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ON THE COVER: Bassist Abraham Laboriel '72 recalls high points of his career, starting on page 16. Photo by David Bassett.

Contents

LEAD SHEET  by Dean of Faculty Warrick L. Carter. ........................................ 2

BERKLEE BEAT
Honors for Ahmet Ertegun, Al Jarreau, and Phil Collins, Uchida Foundation
Presents Major Gift, Gearing Up for Summer, and Berklee CD: Part III. ............ 3

FACULTY PROFILE: TED PEASE '66 GOES BACK TO THE BOARDS
After 25 years at Berklee and six years as a division chairman, composer Ted Pease
is moving back to the classroom as a full-time professor. ................................ 9

BERKLEE HOSTS MUSIC SYNTHESIS SYMPOSIUM
Moog, Pearlman, Kurzweil, and Coster: Three major innovators of synthesis and
one major player convened on campus for an unprecedented meeting of minds. .. 11

ABRAHAM LABORIEL '72: HIGH STYLE ON THE LOW END  by Andrew Taylor
From Lee Ritenour to Henry Mancini to Michael McDonald, bassist Abraham
Laboriel provides a firm foundation with a warm, personal style. .................. 16

THE CRISIS OF SILENCE IN OUR SCHOOLS  by President Lee Eliot Berk
The continuing de-emphasis of music education in American public schools is
unfair to our children and unwise for our society. .......................................... 21

RHYTHM IN MELODY WRITING  by Jack Perricone
An approach to songwriting from a rhythmic perspective can bring some exciting
discoveries to your music. ................................................................................ 24

ALUM NOTES
A special extended section of news, quotes, and recordings of note. .................. 26

SHOP TALK
Reports on NAMM, IAJE, and the National Black Music Caucus. .................. 38

CODA: A LIFE IN MUSIC  by Ahmet Ertegun
In these excerpts from his 1991 Commencement address, Atlantic Records' founder
and co-chairman describes his climb to success and his view from the top. .......... 40
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As the alumni-oriented music magazine of Berklee College of Music, Berklee today is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry events, alumni activities and accomplishments, and musical topics of interest, Berklee today serves as both a valuable forum for our family throughout the world and an important source of commentary in contemporary music.

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To the Year 2000

Dean of Faculty Warrick L. Carter

Among Berklee’s most important strengths, and the ones that we feel will keep the college most attractive to prospective students, are our curriculum, faculty, and alumni.

In previous editions of Berklee today, President Berk and Dean Burton have each written about this important trio. As in the past, our curriculum continues to keep pace with the diversity of commercial music development. Jazz, pop, rock, soul, rhythm and blues, and other styles all find their way into the curriculum. These blend with traditional music study and training in music technology to provide an educational experience unique to Berklee.

To keep pace with this ever-evolving curriculum, faculty are constantly striving to stay current with their disciplines. Through active work in the field as music professionals and through attendance at industry and educational seminars and events, faculty are encouraged to expand their knowledge and to pass on that knowledge in the classroom.

Additionally, the work of alumni through the structured BAR program and the many voluntary non-structured recruitment efforts have helped the college maintain its positive student enrollment.

That enrollment continues to be extremely diverse. Forty percent of our first-year class are transfer students from other colleges. Almost 30 percent are international students. This breadth of age and experience, musical background, and geographic origin has enriched the Berklee community as it has helped ameliorate some of the enrollment difficulties of colleges with narrower constituencies.

My crystal ball is no clearer than anyone else’s. Consequently, I cannot predict what new technologies, styles of music, or pedagogical approaches will be appropriate for the year 2000. I do predict, however, that Berklee will continue to be on the cutting edge of contemporary education in music. This prediction is based on the strong history of our curriculum, faculty, and alumni, as well as our past ability to adjust to the needs of our students, our music industry, and our role as an educational institution.

As we look to “Berklee 2000,” we must build on the current power of the trio of curriculum, faculty, and alumni. Our future success will be tied to the quality of the Berklee teaching/learning experience, to our ability to keep current with musical developments, and to the continued involvement of our alumni in recruitment and image building. Our future is bright and can be even brighter with the equal success of these factors.
ERTEGUN, COLLINS, JARREAU HONORED

Berklee honored three major industry figures during the college’s 1991 Commencement ceremonies in May, as President Lee E. Berk conferred honorary doctor of music degrees upon Phil Collins, Al Jarreau, and Atlantic Records founder and co-chairman Ahmet Ertegun.

“The tradition of the honorary doctoral degree is a long and impressive one,” said President Berk at the ceremony. “It was established to recognize those who have earned the overwhelming respect of their peers for outstanding professional achievement and the benefiting of humanity as a result of their talent and energies.”

Phil Collins first emerged as a vital force in popular music as drummer and vocalist for the British progressive rock band Genesis in 1970. The group’s legacy of chart-topping albums and singles provided Collins a launching ground for his solo career in 1981. His international hit “In the Air Tonight” established him as a solo performer almost overnight.

Over the past 10 years of his solo efforts, Collins has released a string of hit singles, including “Another Day in Paradise,” which earned him his seventh Grammy for “Record of the Year” at this year’s Grammy ceremony. Today, Collins is recognized as one of the music industry’s top stars. His recent release But Seriously held the number one album position in 22 countries simultaneously. His eight-month 1990 world tour took him across four continents to an audience of two million. And his solo records have collectively sold in excess of 38 million copies.

Through his synthesis of elements of contemporary jazz, pop, and dance music, Al Jarreau has carved himself a unique niche in the music industry, and earned widespread critical acclaim. The singer released his first album, We Got By, to rave reviews in 1975, kicking off a spectacular career which has netted him platinum album sales, four Grammy awards, and numerous international awards.

Jarreau’s stream of hit singles includes such classics as “We’re in This Love Together,” “After All,” “Raging Waters,” and “So Good.” Jarreau’s eleventh and latest album, Heart’s Horizon, includes the song “Killer Love,” a Jarreau/Henry Mancini collaboration composed for the film Skin Deep.

continued on next page
For more than four decades, Ahmet Ertegun and Atlantic Records have made pop music history, bringing to international audiences such groundbreaking artists as Ray Charles, Phil Collins, Aretha Franklin, John Coltrane, Bette Midler, Cream, Led Zeppelin, Stevie Nicks, INXS, and dozens more.

Ertegun also has the distinction of being the longest-standing record label founder still at the helm of his company. As principal speaker at the ceremony, he offered his experiences and insights to the graduating class of 500 students (see page 40 for excerpts from his remarks).

"Through almost 45 years in the music industry, Ahmet Ertegun has proven himself to be both the consummate music businessman and the ultimate music fan," said President Berk in his introduction. He went on to recognize Ertegun for "his outstanding dedication to musical excellence, his unending support for talented musicians, and for the indelible mark he has made on our music and our lives."

The evening before the Commencement ceremony, the three honorees, along with a full house of Berklee seniors, family, faculty, staff, and friends, enjoyed a spectacular student concert in the Berklee Performance Center. Phil Collins joined the festivities by taking the stage to perform a moving rendition of his song of homelessness, "Another Day in Paradise."

All of the honorees were enthusiastic in their praise of the event. "I never enjoyed a show as much as I enjoyed the show last night," said Ahmet Ertegun. "So much talent, so well produced, so many really soulful singers, the band was fabulous. It was just a thrill to be there."

Ertegun, Jarreau, and Collins seemed equally pleased with their recognition at the 1991 Commencement event. "I am tremendously honored to accept this," said Collins. "This means to me that someone out there has been listening, that someone fought through the haze of pop stardom and all that goes with it and saw a serious musician trying to write better songs and make better records."

"To be recognized with applause or pennies in your hat is quite special," said Jarreau in accepting his honor. "To be recognized for your work by Berklee, which has prepared all of these incredible professionals year after year after year, goes way beyond that."
GEARING UP FOR SUMMER

A potent combination of educational and recreational events will heat up the Berklee campus this summer as alumni, faculty, and other music industry leaders come together.

Alumni Weekend '91 and the BAR Rap-Up are set for August 17 and 18 (see page 35). In addition, four events in the college's "Summer Professional Program" series will offer active music professionals and music educators the chance to discuss and explore important aspects of their fields.

This year's Alumni Weekend is sure to be both revolutionary and evolutionary. Events and activities will provide a perfect backdrop for meeting old friends, making new friends, and networking with other active music professionals.

On August 12 through 16, music educators will discover the future of their discipline with a workshop on "Music Technology Applications for the Music Educator." The course of study will include "The Synthesizer as an Ensemble Instrument," "Using MIDI Instruments in Music Composition and Production," and "Studio Vision/Integrated Music Software." Classes will provide ample hands-on time.

The Professional Performance Division will host the "Jazz Improvisation Workshop" on August 14 through 17. This workshop will provide students, teachers, and professionals with an intensive performance-centered experience in Berklee's contemporary approach to improvisation. Through lectures, demonstrations, and ensembles, participants will discuss techniques, theoretical concepts, practice routines, and stylistic applications related to the art and craft of improvisation.

On August 15 through 17, the Music Technology Division will host a "Symposium on Digital Audio Workstations." This national forum will address the booming growth and potential of the computer workstation as a composition and production tool. Hands-on demonstrations will present leading workstation configurations.

Also on August 15 through 17, the Professional Writing Division will host the "Jazz Writing Conference," a three-day series of presentations, discussions, and performances that will explore the diverse writing techniques found in contemporary jazz.

For more information on these educational programs, contact the Summer Professional Programs office at Berklee, 1140 Boylston Street, Boston, MA 02215. Or, call the office at (617) 266-1400, extension 417. For more information on Alumni Weekend '91, call Carrie Semanco at (617) 266-1400, extension 479.

VISITING ARTISTS BRING THE INDUSTRY TO BERKLEE

A wealth of music professionals shared insights and experiences with students over the past year through Berklee's busy Visiting Artist Series. In the series, artists visit campus for one or several days, offering clinics, master classes, and concerts.

Renowned keyboardist Tom Coster rounded out his semester as Berklee's artist-in-residence with a spectacular evening concert in the Berklee Performance Center. His semester-long residency provided extensive student access to a highly regarded professional.

Former faculty member Pat Metheny visited the Berklee campus for several days, and packed the Performance Center for his general clinic. After visiting several classrooms and leading a master class, he headlined an evening concert with Dean of Curriculum Gary Burton '62 and a student ensemble.

The Grammy-winning Danish Radio Big Band also performed on campus for their anticipated Boston debut. The visit served as a homecoming for band members Michael Hove '74 and Nikolaj Bentzon '86.

Composer, scholar, and author Gunther Schuller shared his perspective on composition and music history with students in March. Students were especially interested in Schuller's views on the fusion of jazz and classical composition techniques—a fusion he has named "third stream music."

In April, singer/songwriter and A&M recording artist David Wilcox spoke with students about his approach to songwriting. He also found time while visiting a class to jam with faculty member singer/songwriter Livingston Taylor.

Other leading musicians in this year's Visiting Artist Series included singer/songwriter Janis Ian, Latin percussionist Richie Garcia, trumpeter Tiger Okoshi '75, and pianist Marienne Uszler.
On January 31, President Lee Eliot Berk accepted a donation of one million dollars from the Japan-based Uchida Scholarship Foundation at a ceremony held at the college.

The largest philanthropic donation yet received by Berklee, the gift recognized the contribution of the college to international goodwill and understanding through music.

Berklee's relationship with Japan and the Uchida Foundation has been a long and fruitful one. Since 1988, Berklee's popular summer programs in Japan have been sponsored by the Uchida Foundation. In addition, several talented Japanese students have continued their education at Berklee under a generous Uchida scholarship.

"It is part of Mr. Uchida's vision to bring east and west closer together," explained Junko Shishido, chief financial officer of the Uchida Scholarship Foundation. "In carrying out this vision, Mr. Uchida has been very fortunate to join hands with Mr. Berk and his staff at Berklee College of Music. Through the joint efforts of the two parties over the past three years, approximately 800 Japanese students have had the opportunity to sample the Berklee experience at home in Japan. Among them, 20 promising students were chosen to study here at Berklee."

Throughout the presentation ceremony, speakers stressed the unique power and potential of music in promoting international harmony.

"There are many ways to communicate," said New England Consul General of Japan Kensaku Hogen. "You can communicate with words. But with words, you have to learn the language. Music is something that needs no words."

In addition to its large Japanese enrollment, Berklee has attracted a diverse international student body from more than 75 countries around the world—comprising more than 27 percent of the college's total enrollment.

In accepting the generous donation, President Berk reinforced the important international implications of the Uchida Foundation's support.

"In the life of any institution, gifts of this financial magnitude come infrequently," he said. "The gift makes us even more aware of both our ability and our responsibility to contribute through music to promoting international understanding and goodwill. It is a great thrill for me to accept this extraordinarily generous gift on behalf of Berklee College of Music."

The donation will go a long way in maintaining and enhancing Berklee's world-renowned curriculum in contemporary music.

"On behalf of Mr. Uchida, it is a privilege to present this donation to Berklee College of Music," said Ms. Shishido.

"It is Mr. Uchida's wish that this donation will help to create the facility and atmosphere to nurture and encourage young talents who will be bringing the world closer."

