

## Berklee Alum Whitfield Reaches Out to City Music Students

**Abria Smith**

Education Projects Coordinator

The Berklee City Music Saturday School strongly believes in offering its students professional artist and musician role models throughout the year. The visiting artist series is one way that we can provide these role models. Through this series, we hope to instill in our students the belief that, with the right amount of work and dedication, they can succeed in a career in music. Hearing the stories and performances of successful musicians helps students see that they, too, can achieve greatness doing what they love. In the recent past, our students have been fortunate enough to hear from such accomplished musicians as Walter Beasley, Stanton Davis, Donna McElroy, and Andre Ward.

On Saturday, March 16, 2002, we had the pleasure of adding guitarist Mark Whitfield to the list. A Berklee alumnus, Whitfield returned to the college with a wealth of experience and talent to share with our City Music Saturday School students. Whitfield started playing the guitar at the age of seven. He realized his passion for music early, so he pursued a career in music despite his parents' wishes for him to attend medical school. When he passed up a scholarship to an accelerated six-year medical school program at Georgetown University for a scholarship to Berklee College of Music, he had set into motion a series of events that would launch his career.

While at Berklee, Whitfield frequently performed at Wally's, a jazz club located just a few blocks down the street from the college. He found the Wally's experience to be invaluable, not only because he was able to play the music he liked in front of an audience, but because he was also able to play with more experienced musicians such as Wynton and Branford Marsalis. The skills that he developed, both at Berklee and playing at Wally's, enabled Whitfield to secure a gig at New York's Blue Note Club. This is where he met his mentor, George Benson, who helped him develop further as a guitarist and eventually sign his first recording contract with Warner Brothers Records at the age of 23. Whitfield turned natural talent, hard work, and good decision making into a career in music. These qualities, combined with a sincere warmth and compassion for Boston's talented at-risk youth, made Whitfield a very attractive candidate to participate in our visiting artist series.

On Saturday afternoon, Whitfield visited the rehearsals of Herman Hampton's instrumental jazz ensemble and then Jerome Kyles's vocal ensemble. The students got to experience firsthand what it was like to jam with a working professional musician and learned what is expected of musicians working in a professional setting. Whitfield listened attentively as the students in Hampton's ensemble performed solos on their instruments, then wowed them with his own highly skilled playing. In Kyles's vocal

ensemble, Whitfield let the students know how important it is to listen to the other musicians, especially when working with vocalists, and to play so that each instrument complements the others, instead of drowning each other out.

In addition to his visit with the ensembles, Whitfield led a jam session with Berklee City Music students in the David

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Left to right: Dennison Blackett, saxophone; Davina Yannetty, piano; Mark Whitfield, guitar; Tebukozza Olatunji-Babumba, percussion (congas); and Greg Toro, bass.

### Given a Chance

Abria Smith  
Education Projects Coordinator

GIVEN A CHANCE, A BUD OF HOPE WILL BLOOM  
AS DO ALL LIVING THINGS WHEN GIVEN ROOM  
GIVEN A CHANCE, A FRIENDSHIP CAN GROW  
WHEN YOU OPEN YOUR HEART TO SOMEONE YOU DON'T KNOW  
GIVEN A CHANCE, INNER BEAUTY SHINES THROUGH  
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AND GIVEN A CHANCE, WE CAN ALL BE WHOLE  
IF WE JUDGE WITH OUR MINDS LESS AND MORE WITH OUR SOULS.

Friend Recital Hall. He encouraged each student to show off his or her talents on the stage. He listened and watched, admiring their efforts as the students took turns playing lovely solos. Next it was Whitfield's turn. He played his guitar with such ease that he made his complex solos seem easy. Students, parents, and administrators alike voiced their appreciation. Whitfield's willingness to share his knowledge and talent helps to make success in the music business seem more accessible to youths who may view it as just a dream.

Most recently, Whitfield returned one last time to join

Winston Maccow's ensemble at our City Music Saturday Graduation on Sunday, May 5. The camaraderie between the visiting artist and the students could be felt throughout the room, as they played difficult tunes by such artists as Pat Metheny and the Yellowjackets.

Thanks to the incredible musicianship and humility of Mark Whitfield and the many other talented artists that have graciously given of their time and talents, we are able to create positive role models for our students and, in the process, keep Berklee City Music jammin'!

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## Why We Got Married

**Madeleine Steczynski**

Executive Director, ZUMIX

The mission of ZUMIX is to empower youths who use music to make strong positive change in their lives, their communities, and the world.

From inception we knew we wanted to partner with Berklee—it was a natural fit; but we were small, just getting started, and Berklee was really big. Why would Berklee be interested in helping us serve Boston-area youth?

After my first conversation with Curtis Warner in the President's Office for Community and Governmental Affairs, I knew ZUMIX and Berklee would form a meaningful partnership. Our missions were mutually supportive; we just needed to work out the details.

In 1994, our first year working together, Berklee offered 10 spots for ZUMIX youths in its Mentoring Program. This created a relationship that continues to this day.

ZUMIX youths have benefited from the Mentoring Program, City Music Saturday School, and SYSTEM 5 scholarships to the five-week Summer Performance Program. In addition, Berklee has provided ZUMIX with instruments and electronic equipment that has enhanced our songwriting, technical training, performing, and recording programs.

ZUMIX has helped Berklee with outreach for their programs, provided hands-on work experiences for many Berklee students and recent graduates, and provided performance opportunities for City Music students through its Piers Park Summer Music Series. In addition, ZUMIX remains active on Berklee's Partnership Advisory Committee (BPAC3). As a result of our longstanding collaboration, I was invited, along with several other members of BPAC3, to participate in a workshop presented to Boston Youth Workers on November 8, 2001, entitled The Importance of Involving Youth in a Musical Experience. For the past four years, Berklee and ZUMIX have also been collaborators and recipients of the Massachusetts Cultural Council's YouthReach grant.

