime movie."

The piece, "Four Days in the Life of Aspen Design," features alterations of the stills and video footage, which make it appear that dinosaurs are roaming the streets of Aspen.

Working with a Macin-

QUICKTIME™ FILM FESTIVAL

five-minute piece, a depiction of a rite of passage ceremony in a South American Indian tribe. Mash composed the primitive-sounding track entirely on the Macintosh utilizing sequencing, sampling, sound design and various sound manipulation techniques.

The score was created during a seminar Mash conducted on music for multimedia productions at Eastman Kodak's Center for Creative Imaging in Camden, Maine. Mash is among a group of national experts who have been invited to present seminars at the Kodak facility.

At the recent 42nd International Design Conference in Aspen, Colorado, Mash worked on another desktop video production.

tosh Quadra 900 computer equipped with the Supermac Thunder 24-bit graphics accelerator card and Digidesign's Soundtools software and hardware, Mash took a 20-second musical segment from the *Wizard of Oz* soundtrack and stretched it to 90 seconds through editing, re-sampling and looping to fit the video footage. He also interspersed two minutes of digitally altered source music, sound effects, and dialog with his original music to complete the track.

Kodak and Adobe Systems assert that this production, created entirely in the digital domain, is the most ambitious desktop multimedia effort yet. Adobe plans to release the piece on CD-ROM.

GENKO UCHIDA NAMED TO BOARD OF OVERSEERS

This year Berklee established a Board of Overseers to recognize individuals who have made distinctive contributions to the college.

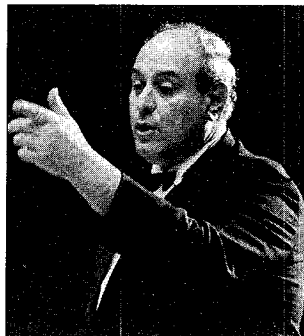
Mr. Genko Uchida, a prominent Japanese businessman and philanthropist, was named Berklee's first Overseer. In his position, Uchida will provide advice, assistance, and evaluation to the college, and offer support for Berklee's efforts in institutional advancement.

Mr. Uchida, a Tokyo resident, has displayed deep commitment to Berklee for many years. Through the Uchida Scholarship Foundation, he has sponsored three Berklee in Japan workshops which have been attended by nearly 1,000 Asian students. In March of 1991, Mr. Uchida made a major gift to Berklee in recognition of the college's commitment to international goodwill, communication, and understanding through music.

BAVICCHI WINS HIS 28TH ASCAP AWARD

Professor John Bavicchi received notice from Morton Gould, President of the American Society of Composers, Authors, and Publishers (ASCAP), that he has won the ASCAP Award for an unprecedented 28th time.

A panel, which included Harold Best, Dean of Wheaton Conservatory of Music and renowned cellist Fred Sherry, selected Bavicchi for the award based on "the prestige value of his catalog of original compositions, as well as the recent performance activity of those works not surveyed by the society."



Professor John Bavicchi

1992-93 \$300,000 SCHOLARSHIP TOUR

The Berklee European Scholarship Tour will make its first stop in Maastricht, The Netherlands on October 31, and then continue on to Barcelona, Spain, London, England, Athens Greece, and Tel Aviv, Israel, to conduct auditions for talented musicians seeking Berklee scholarships.

On January 8, 1993 the tour comes to the U.S., stopping in San Antonio, TX, Atlanta, GA, Chicago, IL, Anaheim, CA, and Boston, MA. When the tour ends in Frankfurt, Germany, on March 7, up to \$300,000 in scholarships will have been awarded.

For candidate applications and deadline information, write: Berklee College of Music, Office of Admissions, Dept. 7008, 1140 Boylston St., Boston, MA (USA), or telephone: (617) 266-1400, ext. 7008.

FACULTY NOTES

Out of classes for the summer, Berklee's faculty members were involved in numerous professional musical projects around the world. Here is a partial list of their activities.

Associate Professor **Neil Olmstead '69** was in Bratislava, Czechoslovakia, to oversee the recording of his orchestral prelude, *Night Fishing*, by the Radio and Television Orchestra of Bratislava. A CD featuring *Night Fishing* and new works by other American composers will be issued in January by the Vienna Modern Masters label.

Associate Professor and bassist **Bruce Gertz '76**, released a CD titled *Blueprint* for France's Freelance label in September. Gertz is assisted on the disc by John Abercrombie '67, Jerry Bergonzi '68, Joey Calderazzo, and Adam Nussbaum.

Woodwind Professor **Andy McGhee** performed with ensembles led by Warren Vaché, Clark Terry, and Jack McDuff at jazz festivals, cruises, and concert halls throughout Europe.

New Mexico's Secretary of State Stephanie Gonzales, declared July 19, 1992 "Victor Mendoza Day" in that state. Vibraphonist and Assistant Professor **Victor Mendoza '89** was cited in Gonzales' proclamation as "one of the country's outstanding Latin-jazz artists" and "an outstanding example for others who have similar aspirations."

Bass Instructor **Oscar Stagnaro** appeared with Latin jazz saxophonist Paquito D'Rivera at jazz festivals in France, Germany, Italy, Finland, Denmark, and Brazil.

In June, Bass Instructor **Joe Santerre '82** and Assistant Professor and guitarist **Ken Taft '72** presented master classes, lectures, and recitals to the attendants of the 1992 United States University Performing Artist Series in San Jose, Costa Rica.

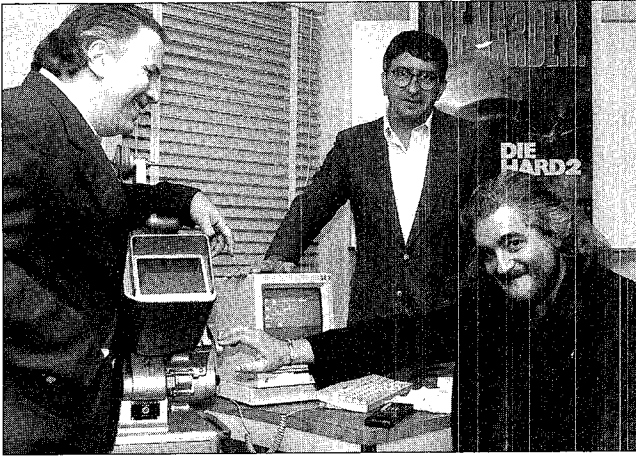
Associate Professor **Peter Gardner** published an article entitled "Makers and Users of Knowledge: Literature Re-creation in the Classroom," in the summer issue of the *Journal of Teaching Writing*. Gardner's article examines student film adaptations of novels and short stories.

Associate Professor of MP&E **Fred Miller** signed a multirecord contract with the Zoom Express/BMG Kidz label. Miller will compose and perform material for childrens' records, audio and video products, and books.

Bassist and Assistant Professor **Mirek Kocandrie '80**, released a new CD entitled *There is Always Something* for the KOPA Records label.

Assistant Professor **Makoto Takenaka '82** toured extensively throughout Japan and Korea during July and August, presenting jazz concerts and lecturing at high schools and colleges. While in Japan, he recorded piano tracks for an upcoming CD release by Shakuhachi flutist Walter Ube.

VISITING ARTIST SERIES CLINICS AT BERKLEE



Film composer Michael Kamen (seated) with Berklee Film Scoring Department chair Don Wilkins (left) and assistant chair Michael Rendish, during a recent visit to the college.

This summer, a variety of performers, producers, and composers came to Berklee as part of the Visiting Artist Series. The program has always provided a valuable link to the music industry for Berklee. Through clinics, masterclasses, and performances, students and faculty had opportunities to talk with, listen to, and sometimes play with top artists in the music industry.

In June, Grammy Award-winning film score composer **Michael Kamen** presented a Berklee seminar on his work. Kamen discussed his composing for a range of musical projects including film, TV, ballet scores, and writing and conducting orchestrations for rock icons Pink Floyd and Aerosmith.

"Panic is the driving force," Kamen stated, describing how he copes with composing major film scores within tight deadlines. "I had only three and one half weeks to compose two hours and fifteen minutes of music for *Robin Hood*. I just trusted my instincts and it all worked out fine in the end."

To date, Kamen has composed the scores for more than 25 pictures including *Robin Hood: Prince of Thieves*, *Lethal Weapon 1-3*, *Die Hard* and *Die Hard 2*, *Shining Through*, and *The Last Boy Scout*. His work on the soundtrack for *Robin Hood* won two Grammy awards this year. The song he co-wrote with Bryan Adams for the film, "Everything I Do (I Do it For You)," is the all-time best selling pop single.

Founding members of the band Elements, and former Pat Metheny sidemen, **Mark Egan** and **Danny Gottlieb** gave simultaneous bass and percussion clinics respectively.

Egan shared his insights on bass improvisation, composing, and the music business. In his session, Danny Gottlieb discussed his drum technique, studio work, and fielded questions about his career.

Famed record producer and Columbia recording artist, **T-Bone Burnett** (left) is shown with Songwriting Department chair **Jack Perricone** after a songwriting clinic.

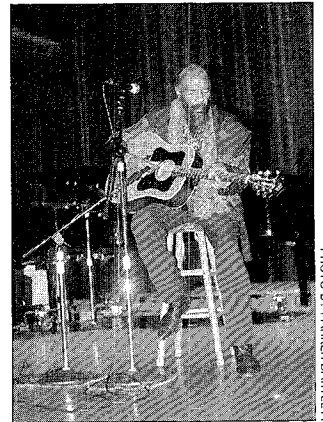
High energy rock bassist **T.M. Stevens** gave his views on bass techniques and the music business in his seminar. He also performed a number of classic rock tunes with a student band. Stevens has worked with Joe Cocker, Miles Davis, and Berklee alumnus Steve Vai.

Will Kennedy, drummer for the jazz fusion group the Yellow Jackets, offered a morning clinic on improvisation for drum students, and an afternoon performance with a faculty band in the Berklee Performance Center. Kennedy also held a question and answer session with the students at the afternoon performance.

Renowned record producer and songwriter **T-Bone Burnette** came to Berklee for a master class in songwriting. Burnette's latest release for the Columbia label is titled *Criminals*. Burnette is best known for his work with Elvis Costello, Sam Phillips, and Madonna.

Jazz pianist **Andy LaVerne** demonstrated the possibilities of the Yamaha Disclavier pianos recently installed at the college. LaVerne has served as pianist, composer, and arranger for Stan Getz, and has recorded and performed with

Frank Sinatra, Sonny Stitt, Mel Torme, and many others. He is also a frequent contributor to *Keyboard* magazine, and has released an instructional video on solo and group jazz piano playing.



Folk artist Richie Havens

Veteran folk musician and jingle vocalist **Richie Havens** reminisced about the '60s, chronicled his career and performed new and old songs during his master class in the Performance Center.

Other visiting artists at Berklee this summer included keyboardist and JVC recording artist **Tom Coster**, Afro-Caribbean bassist **Irving Cancel**, the **Krakow Youth Jazz Ensemble**, jazz trumpeter **Leon Merian**, and synthesizer specialist **Steve Lipson**.



BCM PROGRAM REACHES OUT TO BOSTON YOUTH

This summer, Berklee launched a new outreach program called *Berklee City Music* (BCM).

Through BCM, 26 talented students from Boston high schools were selected to attend Berklee's Five-Week summer program on full-tuition scholarships. The younger students in the program were paired with Berklee student mentors and will continue their interaction with the college while in high school by playing in Berklee ensembles and performing a final concert at Berklee.

Music is, perhaps, the most significant component of the youth culture; yet music education is becoming less available in public school systems. The intent of Berklee's program is to inspire young musicians to stay in school and to discover that a college education is not out of their reach.

With course offerings exploring most styles and genres of contemporary

music, Berklee is in a unique position to reach and educate young, inner-city musicians. Paradoxically, Berklee accepts two out of three applications from students around the world, yet only one in five applicants from Boston qualifies for admission. The BCM program will make a difference for Boston's musically inclined but undertrained youth.

At the conclusion of this summer's BCM program, one student received a partial scholarship and four were awarded full-tuition scholarships to continue studies at Berklee this year.



PHOTO BY BRIAN WALSKI

Trumpeters Benjamin Folan (left) and Mark Gonsalves were among 26 who received full-tuition scholarships to the five-week BCM program.

UCHIDA WORKSHOP

Berklee, in conjunction with the Uchida Scholarship Foundation, arranged a special six-day jazz workshop program for 14 gifted Japanese musicians. The workshop, held at the Berklee campus from August 3-8, gave the Japanese musicians an introduction to the Berklee curriculum and a taste of American culture.

The 1992 Summer Jazz Workshop for the Japanese students was a variation on the annual Berklee in Japan Summer Programs which have featured Berklee faculty members presenting workshops and scholarship awards in Japan. This year's program provided its Asian participants an opportunity get the full Berklee experience by studying with the faculty at the college's Boston facilities.

Their curriculum included daily instrumental lessons with Berklee's department chairs, and classes in mu-

sic theory, performance, and ensemble. Additionally, the program included daily clinics given by professors from several of Berklee's 20 departments. Their week of study also included a special lecture/demonstration featuring Berklee Visiting Artist Series guest, Will Kennedy, drummer for the Yellow Jackets.