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UCHIDA SCHOLARSHIP FOUNDATION

Sponsored by the Uchida Foundation

BERKLEE COLLEGE OF MUSIC

ONE MILLION DOLLARS

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UCHIDA FOUNDATION PRESENTS MAJOR GIFT TO BERKLEE

President Berk (left) accepts the major gift from Uchida Scholarship Foundation Chief Financial Officer Junko Shishido. Also present are (from right) Director of the Berklee in Japan Committee Shizuo Harada, and New England Consul General of Japan Kensaku Hogen.

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UCHIDA FOUNDATION PRESENTS MAJOR GIFT TO BERKLEE
BERKLEE CD: PART III

The third annual Studio Production Projects compact disc and cassette showcases a new line-up of tracks written, performed, engineered, and produced by Berklee students. The recording represents the efforts of more than 140 students and emphasizes the breadth and diversity of musical style at Berklee.

"There is also a tremendous ethnic diversity among the project's participants," said Music Technology Division Chairman Don Poulse, who also serves as co-executive producer. "We have students from 21 different countries on the record, yet the music sounds unmistakably American."

The tracks on the album were selected from coursework projects submitted by students in the Music Technology Division. All of the selections were recorded and produced entirely in Berklee's professional-quality studios and music synthesis labs. A nine-member faculty selection committee reviewed each submission and chose the final 18 cuts. Executive Producers Don Poulse and Carl Beatty prepared the master by matching the sound quality and levels and sequencing of the different tracks.

New to this year's recording are tracks produced in Berklee's synthesis labs. The labs offer full MIDI sequencing, sampling, direct-to-disk recording, and sound editing capabilities.

While the cassette and CD are not sold to the general public, alumni and Berklee today readers may purchase Studio Production Projects 1991 through the Campus Shop at Berklee. Alumni and friends may order with their credit cards by calling (617) 266-1400, extension 402. Or, send check or money order, specifying desired format and quantity, made payable to the Campus Shop at Berklee, 146 Massachusetts Avenue, Boston, MA 02115.

Compact discs are $6 each. Cassettes cost $4. 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.

WOMEN ON IMPROVISATION

In conjunction with the first annual Boston Festival of Women Improvisers, Berklee hosted a six-day Women in Improvisation workshop series this spring.

Topics included "Entrepreneurial Skills for the Performing Musician," "New Sounds and Techniques for String Players," and "Instrument Design and the Trine" which promoted the construction of one's own instrument and relating it to computer music, sound design, and composition.

A number of the workshops centered on the world jazz genre of music including Latin, Afro-Cuban, and Hindu styles. Students were encouraged to bring their acoustic instruments and participate.

At the "Parameters of Improvisation in World Jazz" workshop, hosted by world music recording artist Zusaan Kali Fasteau, participating students joined the saxophonist in a performance of progressive Indian ragas. Instrumentation included violin, acoustic bass, guitar, cello, voice, and a variety of percussion instruments. Fasteau led into her presentation by including attendees in her warm-up routine of t'ai chi, an exercise that she recommends for enhancing sound production.

DIRECTORY SET FOR LAUNCH

The highly anticipated Berklee College of Music Alumni Directory project is nearing completion. Soon shipment of the directories will begin.

This comprehensive new volume is a compilation of the most current data available on more than 15,000 Berklee alumni. The information has been compiled and verified through questionnaire mailings, telephone research, and alumni records.

Directories will be released on or about July 30. Please allow two to four weeks for delivery. Alumni who reserved a copy of the directory during the verification phase of the project and have a question about their order, or alumni that wish to place an order, should contact the publisher directly at the following address: Customer Service Department, Bernard C. Harris Publishing Co., Inc., 3 Barker Avenue, White Plains, NY 10601. Or, those with questions may call (800) 877-6554.

The directory will be an excellent way to reconnect with former classmates and to find other alumni in your area. To those who returned their questionnaires, thanks for your cooperation. To those who ordered a copy of the directory, enjoy!
KORG LAB OPEN FOR BUSINESS

Executives from Korg U.S.A. visited the Berklee campus in May to officially open a newly upgraded piano laboratory, now known as the Korg Equipment Lab.

The lab features 10 of the company's C-50 digital concert pianos for use in keyboard training classes and for individual student practice. The Korg lab, along with the Technics Keyboard Labs that were opened last year, provide learning and practice space for more than 300 students each semester.

On hand were Korg U.S.A. President Seiki Kato, Vice President Mike Kovins, District Sales Manager Marcel Lessard, and Product Manager of Home Products Lee Whitmore.

President of Korg U.S.A. Seiki Kato (left) joins President Berk in the new Korg Equipment Lab.

After visiting the Korg Equipment Lab, Mike Kovins presented Berklee with advance notice of an additional gift of Korg T3-EX synthesizers and Wavestation A/Ds for use in the Professional Writing Division's MIDI Lab, Music Synthesis Labs, and Center for Computer-aided Instruction for Music.

"More than 800 students a year will benefit from these instruments," said Director of Development John Collins after the event. "Berklee is most appreciative of Korg as an active partner in music education."

SOUND PRAISE FOR SOUND ADVICE

MP&E Professor Wayne Wadhams was honored at a program held at the New York Public Library for the Performing Arts at Lincoln Center in April, after his book Sound Advice: The Musician's Guide to the Record Industry (Schirmer Books) was selected as one of the 25 outstanding reference works of the past year. The annual selections are made by a New York Public Library committee and recognize the most valuable new additions to the library's collection.

The Sound Advice series also includes The Musician's Guide to the Recording Studio and a two-CD set demonstrating recording techniques and procedures.

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Witness John's choice of strings on his new instructional tape "Electric Bass" on DCI Video or on his new GRP release "Sketchbook".
The 25-year Berklee career of Ted Pease '66 has been built on a series of firsts. He was in the first class to receive its degree directly from Berklee (previous classes had earned a co-operative degree through Boston Conservatory). He was named the first chairman of the Professional Writing Division in 1984. Under his supervision, his division was the first in the country to offer a degree program in songwriting.

This summer, Ted Pease is preparing for another first as he steps down from his chairman position to return to teaching. The move will make him Berklee’s first faculty member with the title Distinguished Professor.

But behind all of these firsts has been Ted’s constant fire and excitement in his love for music. That love has provided the vision to lead his division during years of massive growth. And it was the driving force behind his move away from his desk and his one-class-a-semester schedule and back toward the blackboard.

“I had a strong desire to renew a sense of contribution to the education of our students,” he says, “and a feeling that I needed to rejuvenate myself musically. Our students tend to be highly motivated. From their energy comes the impulse for me to learn more.”

Pease Past
Pease received a bachelor’s degree in English from Cornell, but came to Berklee to pursue his love of music. In many ways, he proved to be a natural at his craft. By the time he graduated in 1966, he had already been tutoring part-time for two years. Upon graduation, he accepted a full-time position as an instructor.

In 1968, he was named chairman of Berklee’s Arranging Department, having authored many of the texts for the emerging arranging classes. In 1978, the selection of writing majors had expanded to include jazz composition and arranging, and Ted was named chairman of that growing department. His leadership role in writing class materials...
and building curricula made him the obvious choice as chairman in 1984, when Berklee brought all of the composition disciplines together under the Professional Writing Division.

All along the way, Pease was performing on drums with the likes of Herb Pomeroy, Toshiko Akiyoshi '57, Charlie Mariano '51, Ray Santisi '54, and Wild Bill Davison. He was busy composing, as well, receiving composition fellowships from the National Endowment for the Arts in 1975 and 1986. In another high point of his career, his composition "Cornerstone" was used as a set opener for the Buddy Rich Orchestra.

His strongest memories from those early years were the major talents and good friends that passed through his classroom and his life. Well-known names such as Abraham Laboriel '72, Gary Anderson '69, and John LaBarbera '67 appear often in his remembrances, as do many others.

"There is a nice feeling that occurs among musicians, a kind of simpatico, or mutual respect," he says. "There are a lot of people over the years that I have enjoyed interacting with. I'd like to let them know that I remember them."

**Pease Present**

Throughout his career, Pease's role at Berklee has grown with the college itself.

"When I started teaching here in the 1960s, Berklee was a jazz school," he remembers. "And it was pretty much the only game in town. The students that came here then had their eyes on Duke Ellington and Gil Evans. Now you have students that are interested in everything from heavy metal to new age to film scores to modern classical music to writing songs. There is a much broader interest envelope that these students bring with them to school. That's part of the challenge we have."

To address that challenge, the Professional Writing Division has expanded to include majors in film scoring, composition, jazz composition, commercial arranging, and songwriting. As a teacher, Pease has met the challenge by emphasizing the continuity between musical styles.

"I like to draw from the past to explain the present and maybe speculate on what the future might be," he says. "I think students need to know about kinds of music that have been around for the past 300 years, in addition to what happened just last week in *Billboard* magazine. That's part of our job here, to spread out the bubble of knowledge that surrounds each student, and to expand their appreciation of all the different styles."

In that expansion of knowledge, Pease believes, lies the secret to a student's future success in the music industry.

"The final focus is to get them to make a living in the music business," he says. "Even if their real love is modern chamber music or avant-garde jazz, if we have done our job, they come out of Berklee with the tools to do something more conventional, as well. Our main mission at Berklee is to prepare these students to make careers in professional music."

In his workbooks and lesson plans, Ted hopes to stress the importance of those tools of composition. But he will also take care to put them in their proper place.

"When you teach, you are providing students with techniques and formulae that others have used successfully as a means to an end," he says. "I try to emphasize in my teaching that those means are never an end in themselves. If you are writing and building on some idea, you might choose to exercise a certain technique. That's fine. But the technique is not going to make the music. The initial conception is going to make the music. The technique is just a way of expressing it."

**Give and Take**

Ultimately, Ted Pease and Berklee have been together so long because they suit each other so well. Berklee has benefited from Ted's insights and experience. He has thrived in the diverse spectrum of talents and ideas he sees around him.

"If we have done our job and the student has taken advantage of the kind of multi-faceted curricula that we have here in composition, then there is a tremendous potential for student versatility. Once that student graduates from here, he or she can go out and function in so many different areas. That, to me, is the real value of an education at this school. You have this broad menu—not to mention all the playing opportunities and business courses and music production training and so on. It's all here. You just have to choose a path that gets you where you want to go."

With his move back into the faculty ranks, Ted Pease has chosen his new direction. His past role as a teacher has given him a wealth of good memories. He looks to that role in the future to give new insights and new life to a craft and a calling he adores; a craft and ideas he sees around him.

A tot of my students have gone on to distinguish themselves in the industry," he says. "A number of the faculty here are former students of mine. Some of the chairmen are former students of mine. Some of the deans are former students of mine. I'm proud of that. But I also recognize that it hasn't been a one-way street. I taught these people; but I also learned a lot from them. In giving, I have also received."
For me, experimenting with early synthesizers was something I did after hours and on weekends for my own amusement,” said synthesis founding father Dr. Robert Moog at Berklee’s Music Synthesis Symposium. “We had absolutely no idea that we would sell anything or that it would go anywhere. It was just a way to have fun. It was a nerdish form of golf.”

From those humble beginnings, music synthesis technology has transformed the way music is written, performed, and perceived. But while the technology has transfigured the musical universe, the fast pace of change has allowed little time for informed reflection and retrospection.

This informed retrospection was the goal as three innovators of synthesis technology and one innovative synthesis performer met on the Berklee Performance Center stage on March 13 for the Berklee Music Synthesis Symposium. Panel members included an unprecedented roster of industry legends.

Dr. Robert Moog, president of Moog Music, invented the first commercially viable music synthesizer. Alan R. Pearlman, founder of ARP Instruments, introduced several innovative synthesizers in the 1970s, making ARP the industry leader during that decade. Raymond Kurzweil, a leader in computer technology and founder of Kurzweil Music Systems, introduced the first electronic instrument to reproduce acoustic instrumental sounds. Noted keyboardist and Berklee artist-in-residence Tom Coster served as musician representative on the panel. His early work with Carlos Santana helped to bring the new sounds to a world audience. Berklee Assistant Dean of Curriculum for Academic Technology David Mash ’76 moderated the event and coordinated the questions from the packed house of faculty, students, and friends. The following are excerpts from their discussions.

How did you all get started in music synthesis?

Dr. Robert Moog: For as long as I can remember, I have enjoyed building electronic gadgets, especially electronic musical gadgets. As a child, my mother gave me piano lessons. But that wasn’t where my heart was. I liked to go down into the basement and just tinker. My father showed me how to hold a soldering iron, and I was off from there.

Later on, I met a musician who wanted to have some equipment to make electronic
had a project called the Kurzweil Reading Machine, which recognizes printed letters and scans books and magazines and reads them aloud to the blind. Our first user was Stevie Wonder. He would stop by when he came to the Boston area. And I saw him on a number of occasions at his Wonderland Studio in California.

He was quite sophisticated in his knowledge about computer technology and its applications for the handicapped—and also, of course, its use in music. Around 1982, we had a conversation about the two worlds of musical creation.

First, there were acoustic instruments—pianos, violins, guitars, and so on—that produced the sounds that most musicians were interested in. But they were very hard to control and they had many limitations.

Then there was this emerging electronic world where you could have this fantastic control with sequencers, layering, and sound modification. But the sounds you had to work with were not acoustic sounds. It was a very interesting class of sounds, but it didn’t include the acoustic sounds of choice for many musicians. He suggested that it would be perfect to combine these two worlds of music.

