

Newsletter **Accent**

New Faculty Faces

Angelemia Bacherman, Eguie Castrillio

We are pleased to announce that the college has added two new, important faces to the Percussion Department faculty, Angelemia Bacherman and Eguie Castrillio. With the increase in enrollment that we experienced at the beginning of the Fall '99 semester, especially in the area of drumset principals, the college has added an exceptionally talented drumset artist to its ranks (Angelemia). Angelemia is certainly no stranger to the Percussion Department, having substituted for other faculty in the past and has taught in the college's 5-Week program for the past few years. With the departure from our faculty of Bobby Sanabria, the college has added one of the most respected Afro-Cuban hand percussionists around, Eguie Castrillio. Originally from Puerto Rico, Eguie has already made a major impact on the many Afro-Cuban lab offerings in the department.



Fall '99 Clinics

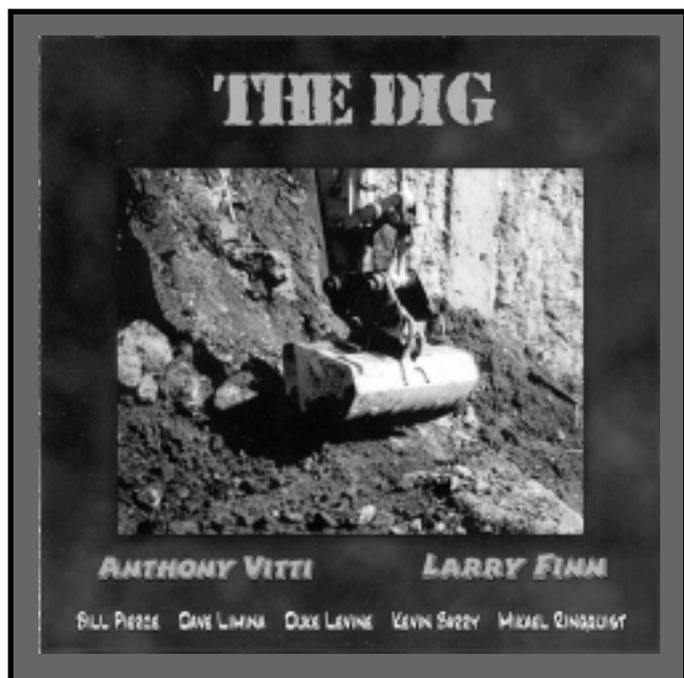
Two remaining visiting artist clinics will take place during the Fall '99 semester. On November 18, vibist Bill Molenhoff returns from Europe leading his own band for a performance in the David Friend Recital Hall from 1-3pm. On November 29, MIDI percussion specialist, Hiroshi Chu Okubo (Yamaha), will present Yamaha's new MIDI body percussion controller system in a clinic in Recital Hall 1A (1140) from 1-3pm.

New CD from Matthias Lupri

Berklee College of Music alumnus Matthias Lupri '94, celebrated the release of his latest CD, *“Shadow of the Vibe”* (Chartmaker Jazz CMG5060) with his quintet on Tuesday, November 16, 1999, at the Regatta bar.

The CD includes Berklee College of Music Woodwind Department Associate Professor, alumnus George Garzone, '72 on tenor saxophone; Associate Professor of Bass, alum John Lockwood, '77 on bass; and alum Sebastiaan deKrom '96 on drums. The live show quintet also included guest Steven Kirby, '83 on guitar.

“Shadow of the Vibe” features nine original compositions by Lupri, plus songs by Sam Rivers and by Boris Weidenfeld. Born in Germany, Lupri grew up in Kansas and Alberta, Canada. He studied drums and began playing professionally as a teenager in blues, rock and country music bands. “While I was still on the road with rock bands, I would practice my vibes every day in my hotel room.” Having found a new musical expression with the vibes, he enrolled at Berklee College of Music to study with Gary Burton, Ed Saindon and Victor Mendoza. Lupri’s CDs are available at all major record stores or can be ordered on-line at www.amazon.com.