The week-long program culminated with the awarding of certificates for completion of the program, and a concert featuring the Japanese student ensembles.

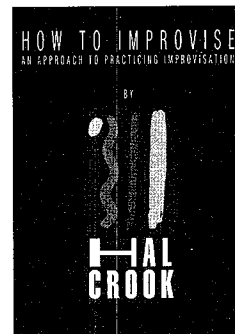
Assistant Guitar Department chair Rick Peckham, led a septet in a set which included tunes by Thelonious Monk, Ornette Coleman, McCoy Tyner, and Bobby Watson. Assistant Professor of percussion Steve Wilkes, directed the nine-piece Berklee Natio Orchestra in a set of traditional songs from Japan, Nigeria, Zaire, Algeria, and South Africa, arranged by the Japanese ensemble members.

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BLUES & RHYTHM CHANGES

BY FRED LIPSIOUS

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14 swinging and melodious solos over two of the most important chord progressions in jazz. Fred demonstrates the solos, alternating between alto and tenor saxophones, along with the rhythm section. To give variety to the tracks, different rhythmic feels (from Swing to Afro-Cuban), keys, tempos and chordal accompaniment were used. In order for the written solos to remain in playable ranges for E^b and B^b instruments, two complete sets of the rhythm section accompaniment have been recorded.

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ALUMNI PROFILE: LARRY FISHMAN '75 THE NECESSITY/INNOVATION CONTINUUM

The old adage that necessity is the mother of invention holds true for Larry Fishman '75. He never set out to be an inventor or an electronics entrepreneur, only to solve the problem of satisfactorily amplifying his acoustic bass. Ultimately, he designed some of the most successful pickup systems for the bass, and later, a host of acoustic stringed instrument pickups. His company, Fishman Transducers, has gained national prominence as a leading manufacturer of pickups, while his latest project, the Fly Guitar, is sending shock waves through the electric guitar industry.

"I was working regularly in the late '70s with a bebop band on acoustic bass at the Plough and Stars in Cambridge," recalls Fishman. "When our arch-top guitar player left the band, and a new guy who played a strat replaced him, the dynamic level of the band began to rise. Soon the piano player showed up with a Fender Rhodes and the volume rose considerably. No one could hear the acoustic bass anymore."

Not wanting to play an electric, Fishman went out and bought every acoustic bass pickup then available, but found either the amplification was inadequate or the tone quality unacceptable. Drawing on his skills as an engineer (Fishman earned his B.S. in Mechanical Engineering from the University of North Carolina prior to coming to Berklee), he went to work with a soldering gun. A friend working at developing synthesizers gave him some piezo ceramic discs and after much experimentation, Larry made a pickup that worked well enough for him to be heard over the band. He also made a few and sold them to other local bass players.

"I thought that would be the extent of it," states Fishman. "But soon



Larry Fishman '75 (left) with Ken Parker and the revolutionary Fly Guitar.

after that I had an accident which shattered a fingertip, and I couldn't play for four months. A local repair man who had heard of my pickups asked me to make him a few. I needed work, and decided to make a few dozen. They all sold within a week, and I decided to make 50 more and place an ad in the *International Musician*. Lo and behold, checks for \$125 started pouring into my post office box. It was amazing, no one had ever heard of me, but bass players were very desperate at that time for a pickup that worked. When I started receiving checks faster than I could turn out the pickups, I hired a guy to help me and we began producing them in my basement."

Around the same time, a friend who was a sales rep for Guild guitars told Larry that Guild was looking for a good acoustic guitar pickup. He made one, they liked it and decided to equip their guitars with them. Fishman also learned that the Martin guitar company was seeking a new pickup for their thin-line models.

"I put something together for Martin," states Fishman, "and after their artists gave approval, Martin asked me to make 24 for a trade show to be held in a few days. I was feverishly installing the pickups in their guitars the night before the show. It all paid off—I left that trade show with an order for 10,000 pieces."

With necessity dictating, Larry

and his wife Pam opened a plant in Woburn, Massachusetts in 1981 and began producing pickups for bass, flat-top and arch-top guitars, banjo, mandolin, violin, and cello. Fishman currently supplies pickups and other accessories to such manufacturers as Gibson, Guild, Martin, Taylor, and Larrivee guitars.

Larry now holds nine patents from the U.S. Patent Office. A design for the featherweight "Fly" electric guitar that he created with luthier Ken Parker is one that will spawn several more. The Parker/Fishman Fly Guitar caused a sensation at the 1992 NAMM show, and was featured on the cover of the May issue of *Guitar Player* magazine.

The guitar has an ultra-sleek wooden body reinforced with a carbon- and glass-fiber exoskeleton, and weighs a mere 2.5 to 5 lbs. Fishman's addition of a hexaphonic transducer pickup system in the bridge gives this solidbody an unprecedented acoustic guitar sound. Standard magnetic pickups provide contemporary electric sounds, and a pan pot to blend the two systems presents a wider tonal spectrum than any guitar currently on the market.

These and other innovations, such as a phantom power supply for the electronics, make the Fly Guitar a revolutionary blend of high tech and traditional elements.

Parker and Fishman are beginning production in their new factory in Wilmington, Massachusetts, and have signed a distribution agreement with Korg U.S.A. The stage is set for the market debut of their Fly Guitar.

"A lot of people think our instrument is the next step in guitar technology," states Fishman. "Magnetic pickups have fully matured. . .now it's time for a new sound."

PHOTO BY MARK L. SMALL

Blues in the Green Heart of Italy

Fred Bouchard

You can't escape the music in Perugia in July. I was stretched out for a short, mid-morning *pennichella* (nap) in the Hotel Bella Vista, high above the red-tiled roofs, and I couldn't sleep a wink. The Olympia Brass Band was cruising back toward the hotel and I could feel the bump of tuba and snare caroming off the stone walls. Puccini blared from a penthouse radio, a saxophonist (Odean Pope?) was running licks downstairs. Then a wrenching wail came wheeling up like a valkyrie from the far end of the Corso Vanucci in the pink limestone main square, a good kilometer away—Linda Hopkins!

Music is layered, intersticed, and interpolated in Perugia—this ancient city of learning and culture smack in the verdant, geographical center of Italy—like the stones

in the city's very foundations: bedrock Etruscan blocks and Roman terracotta in delicate *tramezzini* (sandwiches). People live and breathe opera and pop 'round the clock, they swarm to it like honey, eat it like pasta, crave it like addicts. They'll jump to a jazz concert as quick as you can call a minor-seventh-flat-five.

Umbria Jazz has brought to Perugia the flavors of American music for 19 summers: jazz, blues, gospel, a bit of pop, even classical. The brainchild of impresario Carlo Pagnotta, Umbria Jazz found favor with the people right away and gradually with the city and provincial governments. Umbria Jazz has expanded from a couple of concerts featuring American headliners and an Italian band or two, to a 10-day extravaganza with 100 performances spread throughout Umbria.

The festival books America's finest jazz and blues musicians, regularly attracts 100,000 patrons, and earns raves from the Italian and international press.

Berklee, too, has become an integral part of Umbria Jazz's international family over the past seven years, its influence is nearly as multi-leveled as the festival itself. The classes, the ensembles, the solo studies have all been steady from the start. Recently, Berklee has incorporated clinics with individual guest artists

Fred Bouchard writes about music for DownBeat, Jazz Times, and The Boston Phoenix, and hosts a jazz show on WMBR-FM in Cambridge, MA.



PHOTO BY JOSEPHINE SHIELDS

Pianist Cinzia Gizi '90 (right) translates for Ray Santisi's harmony class in Umbria.

clinics with individual guest artists like Josef Zawinul '59 and Joe Pass into the educational program.

In 1991, the Umbria Jazz Association was formed, making Berklee and Umbria Jazz a sort of summer-time joint educational venture. And, as if the spirit of the EEC were making itself felt, about 200 student musicians come to the Perugia program every year. Interpreters for the sessions are all native Italians and Berklee alumni.

"Twenty-one percent of our students this year came from Europe and Japan," said bassist and director of the Umbria jazz clinics, Giovanni Tommaso. "We're really pleased to be bringing them in."

Umbria Jazz '92 was a banner year for the festival and for Berklee's contributions. "This was the first time we've had a whole musical unit working with the students," said Umbria Course Director Larry Monroe '70 of the artists in residence, saxophonist Joe Lovano '72, guitarist Bill Frisell '77, and drummer Paul Motian. The trio, taking the stage at the Teatro Morlacchi opera house, gave pellucid daytime performances for the Berklee participants (public performances at night), jammed with the students, and conducted very long and open question and answer sessions.

The voluble Lovano—who encouraged young soprano sax players to take their explorations beyond Coltrane to Sims, Thompson, Leibman, and Lacy—summed up with this dictum: "We can tell you how we learned, but you have to teach yourself how to play."

It was Berklee's second year on the premises of the Conservatorio Morlacchi—a spacious and convenient location—people kept their windows shut as conservatory people across the courtyard rehearsed Scott Joplin's *Treemonisha*. Though classroom temperatures rose during sweaty "Satin Doll" jams, and intense analyses of blues styles or bebop solos, everyone seemed to be taking it in cooperative stride.



Faculty member Bill Pierce (back row, left) and guest artist Joe Lovano '72 (back row right), with Umbria Jazz students.

PHOTO BY JOSEPHINE SHIELDS

"We really started advancing the curriculum in 1991," states Larry Bethune '71. "Before that, classes focused on improv and theory. Jazz composition was not big. Last year, because the kids showed great interest in roots and influences, we offered blues traditions. This year Larry Monroe offered some classes on the bop tradition, and we compiled an anthology of tunes."

"Today, bop influences all players from Pat Metheny to M-Base," said Larry Monroe. "Classic lessons in the form and structure of Charlie Parker and Dizzy Gillespie and later bebop players have shaped many of today's jazz players. The Italian students want to learn harmonic and rhythmic complexity, uptempo capacity, accuracy on changes, and melodic continuity."

With Italians, the melody's the main thing, whether it be Pino Daniele, Johnny Hodges, Anna Moffo, Linda Hopkins, or Steve Lacy. Umbria Jazz itself is stylistically centrist in feel: when Carlo Pagnotta wants trumpeters, he hires Roy Hargrove, Freddie Hubbard, and Nat Adderley (not Chuck Mangione, Hugh Masekela, or Mark Isham).

Faculty drummer Bob Tamagni '73, observed that Italian students have long tap roots into music history. When he conducts clinics in Los Angeles, the students don't go back further than Chick Corea; in Japan, they want to catch up to the present

fast. "Europeans," says Bob, "tend to have more interest in the history of jazz; they want to play swing and standard jazz tunes and know more about them."

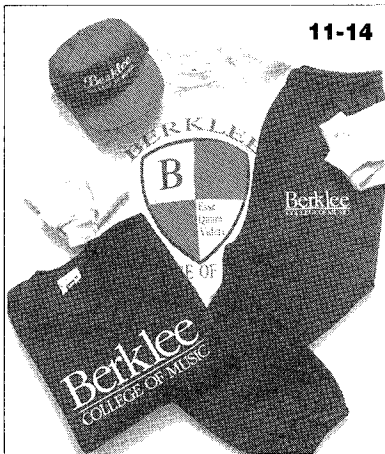
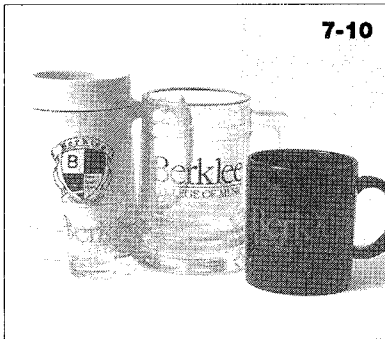
The faculty also offered pet classes—Monroe (Pentatonic Scales), Jim Kelly '73 (Voicings in Fourths), and Dave Clark (Metronome Games). The pace was hectic—10 straight days of classes, and nightly concerts by headliners to catch for class discussion—but panache was evident in the classroom. Ray Santisi '54 offered scholars of harmony more "Gi-

ant Steps" chord choices than Perugia's Hotel La Rosetta (the faculty's culinarily first-call retreat) did pasta dishes. Bill Pierce '73 dissected a Hank Mobley solo as painstakingly as an archaeologist might examine an ancient Roman floor mosaic.

On two of the 10 nights, two configurations of the Berklee All Stars took the stage at the Festival du Mondo in Spoleto. Saxophonist Larry Monroe led a group with guitarist Jim Kelly, and a rhythm section composed of Dave Clark (bass) and Bob Tamagni (drums); the other group featured Bill Pierce (tenor sax), Ken Cervenka '77 (trumpet), Ray Santisi (piano), and Tamagni and Clark again for the rhythm section. It was a breakthrough to be sure—1992 is the first year that jazz was programmed at the Spoleto Festival, historically a bastion of classical music.

During the seven years of Berklee's involvement in Umbria Jazz, nearly 1300 students from throughout Europe have participated. They love the mix; a bunch come back year after year.

