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Giving Back

President Lee Eliot Berk

On behalf of Berklee College of Music, I was pleased to accept on February 6, 1990 the First Annual Award for Exemplary Public Service to the City of Boston. It was a great honor for me to accept the award, particularly because it recognizes the unique and growing connection between Berklee and its surrounding community.

Through the years, Berklee has established a three-pronged approach to meeting our public service commitments. First, we annually seek out qualified Boston public school music students who desire a college music education and provide scholarships to assist in meeting the financial needs of these students. With Massachusetts experiencing a period of severe financial strain, including substantial reductions in the state scholarship fund budget, such an effort is more important today than ever before.

Secondly, Berklee makes donations to Boston public schools and community groups consisting of a wide array of today’s music technology. These donations range from sound systems with professional quality mixing consoles and stage monitor speakers to the various electronic keyboards, computers, sequencers, and so forth. Some examples of recent recipients include Dorchester’s Project Self-help and the Roland Hayes Division of Music in Madison Park High School. Access to technology is in the mainstream of the educational priorities in our society today. Our ability to provide students with access to music technology results in added reasons to learn and a new excitement in the process of music education.

Thirdly, Berklee often provides live performances and demonstrations at public high and middle schools, as well as on-campus exposure to recording studios and other facilities. Last summer, for example, Berklee supported Mayor Flynn’s community outreach program and hosted a group of students given their first opportunity of recording, mixing, and producing their own music.

Through this public service, Berklee has established a legacy of good relations and enriching experiences with Boston’s public schools and community groups. As with all outreach programs, the benefits have been reciprocal. The programs have also touched the lives of our own college personnel, who have had the opportunity to improve their understanding of the need, meaning, and value of this important commitment.

I look forward to the continuation of these programs and the creation of new ones in the future. And I’d like to thank all those who have made these programs possible.
GOLDSMITH AND BENSON HONORED

During the 1990 Berklee College of Music Commencement ceremonies on May 12, the college recognized two music industry legends with the honorary degree of Doctor of Music. Film composer Jerry Goldsmith and guitarist/vocalist George Benson both received the honors from President Lee Eliot Berk. Goldsmith also served as featured speaker for the event (see page 32).

Jerry Goldsmith's prolific and enduring career has produced a body of work which has earned him 14 Academy Award nominations, seven Grammy nominations, and six Golden Globe nominations. Goldsmith's compositions span four decades, from early work on such television classics as "Twilight Zone," "Gunsmoke," and "Dr. Kildare" to such recent film spectaculars as Star Trek V: The Final Frontier, Gremlins, and Rambo.

Goldsmith's first popular success in a major motion picture came with the gentle score he created for Lonely Are the Brave in 1960, followed by the critically acclaimed score for 1962's Freud. Those films began a string of powerful scores for such classics as Planet of the Apes, Patton, Chinatown, and The Omen, which garnered him an Oscar in 1976.

His work outside the film industry has also met with success. His Music for Orchestra was premiered by the St. Louis Symphony in 1971. His ballet Othello is in the permanent repertoire of the National Ballet of Australia.

George Benson's recording career began at age 11 when he recorded vocals for RCA Records.

He toured with Jack McDuff during the early '60s, and with his own trio after 1965. In the late '60s and early '70s, Benson's reputation as a uniquely talented guitarist grew. He began recording his own albums as he played on recordings with such masters as Freddie Hubbard, Hubert Laws, Herbie Hancock, and Miles Davis.

Benson's albums and performances in the following decades earned him 17 Grammy nominations and eight Grammy awards. A single from his 1976 album Breezin', "This Masquerade," was the first song in history to hit number one on the jazz, pop, and soul charts. Breezin' remains the best-selling jazz album of all time, having sold more than six million copies.

"I don't think that I could ask for anything more out of life," said Benson in accepting his honorary degree. "After years of walking through these doors and seeing Berklee grow into what it is today—with the worldwide recognition of so many talented people who have given honor and grace to the name Berklee—it is my pleasure to have this association with the school."

Benson's most recent album, Tenderly, was nominated for a Grammy award in 1989.
JOE ZAWINUL AND BERKLEE ON THE ROAD

Celebrated Berklee alumnus Joe Zawinul '59 will be a special guest instructor in this year's Berklee in Italy program this July. Zawinul will share insights from his 30-plus years as a successful keyboardist and composer with students from across Europe.

Berklee in Italy, now in its fifth year, is co-sponsored by the world-renowned Umbria Jazz Festival in the city of Perugia, Italy. The two-week program offers intensive courses of study in key areas of contemporary jazz including performance, vocal performance, composition and arranging, and a new program in computers and music synthesis. Professional Performance Division Chairman Larry Monroe directs the program, coordinating 18 faculty and staff and approximately 250 students.

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.

Another highlight of the Berklee on the Road program is the debut of Berklee in Los Angeles. This one-week performance program will take place on the campus of Claremont McKenna College in California, August 5 through 11. Faculty will offer a wide range of instruction from instrumental and vocal workshops to ensemble playing experiences to theory and improvisation classes. For more information, contact the Office of Admissions at 1-800-421-0084.

BERKLEE ON CD: THE SEQUEL

The follow-up recording to last year’s Studio Production Projects 1989 may not have a new and unique name, but it features more than 73 minutes of undeniably new and unique music. Studio Production Projects 1990, released this past May, showcases some of the best music written, performed, engineered, and produced by Berklee students last year.

This year’s compilation focuses on the diversity of musical styles prevalent at Berklee. The result features everything from pop songs to jazz-fusion instruments, rhythm and blues to rap, quiet vocal arrangements to all-out big band charts. All projects were organized and coordinated by music production students. Final selections were made by a college-wide committee of faculty, staff, and administrators.

Studio Production Projects 1990 is available for purchase at The Campus Shop at Berklee for a price of $6 for compact disc, $4 for cassette. Alumni and friends may order by calling (617) 266-1400, extension 402. Have your MasterCard, Visa, or American Express card ready when calling. Or send a check or money order, specifying desired format and quantity, made payable to The Campus Shop at Berklee, 146 Massachusetts Avenue, Boston, MA 02115.

Mail or phone orders should add $2 postage and handling fees for the first unit plus 50¢ for each additional unit. Allow three to four weeks for delivery.

COMBS APPOINTED CHAIRMAN

Charles Combs was recently appointed chairman of Berklee’s General Education Department. Combs comes to Berklee from Plymouth State College in Plymouth, New Hampshire, where he served as associate professor and director of the college’s rapidly growing theater program. Combs was also managing director of the Youth Theatre summer program at Emerson College and a graduate school lecturer at Lesley College.

Combs received his bachelor’s and master’s degrees from San Jose State University in speech arts and drama. He holds a doctorate in theater and drama from the University of Wisconsin in Madison. The author of many published papers and editor of New England Theatre Journal and Children’s Theatre Review, Combs brings his unique vision and talents to Berklee’s General Education Department beginning this August.
MACINTOSH AND MUSIC DAY

On April 17, music educators from across New England came to Berklee for a one-day conference entitled "Macintosh and Music at Berklee." The conference, co-sponsored by Berklee and Apple Computer, Inc., focused on advanced uses of the Macintosh computer, modern software, and electronic musical instruments in music production and education.

The full-day of events included presentations by Music Synthesis Department Chairman David Mash '76 and Instructor Kurt Biederwolf '86, as well as a panel discussion on the potentials and challenges of modern music technology. An evening concert led by Mash and Instructor Jamshied Sharifi showed modern music technology in live performance.

Highlighting the conference were tours of Berklee's state-of-the-art synthesis labs, recording studios, film scoring facility, and learning assistance labs, demonstrating Berklee's unique approach to education and music technology.

"We wanted to expose area educators to the potential of the Macintosh in education, and how Berklee is exploring that potential," said Mash. "The response was very positive."

ALUMNI: WHERE ARE YOU?

Finding a former classmate can be just like looking for the proverbial needle in a haystack. But not anymore. Soon, an impressive directory of our alumni will be available to help you locate your old friends.

The new Berklee College of Music Alumni Directory, scheduled for release in the summer of 1991, will be the most up-to-date and complete reference ever compiled on more than 16,500 Berklee alumni. This comprehensive volume will include current name, address, phone number, academic data, and business information (if applicable), bound into a classic, library-quality edition.

The alumni office has contracted the prestigious Bernard C. Harris Publishing Company, Inc., to produce the directory. Harris will soon begin researching and compiling the information to be printed in the directory by mailing a questionnaire to each alumnus.

The new Berklee College of Music Alumni Directory will make finding a Berklee alumnus as easy as opening a book. Look for more details on the project in future issues and watch for your questionnaire in the mail.

TECHNICS LABS DEDICATED

On January 30, Technics and its parent Matsushita Electric Corporation of America officially donated 30 Technics SX-PX30 digital pianos to Berklee College of Music. In a ceremony in Berklee's Lawrence and Alma Berk Recital Hall, representatives of Matsushita and Technics announced the gift and demonstrated the instrument to an audience of Berklee administrators, faculty, staff, and students.

Richard Kraft, president and chief operating officer of Matsushita Electric Corporation of America, said during the presentation, "We are pleased to be associated with such a prestigious college as Berklee, and delighted that our Technics product technology will be used in the classrooms and rehearsal halls of this college to advance education in the fine arts."

"Music education and the music industry share the goal of developing and promoting musical creativity and excellence for the benefit of all humanity," said President Lee Eliot Berk. "Only the success of our collaborative efforts to accomplish this goal will assure the maintaining of quality musical values as an important part of our culture. Berklee is very pleased and grateful for the gift of these outstanding instruments."

President Berk announced that the two refurbished keyboard laboratories containing the donated pianos would now be known as the Technics Keyboard Laboratories. The labs were updated and ready for classes for the beginning of the spring semester of 1990.
FACULTY NOTES

Berklee faculty members have been busy this past year with exciting projects inside and outside of the college. Here is a short update of some of their activities.

Reunion, the latest release from Dean of Curriculum Gary Burton '62, reached number one on the Billboard jazz charts in April of this year. The GRP album features former Berklee faculty member Pat Metheny as well as Mitch Forman, Will Lee, and Peter Erskine. To round out the Berklee connection, three tunes on the album were written by current Berklee student Polo Orti.


Also publishing this past year was Assistant Professor of Percussion Steven Wilkes '80, who co-authored The Art of Digital Drumming, a guide to electronic percussion. Distributed by Hal Leonard Publishing, the book is packaged with a cassette of examples and demonstration tracks. Wilkes has also released a CD with his duo Dr. Carrot entitled Day Turns Into Night.

