

pulse

People Unified for Leadership and Service in Education

Berklee College of Music

President's Office of Community and Governmental Affairs

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The Return of Chaka Khan: The First Annual Women of Soul Celebrating the Arts Concert

James McCoy, Director, Education and Community Partnerships



Craig Bailey

Chaka Khan

As expected, Chaka Khan's first performance at Berklee since receiving an honorary doctorate at the December inauguration of President Roger H. Brown was met with adulation. The good doctor came on March 13 in the spirit of philanthropy, performing at the First

Annual Women of Soul Celebrating the Arts Concert, a fundraiser for Boston's own Chahara Foundation.

Berklee sponsored the event through its Community Grant Program, which provides Boston-area nonprofit agencies access to Berklee facilities by awarding grants that subsidize or cover facility rental. With a dedication to community as strong as Berklee's, a solid commitment to the arts, and "Dr." Chaka Khan on the bill, the Chahara Foundation was the perfect match for Community Grant Program support.

Chahara is a young and truly unique member of Boston's grant-making community. Its work focuses on the empowerment of low-income girls and women and the amplification of their voices in the debate surrounding poverty and wealth in the United States.

Chahara executive director and Boston native Deahdra Butler-Henderson stated, "The event collaboration between Chahara, Berklee, Remedy Marketing, and all the musicians was a tremendous example of the community coming full circle in the spirit of philanthropy." The concert opened with the Berklee City Music All-



Craig Bailey

Floetry

Stars performing a tribute to Chaka Khan, which included the hits "Don't Go to Strangers" and "Stay." They were followed by Grammy-nominated Floetry, whose creativity and energy could only be matched by the Doctor herself. When Khan finally took the stage, she was welcomed not only as a musical legend, but as an agent of social change and a woman whose life inspires others. When she was finished, some said that it was the best performance that they had ever seen her give. Others said that the only thing better than her



Craig Bailey

City Music All-stars

singing was the appreciation that she showed for the beneficiaries of the Chahara Foundation.

Many events are regarded as successful. Fewer are regarded as moving, authentic, or special. The Chahara Foundation's First Annual Women of Soul Celebrating the Arts Concert was all of the above and clearly the result of the foundation's tireless effort to engage people in the construction of a just, creative, and inclusive society.

Berklee Recognized at First Higher Education Partnership Awards

J. Curtis Warner, Jr., Assistant Vice President, Community and Governmental Affairs



Senior vice president David Hornfischer, Mayor Thomas Menino, and assistant vice president J. Curtis Warner, Jr.

On December 8, 2004, Mayor Thomas M. Menino presented the first City of Boston Higher Education Partnership Awards at the Parkman House on Beacon Hill. Attending the awards ceremony was a cross section of the higher-education community, including college presidents, city officials, and

Boston Public Schools leaders. The purpose was to honor and celebrate 10 years of building successful partnerships between the city and local colleges and universities.

One award and one honorable mention were presented in each of three categories—the Achievement Award, the K-12 Education Partnership Award, and the Vision Award.

Berklee College of Music received an honorable mention for Berklee City Music in the K-12 Education Partnership category. It was noted that for 13 years, City Music has engaged seventh through twelfth graders in a yearlong extracurricular music education program aimed at reducing the achievement gap. Mayor Menino mentioned in his remarks that the K-12 Education Partnership Award recognizes a partnership that represents a genuine commitment to teaching and learning in K-12 education with the Boston public school system.

"Over the years, colleges and universities have come to see their relationship with the community in broader terms. These institutions do not just educate; they also employ our residents and serve as our neighbors," Menino said. "Everyone stands to win when higher education, the city, and the community work together."

The Dorchester Educational Complex Partnership, University of Massachusetts, received the K-12 award for its partnership with Dorchester High School, which has gone on for some 40 years.

One interesting note of historical trivia: J. Curtis Warner, Jr., assistant vice president for community and governmental affairs, who has the primary responsibility of oversight for Berklee City Music, left Dorchester High School in 1993 to join Berklee as assistant to the president for education and community partnerships. This, after having been an assistant headmaster, with one of his chief roles being the facilitator of the Dorchester High, UMass partnership.

The evening was a "grand slam," and I was proud to have been associated with both institutions.