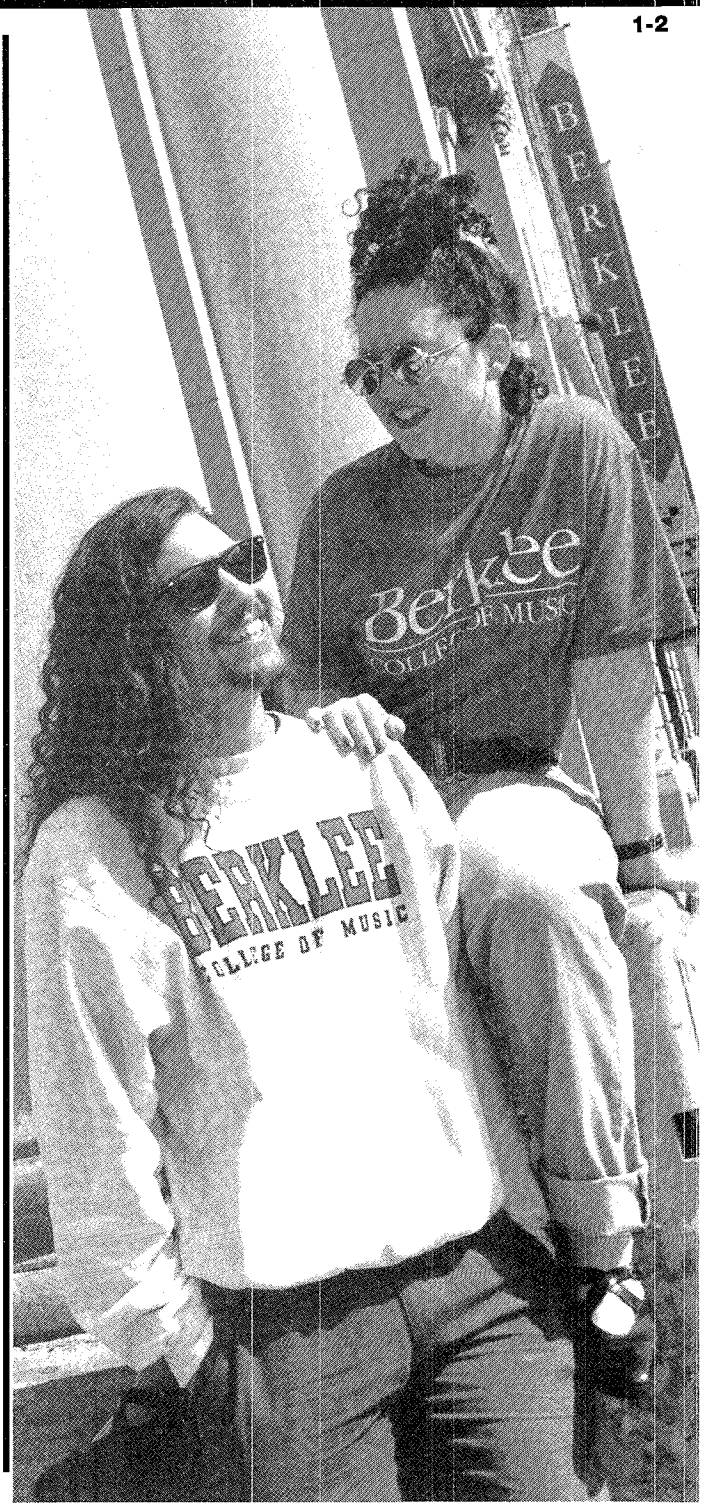
"I get to study my horn," stated Carmine DeRosa Maresca, a regular. "I get to check out my peers again, hear these great concerts [10 days at the bargain price of \$100], and sit in 'til 6 a.m. at Angelino's or San Andrea [two jamming bars]. I kill myself here during the 10 days of the program and then I go back to Naples and collapse!"



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The Tonight Show's Jazz Messenger

*Saxophonist Branford Marsalis '81 talks about
calling the tunes for Jay Leno*

by
Mark L.
Small '73

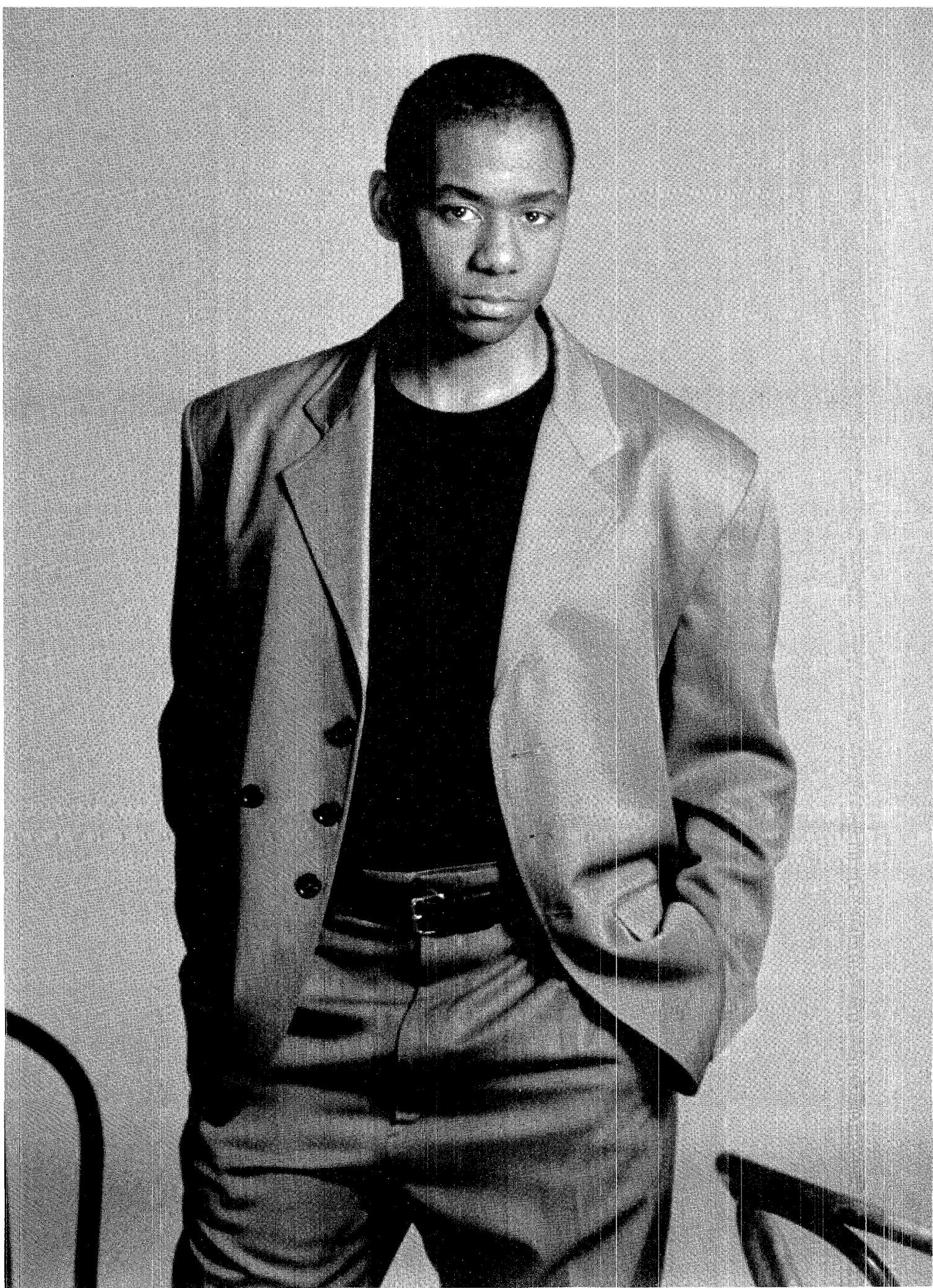
Among the “young lions” of jazz who have captivated the jazz public for the past decade, none has had a more diversified or highly charged career than their “elder statesman,” Branford Marsalis '81. At 31, he has already logged in 12 years on the road with his own group and with such luminaries as Art Blakey, Lionel Hampton, Herbie Hancock, Wynton Marsalis, Sting, and others. As of May 25, when he made his debut on NBC as musical director of the “Tonight Show” with Jay Leno, life changed for Branford. No longer a celebrity merely in the jazz world, Marsalis rocketed to prominence with mainstream American television viewers.

Nightly, before an estimated 8 to 10 million people, Branford plays the theme he penned for the show, trades one-liners with Leno, backs the show's musical guests, and burns with his hand-picked bandmates during commercial breaks. Among the stars he hired for his eight-piece “Tonight Show” band, Branford chose two fellow Berklee alumni: guitarist Kevin Eubanks '79, and drummer Jeff Watts '80.

NBC granted Marsalis complete artistic control over the music—the only condition under which someone with his musical integrity could

work. He continues to feature his own uncompromising, hard-blowing style of jazz, and whatever other music agrees with his sensibilities. Branford makes all musical selections based on his own tastes, not on what will get the best audience response. Even for the shortest of bumpers, he won't play pop tunes he feels have no merit—even if they have platinum status.

Although the “Tonight Show” gig might appear to be the apogee, Branford's career has continuously spiraled upward over the past decade, so it's premature to predict that he's at the summit. His past endeavors include testing his mettle as a soloist with everyone from Sonny Rollins and Chick Corea to Public Enemy and the Grateful Dead. For four years he was a member of Sting's post-Police band. That stint included world tours and appearances at such high-profile events as the 1988 Freedomfest, and the Amnesty International tour, and the recording of two chart-topping Sting albums. His affable clowning in the Sting documentary, *Bring on the Night*, netted him cameo roles in *Throw Momma from the Train*, and *School Daze*. Branford himself is the star of a recent 60-minute jazz documentary, *The Music Tells You*, directed by D. A. Pennebaker. His com-



positions and sax work are featured on several movie soundtracks, including those of two fall releases— *Sneakers*, starring Robert Redford, and Spike Lee's *Malcolm X*.

Branford has just released his eighth album for CBS, *I Heard You Twice the First Time*. The much-anticipated blues project features compelling performances turned in by such artists as B.B. King, John Lee Hooker, Linda Hopkins, Joe Louis Walker, and Wynton Marsalis. Branford and the disc's collaborators spin diverse tales borne from the legacy of the blues, melding influences from the field holler, gospel music, Delta blues, and Dixieland traditions with those of contemporary urban jazz.

It is personally important to Branford that he keep the African-American musical traditions vital and looking forward. Historically, those traditions have been fostered in nightclubs, not on TV sound stages. So L.A.'s Lunaria restaurant and jazz club is the place Branford may be found keeping the flame and stretching out with his band after the "Tonight Show" set has been struck. Even though he's got the premier musical day gig in the nation, don't think for a second that Branford will be giving up his night job any time soon.

I've been asked, "Why don't you play music for the people?" I answer that I am playing music for the people, not of the people.

What inspired you to make a blues album this time around?

The blues was the inspiration. I've always had an affinity for the blues, particularly after meeting Willie Dixon at a concert at the Montreal Jazz Festival in 1982.

The record is a real chronicle of blues styles.

Well, most of the guys in my idiom have a tendency to concentrate more on the blues in the swing style, or the Duke-style shuffle blues. I've always been touched by the folk blues tradition, and the impact that it had on what

we do. I wanted to make a record that would reflect that.

What was your involvement on the a cappella slave song "Berta, Berta?"

I sang on it. The other guys who sing on that song were from the original cast of the August Wilson play *The Piano Lesson*. I was touched by that song when I heard it, so I called up their management to see if they could perform for my record. The lyrics are a reminiscence about being a slave on a parchment farm in Mississippi. Without the play's dialog it was a bit ineffective, so we made it into a chain gang song by adding sound effects.

Many jazz albums these days feature the leader playing 90% of the solos, but you are very democratic in sharing the solo space.

I do that on almost all of my records, I don't really take a lot of the solos. On my early records I took more solo space because the players weren't part of my regular group. But I've played with the guys on the new record before, and I had them in to play because I respect their abilities and I gave them room to say their thing.

On songs like "Stretto from the Ghetto" and several other cuts, there are some odd times and complex layers of polyrhythms. In your opinion, is that the most fruitful direction for jazz players to explore?

It always has been. Charlie Parker knew that, Art Blakey definitely knew that. The two most essential elements of any music in the world are melody and rhythm. They are also the most difficult elements to get to. It is easy to memorize licks and recite them on cue. That is not really responding to what you hear or to what the group is doing and trying to invent new melodies, or play them differently.

What about harmony? Is there room in jazz for more exploration of chord structures that cannot be labeled in a traditional way?

We haven't played traditional chord structures since 1982. In Wynton's band we picked up on that Miles phrygian thing. With Kenny Kirkland playing, phrygian takes on a whole new meaning. Our tunes take very unusual twists compared to traditional bebop songs with predictable chord sequences. We've also been working with polytonality for a long time. Almost all of my songs are written with googobs of polytonality. But I'm very aware that there is nothing that we can play that hasn't been played already.