That became a challenge. And he articulated an instrument that really was what became the Kurzweil 250. Then we ran into Alan Pearlman, who became an endorser of that instrument, too.

Another challenge was to find an instrument, hire a very talented team, and a year later, showed up at the June NAMM show with a prototype that created some excitement. We met some interesting people there, including Bob Moog, who became vice president for product research and contributed very substantially to later generations of that machine.

Tom Coster: The only instrument I ever studied in my life was the accordion. My second accordion was an electric, and I was the rogue accordion player in my class. I played jazz and bebop and rock and roll. They always thought I was a cretin. But I didn’t want to play polkas.

Then someone turned me on to the Hammond organ, which was like a synthesizer, in its time. I gained a lot of acclaim playing the Hammond organ. That’s what really got me into Carlos Santana’s band.

One day, Carlos and I were somewhere in Minneapolis, and we heard the Mahavishnu Orchestra. This incredible cat named Jan Hammer [’69] was playing a little box and bending the pitch. Carlos turned to me and said, "We’ve got to buy one."

So we went over to Manny’s Music when we got to New York and we bought one. It was the Minimoog. It really messed with my head. At first, I sounded really bad on it. I have some videos of us playing for 30,000 or 50,000 people and it sounds like there is a loose fly buzzing around up on stage. But I finally got it down.

I was very fortunate to become an endorser for Bob Moog’s company, along with Jan Hammer. And it really changed my life. I loved the fact that you could caress a note, and finally give it the feeling you wanted through pitch bending and modulation.

Then Larry Dunn from Earth, Wind, and Fire hipped me to Mr. Pearlman’s instrument [the ARP Odyssey]. And then that thing messed up my head. I eventually became an endorser of that instrument, too.

What were some of the challenges or problems you faced with the early synthesizers?

Coster: Unlike today’s keyboards, there were a lot of little problems. Among the problems I had with the Minimoog was that it wouldn’t stay in
tune when the lights became very bright on stage. The oscillators would drift radically.

And God forbid if someone turned the power off and turned it back on again. That was a nightmare!

We ended up buying a lot of Minimoogs. When they didn’t work, we just tossed them [laughs]. But eventually, they began building them so that they worked brilliantly. The companies always listened to what we performers had to say.

Moog: Hearing Tom talk about our drifting oscillators, I feel I should tell a bit about their history. The first musician I worked with, although a classically trained musician, was interested in composing timbral music that was just one different tone color after another. He was not interested in doing tonal music.

So, here we had these voltage controlled oscillators which were very, very crude. And we hooked up an old, dirty keyboard. What we got out were different pitches, but they weren’t in tune.

So, I asked this musician if we should do something about this. And he said, “No, no, pitch isn’t important.” And that became part of our corporate culture.

You get used to a certain approach that makes a certain type of circuit. And it was very difficult to change it. You design one circuit like that, then you design half a dozen, and then you order a hundred parts, then you order 10,000. Once you have 10,000 parts, you have to order another 10,000. Otherwise, you would have to start all over again.

Mr. Pearlman and ARP Instruments could watch from the outside as we went down this wrong path. And being an engineer, and a founding member of a company that specialized in stable electronic circuits, he was able to capitalize very quickly and very effectively on our weakness.

It took us until halfway through the Minimoog generation until we really got our technology under control. At that point, it was a very large engineering investment.

So, any time one musician tells you that something doesn’t matter that does matter to another musician, you shouldn’t believe him. You should always design and build an instrument as good, as stable, as reliable, and as predictable as possible.

Kurzweil: Manufacturing was not something that we ever fully mastered. We had a detailed plan. But nothing went according to plan.

In the end, we had a very strong R&D group that I am very proud of. We were not able to compete with the vertically integrated manufacturing capability of our foreign competitors—who have thousands of manufacturing employees, make their own chips, and have mold-injection equipment to make cabinets.

That was the reason that we sold the company to Young Chang, a Korean company that has 5000 manufacturing employees. We were able to combine our research and development team with that manufacturing capability to create products with quality at a very low cost.
How do you explain that dominance of the Far East in consumer electronics?

Pearlman: It seems as though an awful lot of our resources are going to make wonderful machines like smart bombs. But there isn’t much going to the production of peaceful things.

Kurzweil: I think Alan makes a good point. After World War II, the United States was the dominant economic power in the world. We were able to transform a lot of military technology into civilian applications. But now, commercial technology and military technology are really quite different. Military technology has a philosophy to accomplish the mission at any cost. Whereas commercial technology and military technology are really quite different.

Moog: The making of musical instruments is an international activity now. It shouldn’t bother us that Yamaha and Korg have major R&D installations here. My own company has merged with a Korean company to provide that manufacturing capability. I think you will see joint ventures where marketing is done in one place, manufacturing is done somewhere else, and R&D is done somewhere else.

Where do you find new ideas? And what new ideas will shape the future of synthesis?

Moog: I find new ideas very easy to come by. The trick is to come up with a new idea that will result in a commercially successful musical instrument.

One can dream of the ideal controller. But the question you have to ask if you are trying to run a successful business is, “What percentage of the musicians out there will be willing to put the work in to learn the new technique?”

On the other hand, if you are not concerned with commercial proliferation, you can start thinking of things and never stop. One thing I have been working on for a long time, and am still working on now, is a keyboard where each key will measure the movement of your hands in three dimensions (forward and backward, left and right, and pressure).

Kurzweil: If you look at the history of synthesis, you started out with modules—LFOs and oscillators and so forth. You could create different networks of these with patch cords. And everytime you set it up, you could create a completely different architecture of synthesis. The problem was that it took a long time to set up.

Then we had synthesizers that eliminated patch cords, but the architecture was fixed. Then we entered the age of digital synthesis where you could have some interaction, but you still had a fixed architecture. And you also lost some of the real-time control.

I think, in the next few years, we will see an increased ability to have a variable architecture. You will again be able to take different modules and have them modify each other. You could have sampled sound be a control source. Or you could have sampled sound modified by other operators, and create complex experimental architectures for synthesis.

I think that we will also see a comeback for multiple controls—some in real-time performance, some while you are experimenting with the sound. I think we will see powerful digital signal processing [DSP] on every channel, instead of just on the mixed sound.

Kurzweil: I think the positive is the opportunity that is emerging to bring this technology capability to very young people. The piano business is going electronic. One half of the piano business is now digital. And while digital pianos may not be sophisticated from a synthesis point of view, you do see advanced features creeping in—often in the form of a very sophisticated “easy play,” which goes beyond the abilities of the old organs. You will see intelligent cybernetic accompanists that can make early music education much more exciting.

Coster: For me, playing the musical velocity curve is such a thrill. Plus, I love the fact that keyboards are so roadable. That’s amazing to me. The technology has really come a long way in past years.

The downside of all the technology for me as a player is that I don’t see the great players coming up anymore. I don’t see people embracing the instrument and dedicating their life to it. It’s good for people like me and Chick Corea and Herbie Hancock and George Duke and Jan Hammer, because we still rule the roost. That’s fine. But I still miss seeing young cats coming up and burning.

It is much more difficult for young people today than when I was young. There are a lot more pressures. I think that kids live in a very fast environment. Everything that you want today, you can get fast. You can get your cleaning done in an hour. You can get your food in 30 seconds. You can get pictures developed in an hour. If somebody takes more than an hour to do anything, everyone loses patience.

These remarkable keyboards and computers allow you to do things very quickly. That is a safe feeling and it embraces the world that you are all innocently involved in. And to sit there and practice for four or five hours a day is so different from what you are used to.

I would like to see people spending years learning their instrument, and not thinking that they can just turn it on and have an instant package of success.
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High Style on the Low End

First-call bass player Abraham Laboriel '72 gets to the bottom of it all.

"Philosophically, I believe that music visits us. It doesn't stay with us all of the time," says Abraham Laboriel '72, one of the leading bass players on the Los Angeles scene. He goes on to describe this evasive visitation. "It is the moment where sound becomes music, when you can no longer recognize what is going on. It doesn't matter what song it is, or whose voice it is, or what instrument they are playing. It is wonderfully overwhelming. I have been blessed that on many of the things that I have done, music has visited for one bar or longer."

For more than 20 years, Abraham Laboriel has been coaxing music to visit. And he has always been a gracious host. The Mexican-born bassist has become a first-call musician for the likes of Quincy Jones '51, Michael McDonald, Lee Ritenour, George Benson, Dolly Parton, Herb Alpert, Henry Mancini, Johnny Mathis, Larry Carlton, Al Jarreau, film composer Alan Silvestri '70, and many others. His friendly, caring manner have made him a welcome visitor to studio sessions. And his heartfelt, emotional performances have ensured him a continually busy schedule.

Laboriel was born in Mexico City in 1947. His father, a musician, composer, and actor, gave him his first lessons on the classical guitar. Frustrated in his efforts by an accident that took the tip of his left-hand index finger, the young Laboriel was ready to quit at age 8. But his older brother pulled him back in.

"When I was 10," he remembers, "my brother joined the first major rock and roll band in Mexico. All of the American publishing houses were sending him songs in English to translate into Spanish. So suddenly, we were inundated with all of this music from the United States."

Laboriel studied that music on his own, listening to records and learning them on his rhythm guitar. By age 17, he was an active studio guitarist in Mexico City. One year later, his parents encouraged him to pursue a more "stable" career, and he enrolled in the Instituto Polytecnico Nacional to study aeronautical engineering. But he soon found his love for music calling him away from his studies.

At age 20, he convinced his parents to allow him one year to try a music career. Within that year, he was off to Boston, to Berklee, and to the bass. From there, as he says, "I never went back."

Throughout his career, Abraham Laboriel has accumulated a long list of valuable qualities. His unique five-finger rhythmic approach to bass playing has made him a valuable addition to any rhythm section. His collection of unique basses—among them an eight-string tuned in octaves..."
When I play for other people, I am not using their gig as an excuse to showcase my ability.

like a mandolin, a five-string, and a hollow-body fretless—have given him a vast palette. His easy-going, supportive attitude has endeared him to his contacts and his peers.

But when you meet him, the main impression you walk away with is that this is a man who feels things deeply. Whether he is jumping like a madman during a fiery, funked-up bass solo, or speaking calmly and openly about his personal experiences, Laboriel is intimately present in the moment. And he encourages those around him to be there, too.

"Music should be about loving one another," he says in his warm, slightly accented voice. And rather than write it off as another L.A. musical platitude, you believe it. You feel it in his manner and his music. And, after a while, you feel it in yourself, as well.

We spoke to Abraham Laboriel in Hollywood, where he had just received the Distinguished Alumni Award from Berklee's Southern California Alumni Group.

Apart from talent, what is the most important attribute of a studio musician?

As a musician, and especially as a bass player, I feel that it is important to have a servant attitude. When I play for other people, I am not using their gig as an excuse to showcase my ability. I am there to say, "What can I do? How can I help you feel happy about your song? What can I give to you with my music?" I am a great advocate of relationships and dialogue. Through the years, those have proven to be the most important things for me.

Ironically, I have discovered that the main reason a lot of people hire me is because of the freedom with which I play. But I never take that for granted. I come to recording sessions and people say, "Abraham, I wrote a bass line but ignore it. Do your thing." And I say, "Well, let me first try to understand what you dreamed of as a composer and arranger and then I'll depart from that." Quickly, I learned that that kind of constant dialogue and relationship with the people you work with is really important. That way, if something that is natural for me is uncomfortable for them, there is always the possibility of adjusting it or tailoring it to their needs.

In my conversations with the top studio musicians, that has been the one thing that was constantly stressed: Don't play something that pleases you, but try very hard to play something that pleases the people you are working for. Even if what pleases you, in your mind, is better than what they want.

In the long run, I have learned that when you listen to the finished product and you have sacrificed some of your own favorite things for the sake of doing what they want, it is usually what works best. Because they have a relationship with the song that you don't. They have been living with it for a long time.

What can you do when you feel strongly that a producer or artist is not taking the best approach?

If things are not happening because the song and the music is unsalvageable, then very gently we ask the artist or producer how much more material they have to choose from. If that's all they have, then we make suggestions as to how to approach the song. Or we might try some arranging on the spot. Sometimes it is possible to change their minds, and to get them to recognize that there are other alternatives that work.

The example I have of that is with Herb Alpert. The song "Rise," which has been the biggest single of his career, he recorded with three other rhythm sections after our first session. And he ended up using our version. When the record became a hit, he said, "I knew it was a hit from the moment we played it. I just didn’t like your tempo." But eventually, he ended up compromising and using our tempo.

You first started studying to be an aeronautical engineer. How did you start down that path, and how did you return to music?

All my life I was inclined toward studying. My parents felt that because I liked studying so much, it was just logical for me to get a degree, and to keep music as something that I loved. They felt I should give my first priority to something more secure. I believed that I was going to be able to do both.

Then, in my second year of engineering, I had to quit music completely, because assignments became very involved. But it really killed me to be away from music. So I begged my parents to please allow me one year to experiment with music. If it didn't work, I promised that I would return to my studies.

I started the aeronautical career when I was 18 years old. I was 25 when I asked them for that...
year. When I was 21, I came to Berklee. And I never went back to engineering.