New CD from Anthony Vitti & Larry Finn

This high powered release, *“The Dig”*, by Berklee faculty crew Anthony Vitti, bass, and our own Larry Finn on drums, joined by Bill Pierce, tenor sax, Dave Lumina, keys, Duke Levine, guitar, Kevin Barry, guitar, and also our own Mikael Ringquist on percussion. This was a project Larry and Anthony had talked about for a long time with the concept of going into the studio unrehearsed and capturing the feeling of live playing with a real sense of going for stuff. They took two passes at each song and did no overdubs. AND I 'll fully agree that the live, spontaneous edge comes through. This is slammin'! Larry and Anthony are definately kickin' it here. On track 3, *“Open Up,”* they are taking no prisoners in this jam behind Bill Pierce. It's too bad you can't download this groove for thorough examination. Check this OUT!

Looking Forward by Dean Anderson

Greetings on the eve of Spring preregistration, or as some say, registration. I trust that your Fall semester is going well and that everyone will successfully make it to the end of the semester with some semblance of survival! While much has been happening, I'd like to let you in on some of the important current and upcoming issues that will be impacting everyone in the Percussion Department.

Faculty Transition

Other important news is the transition of one of our part-time faculty to full-time status, Kenwood Dennard. This position allows more of a Percussion Department presence with the Ensemble program here at the college, an area that Kenwood clearly has experience in. Congratulations Kenwood!

It is with regret that I announce the departure from the college of Professor Ed Uribe as of the end of this Fall '99 semester. Ed has taught here at the college for the past 17 years and will surely be missed. During Ed's recent professional leave during the past 12 months, he has established a very successful multi-media production company that he has totally committed himself to. Ed was responsible for the formation of the Hand Percussion Principal and many of the world percussion related course offerings that currently exist in the Percussion Departments' curriculum. Ed's legacy in the curriculum area and high teaching standards will always have an impact upon our department. Ed will be missed by all of us.

Preregistration/Registration Spring '00

Remember my prediction in the Spring '99 Accent? Well, it was dead-on...even worse than expected. Now that the college has committed itself to an entirely new computer system, we are tweaking it daily to better serve you (I'm feeling optimistic today). The college will be prepared to have you register for the Spring semester during the upcoming reg period (November 22 - December 6).

Private lesson scheduling will, for this registration period, work like this:

- Students will register, request, have day/time/room info, and KNOW who their private teacher will be for the Spring 2000 semester. This will be a seniority-based process (8th semester students register first, etc.).
- At pre-reg, if the private teacher you want to study with is not open, you will know that THEN, thus, allowing you to schedule your second, third, etc. choice.
- IF YOU DON'T COME TO REGISTRATION JANUARY 19-21, YOUR SCHEDULE WILL STILL BE DROPPED AS IN THE PAST...thus, you will LOSE your private teacher, day, time etc. At that point, there are NO guarantees as to whom your teacher will be.

Percussion Week 2000: April 5-8

This year's Percussion Week looks great, and features many of our own faculty in concert and clinic performances, important visiting artists, an ongoing percussion industry exhibit, and some very special Berklee Performance Center events from 4/5 - 4/8. Specific details will be published in the Spring edition of the Accent, so look for specific information then.

Sound Ideas

by **Matthias Lupri**
Percussion Equipment Manager

Hello once again. I hope your semester and studies are all going well. The 150 Mass Ave ensemble Yamaha drums were a new addition this year and all seems to be running fairly smoothly. I am sure everyone is a lot happier with these as opposed to having to move your own drums. Please remember these are new drums for your use and we all need to take care of them. Please report any problems to the ensemble office.