This is a relationship that works for each organization. More importantly, it benefits Boston youth. I foresee Berklee and ZUMIX continuing to work together well into the future.

ZUMIX is located in East Boston, two blocks from Maverick Square and Piers Park. The ultimate "clubhouse for youth," ZUMIX provides year-round instrumental music, songwriting, performance, and production programs. For more information, please call (617) 568-9777 or visit [www.zumix.org](http://www.zumix.org).

ZUMIX

# Community Grants:

## Opening Doors and Expanding Minds

**Shannon Kim**

Assistant to the Assistant Vice President, Community and Governmental Affairs

Berklee's contributions to the community take many forms but share common goals: creating access to the campus and activities, and providing cultural forums that bring neighborhoods together.

A relationship first began between Berklee College of Music and the Tri-Ad Veterans League, Inc., in 1999. Haywood Fennell, Sr., chief operating officer of Tri-Ads, notified J. Curtis Warner, Jr., then Berklee's director for education and community partnerships, that he had been nominated to receive the prestigious Bridge Award for "using music education to improve youth and the community." The award, which was coupled with citations from the Massachusetts House of Representatives and Senate, preceded a stellar performance of an original cultural/educational musical penned by Fennell entitled *Harlem Renaissance Revisited with a Boston Flavor*. The show highlighted some of the central artists of the 1920s, who came together to overcome the racial barriers that were denying them opportunities to pursue their art. With its cast of volunteers, the members of the Oscar Micheaux Theater Program came together to act, sing, and dance their way into the hearts of their audience.

"The content and talent were incredible," said Warner, after attending the show at the Roxbury Community College (RCC) Media Arts Center. "I wish there were some way we [Berklee] could be of help to bring their production to another level."



Haywood Fennell, Sr.

With encouragement and guidance from Warner, the Tri-Ad Veterans League applied for a Berklee Community Grant in the fall of 2001. This grant program enables nonprofit community organizations to use Berklee facilities such

as the 1,220-seat Berklee Performance Center. In January 2001, *From Gospel to Hip-Hop and All in Between*, a musical lineage production written and produced by Haywood Fennell, Sr., and directed by then Berklee Assistant Professor Frank Wilkins, was performed on the Berklee Performance Center stage to an enthusiastic audience.

Since that time, Fennell has been actively working on various projects, most recently the fourth annual performance of *Harlem Renaissance Revisited with a Boston Flavor*. The 2002 performances, which took place March 28–30 at RCC, were dedicated to various community leaders, some still living and some that have passed, but whose legacy and impact on the communities they touched remains. The three evening performances were given three different names: Culture Night,



Haywood Fennell, Sr.

Cast members of *Harlem Renaissance Revisited with a Boston Flavor*, a play written by Haywood Fennell, Sr., take a break from rehearsal. Left to right: Emmett Bridgewater, Nygel O'Bannon, Irene O'Bannon, Program Coordinator Loren E. Roberts (rear).

Veterans Night, and Community Health Care Agency Night.

Culture Night was dedicated to community leaders of the arts Allan Rohan Crite, Elma Lewis, and John O'Connor. Allan Rohan Crite is a world-renowned artist and a living legend in the art world. Elma Lewis is founder of the Elma Lewis School of Fine Arts, where generations of community members increased their cultural awareness and learned about theater. John O'Connor, patron of the arts and founder of Green Works, encouraged the Tri-Ad Veterans League to develop the Oscar Micheaux Theater Program, based at the Blackstone Community Center, 50 West Brookline Street, in Roxbury, Massachusetts.

Fennell was born in New York City and now resides in Boston, Massachusetts. He is a Vietnam-era veteran and served nearly six years in the U.S. Army as a clerk, photographer, and information specialist. He attended both Boston University, where he studied urban planning, and the University of Massachusetts at Boston's College of Community and Public Service, where he studied urban issues. He is the editor in chief of *Veterans, Forward*, a quarterly newsletter about veterans' rights that also showcases veterans using their military experiences to help in community development. Fennell occasionally writes for *Unity First*, a Framingham-based community newspaper as well as some other Boston community-based newspapers. He is actively involved in serving the community and continues to advocate for veterans' rights.

In addition to his contributions as a playwright, Haywood Fennell, Sr., has recently received copyright protection for his book, *Coota and the Magic Book*. It is about a young boy from Roxbury, Massachusetts, who wants to be a gangster rap star. The boy has two major encounters in his young life that help him to become a better person.

# Juri Gives Back:

## Berklee Graduate Impacts Lives of Inner-City Youth

A reprint from a December 2001 interview by Melissa Axel, co-editor-in-chief of the Groove: Berklee's Student Voice, with edits and supplemental information by Shannon Kim.

As a Professional Music major at Berklee, the options for a final project are infinite. The major is structured in such a way that through an advisory relationship with departmental staff, students are able to chart their own unique course of study, leading to mastery in their chosen area of focus in the professional music industry. Juri Shigeta, Berklee class of 2002, had an idea that has blossomed over the past year, due in large part to her tenacity and dedication. In addition, many Berklee administrators and staff have helped to guide Shigeta along the way. Here is some background behind her extraordinary vision for Boston's inner-city youth.

**Melissa Axel:** What motivated you to create this program as your final project?

**Juri Shigeta:** I read about a man who discovered and encouraged talented kids who were in jail to become professional scenario writers in Hollywood. I was motivated by his story and an idea hit me to help provide children with the opportunity to create their own music by using laptops and find someone to teach them how to use the sequencer.



Berklee-donated equipment gets put to good use during a sequencing class taught by Berklee student Jennifer Westervelt at Col. Marr Boys and Girls Club.

how the kids respond, he would introduce me to the chief probation officer to possibly teach sequencing in the jail.