**Did your inclination toward studying pay off at Berklee?**
Yes. Since Berklee was the only major training to know how to deal with the music world, I took it seriously. It really shaped me. And I was blessed to run into so many teachers that had so much experience. Almost everybody that taught me had a minimum of 10 to 15 years of professional experience before coming to teach at Berklee. So they could draw on a lot of information to share with us.

**Who were your musical influences during those early years?**
My influences came from a tremendous amount of listening to records from the United States. I was blessed that the records that the publishing houses were sending to my brother were in all the different styles. Name a record in any style, I listened to it and learned it on my guitar. And I tried to understand all the different ways of thinking about music. So my influences are very varied.

Eventually, I remember falling in love with the music of Bill Evans and Oscar Peterson. Then at Berklee, I was introduced to Wilbur Ware, Oscar Pettiford, George Mraz ['70], and Dave Holland.

**As a guitarist, were you also influenced by John Scofield ['71] and John Abercrombie ['67]?**
Scofield, Abercrombie, and I went to school at the same time. So their influence on me came from a whole different place. I would just glue my ear to the rooms where they would practice. And I could not believe that anybody could play their instrument like that. Which was one of the things that I loved most about Berklee. It gave us first-hand access to these impossible musicians.

One time Mick Goodrick ['67], George Mraz, and Peter Donald ['70] were jamming in one of the rooms, and I nearly fainted. I was ready to quit school. Mick told me the same story—that he quit school for five minutes when he heard Keith Jarrett ['64] practice. He was just too much.

**You were overwhelmed by your classmates?**
I guess I shouldn’t be ashamed to admit that my first two years at Berklee were spent in tears. I was very upset to not be able to function at the same level as all the other students. And I remember that a teacher very lovingly said to me, “There are many ways of making music. And Berklee’s way is one of them. But the fact that you cannot fit perfectly and do everything that you think we expect of you should not discourage you.” And that blessed me. Teachers kept encouraging me, and believing in me, and root- ing for me.

At the end of the fourth year, fantastic things happened. Herb Pomeroy recorded my charts with the recording band. I started to record with Gary Burton ['62]. I was a featured soloist in a lot of the performances with both Ted Pease ['66] and Phil Wilson. And we had our own group with Charlie Mariano ['51]. Suddenly, a lot of the pain of the first two years started to blossom into this confidence-affirming experience.

A year after I graduated, Herb Pomeroy called to ask me to perform with the Count Basie band behind Johnny Mathis. That started my relationship with Mathis. Six months after that, Mathis called and asked me to join him on the road. Through that I met Henry Mancini and Michel Legrande. And I had already finished an album with Gary Burton and had travelled with him.

**You started at Berklee as a guitar player. When did you switch over to the bass?**
I started school in 1968. In 1971, Alan Silvestri ['72] asked me to join his trio. He was doing summer engagements in New Jersey. The trio was Al on guitar, his friend on flute, and another friend on drums. Alan was getting more into the guitar and wanted to free himself up to start improvising, instead of playing accompaniment. So he asked if I would play bass. I said, “Well, let’s give it a try.” His father rented a Fender bass in New York for me to play. And…man!

**What attracted you to the bass?**
I loved the freedom to change the meaning of the chords. We were playing a lounge in New Jersey doing top-40 music. And it was great to...
take all this well-known music and give it a whole new meaning because of what bass line you chose to play. I had found a great new freedom. I knew beyond the shadow of a doubt I was destined to be a bass player.

By the grace of God, the Berklee faculty allowed me to switch to bass—even though officially I couldn’t, because the electric bass was not recognized at that time as a primary instrument. Since I was a degree candidate, I still had to do all my juries on guitar, even though I was allowed to perform on bass.

**How many basses do you use during a session?**

Most of the time, I bring three. On certain occasions I bring as many as 12. When I did the latest album with Michael McDonald, I had 15 basses there. And I tried all of them.

**Have you ever recorded on upright?**

When Quincy Jones [51] hired me to play on *The Color Purple*, he said, “Do you play upright?” I told him that I owned an upright, and that I didn’t have a good pitch on it. He said, “Great, bring it, because we are trying to do music from the ’30s and in those days, nobody listened to the bass. It was more like a feel.” I said, “Great, if you want a feel, I’ve got it. But if you want pitch, please call one of the great upright players.”

So I show up with my upright. And all the musicians stood staring. They wanted to see if I knew how to take it out of the case [laughs]. Then the big band started to arrive, and I wanted to die. The song was written in A-flat, which means that there were no open strings. And these guys were some of the most famous big band musicians in the world—half from Duke Ellington’s band and half from Count Basie’s.

I said, “Quincy, please let me use my electric bass and I promise to play with such tenderness that you won’t mind.” And he said, “No, no, play your upright. Don’t worry, you’ll be fine. All we want is the ’30s sound.”

So we started to record, and the engineer pushes the talk-back button and says, “Quincy, are you sure you want me to print the bass? It’s really out of tune.” I wanted to die.

**Has modern music technology threatened the role of the bass?**

The world, in general, likes to jump on the bandwagon. In the “Miami Vice” days, several bandwagons took place that did an untold amount of damage to the music business.

I heard a great description. A friend said to me, “Abraham, there is no more music business because now they are not singing melodies and there is nobody playing an instrument. They just show up with computers and they talk.”

For a while that happens, and people jump on it. But those kinds of things don’t last, thank God, because eventually the audience gets saturated. They get tired of the lack of genuine expression.

I should say that Jan Hammer [‘69] is different. He was expressing what is genuine about him with that music. So when you listen to it, you are not hearing somebody pretending in order to cut down on costs. He was putting his life into it.

The marriage of analog and digital—having real-time players and everything sequenced—has now become a really fine art. And it is a wonderful thing. The marriage of both concepts for the right reason is beginning to happen.

Another theory is that this new technology is forcing all of us to grow. It means that there will be not as much of a need for musicians to do things that they don’t love to do, because they have a machine that can do it much better.

**What are your most challenging projects?**

The high-pressure jobs are when you have to do a film where there are 80 musicians performing all at once, and the composer has written lots of unison lines between the sections. Your bass line is not free to go where you want it to go.

In those kinds of sessions, they have to get a lot of music done very quickly. So you run it once for the engineer to get his levels. Then the next time you run it is the final version. You don’t have any hope of punching in because they go direct to film.

**Do you like that kind of playing?**

Actually, I do. For me it is a very emotional feeling that all of those human beings at once have a power of concentration and determination not to let the composer down. And because it is film music, the composers are taking risks. They are saying things that have a lot of substance that they would not say if they were trying to have commercial success.

**What sessions are the most rewarding?**

There are certain players that like to be around one another. Many times we go to a situation thinking it’s going to be an average day, and it turns out to be a great surprise.

In general, I can remember several recording sessions with a certain group of people where it was almost automatic that it was going to be a great session. You see each player arrive at the studio, and right away they sit at their instruments and start trying whatever idea they have in their hearts. Then you see the other musicians joining in and everybody just having a wonderful time. You know that all of that creative energy is going to carry over. Those are the most rewarding sessions for me.
The Crisis of Silence in Our Schools

The loss of music and arts in public education could be a threat to us all

As a society, we continue to devalue music and its importance. This is particularly true in the education of our youth. Some noted examples of this include the 1983 report “A Nation at Risk” published by the National Commission on Excellence in Education and the 1985 report “Investing in Our Children” by the Committee for Economic Development, both of which barely mention music and the arts.

Notably, the six broad education goals advanced by President Bush and the nation’s governors in 1990 make absolutely no mention of music and the arts. This neglect of the arts at the federal level is further reflected in the fact that our government spends about 30 times more on science education than it spends on arts education.

At the state level, more than half of all school districts in the nation are either unserved by a teacher with a degree in music education, or served only part-time. Fewer and fewer music teachers are graduating while less and less music is being required or even offered to the children in our public school education system. What is provided is often an increasingly marginal, fragmented experience that substitutes passive exposure to music for active participation.

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by President Lee Eliot Berk

"The soul of every people is found in its songs, its images, its dances, and its stories."

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GROWING UP COMPLETE

Music is beginning to be understood as a form of intelligence, not merely as a manifestation of it. The idea that intelligence is a single, monolithic entity or characteristic has been seriously questioned by many leading researchers and educators. Led by the provocative work of Howard Gardner, researchers and educators are moving toward a theory of "multiple intelligences," any all of which can be developed.

Gardner's ideas are significant for the relationship of music education to general education. Since music is, for some learners, a powerful way of knowing, it can become, for teachers, a way of teaching. When important ideas, information, and ways of thinking can be approached through the strategies and structures provided by music, learning can be reinforced.

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Commission on Music Education entitled Growing Up Complete: The Imperative for Music Education (see sidebar). Co-sponsored by the National Academy of Recording Arts and Sciences, the Music Educators National Conference, and the National Association of Music Merchants, the commission seeks to research and promote the positive aspects of music education while supporting direct action in government and education programs.

As the report asserts, the best teaching has always insisted that music and the other arts be present at the curricular center—and for an excellent reason. We know that the long march to civilization has been nourished by music and the arts. The soul of every people is found in its songs, its images, its dances, and its stories.

Music and the arts are the source of the metaphors that connect thought to experience. They are basic to education because they are a universal language. To be illiterate here is to be blind, mute, and deaf at the most fundamental level—that of the spirit. It is for this reason that Wynton Marsalis recently observed in a testimony to the commission that our nation suffers from a cultural problem more than a scientific one. Our culture, he stated, is dying from the inside.

Music and Emotion

 Sadly, as we remove music and the arts from the central educational experience of our youth, we are removing many essential tools they need to survive and succeed in a growing society. A loss of music and arts in our core curriculum results in a form of dehumanization in which our youth is deprived of the sentiments and sensibilities they need to live human lives.

In addition, a lack of sufficiency of music serves as a barrier which prevents us from assimilating the fundamental elements of other cultures into our lives. We are shut off from what Wynton Marsalis has called the "rich gumbo" which is the fundamental fabric of multi-cultural understanding.

As music and arts education become less and less available to our youth in a broad-based way through public school education, they will come to be more of a privilege tied to wealth and class. Instead of a rich heritage for us all, music and arts education will become an elitist legacy for the enrichment of only a privileged few.

Fixing the Problem

The music industry and educational coalition that makes up the National Commission on Music Education has chosen a multi-leveled approach to addressing this problem. A combination of direct lobbying, public forums, information programs, and other methods will do much to increase awareness among politicians and the general public.

As part of this commission's effort, public service announcements to highlight this serious problem have been recorded with such cooperative artists as Phil Collins, Quincy Jones '51, Mariah Carey, Henry Mancini, Wynton Marsalis, and many others.

Action is most likely, however, through local community-based advocacy.

What You Can Do

As active music professionals and music enthusiasts, Berklee's vast and talented alumni body has a unique opportunity to make a difference. I urge all of you to become advocates for music in your community.

Become directly involved in and share responsibility for the success and growth of local school music programs. Let your elected officials know that educational goals that omit or slight music are an unacceptable prescription for the stunted growth of our children. And become matchmakers, bringing together the often separate domains of music in the schools and music in the community.

These efforts will pay you back many times your investment, because your own future professional success and the success of those who succeed you is linked very closely to the value which our society puts upon music.
Collegiate Keepsakes

Berklee Alumni Mail Order Form

Ordered By: Name ____________________________
Address ____________________________________
City _____ State _____ Zip _____
SHIP TO (if different from above address): Name ____________________________
Address ____________________________________
City _____ State _____ Zip _____
Day telephone (if we have a questions on your order): ( ) __________

Method of Payment (check one)
( ) I’ve enclosed a check or money order for $________ Payable to the Campus Shop at Berklee.
( ) Charge to my MC __ VISA __ AMEX

Entire credit card number here (include spacing).
Signature for all charges: ____________________________

Mail Orders To: The Campus Shop at Berklee, 146 Mass. Avenue, Boston, MA 02115 (617) 266-1400 x402

Return Policy: Our merchandise is of the highest quality. However, should you for some reason not be fully satisfied, we invite you to return items within 30 days of receipt for a refund of the full purchase price. Items must be returned post paid if C.O.D. returns will not be accepted, in unmodified, salable condition.

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CLOTHING SIZES: S, M, L, XL

Shipping and Handling Costs:
Up to $20: Add $2.50
$21-$50: Add $3.50
$51-$100: Add $5.00
$100-$1000: Add $7.00
Over $1000: Add $10.00

All items shipped UPS. Allow 4-6 weeks for delivery. Overseas orders will be shipped via surface mail, allow 4-10 weeks, additional shipping and handling costs may be required.

Subtotal
MA residents add 5% sales tax to all items except clothing
Shipping
TOTAL

$275.00
Rhythm in Melody Writing

An approach to songwriting through rhythm can bring some exciting discoveries

When thinking of great or memorable melodies, most people focus on only pitch, the curve or contour of the melodic line, and possibly the harmony that is married to the remembered melody. Very few will focus on the melodic rhythm. By doing so, they may be missing more than half of the picture.

By definition, melody is the succession of pitches in rhythm. Yet, in many ways, rhythm is the most important structural element not only in songwriting but in all music composition. The proof of this statement can be best realized when rhythm is isolated from pitch.