Stephany (King) Tiernan '74 started the spring 1990 semester in her new position as assistant chair of the Piano Department. Tiernan began work at Berklee in 1978 as a piano instructor.

Voice Instructor Cheryl Hodge '80 released a new CD, Tonight I'm Wearing Basic Black, on Rosebud Records. The disc features Hodge singing jazz standards and originals.

Assistant Professor of Piano Jeff Covell '72 performs a collection of his original piano compositions on dear chan, on Original Copy Records.

Associate Professor in the Woodwind Department Bill Pierce '73 released Equilateral on the Sunnyside label. The recording features jazz standards performed by Pierce, Hank Jones, and Roy Haynes.

Associate Professor of Piano Bill Davies, Jr., has published a collection of compositions for piano entitled The Maid of Orleans and Other Poems for Other Women. The collection is distributed by Nauset Music of Boston.

MusicSynthesis Department Chairman David Mash '76 has been appointed to the Keyboard magazine advisory board. Mash joins a prestigious group of advisors, including such industry greats as Thomas Dolby, Dave Brubeck, Brian Eno, Philip Glass, Michael McDonald, and fellow Berklee alumnus Jan Hammer '69.

Guitar Department Instructor Lauren Passarelli '87 teamed up with alumnus Cindy Brown '83 to form the duo Two Tru. Their debut recording, Among the Ruins, was released on Feather Records.

Ensemble Assistant Professor Walter Beasley '84 released his second album, Just Kickin' It, on PolyGram Records.

Stephany Tiernan '74 was appointed assistant chair of the Piano Department.

Dean of Curriculum Gary Burton '62 climbed the charts with Reunion.

LAST CHANCE

There is still time to sign up for three of Berklee's summer seminars for music professionals.

Enthusiasm is mounting for the second annual Jazz Harmony Conference, taking place August 23 through 26. Sponsored by Berklee's Harmony Department, this conference will host seminars and lectures by Berklee chairmen and faculty, paper presentations by invited professionals, and demonstrations by special guests. Featured speakers this year will include Bill Dobbs and legendary trombonist Slide Hampton.

The Berklee Music Educator Summer Workshop series, August 13 through 17, offers two important seminars this summer for those interested in modern technology applications in the classroom. "Computer, Synthesizer, and MIDI Basics for the Music Educator" will offer an introductory overview of the tools, concepts, and software used in contemporary music education—including hands-on sessions with the latest equipment.

"Music Technology Applications for the Music Educator" will take a more in-depth look at innovative ideas for school music programs. Designed for the music educator knowledgeable in computers and synthesizers, this second workshop will address MIDI resources that can enhance ensemble, performance, music composition, and teaching situations.

Those interested in further information on the Jazz Harmony Conference or the Music Educator Workshops should contact Parker Bartlett at (617) 266-1400, extension 256.
Freedom of expression—that was one of the most important values impressed upon me while I was a student at Berklee,” declared Score Productions’ “triple threat” (composer/arranger, producer, saxophonist) Vice President Gary Anderson ’69 in his address to Berklee’s entering students at the fall Convocation ceremonies. “The faculty really encouraged us to learn to express our ideas, even if they were cacophonous or made sense only to us.” Anderson received the Distinguished Alumnus Award from President Lee Elliot Berk after his address to the entering students. The college presents this award to an outstanding alumnus who has made enduring contributions in the music industry and achieved significant professional stature.

The combination of Anderson’s consummate mastery of jazz and symphonic genres, thorough understanding of popular music trends, production values, and current technology has earned him a preeminent reputation in the television and film music industry. As Score Productions vice president, Anderson, in conjunction with his creative team, composes and orchestrates original soundtracks for more than 70 weekly television programs, as well as an impressive list of sports programs, telefeatures, animated films, and specials. Anderson’s music provides counterpoint to the drama in daytime TV dramas “Loving,” “All My Children,” and “One Life to Live,” as well as for ABC Sports tennis and bowling broadcasts, and “CNN Headline News.” Memo-
Anderson, musical director and arranger/conductor with Woody Herman's Thundering Herd from 1972–76, trades fours with Herman (right) during a 1975 concert.

rable themes created by Anderson and Score for “Nightline,” “Wide World of Sports,” “Issues and Answers,” and “NCAA Football” instantly identify these popular television programs.

Anderson has written and/or orchestrated scores for a myriad of feature-length films including such celluloid favorites as *Turner and Hooch*, *Punchline*, *Country*, and *Ishtar*. The action in two critically acclaimed productions by top movie director Ralph Bakshi (*Tattertown* and *This Ain’t Bebop*) also has been enhanced by Anderson’s scores. “Tattertown,” which aired nationally over the Nickelodeon Cable Network, received an Emmy award nomination in 1988.

The genesis of Anderson’s musical involvement occurred in his youthful years in Torrance, California, with exposure to a variety of music in the home. Gary’s father, who hoped one of the three Anderson siblings would become a musician, frequently took his son out to concerts. Anderson cannot remember a time when he wasn’t interested in music, but recalls vividly taking up the clarinet at age 9 and being influenced by players like Pete Fountain and Benny Goodman, as well as Dixieland clarinetists. Upon discovering Wayne Shorter and Hank Mobley, the young Anderson picked up the tenor sax, which also enabled him to play in rock and roll bands with people his own age. He would later master several other instruments of the woodwind family in his quest to become a well-rounded player.

In his late teen years he developed an interest in writing music and began creating arrangements for various ensembles at Torrance High School. During that period Anderson made the acquaintance of one who significantly impacted his musical direction. While attending a summer band camp, Anderson met Berklee professor John LaPorta, who became Anderson’s mentor.

Although tempted by an offer of a full scholarship for classical clarinet studies at Oberlin College after graduating from high school, Anderson opted to stick with tenor and come to Boston to pursue composition at Berklee. The receipt of two *down beat* magazine scholarships to Berklee gave him support and reinforced the wisdom of his decision to pass on the Oberlin offer.

After graduating cum laude from Berklee in 1969 with a composition degree, he joined the faculty. During those fruitful years at the college he was a featured composer and performer on the “Jazz in the Class-

room” recordings, and a member of Woodwind Department Chairman Emeritus Joe Viola’s elite Berklee Saxophone Quartet.

Anderson relocated to New York in 1972 fully intending to get involved in rock and roll. Soon after his arrival, a phone call from Woody Herman’s manager altered Anderson’s plans. He decided to join Herman’s Thundering Herd thinking he would stay for perhaps a month or two. This particular career move was not what Anderson had in mind. He had become more focused on small group playing because he felt big bands did not provide enough soloing.

The gig was a fortuitous one for Anderson, however, and he traveled with the band for four years. In the course of the stint with Herman, he became the band’s musical director and arranger/conductor. Later he produced four of Herman’s most celebrated albums including *Chick, Donald, Walter and Woodrow*, a collaborative effort with Chick Corea and Steely Dan.

A road-weary Anderson left “The Herd” in 1976 and returned to New York to become a busy freelance writer in the Score Productions stable, writing theme music for such shows as ABC’s “Wide World of Sports,” “Monday Night Football,” and Winter Olympics broadcasts. His career as writer and saxophonist flourished with offers to work on albums with stars such as Lena Horne (produced by Quincy Jones ’51) and live appearances with Frank Sinatra, Marvin Hamlisch, the London Royal Festival Ballet, and others.

When offered the post as Score’s vice president last year, Anderson took it with the stipulation that he would be able to continue as a writer and player, and not become entirely engrossed in administrative duties.

“It has always been a goal of mine to become more involved with all phases of music production for television and films,” he states. “I had no hesitation with this career move be-
cause it extends my creative contact with music in all areas—I’m also involved in the development of new talent."

He now spends his time in studios in New York and Los Angeles overseeing all musical production for Score and taking on those writing and playing projects which appeal to him.

During his recent visit to the Berklee campus, Anderson was impressed with the new technological hardware the school has installed in the various studios and labs.

“They didn’t have this equipment when I was a student,” he said, “so I never received any formal training on any of these synths and computers. I had to learn it on the job. The students at Berklee now will have a real edge on the competition because of the wide-ranging curriculum choices and hands-on training they’re getting on state-of-the-art equipment.”

When asked where he sees the television and film music industry headed, he perceives a trend moving in the direction of soundtracks which effectively blend acoustic instruments with synthesizers. “Since the electronic sounds have been around for a while now, I think the novelty of purely electronic sounds is wearing off,” assesses Anderson. “I think we may even see an acoustic backlash. Because of their freshness, the acoustic tones are becoming the ‘new’ sound. I recently wrote a big band chart for a project, and recorded another track featuring a 20-piece orchestra with some electronic enhancement in L.A. For an episode of ‘One Life to Live,’ we went on location to Europe and recorded some Strauss-type waltzes.”

When asked about advice for Berklee graduates, he says, “Study all you can. Be prepared to say you can handle any challenge that’s offered to you. When I first came to New York, I got a call for a session that required oboe, an instrument I didn’t even own. I called a friend of mine for advice. He simply said ‘don’t turn down the gig, go bury an oboe and learn it before the session’.”

This incident illustrates Anderson’s maxim—lots of hard work and a reluctance to back away from challenges that might appear to be formidable. It has paid big dividends for Gary Anderson, the recipient of Berklee’s Distinguished Alumnus Award.
If you plan to walk through the basement hallway of Berklee’s 1140 Boylston Street building, be prepared for a barrage of sound. The slapping of a conga leaks from one room while the dialog of a kick drum and snare shakes from another. The soft sound of a vibraphone blends with bizarre synthesized rhythms down the hall. Taken together, these separate voices may sound like noise. But there is music in each of these rooms; and in each of these students is an intense drive to learn. The trick is knowing how to listen.

In many ways, Percussion Department Chairman Dean Anderson and his faculty are like that listener in the hall. The past decade has seen an unprecedented boom in percussion techniques and technology and an overwhelming influx of world music and new music styles. In the midst of this confusion of concepts, faculty have had to filter out the ideas and products of enduring value and of primary importance to a professional percussionist. It has proven to be an extremely complex and time-consuming task.

“We’re always learning,” says Anderson. “If there is some new style or product that has merit, we try to get involved immediately.