**MA:** So what did you do at that point?

**JS:** Mr. Stewart arranged for me to contact Elizabeth Carney, the art director at the Col. Daniel Marr Boys and Girls Club in Dorchester, and I met with her to discuss this opportunity.

**MA:** And how did you get Berklee involved?

**JS:** First, I discussed my project with Kenn Brass, chair of the Professional Music Department, who thought it was a fascinating idea for a final project. I then spoke with Peter Spellman at Berklee's Career Development Center, who recommended I contact Volunteer Lawyers for the Arts to create a nonprofit corporation. Next, I met with Larry Bethune, vice president for student affairs/dean of students, and he suggested that I become the coleader of the Public Service through Music Club at Berklee. That

meeting led me to Assistant Vice President for Community and Governmental Affairs Curtis Warner, and he introduced me to Jim McCoy, associate director for education and community partnerships. I also spoke with David Mash, vice president for information technology. Everyone said that this is a spiritually good project, especially after the events of September 11.

**MA:** So what did Berklee have to offer to get the program started?

**JS:** Curtis Warner, Jim McCoy, and David Mash looked into donating music resources to the Boys and Girls Club and decided that Berklee would donate a G3 laptop and Reason software for creating music by Propellerhead, a Korg X3 keyboard, and a CD burner.

**MA:** How about your teaching? How did you make that arrangement, and what curriculum did you establish?

**JS:** Jane Stachowiak, director of student activities at Berklee, was supportive of the Public Service through Music Club, so I recruited people from a club meeting and made a database of students who wanted to teach or just help and get involved. We made the curriculum for both younger children, from age 8 to 12, and older youths, from age 13 to 18. The curriculum includes singing and sequencing lessons on Tuesdays from five to six p.m., and music theory and sequencing on Fridays at the same time. Several Berklee students are teaching at the Boys and Girls Club, including Tanya Tucker and Francesca Reggio for singing, David Vrooman and Derek Frankel for sequencing, and myself for basic music theory.

[Additionally, in spring 2002, the following students joined the efforts at Col. Marr Boys and Girls Club: Clare McLeod for singing; Mike Stavitz for drums; and Jennifer Westervelt, Jessey Rivkin, Milke Beliveau, and Chris Conly teaching Reason, sequencing/arranging techniques. All of these students are employed through Berklee's underwritten student employment program.]

**MA:** How long will this project continue?

**JS:** It was a seven-week program this fall, and I plan to continue teaching through the spring at the Boys and Girls Club. My main goal is to teach in the jails (juvenile detention), so now that I have collected some evidence of the difference music makes in the development of at-risk children, I can apply for grants to support my work after graduation.

**MA:** What is the process for getting those grants?

**JS:** I am about to finish my application for creating my own nonprofit corporation and Volunteer Lawyers for the Arts is assisting me with that. Music Therapy Professor Peggy Coddling will also help me put together grant applications using some of her tools for measuring the outcome of children's participation in this music program. Before coming to Berklee, Peggy was at Ohio University, where she worked with the Department of Rehabilitation and Corrections to establish a pilot program using music therapy in a prison psychiatric ward. She is also pursuing the possibility of making this project a class in Music Education and Music Therapy here at Berklee.

**MA:** What impact has the music had on the children you work with? Have you been able to see a difference yet?



Juri Shigeta

Justin Alvarado Knight

# Newbury Comics and City Music Partner to Promote Faculty Outreach

**J. Curtis Warner, Jr.**

Assistant Vice President, Community  
and Governmental Affairs

NEWBURY COMICS' COMMITMENT TO SUPPORTING MUSIC AND ITS RIGHTFUL RETURN TO PROMINENCE IN THE BOSTON PUBLIC SCHOOLS HAS RESULTED IN A GENEROUS GIFT TO THE POPULAR BERKLEE CITY MUSIC SATURDAY SCHOOL.

THE GRANT FROM NEWBURY COMICS HAS BEEN USED TO PILOT A PROGRAM THAT UTILIZES CITY MUSIC SATURDAY SCHOOL FACULTY FOR ADJUNCT SUPPORT AT THE BOSTON ARTS ACADEMY, BOSTON'S FIRST HIGH SCHOOL FOR VISUAL AND PERFORMING ARTS. THE GRANT SUPPORTS APPROXIMATELY 100 HOURS OF INSTRUCTION PER SEMESTER OR 8 HOURS PER WEEK. AT PRESENT, TWO SATURDAY SCHOOL FACULTY MEMBERS ARE TEACHING PRIVATE PIANO FOR VOCAL MAJORS DURING REGULAR SCHOOL HOURS AND DEVELOPMENTAL MUSIC THEORY AS PART OF AN AFTER-SCHOOL TUTORIAL ACTIVITY.

ONCE SUCCESSFUL, THE CURRENT MODEL WILL BE REPLICATED TO SUPPORT PROGRAMS AT OTHER SECONDARY SCHOOLS. IT IS EXPECTED THAT THE OUTREACH PROJECT WILL CREATE OPPORTUNITIES FOR BOSTON PUBLIC SCHOOL STUDENTS AND TEACHERS BY EMBELLISHING THE LEVEL OF INSTRUCTION IN EXISTING MUSIC PROGRAMS, PROVIDING BOTH A PROFESSIONAL AND EDUCATIONAL LINK TO BERKLEE COLLEGE OF MUSIC.