At a micro level, we can examine the rhythmic motive. At the next level, we can observe phrases and their relationship to one another—how they balance or imbalance one another, whether rhythmic and/or phrasal acceleration or deceleration occurs, or how the phrases are ordered. At a macro level, we can analyze the relationship of the rhythms and phrase lengths and the relationships between sections within the song.

Pre- and Post-Rock

The predominance of rhythm has become even more apparent over the past 50 years through the evolution of contemporary music. In the pre-rock and roll era, composers emphasized the long lyrical melodic line and sophisticated harmonies derived from European composition.

Today’s music tends to be harmonically less sophisticated but rhythmically more complex (though use of modes and a blues-derived harmonic vocabulary does make much of it tonally interesting). In the most obvious example, rap music, melodic pitch is almost always entirely missing.

When we refer to melodic rhythm, we should consider not only the rhythms of the melody but also the relationship of the phrases to each other. Many of today’s songs have sections which are purposefully asymmetrical, and in this way, too, are markedly different from the pre-rock-era popular songs with their 8+8+8+8 measure song structure.

The finished product: “In many ways, rhythm is the most important structural element in composition.”
Rhythm First

Because rhythm is so important in contemporary songwriting, it can prove interesting and sometimes liberating to approach melody writing from a rhythmic perspective.

How do you begin to conceive of melody from rhythm? The simplest method is to start thinking like a drummer playing a solo, concentrating on interesting rhythms. Set a beat, tap your foot, or use your metronome or drum machine.

We can step through the process more easily through example. Though the following process has been simplified for the sake of space, it should get you started in the right direction.

Step by Step

When I compose from a rhythmic perspective, I begin by creating an interesting rhythmic phrase (see ①).

Next, I study the rhythms I have created. The outstanding characteristic rhythm of the phrase is ②. This is called a rhythmic motive. Storing this knowledge away, I continue to create. I like the first phrase and decide to repeat it (see ③).

The repetition of the phrase has caused the music to become symmetric. Since symmetry tends to cause monotony, it is time to create a different phrase. As I do this, I am aware of the length of my phrase (two measures, ending on the third beat). I decide to create another two-measure phrase, this time ending in a different place (the second 16th of beat four), as seen in example ④.

The fourth phrase is important because it potentially balances the section. I begin this phrase with the same rhythms as phrases one and two, but decide to use the rhythmic motive to a greater extent (example ⑤). I also use a developmental technique called "rhythmic displacement," which involves the placement of a rhythm in a different metric area than the one in which it originally appeared.

Once you have decided on a melodic rhythm which pleases you, the element of pitch may be added. In fact, as you create the rhythms of your melody, you may also be creating some or all of your pitches.

The "final product" (on page 24) shows the section after pitch has been added to the melodic rhythm. I have added my chosen harmonies to give a glimpse of the final composition. Of course, the process of selecting those is another subject altogether.

Some Final Notes

Be aware that when a rhythmic phrase repeats, some or all of the pitches may be changed to maintain the interest of the listener.

For example, phrase two is a rhythmic repetition of phrase one. This repetition of a rhythmic phrase causes closure, removing the sense of forward motion. If I want to retain interest, it is best to end the second phrase on a pitch which calls for resolution (in this case, "re"). This is one way pitch works with rhythm to create interest.

Phrase three begins in a different vocal register and becomes the tonal high point of the section. Displacing the rhythmic motive in phrase four allows me to cadence on it (on "do") and provides a likely area to hang my title line.

At best, this article may lead you to think more about the rhythms you choose as you create your melodies. Of course, melodic pitch is also important—so is harmony. However, by concentrating on melodic rhythm first, you may make some very exciting discoveries in your melody writing.

Jack Perricone chairs Berklee’s Songwriting Department. His songs have reached top-20 status on pop, country, and rhythm and blues charts.
Ronald Spagnardi ‘63 founded Modern Drummer Publications in 1976. Since that time, Ronald has been the president, editor, and publisher of Modern Drummer magazine.

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

Pianist Dave Burrell ‘65 has toured, recorded, and performed with numerous jazz artists, including Archie Shepp, Pharoah Sanders, Lester Bowie, and Ron Carter. His latest release, entitled Daybreak, with saxophonist David Murray, was nominated for Best Jazz Recording by the Philadelphia Music Foundation. Dave was selected to perform an original work for the Smithsonian Institution’s American Classical Music Series.

Known around California as “pianist to the stars,” Richard Franke ‘69 is a featured performer at various Beverly Hills restaurants, including Bistro and Il Giardino’s. Richard was recently elected to the Trial Board of the AFM Local #47 in Los Angeles, CA.

Severino J. Calice ‘70 owns and operates R.C.& J. Productions, a video and music production company in San Diego, CA.

Chief Musician Thomas C. Wholley ‘70 has served in the U.S. Navy band for 19 years. Thomas is stationed in Norfolk, VA.

Andy Widders-Ellis ‘70 was appointed associate editor of Guitar Player magazine. In his position, Andy interviews artists, prepares and coordinates bench tests, and writes and edits music columns. Andy is also an accomplished Stick player and performed the Stick solo on Amy Grant’s Grammy-winning track “Angels.”

Terence A. Bonnell ‘71 received national airplay of his CD Handwrought on ITI Records. The recording features Bobby Shew, Kim Richmond, and Bob Summers ‘69. Terence has worked for Universal Studios in Los Angeles, CA, since 1977 as a music copyist and proofreader for more than 100 major motion pictures.

Piano teacher William Rossi ‘71 founded the Rhythm Section Workshop in Seattle, WA, in 1986. This workshop for private and ensemble instruction has proven successful in developing good rhythm section skills in young musicians.

Trumpet player Steven Lowry ‘73 lives in Lahaina, HI, where he is a disc jockey with KPOA radio and hosts his own weekly jazz.
Nashville

Last March marked the second annual Nashville Alumni Songwriters Showcase in the Music City, featuring a week-long series of student and alumni events (see page 34). The event provided unique opportunities for both students and alumni. Students learned more about the Nashville industry, while alumni had the chance to make important connections with their classmates and peers.

New York

Not to be outdone by the Nashville alumni, the New York alumni club committee hosted the first-ever Berklee Alumni Band Showcase in March at the Cat Club in New York.

The committee sent requests for tapes to New York alumni in January. Alumni-led bands or bands having two or more alumni members were eligible. The next step in the process was the most difficult.

"Choosing the top three tapes from the more than 35 entries wasn't easy," says committee chairman Jon Press '79. Jon and volunteer committee members Kathy Sheppard '81, Steve Ward '87, and Rick Stone '80 spent an entire Saturday reviewing tapes and deciding which three bands would perform.

"The top ten bands were a real toss-up," Ward says. "I was really impressed with the quality of the tapes we received."

The final bands selected included: Out Back, featuring Willie Pellock '85 and George Lacks '78; Shipwrecked Daughter, led by Robin Kreinces '81; and World Dive with Sam Serfatti '88 and Matt Kaslow '85.

Each band played a blistering 35-minute set to an enthusiastic crowd of 200 guests and invited industry representatives. Alumni attendees had a great opportunity to hear their peers and connect with important New York industry contacts.

"I'm surprised that more New York alumni didn't turn out for this event," one alumnus commented. "Given the great music, the number of A&R representatives, and no cover charge, the networking opportunities here are terrific."

What's next for Big Apple alumni? The alumni club committee is open to suggestions, and looking to expand. Anyone wishing to get involved can contact the Alumni Relations Office for more information.

ALUMNI NEWS

Songwriter Janis Ian (left) and faculty member Pat Pattison take a break during the Alumni Group of Boston’s Spring Networking Day.

New Jersey

The Berklee MIDI Band went “on the road” to Princeton University in Princeton, NJ, in April. Lead by Music Synthesis Department Chairman Dennis Thurmond, the Berklee MIDI Band conducted a Music Synthesis Seminar and performed for Princeton students and faculty. Local Berklee alumni were invited to the events as well.

“It was heartwarming to see Berklee alumni in the audience,” said Thurmond after the concert. “They gave a real show of support. The whole event had a great feeling.”

Members of the MIDI Band include Kai Turnbull '87, Dow Brain '88, Hiro Iida '89, Andrew Sherman, Alex Frowein '88, and Adrian Harpham. All members work in Berklee’s Music Synthesis Department.

Boston

April 17 marked the first annual Spring Networking Day for Boston-area alumni. Hosted by the Alumni Group of Boston, the day featured three different events.

A clinic/tape critique by well-known songwriter Janice Ian got things rolling in the afternoon, followed by a Networking Party at the Soft Rock Café.

More than 40 alumni swapped professional information, met visiting songwriting professionals, and got to know each other better over dinner and drinks. Afterwards, everyone headed to the Berklee Performance Center for the annual Songwriter’s Night concert, featuring the winners of the student songwriting competition.

Special thanks for this event goes to Alumni Group of Boston members Jeannie Deva '75, Yumiko Matsuoka '89, Lenny Cole '87, Pengbian Sang '86, Mary Morgan '86, Dave Medeiros '82, and Jack Blovits '88.

Florida

The Sunshine State is becoming an increasingly popular home base for Berklee alumni. With their numbers growing, Florida alumni decided to establish some networking opportunities. The Alumni Relations Office hosted two alumni events in Florida last April.

Eastern Florida alumni met for an informal networking party at the Biscayne Bay Marriott in Miami. Central Florida alumni convened in Maitland (near Orlando) for a special dinner honoring legendary writer/arranger Jesse Stone.

Mr. Stone was a key to Atlantic’s early success, writing and arranging many of the label’s early hits, including the classic single “Shake Rattle ‘n’ Roll.”

The Jesse Stone Lifetime Scholarship, awarded to promising piano players entering Berklee, was established six years ago by Atlantic Records founder Ahmet Ertegun.

If you are interested in more information on hosting or attending alumni activities in your area, please call the Alumni Relations Office at (617) 266-1400, extension 479.
CLASS CONNECTIONS

Most faculty and staff members at the college spent the better part of May saying “goodbye” and “good luck” to the graduating seniors. I would now like to say “hello” and “welcome.”

The 480 members of the class of ’91 (minus the few who stayed through the summer to pass that last pesky proficiency exam) join the Berklee alumni body of 22,000 who share their experience at Berklee as a common bond. It is great to have you with us.

It was a busy second year in the Alumni Relations Office. The alumni body continues to grow not only with the addition of recent graduates, but with the many “lost” alumni who have reconnected with the college to fill us in on their personal and professional activities and to participate in regional alumni events. Harris Publishing Company reports a record number of requests for the Alumni Directory (see page 7). The information they gathered for the directory will be a tremendous help in updating college records.

This past year, the Alumni Relations Office and regional alumni club committees hosted 15 separate events for alumni and students, including concerts, career and professional panels, networking parties, and receptions. We are also developing new ways to assist current students and young alumni through programs such as the Berklee Career Network and by seeking alumni professionals who will volunteer their time and services to assist Berklee graduates. With input from faculty and alumni, we hope to continue to expand and diversify activities in the coming year.

I would like to extend a special thank you to the hundreds of alumni who took the time to send information, pictures, tapes, CDs, and press kits for the “Alum notes” section of Berklee today as well as for release by the News Bureau. Sending information about your professional activities not only helps Berklee keep in touch with its alumni on a personal level, but the information is vitally important to the college for self-evaluation, grant applications, and public relations. As Berklee continues to grow and develop in an increasingly competitive educational market, the ability to accurately report on the activities of our alumni is more important than ever.

—Carrie Semanco ’86
Alumni Relations Coordinator

Steven performs frequently at Blackie’s Bar in Lahaina with Shiro Mori ’74 and Sean Lyons ’86. Steven encourages Berklee alumni to submit new and classic jazz recordings for possible airplay on his show.

Dennis Carrera ’74 teaches guitar for the United Cerebral Palsy organization in Neptune, NJ. Dennis also performs at local clubs as a guitarist and vocalist.

Pat Harman ’74 works for the National Museum of American History in Washington, D.C., as a production specialist for the Department of Public Programming.

Michael J. Kuvin ’74 of Freedom, PA, received a Composer’s Guild award in the jazz category this year.

Yamaha Corporation of America recently announced the appointment of Avery Burdette ’75 as product marketing specialist. Avery has an extensive background in retail and performing.

A 15-year veteran of SESAC, Tom Casey ’75 has been promoted from director of repertory administration to vice president for affiliate management. Tom operates from SESAC’s Nashville, TN, office. Last March, Tom hosted a clinic at SESAC for visiting Berklee students.

After graduating, Richie Contartesi ’75, known professionally as saxophonist Richie Conn, relocated to New York where he performed with Philly Jo Jones, the Thad Jones-Mel Lewis big band, Clark Terry, and others. Now residing in southern Florida, he established C & R Digital, a music production, publishing, and distribution company. Richie produced his own adult contemporary CD entitled Ultimate Visions, receiving airplay throughout the southern United States.

Reggie Clem ’76, known professionally as J. Schoeneman, sings with the Baltimore Choral Arts Society in Baltimore, MD.

Don Kolden ’76 has accepted a clinical fellowship at Harvard Medical School/Massachusetts General Hospital. A doctoral candidate, Don is studying the creative process of contemporary composers.

Guitarist Jeffrey Wallace ’76 plays with the Connecticut-based country band Desert Skies.