Marimba players will be happy to know that we bought 3 new marimbas this year. A marimba One, a Yamaha and a MalleTech. All but one have arrived. More good news! If you haven't heard already, Berklee is opening a building in Allston at Fordham Road. The percussion department will have 11-14 rooms for practice use. All instruments will be supplied and the facility will open September 2000. Many students live in Allston, so they can stay there to practice nights, weekends and open days. This will relieve pressure at the facilities in the other areas.

Remember, we still have three practice rooms in the 1140 Boylston Street basement. These rooms are great to use for warming up for your private lessons when in the 1140. We have one vibe room, one for hand percussion, and one empty room for your own instrument use. These rooms are operated by the work study student on duty. Please see room R for the work study schedule Monday-Friday. These rooms are not getting enough use, please take advantage of them.

A quick run down of Berklee percussion practice areas again are:
drums - 171 Mass Ave (drums supplied) and 150 Mass Ave (drums not supplied)
hand percussion - 921 Uchida, 171 Mass Ave and 1140 Basement
marimba - 921 Uchida
vibes - 921 Uchida and 150 Mass Ave
steel drums, marching and orchestral - 921 Uchida

See posted Percussion Practice Area signs for a more detailed explanation. Please respect all the equipment at Berklee and let the work study student on duty know immediately whenever there are problems of any sort. Remember - these facilities are here for you!

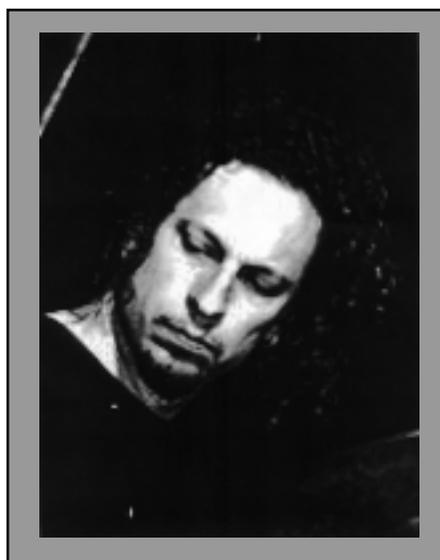
The timpani room in 171B Mass Ave and the marimbas in 921 Uchida are no longer being operated by an advanced weekly sign up system. They are both back to the first come first serve system.

Please note the facility hours during the Thanksgiving break. The 171 facility will be closed on November 25 and 26 and the 150 and 921 Uchida practice rooms will be closed only Thursday the 25. Take advantage of the break to explore the world outside Berklee for a few days.

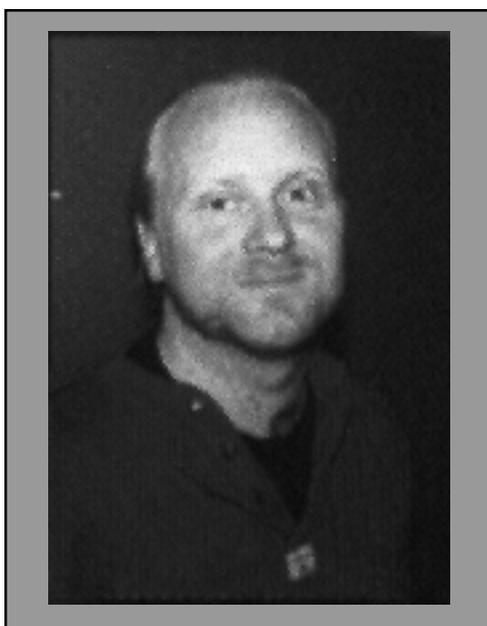
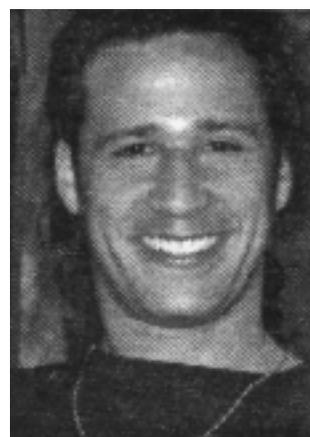
Also, if you have any suggestions regarding our practice facilities, please forward them in writing to my attention at Box 31.

