Berklee today
A Forum for Contemporary Music and Musicians

10  Terri Lyne Carrington '83 on Growing Up and Staying Young

15  Practicing the Art of Silence
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In my 25 years at Berklee, I have seen a lot of changes. The college has moved from a small building on Newbury Street to 10 buildings spread over the Back Bay. It has expanded from three degree majors to 10, from one homemade recording studio to an advanced seven-studio complex, from 500 students to almost 3000. The list goes on.

But one of the things that has not changed is Berklee's belief that the student who is actively involved learns the most. From the beginning, we have tried to ensure that our students are not stifled by sideline ideals, but are energized by getting directly involved in their education. To excel, we believe, students need to be actively performing in ensembles, hearing their music performed, and getting a "hands-on" education wherever possible. This has been one of the great successes of Berklee.

When I came here as a student, many of my peers had chosen Berklee because it was the best place to go for an education in contemporary music. They did not care that the school lacked some of the trappings of other colleges—such as football, student government, clubs, and other social activities. In fact, for many, that was appealing in itself. "Who needs college football?" we said. "What can football tell us about the dorian mode?"

However, as the perception of musical success began to change, Berklee changed as well. The successful musician, we discovered, must also develop skills beyond music in such areas as social interaction, oral and written communication, leadership, team-building, adaptability, and business, to name a few. More and more students began to understand that: if they were going to communicate through music, they needed to develop and nurture a life which includes many other values and experiences, as well.

Five years ago, Berklee formed the Student Organizations and Activities Program, expanding upon the college's mission of getting students actively involved. Berklee now has more than 40 student clubs ranging from professional associations in all instrumental areas to a soccer team—the Berklee Cats. Yes, sports at Berklee.

In addition, we have a full-fledged leadership seminar program. Through the Counseling Center, Career Resource Center, and Learning Assistance Program, we offer individual and group assistance in developing lifelong personal, career, business, and study skills.

Berklee has changed, to be sure, but the heart remains the same. We still believe that the best education comes when students become involved.
News of note from about town and around the world

Berklee founder and Chancellor Lawrence Berk with Roland Corporation founder, president, and C.E.O. Ikutaro Kakehashi.

ENTERING STUDENT CONVOCATION 1991

Four music industry luminaries took the stage during Berklee's 1991 Entering Student Convocation as Roland Corporation President and Chief Executive Officer Ikutaro Kakehashi, keyboardist/composer Joe Zawinul '59, and jazz drumming legend Roy Haynes were awarded honorary doctor of music degrees by President Lee Eliot Berk.

Drummer Terri Lyne Carrington '83 served as alumni speaker, offering insights and advice to the entering freshman class (see page 10 for interview).

As President and C.E.O. of Roland Corporation, Ikutaro Kakehashi has been a visionary leader in the music synthesis industry. Under his direction, Roland's products have continually pushed the limits of technology as they have defined new roles for synthesis in music. His support of music education has also been exemplary, as witnessed by the establishment of the Roland Scholarship Fund to Berklee last year.

Alumnus Joe Zawinul has performed and recorded with such jazz legends as Miles Davis, Dinah Washington, Cannonball Adderley, and Coleman Hawkins. In the 1970s, he co-founded the ground-breaking jazz group Weather Report, and later founded his own band, the Zawinul Syndicate. Zawinul was an early leader in the creative use of synthesis in contemporary jazz. Many of his compositions, including “Birdland” and “Mercy, Mercy, Mercy,” have become jazz standards.

The journey to the Berklee campus was a return home for jazz drummer Roy Haynes. Haynes was born in nearby Roxbury, and gained early success as a musician in downtown Boston clubs. He went on to perform and record with such jazz legends as Lester Young, Charlie Parker, Miles Davis, Thelonious Monk, and many others.

Haynes has inspired a generation of young drummers with his masterful, crisp drumming style. At age 65, he is far from retirement and still in great demand.

The Convocation and the concert that followed welcomed the entering class of more than 700 students.

"It is indeed a pleasure to receive this great reward," said Roy Haynes in accepting his honorary degree. "I'm even going to keep the robe and cap."
LEAVITT CONCERT TO LAUNCH FUND

Guitarist Danny Gatton and his band will be featured performers at the upcoming William Leavitt Memorial Concert to be held on November 5.

Gatton, performing through the support of Fender Musical Instruments, has been recognized by his peers as one of the major talents of contemporary guitar performance.

The concert event will raise funds for the William Leavitt Memorial Scholarship Fund, named in honor of Berklee’s former Guitar Department chair and Berklee alumnus. Leavitt was the third guitarist to attend Berklee, entering as a student in 1948. After many professional successes, he joined the Berklee faculty in 1965.

His visionary leadership and his prodigious musical output led the Guitar Department through the guitar explosion of the following decades. His published guitar study and etude books have sold more than 500,000 copies worldwide. Leavitt died suddenly last year on November 4.

Leavitt’s insights on guitar education were a decisive factor in the development and growth of Berklee’s celebrated Guitar Department, which now enrolls more than 800 student guitarists. He was considered by many to be the most significant figure in contemporary guitar education.

Funds from the Leavitt Memorial Scholarship endowment will provide financial assistance to talented young guitarists for years to come.

For more information on the event, please call the Office of Development at (617) 266-1400, extension 438. Or, donations may be made directly to Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

THE CHANGING OF THE BOARDS

Thanks to a special arrangement with Sony Corporation, four new state-of-the-art mixing boards were recently installed in four of Berklee’s multi-track studios. The upgrade also included an enhancement to a digital audio editor already in use at the college.

Danny Gatton

The mixers (two Sony MXP 3020s, configured for 8-track mixing, and two MXP 3036s for 24-track work) offer a higher sonic quality and a greater flexibility than the previous boards. Music Production and Engineering Department Chair David Moulton believes this new equipment will enhance the learning experience for Berklee’s many MP&E students.

“These mixing boards are more in line with what students will encounter in the professional world,” Moulton says. “They provide the flexibility and depth of performance we need to prepare students for the future.”

The boards were up and running this August.

As with most equipment in Berklee’s advanced recording facilities, all the units were installed and will be maintained by Berklee faculty, staff, and students.

Students work on a new Sony mixing board as faculty member Robin Coxe-Yeldham (standing left) looks on.

BAVICCHI EARNSCASCAP AWARD

Professor John A. Bavicchi was recently honored with a 1991–92 American Society of Composers, Authors, and Publishers (ASCAP) Award. The award was the 27th Bavicchi has received in the program’s 31-year history.

ASCAP’s panel of distinguished authorities selected Bavicchi on the basis of his extensive catalog of original compositions and the many performances of his works.

Bavicchi received his bachelor of music degree from New England Conservatory of Music, and studied in Harvard University’s graduate program under famed composer and educator Walter Piston.

Selections in Bavicchi’s catalog, which lists over 100 compositions, are published by Oxford University Press and have been performed in the United States, Australia, Peru, and Wales.
BERKLEE'S VIRTUAL ORCHESTRAL DEBUT

The newly formed Berklee Virtual Orchestra (BVO) will make its debut November 17 at Boston's New Music Harvest, performing the premiere of "Concerto for Virtual Orchestra" by Associate Professor of Music Synthesis Richard Boulanger.

The work, scored for a MIDI trio and interactive computer, will feature Boulanger conducting the Virtual Orchestra via the Max Mathews Radio Baton MIDI conducting surface. The concert will take place at 5:30 p.m. in the Berklee Performance Center.

Through traditional instruments and advanced MIDI controllers, the Berklee faculty members in the BVO perform the parts of an entire orchestra, as well as a few very non-traditional musical sounds. Music Synthesis Chair Dennis Thurmond will perform string parts on keyboards. Woodwind Department Chair Matt Marvuglio '74 will handle the woodwinds on a MIDI wind controller. And Percussion Department Chair Dean Anderson will trigger percussion and harp sounds from a MIDI mallet controller, a device that looks much like a xylophone.

"The BVO combines the intimacy of a chamber ensemble with the timbral palette and power of a symphony orchestra," says Boulanger, who also serves as the group's musical director. "The computer plays an active role generating its own musical ideas, at times, in response to what it hears."

After the November performance debut, the BVO members plan to continue their musical exploration, blending traditional and advanced music technology through commissioned works, clinics, and performance tours.

NEW SCHOLARSHIP REACHES OUT

Ten Boston-area high school musicians got a taste of the Berklee experience this summer with the help of a new scholarship program targeted specifically at inner-city students.

The scholarships provided complete access to the college's popular five-week summer program, offering in-depth music study through Berklee's faculty, curriculum, and facilities.

"This is a good experience for me," scholarship recipient Kendra Carter-Miller told the South End News. "It's going to really push me. It will help me see if this is really what I want to do."

The program is part of Berklee's on-going efforts to affect positive community change. Berklee Community Affairs Representative Vincent Howell believes the scholarships are a very important part.

"The problem for a lot of these inner-city students is not a lack of ability but a lack of access," he says. "Berklee has a unique opportunity to change that."

By all accounts, the 10 scholarship recipients found both inspiration and new ideas during their five-week Berklee studies. Two of the students are continuing their work this semester with full-time status and full-tuition scholarships.