Terry Siganos ’76 of Athens, Greece, produced and
sang back-up on vocalist Sam Redman’s self-titled debut album released by CBS last fall.

Gary Haggerty ’77 received an Outstanding Service Award from Berklee for his innovative work in the college’s library.

Brent Mingle ’77 is chief engineer at the 24-track recording studio East Coast Sound Lab in Baltimore, MD. Brent plays bass for the group Root Boy Slim and ran sound at the North Sea and Montreux jazz festivals this year for the vocal group After Hours.

Drummer Michael M. Schimpf ’77, known professionally as Gino Michael Schimpf, leads and performs with his own jazz quartet. Michael often appears at Tamiment, in the Grand Hall in East Stroudsburg, PA, and as part of the “Jazz on Sunday Evening” program at the Hillside Inn in the Poconos.

Sam Holmstock ’78 leads an Afro-Latin drum ensemble called Die Kunst Der Drum in Martha’s Vineyard, MA. The group sponsors drum clinics with artists such as Ibrahim Camara and Jerry Gonzales. Sam also performs with world-beat band the Ululators.

Lees Dunn Yunits ’78 of Brockton, MA, recorded a CD of original pop/jazz songs released on the Breckinridge Company label.

Saxophonist Greg Degler ’79 completed a tour with vocal jazz great Mel Tormé. Greg also performed on several recent Disney movie soundtracks and television recordings.

Julia Rogers Fraser ’79 lives in Sepulveda, CA, where she is marketing director for Alfred Music Publishing.

Guitarist Jim Roberts ’79 is a member of the United States Army Band stationed in Ft. Myer, VA.

Michael Wenslow ’79 has established Ten Squared in North Hollywood, CA. The company’s services include audio recording, administration of copyrighted materials, instructional media production and publication, publication of choral arrangements, music video production, and computer software development.

David Burdick ’80 teaches theory and composition at Millikin University in Decatur, IL.

Mark Garnett Klagstad ’80 freelances in Boulder, CO, playing clubs, casuals, and producing concerts.

Daniel Levitin ’80 has been appointed consulting editor for REP: The Pro Audio Applications Magazine. As consulting editor, Daniel will be responsible for the music review section as well as interviews. Daniel’s writing has been featured in Mix magazine.

Drummer/songwriter Dean Lopes ’80 toured with the Tubes during their 1989 and 1990 tours through the United States and Canada.

Dean has also toured and performed with the groups Area Code, Robert Tepper Band, F-Sharp, Push Comes to Shove, and the Pull.

As drummer and back-up vocalist for the Los Angeles rock/funk group BLOC, Christopher Manccinelli ’80 looks forward to the group’s first release on A&M Records entitled In the Free Zone.

Thomas W. Santagata ’80 recently formed the Rhode Island quintet Jealous Fury. Thomas also plays trumpet and flugelhorn with several other bands in Rhode Island.

Robert J. Sears ’80, owner and director of Arizona Productions in Sydney, Australia, writes and produces music for television, documentaries, films, and advertisements.

Mark Edward Boling ’81 wrote The Jazz Theory Workbook, published by Advance Music of West Germany and available through Jamie Abersold Publications. Mark is an assistant professor of music at the University of Tennessee.

Kevin Daley ’81 authored a new guitar method book for Kjos Music Company. The work is one of a series of comprehensive method books for individual or group study published by Kjos for guitar, keyboards, bass, and drums.

Hans Fagt ’81, drummer with Kim Larsen and Bella-mi, has two albums to his credit, Yummi-Yummi and Kielgasten. Both albums went double platinum in Denmark, gold in Norway, and silver in Sweden.

Peter B. Olson ’81 works as jazz coordinator for the MacPhail Center for the Arts, part of University of Minnesota Extensions in Minneapolis, MN.

Loren Michael Parkins ’81 earned his master’s degree in communications from Emerson College in 1985. As a producer, Loren has worked with James Williams, Rob Mounsey, Bucky Pizzarelli, and many others.

Berklee staff member Winston MacCown ’82 received an award for outstanding service from the college for his work in the Ensemble Department.

An assistant registrar at Franklin Pierce College in
DEVELOPMENTS

At Berklee, our advanced contemporary curriculum is supported by the latest in acoustic and electronic instruments and sound reinforcement equipment.

Yet maintaining this cutting edge status while replacing existing instruments is not an easy task. We have more than 300 acoustic and digital pianos alone! In support of our mission, Berklee has been fortunate to find support from the music industry in the form of donated instruments, equipment, and support services.

In a recent article in the Boston Business Journal, Toni Mansfield writes that in-kind giving to non-profit institutions is a “win-win” situation for the donor and the recipient. The corporation is able to move surplus inventory, or perhaps stocks of product in the wrong size or color which are taking up space in the warehouse. Leaving the goods in inventory inflates the profits which must be reported for taxes.

According to Ms. Mansfield, “Donating the products will reduce the excess inventory and gain the corporation a charitable gift deduction up to twice the cost of the inventory. The amount of the deduction is the cost of the goods plus half the gain that would have been realized had the goods been sold.”

Aside from the tax benefits, a company also has the satisfaction of knowing that their product is being used at Berklee by almost 2800 students from more than 70 countries, who upon graduation will join the ranks of approximately 22,000 alumni professionals. Obviously, the experience of these talented individuals on the company’s instruments will help the status of the manufacturer worldwide for years to come.

And finally, the business has the satisfaction of giving back to the profession through music education. Berklee has been fortunate to receive recent donations from Kawai, Korg, Technics, and Apple Computer. Such donations help the college keep expenses down, resulting in more affordable tuition fees. We hope others will join this distinguished business and professional leadership group who recognize the long-term benefits of supporting music education at Berklee College of Music.

If you would like more information about in-kind donations or giving opportunities, please don’t hesitate to call me at (617) 266-1400, extension 438.

—John Collins
Director of Development

John Collins: Instrument donations to Berklee offer a win-win opportunity.

New Hampshire, Elizabeth Richardson Martin ’82 graduated with a master’s in counseling from Keene State College this year. Elizabeth performs regularly with local theater groups and concert productions.

Kevin McCluskey ’82 has been named director of sales and marketing for the Boston Potato Chip Company. Past musical career achievements include a tour of the Soviet Union performing with Livingston Taylor and other national artists.

Bob Ross ’82, professionally known as R. Hoover Ross, played bass on the Carboy’s debut album for MCA Records.

Benjamin F. Smeall ’82 earned his master’s degree in music education from South Carolina University and is pursuing a doctorate in Green Bay, WI. As a violinist, Benjamin specializes in jazz, folk, and ethnic musical styles.

Pianist Makoto Takenaka ’82 teaches part-time at the Massachusetts Institute of Technology in addition to his duties as an assistant professor in the piano department at Berklee. Makoto appears regularly on television and radio programs in the Boston area, including frequent spots on WMJX radio’s “Sunday Morning Jazz” program.

Jean-Pierre Van Eerdewegh ’82 is an artistic agent and producer in Brussels, Belgium.

As marketing manager for Mendez & Company, Luis Alvarez ’83 assisted with this year’s production of the Heineken JazzFest in Puerto Rico. The festival featured performances by several Berklee alumni, including Abraham Laboriel ’72, Justo Almario ’71, and Ricardo Silveira ’77.

Guidance counselor for Grove School of Music in...
NOT JUST ANOTHER L.A. STORY

For composer Peter Melnick '85, landing the film scoring job for Steve Martin’s film L.A. Story was all a matter of “atmosphere.”

“I prepared a demo of a musical texture for the scenes where Steve Martin is talking to the sign,” he says. “The director, Mick Jackson, liked what I did. And so I got the job.”

Those who saw L.A. Story will remember Martin’s conversations with a highway-side sign as highlights of the film. But for Melnick, the highlight was the chance to work with director Mick Jackson.

“He is really a composer’s director,” he explains. “He had clear ideas, but he also knew when to give me a direction and then stand back and let me create. That is a rare combination.”

But that rare combination did not ease the pressure to complete the score at the last minute.

“We spotted the film the day before Thanksgiving,” he says. “We went into the studio on December 16. So I basically had two weeks to write the score.”

Before L.A. Story, Melnick did most of his creating for the small screen, scoring the movie of the week Get Smart, Again!, as well as several episodes of public television’s “Nova,” afterschool specials, and series such as “Nightingales” and “A Fine Romance.” He also has been involved in stage work, providing music for the Circle Repertory Theater in New York and the L.A. Shakespeare Festival, as well as an original dance theater work for the Williamstown Theater Festival.

Since he left Berklee in 1985, Melnick has seen music technology alter the face of his business.

“Synthesis has really changed the way in for new composers,” he explains. “You used to work through apprenticeships. Now, first scores are very often synth scores. It is hard to imagine breaking in without access to a synthesis set-up.”

Melnick’s success with L.A. Story has led to other major projects, including the up-coming film Convicts starring Robert Duvall, James Earl Jones, and Lukas Haas.

“A lot of people ask me how you get breaks in this business,” he says. “The answer is that you create breaks. You find out where you can get a purchase and you go after it.”

Steve Martin and Victoria Tennant in a scene from the film L.A. Story.
BAR REPORT

This past year the Berklee Alumni Representative (BAR) program expanded its network of Berklee alumni to include international representatives in such far corners of the world as Argentina, Japan, and England. Like their U.S. counterparts, BAR members in these areas meet with student musicians to describe Berklee’s unique and diverse music career-oriented curriculum.

Marcelo Braga ’83 of Buenos Aires assisted Director of Admissions Steven Lipman ’69 at the Berklee in Argentina program last December. Steve and Marcelo hosted a reception for prospective students living in Buenos Aires to answer their questions about Berklee and assist them with the application process. Since then, Marcelo has served as a liaison with Argentinian musicians applying to the college.

Tim Cauller ’81, former Boston-area BAR member, moved to Yokohama, Japan, last year and has assisted the Admissions Office by visiting with students at the Mate School of Music in Tokyo. Tim also has interviewed applicants living in Japan, helping us learn more about their musical background.

Lawrence Jones ’80 of Philadelphia, PA, has been an active jazz musician in the United States and England since graduating. This past year, Lawrence hosted a reception with the Jazz in the South program in England for interested prospective Berklee students. Lawrence has also served as a liaison between Berklee and student musicians abroad.

These accomplishments signal the expansion of BAR to encompass new cultures and continents. However, we still need alumni assistance worldwide in learning about ways to reach students internationally. Information on the music programs taught in the school systems, the private music schools, music festivals, music conferences, and music education organizations around the world will help us structure BAR involvement more effectively.

If you are interested in becoming involved with BAR and live outside the United States, we would like to hear from you. Of course, if you are interested and still live on American soil, we want to hear from you, too. Just check the BAR box on the form on page 37, or call me directly at (617) 266-1400, extension 366. I look forward to hearing from you.

—Rich Adams ’82
Alumni Admissions Coordinator

The BAR program now encompasses new cultures and continents worldwide.

dio stations in Boston and Holland.

Lynn Michelle Williams-Patterson ’83 is president of Old Line Productions in Baltimore, MD.

Keyboardist Jon R. Alberts ’84 performs with the group Sabella Consort, runs a music recording and publishing business called Ace in the Hole Productions, and teaches piano and theory at Kennelly Keys music stores in Seattle, WA.

Robert W. Dull ’84 plays drums with the Minneapolis band Citizens Patrol, whose first release is entitled Range of Emotion. Robert is also a salesman at the Guitar Center in Roseville, MN.

Ken E. Fix II ’84 played guitar on Kim Kalman’s new release All Hearts Go Home for Christmas. Ken also founded his own music publishing company, Waterman Lake Music.

Jungle Afternoon, an original orchestra composition by Christopher Florio ’84, was premiered by the Greater Trenton Symphony. Last year, Florio made his first major symphonic presentation with his composition Family, also premiered by the Trenton Symphony. A guitarist, Christopher performs around Boston with several different performing groups. He also teaches in the Boston public schools.

Berklee staff member Raelene Hourany ’84 was honored with an Outstanding Service Award from the college for her work as assistant to the dean of curriculum.

Young Chang America announced the appointment of Steve Johannessen ’84 (right) as director of customer support and artist relations for the Kurzweil Electronics Division. Steve will oversee the production of in-house audio and video projects and will produce demonstration sequences for current and future Kurzweil products.

Dan Mockensturm ’84 works for Full Sail Center for the Recording Arts in Winter Park, FL, as an instructor, engineer, and Synclavier programmer. Dan works with Al DiMeola as a programmer/technician.

Formerly musical director for the Scandinavian Sky Cruise Ship, drummer David Nuding ’84 now lives in Nashville, TN, where he is producing local artist Steve Bouché. David also works as the house drummer at Nashville East Recording Studios and plays five nights a week at Willies of Gatlinburg, a Smoky Mountain resort town.

Karen S. Oosterman ’84 works at Natick High School in Natick, MA, as a K–12 music specialist.

Guitarist Cameron Scott Schmitz ’84 teaches bass and guitar north of Boston, MA, and performs with the group Savvy. He has recently teamed up with noted bassist Michael Bean ’76 to form a funk/rock group performing at Alexander’s Place in Peabody, MA.