Monk wasn't the first person to play unusual chords, but he was the first to play them the

way that he did. The legacy of jazz is the ability to bring about a different musical perspective. A G7 is a G7 chord, but how each musician plays it is what makes it different and special. There are only 12 notes; we can't invent new ones. It is all in the way we string the notes together and manipulate them in different ways. My group has been doing that for a long time and it's finally starting to make sense to me.

Today's classical audiences favor music from earlier style periods over new works by contemporary composers. Do you see a similar situation in jazz with the reverence paid to the early work of Miles and Coltrane?

The reverence it has now it didn't have then—maybe Miles had it. You can hear live bootleg tapes of Coltrane playing and three people are clapping. They didn't get what he was doing. Wynton and I get a lot of attention from the press, but we have never been deluded into thinking it is because people appreciate or understand what we play.

When you accepted the job as bandleader on the "Tonight Show," did you see it as an opportunity to expose a new audience to jazz?

Musicians are so full of it when they start getting on that thing of "We are missionaries," and "It's a war and we have to save the music." I don't have anything to prove. I believed that people would respond to quality music. I have never spent a lot of time trying to do things for other people when it comes to my music.

At some point you have to make a decision. Are you going to play music for you and stay true to yourself and to your art, or are you going to play to these people who don't know anything about music? I thought that if we played music just for us, there would be people who wouldn't like it. But there would also be an overwhelming number of people who would respond. It is pretty funny, people say, "Man, you guys are doing something new on television." And I say, "What you are calling new is old." Half of the songs we play are 15 to 20 years old except for our originals. Everyone thinks this jazz thing is so bright and new. We just made a decision that we were going to play songs that were good. If we play a pop tune it's because it's a good pop tune, not because it was popular. We play some old Weather Report, Stevie Wonder, and Earth, Wind, and Fire tunes as well as Duke Ellington. We just keep adding on to the book.

Sociology has a lot to do with how people perceive and play music. One reason why jazz is unpopular is because it is so self-indulgent. Any art form is. There are a lot of people who don't appreciate people playing something they

don't understand—they feel smothered by it. There are some musics that are just designed for mass consumption—there has always been that kind of music throughout history. Salieri's music was for mass consumption; Mozart's was not. Up until 100 years after his death he was far more popular than Mozart ever was. I've been asked, "Why don't you play music for the people?" I answer that I am playing music *for* the people, not *of* the people. When you start

**Branford with
"Tonight Show"
host Jay Leno**



playing music or writing books that are not of the people, they don't really appreciate that.

There are some musics that give a very keen observation of what goes on in society. In the intro to his book *Civilization*, historian Kenneth Clark wrote that the only way to really get an accurate history is through the eyes of musicians and painters. Writers lie, you know; one says Reagan was no good, another says he was the best thing that ever happened. If someone really wants to know what was going on in 1990 in America, put on some music.

What part of your day is devoted to working on the show?

I work from about 1:00 p.m. to 7:30 or 8:00 p.m. I write a lot of music and we rehearse.

Being the leader of the "Tonight Show" band must put restrictions on how much outside performing you can do.

It does. I don't go out on the road, but who is crying over that?

How did you pick Kevin Eubanks and Jeff Watts for the band?

I met them both when I was at Berklee. Jeff was a logical choice for me because he's been in my band for years. Kevin is someone I met after hearing a story going around Berklee that there was this great guitar player who wasn't going to get the credits to graduate because he

wouldn't use a pick. I had to meet this guy! 1979 was a magical year at Berklee. I was there with Donald Harrison, Wallace Roney, Kevin Eubanks, Steve Vai, and Smitty Smith. That was a hell of a year. Shortly after that, Kevin and I played in Art Blakey's band with Billy Pierce, one of the great teachers at Berklee.

Was Bill your private teacher at Berklee?

No, not formally, but he taught me anyway, I got a lot of lessons from him. Billy is the main reason I play like I do now. He gave me a different approach and an outlook on jazz.

Do you feel that formal music education is important for upcoming players?

If a student is strong enough personally to go in and get what he wants from a school, it can be an asset. Most students walk in saying, okay, I'm in school, now teach me. The Euro-centric approach to music education, teaching musical rules, is great in a lot of respects, but jazz is one of those things that cannot be academized in the conventional ways. When you really think about it, classical music can't either. I would love to teach at a school. I would teach students how to listen and how to react.

I had a listening and analysis class at Berklee

with Billy Pierce and that was cool. You need the right teachers and they are hard to come by. A teacher has a lot of power. Depending on a student's personal constitution, the influence of the wrong teacher can make a person feel like quitting music.

It is well known that you came up in a home with a lot of music. Do you feel that gave you a headstart before you went on to higher education in music?

Yes, but I can think of a lot of major musicians with children and none of their kids are major players. There is more to it than just growing up with music in the home. I was lucky that I had a mother who was adamant about making sure we knew what we wanted out of life.

What do you tell the young players you meet who are hoping to make a career in music?

My advice is to pray, work hard, and know why you are going into music. There is a big difference between striving to be a good musician and striving only to be a successful one. You have to decide what kind of musician you want to be. Sometimes you get lucky and you can be both. ■



Branford on stage leading the "Tonight Show" band. For the eight-piece group, he recruited two Berklee alumni, drummer Jeff Watts '80 (above) and guitarist Kevin Eubanks '79 (right).

A Primer on Music Publishing

A basic understanding of your rights could keep your publishing deal from going wrong

by Don
Gorder

One of the largest sources of revenue in the music industry comes from the fees and royalties generated by music publishing rights. For public performance alone, these fees amount to more than \$500 million each year. Despite the immensity of this portion of the music business, publishing rights and the procedures for securing those rights are among the topics least understood by artists.

Put simply, every time you buy a recording, hear a song on the radio, during a television show, in a movie, or even in your favorite store, a payment must be made to the author and the publisher of that material. If you are a songwriter or performer who doesn't understand the basics of publishing rights, all of those potential payments could wind up in someone else's pocket.

Knowing Your Rights

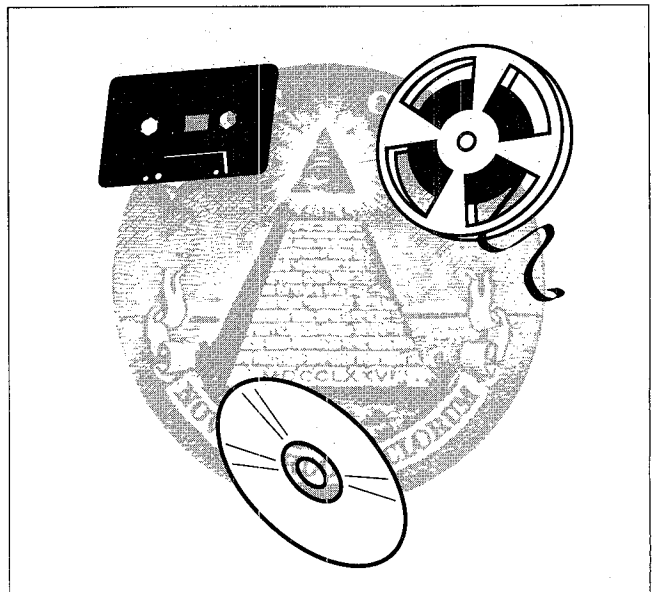
The first owner of copyright in any song is usually the songwriter. This

Don Gorder is chair of Berklee's Music Business/Management Department and an entertainment attorney. This article was adapted from Gorder's July and August columns in New England Performer magazine.

Public performance publishing rights account for more than \$500 million annually.

ownership gives control over the exclusive rights outlined by the U.S. Copyright Law (see sidebar). However, for business reasons, the songwriter may decide to transfer some or all of this ownership to someone else. It is important to remember that a copyright is treated just like any other piece of property, and can be bought, sold, given away, or granted by contract.

The writer parts with ownership by signing a contract which transfers copyright in the song to a publisher.



GRAPHIC BY DAVE MIRANDA

FOUR BASIC RIGHTS

Under the U.S. Copyright Law, copyright owners have five exclusive rights. For the songwriter, four of these rights are relevant.

1. The right to make copies or phonorecords of the song. Typically, the first use of a song which a publisher will seek is to get the song cut by an established artist. Obviously, a recording by a major artist starts the ball rolling for the popularization of the song. Since the copyright owner (publisher) controls this recording right exclusively, the label must pay the publisher for the privilege of recording the song. This income is referred to as the mechanicals. The current mechanical rate prescribed by the Copyright Law is 6 and 1/4 cents per song, per unit (CD, cassette, or LP) manufactured and distributed.

Publishers can generate synchronization income when songs they own are used in movie soundtracks. Print versions, also covered under this right, generate income from sales of sheet music and song folios. Another source of income comes from sampling. Record labels are beginning to take a more ethical approach to paying for the music which is sampled from other artists' records.

2. The right to distribute copies or phonorecords of the song. This means that the publisher has the right to control the means by which recordings, movie soundtracks, and print versions of the song are made available to the public. Typically, distribution rights are included with the mechanical, synchronization, and print licenses which publishers issue for these types of uses.

3. The right to perform the song publicly. Performance venues and broadcasters pay license fees to ASCAP, BMI, and SESAC, the three U.S. performing rights societies, for the privilege of airing and sponsoring live performances of copyrighted music. This money is then paid by the societies to the publishers and writers according to the societies' respective systems of tallying the total performances of a song in a three-month period. For a song which receives a lot of radio and TV airplay, the performance income can be considerable for both the writers and the publishers.

4. The right to make derivative versions of the song. In the music industry, this applies mainly to the publisher's right to control the making of print arrangements and advertising jingle versions of the song. For example, if a music print company wants to market a marching band arrangement of the theme song from *Star Wars*, it would have to seek permission from the owner of the song. Likewise, an advertising agency would have to pay for the right to use this song in a jingle.

The publisher is then the owner and is in complete control of the use of the song, limited only by the provisions of the contract. The writer retains his or her royalty interest or writer's share. The income not paid to the writer in royalties is called the publisher's share. The split of income from most sources is 50/50. The ratio becomes etched in stone from the moment the songs are transferred to a publisher.

You may wonder why anyone would willingly sign over half of the income generated by his or her music to a publisher. Usually, songwriters

do this hoping for something very valuable in return—increased income. It is the publisher's business to find income sources for the songs. And usually, the publisher is in a better position to do this than the songwriter. Obviously, 50 percent of a lot adds up to more than 100 percent of a little.

A hit song can find its way into many income-producing situations and will generate money from mechanical payments, performance income, and possibly print and synchronization income, derivative uses, and cover versions. These revenues

are generated from domestic as well as international usages, and can become substantial.

The Bargaining Chip

Since publishing rights can account for a significant amount of income, they frequently become a bargaining chip during recording contract negotiations. In particular, a label may seek publishing income from the artist's songs to minimize the financial risk of signing new talent.

It is quite common for a label to own an affiliate publishing wing which functions much like an independent publisher. This relationship makes it convenient for the label to urge the artist to sign the publishing rights over to its affiliate publisher. This practice is not common with major labels, but occurs frequently with independents where publishing rights may even be brought in as one of the terms of the record deal.

Artists with bargaining clout can retain publishing rights. This frees them to seek a hefty advance from an independent publisher, to keep the publishing income for themselves, or to negotiate for copublishing.

Ajax

To illustrate the division of income generated by the songs themselves, let's discuss an imaginary five-piece band called Ajax. The band recently recorded a demo of their original songs and is trying to attract record company interest. Two of the members, Bud and Carla, cowrite the band's songs.

The first question is, who owns the copyrights in the songs? We will assume that Bud and Carla are writing these songs together with the intention that their respective contributions be merged inseparably. In this case, the Copyright Law says that they are joint owners of the copyright in the songs, each owning an indivisible interest.

This interest is considered to be equal unless they agree otherwise in writing. For example, if Carla writes the bulk of the music and lyrics, while Bud makes changes to fit the band's unique style, they might agree that Carla owns 60 percent of the copyright and Bud owns 40 percent. With-

out an agreement, the law says the split is 50/50. Let's go with the 60/40 split. Bud and Carla should also register their songs with the U.S. Copyright Office in Washington D.C. by sending in a cassette, form SR or PA (available from the copyright Office), and a \$20 registration fee.

Setting Up a Company

Since Ajax is actively seeking a record deal with their original material, the band would be wise to form its own publishing company. Ownership of the songs may become an issue in negotiating with the record label. With its own publishing company, Ajax is set up to deal with song ownership in a businesslike manner.

It is actually quite easy to form a publishing company. All the band has to do is file a DBA (Doing Business As) statement with their local city clerk stating the names of the owners of, say, Ajax Music Publishing, and take out a bank account in this name. Although the band can set it up any way they choose, the band wants all five members listed as co-owners of Ajax Music Publishing (Ajax Music), so that the nonwriters are compensated for their roles in shaping the group's interpretations of the songs Bud and Carla write.