“The role of the percussionist has expanded over the last few years, in terms of drumset techniques, percussion instruments, accessory instruments, mallet instruments, MIDI controllers, you name it. We want to train people to be able to handle those situations and help them make a living. I think we do that very effectively.”

To keep doing it effectively, the Percussion Department has had to evolve with the percussion field. The department has been quick to add new labs to its roster, including the World Beat Pop lab, Latin Percussion labs, Studio Drumming, and several electronic percussion courses. The MIDI percussion lab has been upgraded and updated several times, including the recent addition of a DrumKAT and KAT mallet MIDI controller. Beyond new equipment and courses, faculty have had to become fluent in new styles, keeping pace with the state of the art.

In an up-coming major development, two new
principal instrument tracks will be available—percussion and hand percussion—in addition to the existing drumset and vibraphone principals.

“The percussion principal will allow someone to become a well-rounded percussionist—mallets, timpani, drumset, hand percussion, and so on,” Anderson explains. “The hand percussion principal will enable a student to study hand drums almost exclusively, playing those instruments in ensembles. Of course, the hand percussion principal will also learn some drum technique and some doubling on mallets and timpani.”

All of this evolution and change has made for a breathtaking journey for faculty, staff, students, and administrators. And because music technology and new musical ideas and styles keep coming, it seems the journey is far from over.

“It’s always changing,” says Anderson. “We’re changing as fast as we need to right now, but it can never happen fast enough. I’m always searching for new ways of having our department grow and improve.”

Building on the Past
Of course, only a strong foundation could support such rapid growth. The Percussion Department has a curriculum and history that is rock solid, with such artists as Gary Burton ’62, William Calhoun ’86, Tommy Campbell ’79, Vinnie Colaiuta ’75, Marvin “Smitty” Smith ’81, and Steve Smith ’78 leading the alumni roster. So, while his eye is toward future growth, Dean Anderson has no intention of radically altering what has worked so well in the past.

“The new technologies and trends are the goodies,” says Anderson. “The real meat and potatoes of the program still starts with our required lab programs in drumset. Those labs start students from the very beginning. They deal with basic techniques—anything from reading issues to building the hands to learning independence and four-way coordination. We’re still doing that just as we always have and probably always will.”

On thinking again, Anderson smiles and amends his point.

“Of course, even that doesn’t stand still. There are always new approaches, always new concepts that can be applied even in the area of fundamentals.”

The same could be said for the department’s respected vibraphone division. Assistant Chairman Ed Saindon and faculty members Victor Mendoza ’81 and Luanne Warner maintain a steady foundation in basic mallet techniques and musical styles while keeping a constant eye on the “goodies” of modern technology.

The MIDI Mind-set
Each of these goodies can provide interesting challenges of its own. For example, the department began its electronic percussion program seven years ago, under the direction of Skip Hadden and Ed Uribe ’82. Even after the completion of the department’s MIDI percussion lab space, faculty were confronting the problem of how to teach this radically new format.

“There are two main challenges in teaching electronic percussion,” explains Steven Wilkes ’80, a leading faculty member in the electronic percussion program.

“The first challenge is getting the students to have a technical awareness about what’s going on. If they haven’t been involved in electronic percussion before, their first time in our MIDI percussion lab can be intense for them. There is all this new equipment and all these new concepts that they have to learn on a sheer technical level.

“The next challenge is more conceptual. It involves getting the students to realize that electronic percussion is not a drumset. It’s not acoustic drums or acoustic percussion. You may use the same skills to facilitate this new instrument. But you still have to approach it as a new instrument. If you don’t, sooner or later you’re going to run into some problems.”

Wilkes likes to use an analogy in his early classes to illustrate his point.

“If I gave a drum student an acoustic guitar and said, ‘Here, learn to play this,’ and he walked up to the acoustic guitar and started beating on it with his sticks, he might say, ‘I don’t like this. It doesn’t feel like a drumset.’ Of course it doesn’t feel like a drumset. It’s not. It’s a different instrument. You have to learn how to deal with that different instrument in a different way. It’s the same with electronic percussion. You have to take the time and patience to learn how to play.”

While the new approaches present challenges, they are also a step into the almost unlimited universe of MIDI technology.

“That’s what makes it so exciting,” Wilkes says. “Once the students get through the barrier of perceiving electronic percussion as a new instrument, they really start to
phasis on basic percussion
techniques and skills, ensur-
ing students the versatility
to master new musical styles.

Dean Anderson (right) conducts a student percussion ensemble in one of the department's
ensemble rooms.

get excited, and they come up with
some very interesting music."

Recent additions to the depart-
ment's electronic percussion set-up
are allowing even more flexibility. Vi-
braphone players now have access to
electronic music technology through
the department's new mallet MIDI
controller—a device designed like a
vibraphone with touch-sensitive
MIDI triggers instead of bars.

While the new technology offers
new diversity in the percussion de-
partment, it promises a new unity
among musical disciplines. Similar
electronic music equipment is now
used in Music Synthesis, Music Pro-
duction & Engineering, and Wood-
wind departments. With these simi-
larities, the interaction among depart-
ments has increased. Percussion stu-
dents interested in the technology take
a course in the Music Synthesis De-
partment on the basics of synthesis.
And the flow goes both ways. While
percussion students head off to the
synthesis labs, many synthesis stu-
dents have elected to enter the base-
ment of the 1140 Boylston Street
building for electives in electronic
percussion.

Making Connections
That same amalgam of different mu-
sical approaches has occurred on the
global scale. Rhythms of cultures
around the world have entered the
fabric of Western popular music
through artists such as Paul Simon,
Ofra Haza, Ladysmith Black Mam-
bazo, Peter Gabriel, Kate Bush, and
others. To address this growing phe-
nomenon, faculty in the Percussion
Department have tried to bring world
music into the classroom.

Such world culture influences are
nothing new. Associate Professor Ed
Uribe has long been exploring Cuban
and Brazilian rhythms and techniques
in his popular labs, as has Victor
Mendoza. But the new boom in world
music has demanded more attention
than ever before.

"I think world music is as impor-
tant today as samba and bossa nova
were in 1950s jazz and pop," says
Wilkes, who teaches the new World
Beat Pop lab. "These days, a drum-
ner isn't a well-rounded drummer if
he doesn't know how to play a samba
and a bossa nova. In five or 10 more
years, if a professional drummer
doesn't know a township jive groove
or a Zulu walking groove from South
Africa, he might be unprepared for
certain gigs. If he doesn't know how
to play a Soukous groove from Za!ire
or a Tropicalismo from Brazil, he
might run into problems."

The Percussion Department has
begun to meet these challenges with
several new labs and with the new
hand drum principal option. Again,
underlying it all is the continuing em-
phasis on basic percussion
techniques and skills, ensur-
ing students the versatility
to master new musical styles.

Front and Center
With all of the exciting ad-
vancements in the percus-
sion field, it would be easy
for a student to lose sight of
the goal—a fulfilling career
as a music professional. Like
that listener in the Percus-
sion Department hallway,
they may feel overwhelmed
by the influx of information.

Guiding students through
this flood takes a keen eye
for the big picture, and a
strong understanding of the
field. The Percussion De-
partment faculty seem more
than up to the job.

"Our faculty are a very big part
of our program," Anderson says. "In
fact, they are the program. For the
most part, they are all very active per-
formers outside of their teaching here.
I'm proud of that. I think that enables
our faculty to be in touch with today's
music and pass that on directly to the
students. We go to our conventions
and we read our publications. And
the students get a fresh analysis of
what's going on all the time."

What's going on these days in the
percussion world is both baffling and
exciting. Styles and technologies are
merging together providing new con-
nections between musicians and au-
diences. While this makes for a lot of
hard work, faculty in the Percussion
Department wouldn't have it any
other way.

"I always like to look for the con-
nnections between things," says Wilkes.
"If you're a musician, you have to.
That's what music is all about. When
music is allowed to be this organic
thing that can get out of its own sand-
box and go to another music sandbox
and see what's going on there, I think
that's when music becomes very vital.
If that connectedness is there, gener-
ally something right is happening."

That connectedness is certainly
there in the Berklee Percussion De-
partment. And with careful planning
and constant learning, the connec-
tions are growing all the time.
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CLOTHING SIZES: S, M, L, XL

Shipping and Handling Costs

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One of L.A.'s busiest session players, Ernie Watts discusses the common language of music

ask saxophonist Ernie Watts '66 how he came to master so many different kinds of music and you might not get the answer you'd expect. "There aren't any different kinds of music," he will say. Then he'll smile quietly and watch for your reaction. He's not being difficult or cryptically hip; he's expressing a belief that rests at the core of his approach to music and his approach to life. "It's all the same language," he explains. "There are just different dialects."

Whether it is a question of semantics or sage wisdom, Ernie Watts' philosophy has made him a very busy man. Musicians, producers, and music professionals have always been quick to realize that whether he is performing with the NBC "Tonight Show" Orchestra, the Rolling Stones, Frank Zappa, Rickie Lee Jones, Whitney Houston, Charlie Haden, or Lee Ritenour, Watts has mastered the language of the solo line. And he speaks the dialects like a native.

Ernie Watts came to Berklee in 1964 after a year of study at Westchester State Teachers College. He had already become proficient on the saxophone, clarinet, and flute family, soon adding oboe and English horn to his instrument roster. His talent was quickly recognized by faculty and others. In 1966, he began touring with Buddy Rich, gaining a reputation as a fine musician on both coasts. That tour led to a move to Los Angeles, several subbing jobs, and eventually a seat in the "Tonight Show" orchestra—a position he has held for almost two decades.

As his reputation grew, Watts began doing session work with such artists as Barbra Streisand, Neil Diamond, the Jacksons, Earth, Wind and Fire, Ray Charles, Boz Scaggs, Stanley Clarke, Aretha Franklin, the Temptations, Diana Ross, and others. In the midst of this schedule, he would also find time for film and television work and club sessions with friends like Dave Grusin, Abe Laboriel '72, Lee Ritenour, and Bob Leatherbarrow.

In 1981, Watts signed on with Qwest Records, the flagship company of fellow alumus Quincy Jones '51. Since then, Watts' accomplishments have been as vast and varied as his music. He toured with the Rolling Stones in 1981, appearing in their concert film Let's Spend the Night Together. He has continued to play major studio, film, and television sessions, including last year's Grammy-winning soundtrack to The Fabulous Baker Boys. He also garnered two Grammys of his own for his 1981 album, Chariots of Fire, and 1985's Musician. This past January, he was honored with a Dis-
As an artist, your primary concern is to create the best music you can possibly create. The business will follow.