PRINCIPALS AND HEADMASTERS WHO HAVE AT LEAST ONE FULL-TIME MUSIC TEACHER ON THEIR SCHOOL'S FACULTY ARE INVITED TO WRITE REGARDING PARTNERING WITH THE CITY MUSIC SATURDAY SCHOOL FACULTY OUTREACH PROJECT. LETTERS SHOULD BE ADDRESSED TO:

**J. CURTIS WARNER, JR.**  
**ASSISTANT VICE PRESIDENT, COMMUNITY  
AND GOVERNMENTAL AFFAIRS  
BERKLEE COLLEGE OF MUSIC  
MS 921 OP  
1140 BOYLSTON STREET  
BOSTON MA 02215-3693**

**ATTN: SATURDAY SCHOOL FACULTY  
OUTREACH PROJECT**

**JS:** With the teenagers especially, there were some kids who didn't look up into my eyes, due to the stressful issues they deal with in their lives. There is one boy who stays with a guardian who cares for many children, and when I called there to give him a message, I realized there were many kids there with the same name. He didn't have the opportunity to feel special, but when he created his music in the Reason software, he looked so bright and happy. I got permission for the children to come to the Singers' Showcase performance at Berklee, and afterward they were so excited and they looked into my eyes. They even talked to Lee Berk, and when they were told he was the president [of Berklee], they thought he was the U.S. president! Lee Berk e-mailed me afterward saying that they were so cute. I had a meeting with him to explain my project earlier in the semester, and he was very supportive. It was great that he met the kids at the showcase—that was very special for me.

[At Col. Marr, Shigeta now gives private one-on-one music instruction to 16 students, ages 6–18. Additionally, 12 teens are developing their own musical ideas in sequencing classes.]

**MA:** On Wednesday, December 5, 2001, your project appeared on Channel 5 News. How did that come about, and how did the kids feel about it?

**JS:** Producer Rik Tinory, who is a Berklee alumnus, called me to record a holiday song for the troops in Afghanistan with a children's choir. I introduced him to the people at the Boys and Girls Club, and they gathered 20 children to rehearse for a few days before recording the song, "Christmas Angels," in Rik's studio in Cohasset, Massachusetts, where he had produced the likes of Boston rockers Aerosmith and George Burns. The kids all felt special to be doing something good for the tragic situation.

**MA:** What are your future plans for the program?

**JS:** Jim Wahlberg, the brother of actor Mark Wahlberg, started the Mark Wahlberg Youth Foundation, and he called me when the project was started. Their family is from the Dorchester area, and they are currently working to raise money for a Boys and Girls Club in Plymouth, Massachusetts, as well as giving regular support to the one in Dorchester. Jim was interested in having students from my program perform at their February 2002 fundraiser. We are currently discussing working together with their foundation and Berklee's Heavy Rotation Records to raise money for Boys and Girls Clubs.

[Shigeta is also coordinating a similar teaching program at the Horizon Initiative preschool for homeless children. Dave Deitch, a Berklee freshman, percussionist, and one of the students sent to teach at the Horizon Initiative, had this to say: "I really enjoyed working with these kids. It brought great joy to me to see these children with smiles on their faces." Other students who have joined forces at the Horizon Initiative are David Prendergast (trumpet), Nate Barton (guitar), and Amber Hahn (voice).

In recent news, the youth at the Col. Marr Boys and Girls Club in Dorchester gave a concert on March 16, 2002. At the show, 18 music students performed with enthusiasm, showing some tracks off of their sequencing program (Reason).

Berklee acknowledged Shigeta's work to "foster peace, goodwill, and understanding" at the annual International Folk Festival on March 28, 2002, at the Berklee Performance Center. Students from Col. Marr; Liz Carney, art director; and Bill Stewart, probation officer, were also there to support and share in Shigeta's accomplishments.

Shigeta also led a small choir from the Boys and Girls Club at Boston's Park Plaza Hotel for the Annual Victims' Rights Conference on April 16, 2002. The group was invited to perform its touching renditions of "The Star Spangled Banner" and "Lean on Me."

Shigeta would like to personally thank the following people for their advice, encouragement, and support. From Berklee: President Lee Eliot Berk, Larry Bethune, Dr. Peggy Coddling, David Mash, Jim McCoy, Jane Stachowiak, and Curtis Warner; Bob Scannell, executive director; William Stewart, probation officer; and Liz Carney, art director of the Col. Marr Boys and Girls Club; and Karla Rideout, program director at the Horizon Initiative.

On behalf of the President's Office of Community and Governmental Affairs, we commend Juri Shigeta on her achievements thus far, as we at Berklee continue to encourage and support her in her efforts to bring music to inner-city youth through education and opportunity.]

*For more about Juri Shigeta, visit her web site at [www.juripop.com](http://www.juripop.com).*

# Berklee Partnerships: Unique and Thriving

**Jim McCoy**

Associate Director, Education and Community Partnerships

Institutions of higher education across the country are struggling to create and sustain positive partnerships with primary and secondary schools and community-based organizations. Such partnerships are usually founded to conduct research or implement programs that capitalize on the unique resources of each partner organization. An example would be if the center for Latin American studies at a university partnered with a local nonprofit organization that creates curriculum and the local public school department to develop a series of seminars to prepare public school teachers to teach Latin American history to K–12 students.

As a college of contemporary music, the mission and resources of Berklee are unique. As a result, the college's education and community partnerships will, at times, also be unique:

- Berklee is extremely dedicated to its relationship with Boston, its host city. Berklee's Office of Community and Governmental Affairs (POCgA) is actually part of Office of the President. With such support, POCgA is able to facilitate programs such as Berklee City Music. The nature of our partnerships is therefore different because, at many institutions, partnerships are only facilitated by academic departments or research centers.
- Berklee is an arts institution. Therefore, its partnerships are often oriented toward application rather than research. A partnership project at another college might be designed to research the cross-cultural adjustment process of K–12 students who recently immigrated to the United States. In the President's Office of Community and Governmental Affairs, a partnership might send Berklee work-study students to teach music sequencing at a youth center or to provide a nonprofit organization with access to the Berklee Performance Center to host a fundraising event.