According to Howell, the first step in this ongoing community outreach program was a great success.

"Berklee can nurture some really positive changes in these young people's lives," he says. "And when you give them that chance, they not only live up to your expectations, but in some cases, they exceed them."
CELEBRATING SIX ITALIAN SUMMERS

Berklee's annual two-week program in Perugia, Italy, celebrated its sixth year this summer with a characteristically enthusiastic group of talented students from throughout Europe.

The program, held in conjunction with the 10-day Umbria Jazz Festival, offers in-depth instruction on contemporary music theory, improvisation, ensemble playing, and instrumental techniques in the historic setting of Perugia, a walled hill city in central Italy.

"Since we started six years ago, almost 1100 students have studied in the program," says Berklee's Professional Performance Division Chair Larry Monroe '70, who also serves as the event's director. "It has always been a very powerful and positive event, with a real Berklee feeling to it."

College Connections

That "Berklee feeling" comes from all sides, through the Berklee alumni who act as interpreters during classes, through the dozen visiting Berklee faculty and staff who are "treated like royalty" in the historic Italian town, and especially through the well-known Berklee alumni musicians who take a break from their Umbria Jazz Festival performances to stop in to visit and jam.

A highlight of last year's program was artist-in-residence and renowned keyboardist Joe Zawinul '59. Two years ago, the highlight was a spirited jam session with Kenny Kirkland and Branford Marsalis '80 band members.

This year, legendary guitarist Joe Pass served as a visiting faculty member, offering clinics on his approaches to his craft.

Conservatory Training

Another highlight of this year's event was the location. Classes took place in the historic facilities of the Conservatorio Statale di Musica Perugia, offering outstanding practice and performance venues as well as a unique setting.

"It was a real breakthrough for us to work in the conservatory," explains Monroe. "It was the first time contemporary music had been taught in this traditional music institution. Their facilities enhanced the program quite a bit."

Due to the consistent support of program co-director Giovanni Tomaso and Umbria Jazz Clinics President Carlo Pagnotta, the Berklee program has also become a launching pad for talented students to continue their studies at Berklee. This year, the event presented $30,000 in scholarships to seven talented musicians from such diverse homelands as Italy, Romania, Madagascar, and Holland.

Also "On the Road"

Perugia was not the only satellite campus for Berklee's faculty and programs. This summer marked the second year of the Berklee in Los Angeles program, bringing more than 100 student musicians to the Claremont McKenna College campus in Claremont, California.

This year's Los Angeles event featured a concert by Gary Burton '62 and a full week of music study.

Finally, this September marked another step in a continuing series of seminars in Buenos Aires, Argentina. Assistant Dean of Curriculum for Academic Technology David Mash '76 journeyed to Argentina to lead educational sessions in music technology. Past faculty participants in the series include Gary Burton, guitarist Jim Kelly '73, and trumpeter/jazz composition teacher Greg Hopkins.

Professional Performance Division Chair Larry Monroe '70 (left) and faculty member Rick Peckham play jazz beneath the arch of the historic cathedral in Perugia, Italy.

Guitarist Joe Pass (left) leads a performance clinic during the Berklee in Italy program.

Alumni in Action

Students of the program also get the opportunity to witness Berklee alumni in action during the concerts of the Umbria festival. This year, the alumni presence at the event was as impressive as ever, including George Mraz '70, Greg Osby '83, Marvin "Smitty" Smith '81, Renato Chicco '89, Gerald Braelz '84, Frank Lacey '81, Kevin Eubanks '79, Miroslav Vitous '67, Roy Hargrove '89, Antonio Hart '91, Mark Whitfield '87, Joe Zawinul, and Jeff Watts '81.
SUMMER SESSIONS PULL A CROWD

Innovators, educators, and music professionals gathered on the Berklee campus this summer for a series of workshops, seminars, and symposia. The four events in the Summer Professional Program series offered unique opportunities to discuss and discover various aspects of contemporary music technology, techniques, and education.

The first program in the series focused on Music Technology Applications for the Music Educator. Hands-on sessions in Berklee’s facilities helped demonstrate the concepts covered in the daily focus discussions. Major topics included the synthesizer as an ensemble instrument in contemporary music education and the use of MIDI instruments in music composition and production.

That seminar was followed by two simultaneous programs on different aspects of jazz. The Jazz Writing Conference sponsored papers, panels, and clinics on several areas of jazz writing including harmony, counterpoint, post-bop harmonic applications, MIDI applications for the jazz composer/arranger, and others.

The Jazz Improvisation Workshop presented clinics on the skills and techniques of improvisation. Billed as an intensive performance experience, the program detailed Berklee’s innovative approach to improvisation (for a sample, see “Improvising between the Lines” in this issue, starting on page 15). Faculty members included trombonist Hal Crook ’71, saxophonist Jim Odgren ’75, and guitarist Rick Peckham.

The final program in the four-part summer series was the Symposium on Digital Audio Workstations. The symposium brought workstation manufacturers and users together for intensive panel discussions on the rapidly growing field. Throughout the program, attendees also had the opportunity to see several detailed demonstrations of high-end and mid-priced workstations that had been installed on the Berklee campus.

Special guest panelists included Max Mathews, considered by many to be the father of computer music, as well as Mix magazine contributing editor and freelance audio consultant Mel Lambert.

NEW CHAIR BRINGS A NEW MAJOR

In the dawn of a new department at Berklee, Donald Gorder has been appointed department chair for Berklee’s upcoming music business/management major.

Gorder will play a leading role in developing the curricula and requirements of the new major in cooperation with other college administrators.

“It’s a great opportunity and I’m very excited about it,” Gorder says. “Berklee is the perfect school for a program like this.”

Gorder earned his bachelor of music degree from the University of Nebraska, his master of music from the University of Miami, and his Juris Doctor law degree from the University of Denver. He has served on the faculties of the University of Denver and the University of the Pacific, teaching music and courses on legal issues for musicians.

Most recently, he served as vice president of Multi Entertainment Services in Denver. He also serves as a board member of the Music and Entertainment Industry Educators’ Association. A professional trumpet player, Gorder has performed with such artists as Tony Bennett, Sammy Davis, Jr., Burt Bacharach, and Liza Minnelli.

Berklee Alumni Student Referral

Help give an interested, deserving young musician more information on Berklee by filling out this form and sending it to the address below.

Name __________________________
Address _________________________
_______________________________
City _____________________________
State ________ ZIP ___________
Instrument _______________________
Your Name _______________________
Send the completed form to:

Berklee College of Music
Office of Admissions
1140 Boylston Street
Boston, MA 02215

ETOD 1091
Mili Bermejo ’84: Jazz Pan-American Style

Mark L. Small ’73

Hearing Voice Department Assistant Professor Mili Bermejo ’84 say that music was something she “just had to do,” brings to mind bassist Steve Swallow’s caveat: “No one should become a musician because they want to, but because they have to.” Driven by a thirst for a deeper knowledge of jazz, Bermejo decided she had to leave a burgeoning performing career and her tight-knit family in Mexico City to come to Berklee after a 1978 visit.

What must have seemed like a gamble then has begun to pay off. In addition to her appointment as a full-time Berklee faculty member in 1984, Mili has found ardent audience support north of the border for her personal brand of Latin jazz. Both her Quartet Nuevo and her unique vocal/acoustic bass duo with husband Dan Greenspan have become perennials at jazz festivals, clubs, and clinics throughout the United States, Spain, and Mexico. She has also been nominated three years running for a Boston Music Award.

In September, the Mexican Pentagrama label released Mili Bermejo in Concert. Bermejo’s third album as leader, the disc is a live digital recording of a recent Quartet Nuevo concert in the Berklee Performance Center.

The daughter of renowned Mexican singer, songwriter, and guitarist Guillermo Bermejo, Mili was surrounded by music and observed the life of the career musician as a child.

“In his early years,” she explains, “my father pioneered what became a very popular musical style called ‘trio music.’ It featured three singing guitarists—one lead and two rhythm players—and blended Mexican and Cuban folk songs with popular music. My father’s group became very influential, and performed the soundtrack of the first Mexican movie to have one.”

The entire Bermejo family was soon to follow in their father’s footsteps, beginning their performing careers together at an early age.

“We started out singing Mexican folk music together as a vocal quintet,” she remembers. “But now everyone has gone in their own direction.”

Notably, each of the siblings has had a Berklee connection at some point along the way. Margie ’84 is well known in Mexico as a cabaret and jazz singer. Gladys (a current Berklee sophomore) specializes in Latin pop and jazz. And brother Miguel ’78 works as a jazz guitarist and singer in Mexico. Sister Luz pursued operatic training at the National University of Mexico and Boston Conservatory, and is a current Berklee faculty member.

“My years as a student at Berklee were very important to my artistic development,” Mili says. “Like other foreign students, I came here...
with great expectations and some fears. It is hard to leave your homeland. But it is even harder to achieve your goals in a new country. When I got here I found great teachers and classes, and a healthy competition among the students. Berklee built my passion as well as knowledge of music.”

One incident, in particular, sparked her enthusiasm.