You’ve become known for your versatility in various contemporary musical forms, and yet you believe there is actually only one form. How do you mean that?

All Western music is governed by the same laws of harmony. A Dm7 chord is a Dm7 whether it’s Coltrane, the Rolling Stones, Beethoven, or Bach. Western harmony solidifies the whole deal. The only thing that changes styles in music is what you do rhythmically with the notes. The difference between these dialects of rock, jazz, R&B, classical, and so on, is not so much what you play as where you play it in the bar.

A prime example of that is Miles Davis. Miles has been playing the same stuff since 1960. He just surrounds himself with different people and he puts his notes in a different place in the bar. But it’s the same stuff he’s been playing since Friday Night at the Blackhawk. He hasn’t changed his style. He just changed his rhythm section [he laughs]. But it works. And it’s good. And it’s genuine.

Is there a particular dialect that you prefer?
The music that really seems to be open to my flexibility and to what I like to do is an eclectic blend of acoustic music and fusion. With my quartet, I do acoustic tunes, straight-ahead tunes that I’ve written, standards, and some fusion stuff with electric bass and electric keyboards. I like the combination. I think it’s important to communicate to people how all of these things are connected.

Do you feel people are open to that idea? Musicians always seem to want something “new.” I think that people like toys. They’re always looking for new diversions. But as you learn, you start to see the similarities. As you start to see the similarities, it starts to eliminate the games and it simplifies your life. You get a clearer picture of what you want to do.

Of course, when you are talking about a school environment and a younger group of musicians, all the things that you go through are normal. It’s normal to feel competitive. It’s normal to think that you’re onto something new, until you listen to something that’s 25 years old and hear the same stuff. It’s normal to think all of those things when you’re young. My main interest in my clinics has been to help younger people speed up the process.

I went through “being the best.” I went through playing the fastest, and playing the loudest, and playing the highest. We all go through that stuff. But at some point, we say, “OK, I’ve done this and this and this. Now what do I want to do? Who am I? Where do I fit?” When you get to that, you’re alone. It’s like you step out of the race and you are with yourself.

Music is an art form, not an athletic event. Everybody has something different to say. If two people are running 50 yards, they can be competitive about who can run 50 yards faster. But music is not a 50-yard dash. It’s a totally creative thing that’s related to your individual concepts. Since no two people think alike, the criteria are different. So how can you compete?

So another universal in music is being genuine about what you’re doing.
Right. And on the same level, that’s what creates your business. That’s what creates your appeal. That’s what creates your success. If you look at anybody that is really successful and considered a master, he or she will be a person who is focused, who has an idea, and who does his or her thing. You can say that about Michael Brecker, David Sanborn, Miles Davis, Eric Dolphy, whoever. These are people that have made a commitment to what they believe. They’ve stood up for it and they’ve done it. That’s the bottom line.

The music business is not that complicated. The first word in the music business is “music.” There isn’t any “business” if there isn’t any music. So, as an artist, your primary concern is to create the best music you can possibly create. The business will follow. Because I always tried to be the best that I could be, and because I was focused, that created my business. People wanted me to be there because I could play. I wasn’t taking contractors to dinner.
Was it always that clear to you as you were growing up?

Yes, always. For some reason, a little statement came into my mind when I was young. The statement was, "A musician's security is his musicianship." That was it. That led me to do the best that I could do at all times, and to continually strive toward excellence. Some people call that focus. Some people call it obsession. It depends on where you're coming from.

Can there be a conflict between being an individual and being marketable?

I went through a period of oscillation, saying, "How can I do what I want to do and make people happy, too?" You can go through all of these compromises, but in the long run you come back to what you feel anyway. So you might as well start out there and just stick with it. If you've got something in your heart, you might as well acknowledge it immediately. In a given period of time you're going to come back to that anyway.

Now I'm trying to turn that question around and make what I like to do marketable. It's just a matter of making a decision and sticking with it, rather than saying, "I think I'll do a bunch of tunes that sound like Kenny G so people will come out and listen to my band." That doesn't work. They can always go listen to Kenny G.

Of course, you can't always expect people to understand. I'll always remember my second album, Wonderbag, an album of Stevie Wonder tunes which I did in my own way. It was reviewed in Down Beat, and the reviewer spent the whole review talking about how I didn't sound like Phil Woods. He was bugged because I was a young saxophone player that wasn't trying to sound like him. Then, when I worked with Cannonball Adderley, he respected me because I didn't try to sound like him. So what are you going to do?

What do you remember most about your years at Berklee?

I think the thing that I remember the most was the real integrity and musical focus of the school. It was on a very professional level. As far as consistently playing really good music, good arrangements, good writing, and high level music, that was probably the best period of my life. When you get out into the world and you get involved in working, a lot of it is mediocre. You have high points of projects that are really good. Then there's a big mass of blah kind of stuff. At Berklee, every day was good music.

Of course, it was great to learn the technical aspect and the scientific approach to music, as well—tuning into chord scales and really learning the theory. Being creative is a balance of going with your heart and knowing in your head what's logically and musically right.
playing with groups and doing dances and playing with different types of bands from the time I was 16. But I had large gaps in my playing because I learned how to improvise by ear. So I had developed my ear to quite an extent, but there were still certain harmonic patterns or turnarounds that hung me up. Getting to Berklee and learning about chords, chord patterns, and chord scales really cleared up a lot of those dead spots.

What would you say to students studying at Berklee now?

I think the main thing is for everybody to remember that music is not an athletic event. It's not a sport. It's an art form. And everybody has their own voice. And everybody has their own place. So there's really no competition.

It's very important to go inside and see what you feel. And see what you want to play. It's part of the development process. When you're younger, you have people that you emulate. And then at a certain time, there's that period of thinking, "What do I think? What do I feel? What do I want to create?" I've heard how this guy does it, I've studied him. Now how do I feel about this music?" It's really important to get to that point.

It must be difficult to hold that attitude when you get out into the business world.

One of my points of success has been that I haven't tried to sound like anybody else. I have a unique sound. I have a different style. Because of that I have created my own place. If they want me, they call me. It's just as important to develop your own individual style and sound, because there is a place for individuality. That's what music is about.

There are a million copies of Coltrane, but Coltrane was the original. There are a million copies of Jimi Hendrix, but Hendrix was the original. If you look at the music business, the most successful people are the creators. There are 500 saxophone players that sound like David Sanborn. But David Sanborn is the original, and he's the one that's rich.

Is there a danger of losing that drive when you are just starting out, doing jobs you might not really want to do?

When you're growing and getting established, everything you take has a positive aspect—be it a TV film or a record date or a Sunday night casual. As long as you're playing your instrument and as long as you are dealing with music on a full-time basis, you are dealing with a growth process.

When I first came to Los Angeles, I was playing five or six different woodwinds, doubling a lot, and playing all kinds of gigs. And whether I liked the show or not, it was valuable and positive because I was dealing with my instruments. I was growing and I was learning. That's the most important thing.

There is a positive aspect to everything. It's just a matter of being able to see it and wanting to see it.

So what do you say to the musicians that firmly stick to one idiom?

Well, that's their choice. You choose your limitations or you choose your freedom. It's totally up to you. It's okay to say, "All I want to do is play Charlie Parker tunes." There's nothing wrong with that. It's just a matter of choice. I've chosen to have as few limitations as possible in my tastes and in my ability to perform. Because I made that choice, it has created a place for me in the business. That's why I've always been busy. If I had chosen only to play Charlie Parker music, then it would make my work situation very selective, too.

There's no right or wrong to this stuff. It's not wrong to only want to play Coltrane music your whole life. It's beautiful. And in the same breath, there's nothing wrong with wanting to play rock and roll, and R&B, and bebop, and fusion, too. It is all choice.

That's one of the complaints I have about the "Wynton Marsalis factor." He has chosen to do one thing, but he has also chosen to criticize other people who have chosen differently. I think that's very short-sighted. There are no purists. If you ever talked to Coltrane or Charlie Parker about their music, you would have seen that they were open to all kinds of music. Bird listened to everything. So did Coltrane.

The possibilities are infinite. It just depends on your mind. Whatever you can perceive and believe, you can achieve. All you have to be is undeniably good. If all you want to do is play like Charlie Parker and you play incredibly like Charlie Parker, you'll make a living.

It's not that hard to make a living. It's not us against the world. The world is on our side. We live in a friendly universe. The main thing we have to do is know what we want. When you know what you want, you focus on it, you get a clear picture, and it evolves.

It's also important to remember that music is a very gregarious thing. It's all about relationships. You can be the greatest artist that has ever lived. But if you don't know how to relate to people and how to communicate, then there you are: the greatest artist that has ever lived, playing in your apartment.

If you have been given a gift, you have a responsibility to share it. I'm very interested in sharing what I have with other people.
Realities of the Stereo Illusion

A musician's guide to what makes stereo work, and how to make it work for you

When we listen to sound recordings, we rarely notice the playback loudspeaker. Instead we hear pianos, singers, voices, electric guitar amps, and orchestras. We have little sense of the loudspeaker itself as a musical instrument, or of its essential musical character. However, by physical definition, the loudspeaker is, in fact, a musical instrument. Without formal recognition, it has become the predominant musical instrument of our time.

For producers, engineers, composers, performers, and other music professionals, the quality and intensity of the stereophonic illusion determines the essence of our craft and the basis of our business. Despite this fact, many music professionals do not understand the basic principles of how stereo perception actually works, or why we like one recording over another. A basic understanding of the principles of stereo and a few simple methods for listening critically to a recording can be powerful tools for more successful recordings and for a heightened awareness of what makes great recordings work.

Beyond the aesthetic benefits, there are other advantages to the effective use of stereo. Studies by Floyd Toole, an active researcher on the perception of loudspeaker playback, show that stereo can significantly enhance the perceived quality of a recording.
Furthermore, it tends to mask perceived defects in frequency response, distortion, and other sonic aspects that are clearly heard in monaural playback. In other words, effective stereo makes whatever you do sound better.

**The Phantom Image**
In audio reproduction, as in all acoustics, there are vast differences between what we hear and what we think we hear. As noted author and recording engineer John Woram once stated: “Mono is a hallucination where the sufferer believes that he/she hears music coming from a small wooden box. Stereo is a more severe ailment, where the sufferer believes that he/she hears music coming from an imaginary point in space between two small wooden boxes.” A key to this “hallucination” is the “phantom image.”