Ian Froman On The Move

Busy as ever, Ian Froman will be in up-coming performances with pianist D.D. Jackson and a Canadian tour and recording the 64th CD with Canadian two time Juno (Canadian Grammy!) Award winning group "Metalwood". Also, he is recording this month with saxophonist Rick Margitza and pianist Joey Calderazzo. Last but not least Ian was a featured performer at the Montreal Drum fest on November 14, where he was sponsored by Paiste, Vic Firth and Remo.



**Great Job!
Congratulations, Dave DiCenso!**



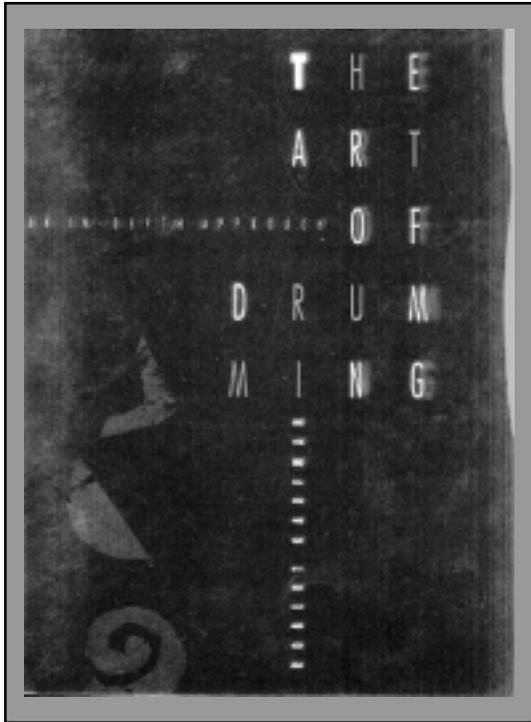
Mikael Ringuist

Advanced Bata Rhythms Offered As Proto-Type in the Spring

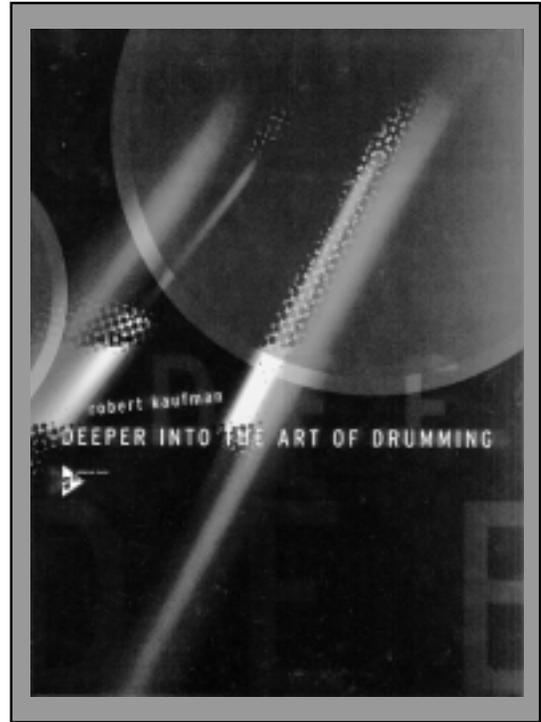
Starting in the Spring semester of the new millenium, Bata lab will have a continuation course, "Advanced Bata Rhythms". We will be covering some of the longer and more intricate "toques", such as *Meta-Meta* for Chango, *Alaro* for Yemaya and *Obatala* (Je Ekpa-o). The focus will be to get a better grasp on the "call and response patterns" as well as being able to change from 6/8 to 2/2 feel.

The pre-requisite for the class is ILPH-355. Class limit will be only six people, so sign up early. we will be meeting on Fridays from 2:00 -4:00. you need to see Dean Anderson or Ron Savage (aka: The Chairmen), to get a waiver in order to register for the course. Hope to see you there...