Other award recipients included:

- Achievement Award–Boston College–Boston Police Department Community Partnership Program
- Achievement Award–Honorable Mention–Northeastern University–Partners in Education
- Vision Award–Harvard University–Harvard After School Initiative
- Vision Award–Honorable Mention–Emerson College–Rotch Playground Partnership

Dreams Do (Sometimes) Come True—Roxbury Community College

Marshall Hughes, Director of Fine, Performing, and Media Arts



The Tuffus Zimbabwe Group

It's long been a dream of mine to have jazz happen at Roxbury Community College (RCC). Not just any jazz, good jazz. And not just jazz but other great music. When I came to the college, I was allowed to look around town and the community to see if this could happen. It didn't

look as if jazz was ready to take root at the college at that time. Then I met Curtis Warner at Berklee.

The two of us seemed to be having the same vision (with two different names). Both of our visions saw Berklee students coming uptown on a regular basis to jam and to exercise their chops. We saw colors, candles, laughter, and musical escapes. We could see the parking lot full, and the T hummin' with crowds coming to see, to enjoy. *It didn't happen*. I should say it hasn't happened yet. We have, however, planted a huge seed that seems to have taken hold. RCC and Berklee did their first collaboration this past February, and what a success it was. The Tuffus Zimbabwe Group kicked off the collaboration with a stunning jazz concert, Mainstage at the Media Arts Building at RCC. The group's fusion had a dynamic mark on the audience and set the tone for the series. Tuffus is not only a brilliant pianist, but an excellent composer as well. His stylings were playful and electric, dynamic and understated, meditative and spur-of-the-moment. He is very generous with the band, giving ample space for their creativity,

and secure enough in his musicianship not to have to showboat. The result was and is a tight collaboration between the ensemble. They listen and respond, weaving a musical fabric from one song to the next. It was such a pleasure to hear a dialogue between four musicians rather than referee the egos of instrumentalists on stage at a concert.

This was not the first time Tuffus appeared Mainstage at RCC. I first heard the group at another jazz concert in the hall. His was the most electric performance of the artists in that concert. He did not disappoint the crowd this time either. Just as invigorating and moving as the first, this concert proved Tuffus to be a force that is destined to be heard often and everywhere. The success of the concert has led to another concert on April 23 featuring the Esperanza Spalding Group, also at RCC's Mainstage, and hopefully the beginnings of an uptown jazz series starting in the fall.

Although the credit for the inception of the concerts and series are the dreams of Curtis Warner and this writer, it would not have come to fruition without the support of two visionary presidents. Terry Gomes at Roxbury Community College and Roger Brown at Berklee College of Music strongly believe that the collaboration is excellent for both schools and the community at large. They are both relatively new to their respective colleges and are going about creating positive and dynamic images.

So good things are happening between two good institutions, and solid foundations have been laid to ensure that good music will survive and thrive between Roxbury Community College and Berklee College of Music. We're well on our way to making the whole dream come true.

Visiting Artists Make a Difference

Bob Doezema, Director, City Music Saturday School

Visiting artist clinics, performances, and master classes are an integral part of the City Music Saturday School curriculum. Along with theory and musicianship classes, ensembles, and private lessons, Saturday school students are provided the opportunity to meet, interact with, and, often, perform with leading music professionals who visit the program each semester. Visiting artists greatly contribute to one of the program's key educational missions: to expose students to positive role models, diverse approaches to playing music, and career-building opportunities. Visiting artists in past years have included Mark Whitfield, Andre Ward, Kendrick Oliver, Rebecca Parris, Stanton Davis, Semanya McCord, and many others.

This past fall, the City Music Saturday School was fortunate to have two extremely talented and successful musicians visit our program: international drummer Tommy Campbell and vocalist

Sharon Young. Their visits demonstrated two effective strategies for allowing visiting artists to meaningfully interact with students: the "master class/clinic" model and the "master class/ensemble performance" model.



Tommy Campbell

Former Berklee College of Music student and faculty member Tommy Campbell has an extensive and prolific résumé, which includes tours and recordings with artists such as Manhattan Transfer, the Mingus Big Band, Stanley Jordan, Dizzy Gillespie, John McLaughlin, Sonny Rollins, Kevin Eubanks, Enya, and Jimmy Smith. As we were to learn, his mastery of the drum set is matched by his skills as a composer, arranger, and bandleader.

