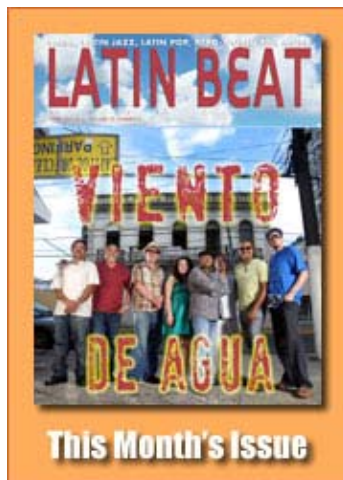




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JUNE/JULY 2010 ISSUE

News ⊕ ⊕ ⊕

OBITUARIO

FRANCISCO AGUABELLA

(Matanzas, 1925 - Los Angeles, 2010)

Photos courtesy of Pearl Corporation

Oriundo de "La Atenas de Cuba" — Matanza, puerto de la costa norte con una enorme riqueza musical — el percusionista Francisco Aguabella aprendió a tocar diversos tambores de procedencia yoruba, arará e iyesá en su infancia, antes de iniciar su carrera profesional como tumbador del Conjunto Bolero de su ciudad natal (el cual no debe de ser confundido con la epónima agrupación capitalina). En 1952, Aguabella se trasladó precisamente a la Habana, donde trabajó con un piquete de tambores folclóricos en el legendario cabaret San Souci. Ahí fue reclutado, dos años después, por Katherine Dunham, con cuya compañía de baile realizó extensas giras internacionales hasta el 1957, cuando el percusionista matancero estableció su domicilio permanente en San Francisco. En esta ciudad californiana grabó, a propósito, su primer disco en solitario (Dance the Latin Way, Fantasy, 1962). Del 1972 al 1975, Aguabella penetró el panorama del lucrativo Latin rock" como integrante de Malo (popular agrupación dirigida por Jorge Santana), "siendo el primer conguero en tocar cinco tumbadoras en los EE.UU.", según afirma Nat Chediak en su valioso "Diccionario de Jazz Latino". Radicado en los Angeles a partir del 1987, Aguabella grabó y/o colaboró con innumerables figuras musicales a través de su larga trayectoria artística, incluyendo pero no limitándose a Barney Kessel, Emil Richards, Lalo Schifrin, Mongo Santamaría, Eddie Palmieri, Louie Bellsón, Walfredo de Los Reyes, Cachao, Frank Sinatra, Tito



Steve Pouchie
Watch Ur Wallet
[Windows Media](#)
[Quicktime](#)

José Luis Morán
La Rumba del Barrio

[Windows Media Quicktime](#)

3D Ritmo de Vida
Que Siga La Rumba
[Windows Media Quicktime](#)

Somos Son
Bilongo
[Windows Media Quicktime](#)

The Estrada Brothers
Mr. Ray
[Windows Media Quicktime](#)

Manny Silvera
Bassed in America
[Windows Media Quicktime](#)

Bobby Matos
Cuchy Frito Man
[Windows Media Quicktime](#)

Chembo Corniel
Buena Gente
[Windows Media Quicktime](#)

Maña
Tranquilito
[Windows Media Quicktime](#)

Santiago Ceron
Besos de Hada
[Windows Media](#)

Puente, Hugh Masakela, Weather Report, Cal Tjader, Nancy Wilson, Carlos Santana y Dizzy Gillespie (quien categorizó al influyente ícono afrocubano como "El Coltrane de la tumbadora").
— *Luis Tamargo*

Pearl Mourns The Passing of a Legend: Francisco Aguabella

Conguero/Bata Master **Francisco Aguabella** was surrounded by many friends and loved ones when he passed on May 7, 2010. He was 84. He'll be remembered not only for having a passion for hand drumming but a passion for living every day to its fullest. His unmatched style and brilliant personality is a testament to all.

Francisco first left Cuba in the 1950s to perform with Katherine Dunham in the Shelley Winters movie "Mambo" filmed in Italy. After touring with Katherine Dunham he came to the United States and performed and toured with Peggy Lee for the next seven years. He has performed in Europe, Australia, South America and all over the United States (including the White House). Francisco enjoyed an extensive music performing and recording career and has delighted many audiences with his masterful and powerful rhythms.



He performed with many great jazz artists such as Dizzy Gillespie, Tito Puente, Mongo Santamaría, Frank Sinatra, Eddie Palmieri, Cachao, Lalo Schifrin, Cal Tjader, Peggy Lee, Nancy Wilson, Poncho Sánchez, Bebo Valdés and numerous others. Francisco's love of music transcends genres as he also performed and recorded with Rock legends Carlos Santana, Three Dog Night, Paul Simon and the Doors. Francisco had the honor of receiving awards such as the National Heritage Fellowship from the National Endowment for the Arts, the Durfee Foundation's Master Musicians' Fellowship, and recognition by the Los Angeles County Arts Commission. He is featured in the documentary "Sworn to the Drum" by filmmaker Les Blank, and is currently featured in a new documentary "Aguabella," currently in production, directed by actor/filmmaker Orestes Matacena (The Mask, Bitter Sugar). He also appeared with his ensemble on television programs including the Orlando Jones Show on FX.