The Works of Robert Kaufman



The Art of Drumming



Deeper Into The Art of Drumming

It is Robert Kaufman's hope that these books will help musicians to gain a deeper and finer sense of themselves and to express this through their playing. They are also written to aid musicians in the uninhibited expression of creativity, and to direct attention to whatever impedes this expression.

Through the use of various exercises and rhythmic examples Robert takes the reader through steps to achieve these goals. Discussions of basic principals such as; How to use energy for your best interest, Harmonious use of energy, Dynamics and dynamic independence, Meter, tempo and time in movement, Directing attention, Momentum and conservation of energy, Quality of sound, Confidence, Interconnectedness, Freedom of expression through discipline, and Right attitude, are explained and supported with rhythmic exercises and transcriptions of recorded examples. All of this combines to give the reader, regardless of their level of skill, much food for thought, new approaches to music and many ways to improve one's playing.

In the newest text, "*Deeper Into The Art of Drumming*", the above points are elaborated further with work on "The Four Stages of Learning": Unconscious incompetence, Conscious incompetence, Conscious competence and Unconscious Competence; and "What Is Essential". This second book contains much more to play in the form of exercises, but all relating to the original ideas brought forth in the first text "*The Art of Drumming*".

All of this is excellent information to help all of us to be the best that we can be and it is also very well done in these high quality productions by Advance Music.

More of Looking Forward by Dean Anderson

New Staff Person - Winnie Dahlgren

I want to introduce you to our new Administrative Assistant, Winnie Dahlgren. Many of you may recognize Winnie from her duties up stairs in the Registrars Office for the past couple of years, or from her excellent vibraphone performances at the College and around the area. Welcome Winnie!

Percussion Unlimited

On March 13, 2000, Department Chair Dean Anderson will again direct the Berklee College of Music Percussion Ensemble in works by Michael Burritt (featuring marimbist Vessela Stoyanova), Christopher Rouse, John Cage, and Dave Mancini. This concert will feature the world premier performance of Dave Mancini's "Concerto for Drumset and Timpani" featuring Dave on drumset and Vic Firth as timpanist. This work is a dedication to Vic and also will be the first live performance by Vic Firth at Berklee! This concert marks the 27th annual production of Percussion Unlimited. This concert will be sponsored by Yamaha Corporation of America and the Avedis Zildjian Company. Berklee Performance Center, 8:15 pm.

Berklee Represented by Skip Hadden & Nancy Zeltsman at PASIC

This year's Percussive Arts Society International Convention was held in Columbus, OH from October 27 - 30. Two of our esteemed faculty, Skip Hadden and Nancy Zeltsman, represented the Percussion Department at this most prestigious affair which was attended by 6000 percussion enthusiasts. Skip presented a drumset masterclass on "Rhythmic Concepts: The Broken Eighth Note Feel", and Nancy did a solo marimba performance (Friday at 9 am!) and was part of a marimba panel discussion.

Student Rep Mike Herklots

One last thought, your student representative to the Percussion Department Education Committee, Mike Herklots, will gladly represent ANY student concern or idea for consideration at our weekly meeting. Contact him if you have anything to address. Have a great Thanksgiving, Christmas, and Christmas break!

Final Exams Monday December 20 through Wednesday December 22

Final exams for all private lessons for the Percussion Department will be held from Monday December 20 through Wednesday December 22. Please make sure that you sign up for an exam time on the posted sign up sheets in the 1140 Boylston St. basement area of the Percussion Department. Sign-ups for final exam times can begin on December 1.