“One great experience I had as a student came as a result of my receiving the Cleo Laine Scholarship,” she remembers. “[Chief Public Affairs Officer] Alma Berk called me to say that Cleo was visiting and Alma wanted me to sing for her. It ended up that Dan Greenspan and Orville Wright and I performed for Cleo and the Berks with WGBH television filming. Experiences like that in your formative stages really inspire you and help you to grow.”

An Eclectic Blend
Bermejo’s diverse musical background has led her toward an eclectic pan-American style of jazz.

“The music I’m doing now blends my jazz language with the Argentinean, Venezuelan, Cuban, and Mexican songs that I grew up with,” she explains. “For example, I sometimes open my concerts with ‘Son de la Loma,’ a tune my father used to sing, which he learned from the Cuban trovaos [troubadours].

“But I am not playing the stereotypical Latin music—salsa or bossa. My music differs from other Latin jazz in that I frequently work in 6/8 meter. Also, the traditional music doesn’t usually feature any vocal improvisation. But I love to inject the songs with the freedom of jazz and the conversational interaction between musicians. The folk melodies are so pure and simple that they present endless possibilities for jazz reharmonizations. I don’t try to be completely authentic in my performances, or I would be playing with different musicians.”

To assist her in her musical explorations, Bermejo has drawn together an eclectic group of peers. The lineup in Mill’s Quartet Nuevo includes pianist and Berklee faculty member Tim Ray, drummer and Berklee senior Fernando Martinez, and Bermejo’s husband Dan Greenspan on bass.

“The players in the quartet make the music very exciting,” Bermejo says. “Working with Tim Ray is great. He can take a folk song and transform it into jazz. He has also really picked up on the rhythms of my music.”

Despite the popularity of electronic instruments in contemporary music, Quartet Nuevo’s approach is largely acoustic, patterned after the classic jazz piano trio.

“It’s not that I don’t like electronics,” Bermejo explains. “But as my own instrument has improved, I have learned that having more electronic musicians doesn’t give me the space I want. The acoustic format allows the identity of my voice and each instrument to come across.”

Today, she believes, her music is reaching a larger audience than ever.

“I think Latin jazz is having a renaissance. When I came to Boston 10 years ago, there was not half the audience awareness of the music that there is today.”

Dynamic Duo
Beyond her quartet work, Bermejo has become known for her vocal/bass duets with husband and quartet member Dan Greenspan.

“The duo format is very different from the quartet,” she says. “The combination of bass and voice is challenging because, in a way, you are musically naked. Dan and I reduce each tune to its essential elements and try to express the musical whole in a minimal setting. We have to create the rhythm, harmony, and melody with just two parts. As a singer, I have to be very lyrical but still establish the rhythm. In accompanying me, Dan exploits all the resources of the acoustic bass—chords, pizzicato, and arco lines. It is an intimate musical setting.

“I feel lucky to be able to work together with my husband. We arrived at this point without really planning it. Age and maturity have enabled us to be a successful team. If we were younger, it probably would not work. We have grown together musically and otherwise.”

Speaking Out
Bermejo feels strongly that artists should have a function in society as the voice of their time. In part, this grows out of her immersion in the cultural and political excitement of Mexico City in the ’60s and ’70s. The influx of South American artists fleeing repression made for a musical climate thick with personal expression.

“I was surrounded by all kinds of artists speaking through their music about things that hadn’t been expressed that way before,” she recalls. “Now when I write, I try to express my feelings about my time, my love, or my social environment. You don’t have to be political. But I feel you should relate your feelings about what’s going on.”

In the final analysis, Bermejo believes that all of her life and career gambles have paid big dividends—though she is very clear on what those dividends should be.

“My family instilled in me a purist aesthetic about music,” she explains. “So my career goals are not focused on fame and money. I believe that if I achieve my artistic goals, public support will follow. When you do what you have to and grow as an artist, things come around and take you where you want to go.”

Whether performing, recording, or teaching her Berklee students, Mili Bermejo has always kept a steady eye on where she is going, and where she has been.

“My goals are to keep learning and becoming a better musician and to continue to enjoy performing,” she says. “These desires feed everything else, including my teaching.”
The Rhythms of Change

A jazz veteran at 26, Terri Lyne Carrington is searching for a different beat

When you are jamming with the likes of Clark Terry, Dizzy Gillespie, and Rahsaan Roland Kirk at the age of 12, it can be a daunting task to reach still higher ground. But drummer Terri Lyne Carrington '83 has always found a way. In her 15-plus years in the music business, Carrington has constantly searched for new voices and new venues that will broaden her abilities and widen her audience.

That search for growth has led her to gigs with Wayne Shorter, Pharoah Sanders, Al Jarreau, Lalah Hathaway '90, David Sanborn, Clark Terry, and Dianne Reeves. Her versatility earned her the house drummer position on the "Arsenio Hall Show," a position she left last year to make time for other projects.

Her 1989 major-label debut, Real Life Story, was a testament to how far this young drummer had come, mixing burning fusion grooves with progressive jazz and even pop-oriented vocal tracks with Carrington singing lead. The album also showcased some of Carrington's roster of friends and admirers, including such guest artists as Grover Washington, Carlos Santana, Wayne Shorter, and Patrice Rushen.

In her early stages, however, Terri Lyne Carrington was almost completely focused on straight-ahead acoustic jazz. From the time she first started hitting her grandfather's drum set at age 7, up to her Berklee years, jazz had been her passion and her calling.

Much of the focus was a product of family history. Her grandfather, Matt Carrington, had played with Fats Waller, Duke Ellington, and Chu Berry. Her father, saxophonist Sonny Carrington, served as president of the Boston Jazz Society and had some impressive performance credits of his own.

At 10, Carrington was tagging along with her father to local jazz clubs, sitting in with some of the greats. At 11, she became the youngest musician to receive a scholarship to Berklee when founder and Chancellor Lawrence Berk heard her sit in with Oscar Peterson. She began studying theory, piano, and drums at Berklee, supplementing her lessons with Alan Dawson and Keith Copeland '73.

After graduating high school, Carrington came to Berklee full time, where she met and performed with a new generation of talents including Greg Osby '83, Kevin Eubanks '79, and Victor Bailey '79. She also used the opportunity to flesh out her advanced performance chops with study of arranging, theory, and composition.

Throughout Carrington's career, the national press has been quick to pick up on the novelty of
the young female drummer playing with the big boys. But the musicians who have heard her play never lost sight of the driving talent behind the publicity. That talent secured her continued success as the years went by and the novelty wore off. Today, the combination of innate ability and outstanding technical skill has made her a force to be reckoned with in contemporary music.

Terri Lyne Carrington returned to Berklee this September to serve as alumni speaker at the college's Entering Student Convocation. Continuously moving on and moving up, Carrington took a break from her summer tour with Al Jarreau and her search for a new record deal to speak with us about her current projects, her long-term goals, and her early years.

I wanted to do something different. I wanted to sing more. And I felt that I wanted to move in an alternative rock direction. They wanted some rhythm and blues, which I can write. But I’m not really an R&B singer. I can sing the songs that I write. But R&B really exposes the fact that I’m not a riff singer.

To make a long story short, I had a record that had alternative music on it, and R&B, and then the jazz department wanted some instrumental music like my first record. So it had those three different elements. And the project lost focus. So when we finished, nobody really knew what to do with it.

Now, I’m looking for a new record deal where I can do what I want to do.

**The bass is like the heartbeat of the band, and the drums are like the blood.**

_Your interests seemed to have expanded dramatically over the past few years, from straight-ahead jazz to a broad blend of music. What prompted the change?_

I always listened to all kinds of music while growing up. It just so happened that I only played jazz.

When I was 18, I moved to New York and started trying to do other kinds of gigs. The first gig I got was a little different was with Wayne Shorter. I had been doing more acoustic jazz, and his music was more fusion. Then I worked with David Sanborn, which to me is instrumental R&B. And I have been doing different things ever since. Of course, on the “Arsenio Hall Show” I played all kinds of music every night.

I have always liked playing different things. I just never had any experience doing it. The more I had experience playing contemporary music, the more I wanted to do it on my own.

_Is that broader style difficult for the music business to accept?_

I worked on a second record for PolyGram. It took me over a year to finish it. And it lost focus, because different departments wanted different things from me.

I feel now that lyrics are really important. Especially since I want to reach the average working-class person, rather than just the jazz audience. When you want reach those kind of people, it’s important to say something with lyrics. Instrumental music isn’t going to reach them.

_Do you get any chance to sing outside your own projects?_

I’m not really interested in doing any other singing. I don’t consider myself a real singer. I’m more of a singer/songwriter. I sing the songs that I write. And I can’t even sing all of those.

_You have worked with a lot of fellow alumni—John Scofield, Greg Osby, Lalah Hathaway, and others. Do you all talk about your Berklee connection?_

Older people who have been away a long period of time don’t talk about it as much, like Scofield. The next generation down, like the Osby generation and me, doesn’t have to talk about it much because we were there together. We share the same experiences. If it wasn’t for Berklee, we wouldn’t have met. There were a lot of musicians that came out of Berklee during the time I was there who have done well for themselves. It was
part of our mutual experience, so it’s very important to us.