Early on in the planning for Tommy's visit, the decision was made to invite the remaining members of his regularly performing trio, which included Alain Mallet on keyboards and Kenny Davis on bass. This supported our goal of presenting a high-level clinic/performance and allowing each member of the trio to present master classes to each of the program's three student ensembles. Later, Berklee Voice Department faculty member Robin McElle and student vocalist Jeremy Ragsdale were also brought in to join Campbell and his trio to perform selections from his Vocal Session Band repertoire.

Their performance on Saturday, November 6, in the David Friend Recital Hall was spectacular. Campbell's compositions, including "Don't You Know Me By Now" and "Selfish Fella," and his arrangements of Bobby McFerrin's "Heaven's Design" and Ray Anderson's "The Gahtooze" featured sophisticated harmonic elements, stunning rhythmic concepts, and an endless array of extremely creative writing techniques. The level of musicianship demonstrated on the stage that day was inspiring. As usual, Campbell stole the show with his 10-minute multiple-meter drum solo that was both a treatise on metrical modulation and extremely entertaining. This performance, as well as the close interaction the students had with these wonderful musicians in the days that preceded the concert, will long be remembered by all.

Sharon Young is a vocalist, dancer, and performer who has worked with and toured extensively with Al Jarreau, Lalah Hathaway, Stevie Wonder, George Duke, and many others. She has toured on Broadway, recently as the character Nala in Disney's staged presentation of *The Lion King*. Disney continues to use her image to market *The Lion King* when they introduce the show to new venues throughout the world. Young has many print and television credits and has appeared in several films.

During our first conversation to plan her visit, Young immediately agreed to perform at the City Music Saturday School Parents Open House with the program's vocal ensemble directed by Voice Department faculty member Diane Richardson. Both Diane and Young agreed that selections from *The Lion King* would give the ensemble challenging new music to learn and provide the students a unique opportunity to learn about the staging and dramatic performance values embodied in musical theatre. Young was granted permission by Disney to fax the original production scores to Diane Richardson so she could begin introducing the music to her students prior to her arrival. On two consecutive Saturdays Young commuted from New York to further rehearse the music and prepare the ensemble for the upcoming performance.

On Saturday, December 11, in a David Friend Recital Hall filled with parents, families, and friends, the City Music Saturday School's three ensembles performed an exciting 90-minute concert. The



Robert Kim
Sharon Young

concert was highlighted by the vocal ensemble's inspiring performance of "The Circle of Life." Sharon Young's extraordinary vocal performance and dramatic stage presence greatly encouraged the students to perform at their best and was rewarded by a standing ovation.



Abrina Smith

Javon Jackson

The City Music Saturday School looks forward to upcoming visiting artist programs this spring semester. Plans are in place for a three-day visit by Javon Jackson, who will present clinics and master classes and also perform with a student ensemble at our partner institution, the Boston Arts Academy. As with all of the visiting artists who have graciously given of their time to enrich our program, we anxiously await his arrival. Visiting artists do make a difference.

George Simpson, Director, City Music Saturday Preparatory School



Phil Farnsworth

Jetro Da Silva

Seeing that the visiting artist series is such a vital part of the City Music Saturday School curriculum, we have expanded the sequence to the preparatory school at the Boston Arts Academy. November 2004 featured our first ever visiting guest artist. It was not happenstance that it was Brazilian-born pianist Jetro Da Silva. My first conversation with him some years ago has always stayed with me. Here was a musician who had played with some of the biggest names in the music industry: Whitney, Stevie, Brian McKnight, and countless others. Here was an artist who could have carried on in his professional life to even more success. I was struck by his desire to support those aspiring artists who did not come from privilege, who did not have all of life's advantages. I had only one thought: get him to the prep school.

His session opened with an improvised piano solo. All of us who were present were able to see his mastery at work. He dazzled the group of students with his performance, demonstrating mastery over a wide variety of styles from classical to jazz to r&b and gospel. His message to the students about hard work, determination, and faith came alive after this riveting performance. He relayed some of the salient events in his professional development, from his experiences with Whitney Houston and Brian McKnight to darker periods where he gained valuable knowledge on how to be a professional. His message here was clear: it is not enough to play well; one needs to look, act, and be professional. His visit was inspiring and humor filled. He was generous with his time, inviting and answering all questions and supporting the mission of the prep school in all that he did. It was a special day for the prep school, a day not to be forgotten.