Proto-Type Classes for Spring 2000

Please look for the Percussion Department's prototype course offerings for the Spring 2000 semester. These are new courses developed by the faculty which are being offered for only the first or second semester. You might miss seeing these course offerings at the registration period. You must obtain a population waiver form from the Department Chair (me) or the Assistant Chair (Ron Savage) to add these courses to your schedule. These courses are as follows:

Percussion Prototypes Spring 2000

ILPC-PROTO 093 M. Ringquist	Bata Rhythms 2 Friday 2-4
ILPC-PROTO 094 J. Galeota	Berklee W. African Drum & Dance Ensemble Monday 7-9
ILPC-PROTO 095 J. Haddad	World Percussion 3 Thursday 7-9
ILPC-PROTO 096 D. Samuels	Mallet Keyboard Musicianship Tuesday 7-9
ILPC-PROTO 097 D. Samuels	Contemporary Mallet Percussion Ensemble Wednesday 7-9
ILPC-PROTO 098 B. Weiner	Alternative Set-Ups for Drumset & Percussion Tuesday 9-11
ILPC-PROTO 099 B. Weiner	Integrating World Music Traditions Wednesday 2-4
ILPD-PROTO 096 R. Savage	Drumset for Non-Percussionists Monday 4-5
ILPD-PROTO 097 R. Kaufman	Transcription & Performance for Drumset Wednesday 11-12
ILPD-PROTO 098 K. Dennard	Singing & Drumming Coordination Lab Tuesday 12-1

Berklee World Percussion Festival '99

Berklee hosted its 4th annual World Percussion Festival from August 17 - 22 during this past summer. Last summer's BWPF featured many of our Percussion Department faculty and visiting faculty for the week including conguero artist John Santos (Latin Percussion/Sabian), drumset artists Walfredo Reyes, Sr. (Remo/Sabian/Toca/Calato) and Horacio "El Negro" Hernandez (Pearl/Zildjian), South Indian percussion artist Trichy Sankaran, and Afro-Cuban specialist Orestes Vilato (Toca). In addition, there were guest appearances by Broadway's Lion King percussionist, Valarie Naranjo and her group Mandara, Petros Kourtis and his Greek ensemble Crotala, and a drum circle led by Bob Bloom (Remo). Classes were leveled, everyone worked in a 2-hour "principal instrument" class with the same teacher each day, had a 1 hour "open" class period to study with anyone of their choosing, had scheduled ensembles, world percussion-oriented survey classes, and traditional dance classes in Afro-Cuban and Brazilian styles. Next year's BWPF 2000 will be held from June 27 - July 1, 2000.

If interested in attending, please contact Berklee's Special Programs Office, or download an application from Berklee's website (see below). Detailed information regarding visiting faculty and daily schedules will be made available in the Spring semester and as part of the Spring edition of the Accent.

Berklee Mallet Keyboard Festival '99

The second Berklee Mallet Keyboard Festival was held from August 18 - 22. This festival overlapped with the BWPF, and allowed students to attend some of the BWPF evening events, and had a similar course structure as mentioned in the BWPF. All of Berklee's mallet keyboard faculty were teaching in this festival each day in addition to visiting marimba artist Nanae Mimura (Yamaha). In addition, master classes/workshops were presented by Gary Burton, African xylophone specialist Valarie Naranjo, marimba artist Leigh Stevens, and mallet specialist from the Army Band, Dana Kimble who led a presentation of "Mallet Master of the Big Screen". It has been determined that this festival will occur every other year, so look for the BMKF in 2001.

Information for the BWPF 2000 can be obtained from the Admissions Office in the Uchida building (921 Boylston St.), or, by writing to:

World Percussion Festival (or Mallet Keyboard Festival)
Berklee College of Music
1140 Boylston St.
Boston, MA 02215-3693

or calling: 617-747-2507 or 617-747-2245
or FAX: 617-262-5419
or email: summer@berklee.edu