Then the next generation, like the Lalah Hathaways, talk about Berklee a lot because they recently came from there. It is still very fresh in their minds. So, where I would reminisce, they’re still right there.

What do you remember most about your Berklee years?
The best experience, for me, was just being around a lot of people that wanted to do the same thing I wanted to do. That was the first time I had been in an environment like that. You meet people that are going to be in your life for the rest of your life. And that has a big impact on you.

I cherish the people that I came into contact with. Any school setting is really a means to an end. It’s normally not the actual classes that people hold on to for the rest of their lives. It’s the growing experience as a human being. So that’s what I tend to focus on.

Of course, Berklee did wonders for me as far as certain skills—arranging, writing, harmony, and so on. Before I went there, I didn’t really have a clue about how to arrange or write. So that was great. Also, you put yourself in an environment where you have competition. So you either sink or swim.

What was your first break out of Berklee?
I was still at Berklee, actually, when I did a few scenes in a Harry Belafonte movie called Beat Street. The money that I made from doing that helped me move to New York. And I started working immediately with Clark Terry. I had played with him when I was young. And he was one of the first people to let me play—he brought me to the Wichita Jazz Festival when I was 10. So we had a history.

But I didn’t get that gig before I moved to New York. I called him when I got there and told him I was in town.

Have your musical and professional goals changed since then?
Most definitely. When I was at Berklee, I was more interested in getting a jazz record deal from a label that was doing straight-ahead acoustic jazz. But there you get very little money to do a record. And they are ecstatic if you sell 40,000 or 50,000 copies. That was my idea of success.

Now, that has totally changed. Now, I want to sell 500,000 records. I know what the industry is like now, and what you need to have respect in it. It’s very different than what I thought then. If I’m going to do something, I want to do it to the nth degree. I want to make a difference. So I’d like to try to go right to the source.

My ultimate goal is to have my own label, to be a major record company person. There haven’t been any women, really. And there haven’t been too many black people. So, my long, long, long term goal is to be like David Geffen or like Herb Alpert.

What would you promote with your label?
I would do things that were a little off-center but with commercial appeal. I would be the person that would sign Tracy Chapman, Sinead O’Connor, Lenny Kravitz, Joni Mitchell, or even Public Enemy. I would look for music that was a little out of the mainstream, but accessible, that could still sell a million records.

Do you think that there is a Terri Lyne Carrington “sound”?
Probably not. A few close people that really know my playing would recognize me. But I’m not an innovator. The bottom line is that I don’t want to be. I gave up on the idea of being innovative. I didn’t care about being one of the greatest drummers that ever lived once I turned 18. Before that, I thought I wanted that. Now, I just want to do things that are valuable.

These days, versatility and an accommodating nature to band leaders really keeps me working. I work for some band leaders that have trouble with drummers because they are always thinking or saying, “I know what to play here. This is it and that’s it.” Whereas, I tend to bend over backwards to try to accommodate whoever I’m working for.
What is the drummer’s role in the band?

Somebody once said, I can’t remember who, that the bass is like the heartbeat of the band and the drums are like the blood. That always stuck in my head. For the most part, drums lay the basic carpet beneath everything. They are the foundation. The band is really only as good as its drummer.

There are certain basics that you have to have together—time, dynamics, and so on. If you don’t have that together, then you really aren’t in business. But for the most part, the energy that you put behind the music is what moves the band. You can get away with having an adequate bass player, an adequate keyboard player, or an adequate guitar player. But you have to have a good drummer.

Does that role change when you are the leader?

For me, it changes when you are a leader because you are concentrating on everything, not just playing drums. You are concentrating on how the musicians are playing their music, how the parts are being played, all of the business at hand, and how much money you are losing.

I have yet to master being the best leader I can be. Because you have so much on your mind that something simple like tempo can go right out the window.

Was it a difficult transition from being a child prodigy to being an adult professional?

I don’t really see it as a transition at all. It just evolved. I have always been somebody that’s concerned with growth. I think when you are concerned with that, the evolution process happens naturally and quickly.

It was probably more the press that named me a child prodigy. I was always the same person. It was just a natural growth process.

You said in an early interview that child stars can grow up and find they have nowhere to go. Are you afraid you will get to that point?

I don’t think you have to get to that point. I might have been saying then that the young talents are more likely to remain stagnant. But I don’t feel like anybody has to become stagnant. If you are concerned with moving on all the time, personally as well as musically, then that’s going to effect you.

The greatest musicians never stop growing. I have worked with some incredible masters. They won’t stop growing. They keep themselves around young energy. And they associate with up-and-coming people to keep themselves young.

You are only as old as you allow yourself to be. Most of the older people I know are more youthful than I am, because they found the key to keeping themselves young. It is to keep growing and not become stagnant, and to do music of today instead of music of yesterday. That’s why somebody like Miles Davis won’t play straight-ahead anymore. Why should he?
Due to the intricate nature of improvisation, many players choose to disregard the voluminous data available and take what I call the “Ready, Fire, Aim” approach to soloing. This is when you close your eyes, open your ears, blow your horn, and hope for the best. This approach has certain obvious advantages over “thinking” about what to play, since there is so much to think about. In fact, it is generally regarded as the ideal way to improvise, precisely because it circumvents thinking and sets the stage for hearing and intuition to take over.

As an exclusive method of practicing improvisation, however, the “Ready, Fire, Aim” approach has serious limitations because of the considerable chance element involved. In other words, maybe your hearing and intuition will produce something new and valuable today which you can learn from, but maybe it won’t.

Eventually, most serious students realize the need to organize and structure their method of learning in order to assure at least some regular progress. The “Ready, Fire, Aim” approach is right for performing. But the “Ready, Aim, Fire” approach should be used for practicing.

Noted trombone player and faculty member Hal Crook '71 plays with the Phil Woods Quintet. This article is excerpted with permission from his new book How to Improvise: An Approach to Practicing Improvisation, published by Advance Music.
One can observe that “free” improvisation is valid, worthwhile, fun to do, and important to experience. However, improvising creatively and musically within the framework of certain musical restrictions is a more demanding challenge because it requires discipline and accuracy. Because of this, we can develop ability in the areas associated with the restrictions. This is the guiding principle of the approach I have developed for practicing improvising.

For example, if I select a single topic or aspect of improvisation (such as rhythmic time-feel, or phrasing, or motif development, or melodic accuracy, etc.) and focus all my concentration on that topic alone while I improvise, I am sure to develop more ability with that particular topic than if I solo with any specific objective. Other areas may suffer temporarily, but that’s okay because they are not being targeted right now. I will work on them later. By focusing 100 percent of my attention on only one topic at a time, I increase my familiarity with the topic more quickly than I otherwise would, and consequently develop ability to work with it creatively and musically.

After I have improved one area using this “targeting” approach, I move on to others, applying it in the same way.

**One Example: Sound and Silence**

Music can be thought of as a sound/silence relationship, and therefore space, or rest, should be considered an important feature. We normally (and naturally) spend much more time practicing the sound aspect of this relationship than the silence, and consequently our solos can tend to lack balance in this area.

Even players with the minimum instrumental proficiency required to begin improvising are ready to practice pacing and to learn how to use space more creatively and musically in their solos. So this is a good place to begin.

The balance between playing and resting—or any pair of opposites—need not be equal, just musical. Throughout certain sections of a solo it should be obvious that the player is purposely controlling the use of rest or space to achieve a desired balance. Surrounding ideas with rest gives them shape and definition, in much the same way a frame or border defines a picture inside. It allows time for the effects of the ideas to be heard, realized, and appreciated by the audience, the band, and most of all, you—the player. Pacing is used to contrast, balance, and build toward climactic sections of a solo, which can involve more continuous, high-energy playing. These peak points typically occur at or near the end of a solo, but may happen in the beginning or middle, as well. Their effectiveness depends largely on how well the solo is paced both before and after the climaxes are reached.

**The Play/Rest Approach**

One of the most beneficial features of the play/rest approach is that it provides the player with opportunities to exercise and maintain control over the direction of the solo, which can easily be lost soon after the start when you play continuously. This approach also creates an ideal situation for practicing individual topics, because resting enables the player to focus (or re-focus) attention on the particular topic being studied.

Another very important aspect of pacing is that it allows space for inter-

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**PRACTICING THE SOUND/SILENCE RELATIONSHIP**

The exercise below provides one outline of how you can structure a solo while practicing. By exaggerating the rest periods, you can get a feel for how you can use space to a creative advantage.

After you run through the play/rest combinations below, try a few of your own over the same basic changes.

Remember to wait to play on your second or third impulse rather than your first. Notice that you could play at any time, but that you are consciously choosing to wait until exactly the right time. After extended practice, try to move toward a more natural sound/silence balance.

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action to occur between the soloist and the accompanying players in a performance situation, which is crucial for communication.

The General Idea
Improvising in tempo while focusing on the general idea of pacing throughout the solo, i.e., play an idea, rest, play, rest, etc. Use the following harmonic settings:

1. one chord only (with unlimited duration)
2. a chord pattern (with limited duration on each chord)
3. a familiar tune progression
4. no chords (i.e., free melody and harmony)

Practice each harmonic setting with accompaniment, e.g., metronome, comping tape, rhythm section (or another player), and also without accompaniment. Continue this for several minutes at a time. Change the tempo, keys, chords, and accompaniment as you like, e.g., daily, weekly, monthly, etc. Use easier harmonic settings and tempos in the beginning for better results.