Tenth Annual Gala Raises \$560,000 for Berklee City Music Scholarships

Beverly Tryon, Director for Corporate Relations, and **J. Curtis Warner, Jr.**, Assistant Vice President, Community and Governmental Affairs



Farnsworth Photography

(From the left): Malcolm MacLeod; BCM students Ashley Rodriguez, Tuffus Zimbabwe, Adonis Martin, and Emily Johnson; President Roger Brown; and assistant vice president for community and governmental affairs Curtis Warner at the 2004 Encore Gala.

Berklee City Music, a program that has become synonymous with outreach at Berklee College of Music, was the beneficiary of the college's most successful fundraiser to date.

The Tenth Annual Encore Gala fundraiser, held October 30, 2004, raised \$560,000 for scholarships to support the Berklee City Music

(BCM) program. Add to the festivities a thematic welcome for Berklee's new president, Roger H. Brown, and his wife, Linda Mason, along with the best of Boston's musical entertainment, and you would be hard pressed to find a better time or a better cause.

The Boston Park Plaza Hotel, a first-time venue for this event, was perfectly suited to showcase the Encore Gala's seven music rooms that featured the incredible talent that most have come to expect as the signature for Berklee's unique brand and product. The exquisite ballroom at the Park Plaza made for an elegant dining experience for 900 guests prior to the beginning of musical festivities.

During dinner, President Brown gave a moving speech comparing the work of the City Music program to the efforts of benefactors such as the Karnofsky family, who made it possible for Louis Armstrong to have a

"Gala" continued from page 3

music career by loaning him the money to buy his first cornet in 1907.

For the second year, William J. Lynch and Associates, Inc., was the Encore Gala's principal lead sponsor. Bright Horizons Family Solutions joined this year as co-lead sponsor.

Malcolm MacLeod, president of the Theodore R. and Vivian M. Johnson Foundation, was on hand to challenge the audience, proposing that if Berklee is able to dramatically expand private support to Berklee City Music, the Johnson Foundation will, in turn, invest nearly \$2.25 million to expand the number of full-time scholarships to 11 per year.

To date, the Encore Gala has raised more than \$3 million for City Music. The program has been a life-changing experience for the nearly 900 economically disadvantaged urban youths who have participated since 1991 in Berklee's Five-Week Summer Performance Program and in the yearlong college preparatory, mentoring, and after-school components of the program.

The entertainment for the evening featured a host of gifted artists from the ranks of students, faculty, and staff, some of whom are recognizable music industry giants such as Al Kooper. Al was accompanied by Bob Domezama on guitar, Tom Stein on bass, Larry Finn on drums, Jeff Stout on trumpet, and Daryl Lowery on saxophone.

Ironically, each supporting member of Al's band at one time or another, during their Berklee faculty tenure, served in one or more

of City Music's academic components. Jeff Stout was one of BCM's original volunteer mentors when the mentoring program got its start in 1992. Larry Finn, likewise as a volunteer, took on a young mentee and coached a group of young Boston drummers one summer, all of whom had received a Summer Youth Scholarship for Talent and Excellence in Music. Daryl Lowery currently teaches on the Saturday school faculty and Bob Domezama has been the director of the Saturday upper school since its inception in 1998.

Also featured were Berklee's Urban Outreach Orchestra and the Rainbow Band in a salute to big-band music. The Great American Songbook spotlighted the best in jazz instrumental and vocal performances by faculty performers Suzanna Sifter, Donna McElroy with the Larry Monroe Sextet, and City Music's queen faculty diva, Darcel Wilson.

Further gratitude is expressed to our corporate sponsors, including Superstar Ballroom sponsors ARAMARK Campus Services; Newbury Comics, Inc.; Blue Cross Blue Shield of Massachusetts; and Thorbahn Associates.