- Many POCgA partnerships support programs that are student-participation oriented. To ensure access, scholarships are awarded to participants. These scholarships are an honor and a challenge to receive. After taking advantage of these program scholarships (i.e., SYSTEM 5) by participating in the five-week Summer Performance Program, several participants are awarded full scholarships to attend Berklee as full-time students. This is truly unique.

Two recently formed POCgA partnerships are with the Marr Boys and Girls Club in Dorchester and Spontaneous Celebrations in Jamaica Plain. Both organizations have arts programs that serve young people, and both have Berklee students functioning as work-study staff and as volunteers. The partnerships are mutually beneficial, in that Berklee students get the opportunity to hone their teaching skills, connect with the community, represent the college and, in some cases, earn money to help them get through school. The partner organizations benefit by having dedicated Berklee students transfer their skills and understanding to the young people in their programs at virtually no cost.

Through an interdepartmental collaboration with Berklee's Office of Experiential Education, future education and community partnerships might make it possible for Berklee students to earn both work-study funds and credit toward graduation. Such an arrangement would be fantastic for someone who, in the past, could not gain practical experience through an internship because she or he needed to take extra classes or hold a separate job to meet the costs of going to school.

Berklee's commitment to the cultural, artistic, and educational development of the Boston area is proven. Local institutions express their appreciation for this commitment daily, and the rewards are felt both on and off campus.

## Calling All Faculty: Jazz on Wheels

**PULSE Staff**

Faculty members of all instruments are needed for a volunteer jazz education project named *Jazz on Wheels*. Whether you play just one concert or play five, your time is appreciated. Through a collaboration with the Boston Jazz Society and the Boston Public Library, *Jazz on Wheels* provides an opportunity for Berklee faculty members to share their musical skills and knowledge of jazz with community members who normally have no access to jazz or music education. Associate Professor of Percussion John Hazilla and Assistant Vice President for

Community and Governmental Affairs J. Curtis Warner, Jr., created the project several years ago, and, today, the new collaboration is broadening the audience and deepening the impact.

Two tentative concert dates have already been set in October 2002. Exact dates, times, and venues will be determined soon. If you are interested in volunteering, please contact John Hazilla in the Percussion Department by phone or e-mail at ext. 8213 or at [jhazilla@berklee.edu](mailto:jhazilla@berklee.edu).

Calling All Faculty

# BPS and Berklee: A Growing Partnership

**Kathy Tosolini**

Senior Program Director for the Arts, Boston Public Schools

On Thursday, May 16, 2002, over 250 instrumental music students from the Boston Public Schools will descend on the Berklee Performance Center for the Boston Public Schools' 5–12 Instrumental Music Festival. This day of rehearsals and clinics culminates in an evening performance open to the public. Students from BPS instrumental music programs are selected to participate based on their exemplary musical ability, leadership traits, and ability to follow directions and work cooperatively in a large group. The opportunity to perform with their musical peers is priceless. Join us for the festival concert on May 16 at 7:00 p.m. in the Berklee Performance Center. Admission is free.

Applause goes to Curtis Warner, assistant vice president for community and governmental affairs at Berklee and former BPS music teacher, for collaborating with BPS Curriculum and Instructional Practices: Arts to host the revival of BPS instrumental music festivals, which began in 2001. Last year's festival celebrated the start of 12 new elementary instrumental music programs. The 2002 festival will host four ensembles—

grades 5–8 and 9–12 winds, and grades 5–8 and 9–12 strings—celebrating the collaboration of instrumental music programs throughout the Boston Public Schools. The opportunity to gather and showcase all four performing groups in one performance venue is a tremendous coup for every student, teacher, and program represented.

The partnership between Berklee and the Boston Public Schools goes beyond the presentation of a yearly festival with mutually beneficial exchanges. BPS teachers attend workshops on computer literacy for the music classroom, and BPS students participate in Saturday and summer programs that offer music theory and music performance opportunities that enhance and build on the school curriculum. BPS schools offer sites and supervising teachers for Berklee student teachers. Berklee donates used musical equipment and computers for newly established music classrooms. The partnership and network of BPS and Berklee teachers and administrators is one reason why music education is growing stronger in the Boston Public Schools.

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## City Music Saturday Preparatory School at the Boston Arts Academy: Program Happenings

**George Simpson**

CMSPS Director/BAA, Instrumental Music Director

In October 2000, the Berklee City Music Saturday Preparatory School (CMSPS) opened its doors with the help of a generous gift from the Johnson Foundation.

The goal of the CMSPS is to reach out to middle school students in Boston who have an interest in music and to provide them with a challenging music education curriculum throughout the school year, geared toward putting them on par with students from affluent school districts with strong music programs. This program, offered by Berklee College of Music and conducted on site at the Boston Arts Academy (BAA), was designed to introduce students to a superior music component such as that enjoyed by the students who attend the BAA full time. Through collaborative activities between the college and the arts academy, students are likewise introduced to a higher-education campus environment.

Now in its second season, the CMSPS continues to run along smoothly. The prep school ensemble has been busy rehearsing for an upcoming recording. The recording will be made at the arts academy and will be distributed to the students and their families. This recording will give these bright young musicians a chance to listen to themselves and to improve their skills. Each student will

come away with a nice memento of their experience.

Many of our eighth-grade students have just finished auditioning for the BAA during our Arts Academy Days. These students have benefited enormously from their participation in the CMSPS and many hope to attend the arts academy for high school. I have seen firsthand the musical and personal growth of the students in the CMSPS, and I feel that their participation has been great preparation for the Boston Arts Academy curriculum.