Following this spirit of fairness, Bud and Carla could sign their songs over to Ajax Music, retaining a writer's royalty interest for themselves. A one-page document indicating the transfer of ownership is sufficient, and a duplicate copy should be filed with the Copyright Office. This transfer divides the songs' income into the writer's share, which Bud and Carla have agreed to split 60/40, and the publisher's share, split equally among the five band members. This means that for each dollar of income generated by the songs, the 50¢ writer's share goes to Bud and Carla, with Carla getting 30¢ and Bud getting 20¢ (according to their 60/40 split), paid to them by Ajax Music; the remaining 50¢ publisher's share is divided equally into five 10¢ shares (one

As the songwriter, all rights are yours. Only you can sign them away.

for each band member). Carla will get the largest share of the total pie, with 40¢ per dollar generated, followed by Bud with 30¢. If nothing else happens with Ajax's original material, the split will remain constant.

Where will the publishing dollars come from? Ajax's original songs are now considered controlled compositions, meaning the publishing rights are under the control of Ajax Music. Once Ajax is signed to a label, these rights can be quite valuable because there is an immediate avenue for getting the songs recorded. The label must pay Ajax Music a mechanical licensing fee for each original song they record based on the number of units (CDs, cassettes, and LPs) sold. For each 10,000 units sold, this fee approaches \$5000 (assuming 10 original songs per unit, at a controlled rate). Obviously, the label would prefer to avoid this payment, or even a part of it, if negotiating strength and business ethics allow it to do so.

Copublishing

In basic terms, *copublishing* means that the publishing rights in a given group of songs are controlled by more than one publisher. Typically, the original publisher assigns part of the publishing interest in these songs, splitting the publisher's share with another publisher. The usual split is equal, or 50/50.

As stated previously, many record labels are affiliated through common ownership with a music publisher. Independent labels often encourage (if not require) new artists to sign copublishing agreements with their affiliated publisher, while major labels are less likely to do this. In most

cases, the affiliated publisher also gets the *administration rights*, meaning that it has the exclusive rights to control the licensing of the songs, to collect the fees, and to pay the other publisher and the writer or writers their respective shares.

It should be clear why copublishing works to the advantage of the record label. Half of the publisher's share of income from

the artist's original songs is retained by the affiliated publisher. It not only costs the parent company less in mechanical licensing fees, but it also presents an opportunity to generate new income through subsequent uses of the songs.

Let's say Ajax is offered a recording contract by XYZ Records which includes a copublishing deal with XYZ Music, who will have the administration rights. If the members of Ajax sign this deal, Ajax Music will assign 1/2 the publishing rights in the songs to XYZ music. XYZ Records, in turn, will pay the mechanical licensing fees for recording the songs to XYZ Music, who keeps 1/2 of the publisher's share. The writer's share, split by Bud and Carla, is not affected by this. They will get 20¢ and 30¢, respectively, out of each dollar generated. But the publisher's share, the other 50¢ per dollar generated, will be divided between Ajax Music and XYZ Music—25¢ each. For smaller labels, it can make a big difference. Ajax must decide either to hold out for a better deal, or sign over half the publishing income.

Read Before You Sign

The music industry is littered with sad tales of lost publishing rights, so learn the basics. Remember, as the songwriter, all of the rights are yours. Only your signature can sell, trade, or give those rights away.

Understand every aspect of the contract before you sign it. Ask about any clause you don't understand, or find a good lawyer to explain it to you. If you don't like a clause, try to change it. Carelessly signing a contract could cost you a fortune. ■

Clothesline Drumming

A linear approach to the drum kit can add new color to those comfortable old grooves

by
Steve
Wilkes
'80

My family used to take yearly vacations to Florida during my childhood. I remember flying on occasion and a car trek or two, but most of the time we took the train. We always traveled from Washington D.C. by coach down the old Seaboard Coast line.

Our train would pass through dozens of neighborhoods in Virginia, North and South Carolina, Georgia, and Florida. I distinctly recall seeing hundreds of clotheslines. No two were ever the same and any given clothesline offered a remarkable variety of contrasts of colors, shapes, and styles of clothing.

Drawing on these memories helps

Steve Wilkes '80 is an assistant professor in the Percussion Department. He also leads the Boston-based group dr. carrot.

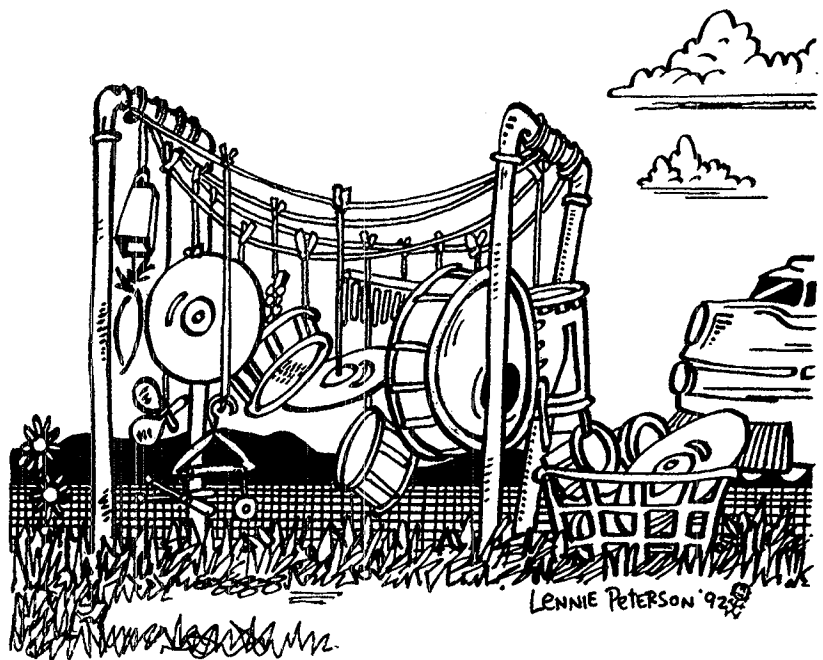


ILLUSTRATION BY LENNIE PETERSON

The variety of colors on the line is what makes it unique.

me to articulate a contemporary style of drumming which is best described as "The Clothesline." While working with my students at Berklee and with my own band dr. carrot, I have tried to develop a florid sonic approach to songs and rhythms. This approach, inspired in part by the concept of linear drumming taught by drummer extraordinaire, Gary Chaf-

fee, requires that the drummer cull many sounds from the drum kit while holding down a solid groove.

The conventional approach to playing a contemporary rock or funk time feel calls for a steady pulse (i.e., 8th or 16th notes) in the lead hand on the hi-hat or cymbal while the other hand provides back beats on the snare. The bass drum is hit heavily on beats one and three and/or on accented off beats. In this situation, the lead hand is providing the clothesline. While this is very effective in some cases, in others it produces a somewhat monochromatic effect. In all my train sojourns to Florida, I never saw a single clothesline with only Levi's blue jeans hanging from it. The variety of clothes on the line is what makes it unique, and in drumming, we can provide the same sort of variegated texture to the groove.

We can begin by breaking up the steady 8th- or 16th-note pulse in the lead hand, and sharing it with all four limbs. We can then further enhance the sonic variety by incorporating all of the various percussion accessories that can be added to a modern drum

set. Instead of one limb producing a monotone pulse, four limbs can provide a richly textured groove by weaving the timbres of tom-toms, ribbon crashers, splash cymbals, and even electronic percussion into the rhythmic fabric. One can emulate—in aural fashion—the dazzling variety of hues of clothing on the line.

Of course, the drummer's musicality comes into play here. Not all songs or grooves call for a menagerie of sound from the rhythmist. We drummers must balance the clothesline approach by keeping in mind that less is often more. Listening to Ringo Starr on *Revolver* can keep you mindful of that fact. However, considering the wide array of styles and influences found in contemporary music, today's drummer can find many opportunities to incorporate the clothesline technique.

For some interesting recorded examples of the technique, check out the work of Terry Bozzio and Alex Acuna on Mark Isham's self-titled disc, *Mark Isham*. Also notable is the sonic attack of Trilok Gurtu on John McLaughlin's recordings. ■

THE CLOTHESLINE TECHNIQUE

Example A is a light funk groove unadorned and traditionally notated. Example B shows the clothesline approach with more percussion colors and important accents distributed around the kit. It is notated with all stems up to underscore its linear concept.

Example A (Conventional)

Funk a-la Sanborn
m.m. = 90

Key for Example B

Example B (Clothesline)

m.m. = 90 (This also works at faster tempos)

R L R L (BD) R L R L (BD) R L R L (BD)

Accent points are same as above, played around kit.

GARY BURTON

on record . . .

new release

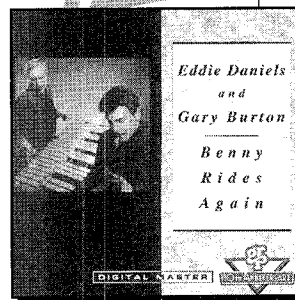
"SIX PACK"
October 1992

Also: Bob Berg,
Jock DeJohnette,
Steve Swallow,
Mulgrew Miller,
Will Lee, Paul
Shaffer...and
more!!!



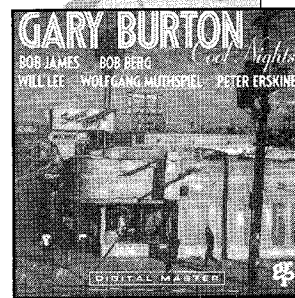
"BENNY
RIDES AGAIN"

Gary with the
jazz clarinet of
Eddie Daniels;
featuring the
music of Benny
Goodman



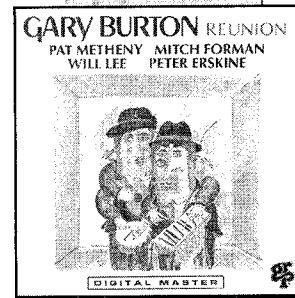
"COOL
NIGHTS"

Gary with Bob
James, Will Lee,
Bob Berg,
Wolfgang
Muthspiel, and
Peter Erskine



"REUNION"

Featuring Gary
with
Pat Metheny,
Mitchforman,
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MUSIC PREPARED BY JESSIE LASATEN

Alum *n o t e s*

Compiled by
Rob Jaret '93

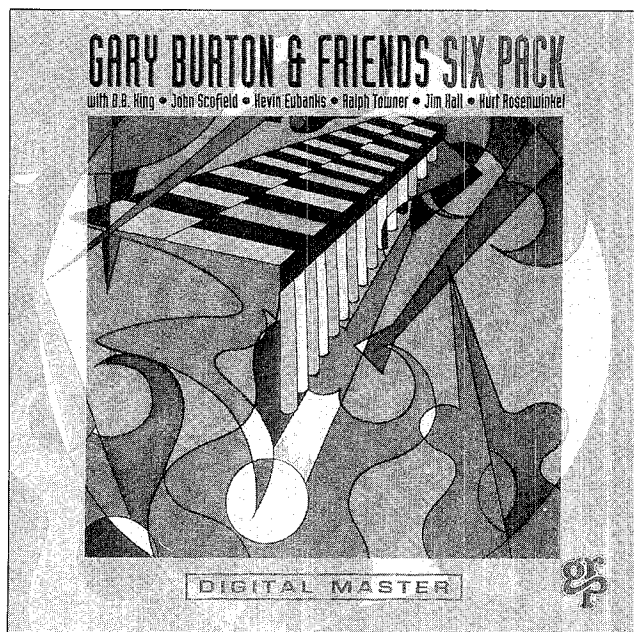
Hal McIntyre Jr. '64 is currently district sales manager for United Musical Instruments U.S.A.

Hans Gunder '67 has been working as associate music coordinator for P&R Music Talent Agency in San Diego. He lives in Coronado, CA.

Composer **Sharish Korde '69** is chair of the music department at Holy Cross College in Worcester, MA. His opera *Rasa* was performed by the Rasika Music Theater Ensemble.

Guitarist **Jim Thompson '70** established a guitar program at North Adams State College, in North Adams, MA. He also has an album out on the Phito/Fretless label called *Clazz Guitar*.

Gary Burton '62 has just released, *Six Pack*, featuring **B.B. King, Jim Hall, and four other top guitarists.**



Stan Kubit '71 and his wife Anita have opened Orlando Music Teachers Incorporated in Orlando, FL. The studio teaches both traditional and contemporary music styles

David P. Spadazzi '71 has published four volumes of jazz and technical studies for finger-style and pick-style guitar. The books are available from Altonhaus Productions, in Providence, RI. Spadazzi is an instructor of music at Dean Junior College in Franklin, MA.

Steve Groves '72 recently released the album *Bird Isle/Bad News* on his own Seventh Son record label.

Bassist **Doug Lees '74** has been playing with fellow Berklee alumnus **Michael Terry '73** in the rock/R&B band the Wingnuts. The group plays throughout Connecticut.

Kim Cissel '75 played trombone on Sinead O'Connor's new album *Ave Maria* which features mostly jazz standards. Cissel also appears in O'Connor's new video.

Richard B. Pretat Jr. '75 lives in Milwaukee, WI, and plays bass for the Milwaukee Symphony.

Laurie Cohen '76 lives in Mill Valley, CA where she is a psychotherapist working with artists and musicians.