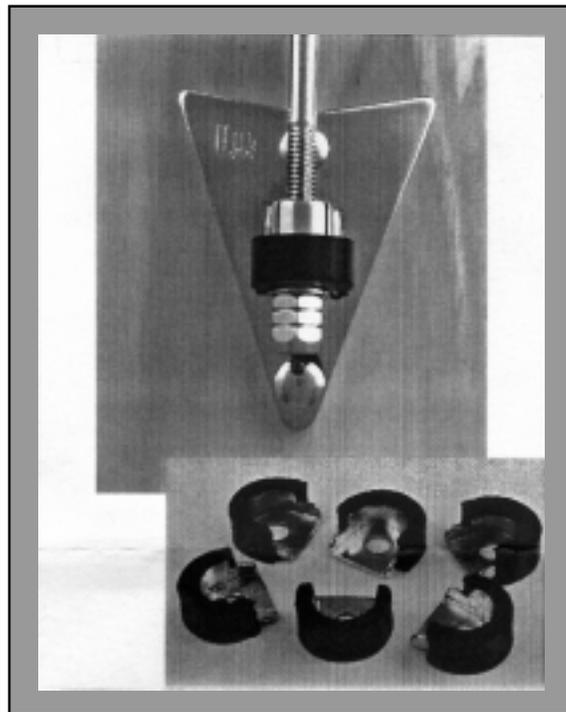
New LP Procare Integrated Shell Protectors

Strong as they are, LP nicks and scratches. Huddle group and they are bound to sions happen, it mkes good ments.

LP introduces the new grated Shell Protectors. the critical points without taking ditional lines of the drums.

The new Protectors fit dard washer. They stand proud maintaining a streamlined, off on the stage or in transit.

Percussionists making welcome the fact that tuning There is no need to remove the



congas are not immune to drums together closely in a "rub shoulders". Since colli-sense to protect your invest-

patent pending Procare Inte-new device isolates congas at away from the beauty and tra-

onto lugs in place of the stan-enough to do the job, while low profile. They will not snap

changes between songs will rods will still turn freely. Protectors to tune the drum.

Currently, all LP congas are shipping with the new Protectors, with the only exception being the LP Valje Armando Peraza Series. The Protector can also be retrofitted to all LP congas except the Valje Armando Peraza Series .

Skip Hadden: Here, There and...

Skip Hadden is on the move again following up his masterclass presentation at the Percussive Arts Society International Convention in Columbus, Ohio with more of the same, plus concerts in January '00 , in Cerena, Italy with Roberto Faenzi and in Rome at Daila International with Mauro Salvatore and then on to Spain, in Victoria and Bilboa at Mr. Jam with Victor Celada and Kuen.



*Skip at PASIC with Ndugu Leon Chancler and Peter Erskine
Three generations of Weather Report*



The Newest Sound in Drums from Yamaha: **Beech Custom**

The new Beech Custom series features beech shells using 100% Japanese beech wood plies and is supposed to produce a warmer sound than even the Maple Custom series. The sound is well centered with a low fundamental, a short attack and a long, full sustain and outstanding projection. The shells feature select wood in plies of 8 for the bass drums and 6 for the toms. The plies are constructed of staggered diagonal seams and sealed together with evenly distributed air pressure. This process ensures that the shell is round and of uniform thickness, guaranteeing superior tone, durability and ease in tuning.

The bearing edge is angled 45° down from outside to inside helping to produce the sound qualities mentioned above.

The Yamaha Enhanced Sustain System (YESS) provides minimum mount to shell contact to increase the drum's resonance while providing maximum dynamic range and sustain. The mounts are attached to the shell at the nodal points where the vibration of the shell is only minimally reduced. Rod clamps use a nylon bushing to tighten around hexagonally shaped tom arms and legs for superior stability.



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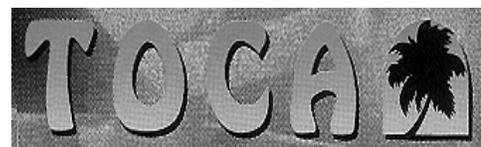


The best reason to play drums.

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KAMAN

REGAL TIP



YAMAHA

Of All of Our Efforts at Berklee

From the Percussion Dept.