At first, the only objective is to become more comfortable and familiar with resting during a solo. So, for now, play short (for 1 to 2 bars) and rest long (for 2 to 4+ bars) at a medium tempo.

I advise players to exaggerate the lengths of rest when they are first learning: to rest until they think it's enough, then rest a little more, then play. Taking it to an extreme will help you learn more quickly. Later on you can rest for shorter periods.

Focus on holding back your entrances. Play on your second or third impulse to play, rather than your first. Notice that you could play at any time but are consciously choosing to wait until exactly the right time. Then, when you decide the time is right, release the playing purposefully, with conviction. The release can be either loud or soft, active or inactive, but it should always be definite and controlled. This approach helps to develop concentration and infuse your playing with spirit and character.

Think about surprising the band and audience with where and when you make your entrances. This will draw attention to your solo. Your improvising will sound unpredictable—or less predictable. The band and audience will pay better attention to you because they will realize that they don't know when (or what) you are going to play next.

This will set the stage effectively for greater musical interaction and communication between all the players involved, with you as the leader.

Hearing the Echo
During each rest period, listen for the “echo” of the previous idea in your mind's ear. Hearing it will enable you to decide whether to develop the idea or go on to something new, letting you control the direction of the solo.

Initially, you might think that you are resting too much, or that resting a lot is inappropiate, extreme, and even unmusical. It does not seem like you are really improvising unless you are playing all the time; as soon as you stop playing you are afraid of getting lost, and so on. These are normal reactions if you are used to playing more or less constantly, but it is safe to ignore them.

Get into resting the way you have been into playing. Try to become equally comfortable with both. Treat it like an experiment and see what happens.

Resting will expose weaknesses in your playing (as well as strengths) which is good because you need to be aware of them before you can correct them. Resting will also enable you to control them. There will be times when you will practice more continuous playing, but for now, concentrate on “catching up” your experience of using rest consciously and creatively.

Not all great players emphasize rest in their solos. Perhaps this is because pacing is optional (or at least not as necessary) for super evolved players who are already capable of doing it intuitively. So, before you decide to imitate this aspect of someone’s playing, remember that he or she did not start out at their current level of ability. Undoubtedly, it took years of practice and experience to develop.

Step by Step
When you first begin to use this method of practicing, your improvising may sound somewhat predictable, limited, or unimaginative because of the restriction. But do not be concerned if your solos do not always feel or sound complete, like the finished product, when practicing. Eventually, they will sound much better than your usual finished product.

Remember that you are focusing on only one aspect of improvising at a time when you practice. This challenges you to improvise accurately and musically within a limited area in order to develop greater ability in that area. This is the major difference between practicing and performing.

The idea is to practice what you cannot already do well. Be willing to sound bad or weak at first in order to sound good later, because that's the only way it ever happens.

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The Microphone and the Ear

Why recordings don’t sound like the real thing, and what you can do about it

by David Moulton

Our ears work so well, generally, that we hardly ever question them. We take for granted that what we hear is what is going on. As a result, we are often startled or disappointed when we listen to the playback of a recorded sound and discover that it is not the sound we had in our mind, or what we heard when we were putting up the microphone in the recording studio.

Often we blame the difference on poor equipment (cursing bad microphones, semi-pro mixing boards, or a mischievous analog tape), without looking at a more fundamental issue: We hear things quite differently than a microphone “hears” them. Once we begin to think in those terms, it gets a little easier to understand why things sound different in recordings, and what we can do to improve their realism and impact in a recording.

Night and Day
Conceptually, the microphone is a fairly simple device. It consists of a very delicate diaphragm suspended in air that moves back and forth due to air pressure changes (sound waves). That diaphragm is connected to one of several different electromagnetic mechanisms that converts the motion of the diaphragm to an alternating electrical current. That current flows in a cable connected to the mixing console, and becomes the basis for the audio signal that we will process, record, and ultimately send to a loudspeaker, where it

David Moulton, an acoustical consultant and developer of speaker technology, chairs Berklee’s Music Production & Engineering Department.
will be converted back to sound, and voila! We have audio!

On the other hand, the ear is a very complicated device. It consists of a very delicate diaphragm suspended in air that moves back and forth due to air pressure changes (sound waves). That diaphragm is connected, via a fairly elaborate mechanical link, to a remarkable organ called the basilar membrane. At the basilar membrane, the mechanical motions are converted to neurological impulses that are sent to our brain. There, along with some other things, it is presented to our conscious mind, and voila! We hear sound!

Sounds similar, right? So, what are the differences between the microphone and the ear? And how do those differences affect our approach to the recording process?

The Differences
The most obvious difference is that the microphone has a single input and output. It has only one diaphragm and one microphone cable. Right off, we know that we have two ears. A big part of what goes on in the brain is the integration of the data from both ears into a single impression or illusion. This is, of course, why stereo recording has worked so wonderfully.

Unfortunately, even two microphones do not compensate for this difference, because the mixing console is not a brain. Furthermore, the format of the data is vastly different. Each microphone has a single output—a single electrical waveform traveling down a wire. However, each basilar membrane has about 30,000 outputs (or nerves), each carrying pulse data about a specific audible frequency.

Another important difference lies in the physical structures themselves. The equivalent part to the microphone diaphragm in the ear is the eardrum, or tympanum. The eardrum lies at the inner end of a tunnel coming in through the skull from the outside world. It consists of a thin membrane stretched across the end of the tunnel. Past it is the middle ear, a hollow cavity.

Like the microphone diaphragm, the eardrum vibrates in response to sound waves coming into the ear. Unlike the microphone diaphragm, it does not just sit there and take it. Instead, it contracts or relaxes (it is actually supported by a muscle) in response to signals from the brain regarding how loud the music is, effectively turning up or down the intensity of sound reaching the basilar membrane. Meanwhile, the brain compensates for this level adjustment so that we do not consciously hear these changes taking place.

Another important point about the outer ear is directionality: The microphone cannot detect which direction any given part of the sound is coming from; the ear can. As sound enters the outer ear, tiny reflections of the sound bouncing off the pinna (the flap of skin surrounding the ear canal) recombine with the direct signal to create very complex and distinctive interference patterns at very high frequencies. Each different angle of arrival of a sound yields its own distinctive and audible pattern, and the brain uses these patterns to determine the source of a sound element. Of course, the differences in sound and time between the two ears are also used to help localize the sound in space.

The microphone, on the other hand, can only detect an amalgam of all the sounds arriving from all different directions. Some directional microphone designs (like cardioid and bidirectional) "turn down" the volume of some sounds coming from some directions. But they have no way to actually discriminate the direction of the arrival of a given sound: from the left, from above, from behind, and so on.

Our directional ability also allows us to differentiate sounds we want to hear from background noise, something a microphone simply cannot do.

Time and Space
So far, we have seen that the human ear can figure out where a sound is coming from, that it has a built-in automatic level control, and that at the basilar membrane it converts the sound wave into 30,000 or so neural signals, each representing a single frequency. But that's not all. The ear also does some remarkable things with time (and direction) that are far beyond the capacity of any microphone.

The primary time-based trick that the ear does is called the "precedence effect" (also known as the "Haas effect"). In order to keep us from being hopelessly confused by early reflections of sounds (the aural equivalent of a fun-house mirror-room), the ear integrates such early reflections with the original sound, so that they are not heard as reflections or echoes, but as part of the timbre of the original.

The microphone, on the other hand, simply sums the original sound and all of its reflections over time. This creates a kind of interference pattern called "comb-filtering" that imposes yet another timbre on the sound—a timbre generated by the room.

So, when we hear a sound in a room, we perceive the interference patterns caused by the room as merely a richer and more satisfying version of the sound itself. The microphone processes only the interference patterns, without capturing the richness we perceive.

For this reason, recording studios often feature extremely absorptive acoustic treatments that minimize acoustic reflections.

The Messenger and the Message
Another oddity to mention is the way the auditory nerve works. The auditory nerve is the bundle of nerves carrying information from the 30,000 or so...
nerve endings in the basilar membrane to the brain. Unlike a bundle of audio cables, the individual nerves are not insulated from each other. In fact, these nerves interact as impulse data travels from the ear to the brain, actually processing the information en route.

The result is that the information received at the brain is a lot different from the information sent from the basilar membrane. As a comparison, think of a sound reinforcement system where much of the mixing and equalization occurs in the bundle of microphone cables before the signal reaches the mixing console!

One final attribute of the ear to consider is the nature of its frequency response. That response is not the same for all frequencies. We tend to hear low frequencies less well than mid-range frequencies. We have problems with extremely high frequencies, as well. But, that response behavior changes dramatically with the overall loudness of the signal.

As levels get softer, low and extreme high frequencies get softer at about twice the rate as mid-range frequencies. This is what the “loudness” button on your stereo receiver is supposed to compensate for. When you are listening at low levels, you push the button and it boosts bass (and sometimes extreme treble) to compensate for this effect.