Vibraphonist/percus-



Hal Crook '71 (right) is featured as trombone soloist on *Full House*, a new live album by the Phil Woods Quintet.

sionist **Jerry Tachoir '76** has performed with the Pittsburgh Symphony Orchestra, the American Wind Symphony, and the Switzerland International Symphony. He has also released three albums with his jazz quartet, and performed at the Montreux and the North Sea Jazz Festivals, colleges and nightclubs throughout the U.S., Canada, and Europe.

Peter Connor '77 has been appointed chair of the Music Department for the Concord Public Schools and Concord/Carlisle Regional School District. He lives in Chelmsford, MA.

Roger Gamache '77 spent the summer working for the Conservatory, an arts school located on Cape Cod. He worked on a comprehensive stage band and jazz studies program offered for the summer session. Also teaching at the

Conservatory is fellow alum **Andy Troyanos '90**.

Tim Kotowich '77 has been appointed Classical Music Manager for Warner Music Italy. He is responsible for the audio and audio-visual activities in Italy for Elektra-Nonesuch, Erato, and Teldec, three Time/Warner companies.

Guitarist/synthesist/composer **Charles Latorre '77** is living in Gouldsboro, PA recording his original material in his 8-track studio. His song "I Gotta Crawl" is used in the internationally syndicated radio program, "The Rogue Radio Chronicles."

Pianist/composer **Mariene Tachoir '77** has published a book of four-mallet solo compositions for vibraphone. The pieces were adapted for vibraphone by her husband **Jeremy Tachoir '76**.

Gravity Records President **Richard J. Tortolini '77** released his company's first CD, *Picture Time*, featuring drummer **Ian Froman '84** and guitarist **Joey Goldstein '75**.

Keyboardist/composer **Eric Lilley '78** is the leader of the band You Guys. He produced and wrote eight songs for their CD release on the ITI label. The group performed at the Telluride and the Winter Park Jazz Festivals, and are frequent guests on KUVU-FM's "Jazz in the Rockies."

Guitarist **Randy Roos '78** is the featured soloist in George Jinda's new band, World News. Their first album on the JVC Music label, titled *George Jinda and World News*, features four compositions by Roos.

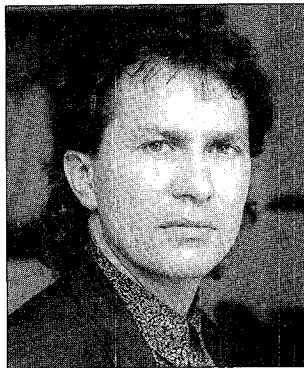
Emil Viklicky '78 is president of the Czechoslovakian Jazz Federation. He toured the United States this summer with his group

the Big Five.

Saxophonist **Ken Field '79** is a member of Birdsongs of the Mesozoic, an instrumental modern music ensemble. The guitarist for the group is fellow Berklee alumnus **Michael Bierylo '79**. Birdsongs has just released their third CD *Pyroclastics*. Ken's activities also include a performance with the Atlantic Saxophone Quartet, and soundtrack work for the "Sesame Street" show.

Clifford Lamb '79 is CEO of Resource/Media Dynamics in Mill Valley California. He produces direct response commercials for TV and radio and is a sales representative for KJAZ Broadcasting.

Ted Lowe '79 is an A&R representative for Warner Brothers Records in Los Angeles, CA.



Tim Kotowich '77 is Classical Music Manager for Warner Music Italy.

Drummer **Christopher Mancinelli '80** is vice president of Gekko records and Gary George management in Beverly Hills, CA. He recently managed the Moody Blues' tours of the U.S. and Europe.

Guitarist/vocalist **Gregan Wortman '80** is playing with his band Rodney and the Refrigerators and receiving air play on radio stations in South Dakota.

CLASS CONNECTIONS

In the last issue of *Berklee today*, Carrie Semanco '86, alumni relations coordinator, mentioned the changes taking place in her life and at the college. Carrie moved to Wichita, KS, and I became the new assistant director of development for alumni relations.

My first priority will be to meet with alumni groups in the major cities. I recently met with Joey Cardello, President of the

Boston group, and will meet with other Boston members soon. Visits to the West Coast and Nashville are already scheduled for the following dates: October 24 - 25, Los Angeles; October 25, San Francisco; October 26-27, Nashville. I will be in contact as I plan alumni showcases, educational, networking, and other events for your areas.

I look forward to meeting with you and hearing your ideas on club advancement. Alumni in New York, Florida, Philadelphia, Washington and Toronto have not been forgotten; I will be contacting you in the very near future. If any alumni in other cities are interested in starting an alumni group, please contact me at (617) 266-1400, extension 479.

The college recently received two challenge grants. One, from the National Academy of Recording Arts and Sciences (NARAS), is a \$5000 NARAS Scholarship for MP&E students. The other is a \$5000 Film Scoring Scholarship from film maker Bob Rogers, collaborator on several film projects with faculty member David Spears. We hope MP&E and film scoring alumni will help us match these challenge amounts to permanently establish these scholarships. We will soon conduct our first-ever phonathon to ask for alumni support.

Future plans of the Alumni Relations Office include: looking into the use of an electronic bulletin board to expand the services of the Berklee Career Network, making Berklee Library Passes available for alums, and setting up an elected Alumni Advisory Committee to act as a liaison between the alumni and the college.

If you are going to be in Boston, plan to visit Berklee, and stop by the Alumni Office to say hello. I am looking forward to working with you.

—Sarah Bodge
Assistant Director of Development
for Alumni Relations



PHOTO BY BILL WASSERMAN

Sarah Bodge, Assistant Director of Development for alumni relations

In September, trumpeter **Anders Bergerantz '81** released a new CD titled *The Anders Bergerantz Quintet Live at Sweet Basil*. The Dragon Records disc features **Rick Margitza '81** on saxophone, **Richie Beirach '67** on piano, Ron McClure on bass, and drummer Adam Nussbaum.

Octavio Brito '81 was interviewed by *New England Performer* magazine for an article titled "The Future of Audio Production: What's in Store?" Octavio currently works for Audio Video Research in Watertown, MA.

Craig Morrison '81 is teaching contemporary music history courses at the McGill Center for Continuing Education in Quebec, Canada.

Wallace Roney '81 has been touring the U.S. with Herbie Hancock, Wayne Shorter, Ron Carter, and Tony Williams as the trumpeter for their "Tribute to Miles Davis" show.



Wallace Roney '81

Composer/saxophonist **Daniel Snyder '81** recorded the album *Mythology* for Enja Records. Daniel's symphonic work *Conquista* will be performed by the Atlantic Symphony Orchestra in April of 1993.

Pianist **Stephan Siebert '81** is living in Munich pro-



The Apostles have released a self-titled album for the Victory/PolyGram label. From left to right, the band features **Rob Hotchkiss '82**, **Charlie Colin '88**, **Jimmy Stafford**, and **Bret Everett**.

ducing for the group World Age Music.

Drummer/percussionist **Bob Harsen '82** has been touring and recording with Frank Gambale, Melissa Manchester, and saxophonist Richard Elliot.

Rob Hotchkiss '82 and **Charlie Colin '88** released their band's self-titled debut album *Apostles* for the Victory/PolyGram Label Group. The disc was produced and engineered by Yes and John Lennon producer Eddy Offord.

Mohamed Noh Iman '82 works as a freelance arranger writing music for the Malaysian radio and TV orchestras.

Guitarist **Doug Jackson '82** is a studio musician in Los Angeles where he has played on soundtracks for the TV shows "Baywatch" and "Drug Wars." He has also been performing with a variety of artists including Abe Laboriel and Marcus Miller, and has recorded for Roberto Carlos, Frontline Records, and Integrity Records.

Composer/arranger **Michael Morris '82** has been performing and recording with his jazz/pop fusion group M to the Third Power. Several of the group's songs are featured on the Artifex Records *Third Coast Jazz Sampler* CD of Nashville jazz. Michael has also written arrangements for such artists as Lee Greenwood, B.J. Thomas and others.

Bassist **Bob Ross '82** is a performer, engineer, and music-technology consultant in New York. He plays regularly throughout New England with Debris, an avant-garde ensemble featuring **Steve Norton '87** and **Keith Hedger '90**. He is also singing the role of Captain Colossal in the Dramatist's Guild production of *Wild Dada Ducks*, a musical composed by **Timothy Anderson '86**. His articles on audio engineering have recently appeared in *EQ* magazine.

Michael Strunk '82 was awarded his master of arts degree in music from San

Jose State University.

Composer **Susan Winthrop '82** won honorable mention from the Amherst Saxophone Quartet International Composition Competition.

Bassist **Bradley R. Russell '82** recently recorded on Jeff Watson's album *Lone Ranger*, and toured the United States and Europe with Clarence Clemons. He recorded an album, *L.A. Blues Authority*, with his brother Kevin Russell in a band named the Russell Brothers.

Benjamin F. Smeall '82 is currently director of the Pan-American Folk music ensemble Los Charangol. The Wisconsin-based group's repertoire includes music from throughout North and South America.

Songwriter/multi-instrumentalist **Christopher Gibbs '83** has released his first solo album *Pipe Dreams and Air Castles* for Air Raid Records. He performs in Cleveland alone and with King of Clubs and Hope Comes Slowly.

BAR RAP UP 1992

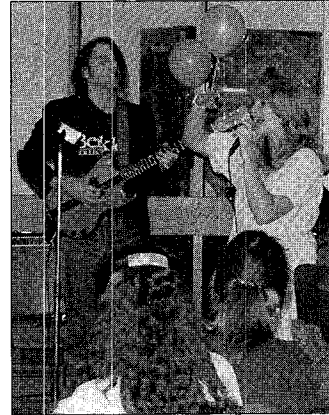
The 1992 Berklee Alumni Representative (BAR) Rap-Up held at the college on August 16 and 17 brought together alumni from twenty-one states and three countries. The annual gathering allows representatives to jointly evaluate the previous year's activities and discuss strategies for the future. Now entering its tenth year, the BAR program has brought Berklee alumni together with almost 100,000 high school musicians.

The heart of the BAR program is a committed group of approximately 65 members who make time in their busy schedules to visit high schools and attend college fairs and special events. The primary goal of the program is to be of service to high school students and educators by providing information on careers in music and the opportunities available at Berklee, told from the perspective of active music professionals. BAR members also find their efforts to be personally rewarding, as they make a contribution to the future of Berklee and the music industry.

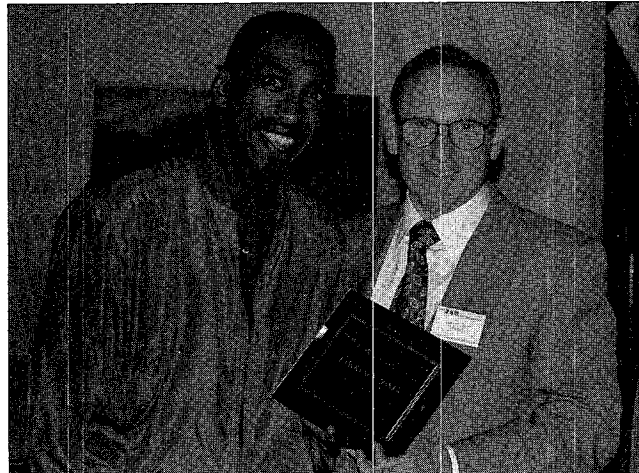
Rap-Up is two days of intense work, but time is also set aside for all of the members to socialize, to play some music together, and to honor the year's most outstanding representatives. Berklee President Lee Eliot Berk, who is a strong supporter of the effort to keep music education an integral component of the public school curricula, lauded BAR members' work and remarked that "efforts such as the BAR program and recent initiatives between Berklee and the Boston public school system are essential to promoting the continued health and vitality of the music community."

The 1992 Rap-Up was an unusual mixture of traditional and new directions. Recently appointed Alumni Admissions Coordinator **Lenny Cole '87** took the helm of the program and former coordinator **Rich Adams '82** rejoined BAR as a representative based in Nashville. Lenny has gained a unique appreciation for the history of the program, having served as a BAR member himself for two years, and looks forward to the challenges of the position and working with the representatives. "This is an important year for BAR," stated Cole. "As the program finishes its first decade, we are only beginning to hit our stride. We can make BAR an even more valuable experience for the members while helping the next generation of musicians to make sound choices about careers and music education."

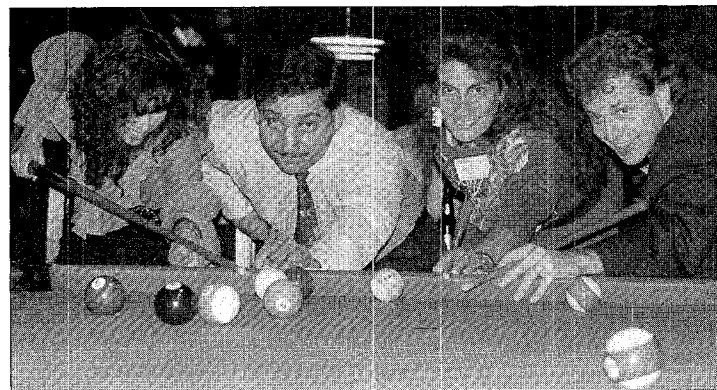
Alumni who are interested in receiving more information about the BAR program or becoming a BAR member, should check off the appropriate box at the bottom of the Alum Notes information form on page 28. You can also call the Office of Admissions at the toll free number, (800) 421-0084, and ask for Lenny Cole.