Music room sponsors included Acordia, ARAMARK ServiceMaster Facility Services; Ascent Venture Partners; Barnes and Noble College Booksellers; Charles River Ventures; The Chickering Group; Cutler Associates; Digitas; Gabelli Asset Management, Inc.; Hero's Stone Records; Longwood Security Services; Piano Forte; Rockefeller & Company, Inc.; and Song Airlines.

Berklee City Music Parents' Advisory Group: Strengthening Ties

Maria Resendes, Administrative Associate to the Assistant Vice President, Community and Governmental Affairs

Since 1990, the President's Office of Community and Governmental Affairs (POCGA) has been very successful at bringing the community on campus to take advantage of our many programs and facility resources. To further strengthen the ties between parents and the POCGA office we have established the Berklee City Music Parents' Advisory Group. We have been blessed with a talented student body, first-rate faculty, and a very dedicated and caring administration. The contributions of those within our campus community have a direct impact on the institution's ongoing successes and input from our off-campus friends, especially our parents, is of particular value.

The President's Office of Community and Governmental Affairs would like to congratulate India Hampton, William Junior, Mary Ann Saunders Marin, and Robert Payton for their leadership role in volunteering to spearhead the City Music Parents' Advisory Group. This group will provide a meaningful way for other City Music parents to learn about the people and programs that make the City Music experience unique. The endeavor is designed to provide an opportunity for parents to contribute their time, expertise, and support in fulfilling the mission of the President's Office of Community and Governmental Affairs.

We value parents as partners—the better informed parents are about Berklee City Music, the better resource they will be for their children. This partnership opens channels of communication between parents, children, and the college community. Parents who are directly involved and committed to the overall program's mission can influence other parents. Sharing experiences ensures

that parents are connected and that they have opportunities for involvement during and beyond their child's participation in City Music.

Our goal is to have the advisory group serve as an educational forum, meeting during the academic year to discuss important campus issues and initiatives that directly affect the students participating in City Music. In addition, we hope that the parents will serve as ambassadors for our program, as well as participate actively as members of the Berklee College of Music Parents' Association coordinated by Angela Davis, director of the Office of Student Affairs and Parent Services.

Becoming involved with the City Music Parents' Advisory Group is easy and a great way to gain an insider's view of the people and programs that make Berklee City Music exceptional. If you are interested in serving on the advisory committee or volunteering in any capacity, please contact Maria Resendes, administrative associate to the assistant vice president of the community and governmental affairs at 617 747-2143.

¡Necesitamos los padres! ¿Quiere ayudar?

Volverce con el Grupo Asesor de los Padres' de City Music es fácil y una gran manera de ganar una vista de las personas y programas que hacen Berklee City Music excepcional. Si usted está interesado en servir en el asesor comité, o ofreciendo su tiempo en cualquiera capacidad, por favor avise María Resendes, Socio Ayudante Administrativa al Asistente Vicepresidente de la Oficina de los Asuntos Comentaristas y Gubernamentales, su número de teléfono es 617 747-2143. ¡Gracias por su apoyo!



Jesse Hayes

ANNOUNCEMENT

The President's Office of Community and Governmental Affairs would like to extend a hearty welcome to Jesse Hayes, the newest member to our team and a Massachusetts native. Jesse brings a wealth of knowledge to the position of City Music assistant. His experiences range from public relations to banking. He is a trained musician, songwriter, and bass player with numerous relationships in the music industry. Please join us in welcoming Jesse to Berklee.

Berklee City Music Network News

J. Curtis Warner, Jr., Assistant Vice President, Community and Governmental Affairs

National Endowment for the Arts (NEA) awards \$60,000 to support partnership efforts in Washington, D.C.

This past July (2004) the National Endowment for the Arts awarded a \$60,000 grant to Berklee City Music to support further development of their network partner in Washington, D.C., eSharp Music.

The Berklee City Music Network, designed to create a means for establishing mutually beneficial relationships and exchanges between the Boston-based Berklee City Music program and centers of music that have a similar educational mission, is committed to helping member organizations such as eSharp provide access to the study of contemporary music for an underserved urban youth audience. Through network activities and with the help of funding support from the NEA and others, we are able to demonstrate and promote the life-changing role that a contemporary music education plays in the lives of these young people.

The recent funds received from the NEA have been earmarked to support the purchase of musical instruments for the eSharp program, to be used by those youth who will experience instrumental music for the first time as well as more experienced players who until now have never had a healthy instructional forum for collaboration with their peers.