So What?
So, clearly, the ear is far more complex than the microphone. We cannot reasonably expect the microphone to deliver anywhere near the kind of information that the ear does. So what? How can we make use of this insight in the studio?

The first thing we can do has to do with microphone placement and directionality. While the ear manages to separate our sense of room reflections from the direct sound of the instrument, the microphone cannot separate the two at all. Therefore, you have to place the microphone closer to the instrument than your ears think is reasonable. This will reduce the relative loudness of the room reflections picked up by the microphone.

Of course, this presents other problems. If we get really close to the instrument (within a couple of inches, say) the microphone no longer can “hear” the whole instrument, and the timbre will sound different than you are used to. For an example, listen to a violin from one inch above the bow, near the bridge, or stick your head inside a kick drum, and you will see just how dramatically different sounds from those perspectives are.

Another solution is to use a directional (cardioid) microphone, which will reduce the relative loudness of room reflections. Then you may be able to back the microphone away from the source enough to hear it more reasonably and accurately.

The Rule of Threes
The next approach has to do with interference between microphones. Again, our ears (and brain) have numerous ways to process the information coming from two different points. The mixing console has no such capability. This means that it is fairly important to keep interference between the microphones under control.

The standard procedure here is called the “rule of threes.” This rule simply states that when you are mixing two different instruments of similar loudness, you should place each microphone at least three times farther from the other instrument than it is to its intended instrument. In other words, if you are recording a saxophone with a microphone one foot away, that microphone should be at least three feet away from any other mixed instrument of similar loudness. If the sources have different levels (a kick drum vs. a flute, for instance), the rule of threes doesn’t work very well.

Listening Like a Microphone
The third thing you can do, odd as it sounds, is to learn to “listen like a microphone.” Learn to listen to the sound of the room (listen in between the notes, to everything but the music), and learn to detect the colorations the room is causing. This takes practice and can distract you from your musical efforts. But it may be worth it if you are interested in recording realistic sounds.

The fourth thing we can do is to use stereo. From this article, it should be fairly clear why stereo works (for more, see “Realities of the Stereo Illusion,” Berklee today, Summer 1990, pages 19–22). Stereo at least begins to fill in some of the richness of detail that our ears and auditory system crave. The simplest way to use stereo is to use two good microphones placed a few feet apart. You will have to give up some other things if you do this, but it may be worth it.

Finally, you should try to be aware of what is going on. Do not make the casual assumption that a microphone is like an ear, because it really is not. It “hears” in fundamentally different ways than ears do, and that is a major part of the reason that recordings sound different than the real thing. The microphone fails to pick up information that we routinely and unknowingly process all of the time.

In recording, therefore, we should make sure that we include enough of what the ear expects to hear. This is done by intuition, by using your ears, by modifying the sound (through microphone placement, through equalization, through reverberation, or whatever) until you can say, “Yeah, that really is an acoustic guitar!”

That essence, that feeling, and that sense of reality is what recording is really all about.
Alum notes

Compiled by Carrie Semanco '86

Bassist Michael Manring '79, a recent visiting artist clinician at Berklee, released his second solo album, Drastic Measures, for Windham Hill.

Attorney Kenneth E. Calkins, Jr. '59, practices law in Glendale, CA, and plays lead alto in the Verdugo Swing Society.

Richard Myron Milgram '66 is president of the school of music at the Shoreline School of Art & Music in Branford, CT.

Richard Prelate, Jr. '70, plays double bass for the Milwaukee Symphony Orchestra.

Guitarist, arranger, composer Steve Tarshis '73 tours and records with the Triplets, signed to PolyGram/Mercury. The group has appeared on the Rick Dees and Joan Rivers television shows. Steve also performs in New York with blues band Nine Below Zero.

Pianist/vocalist Mary M. Morgan '75 performs in a variety of musical settings throughout the northeast and Bermuda, appearing at many of Boston's finest hotels and on the "Today" and "Good Day" television shows. As assistant musical director for Harvard University's Hasty Pudding Theatricals, she backed Bette Midler during her performance at the Woman of the Year award ceremony.

Nicholas Patrick Puin '75 is director of vocal music for public schools in Maple Heights, OH. Nicholas also freelances as a professional drummer, arranger, composer, and private teacher. Recent projects include a country/western album with singer Dew Watson for Bold 1/Caprice Records.

Los Angeles drummer Wally Stryk '75 performs with Don Preston, Ed Mann, Kei Akagi, and Eric Reed. Wally received a master of fine arts degree in jazz performance from California Institute of the Arts.

Composer Misha Segal '76 won an Emmy for his work on the ABC television after-school special "An-drea's Story," and wrote and scored music for the feature films The New Adventures of Pippi Longstocking and Phantom of the Opera. Misha also has a long list of album credits as composer, arranger, and/or producer for labels such as Arista, Enigma, Atlantic, GRP, and RCA. His first solo album on BMG, with guest soloists Chick Corea, Freddy Hubbard, Mark Isham, and Grant Geissman, is scheduled for January release.

Jazz/blues guitarist Gerry Beaudoin '77 teamed up with Duke Robillard, former guitarist for the group Roomful of Blues, last January in Maynard, MA. Gerry is signed to Roseboy Records and recorded his second album for that label with saxophonist Rich Latielle, also from Roomful, in June.

Pianist Bill D'Andrea, Jr. '77 performs with fellow alumni Bob Tiberi '77 in the continued on page 24
Alumni Weekend 1991 brought more than 100 back to the Berklee campus to reunite with old friends, meet new ones, reminisce about Berklee’s past, and learn about its present. Major events in this “Revolutionary Reunion” included a reception at the historic Boston Tea Party ship, tours of the Berklee campus, an impromptu jam session, and an evening cocktail/dinner reception.

Below: Alumni Relations Coordinator Carrie Semanco ‘86 (left) aboard the Boston Tea Party ship with Boston Alumni Group members (l to r) Dave Medeiros ‘82, Lenny Cole ‘87, Yumiko Matsuoka ‘89, Mary Morgan ‘85, Jeannie Deva ‘75, Joe Scoglio ‘74, and Joey Cardello ‘66.

Right: (l to r) Kevin Dixon ‘85, David Semanco ‘80, and Tom Love ‘82.

Below Right: In keeping with the “revolutionary” theme, alumni toss tea from the Tea Party ship.

Left: Lawrence Jones ‘80 takes a flute solo during the alumni jam session with backing from (l to r) Bob Folse ‘89, Richard Zellon ‘83, and Tom Stein ‘88.

Above: Dave Friedman ‘86 enjoys the alumni dinner with two guests.

Right: Michael Contreras ‘81 sings lead with Kevin Dixon ‘85 and Tony DiMito ‘89.
CLASS CONNECTIONS

Well, summer has flown by, as it usually does, and Berklee practice rooms are once again noisy until the wee hours of the morning. Although it always seems like summer’s fun ends much too quickly, there is also a feeling of relief when fall rolls around and we return to a more structured schedule of work and classes.

Lately, many Berklee alumni have been indicating that they would like to see more structure in alumni programs, as well. One request that keeps popping up is that we investigate a dues-paying approach to forming regional clubs, and possibly a national Alumni Association. Alumni who join by paying an annual fee would receive benefits beyond the obvious networking opportunities of current alumni events.

Suggestions for additional benefits have ranged from use of some Berklee facilities for Boston-area alumni to discounts on national music magazine subscriptions, products at music-related businesses, and industry trade show registration fees. The idea has met with overwhelmingly positive support from club committee members who believe that offering tangible benefits will help build regional alumni support.

Establishing a package of benefits for Boston-area alumni could be a relatively easy task. But organizing worthwhile perks for alumni in other parts of the country may take a bit more legwork.

How can you help? Let us know if you have ideas for benefits that would have broad appeal to alumni in your area, or nationally. Also, if you run or work at a music-related business that would be interested in offering club benefits, let us know. Such programs can also serve a business well, drawing in valuable clients from Berklee’s vast and talented alumni body.

Individual club committees will be meeting this fall to review suggestions from their areas and to do a little brainstorming of their own. Who knows, with your help, the Berklee Alumni Card may soon become the “gold card” of the music industry.

If you have ideas for Alumni Association benefits in your area, write to me at the Alumni Relations Office, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, or call (617) 266-1400, extension 479.

—Carrie Semanco ’86
Alumni Relations Coordinator

group Wall St. Bill also freelances throughout Connecticut and the Tri-state area.

Linda S. Dunn Rollinson ’77 plays trombone and arranges for the Henniker Community Band. Linda also appeared in a production of Godspell at New Hampshire College in Manchester, NH.

Lynda S. Schiff ’77 lives in Wellesley Hills, MA, where she is an independent consultant for technical training and technical writing. Lynda is also a past president of the National Society for Performance and Instruction.

Eric Lilley ’78 leads the Denver-based jazz group You Guys.

Professor of psychology at Penn State University, Dr. Julian Thayer ’78 has lectured and written extensively on the subject of psycho-acoustics and is considered a leading authority on the psycho- logical effects of music. Julian also finds time to play acoustic bass with the contemporary jazz sextet Paul Steven Ray, based in New York.