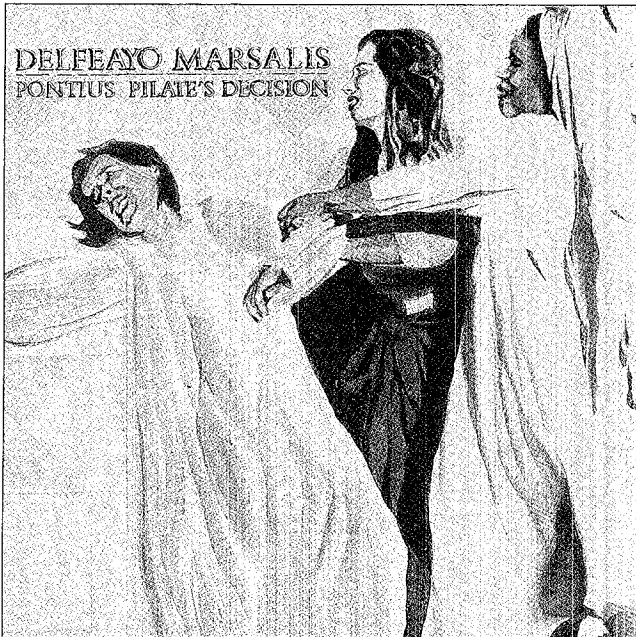
BAR members Kevin Dixon '85 and Mary Ellen Thompson '90 at the annual BAR-BQ jam.



President Lee Eliot Berk presents Lawrence Jones '80 a BAR Outstanding Service Award at the Top of the Hub restaurant.



BAR members (left to right) Debbie Salvucci '89, Dave Friedman '86, Andrea Cannon '78, and Rich Adams '82, at Jillian's Billiard Club.



Trombonist Delfeayo Marsalis '89 released *Pontius Pilate's Decision* for the Novus label. Delfeayo wrote or cowrote the disc's 10 cuts. The album features numerous players, including drummer Jason Marsalis, and Wynton and Branford Marsalis. It is based on thematic material from the Bible.

Michael Woods '82 arranged an eight-movement suite titled *Dancin' With Bird* for jazz combo and string quartet for an August performance at the Shortridge Performing Arts Auditorium in Indianapolis, IN.

Pete Prown '83 is a contributing editor at *Guitar for the Practicing Musician* and has recently written the liner notes for two Chrysalis CD releases, *Essential UFO* and *Essential Michael Schenker Group*.

Pianist **Franck Amsallem '84** is featured on the Blue Note recording *New York Stories* with Danny Gatton, Bobby Watson, **Roy Hargrove '89**, Joshua Redman, Charles Fambrough, and Yaron Israel. He has also released his own album *Out A Day*, with bassist Gary Peacock and drummer Bill Stewart.

John Axelrod '84 is president of his own management company, Iron John

Management, and is currently directing the career of saxophonist **Warren Hill '88**. John has also been lecturing across the country on the subjects of artist development, management, and entertainment.

Jeffrey Horney '84, a music teacher for the Wilmington, MA school system, will be going to Holmfirth, England to teach for the '92-'93 school year on a Fulbright Teacher Exchange Grant.

Saxophonist **Gregory Kolytk '84** has been working as a free-lance musician in Detroit where he played on a live radio broadcast with Wendell Harrison's clarinet ensemble in a tribute to Louis Armstrong. Gregory has also been touring with the Tommy Dorsey band.

Audio Engineer **Dan Mockensturm '84** has been working for CPN Television in Clearwater, FL, where he has been doing

audio post-production work for the Burt Reynolds show "Conversation" on CBS. Dan also played and programmed Synclavier tracks for recordings by Al DiMeola and Nitro.

Pianist **Barry Rocklin '84** spent last year touring Norway, Sweden, Germany, Japan, and Switzerland with his own cabaret act. In August he unveiled his rock & roll revue, *Dueling Pianos*, at Pat Flanagan's in Quincy, MA. Barry is also music director for a series of cabaret revues at Chiswick Park Theater in Sudbury, MA, and will be music director for that company's production of *Oliver* in December.

Thomas Scheuzger '85 is Director of Audio at New England Conservatory. He was also nominated for a 1992 National Academy of Cable Programming ACE award, and won the 1992 Hometown USA Video Festival in the Performing Arts Series category.

Rick Beligni '86 has been keeping busy in Las Vegas working as a sound and lighting technician at the Aladdin Hotel during the day and playing drums in the casinos at night.

Kari Juusela '86 has received a doctor of musical arts degree in composition from the University of Maryland. Currently, Kari teaches at Montgomery College in Maryland.

Pianist **Miguel Kertsman '86** is currently working for Independent Record Distributors Inc. as a producer and in A&R services for their affiliated labels Proxima Records and Proxima Classical. Miguel is also an artist on the Proxima label.

Singer/guitarist/songwriter **David DeLong '87** was featured on the "Be a Star" show on the Nashville Net-

work in July. David has been performing on the college circuit for the last four years and is frequently a headliner on cruise ships on Carnival and Royal Caribbean Cruise Lines.

Julie Gibbons '87 has been performing with the group Rescue Squad along with fellow alumnus **Damon Carter '87** in Salem, MA.

Vocalist **Lauren Kinhan '87** has joined the group New York Voices. The group records for the GRP record label.

Susan M. Launder-Becker '87 has been touring the midwest with her two sisters in the Launder Sisters Band in Wisconsin. The group is also preparing to release a country music CD soon.

Saxophonist **Dennis Mitcheltree '87** has been playing throughout the Northeast with his jazz trio. The group recently played at the Cornelia Street Cafe in New York.



Franck Amsallem '84

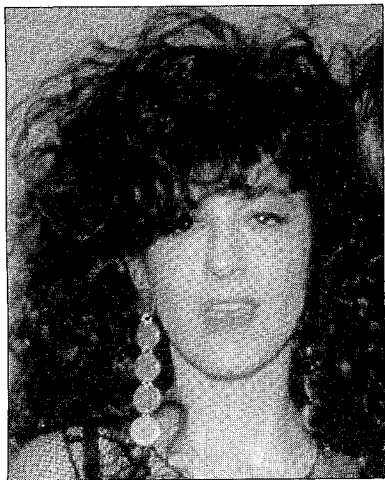
Drummer **Christopher Fassbender '88** has been playing with Clarence Clemons and John Cafferty. He is living in Green Bay, WI, where he teaches and serves as drum department manager for a music shop.

WELCOME TO THE JUNGLE

"Playing with Guns n' Roses was about the last thing I imagined I'd be doing after I moved to L.A.," states **Lisa Maxwell '89**. "I figured I'd get a gig with someone like Al Jarreau or a pop group. It never occurred to me that I'd end up touring with a hard rock band." Woodwinds player Maxwell was hired to write horn charts and enlist two additional female horn players and join the tour in October of 1991. Since then, she has traveled with the current bad boys of rock and roll to arenas in Japan, Mexico, the U.S., and Europe, and appeared in their "November Rain" video.

For their part of the show, Maxwell, Ce Ce Woral (piccolo, tenor, and baritone sax) and Anne King (trumpet and piccolo trumpet), billed as the 976 Horns, play on four to six tunes sprinkled throughout the concert. Maxwell wrote the horn charts for "November Rain," "Bad Obsession," "Bad Apples," "Move to the City," "Live and Let Die," and the show's finale, "Paradise City."

"On most of the songs we just play the charts, but we trade 8's on the rock shuffle 'Move to the City,'" says Maxwell. She initially expected to be playing in "guitar keys" like E and A, but was pleased to learn that the guitars



Lisa Maxwell '89 leads the 976 Horns for Guns n' Roses' live shows.

and bass are tuned down a half step, making the concert keys a bit more horn-friendly.

Predictably, Maxwell has had some memorable experiences on stage with the band. In a recent pay-per-view concert in Paris, she jammed on "Train Kept-a-Rollin" with Steve Tyler and Joe Perry of Aerosmith. Other prominent rockers frequent the shows to sit in or hang out.

Maxwell's playing and writing prowess has been noted by the artists she has met. To date she has written about 60 string and horn arrangements for other acts. During her Berklee years, 1987-1989, Maxwell states that she was prepared for her work in writing courses with Herb Pomeroy, and saxophone lessons with Joe Viola. During that time she also received Berklee's Quincy Jones arranging scholarship.

"With the popularity of MIDI studios, writing parts to be performed by acoustic instruments has become a lost art to many musicians," said Maxwell. Duff McKagen, the bass player for Guns n' Roses, hired Maxwell to write a string arrangement for a song that will come out shortly on his solo project.

The chain of events which culminated in her joining the Guns n' Roses tour began when Maxwell came to Los Angeles to do a live video project with Joni Mitchell. With hopes of joining a touring act, she moved to L.A., and was introduced to Guns n' Roses guitarist Slash by a mutual friend. After jamming with him, he asked her to put together the music, assemble the horn section, and join the tour.

Regarding the future, Maxwell states, "I haven't heard anything definite, but this tour could last through the summer of '93. This band works a lot. It is a fun gig, but sometimes it gets crazy. I have other projects I want to do, like the album for children I began with Sherry Goffin and Robbie Condor, but for now, I'll continue as a touring musician while I'm young. This isn't something I picture myself doing in 10 years."

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Christian Le Delezir '89

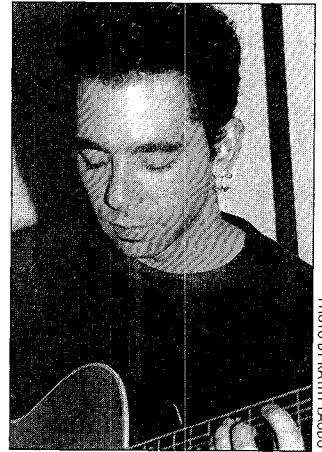


PHOTO BY KATHY LAJUDO

Sam Sarfati '88

Songwriter/Bassist **Sam Sarafati '88** has been performing with his rock trio World Dive. The band recently signed a publishing deal with Warner/Chappell music.

Guitarist/composer **Alex Gunia '88** has finished his second recording as leader for the ITM label. The disc features **Steve**

Smith '78, Jeff Andrews, Randy Brecker, and Mat K.

Producer/Engineer **Anthony H. Schultz '88** is owner of Big T Productions, a MIDI studio in Boston, MA. Anthony has also been doing live sound for several Boston-area bands.

Songwriter **Christoph Bull '89** was one of two winners of the Michael Masser

Songwriting Competition. Christoph also received a commission from the First Artist's Children's Theater Network to compose an original musical which will be premiered early in 1993.

Trumpeter **Ingrid Jensen '89** recently recorded for the Polygram release *Fe & Males* with the Vienna Art Orchestra. She has been playing throughout Europe with the ensemble and teaches trumpet at the Anton Bruckner Conservatory in Vienna.

Composer, flutist, and pianist **Christian Le Delezir '89** performed with **Gildas Bocle '85**, **Jean-Baptiste Bocle '88**, and **Marcello Pelliceri '84**, at the European Flute Convention in Paris.

Philip Mendelsohn '89 is working as an electronics technician in Rio Rancho, New Mexico. Last winter he went to Sao Paulo, Brazil, where he engineered the title theme for *Carlton Cine* with Grammy winning engineer Janjao Neto.

Bassist **Jason Peterson-DeLaire '89** just finished a world tour with Prince, and has also toured with Richard Marx.

Composer **Yuval Ron '89** won top awards at four major international film and visual communication festivals for his scores for an international image piece produced by A.T. Cross Pens company, and a video presentation for Scitex America at the Print '91 show. He also composed the score for a production of Shakespeare's *The Tempest* at Boston's Pilgrim Theater. He has also been commissioned by Boston's Dance Collective to write an original dance score.

Scott A. Sheriff '89 will be the keyboardist with Grammy winner Steven Curtis Chapman for his fall

tour promoting Chapman's recently released CD, *The Greatest Adventure*.

Zhu Ming Ying '89 just completed a three-month, 18-city concert tour of her native China. Six of her band's 10 members were Berklee students or alums.

John Sebastian DeNicola '90 composed the score to *Citizen Dolly*, a musical based on the life of Dolly Madison. The show will premiere in October at Albertus Magnus College in New Haven, CT.

Pianist **Hiroshi Minami '90** recorded the compact disc *Message for Parlienna*, which was released in Tokyo and Europe on the Extraplatte record label. The disc features bassist Dan Greenspan and **Jim Black '90** on drums.

Keyboardist **Brian O'Hearn '90** has just released his first CD, *Jazz for the Trippy*, with his band Brian O'Hearn and Pizza.

Flutist **Elise Bain Rauschenbach '90** and guitarist **Maurice Cahen '87** have formed the Elysia Chamber Players. The duo plays a mixture of classical and jazz selections.