Jennifer Fox-Thomas, assistant manager of youth development for eSharp, reports that with regard to the direct impact the purchase of the new instruments has had, "a positive youth culture force has been created that seems to be directly countering the negative youth culture previously dominant at the Edgewood Terrace campus" (where eSharp resides). The open-air drug market outside of eSharp's door has "evaporated"—possibly moved to a less central location, possibly diminished in size due to member participation in eSharp. Youth participants of rival local youth "crews" or gangs have come to eSharp and created music projects or used the practice space in cooperation with each other, establishing eSharp as a "safe" place and a site for potential reconciliation.

Until the purchase of instruments with funds from the NEA grant, eSharp's programming consisted of a 10-station musical keyboard technology lab and a small recording studio. Projects created by the students were limited to computer-generated music with live vocal

accompaniment. Funds have also supported the hiring of Sean Nix, a full-time music coordinator who is an experienced music educator and a 1991 Berklee College of Music graduate.



When asked about some of the exciting things he has experienced since his very short tenure at eSharp (approximately two months), Sean comments:

"It's been really exciting starting formal MIDI classes in the lab and working with the kids on developing creative

content, collaborating with the Black Out Artist Collective, a hip-hop organization that does workshops on lyric writing and style analysis."

When asked about the new instruments, Sean continues:

"We've also begun introducing kids to formal instrumental instruction. With regards to some of the bands that rehearse here [at eSharp] it was really cool to see one of the kids who's somewhat of a leader try to pull other kids into the fold; watching guys from one band and gang advocate for a kid from one of Edgewood's other youth program components and rival gang, who had gotten into trouble, just so they could continue to work with him in the band."

Today, there are two "Go Go" bands rehearsing and learning music at eSharp. "Go Go," as it has been called, to the untrained ear might be described as a sound like hip-hop with a stretched out beat, projecting an aura reminiscent of hard bopping swing on top of a back beat that's as far back as you can get. Some would liken it to the r&b standard "Lean On Me" covered by the '80s group Culture Club.

Well, for the purpose of this writing it really doesn't matter what you call it. It is one of the signature sounds of Washington, D.C.'s contemporary urban scene. And thanks to the NEA, there's a song in many hearts, there's music in the air, and there's peace by the river, the Potomac River, that is.

It is truly amazing what can be accomplished with a little help from a great big friend—the National Endowment for the Arts.

Education, Vision, and Artistry

Matthew Fitz-Henry, Participant, Community Service Work-Study Program

When asked to speak on the nature and importance of arts education in this country, playwright Wendy Wasserstein said the following: "The arts give a generation the ability to define its own time. It seems to me on a very grassroots level, the future survival of the arts in this country may have something to do with the artists, playwrights, and dancers opening their worlds to the next generation...There is nothing more inspiring for students than to meet an artist who has managed to make a life of creation...And, frankly, there's nothing more inspirational for an artist than being in touch with the future."

The ability for young artists to define themselves is at the heart of the Community Service Work-Study Program at Berklee. The Community Service Work-Study Program places federally eligible Berklee students at community-based organizations to serve as part-time employees. The program was created in response to a federal mandate that requires U.S. institutions of higher education to spend a minimum of 7 percent of all federal work-study dollars on work done by their students at community-based organizations. The President's Office of Community and Governmental Affairs (POCGA) at the college views this as a tremendous opportunity to strengthen the college's partnerships with schools and community-based organizations, enhance student learning, and share resources.

Over 30 positions are filled by Berklee students. Some of these are on-campus positions that support community outreach programming, but the majority are on site at local schools and community centers. Examples range from literacy and music tutors at Boys and Girls Clubs, Mary McLeod Bethune Institute, and Inquilinos Boriquas en Acción to program assistants at the Boston Public Schools Arts Department and the Boston Arts Academy.

It was through this program that the Office of Community and Governmental Affairs offered me the opportunity to work at the Boston Arts Academy. Originally hired as part of Berklee's City Music program (a program that met Saturday mornings and offered lessons, ensemble opportunities, and music technology classes to Boston middle school students) I helped with administrative tasks as well as in the computer lab.