Marc Finkelstein ’79, a music teacher in Toms River, NJ, and his wife Carol produced a children’s album for Melody House Company this past summer. Marc recently received a master’s degree from Rutgers University.

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A resident of Long Beach, CA, Albert W. Giese man, Jr. ’79 works as a staff attorney for A&M Records.

Jonathan R. Lax ’79, assistant band director at Bayonne High School in Bayonne, NJ, performed a composition by Ralph Moore ’79 at a faculty recital with fellow alumni Tony DeCicco ’79 and Larry Lankston ’82.

Paul Seymour ’78 lives in Houston, TX, where he works on audiovisual projects, arranges, and performs in his church’s Gospel Quartet.

Former faculty member James K. Barto ’80 and partner Tom Wiosnieski own and operate Phase Productions located in Yardley, PA. James wrote the theme for the New Jersey Nightly News and he and Tom produced materials for New Jersey and New York public television stations.


Guitarist, songwriter, producer Michael Contreras ’81 co-wrote the songs “Hot Little Number” and “Break-up Town” with Quentin Jones. Both songs were recorded and released by Quentin Jones and the Transient Band on Bronson Records. Michael is also a Berklee alumni representative for the college’s Admissions Office.

Albin David Hons, Jr. ’81, of San Diego, CA, was ordained a priest last June.

The new CD from tenor sax player Scott Robinson ’81, Winds of Change, received five stars from Down Beat magazine. The album features the talents of Niels Lan Doky ’84, Ira Coleman, Klaus Suonsaari ’84, Terri Lynne Carrington ’83, and Bobby Sanabria ’79. Scott’s quartet performed at the Smithsonian Institute as part of the 150th anniversary celebration of the saxophone. He also appeared at Radio City Music Hall with Ella Fitzgerald and Louie Bellson.

Vocalist Kris Adams ’82 is on the faculty of New En-
MELISSA FERRICK '90

For singer/songwriter Melissa Ferrick '90, it was a single, sudden, and surprising step from small Boston coffeehouses to major arena performances.

In late June, she was low on savings and searching for a job. By late July, she had performed stadium shows at Great Woods in Massachusetts, Madison Square Garden in New York, and Wembley Arena in London, all as opening act for folk-rocker Morrissey.

The break came when Morrissey's original opener, folksinger Phranc, pulled out of the tour. Impressed by Ferrick's demo tape, Morrissey decided to give the unsigned artist a try. In no time, she was performing for audiences of 10,000 and up.

"I know it's scary but I don't feel scared," Ferrick told one reporter before her New York show. "I'm just going to be myself."

Recent projects for composer Steven Dillman '83 include music for videos for Hallmark and Ambassador cards, United Telecom, and Yellow Freight, and jingles for Buster Brown Shoes and Pioneer Seed. Steve also gives lectures on music for videos at the University of Kansas near his home in Kansas City, MO.

John (Scott) Hoffman '83 of Dunwoody, GA, works as a drum technician for the band .38 Special.

John Taylor Kent '83 has relocated from Alaska to San Diego, CA. John recently mastered the title track and dance sequence for a docudrama entitled Bump and Grindstone.

Naoh Osnos '83 is a senior economist for ASCAP, where his focus is licensing and survey issues for writers and publishers.

Trumpet players Paul Tomashesky '83 and Barbara Hall '88 both perform with the Boston brass quintet Quintessential Brass.

Donald George Breithaupt '84, creative director for Green Dolphin Music in Toronto, Ontario, co-wrote and co-produced the CD-only release Once More with Feeling by Rikki Rumball, now climbing the Canadian adult contemporary charts.

Vocalist Lynne Fidmont-Linsey '84 co-produced and composed many of the cuts on her new CD entitled Linsey—Perfect Love released this year by Virgin records. Lynne's extensive experience as a back-up vocalist includes recordings and tours with artists such as Anita Baker, Lou Rawls, Joe Zawinul '59, Phil Collins, Madonna, Nancy Wilson, Kim Carnes, and many others. She has also appeared on the Byron Allen and Arsenio Hall television shows, backing Whitney Houston, Stevie Wonder, Rick Astley, Jasmine Guy, Vanessa Williams, and Carl Anderson.

Jessica Freehling '84 is a guitar teacher and an assistant manager for Arts Music Shop in Montgomery, AL.

Guillermo Nojechowicz '84 leads the Boston-based Brazilian-rooted Latin jazz group El Eco. Other alumni in the group include Eduardo Berinstein '84, Helio Avles '91, Lynette "Angel" Gittons '91, and Naoki Matsuura '90. The group appears frequently at top jazz venues in Boston.
Berklee promises to be as rich as Berklee’s past. We are extremely grateful for the many alumni who find the time to be members of the Berklee Alumni Representative (BAR) program, meeting with music students and educators worldwide. Last year, BAR members made large personal commitments, meeting with more than 28,000 student musicians in high school music departments and guidance offices. These efforts have significantly helped Berklee maintain a high level of awareness among potential students.

For such an expansion to succeed, it will take some careful planning on our part, and some creative input from you. So, during this academic year, we will be building up the program and looking for ideas. In the meantime, if you would like to receive more information and an application to the BAR program, simply fill out the form on page 27 and check the BAR box.

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Of course, even if the expansion of the BAR program does not include you officially, there are still ways for you to make a big difference. Many of you teach privately and may have students interested in Berklee. Others perform regularly and are asked about Berklee by fellow musicians. However you find your way to Berklee, we can make a big difference.

—Rich Adams ’82

Alumni Admission Coordinator

Saxophonist Leigh Pilzer ’84 backed Johnny Mathis at the John F. Kennedy Center for the Performing Arts and Diahan Hall and Tony Bennett on the nationally broadcast television special “A Capitol Fourth.” Leigh performs regularly with the Washington, D.C., group the Bad Broads of Bebop with alumnus Sheryl Bailey ’88.

Guitarist Rick Schettino ’84 is editor of New England Performer magazine and performs with the Digney Fignus Band.

Former faculty member Camille Schmidt ’84 got married last August and lives in Antioch, TN, where she works as a lead and background vocalist and does vocal arranging, demos, voice-overs, jingles, and character voices.

An original R&B vocal dance tune by guitarist/songwriter Susan Eileen Brna ’85 is featured on the 1990 CD Fingerprints on M&N Records. Susan lives in Atlantic City and has formed a duo called First Impressions with synthesist James Thomas.

Tony Hayes ’85 teaches piano and woodwinds at the Faunt School of Creative Music in Glendale, CA.

Scott and Christine Denté ’87, known as the duo Out of the Grey, released their debut album for Sparrow Records this past June.

Violinist Jason Marsh ’87 received his master of arts degree in music from San Jose State University.

Singer/songwriter Edwin “Ted” Schempp ’87 of Wakefield, MA, co-produced the album Welcome the Bridegroom with fellow alumni Andy Pinkham ’82.

Maureen Spanzino ’87 is studying for her master of fine arts degree in electronic music and recording media at Mills College in Oakland, CA. Maureen plays saxophone in the funk group Squid, appears on Fred Longberg-Holm’s CD Theory of Motion, and works at Russian Hill Recording studio in San Francisco.

Berklee Alumni Club Committee member Stephen Ward ’87 is currently an audio instructor at the Center for the Media Arts in New York City. Stephen also works as a freelance producer/arranger.

Paul “Buzz” Burrowes ’88 was assistant engineer for the album Are You Okay? by Was (Not Was), on Chrysalis. The album was named one of the top R&B/soul albums of 1991 in this year’s Down Beat Critic’s Poll.

Saxophonist, composer, and producer Warren Hill ’88 released his debut album as a leader for RCA/Novus entitled Kiss under the moon. Warren can also be heard on recordings by Chaka Khan, C.C. Diva, Lisa Taylor, La Rue, and Kim Basinger, and on the soundtrack for the feature film FX II.

Stefan Jorg Gaspar ’88 received his master’s degree in business administration from Duke University.

Andres Levin ’88 and Camus Celli ’88 co-produced and co-wrote six tracks for R&B artist Mica Paris’ new album entitled Contribution on Island Records.

Composer David P. Bendar ’89 was awarded a grant from the Massachusetts Arts Council which will fund performances of his works. David also owns and operates D.P. Graphic Design in Danvers, MA.

Studio drummer and teacher Carsten Sonderskov ’89 lives in Jyllinge, Sweden, and is currently recording with the band Ladies First. The group will be on tour throughout the fall.

Rich Adams: A little time can make a big difference.
Tony Felos '89 owns and operates Prophet Sounds in Stoughton, MA. Tony and his wife Cherie co-wrote many of the cuts on their CD Spinning Jenny, which also features Berklee student guitarist Christian Walsh.

Saxophonist Brian King Nelson '89 performs with the band Perfect World along with trumpeter Scott Aruda '86, current Berklee student Warren Grant, Doug Gleiner, Dimitri Pane, and Aurelle Baldini-Renard. Perfect World was a finalist in television's "Star Search" competition and surpassed 7000 other bands in Musician magazine's Best Unsigned Band in America tribute.

As staff composer for Verit~ Music in Boston, MA, Christopher Rife '89 has composed commercial music for New England Telephone, Purity Supreme, the state of Connecticut, WGBH television's Nova series, and the network promo for the Sci-Fi channel.