Aguabella was a widely recognized master conguero and batá artist, a caring and knowledgeable instructor, and one of the most inspiring artists of all time. He led his own Latin jazz ensemble and when the opportunity arose he performed as a guest with the Conga Kings and wherever he was invited to perform. Francisco endorsed Pearl Drums since 2004 and taught Afro Cuban drumming at UCLA.

Francisco Aguabella will live forever through his music, our memories, and the life he led will affect generations of musicians to come.

[Quicktime](#)

Johnny Polanco y Su Conjunto Amistad

El Gusto de Mi Salsa

[Windows Media](#)

[Quicktime](#)

Siempre Salsa All Stars

Salsa Para Siempre

[Windows Media](#)

[Quicktime](#)

Images courtesy of Pearl Corporation, a division of Pearl Musical Instruments, a worldwide leading manufacturer of drums, percussion instruments and flutes. Pearl Corporation is also the exclusive U.S. distributor of Adams concert percussion. Pearl Corporation is based in Nashville.



Santa Monica Festival A Global Celebration

Photos and text © By Ricky Richardson

It was a beautiful day in Southern California as hundreds attended the 19th Annual Santa Monica Festival sponsored by the Santa Monica Cultural Affairs Division, Community and Cultural Services Department, Arts Commission and Office of Sustainability and the Environment. This was a free, environmentally sustainable and culturally enriching festival to celebrate Mother's Day and Mother Earth. The festival, held on Saturday, May 8th in Clover Park, was a fun-filled day with eclectic music, dance and visual arts, food, information and shopping.

A nice breeze ensured that the festival was pleasant for all. However, things began to heat up with some passionate dances, energetic exercise routines and infectious Afro-Cuban sounds. Festival attendees are fortunate to go on a journey thru dance and music each year as part of the Santa Monica Festival. This year we travelled to Africa, Colombia, Cuba, Puerto Rico and Spain.

People were wise to partake in the wonderful Caribbean food or any of the other mouth-watering cuisine set up on the site. One sure way to burn off the extra calories was dancing to the infectious sounds provided by following groups.

Clarita and Arte Flamenco Dance Theatre



entertained the crowd with their colorful, exuberant and expressive dances of various regions of Spain. The group — led by "La Clara" — is a renowned touring dance company that performs rarely seen and reconstructed historical Spanish classical and regional folk dances and fiery, passionate flamenco. Visit www.clarita-arteflamenco.com for more information.



The crowd got a good workout with Zumba, the exercise craze that is sweeping across the world. Zumba trainer Wil-son Williams led the crowd in a fast paced 45-minute program of different routines. Zumba fuses Latin rhythms and hip-hop into easy exercise routines that are a total blast. You feel like you are at a party.

Ricardo Lemvo & Makina Loca is a popular, tight local group that kept the momentum up during its always crowd pleasing set. It didn't take long for the salsa dancers to get their groove on. The group performed a synthesis of Latin American and African musical styles that forges new links in the age-old chain of Afro-Caribbean musical tradition. The crowd was either exhaustive or re-energized after the festival was over. Ricardo Lemvo & Makina Loca's hour long set consisted of material from his previous CD's *Retrospectiva*, *Isabela*, *Ay Valeria!*, *Tata Masamba*, *Mambo Yo Yo* and *Sao Salvador*. One or all of these CDs needs to be a part of your CD collection. Check out www.makinaloca.com to order CD's and find out when the group will be performing at a venue near you. The crowd danced throughout their set even in the absence of a dance floor. These tunes kept the crowds feet moving and their bodies in motion — *Nono Femeineh*, *Mama Kiyelele*, *Masamba*, *Boom Boom Tarara*, *Guajira*, *Mambo Yo Yo*, *Yiri Yiri Bon*, *Papa na Bana*, *Afrika* and *Prima Donna*.

Additional entertainment featured SMMUSD Elementary School Youth Orchestra, Santa Monica High School Jazz Combo, A Gaelic Gathering (Traditional Irish Dance and Music), The Living Sisters (ecstatic harmony vocalist), Rising Phoenix Morris (19th Century traditional dance and music from Cotswold region of England) John Zeretsky and students with a performance of sound, science, music and art, plus Ana Maria Alvarez and students in a performance of movement and nature, and finally, Ballroom Madness (a class with Danny Ponickly-teaching swing, tango and polka dances).

Please visit www.arts.santa-monica.org for more information about upcoming cultural events in the city of Santa Monica.



NAMM Foundation Awards \$585,000 to Support Innovative Music Learning Programs for People of All Ages

NAMM, the trade association of the international music products industry, today announced the 25 recipients of the NAMM Foundation's 2010-2011 program grants, allocating \$585,000 in funding to support innovative community-based music learning programs that allow more people the opportunity to experience the proven benefits of active music making.