John Stein ’84 is the assistant director of Berklee’s Office of Learning Assistance. He was honored by
the college with an Outstanding Service Award for the continuing quality of his leadership and his innovative educational software design.

Darryl Brenzel '85, saxophonist with the United States Army Jazz Ambassadors stationed in Ft. Meade, MD, performed at the Newport Jazz Festival last August. Darryl also freelances, composes, and arranges for the big band Jazzmania, based in Washington, D.C.

Guitarist John T. Drysdale '85 freelances in rock, blues, and progressive idioms in Wilmington, DE, Philadelphia, PA, and southern New Jersey.

Gerald M. (Jerry) Smith '85 owns and operates Innernotes Productions in Wollaston, MA. Jerry has written jingles for Gerber and Store 24 and produces demos for local artists.

Jennifer Smith '85 was honored for her exceptional work in Berklee's Office of Information Systems with a Outstanding Service Award from the college.

Linda Wing Merlins '85 performs with the groups Ginso and Marl as percussionist and gives private voice lessons.

Julio C. Zelaya '85 heads the art department for the University of Honduras. Julio also writes jingles, produces music for radio and television, and is guitarist for a jazz quartet based in Tegucigalpa, Honduras.

Guitarist Mordy Ferber's '86 first solo CD entitled All the Way to Sendai was released by Enja. The recording features fellow Berklee alumni Tiger Okoshi '75, Teese Gohl '80, Miroslav Vitous '87, Gildas Bocle '85, and Marty Richards '85.

Trombonist Russell Jewell '86 performs with the award-winning Boston jazz group Either/Occasra.

Angela Piva '86 received an Ampex Golden Reel Award for her work on the Big Tyme album by Heavy D and the Boyz. A music production and engineering graduate, Angela is an principal of INFX Productions in New York.

Formerly the conductor and musical director for the Jan Lewan Show and the Wayne Newton Orchestra in Las Vegas, NV, Stephen Kaminski '87 founded Crown Stone Music Productions in Perth Amboy, NJ, and writes music for advertising.

Tamas G.K. Marius '87 is an audio instructor and engineer for Valencia Community College in Orlando, FL.

Dennis Mitcheltree '87 appeared with the Brooklyn Jazz Trio at Vigones in New York this past year. His own trio performs regularly at various New York jazz venues. Dennis is a decentralization grant recipient and a panelist for Regrant, an organization which appropriates grant money for arts projects.

Chika Okamoto '87 received an award for outstanding service from Berklee for her strong supporting role in the Office of Development.

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Guitarist and Warner Bros. recording artist Mark Whitefield '87 performed on the Donald Harrison and Terence Blanchard album Black Pearl. He can also be heard on the Crusader's reunion album, thanks to an invitation from Joe Sample.

Owen Yost '87 plays bass for the New York band Tyner-Benson Project with the sons of jazz greats George Benson and McCoy Tyner.

Berklee Administrative Assistant Jack Blovis '85 was honored with an Outstanding Service Award from the college for his work in the Counseling Center.

Drummer Bobby Borg '88 plays with the rock group Beggars & Thieves, signed to Atlantic Records. The band's video has been featured on MTV.

Benjamin Davis '88 formed Frontline Music continued on page 35
NASHVILLE MUSIC INDUSTRY BRINGS ALUMNI AND STUDENTS TOGETHER

Traditionally, students spend their spring break in Fort Lauderdale and other warm relaxing hot spots. But this year, more than 50 Berklee students traveled to Nashville to spend their spring sojourn learning about the music business.

Pat Pattison, a faculty member in Berklee’s Songwriting Department, and Carrie Semanco ’86, coordinator of alumni relations, organized the five-day event that mixed business with pleasure.

A who’s who of the Nashville music industry supported the event. Sponsored by Jim Ed Norman, president of Warner Bros., and arranged by Pete Fisher of Warner/ Elektra/Asylum (WEA), the students were provided bus transportation to the Music City. Other companies contributed time, talent, and funds, as well.

Songs and Stories
At ASCAP, Director of Membership Relations Tom Long hosted an informative session on performing rights. He then presented songwriter Pat Algier, who shared his insights and played his songs.

At SESAC, alumnus Tom Casey ’75 and Dianne Petty provided more input on the songwriting business and presented writer Kendall Franchesca—a talented, transplanted New Yorker who explained how he made the transition. Tom Casey later presented SESAC’s scholarship donation to Berklee at the Alumni Singer/Songwriter Showcase. The gift represents the fifth annual investment made by SESAC in the future of songwriting.

The young songwriters visited more than 20 other studios, publishing houses, and clubs, learning what it takes to make it in Nashville. They attended seminars at Warner/ Chappell Publishing, BMI, AFTRA/ SAG, Fireside Studio (with alumnus Gary Culley ’89), and WEA Studios.

At Warner Bros., acclaimed songwriter Janis Ian spoke with the group, played a few of her songs, and summed up what many of the professionals related to the students: “You just have to learn to trust yourself.”

NSAI and the Alumni Showcase
The students also attended the Nashville Songwriters Association International (NSAI) conference. NSAI director Pat Huber arranged a special discount for the students to attend the conference panels. In addition, Pete Fisher hosted an exclusive songwriters panel at NSAI for Berklee participants. Later, the alumni relations office hosted a panel of its own, featuring Nashville alumni Betsy Jackson ’84, Lee Satterfield ’83, Debbie Salvucci ’89, Marie Mattei ’84, Nancy Morris ’80, and Mike Morris ’82.

The Berklee Alumni Singer/Songwriter Showcase was the high point of the weekend, as the alumni panelists, along with Camille Schmidt ’84 and John Mock ’80, took the stage to share their music at the popular Douglas Corner Café.

Also during the event, Nashville alumni honored saxophonist Jay Patten ’69 for his achievements in the music industry. Patten (known to his Berklee colleagues as Joseph Pellacchia) is a leading session player in Nashville, working with such artists as Johnny Cash, Leon Russell, T.G. Sheppard, Michael Johnson, and Crystal Gayle. His first solo album, Black Hat & Saxophone was released last year on CBS (see Berklee today, Fall 1990).

Award Time
But “Blue Jay” Patten was not the only award winner of the day. Upon a close review of the Nashville event, the Council for the Advancement and Support of Education (CASE) awarded Berklee a silver medal as an outstanding example of an individual alumni program. Many thanks go to the Nashville alumni and music industry, as well as to our own songwriting faculty, staff, and students, for making the event such a success.

The trip was the second collaboration between the Nashville music industry and Berklee’s innovative Songwriting Department. Faculty and students were pleased to see the industry recognizing Berklee’s programs and investing in their future. Everyone at the college looks forward to a continued partnership with the Music City... and, of course, to next year’s spring break.

—John Collins
Design in Farmington Hills, MI, with alumna Jen Brunetti '86. They have recorded several industrial scores and national and local radio ads in addition to working on an album project with the band Sister Psycho.

Joe Delmerico '88, an active guitarist and instructor living in Charlestown, MA, is composing original music for an album to be produced in collaboration with guitarist Mike Rathke '84.

A resident of San Francisco, CA, James Eason '88 plays saxophone with the local group Scatman Joe. The group is planning a California tour.

David D. Eisnor '88 began as an audio engineer at Atlantic Television System/Atlantic Satellite Network in Halifax, Nova Scotia, last spring. David does audio for network news, commercials, cross-Canada feeds, and variety entertainment shows.

David Friedlander '88 works as assistant engineer for Prince's Paisley Park Studios in Minneapolis, MN.

David Korchin '88 lives in Sao Paulo, Brazil, where he is a drummer and programmer for Nosso Studio Sound & Image. His extensive jingle work includes productions for McDonald's and Coca Cola. David is married to vocalist Luciano Souza '88 and plays drums in her band with Eduardo Souza '87 on keyboards.

A graduate of the Songwriting Department, Lance C. McCallum '88 owns and operates Business Notes, a regional music advertising agency based in West Boylston, MA.

Chris J. Parks '88 joined Virgin Records artist Lalah Hathaway '90 as her musical director and bass player. Other alumni backing Lalah on her self-titled debut include Andre Ward '88, Stacy Campbell '90, David Delhomme '89, Jeff Ramsey '90, and David Cowan '90. Berklee student vocalists Kenya Hathaway and Mike Eisenstein are also on the album. Chris has performed with Mica Paris, Walter Beasley, and the R&B group 9.9.

REvolutionary Reunion '91

Be sure to watch your mailbox for the opportunity to join the revolution with Alumni Weekend '91 on August 17 and 18 (see page 5). Visit with old friends and network with other active music professionals as you return to the Berklee campus to see what's new.

This year's event celebrates the revolution in contemporary music education Berklee started more than 46 years ago and marks the evolution of our alumni have helped the college achieve. Special class reunions will be held for the classes of '86, '81, '76, '71, '66, '61, '56, and '51. But, of course, all alumni are welcome.

Please call the Alumni Relations Office at (617) 266-1400, extension 479, with any questions, and watch your mail for more information.
Parents of graduating seniors are always a welcome sight at Berklee's Commencement ceremonies. Their guidance and support often has had a deciding role in the success of their graduating sons and daughters. But at the 1991 Commencement ceremonies, both parent and child were wearing the robes and shaking the hands as a father and son received their degrees together.

Alumnus John Doherty received his diploma from Berklee in 1969. But as his son Shaun neared completion of his studies, John decided to return to Berklee to finish requirements for a full-fledged bachelor's degree.

Also on hand at the ceremony was another famous father-son team. Atlantic Vice President Arif Mardin '58 and his son producer/arranger Joe Mardin '85 had a similarly double honor in 1985 when Joe graduated and Arif was awarded an honorary doctor of music degree by President Lee Eliot Berk.

Scott Stillman '88 works in the set-up department at the Record Plant in Hollywood, CA.

Recording engineer and producer Akio Ueda '88 lives in Honolulu, HI, where he freelances for various recording studios and post-production houses including A.D.D., Fortunate Sun, and Audio Factory.

Volker Xandry '88, professor of saxophone, flute, and clarinet at Leingarten Music School in Germany, performs with various groups throughout Germany and is president of the Metropolitan Jazz Club in Heilbronn. Volker also trades and repairs woodwind instruments.

Freelance drummer/percussionist/programmer Nim Elissar '89 lives in Van Nuys, CA, and is a member of the world-beat band Sahara.

Christopher James Fassbender '89 plays drums for Steve Smith and the NAKeds, teaches privately in New England, and worked as copyist for the movie Dick Tracy and the group New Kids on the Block.

Saxophonist Susan Fero '89 manages and plays soprano sax for the Boston-based Atlantic Saxophone Quartet. The group is planning a New England tour for next fall.

Kristen Guilddeth '89 is vice president of Nancy Sies Presents, an established performing arts booking and consulting agency based in Alexandria, VA.

Hardy Williams Hemphill '89, of Thousand Oaks, CA, is director and music coordinator for The Jeremiah People, a musical touring the United States. Hardy composed the theme song for the television pilot "Atlas Tomorrow" and freelances as a songwriter, working extensively for the Continental Singers and Christian Artists Music.

Colin D. Mandel '89 leads his own band and was featured in the September 1989 issue of Guitar Player magazine. Colin teaches jazz and music theory at Learning Tree University in Los Angeles, CA.

Yumiko Matsuoka '89 received an Outstanding Service Award from Berklee for her innovative work in the college's Career Resource Center.

Scott Sheriff '89 is an experienced house engineer for McSpadden Music Group in Nashville, TN.

Gene Ichita Shimosato '89 leads his own Boston jazz group GSQ with Dow Brain '88 on keyboards, Rich Kusar '90 on drums, and current Berklee student Matt Garrison on bass. Gene is also guitarist for the popular alumni-led Boston rock band Bob Meloon and the Big Argument, with Bob Meloon '87. As a student, Gene won Down Beat magazine's Outstanding Performance award in the classical soloist category and last year received an honorable mention in Guitar Player magazine's Reader's Soundpage competition.

As staff engineer for the Sierra Recordings studio complex in Athens, Greece, Antonios Spetseris '89 has worked on several album projects for CBS, PolyGram, as well as EMI-Greece and Minos.

John Baldwin '90 teaches guitar at Mr. C's in Marlboro, MA.

Roderick Camelia '90 teaches guitar and piano. He has started a performing group in Boston that fuses the rhythms of his native Curacao with rock and jazz.

Ruth Campbell '90 recently relocated to Nashville, TN, where she freelances as
a digital editor and CD mastering engineer.

Jon H. Denney ’90 will be touring the United States as keyboardist with the group Le Vert. Jon resides in Mayfield Heights, Ontario.

Eric Fontana ’90 performs with the hard-core thrash band Sirhan Sirhan, appearing throughout Massachusetts, New York, and Rhode Island.

Richard J. Forziati ’90 joins several fellow alumni at the Power Station in New York as a production assistant.

A production assistant at Superdupe Creations in New York, Jeffrey K. Freymann ’90 composed and recorded the music for the American Cancer Society’s new public service announcement featuring Yul Brynner’s son.

Cinzia Maria Gizzi ’90

Pianist Cinzia Maria Gizzi ’90 returned to Rome, Italy, after attending Berklee. She performs with her trio at local jazz clubs, festivals, and for radio. This past year, Maria performed with the Santa Cecilia Symphphony Orchestra and with clarinetist Tony Scott.