The phantom image is an illusion created when two loudspeakers emit exactly the same sound (meaning the same complex wave, phase-locked together). This situation is paradoxical in two ways. First, it is a condition that does not occur in pre-technological nature. Second, it is a condition that our perception system is not equipped to identify.

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**THE MONITORING SYSTEM**

The monitoring system is your musical instrument, your point of departure for creating an exciting and successful musical experience for your listeners. It is absolutely critical that you be comfortable and familiar with your monitoring system, and that you have reasonable control over its operation.

An interesting part of the production problem is that the music you create on your monitoring system may be played back over a wide variety of other systems by your listeners. Therefore, a large part of your work will involve making sure that your production will sound good over a wide range of playback systems. For this reason, it is not absolutely necessary that your system have “perfect” performance characteristics. What is important is that you know how your system sounds in relation to other end-user systems, which may include home hi-fi systems, table radios and televisions, automobile playback systems, and headphone-based Walkman-type units. There are a few basic criteria your monitoring system should fulfill to help you meet these challenges effectively.

*Your system should be known to you.* You should be intimately familiar with the system and its behavior with a wide variety of program material, including your favorite music and some conventional commercially successful material from all genres.

*Your system should be known to the industry.* It should be similar to the types of monitoring systems normally used in audio production work so that you can reasonably assume that what you are hearing bears some relationship to what the original creators/producers of the material heard. For this reason, trick systems, playback enhancements, and other sonic treatments are to be avoided.

*Your monitors should be installed in a stable, robust, and reasonably standard configuration.* If you can’t exercise considerable control over the “acoustics” of your playback space, near-field monitoring (i.e. having the loudspeakers very close to you) is probably desirable.

Another variable in your monitor system is the playback level. Because playback level has such a dramatic effect on how we hear and perceive musical qualities, you should take several steps to maintain a reasonable standard.

First, *your monitoring level should be carefully selected and documented.* The reference level should be the loudest level that you are reasonably comfortable with when you first start listening for the day (I use 90 dB SPL, when “pink noise” is coming from both speakers and left and right meters are both showing 20VU). Using a sound level meter (Radio Shack sells one for about $50), you can determine what this level is experimentally, and then routinely replicate it in every work situation. (Another toy for your Halliburton case.)

Once determined, *your monitoring level should be used for all decisions and adjustments.* When you are actually working in production, all decisions should be made with the system set at the reference level. You should mark the level of the monitor level control and avoid touching it except for special cases. Do not routinely fiddle with the level and do not turn it down when you need to talk to someone (shut off the tape deck or mute the console instead).

While maintaining a constant playback level is important, also *listen to your project at a lower level at regular intervals* (some consoles have a “dim” switch, which reduces the level by 20 dB). Due to anomalies in the way we perceive frequencies, the effective equalization of the recording will be dramatically different at the lower level. Be sure that the recording works at both the loud and soft levels.
The phantom image is a reaction to this paradox. To a listener on the median plane (any point equidistant from both speakers), such sounds are perceived as emitting from neither speaker, but instead from a point in space midway between them. This illusion is what makes stereo work.

The phantom image can be enhanced and modified to tremendous effect by the use of time delays and reverberation. In acoustic recording, the phantom image is the result of appropriate stereo microphone configurations and placements.

** Loudness Differences

It is commonly believed that localization of sound (and therefore, stereo) results from small differences in loudness and time of arrival at our two ears. This is true, in part. But the reality is a bit more complicated than that. While we are sensitive to both loudness and time differences, their relative importances are quite different.

In acoustic events, each sound arrives at each ear with a slightly different amplitude. In fact, this difference is comparatively unimportant for the localization of sound. Only gross differences in loudness (a doubling of power, or 3dB) have a significant effect on where we perceive the sound to be coming from. This means that the pan-pot on mixing consoles (or the balance control on your receiver) doesn't really do much.

If you sit down and listen carefully, you will notice that the pan-pot only allows you to place the sound at the left or right speaker or in the phantom image in the middle. Subtle placements between these areas are unstable, and are often more a function of the tilt of your head than the fineness of your pan-pot turning.

** Time Differences

More importantly, you should be aware that in a normally reverberant room, each sound you hear consists of multiple artifacts—the result of the multiple paths (direct and reflected) that the sound takes through the room to reach your ears. These artifacts are detected individually by their angles of arrival at each ear (each angle of arrival has its own unique sound). However, the conscious perception is not of an ensemble of artifacts, but of a single sound—a timbral summation of all the artifacts.

Regardless of that fact, the auditory system is extremely sensitive to differences in time of arrival of such artifacts. We localize a sound based on the angle of arrival of the first artifact, the direct sound arriving from the source. This is called the “precedence effect” (or the “Haas effect,” after Helmut Haas, who first published data about it in 1949).

The precedence effect takes place with even the slightest variance in time. When listening to the same (monaural) signal coming from two loudspeakers, for example, we hear the sound as coming only from the near speaker, even when the difference in distance from the two speakers is only six inches. Tilt your head and hear the sound move.

In the studio, we can use this effect by inserting slight delays into the audio path of one channel or the other, which yields far more realistic and stable shifts in localization than does the use of the venerable pan-pot.

** Problems

While the illusion can be fascinating and its application lucrative, it can also hold many traps for the music producer. Because of the vast array of end-user systems that may listen to your work, it is best to keep in mind the following when doing a final mix or critically listening to your work.

If there is any reason to believe that a production will be broadcast in mono. Producers and engineers, beware!

When applied to two loudspeakers in the same space as the listener, the precedence effect dictates that the same sound arriving from both speakers will be perceived as coming from the nearer one. Even though the farther speaker may have the same amplitude, its sound will not be perceived. This is why we must be on the median plane.

In stereo listening, as mentioned above, a six-inch offset is enough to conceal the presence of one loudspeaker when common information is being played over both.

When we place ourselves correctly between the speakers and the recording presents an effective stereo space, the result can be extremely powerful. Perceptually, the information we receive is equivalent to information from a room (and speakers) that are different than the room that we see we are in. We hear sonic artifacts of a new, unseen space surrounding us.

The presence of this new space is the basis of the power of stereo, that gives it its impact and entertainment value. Our brain is fascinated with the illusion: How can we be in two places at once? Which space are we really in? And the experience keeps us coming back for more.
Also, although analog discs are clearly on the wane, it is wise to keep in mind their limitations. Specifically, stereophonic signals with strong difference components or out-of-polarity signals cause the cutter head (during mastering) and the stylus (during playback) to move vertically. This can result in damage to the cutter head (if it strikes the aluminum substrate) and can cause the stylus to skip during playback, resulting in warranty returns of the retail product. Low-frequency signals are the biggest problem, particularly if they are loud and close to 180 degrees out-of-phase and/or out of polarity.

Study Tools
In the continuing quest for better stereo reproduction, there are several tools that should be in every engineer's Halliburton case.

The oscilloscope is an excellent tool for observing the time/phase relationships between the left and right channels of a stereo recording (using the XY or "Lissajous" display), and for observing waveforms, particularly in regard to signal overload.

The Real Time Analyzer (RTA) gives a display of the relative loudness of various parts of the audio spectrum on an ongoing basis (hence in "real time"). With repeated use, these devices yield extremely valuable insights about the nature of the program material and possible problems that will be encountered by end users.

Then, of course, there are the two essential devices that everyone carries with them and that many do not use to full potential: ears. Your ears are far more sensitive and discriminatory than almost any test equipment yet devised. Learn to use and trust them.

When you perceive a problem, you can reliably count on the probability that there is, in fact, a problem—even if you have difficulty expressing what it is or verifying it objectively. When you perceive a problem, keep working on it until you are really sure (with your ears and your equipment) that the problem has been resolved.

Stereo can be a powerful illusion. With a little understanding and a lot of care, you can harness that power for the benefit of your own music. Good luck and happy hit-making.

There are three basic aspects that make up a stereo image. The first includes those sound elements common to both the left and right channels (A+B). The second includes everything that is not part of the common sound elements (the entire stereo signal minus the central image, known as A-B). The third includes all signals present on either the left or right channel alone (A,B). For analysis purposes, this third aspect is considered part of the second.

Disc-mastering engineer Bob Ludwig first suggested to me a means of analyzing a recording on these terms which has proven invaluable. He noticed that the A-B version of a recording usually carries special characteristics that are unique to each producer. Listening to the A-B aspect of a recording offers unique critical insights into the way a recording is made and the way the producer works.

To compare the A+B and A-B aspects of a recording in the studio, route the stereo signal you wish to study through two inputs on the console, panned to left and right. This yields conventional stereo. Select "mono" at the monitor control section to listen in mono (i.e. A+B). Then also select phase reverse (O) on one of the two inputs to listen to A-B. Adjust the levels of the two channels to get complete cancellation of the A+B signal. Then, using the phase reverse control, switch back and forth between A+B and A-B as desired to come to understand the recording and its elements.

To achieve this process at home, in a simple and somewhat clumsy method, reconnect your speakers to your power amplifier or receiver so that each speaker (or only one, if you prefer to leave the other not hooked up) is connected only to the two red, positive, "hot" terminals. This will yield an accurate A-B signal.

In popular or multi-track recordings, the differences between A+B and A-B can be vast and intriguing. You may notice an approximately equal balance in interest between the two elements, although most central musical elements are usually in A+B (lead vocals, kick drum, bass). You may also notice a high-frequency rhythmic "framing" that surrounds and supports the A+B music. This is usually equally balanced left and right and often includes doubled rhythm guitars, keyboards, or high-frequency percussion parts.

This listening method will also reveal numerous production effects and practices including the use of reverberation and delays. In addition, various tricks with occasionally doubled words, rhythmic ping-ponging between channels, special out-of-polarity effects, and other elements of multi-track stereophony will be clearly revealed.

Most importantly, direct observation of A-B leads to a much clearer sense of how pop/rock recordings are assembled—as a kind of spatial polyphony evolving from the musical and spatial tension between A+B and A-B elements. Recordings where this polyphony is strong are effective over the broadest range of stereo systems and they usually do well in mono, as well (except that the spatial effect is lost).

While A-B listening is not for regular listening, it can provide fascinating insights. I routinely listen to all recordings at least once in A-B for critical study.
Time on My Hands, the first Blue Note release from John Scofield '71, rose quickly through Billboard's Top-10 jazz charts.