Scott Sheriff '89 recently joined the group Allies, a Christian rock band recording their seventh album on the Day Spring label.

August Watters '89 works for the Christian Science Broadcasting Center in Boston as an orchestrator and arranger. August has orchestrated theme and programming music for the Monitor Channel. August also offers Finale-user support in the Boston area.

Andrew R. Jennison '90 lives in Jersey City, NJ, and works as a production coordinator for Russo/Grantham Productions in New York, writing and producing music for television and radio commercials.

Paige Lesniak '90 works as administrative assistant/receptionist for the personal management firm Addis, Wechler and Associates, representing Sting, Branford Marsalis '80, Michael Penn, and Nicholas Cage. Paige is also vocalist for the alternative dance band Bipeds.

Deborah Phillips '90 is pursuing a master's degree in business administration at the State University of New York at Binghamton, NY.

Nee Quaison-Sackey '90 performs with the New Haven, CT, band R.P.M.

Robert E. Gutermuth '91 owns and operates Gute's Studio in Boston, MA. Saxophonist Antonio Hart '91 released his debut record-

ALUM NOTES INFORMATION FORM

Full Name ________________________________

Address ________________________________

City ____________________________ State ______ ZIP ______ Home Phone # ____________

☐ This is a new address.

Last year you attended Berklee _______________ Did you receive a ☐ Degree ☐ Diploma?

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Please list any professional activities, performances, recordings, notable music projects, awards, recognitions, or other events you would like us to know about (please print or type):

________________________________________________________________________________________

☐ Send me more information on the Berklee Alumni Representative program (see "BAR Report," page 26).

☐ Send me more information on becoming a Berklee Career Network advisor.

Please send this form, along with any publicity, clippings, photos, or items of interest to:
Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215. We look forward to hearing from you.
1991 Annual Fund

The college is extremely grateful to the alumni, parents, and corporations listed here who have chosen to support Berklee’s programs. Gifts of in-kind equipment and instruments, scholarship funds, and the annual fund are used to provide scholarships to talented and deserving students, the finest musical instruments for teaching, and the best possible faculty and staff instructors. This listing includes all gifts received on or before May 31, 1991. All later gifts will appear in the 1992 listing.

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Notes from music industry conferences, conventions, and confabs

SPARS Digital Audio Workstation Shoot-out
May 18-19, 1991
Orlando, FL

The Society of Professional Audio Recording Services (SPARS) regularly sponsors conferences and meetings which target technical or business issues of interest to the recording industry. This year's Digital Audio Workstation Shoot-out allowed attendees to compare a wide variety of both new and evolving products in this rapidly expanding field.

The commercial realization of the digital workstation has been available for little more than a decade. In prior years, the market was dominated by high-end products with price tags to match, aimed at the top strata of the recording industry whose client base could afford the newest and "glitziest" facilities. Most significant at this conference was the variety of low-cost systems that have recently penetrated a broad spectrum of the studio business.

In basic terms, all of the products demonstrated can be categorized as multifunction disk-based recording and editing systems. Most are designed around an expandable hard disk memory, though the Akai DD1000 uses magneto-optical drives, and many of the other systems can interface with these as well.

Archiving the magnitude of data these workstations process is a common concern. Otari features a mirroring system (simultaneous auto back-up) for the DDR-10. Studer Dyaxis uses auto load/back-up software with 4mm streaming tape. Most other systems archive to 8mm Exabyte cartridges or DAT machines.

Macintosh computers have become the platform of choice for low-end workstations. The Digidesign products, Dyaxis, and Otari DDR-10 use a Mac as the central processor. The Akai DD1000, Otari ProDisk-464, and Roland DM-80 may be controlled by a Mac front-end option similar to that used in the higher-priced New England Digital systems. As a result, there is a certain degree of consistency in the look and feel of the user interfaces—as close to a standard as is likely given the inability to interchange data freely between systems. Other than the PC-based AudioFrame, the remaining products are designed around proprietary hardware configurations.

It was clearly the intent of the manufacturers producing low-cost gear to position their products as viable alternatives to more expensive systems with relatively few compromises in features or performance. Roland's DM-80 Multitrack Hard Disk Recorder system, weighing in at a scant $10,000, was described in largely the same terms as the considerably more costly AMS AudioFile and New England Digital PostPro systems. Digidesign emphasized the wide variety of digital signal processing tools included with their products. Studer boasted the use of fourth-generation converters with superior sound quality.

In response to their lower-cost competitors, the high-end manufacturers emphasized the idea that you get what you pay for. NED showed their new DSP option, a powerful and well-conceived package featuring digital EQ, crossfades, and mixing far superior to similar features found in lower-echelon products. Lexicon emphasized the advantage of their intuitive and familiar user interface, patterned on the traditional console model. AMS stressed the importance of regular software upgrades, diligent customer support, and efficient and speedy operation. Solid State Logic
The American Association for Higher Education (AAHE) conference was a stimulating event that provided substantive ideas and materials for thought and use for all attendees. The theme of this year’s conference was “Difficult Dialogues: Achieving the Promise in Diversity.” The topic was of particular importance to music educators, who have a unique opportunity to address the problem through music.

The keynote address by Johnnetta Cole, president of Spelman College, offered an excellent and appropriate introduction to the conference’s theme. She provided several insights on ways that American society can deal with the issue of diversity.

In a session entitled “Toward a Curriculum of Inclusion,” three presenters offered three different views on the importance of a broad cultural curriculum. Elizabeth Minnich of the Union Institute drew relationships between the Western patriarchal approach to curriculum content and a new attitude toward women’s issues that focuses on both heroes and heroines.

Martin Bernal of Cornell University discussed the limited view of ancient Greece provided by 18th-century German and British scholars. His thesis was that classical Greek civilization had roots in the African and Levantine cultures, but that these roots were denied by early historians. Bernal proposed a new look at traditional historical views that will incorporate broad cultural influences rather than just one perspective.

In the same session, Carlos Cortes of the University of California at Riverside focused on the problem of exclusion as it relates to Hispanics in America. He stressed that Hispanics have had a profound and dynamic role in American history, though current curricula often overlooks that role.

Other sessions discussed case studies of cultural diversity programs, as well as the struggle for equity in student outcomes assessment and vital links between urban schools and universities.

The challenges of cultural diversity have strong implications for the 1990s and the 21st century. This conference offered some important ideas for beginning to meet those challenges.

—Lawrence McClellan, Jr.
Modern Problems

Larry Monroe '70

In Berklee’s Professional Performance Division, we have always balanced a number of important elements in approaching our educational mission.

These elements have included the needs to retain relevant traditional tenets of music, to maintain college-level standards, to adapt to changing music styles, to keep pace with the development of new technologies, and to respond to the preferences of individual students. Other important factors have been the pre-college musical experience of our students and the constantly shifting musical environment that our graduates are likely to encounter. In recent years, significant developments in these last two factors have presented new challenges of particular concern.

We all are aware that today’s entering students often are bereft of those basic theoretical and performance skills that would prepare them to succeed in college-level music programs. This condition is often the result of a lack of formal musical training prior to college entry. In the past, this training has been inconsistent, at best; the recent decline of public school music programs has only made things worse.

Even the most effective public school music programs frequently focus solely on traditional performance formats, such as the symphony, the concert band, and the traditional choir. These settings provide opportunities mostly for players of the more traditional instruments and vocalists, rather than players or singers interested in contemporary music. And in public school music programs that include jazz ensemble and jazz choir, there still may be few opportunities for students who play rhythm section or nonacoustic instruments.

Considering that more than 75 percent of our entering students are rhythm section or vocal students, it follows that many have not benefited from the structured musical training we used to expect.

Another related problem is that many of our entering students have not yet played in group settings. As a result, they have not benefited from the sense of musical organization that comes from participating in a structured rehearsal. They also have not experienced the respect for music literacy and the understanding of form, rhythm, balance, and musical structure that group playing can provide. While this does not negate the raw talent and musical instincts most entering students have, this deficiency can make the transition to college-level study a difficult one.

In addition to these challenges, there have been some fundamental changes in music performance which we must address in our educational planning. For example, the role of the performer has changed over the years. Live music is performed with different technical guidelines than recorded music. The emphasis on reading music varies from style to style and instrument to instrument, and music notation systems are diverse. New instrumental techniques that relate to new music styles often conflict with traditional values—interpretation, tone, intonation, dynamics, articulation, expression, and other performance elements have been impacted by changes in performance styles.

At Berklee, we must continually examine these new developments and identify the musically meaningful ingredients that will guide our current students and our future growth. In addition, we should determine how to integrate and align these ingredients with the enduring tenets of music we continue to embrace.

As educators, we need to find creative ways to awaken students to the ever-broadening parameters of the performer’s craft. Further, we need to channel their natural enthusiasm for music into enthusiasm for music training through intriguing, effective, and relevant courses that address the challenges of the professional music environment.

Larry Monroe: “We need to awaken students to the ever-broadening parameters of the performer’s craft.”

Larry Monroe ‘70 chairs Berklee’s Professional Performance Division. This article is adapted from the 1991 Convocation Report.
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