Jennifer Rowe '90 is a recording engineer and assistant manager for Aruba Recording Studios. She also

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ETOD 1092

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Bassist **Gustavo Gregorio '91** is living in Osaka, Japan, where he is musical director and composer for a production of Shakespeare's *A Midsummer Night's Dream*. He also plays in a duo with his wife, keyboardist **Yumiko Murakami '91**.

Guitarist **Dave Taylor '91** and keyboardist **Victor Luke '84** have recorded a seven-song CD with their alternative hard-rock band Mercy Beat for Burning House Records. The band recently made its New York debut at the New Music Seminar, a convention for alternative music and indie record labels.

Joseph P. Bush III '92 owns Audioworks, a sound

reinforcement company in Connecticut, and has been producing and engineering projects with a number of Connecticut rock bands.

John Coffey '92 is a teacher at the Russell Street Elementary School in Littleton, MA, and freelances as a drummer.

Saxophonist **Robert Hall '92** has been playing and teaching in Cambridge, England. He performed his original compositions with his group Profusion at the Liverpool Jazz Festival this past June.

Ron Manaog '92 of Chula Vista, CA, recently won the Percussive Arts Society's first annual International Drumset Competition. For the finals, Manaog performed solo in front of a panel of judges which in-

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cluded Gregg Bissonette, Ed Soph, Harvey Mason, and Jeff Hamilton.

Jeff Pittson '92 played keyboards on *The Funk Stops Here*, a new release for Enja Records by Mike Clark and Paul Jackson. The disc also features former Miles Davis side-

man Kenny Garrett on alto and soprano saxophones.

Guitarist **Terry Syrek '92** was featured in the Spotlight section of the August issue of *Guitar Player* magazine. Terry is a teacher for the National Summer Guitar Workshop and lives in Boston, MA.

ALUM NOTES INFORMATION FORM

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*Notes from
music industry
conferences,
conventions,
and confabs*

College Music Society Institute for Music Theory Pedagogy

*June 15-20, 1992
Missoula, MT*

This year's College Music Society Institute for Music Theory Pedagogy was held at the University of Montana in Missoula, and was focused on ear training. The curriculum included such topics as dictation and sight singing methodologies, curriculum design, research cognition and perception, testing and evaluation techniques, atomistic versus macro listening, rhythm studies, textbook reviews, computer-assisted learning, and the relationship between written theory and listening.

Although I found fault with a great deal of the conference, and thought that the presentations lacked depth and substance, the conference provided the realization that some who appear to be leaders in the field have not thought as deeply or explored new avenues as fully as have the Berklee faculty.

One lecture, given by Gary Karpinsky of the University of Oregon, presented a model for melodic dictation: hearing, memory, understanding rhythm and pitch, and notation. As a linear, step-by-step model it might facilitate re-

search, diagnosis, and remediation of student problems by focusing on component skills rather than on the process as a whole. Unfortunately, Karpinsky did not explore this, nor did he discuss the different kinds of symbology involved (musical terms, solfege, notation) and their relationship to each other. He also neglected to address the very different problems of rhythmic and pitch notation, and the various kinds of memory (aural, visceral, visual, tactile). Karpinsky stated that students remember the pitches and rhythms

THE COLLEGE MUSIC SOCIETY

of a melody together, but that they need to understand them separately.

The lecture titled "Use of Technology in Aural Skills," was disappointing. Much of the demonstration was done on the Apple II computer, which is not even available anymore. There was no presentation of HyperCard or CD-ROM applications. Berklee's commitment to academic technology far exceeds the information and demonstrations presented at this session.

At the final meeting some time was given to group discussion. I spoke briefly about curriculum modifications currently being evaluated in Berklee's Writing Division. Presenter John Buccheri of Northwestern University stated that music theory departments at many other colleges remain too tradition-bound to be innovative, and conceded that Berklee will probably be the leader in developing an omni-stylistic approach in this area.

The conference was valuable for the four Berklee faculty who attended, as it afforded our participation in much stimulating discussion. It also created among the College Music Society members an awareness of Berklee's presence and stature in this field.

*—Jack Jarrett, Chair,
Composition
Department*

New Music Seminar

*June 18-21, 1992
New York, NY*

New Music Seminar #13 featured four powerful days of seminars and showcases of new alternative acts; an appearance by Ice T amidst the "Cop Killer" controversy; strong lectures by famed entertainment lawyer Alan Grubman; Michael Greene, president of NARAS; and

musician and producer Todd Rundgren.

In his impassioned keynote address, native American activist, poet, and recording artist John Trudell recited a poem praising rock 'n roll as a force which can shake up the status quo, "based on revolutions that go way beyond 33 1/2." He continued with caveats about corporate behavior and governmental suppression of artist freedom and individual thought.

For his part, Ice T spoke of the sales of his *Body Count* album tripling since the police threat to boycott Time-Warner for releasing it. Ice T affirmed his feeling that the enemy is not all police, just the racist ones, and other people who perpetuate racism.

Todd Rundgren spoke eloquently on interactive media. He has made music with computers since the '70s, and has worked with desktop video production techniques since 1979. Todd will issue an album in the interactive format in 1993. He spoke of this medium giving more control of time interactions over to the audience, the same option enjoyed by those audiences viewing an art masterwork. Given this new approach, Todd gave the prediction that the sequence of songs on albums will fade in importance.

Music business attorney Alan Grubman gave a lecture on deal making. He presented a 20-year perspective of the music business. He spoke of the importance of singles in the '60s, and how artists then received royalties of 3-5% of retail and individually owned record companies were strong. The '70s ushered in huge sales of LPs and cassettes. The majors

International Trumpet Guild Conference June 24-27, 1992

Rotterdam, Netherlands

This year's ITG conference was held at de Doelen in downtown Rotterdam, a modern conference center with small and large concert halls, and extensive space for the exhibits by music publishers and instrument makers.

Several outstanding performances opened the conference. The first was by the Beaux-Arts Brass Quintet, a young group from Brussels whose spectacular performance earned them a standing ovation from a room full of trumpet players. The Brazz Brothers, a Norwegian brass quintet with percussion, played a program featuring dixieland, jazz, and world music. They employed innovative techniques, improvisatory effects with amplification, humor, and singing, with musical taste and excellent musicianship.

In a workshop on trumpet pedagogy, Keith Johnson from the University

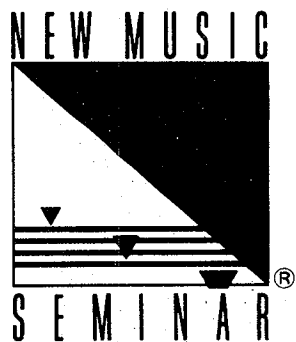
of North Texas suggested an approach where students listen to and imitate their teacher's sound which I found very interesting. In a problem solving workshop, Fred Sautter of the Oregon Symphony Orchestra and Portland State, answered specific questions posed by participants. He gave a technical discussion dealing with mouthpiece diameter, depth, throat and backbore sizes, and discussed the problem of students selecting the biggest mouthpieces.

A concert by Maurice André and Timofei Dokschitzer soloing with the Rotterdam Philharmonic, and Janacek Sinfonietta, was the highlight of the conference. Maurice André was spectacular on piccolo trumpet, and Dokschitzer played with a huge, warm sound and a big romantic vibrato.

The conference was informative, and the concerts varied in style and genre. It was musically broadening to hear trumpeters of many different nationalities.

—Susan Fleet,
Assistant Professor, Brass

became stronger through worldwide distribution, and the profits of CBS and WEA soared above the 500 million dollar mark. In the



'80s, with individual superstars consistently selling 20-30 million albums, the figure topped a billion. Top-selling artists received 12-14% in royalties. In this era of record company mergers and acquisitions, the number of major labels was reduced to six, and five of the six are internationally owned. Artists, the sub-

stance of the labels, were not compensated in those high-stakes transactions.

Grubman detailed his efforts to correct this imbalance through non-recoupable advances, signing bonuses, and joint-artist-record company ventures. (U2 actually owns a small piece of Island Records.) In closing, he advised artists not to fear the first contract, and to develop good relations with the company to which they sign.

NARAS President Michael Greene gave an excellent speech on the recent history of the NEA, depicting musicians and artists as disorganized, easy targets with slow reaction times, and the need for an artist coalition. He spoke of the difficulties he has experienced in working to change the lives of underprivileged youth in the face of non-supportive messages from Ice T and other rap-

pers. Greene defended their right to free expression, but illustrated how this right becomes a two-edged sword when we are unhappy with what is ultimately said.

The hottest group to appear may have been the Leningrad Cowboys from Finland. They are characterized by pointy shoes, big hair, and a healthy dose of comedy.

Many important subjects were discussed, including multimedia, future applications of such technologies as fiber optic phone lines, and computer merchandising. Panels addressed the possible decline of radio, and the difficulties of protecting artist's rights if record companies of the future are not involved in hardware sales.

—Don Puluse, Chair,
Music Technology
Division

Going Home Again

Laszlo Gardony

It had been almost nine years since I had walked those streets and heard passersby speaking in my native tongue. This was my first journey back to Hungary, my homeland, where I'd spent the first 27 years of my life. This was also a country to which I thought I would never return.

After representing Berklee at Musik Messe in Frankfurt, Germany, in March, I seized a long-hoped-for opportunity to return to the land of my childhood. For years I had discussed with my former teacher, Janos Gonda, Dean of the Jazz Department at the Liszt Academy of Music in Budapest, the possibility of returning to perform and present clinics. Finally, it had all come together. I felt a flood of mixed feelings.

When I left Hungary in 1983, it felt as if I had broken out from a prison where my mind and spirit had been held without trial. My wife Edith, who had planned to remain in Budapest for two months until I got situated in America, paid the price for my leaving. She endured intense interrogation by the secret police and was denied the right to join me in Boston for an entire year. Far from broken, she arrived in America a stronger person.

Despite these vivid memories of struggle, I was pleased to find myself on the train approaching a free Hungary, anticipating my clinics at the Liszt Academy of Music and my performance at the Hungarian Radio's Concert Hall.

I was especially excited at the prospect of seeing my parents again. They met me at the train station in Budapest, my mother with tears of joy streaming down her face, and my father smiling with pride. We went to their new home and my mother served me every one of my favorite meals from childhood.

A lot had changed during my nine years in America—both for me and for my homeland. I had established a new life and career as a performer

Laszlo Gardony '85 is an assistant professor in the Piano Department, he has recorded for Antilles and CBS.

and teacher in the U.S. Through the fall of the the Soviet empire, Hungary had regained its freedom.

In Budapest again, I felt as if I were visiting another life—seeing places from the past, and being greeted with open arms by people I thought I might never see again. It was a hero's welcome, but still I had mixed feelings about the visit. My years in America have given me a sense of a new homeland. This return felt like one of life's unexpected bonuses. The country I decided I had to leave had freed itself from incredible oppression and was welcoming me back. This warmed my heart and eased old hurts, but didn't diminish my feelings of belonging in America.

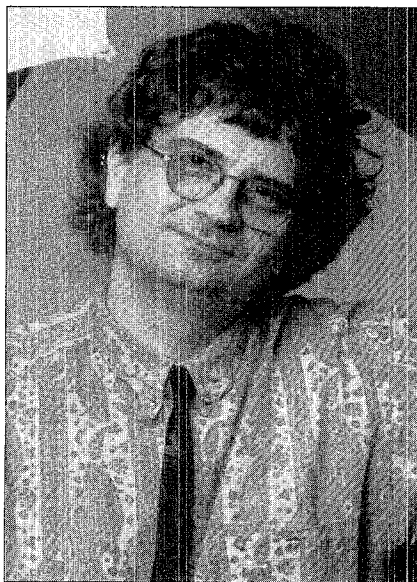
The day after I arrived, I gave the first of two clinics for piano students of the Jazz Department of the Liszt Academy. The audience was enthusiastic and involved. We discussed the Berklee curriculum, jazz theory and improvisation, my recordings for the Antilles label, and my upcoming Columbia release. I felt satisfaction from sharing my thoughts with people so devoted to jazz.

In a country with an unfortunate history, the people seemed to find a sense of hope to hear from one of their own who has enjoyed some success in America. I felt the most important contribution I could make to the people of my former country was to share my own story and to inspire them to succeed.

My solo concert was broadcast nationally over television and radio that evening. I performed my originals and a few standards to an ecstatic audience. They didn't let me off the stage until I had played three encores. After some post-concert socializing, we returned to my parents home and stayed up talking all night. Finally, I took the opportunity to tell my mother all the things I had always wanted to say to her but never did.

At 5:00 a.m. my parents drove me to the airport. We said our good-byes—happy to have had this reunion, but with hearts heavy at the thought of parting once again.

I walked down the ramp and boarded my plane . . . it was time to go home. ▣



Pianist Laszlo Gardony '85

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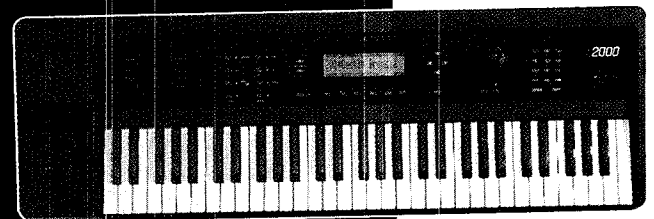
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