Graham Collier '63 is director of Jazz Studies at the Royal Academy of Music in London. Graham has recently completed two radio plays for the BBC, and is writing a book on jazz composition for Faber and Faber publishers.

Ray Pizzi '64 is a woodwind player and teacher who has appeared on numerous television shows and movies. He has won many awards including NARAS' most valuable player (four years in a row) and was a Grammy nominee in '77, '79, and '81. Ray has performed with such jazz notables as Dizzy Gillespie, Sarah Vaughan, Quincy Jones '51, and Bobby McFerrin.

Gene Perla '65 is a sound design consultant/producer at Fox and Perla, Ltd., and a member of the sound designing team for City of Angels at the Virginia Theater in New York City. Gene lives in Woodcliff Lake, NJ.

Stanley Ellis '68 writes for Modern Drummer magazine. Stanley also produced and wrote songs for Rebecca Parris. He lives in West Falmouth, MA.

Shirish Korde '69 composes in a wide variety of styles. He writes for soloists and ensembles specializing in new music and has had his compositions recorded on the Spectrum and Neuma labels. As a theorist, he has given talks on a wide range of topics related to contemporary and world music. Shirish came back to Berklee in April 1990 to give a clinic/demonstration.

Andy Widders-Ellis '70 works as assistant editor for Keyboard magazine. He lives in Cupertino, CA.

Kenn Fink '71 composes, performs, produces, and records at The Outcast/MSP music. Kenn's second solo album, Life Signs, was released on the Deep Space label. Kenn lives in Hewlett Woods, NY.

Kevin Kip S. Setchko '71 works as a band leader, recording artist, and teacher in Santa Rosa, CA, and has five solo albums to his credit. His most recent album, Inner Traveler, featured his band Crystal Wind and was released by Higher Octave Music.

Charles H. Chapman '72 is an associate professor in Berklee's Guitar Department. Charles has had a series of articles published in the Massachusetts Music News. He has also published a text on contemporary notation. He lives in Littleton, MA.

Christen Simpkins, Jr. '72 composes and produces music for Andrea Enlers Johnson, a popular artist in the Mobile, AL, area. Currently Chris is writing for his next album with his choir, the Choraliers.

Barry E. Carson '73 was member of the band Bugs Tomorrow which released an album on Casablanca in 1980. He currently works in Santa Ana, CA.

Robert A. Everett '73 is an educational counseling consultant at the Department of Advanced Education and Training in Hampton, NB, Canada.

Bruce J. Gautie '73 owns and manages the Airborn Recording Studio in Exeter, NH, where he also is a...
“What are alumni clubs? Why should I join? How do clubs help Berklee?” We hear this chorus of questions from alumni across the country. And we are happy to answer. Because these questions show not only a genuine interest, but also an obvious enthusiasm for the possibilities clubs can provide.

In a nutshell, alumni clubs are formed to help alumni help themselves while supporting the college and the industry. For alumni, clubs provide networking opportunities with other alumni, industry professionals, and Berklee faculty. They increase alumni visibility in the area. They help you stay in touch with the college. And, of course, they also offer a great time.

For Berklee, clubs help promote the success and satisfaction of our alumni, increase the college’s visibility on the national level, help with fund-raising events, provide information to prospective students, and enhance industry relations.

Berklee’s goal is to work with alumni to form clubs that would host at least three events a year: one social, one educational, and one testimonial, recognizing outstanding alumni in many areas. We also encourage clubs to establish a sense of unity in their area by starting their own newsletters. Alumni would submit articles and information to a local alumni who would act as editor. Once all the copy has been compiled, the editor would send it back to Berklee for final layout and distribution.

If all of this sounds good to you, yet another question might spring to your lips: “How do I get involved?” We have prepared a handbook that outlines the first steps for starting a club and gives suggestions on how to keep a club running after the first event. More than 100 alumni across the country have already requested and received the handbook. Since last January, club committees in both Los Angeles and Nashville have hosted successful events.

If you are interested in joining or organizing a club, give me a call at (617) 266-1400, extension 479. I will mail you a handbook to get you started and answer any questions you might have. Being a club officer is less work than you might think. And the benefits of professional connections, new friends, and good times make the small effort worthwhile.

—Carrie Semanco ’86
Alumni Relations Coordinator

Musician, recording engineer, and instructor. Bruce has been involved in many demo projects for area musicians and bands.

Remy Filipovitch ’74, as a professional saxophonist, has appeared on television and radio and has toured Europe and the United States. Remy has recorded on such major labels as EMI, Ariola, Metronome, and Delta. Remy composes, arranges, and teaches at Folkwang Musikhochschule der Stadt Essen in West Germany.

Michael J. Kuvinka ’74 is a home studio operator, and recently won a prize in a demo contest sponsored by Home Recording magazine and Canada’s Institute of Communication Arts. He also received honorable mention in the jazz category of the 20th Annual Composers Guild Competition.

Douglas G. Leess ’74 is an active pop songwriter in Norwalk, CT, and received his MBA from the University of Connecticut.

Avery Burdette ’75 is the district manager of the synthesizer, guitar, and drum division of Yamaha. Avery lives in Alabama.

Phil Coley ’76 is a music producer, band leader, and booking agent for Bradley’s Restaurant and Bar in Carrollton, GA. Interested groups should contact him at P.O. Box 1529, Carrollton, GA, 30117.

Jeannie Dava (formerly Lieberman) ’75 is a vocal instructor and director of the Voice Studio in Cambridge, MA. Jeannie has performed with David Campbell, rock vocalist Raven Kane, and jazz vocalist Gail Moran-Corea.

Eugene “Gene” David Pino ’75 is a guitar instructor living in Westport, CT. Gene has performed with Terry Clarke, Eliot Zigmund, and Joe Hunt.

Nicholas Patrick Prun ’75 is a music teacher at Bryden Elementary School in Ohio. Nicholas teaches drums privately and has had one of his R&B arrangements recorded by Cleveland singer Lisa Moyer. He lives in South Euclid, Ohio.

Domenic Cicchetti ’76 has been a keyboard player for Liza Minnelli since 1986. He has performed with Sammy Davis, Jr., Ben Vereen, Meatloaf, Vic Damone, and Michael Feinstein. Domenic has written music for television with production partner Rod Funston ’78, including work for “Lifestyles of the Rich and Famous” and the NBC coverage of the Fiesta Bowl. He lives in Carmel, NY.

Ray E. Rettig ’76, as a keyboardist and composer, has performed with various bands and worked on extensive recording projects, including Sidekicks on Cotton Hill Records. Ray co-owns Cotton Hill Studios in Albany, NY.

Audie Bridges ’77 and Steve Tapper ’78 released Island Dance last June on Victorian Records. The recording also features Berklee faculty members Bob Stoloff ’77 and Victor Mendoza ’81. Tracks from the recording have been featured on such leading Boston-area radio stations as WBZ, WBOS, WGBH, and WFNX.

Bill Dandrea, Jr. ’77 plays keyboards with fellow alumni Bob Tiberi ’77 in the five-piece band Wall Street based in Hawthorne, NY. Bill is also an active solo performer in and around Westchester, CT.

James J. Germann ’77 played baritone sax and bass clarinet in Gordon Brisker’s Big Band on the Discovery
Records release *New Beginning*. James also works as a woodwind instrument repair technician at Oleg’s Music in Hollywood, CA.

Joan Johnson Drewes ’78 and Billy Drewes ’74 were married in New York in 1986. Joan is a recording vocalist/pianist/composer. Billy has performed and recorded with Lyle Mays, *Bill Frisell ’77*, and Herbie Hancock as a saxophonist, synthesist, and percussionist. They currently live and perform in the New York City area in the Billy & Joan Drewes jazz-fusion sextet.

Dave Gordon ’78 performed at Summerfest in Milwaukee with Berklee alumnus Richie Cole ’67. Dave is the owner/manager of Saturn Productions in Chicago, IL, and has produced two albums, *Dave Gordon—Green Things* and *Bagel o’ Fun*.

Chuck Gorino ’78 works as a trumpet instructor and lecturer for the State University of New York at Buffalo. Chuck leads a big band in Buffalo and directs the U.B. Jazz Ensemble.

Pat Caddick ’79 is a songwriting professor at the University of Southern California. Pat performed in the UNICEF Charity Concert for blind children.

Peter J. Conti ’79 is a band director and president of Soundstage Productions D.J.’s in Mansfield, MA.

Greg Degler ’79 has played woodwinds and keyboards with Buddy Childers, the Billy May Orchestra, and the Los Angeles Raiders Band with Horace Heidt, Jr. Greg also performed for the feature film *Diary Money*. Helives in Boyertown, PA.

James Doran ’79 is a guitar/bass performer, composer, and teacher in Brookline, MA. James stud-

### Alumni News

Alumni events broke new ground this past year, with new activities, new opportunities, and renewed connections to the past. Here is a quick round-up of recent events.

**Los Angeles**

In Los Angeles, the Alumni Brunch on January 28 (slated to become an annual event), recognized saxophone great Ernie Watts ’66 and featured a top notch performance by the a cappella vocal group Terra Nova, led by Randy Crenshaw ’83 and Bill “Orange” Lyons ’83.

**Nashville**

In Nashville, on March 18, alumni hosted a sensational networking party and Songwriters Showcase held in conjunction with the Nashville Songwriters Association’s annual symposium. Thanks go out to Lee Satterfield ’83, Betsy Johnson ’84, Mike Morris ’82, Nancy Morris ’80, Chris and Scott Dente (both ’87 alumni), Marie Mattei ’84, Debi Salvucci ’89, and Joe Doyle ’86 for great performances and terrific writing.

Tom Casey ’75, manager of affiliation administration for SESAC, was on hand to present a $2000 check to the Songwriting Scholarship fund. Also, faculty member Pat Pattison organized a group of 37 Berklee students who made the trip to take advantage of the incredible networking opportunities and participate in a panel discussion hosted by alumni songwriters.

**Frankfurt, West Germany**

Berklee held a unique European alumni reception on March 23, in Frankfurt, West Germany, welcoming alumni from as far away as Great Britain, France, the Netherlands, and Yugoslavia.

The event was held in conjunction with Berklee’s participation in Musik Messe ’90, a large music trade fair held annually in Frankfurt. Several Berklee alumni were demonstrating equipment, performing, and representing the music industry in all areas, from software to publishing. The reception marked the beginning of alumni activities on the international level.