Under the direction of George Simpson, the Berklee City Music Saturday Preparatory School was a place where young artists were challenged, nurtured, and celebrated. I was excited to see that there were opportunities available for young artists, many of whom were extremely talented and needed a place to develop their art. Moreover it was an amazing display of cooperative efforts like the one between Berklee College of Music and the Boston Arts Academy (BAA).

I wanted to find a way to continue working with the BAA. Towards the end of the year, as the City Music program's semester concluded, I spoke with Mr. Simpson and pitched the idea of bringing a music business curriculum to the Boston Arts Academy. I hoped we could offer high school students an alternative view of music and the arts. It was an opportunity for students at the high school to understand the nature of the business that accompanied their art, while empowering them to take hold of their artistic futures. Additionally it was a way to fully involve my talents as a performance/music business major at Berklee in the BAA community. He embraced the idea and, starting in the fall of 2004, BAA juniors and seniors were offered music business as an elective course.

The Unsung Heroes Breakfast

Ryan Stewart, *PULSE* Correspondent

"Is it better to be sung or be a hero?"

Those were the words of Louis Fouche, an MIT student and one of the speakers featured at the Unsung Heroes Breakfast on Saturday, January 22.

Now in its second year, the Unsung Heroes Breakfast is an event hosted by the President's Office of Community and Governmental Affairs as a way of celebrating those who give back to their community, specifically those involved in the two City Music Saturday Schools, SYSTEM 5, and the mentoring program. This year, the program attracted a crowd of over sixty people.

"The 2005 Unsung Heroes Breakfast has set the tone for future events of its kind," said Lynette Gittens, associate director for City Music programs. "Our speakers stressed upon the value of obtaining an outstanding education while still being an individual."

Fouche did, of course, decide the latter was the appropriate choice for him in the "sung vs. hero" question. He grew up in a small Pennsylvania town, and in his speech he referenced several occasions on which people told him he had no chance. One physics teacher responded to his request for a letter of recommendation to MIT by stating that he didn't think that Fouche was fit for MIT's program.

Anyone in attendance could see that the articulate, dynamic (though by his own admission, exhausted) Fouche did want to attend MIT, and by tuning out his detractors and drawing inspiration from his grandfather, a noteworthy physician and one of few African American department heads at the time, he was able to accomplish his goal.

Fouche also talked about four things he felt were required for fulfillment (his grandfather told him life was about fulfillment, not success): a plan, a planner (to organize the plan), ambition, and passion. He assumed everyone in attendance had at least three of the four and urged them not to heed the advice of Kanye West (whose Grammy-nominated, multiplatinum smash album is called *The College Dropout*) and stay in school.

Following Fouche's speech was a performance by City Music alumni Tuffus Zimbabwe and Koriana Lewis. After their moving rendition of "The Impossible Dream" came the featured speech by Sonja Brooking Santelises, a senior consultant with Focus On Results, an educational consulting firm. Santelises discussed "navigating the waters" and drew up a plan for how to do exactly that, using many of the points outlined in her recent dissertation

Having covered topics such as copyright and trademark law, manager and agent agreements, record labels, and publishing, the students are preparing to release a CD at the end of this year highlighting the BAA music department. My hope is that these students will take this knowledge and couple it with their talents to define themselves and inspire others the way they have me.

My experiences at the BAA have offered me an opportunity to both grow and learn from the artists of tomorrow. It was a wonderful gift that I was offered. These students and these experiences will carry forward with me in each future endeavor. I can only hope that their experience and knowledge will help guide their choices and the next generation of artists.

entitled "Being Smart, Being Black: African American High Achievers in the Context of High School," which she completed while participating in Harvard University's Urban Superintendent Program. She had also previously attended Columbia University's Teachers College.

Santelises's study was inspired by her experiences as a public school teacher in Bedford-Stuyvesant, a section of Brooklyn she described as "the hood."

Santelises's program focused on breaking down stereotypes. She said that many African American youths do not achieve because they are concerned about image. She mentioned the myth that "real" African Americans could not be intellectuals, and that many students therefore were worried about not looking black enough if they were to do well in school.