The Berklee City Music Saturday Preparatory School Ensemble will be performing at the David Friend Recital Hall on May 6 at 7:00 p.m. It will be featured at the first concert of the BAA's Spring Fest series. This concert will give parents, students, and members of the community an opportunity to hear the future leaders of the music world, as well as strengthen the relationship between the college and the arts academy.

The City Music Saturday Preparatory School will also be recruiting for next season (fall 2002) at several Boston public schools during the upcoming months. For further information on the CMSPS or any other Berklee City Music programs, please contact the President's Office of Community and Governmental Affairs at (617) 747-2447.

# Berklee PT3 Extends Its Reach

**PULSE Staff**

with input from Dan Newsom, PT3 Grant Integrator

Two years ago, when the request for proposals went out from the Department of Education (DOE) to institutes of higher learning, the DOE was looking futuristically for innovative curriculum models that would prepare today's preservice teachers to teach technology tomorrow. This gave credence to the title Preparing Tomorrow's Teachers to Use Technology, commonly known as PT3.

What was being acknowledged, in a sense, by this government agency, was that technologies allow music students to participate actively in the learning process, gaining confidence while developing critical-thinking and problem-solving skills. Berklee College of Music, in partnership with the Boston Arts Academy (BAA) and the Young Achievers School of Math and Science, responded by suggesting that music teachers can also use technology to create media-rich learning experiences for their students, while extending their reach beyond the classroom walls.

Berklee College of Music and its partners set out with a goal to close the gap that exists between (1) the technology that is already installed in schools, (2) student interest and proficiency with technology, and (3) educators' readiness to embrace technology as a teaching tool.

Building on the success made possible by the grant, which delivers close to \$1 million over a three-year period, two new partner schools have been added, allowing the project to expand its reach to Boston Latin Academy and the Roland Hayes School of Music.

By implementing this new technology-rich music education curriculum appropriate for the 21st century, Berklee has not only changed the way its music education students learn, but also the way they will later teach. Teachers from both Berklee and the Boston Public Schools have benefited by the implemen-

tation of a strong faculty development program, which has helped faculty to more effectively use technology in the classroom. Through the addition of two new partnership sites, along with the original partners, we have been able to create strong technology-based practicum sites for our music education students, who will then inspire greater numbers of urban youth to engage in active music making.

A full-time faculty consultant, Dennis Mauricio, has been made available to all four sites for faculty training and development in the use of technology as a teaching tool. Through Berklee's General Education Department, regular technology workshops have been offered on Saturdays, open to all music educators. Faculty from partner schools have specifically taken advantage of the opportunity. Most recently, Sharon Hamel, a music teacher at Young Achievers, and Greg Holt from the Boston Arts Academy, attended workshops.

Significant changes in the curriculum at the BAA have already taken place as a result of the project. A Music Tech Lab course, for the fall of 2002, has been designed to meet four days a week for one hour each. The course will run the entire year and will roster 15 music and nonmusic students. The content will include fundamentals of music technology, music fundamentals for nonmusic students (using Music Ace CD-ROMs), music theory, music sequencing (using Musicshop or MicroLogic AV), and Finale notation. Students will work with a digital audio workstation (Roland VS-1680) to learn and apply skills specific to arranging, composition, and portfolio development.

Similar curriculum development and faculty training activities have been taking place at Young Achievers. Additionally, initiatives are well under way at our newest partners, Boston Latin Academy and the Roland Hayes School of Music.

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## New Director of ProArts Consortium

**PULSE Staff**

Berklee College of Music has been continuing its active involvement in the ProArts Consortium. The Professional Arts Consortium (ProArts) is an association of six neighboring Boston institutions of higher education dedicated to the visual and performing arts. Its members also include the Boston Architectural Center, the Boston Conservatory, Emerson College, Massachusetts College of Art, and the School of the Museum of Fine Arts. ProArts coordinates programs among its members to expand educational opportunities and resources for participating institutions and works to enrich the arts and arts education in Boston and throughout Massachusetts.

Some of the exciting opportunities available to Berklee

students include cross-registration privileges at consortium schools; volunteer and professional development programs at the Boston Arts Academy, the first arts high school in Boston; and participation in a growing number of joint concerts, exhibits, and lectures sponsored by ProArts.

For more information about ProArts, please contact the new director, Dr. Ross Bresler, at (617) 236-8617 or [rbresler@berklee.edu](mailto:rbresler@berklee.edu). Alongside his new duties with the consortium, Bresler is also an assistant professor of art history at Berklee. He would be happy to answer any questions about ProArts programs, internship opportunities, and events in the works.

ProArts

# Diversity Education and Civic Action Workshop

**Lynette Gittens**

Assistant Director, Berklee City Music Programs

Each semester, the President's Office of Community and Governmental Affairs makes an effort to bring exceptional programming to the almost 20 Berklee student volunteers who currently mentor some of Boston's finest public school musicians. We strive to bring in presenters who are committed to arts education, as well as social and civic action. On Saturday, February 9, 2002, we hosted two such individuals in Madeline McNeely and Wyatt Jackson.

Based in Cambridge, Massachusetts, McNeely is a dancer and the director of McNeely and Associates, founded in 1994. She functions as a consultant for local and national nonprofit educational organizations. Her area of expertise includes facilitating training and education workshops, community development, strategic planning, and performing and healing arts. Her work is rooted in the belief in, and commitment to, social justice education and civic action.

McNeely received her master's in education from Temple University, where she studied dance, social justice issues, and education. Her major written work, *Creating Cultural Democracy*, addresses the relationship between dance and social justice education. She works with individuals and organizations to cultivate emotional, intellectual, spiritual, physical, and civic responsibility and development.

Wyatt Jackson is a dancer, author, activist for social change, and consultant for urban youth development agencies. He has worked for over 13 years sharing his philosophies on social change in communities across the country. Internationally, he has performed with Phase One Productions and George Faison, choreographer of the Broadway hit *The Wiz*.