Scott and Chris Dente (both ’87 alumni) perform at the Nashville Songwriters Showcase.
Berklee’s continuing goal to provide comprehensive, state-of-the-art music education to young musicians from all backgrounds requires a complex web of support from individual and corporate sponsors. I am pleased to announce new support on the corporate side—two new endowed scholarships and two gifts that will benefit Berklee students.

The Roland Scholarship Fund has been established by Mr. Ikutaro Kakehashi to recognize outstanding achievement in music synthesis. We are very pleased that Mr. Kakehashi, president and chief executive officer of the Roland Corporation, has made the first scholarship gift from a Japanese corporation to Berklee.

The William S. Kenney Co. Scholarship Fund has been established by Mr. William Kenney, Jr., of the W.S. Kenney Co., Inc., for entering or continuing students. The endowment funds will be used for scholarships to recognize aspiring young musicians with outstanding musical achievement and promise. Mr. Jack Reed, executive vice president, made the gift on behalf of Kenney.

Mr. Jiro Murakami of the Kawai Musical Instrument Manufacturing Co., Ltd., arranged for an instrument donation to Berklee. Kawai donated a selection of more than 25 of their latest instruments, valued at more than $30,000. The instruments will be used in departments throughout the college.

Tom Casey ’75 of SESAC in Nashville presented Berklee with a scholarship donation at the Nashville Alumni Club’s first Alumni Showcase in March. SESAC, a music performing rights organization, has been a supporter of the Songwriting Department for the past five years. Four SESAC scholarship recipients were announced at the Singer/Songwriter concert.

—John Collins
Director of Development

John Collins: “Berklee’s goals require a complex web of support.”

Icutaro Kakehashi, President and CEO of Roland

Frank W. Singer ’80 is a private music instructor and performer on guitar, piano, and synthesizer. His contemporary jazz-fusion band Cat’s a Bear has performed regularly in New York, Pennsylvania, and throughout New England.

Chris Dechiara ’81 has been involved with many recording projects as a composer and guitarist. He is a member of the band the Blitzoids, based in Lisle, IL.

Alexander Charles Mitchell, Jr. ’81 works as a freelance violinist and guitarist in and around Tokoma Park, MD.

James Robo ’81 is a guitar instructor and performer with the U.S. Navy/Armed Forces School of Music. He was a member of the All Eastern Band and has performed with Randy Brecker and Willie Thomas.

Kathy Sheppard ’81 played keyboards at the inaugural ceremony of the new mayor of New Jersey.

Kai Fikentscher ’82 is a doctoral candidate in ethnomusicology at Columbia University.

Jordan F. Espina ’83 has opened concerts for such major artists as Chick Corea, Carmen McRae, and Mel Lewis. For the past four years he has lived in New York playing with Steve Weisberg ’83 and the Charlie Persip Superband.

Chris Guardino ’83 studied with Leonard Bernstein in France and received his master’s degree in composition from Mannes College of Music. Chris composes for many orchestras and conducts the Suzuki music program for the Los Angeles Youth Orchestra.

Emiel Van Egdom ’83 has released his second re-
BERKLEE TAKES MULTIPLE BOSTON MUSIC AWARDS

by Alma Berk

Kinships ran deep at this year’s Boston Music Awards as more than a dozen solo and group performers of Berklee College lineage swept nine of the 43 categories for outstanding musicianship at the fifth annual ceremony held April 19 at the Wang Center. In all, 19 musicians of Berklee affiliation were spotlighted in the winners circle from a list of candidates which included names of more than 30 alumni, students, and faculty nominated in 20 categories. Berklee’s reputation for breeding exceptional jazz players was evident as the entire “Outstanding Jazz Album (Independent Label)” category comprised Berklee acts. Of the five “Outstanding Jazz” categories, four were won by Berklee musicians.

Honored as “Outstanding Local Rock Band” was T.H. & The Wreckage featuring leader/drummer Tom Hambridge ’83; bassist Tom MacDonald ’83 and guitarist Robert Stanton’83, a member of the Berklee faculty. Hambridge and Stanton were also recognized in the category “Outstanding Song/Songwriter (Independent Label)” for their composition “Indian Sunrise.”

“Having been a student at Berklee has had everything to do with my success,” says Stanton. “I took performance and songwriting classes which really helped to focus my talents. The teachers all had a big influence on me, especially Rob Rose. I’ve learned that everything he told us about the business is true.”

The “Outstanding Local Jazz Act” went to Either/Orchestra and its members Russ Gershon’85, a reeds player, guitarist and Berklee Instructor John Dirac ’86, trombonist Russell Jewell ’86, bassist Mike Riviard ’85, and trumpeter John Carlson ’86. “Outstanding Jazz Album (Independent Label)” went to Jumpin’ in the Future which featured performances by assistant professors and trumpeters Ken Cervenka ‘77 and Roy Okutani ’81; assistant professors and saxophonists George Garzone ‘72, Bob Zung ’74, and Alan Chase; trumpeter and Associate Professor Greg Hopkins and bassist and Assistant Professor Dave Clark.

The “Outstanding Folk Act” Award was bestowed upon Patty Larkin ’74 while “Outstanding Drummer/Percussionist” went to Terri Lynne Carrington ’83. Tiger Okoshi’75, internationally renowned trumpeter/composer, was honored as “Outstanding Reeds/Brass Player.”

Boston-area rock group T.H. and the Wreckage, featuring Berklee alumni (from right) Robert Stanton ’83, Tom MacDonald ’83, Tom Hambridge ’83 and Jimmy Scoppa, were voted “Outstanding Local Rock Band.”
BAR REPORT

Having completed another successful year in the Berklee Alumni Representative (BAR) program, I would like to thank all of those BAR members who helped us visit more than 800 high schools across the United States and Canada. This past year also brought BAR members together with music educators, students, and other Berklee alumni at approximately 90 special events throughout the United States and Canada.

This past January, BAR members Kevin Dixon '85, Nick Batzdorf '81, Jim Frejek '68, and Tony DiMito '87 assisted the Berklee Admissions Office at the 1990 NAMM show in Anaheim, California. Having all these BAR members on hand sparked the interest of many of the music industry professionals, educators, and student musicians who stopped by our booth. As always, the NAMM show allowed BAR members to check out the latest music technology and musical instrument developments.

Further up the West Coast in Seattle, Washington, Stewart Hisey '87 was active last spring representing Berklee and presenting scholarships at three of the largest jazz festivals in North America—the Vancouver Kiwanis Jazz Festival, the Surrey Jazz Festival, and the New Westminster Hyack Jazz Festival, all in British Columbia, Canada. In addition to presenting Berklee scholarship awards at all of these festivals, Stewart shared his perspectives on Berklee’s programs with interested students.

In Dallas, Texas, BAR member Ray Akin '71 displayed his southern hospitality to Assistant Director of Admissions David Semanco '80 by assisting him at the Dallas Arts Magnet Jazz Festival. The event included clinics and concerts by some of the country’s most outstanding professional ensembles. Ray’s position as a successful music educator in Texas made him a welcome presence at the event.

As we begin planning for another active year, we look to both our veteran and new BAR members for their energy and enthusiasm to expand and improve the BAR program. We are always happy to hear from fellow alumni interested in sharing their experience and knowledge with others. For more information, please fill out the “Alum notes” form on page 29 and check the BAR information box.

—Rich Adams '82
Alumni Admissions Coordinator

Rich Adams: “Thanks for another successful year in the BAR program.”

MA. Brian has just received his MBA from New Hampshire College.

George Robert '84 is a freelance musician, composer, and arranger in Vancouver, Canada. George has performed with the Toshiko Akiyoshi [57] Jazz Orchestra and the Lionel Hampton Big Band. He received his master of music degree from the Manhattan School of Music.

Norman Scott Robinson '84 performs extensively in the New York area as a percussionist. Scott lives in New Brunswick, NJ.

Daniel Schneider '84 teaches in the junior high school music department in Presque Isle, ME. The stage band under his direction won first place in the state competition.

Narihito Sumitomo '84 has released his first CD in Kanagawa, Japan, demonstrating Akai’s EWI wind synthesizer.

David P. Vann '84 is a lead guitarist and vocalist in the band Northern Edition, which performs extensively in the New York area.

David J. Bolandelevitch '85 works in the sound department of Universal Studios in Los Angeles, CA.

Andrew DeAscentis '85 is a guitarist, composer, performer, and teacher in Santa Monica, CA.

Cary DeVore '85 is a drummer and back-up singer of the Los Angeles band DeVore. Cary also served as assistant wardrobe consultant for the film Mom.

Brek Diebel '85 is a graduate student at San Francisco State University and is completing a master’s thesis on the urban folk music of Bolivia.

James Dreier '85 has performed with Bobby Shew, Steve Turre, and Dick Oats. James also composes and arranges for a variety of ensembles. His composition, “Raspados,” was performed at the 1989 Montreux Jazz Festival.

Bradley Hughes '85 is working toward a master’s degree in jazz studies at the California Institute of the Arts. He lives in Venice, CA.

Atsushi Kosugi '85 is president of Triplex, Inc., a music production firm in New York.

Eric Lopin '85 has worked as a jingle writer, arranger, and producer for Sony in France. Eric also works as a MIDI programmer, in Nanterre, France.

Mihoko Tokoro '85 has been signed to the Jacksons Record Company. Her first single, “Rollercoaster,” was released last year. Mihoko has also appeared on television’s “Night Court” and in Karate Kid II.

James B. Durkin '86 works as director of artist contacts at ASCAP in Los Angeles, CA.

Julie Gibbons '86 leads her own cover band, Julie Gibbons and Centerpiece. An independent album of her original folk and jazz-influenced pop will be released this September.

Mitchell Hale '86 is an editor of Home and Studio Recording magazine. He also works as an assistant engineer and as an attorney for Chick Corea. Mitchell lives in Los Angeles, CA.

Scott P. Horecky '86 has performed and recorded with former Vanilla Fudge guitarist Vince Martell. He teaches in Los Angeles.

Jim Kersey '86 is a drum instructor at the Eubanks Conservatory in Los Angeles, CA.

Thomas J. Moran '86 teaches at Diablo Valley College and plays drums in the band Pacific Brass & Electric, which released an
album on Mirada Records. He lives in Lafayette, CA.

Michael Franklin Nally '86 works as an engineer, drum programmer, and sax player at the Joint Studio. Michael lives in East Aurora, NY.