Rob Holt ’90 joined the staff of Arista Records in New York. As East Coast manager of artist and repertoire (A&R) administration, Rob oversees Arista’s business dealings with recording studio owners, engineers, and producers. Rob also produced and engineered the recent debut release by the band Phaedrus, entitled Eyes.

Shunsuke Kikuta ’90 moved to Chicago after graduating from Berklee. Shunsuke is guitarist with the popular fusion/pop band Chaz, the Lurrie Bell Blues Band, and the Louis Myers Band.

Guitarist Gary Schutt ’90 operates Shut Up!! Productions in Dorchester, MA. His recordings Lost in Paradise and Sentimental are available at Tower Records in Boston.

Adam Wirdzek ’90 completed Tentmakers Relational Ministry Training and will be involved in the Minneapolis music ministry. Adam plays for youth groups in Minneapolis, MN, and surrounding states.

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 would like us to know about (please print or type):

_________________________________________________________________________

☐ Send me more information on the Berklee Alumni Representative program (see “BAR Report,” page 32).

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

Please send this form, along with any publicity, clippings, photos, or items of interest to:

Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215. We look forward to hearing from you.
This year’s NAMM show was labeled the largest show to date with more than 640 exhibitors. In spite of a downturn in the economy, and the fact that the Persian Gulf war broke out on the eve of the show, the spirit of both exhibitors and attendees was upbeat.

The show gave further evidence to the evolution of two trends in the technology side of the music industry. The first trend marks a return to simpler instruments with fewer capabilities. These instruments are often packaged with what the industry is calling the “classic” sounds. The second trend is a natural maturing of the music software industry into providing personal productivity software.

A Return to Simpler Times
The movement to more limited instruments appears to be a response to lagging music instrument sales and increasing customer complaints about overly complex operating systems, arcane terminology, and the separation of physical action from sound production.

The last issue is a fallout of MIDI itself, as it is a system based on converting actions into codes which, in turn, control the generation of sound. While the MIDI standard has revolutionized the industry, the technology inherently separates the physical expression (performed on the controller) from the resultant sound (produced by the synthesizer module). This often causes inconsistencies in expressive response to the player’s actions and can interfere with the musical performance.

In many ways, Roland is leading the way toward instruments with limited capabilities, “classic” sounds, and simple user interfaces. This is particularly true for the Rhodes line of products, which produce sounds through digital synthesis that recall the old Rhodes electric piano and Hammond organ (complete with drawbars).

Hammond-Suzuki has also released a digital synthesizer named the Hammond x-B3. This instrument sounds like the old favorite B3, yet weighs less than 20 pounds, since it produces sounds with chips rather than tone generators.

Even those instruments which are geared toward sound synthesis are being affected by this “retro” movement. Roland released a new synthesizer, the JD-800, which goes back 10 years in user-interface design (thankfully) to provide a fully active live panel interface. There are sliders for every function in the audio path, giving much better real-time control over the various parameters of sound.

Oberheim, also, showed a new rack-mount analog synthesizer with knobs for every function, a clearly laid out and labeled front panel, and with the digital accuracy of sound which we have come to expect from contemporary synthesizers.

Personal Productivity
As the industry recognizes the decline of sound design as a major portion of the synthesis market, the focus has shifted to the personal productivity stage, with desktop music production being the fastest growth area.

Sequencers have matured to the point where just about any type of production technique is possible, from MIDI data to audio recording and processing. Opcode is leading the way in software-based productivity...
packages which integrate MIDI sequencing, audio recording, and sound editing and storage into a single user-configurable environment. Its programs allow musicians to customize the way the software works to meet their personal preferences and diverse equipment set-ups.

New tools are paving the way for musicians to develop their own productivity applications through programs like HyperMIDI (HyperCard plus MIDI functions) and a new program from Opcode called MAX. These applications provide simple object-oriented programming tools for processing and storing MIDI information.

**Intelligent Accompaniment**

New advances in intelligent arranging software allow musicians to enter chord symbols, tempo, and style information and have a computer generate a complete rhythm section accompaniment.

Two companies showed hardware-based products which incorporate this type of technology: Kawai’s GB2 session trainer and Yamaha’s QY10 (which might also be classified as a personal productivity device). Both products incorporate the ability to generate a convincing rhythm section part from minimal user input, and have built-in sampled sounds, as well.

Other developments included the rack-mount Korg Wavestation A/D, which features stereo audio inputs and integrated analog-to-digital converters. Also, Opcode announced their Studio V MIDI/SMPTPE interface, featuring an onboard processing chip to reduce computer work-load.

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**International Association of Jazz Educators**

**January 10-13, 1991**

**Washington, D.C.**

This year’s IAJE conference was a celebration of the life and music of Duke Ellington. Many presentations, performances, and clinics focused on aspects of Ellington’s work. The sessions covered a wide range of other topics, as well.

As in past years, Berklee was well represented in the program. Professional Education Division Chairman Larry McClellan presented a clinic on teaching jazz improvisation. His approach to developing basic improvisational skills involved directed listening to established performers, transcriptions, and performance. He felt it was important for the student to internalize the music before fully analyzing it. McClellan also showed educators how they could extract and use certain exercises from the transcribed solos.

Faculty member Rick Peckham presented a clinic on developing jazz comping skills. As part of his discussion, he compared the comping styles of Duke Ellington, Thelonious Monk, Jim Hall, and John Abercrombie.

Later that day, Peckham led the Berklee Thelonious Monk Ensemble, comprising several Berklee students, in a tribute to the legendary jazz pianist and composer.

Faculty member April Arabian continued her past successes at IAJE with a performance of Berklee’s Vocal Jazz Ensemble. The group’s enthusiasm and positive energy made it a hit of the conference.

Other clinics of particular interest included a personal reflection of Ellington’s music by Wynton Marsalis, a panel discussion on the preservation and publication of the music of jazz masterworks, and the keynote address by composer and scholar Gunther Schuller.

In his address, Schuller outlined many of the significant contributions of Duke Ellington to contemporary jazz. Ellington’s compositional goals took jazz past the limitation of “dance music.” Central to his sound was the unique harmony and timbre that resulted from writing for his particular players’ sounds and styles.

Performances were another highlight of the IAJE events, and many Berklee alumni shined brightly on stage. Evening performances each night showcased Kenny Werner ’73 and his trio. Werner also presented a clinic entitled “Channeling the Music,” in which he encouraged performers and teachers to allow time for pure, instinctual creative improvisation, enjoying the “sound of the moment.”

The Boston-based Either/Orchestra was also featured in a major performance. The band is led by Russ Gershon ’85 and features other alumni, including John Dirac ’86, Russell Jewell ’86, Mike Rivard ’85, and John Carlson ’86.

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**National Black Music Caucus**

**February 28–March 3, 1991**

**Charlotte, NC**

The NBMC is an organization of African-American music educators who are dedicated to finding better ways to teach music and infuse the music curriculum with an awareness of African-American contributions to the arts. Founded in 1972, its first national conference in 1988 was so successful that the NBMC now plans to hold conferences every two years.

Dr. Carletta Henderson of Keene State College presented a discussion on “African-American Music and the Related Arts.” She proposed the use of materials other than recordings (paintings, sculpture, slides, etc.) to enhance and support music education. Her three main points were that music and the related arts are mirrors of our lives, that they depict history, society, religion, and politics, and that the arts speak to universal needs while providing a lifeline from past to present.

A “Music Supervisor’s Roundtable” raised important issues regarding the power of believing in the student, the lack of school materials that accurately reflect African-American contributions to the arts, and the need for increased teacher awareness of those contributions.

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**David S. Mash**

**Ted Pease, John Hagon**
Ahmet Ertegun: A Life in Music

For the graduating class, this is a most important juncture in your life. Some of you may continue your education in post-graduate studies. Others will seek gainful employment in the music industry.

Whatever direction you choose to embark on, remember that you have had an opportunity that most people will never have: the benefit of a higher education in this marvelous institution. I hope you have made good use of it, and will continue to make good use of it throughout your life.

I went to a small liberal arts college, Saint John's in Annapolis, where I studied philosophy, literature, and science. I graduated when I was 20 and spent the next three years attending Georgetown University, where I studied medieval philosophy and St. Thomas Aquinas.

In between, I spent hours in a rhythm and blues record shop in the black ghetto in Washington. Almost every night, I went to the Howard Theater and to various jazz and blues clubs. My love for jazz had been kindled by my older brother Nesuhi who, when I was only eight or nine years old, took me to see the orchestras of Duke Ellington and Cab Calloway at the Palladium in London in 1932.

I had the great fortune of having Nesuhi as my older brother. He was my mentor, not only in music, but in the fine arts and literature, guiding me toward a sound education in the classics of the Western world.

When my father died in 1944, I was 21, a college graduate, philosophy student, jazz lover, a hanger about at jazz nightclubs, and, as Jerry Wexler once pointed out, I was totally unemployable.

What I really loved was music, jazz, blues, and hanging out. Since I was not a musician, I decided to become a record maker—what we call today a record producer. To do this, I had to start my own company.

I managed to convince my dentist to invest $10,000 in what appeared to most of my friends to be a harebrained adventure. I also got an old friend Herb Abramson, a jazz fan and collector, to be my partner. He had worked part time as an A&R man for National Records, and knew the ins and outs of the business. The music was one thing, but the business was totally new to me.

Since I started Atlantic 44 years ago, music has gone through a series of incredible changes. Styles have come and gone, merged and evolved, become transfigured and transformed. Today we can talk of an endless variety of musical forms: from rap to alternative, from house to metal, from fusion to new age, from pure pop to jazz purism.

But the true bottom line is and will always be talent and excellence, regardless of category. Whatever you decide to do, the important thing is to do it well. You can’t always find the job you may most desire. But whatever job you do get, do it well. And it will lead to other opportunities.

In your careers, some of you will reach success. Some of you will face failure. For those who fail, I would strongly advise you not to accept it. Keep going. Most of the great people in our business have gone through many trials and tribulations before making the grade.

For those of you who succeed, whether sooner or later, please remember that the greatest attribute of a winner is humility. You all must have great pride in whatever it is you may achieve. But you also must never lose sight of where you came from. You must retain a humble outlook toward the world as you face the challenges that await you.

Learn this lesson from your heroes—like Eric Clapton, Arif Mardin, Ben E. King, and my friend and fellow honoree today, Phil Collins. They are true kings of the music universe.

I would like to thank you all once again for this great honor. And I wish every member of the graduating class the thing without which I wouldn’t be here: good luck.
There's No Place Like Home

We call it Studio D. You call it home. It's actually an idea whose time has come—a personal digital recording and music production studio that seamlessly integrates digital audio and MIDI. And it's going to completely change the way you make music. Sound like a tall order? Listen and believe.

It starts with a Macintosh II computer and SampleCell puts musical muscle into Studio D with Digidesign's Audiomedia DECK:

- 16 bit RAM-based stereo sample playback.
- CD-quality sample playback with stereo, 16 bit, 16 voice, multi-timbral sample player for laying down your MIDI tracks.
- CD-quality digital multitracking with unlimited overdubbing and track bouncing for recording vocals and acoustic instruments on top of your MIDI tracks.
- Automated fader-type mixing for consistently perfect mixes.
- "Non-destructive" digital editing for creating flawless stereo mixes—all on a single, easy-to-use, Macintosh desktop.

DECK gives Studio D four tracks of digital recording, MIDI file playback, and automated mixing.

Enjoy total creative control of your music in the digital domain at a level of sonic clarity never before available in personal recording. Experience life without tangled cables, crowded patchbays or tape hiss. In short, make music in an environment that inspires you to make music. Because that's what Studio D is all about.

Studio D Starts with:

- A Macintosh II computer and hard disk
- SampleCell, 16 bit, 16 voice, sample playback card with 630 megabyte CD-ROM sound library
- DECK, four track digital recording, mixing, and MIDI playback software
- Audiomedia, direct to disk digital recording hardware and two track mastering software
- Options include additional SampleCell cards and Sound Tools professional digital recording and editing system

Call us today at 1-800-333-2137 for more information. Better yet send us $5.00 and we'll send you our Studio D video. See it and believe.

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It will take you over 300 years to play every sound.

- At one new sound per second, 24 hours a day, it would take over 300 years to outgrow the new Kurzweil K2000. That's how powerful it is. The K2000 features a totally new approach to creating sound called VAST™ (Variable Architecture Synthesis Technology). It's like having the entire history of synthesis under one control panel — from analog subtractive programming to several types of digital synthesis.

- But no programming is necessary to enjoy the K2000's vast stockpile of onboard sounds. 8 megabytes worth of striking new 16-bit soundfiles. Beyond this, the K2000 can accept MIDI sample dump files from other machines. And there's even an option that lets you sample your own sounds. Its sonic potential is infinitely expandable.

- There's also an onboard multi-effects processor that can produce up to four simultaneous effects. External signal processors can be patched right into the K2000, too.

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Add a 61-note velocity/aftertouch sensitive keyboard with master controller features, a big 240x64 backlit graphic display for programming ease, immediate support from the top names in music software, and you've got all the synthesis power you'll need for a long time to come...the next 300 years, at least. So there's no time to lose. Visit your Kurzweil dealer for a glimpse at the future of synthesis — the K2000.

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