The purpose of the workshop was to increase the understanding of some of the cultural and personal patterns that influence our ability to develop healthy work and personal relationships. The goal was for all participants to gain self-awareness and skills, enabling them to build a trusting relationship with their mentee and therefore effectively contributing to their musical and personal development. The objectives upon completion of the training were for participants to do the following:

- Identify cultural groups of which they are members;
- Recognize patterns of adultism, racism, and classism that challenge their own interpersonal and cross-cultural relationships;
- Define oppression and internalized oppression;
- Name some challenges faced by urban young people in educational institutions;
- Recognize expectations commonly placed upon mentors by mentees; and
- Utilize at least two methods of relating music curricula to the life experiences of their mentees.

Both McNeely and Jackson were well prepared to address issues that our volunteers face in their mentor/mentee relationships. McNeely's approach involved information sharing, both reflective and introspective. She helped participants to define diversity by reintroducing words such as *culture*, *race*, *ethnicity*, *prejudice*, *stereotype*, *discrimination*, *oppression*, *collusion*, *ally*, *adultism*, *racism*, *sexism*, *classism*, *anti-Semitism*, *ableism*, *heterosexism*, *homophobia*, and *ageism*. To the surprise of the participants, there appeared to be many preconceived and opposing interpretations of these words, indicating the true importance of continued clarification and communication surrounding these diversity buzzwords.

Jackson's approach asked the participants to look at their identities using what he calls "identity circles" as well as other self-discovery concepts he has developed in his newly completed book, entitled *Mind Graffiti*. The book was penned for specific use as an educational tool that addresses social issues for youths and encourages them to draw the power from within to live positive lives. By answering the questions, what are the primary dimensions of your identity? and, how do you describe yourself to others? student participants discovered that for the most part they are philanthropic, self-actualizing, and creative people.

On behalf of the President's Office of Community and Governmental Affairs, I would like to thank each and every one of our dedicated student mentors for volunteering their time and talents to Boston's public school students. For more information on how you can become a mentor or get involved in community service at Berklee, please call us at (617) 747-2447, or stop by our office in the Uchida building, 921 Boylston Street, suite 340.

"betcha" didn't

City Music Preparatory School faculty member Allyssa Jones participated as a member of the industry superpanel for the Grammy in the Schools conference at the Berklee Performance Center on March 20, 2002. The Boston Public Schools had the conference's largest student representation ever (nearly 250).

KNOW

# City Music All-Stars Road Trip to California

**Shannon Kim**

Assistant to the Assistant Vice President, Community and Governmental Affairs



Left to right: President Lee Eliot Berk, Winston Maccow, Michael MacAllister, Jacob Bor, Tuffus Zimbabwe, Tebukozza Olatunji-Babumba, DeVron Warner, Brent Irvine, J. Curtis Warner, Jr., and Anthony Steele, kneeling in front.

This past January, the Berklee City Music All-Stars, composed of both current participants and alumni of City Music, were invited to perform at the International Association of Jazz Educators Conference (IAJE) in Long Beach, California. The group, directed by Assistant Professor Winston Maccow, practiced extensively and recorded an audition tape in Berklee studios last spring, which led to the invitation to perform at the Center Theater at the Long Beach Convention and Entertainment Center on Friday, January 11, 2002.

Long time Berklee City Music participants in the band are Brent Irvine, trumpet; Michael MacAllister, guitar; Tuffus Zimbabwe, piano; Anthony Steele, drums; DeVron Warner, bass; Jacob Bor, alto saxophone; and Tebukozza Olatunji-Babumba, percussion.

"The band was exposed to many of their contemporaries from across the country and around the world, who inspired them to give an extraordinary performance," says Maccow.

Berklee College of Music President Lee Eliot Berk was on hand as well to hear the All-Stars perform such tunes as "Speak No Evil," "Question and Answer," "500 Miles," and "Yes and No." He later joined them on stage to accept a commemorative plaque presented by IAJE.

## Here's what the students had to say about the experience:

"We arrived on Wednesday, the starting day of the conference. There were already many events and clinics taking place as we began the registration process. An air of excitement was all around as groups from all over the United States and the world arrived and got settled into the many events. I checked out two events that day. The Winard Harper sextet performed at 7:00 p.m. that night to an enthusiastic crowd. Later that evening, I heard the wonderful alchemy of Russell Gunn and Ethnomusicology. That was one of the most progressive performances of the entire conference, in my opinion. His group

featured jazz standards such as 'Caravan,' spiced up with a modern jazz/hip-hop flavor. They even had a DJ!"

—**Brent Irvine**, seventh-semester Berklee student and recipient of the City Music Continuing Scholarship 1996.

"Attending performances by Greg Osby and Makoto Ozone and master classes by Victor Mendoza and Bob Mintzer provided an opportunity to learn about the state of contemporary jazz. My education in jazz has consisted largely of imitating Bird and Trane recordings, and the concerts that I attend are most often those of the old, but still living, giants. The IAJE Conference opened my eyes to the questions of, what are jazz artists doing these days? and, where is the music going? It was also a great opportunity to see where kids my age are in their playing, what I have to work on, and to what I might aspire."

—**Jacob Bor**, freshman at Harvard and graduate of City Music Saturday School.

"We have been playing together for so long, it was great to bond with each other socially in addition to musically. While I got to learn more about the musicians I play with, I also learned more about myself. I've got a long way to go! In addition to being inspired by other students my age, I became even more inspired by the masters. The masters also took time out to listen and answer my questions. It was a great opportunity!"

—**Tuffus Zimbabwe**, second-semester Berklee student and recipient of the City Music Continuing Scholarship 2001.