Paul Tavenner '86 is a sound mixer at CBS-TV for "The Young and the Restless" foreign syndication.

Gordon Beadle '87 plays saxophone with Grammy award-winning guitarist Luther "Guitar Junior" Johnson.

Deborah L. Cavalier '87 is an independent jingle/soundtrack producer with Cavalier Music. Her clients include ESPN and Continental Cablevision.

Jean-Michel Creviere '87 has worked as an engineer for Arthur Forest, who remixed Paula Abdul's "Straight Up."

Debbie DeForest '87 works at KOA Music in Hollywood Hills as a production manager. Debbie lives in Studio City, CA.

Pablo Della Maggioza '87 performs in and around Buenos Aires, Argentina, with the funk group Los Gomez. The band's recent record was produced by Fito Paez, a popular Argentinian musician.

Riccardo Perotti '87 is director of the audio department of the largest production company in Ecuador.

Stephen Ward '87 is a technician at The Power Station in New York. Steve also writes big band charts for a radio show and works with Dan Rosengard '84.

Bobby Borg '88 plays drums in the band Beggars & Thieves, a New York-based hard-rock band recently signed to Atlantic Records. The band's debut album is due this summer.

Timothy Cauller '88 co-leads the Atlantic Saxophone Quartet and works in the Office of Admissions.

Friedemann K.H. Emmert '88 teaches saxophone at Musik Schule-ohr Wurm in West Germany.

Eddie Esz '88 works as an engineer at Evergreen Recording in New York. Eddie assisted on albums by Hugh Masekela, Roy Ayers, and the Relatives.

Bruce Sales '88 works as an administrative assistant in the Admissions/Alumni Department at Julliard School of Music.

Mark Fergesen '89 owns and operates the Boston-based Recording Network. His projects include work with Berklee alumna Lisa Ayoub '90 and student Michael L. Keen.

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**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?

Professional Identity __________________

Professional Address __________________

City __________________ State ______ ZIP ______ Work Phone # ____________

Your title/role _______________________

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

__________________________________________________________________________

☐ I am interested in learning more about the Berklee Alumni Representative program (see “BAR Report,” page 28).

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!

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**EMILY REMLER: 1957–1990**

Jazz guitarist Emily Remler '76 died of a heart attack on May 4 while on tour in Australia. Remler was best known for her striking bebop guitar style, reminiscent of Wes Montgomery. Her albums include Firefly, Take Two, Transitions, Catwalk, and East to Wes. She was 32.

Those wishing to make an expression of remembrance may, at the request of the family, send a contribution to the Emily Remler Scholarship Fund at Berklee.
The winter NAMM show was the largest to date with more than 600 exhibitors. Many companies were unable to get “official” booth space and maintained “unofficial” space in area hotel suites.

There were numerous product introductions in the synthesis and music software areas. Yamaha introduced the SY77, SY55, TG55, and SY22 synthesizers. The SY77 combines FM and sampled sounds with digital effects processing in much the same way as the Korg M1 and Roland D50 combine subtractive and sampled sounds. The result is an interesting new sound reminiscent of the DX7II coupled with a sampler. The SY77 is geared toward and priced for the professional.

The SY55 is similar to the SY77 minus the FM element. It may be seen as a sample playback unit, competing with the Roland U20, Kurzweil 1000 series, and E-mu Proteus. The SY22, designed around the “vector synthesis” technology acquired from the purchase of Sequential Circuits, was announced at the show but not displayed.

The new Korg Wave-Station represents a real breakthrough in synthesis technology and sound. The instrument contains more than 500 waveforms stored in ROM memory. These waveforms may be spliced together into a “wave sequence” of up to 256 steps, with options of crossfade or butt-end connections as well as several signal processing possibilities. The instrument offers a unique sound, an interesting user interface, and an interesting new way of creating synthesized sounds. In many ways, this was the most exciting synthesizer announcement of the past two years.

Roland showed a new D70 Super L/A synthesizer which adds the capability of reading in new PCM samples from “U” series modules. For D50 fans, this instrument represents a significant improvement in the technology.

In the software realm, there were few important new introductions, but many upgrades of existing software packages. The exception to this, and an introduction of major significance, is the joint venture between OpCode Systems, Inc., and DigiDesign called Studio Vision.

Studio Vision opens new possibilities of astounding significance to creative music making. The package marries OpCode’s Vision sequencer with DigiDesign’s Sound Tools Digital Audio Recording package. This allows any track in the sequencer to be either a MIDI event track (the usual sequencer track) or a digital audio track. Audio tracks can be edited in the same manner as MIDI tracks. Copying and pasting, panning, and other basic editing procedures are accomplished in the same type of graphic editing windows as MIDI events.

The implications of this technology are immense. A user could create basic tracks with MIDI synthesizers and drum machines, and then add vocals, horns, or guitar parts into the sequence as audio tracks.

Other announcements included Scorpion Systems Group’s MIDI performance program, SyBiL. This software offers astounding MIDI performance options to users of all MIDI instruments. Passport introduced Encore, a music notation package with real-time MIDI input capabilities. The program features excellent output quality coupled with an intuitive interface.

—David Mash, Chairman, Music Synthesis Dept.

National Association of Music Merchants
January 19–21, 1990
Anaheim, CA
As one of the homelands of jazz, New Orleans provided a fitting backdrop for the IAJE's seventeenth annual conference. Also fitting was the significant presence of Berklee faculty, students, and alumni at the event, all speaking, performing, or sharing ideas on the goals and practices of jazz education.

The program was divided into nine categories including composition and arranging, elementary education, jazz history, improvisation, instrumental music, the music business, the rhythm section, technology, and vocal music.

Professional Education Division Chairman Lawrence McClellan, Jr., presented a scholarly paper on "The Evolution of Reggae in Jamaica." The paper outlined the beginnings of reggae from the early Rastafarian movement of the 1930s through the influences of African Burru music, and through the additional influences of Mento, Ska, and Rock Steady. McClellan described how basic rhythms from each of these forms blended and evolved into modern reggae.

Voice Department Assistant Professor Jan Shapiro presented a research paper on early jazz singers Connee Boswell and the Boswell Sisters, analyzing their vocal and harmonic style and discussing their impact on early jazz. Her paper, entitled "Filling in the Gaps in the History of Vocal Jazz," noted the advanced sound and style of the group.

Assistant Professor of Piano Dianthe Myers-Spencer discussed the style and impact of another jazz performer in her paper, "Hazel Scott, Jazz Pianist: Boogie Woogie and Beyond."

Faculty members Greg Hopkins and Ken Pullig '74 presented a clinic entitled "Keeping Jazz Composition Alive." The clinic described teaching form, compositional techniques, orchestration, and suggested the use of role models to encourage students.

The Berklee Vocal Jazz Ensemble was chosen to perform at the conference through an IAJE selection process. The group, directed by Voice Department Instructor April Arabian, received a prolonged standing ovation following their presentation, and an enthusiastic response at a concert later in the week. Seventeen students traveled to New Orleans to perform with the group.

Performances by the Mel Lewis Band and the Jack DeJohnette Ensemble proved to be highlights of the conference. Kenny Werner '73, the pianist with the Mel Lewis Band, received special mention by attendees, as did Mick Goodrick '67, the guitarist with Jack DeJohnette.

Faculty member Tony Lada '72 presented his sextet in an afternoon performance. The group featured Professional Performance Division Chairman Larry Monroe '70, Associate Professor of Trumpet Jeff Stout '68, Professor of Piano Ray Santisi '54, Assistant Professor of Bass David Clark, and Assistant Professor of Percussion John Ramsay.

Alumna Sandy Hinderlie '71, a faculty member at Loyola University, presented a clinic on beginning instrumental improvisation. Prince outlined the elements of a successful vocal solo, including rhythmic variety, creativity, correct notes, a sense of form, chord structure, use of the full range of the voice, and use of syllables that make the voice sound like an instrument. As an exercise, Prince had members of his group play a four-bar blues passage to be repeated by the audience, reinforcing an instrumental approach to vocal improvisation.

—Lawrence McClellan, Jr., Ted Pease, Ken Pullig, Ray Santisi, Jan Shapiro, and Wayne Ward.
The Benefit of Experience

Jerry Goldsmith

When appearing before a group of students, I am invariably asked, “How do we get started or get our big break?”

In my case, I suppose it was just a case of being in the right place at the right time. At the time of my departure from college, I was asked by a friend to write the music for the experimental CBS Radio Workshop. This was a program that was produced by various non-production employees of CBS Radio, all looking for their big break. I wrote the music, copied the parts, begged my musician friends to come and play, and was a great success. The composer who regularly did the show had gone on to write the music for a commercial radio show. So, it became possible for me to do the workshop on a regular basis.

There was one catch: In order to participate in these productions, one had to be an employee of CBS. Since I had had one semester of typing in junior high school, I took a typing test, and with a little help from the supervisor—who just happened to be a producer of the workshop—I passed the test and was hired as a script typist. For the next six months, I typed radio scripts, wrote music for the workshop, and courted the favors of various secretaries, especially the secretary to the head of the music department. One day, she arranged a meeting with Lud Gluskin, the West Coast vice president in charge of music. He listened to some of the shows I had done, thumbed through a few of the manuscripts, and hired me right then and there.

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After about a year of doing every conceivable odd job in the music department, from filing titles in the record library to writing the score for dramatic radio broadcasts, I got my real big break. Live dramatic television had come to the West Coast, and with it the need for young and talented people who would work endless hours for very little money.

I was assigned to write and conduct the music for a weekly anthology called “Climax.” Each week a new production was done, and with it came a new score. Since in those days—it was 1955—there was no tape, we would do the show live at 5:00 p.m. for broadcast to the East Coast. Our first rehearsal was at 6:30 a.m.

I will never forget arriving at the studio ready to start the orchestra rehearsal. Placing my music on the podium, I noticed that someone had carved in its wooden surface the word “experience.”

That really stopped me in my tracks, for what was I doing there ready to conduct 18 professional musicians in music to accompany movie stars in a drama to be seen by millions that evening? It was a humbling experience, one that I have never forgotten.

I remember some years later while recording a score for a motion picture, the director asked for a change in the music. I thought for a second or two and then dictated the changes to the orchestra of 100 players. Someone looking on in amazement asked, “How in the world did you do that?” “Simple,” I said. “Experience.”

That word carved in the wood of the podium is still vivid in my memory. It keeps reminding me that today’s experience is only a preparation for tomorrow.

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