She instructed those in attendance to either think about a young person they knew (young people were, naturally, allowed to think about themselves) and come up with some things that set them apart from their peers, ways in which they contradict stereotypes. Everyone was able to come up with at least one way in which someone they knew did, regardless of Santelises's teaching instincts coming to the fore as she scolded everyone to "get those hands up!"

One of the many things Santelises observed was the conflict between students and authority figures over use of the modern day vernacular. She recalled going to work with her mother and watching her deftly juggle her professional diction with clients and her more familiar slang with friends and family. Rather than scolding youths, she said, we should be helping them figure out what type of dialect is appropriate for each context.

Another thing she touched upon, directed more towards the teachers and mentors in attendance, was that helping students determine how they arrived at a certain conclusion was shown to be what really helped them learn. And by asking questions to help the student figure it out on his or her own, teachers foster an interest in students in their own education.

Through it all, though, there was one resounding theme in both speeches: although each individual is responsible for his or her own fulfillment in life, any help they can get from someone who's been there before will go a long way in assuring their goals are reached.

This was not lost on those in attendance. Gittens, after speaking to several parents and students, confidently stated, "The audience walked away motivated." The speakers wouldn't have had it any other way.

Kudos Corner

City Music Continuing Scholarship recipients are now the 2004–2005 World Scholarship Ambassadors:

Karlos Colon, Koriana Lewis, and Joy Roster

POCGA work-study student and Berklee City Music mentor, **Alex McCumba '05** is collaborating with **Robin McElle** on her new album.

Are you interested in volunteering or providing financial support for the youth outreach programs of Berklee City Music?

PLEASE COMPLETE THE FORM BELOW AND RETURN IT TO

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President's Office of Community and Governmental Affairs
Berklee College of Music
1140 Boylston Street
Boston, MA 02215

Name	Telephone Number	Fax Number	E-Mail Address
Mailing Address	Are you a Berklee alumnus? Yes No	Are you employed at the college? Yes No	
Occupation	Are you a musician? Yes No	If yes, what instrument do you play?	
Please list any languages other than English that you speak at an advanced level			
Please list any other skills that you would like to utilize as a volunteer			
Please circle the activities listed below in which you would like to be involved:			
Recitals/Open Houses	Mentoring/Tutoring	Fundraising	Student Recruitment Other
If you would like to make a financial contribution to City Music, please complete the section below or enclose a check written to Berklee College of Music			
Type of Card	Cardholder Name (As It Appears on Card)	Card Number	Exp. Date Amount
Visa MasterCard			

POCGA's Mission

The President's Office of Community and Governmental Affairs supports the college in its commitment to cultural, artistic, and educational development through partnerships, programming, scholarships, and public service through music.

betcha didn't

know

That a number of the photos that have appeared in *PULSE* have been contributed by Haywood Fennell, producer of *Harlem Renaissance Revisited with a Boston Flavor*, who makes it to all our events!

PULSESTAFF

J. Curtis Warner, Jr., Assistant Vice President, Community and Governmental Affairs

James McCoy, Director, Education and Community Partnerships

Lynette Gittens, Associate Director, Berklee City Music Programs

Abria Smith, City Music Coordinator

Jesse Hayes, City Music Assistant

Maria G. Resendes, Editor, Administrative Associate to the Assistant Vice President, Community and Governmental Affairs

PULSE ONLINE

To view back issues of *PULSE* online, go to www.berklee.edu/community

www.berklee.edu

U.S.A.
Boston, Massachusetts 02215-3693
1140 Boylston Street, MS-921 EDCCOM

Berklee
college of
music

CALENDAR SPRING/SUMMER 05

June

10: Boston Arts Academy Graduation—Symphony Hall

July

9: Summer Performance Program/SYSTEM 5 orientation

10: ParkArts Concerts with Berklee alumnus Bobby Sanabria

13, 20, 27: ParkArts - Dorothy Curran Concert Series on City Hall Plaza

21: ParkArts Concerts with Berklee faculty Equie Castrillo and his group

23, 24: Registration and Orientation
Mother's Rest Events

Mayor's City Hall Plaza Concert Series

August

4: ParkArts Neighborhood Concert with Tito Puente, Jr.

7: Jazz at the Fort

9: City Music Blowout Concert

3, 10, 17: ParkArts - Dorothy Curran Concert Series on City Hall Plaza

September

23, 24: Beantown Jazz Fest