## "betcha" didn't

Percussion Department faculty member John Hazilla is organizing a volunteer corps of faculty jazz musicians to bring jazz to young people in grades four through six. The collaborative performances, in association with the Boston Jazz Society, will take place at local branches of the Boston Public Library. The mostly faculty ensemble will feature a City Music student as well.

KNOW

Berklee City Music programs for Boston's inner-city youth exist due to the generosity of many private donors. We welcome your donation to keep the program operating.

I/We want to support students in Berklee City Music programs by making a gift to:

**Berklee College of Music**  
Please accept my/our contribution of:

- \$50       \$100       \$250       \$500  
 \$1,000       \$5,000       Other \_\_\_\_\_

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**Questions? Please call (617) 747-2569, or e-mail us at momalley@berklee.edu.**

**Give online: [www.berklee.edu/giving](http://www.berklee.edu/giving)**



## corrections from winter 2002 PULSE

### Photo credit omitted

On the inside of the front cover, the photograph of Dave Samuels and students was taken by professional photographer, Jack Flynn of Quincy, Massachusetts. Flynn was kind enough to donate the slides he took at the South End Jazz Festival 2001 to the President's Office for Community and Governmental Affairs for future use as well. Thank you!

### Wrong location

On the inside of the back cover, Sociedad Latina, a community organization for Latino youth, was listed in the wrong part of Boston. The organization is actually located in Mission Hill, not Jamaica Plain as was written.

p u l s e  
s t a f f

### Shannon Kim, Editor

Assistant to the Assistant Vice President, Community and Governmental Affairs

### J. Curtis Warner, Jr.

Assistant Vice President, Community and Governmental Affairs

### Jim McCoy

Associate Director, Education and Community Partnerships

### Lynette Gittens

Assistant Director, Berklee City Music Programs

### Abria Smith

Education Projects Coordinator

### PULSE Online

To view back issues of PULSE online, go to [www.berklee.edu/html/ab\\_communitypulse.html](http://www.berklee.edu/html/ab_communitypulse.html).

## ...contribute

**We invite your contributions to be considered for publication in PULSE. Please send your ideas to Berklee College of Music, President's Office for Community and Governmental Affairs, 1140 Boylston Street, Boston, MA 02215, or e-mail Shannon Kim at [skim@mail.berklee.edu](mailto:skim@mail.berklee.edu).**

**Sociedad Latina in Conjunction with the President's Office of Community and Governmental Affairs at Berklee College of Music Presents:**

### An Evening of Latino Culture Sociedad Latina at Berklee Fundraiser Concert

**Tuesday, June 18**

**7:30 p.m. to 9:30 p.m.**

921 Boylston Street (across from Hynes Convention Center)  
David Friend Recital Hall

### Tickets:

\$10-\$15 in advance  
\$20 at the door

### Featuring:

Eugie Castrillo: Percussion  
Winston Maccow: Bass  
Victor Mendoza: Vibes and Percussion  
Ron Reid: Steelpan  
Eduardo Tancredi: Piano  
with Special Guest Monica Giraldo: Vocals

### Dance company:

Origination  
Choreographer: Yandje DiBing

### Honorees:

Jose Masso, Northeastern University  
Carlos Martinex, United Way

### Please contact Sociedad Latina for information.

Phone: (617) 442-4299 ext. 11

### Cash sale only.

All proceeds directly benefit the youth programs of Sociedad Latina.

# calendar

# spring/summer 2002

## May

- 9:** BAA Sr.Theater Showcase, 4 p.m.–6 p.m., 174 Ipswich Street (Black Box Theater)
- 10:** BAA Sr.Theater Showcase, 4 p.m.–6 p.m., 174 Ipswich Street (Black Box Theater)
- 10:** Berklee 2002 Commencement Concert, BPC, 7:30 p.m.
- 11:** Berklee 2002 Commencement Ceremony, Reggie Lewis Track Center, 10 a.m.
- 11:** BAA Sr.Theater Showcase, 2 p.m.–4 p.m., 174 Ipswich Street (Black Box Theater)
- 16:** BPS 5–12 Instrumental Music Festival, BPC, 7 p.m.  
Free and open to public
- 23:** BAA SpringFest Music Concert: Celebrate! BPC, 7 p.m.  
Free and open to public
- 30:** BAA SpringFest Dance Concert, Boston Conservatory Theater, 31 Hemenway St., 4 p.m.
- 30:** BAA SpringFest Dance Concert, Boston Conservatory Theater, 31 Hemenway St., 7 p.m.
- 31:** BAA Gala Dance Concert: w/All City Dance Co., Boston Conservatory Theater, 7 p.m.

\*BAA Sr. Thesis Visual Arts Exhibition at BAA: Open for viewing throughout the month.

## July

- 9:** Berklee five-week Summer Performance Program begins.
- 17:** Swingin' in Mother's Rest Concert, The Fens (across from Boston Conservatory) 5:30 p.m.
- 24:** Swingin' in Mother's Rest Concert, The Fens (across from Boston Conservatory) 5:30 p.m.
- 31:** Swingin' in Mother's Rest Concert, The Fens (across from Boston Conservatory) 5:30 p.m.

## August

- 6:** SYSTEM 5 Blowout Concert, BPC, 7:30 p.m.
- 7:** Five Week Blowout Concert, BPC, daytime event (time TBA)
- 9:** Berklee five-week Summer Performance Program ends.
- 13:** Summer Soulstice Tuesdays at Noon concert at the Christian Science Center. Berklee City Music students will perform at noon at the fountain.

## September

Berklee City Music Mentoring Program, Saturday School, and Preparatory School begin. (Exact dates TBA) Call (617) 747-2878 for more information.

**28:** South End/Lower Roxbury Jazz Festival 2002. (Details TBA)