The new grants, while only a small portion of NAMM's overall annual multimillion-dollar-reinvestment into the music products industry, help worthy organizations operate programs designed to increase interest and participation in making music among seniors, college students and school-aged children. Since 1994, NAMM has supported worthy music-making programs through its grant program, providing \$12.5 million in support.

"We thank all NAMM Members, who through their membership with the association and participation in the annual NAMM Show, help create more music makers through their support of these programs," said Mary Luehrsen, executive director of the NAMM Foundation.

During the recent NAMM Board of Directors meeting, the following programs received approval:

Australian Music Association

NAMM Foundation funding supports the expansion of the Musical Futures program. This innovative music education program, which began in the United Kingdom, is helping to renew music education in Australia's public schools. www.australianmusic.asn.au/

Boys and Girls Harbor, Inc. on behalf of Harbor Conservatory for the Performing Arts

NAMM Foundation funding supports the Latin Music Program of Harbor Conservatory for the Performing Arts in New York City. The goal of the program is to foster the development of well rounded, technically proficient, literate and creative musicians by developing in them an understanding of Afro-Caribbean musical styles, history and seminal artists. www.harborconservatory.org

Coalition for Music Education in Canada

NAMM Foundation funding supports the expansion of the Coalition for Music Education in Canada's Music Monday program, a public awareness initiative that engages thousands of music makers in the opportunity to celebrate music making's vital role in school and in life. www.wealneedmusic.ca

Guitar and Accessories Marketing Association

NAMM Foundation funding supports the Teacher Guitar Workshop professional development program to provide music educators with the basic skills and tools necessary to introduce and teach group guitar instruction in schools. www.discoverguitar.com

Guitars in the Classroom

NAMM Foundation funding supports the expansion of The AMIGO Project: Achievement through Music Integration, which introduces music making to educators whose K-6 general classrooms include more than 27 percent Hispanic students who are English Language Learners.

www.guitarsintheclassroom.org/

Intercultural Family Services

NAMM Foundation funding supports the Music & Mentorship program providing families of diverse cultural groups an opportunity to explore and develop their musical creativity, self-expression and self-esteem through musical appreciation and instruction. www.ifsinc.org/

Jazz Arts Group of Columbus

NAMM Foundation funding supports the Adventures: The Jazz Academy Reaches Out program which advances and celebrates the art of jazz in Columbus, Ohio, and surrounding areas.

www.jazzartsgroup.org

Little Kids Rock, Inc.

NAMM Foundation funding supports the Contemporary Band program, bringing student-centered, pop-oriented instrument classes into public schools. Contemporary Band complements Orchestra, Marching Band, Chorus and Jazz Band programs. www.littlekidsrock.org

Merit School of Music

NAMM Foundation funding supports the Band Builders initiative, which enriches band programs in Merit's Bridges sites with in-school and after-school music instruction. www.meritmusic.org

Midori & Friends

NAMM Foundation funding supports the Adventures in Making Music Residencies (including Guitar and other instrumental and Vocal classes)/Community Enrichment Initiatives, which are skills-based programs that give students and teachers opportunities to learn how to play the guitar and other instruments in general classroom settings in New York City.

www.midoriandfriends.org

Mr. Holland's Opus Foundation

NAMM Foundation funding supports the Special Projects program, which help provide musical instruments to after-school programs, community schools of the arts, youth orchestras and qualified music therapy programs assisting underserved youth primarily attending Title 1 schools.

www.mhopus.org

Music For All/UK

NAMM Foundation funding supports the expansion of the travelling Learn To Play Stand School Tour, which will allow thousands of children to try a variety of musical instruments in schools in the United Kingdom. www.musicforall.org.uk

National Center for Creative Aging

NAMM Foundation funding supports the expansion of the Creativity Matters: Vital Aging in Vital Communities Initiative by implementing professional development and technical assistance in music and arts learning for older adults. www.creativeaging.org/

National Guild For Community Arts Education

NAMM Foundation funding supports the Engaging Adolescents Initiative, increasing teens' participation in music learning programs in the Guild's member schools by enhancing the effectiveness and scope of existing programs and stimulating the development of new teen programs. www.nationalguild.org

National Piano Foundation

NAMM Foundation funding supports the expansion of the Recreational Music Making Piano project, increasing the number of music makers by training traditional private piano instructors to provide group lessons to adult learners with health and wellness goals. www.pianonet.com

National String Project Consortium

NAMM Foundation funding supports the Creating and Sustaining String Projects program to address the shortage of qualified stringed instrument teachers by providing training and outreach to new string teachers via six university sites. www.stringprojects.org

New Horizons International Music Association

NAMM Foundation funding supports the launch of the Internationalizing New Horizons Music project, expanding the opportunity for adult music makers to participate in recreational bands and orchestras. www.newhorizonsmusic.org

North Shore Boys & Girls Club

NAMM Foundation funding supports the Rock Lobster Monthly Band Night program which offers young musicians an accessible, alcohol-free venue where they can practice, gain stage experience, be mentored and develop a following for their music. www.nsbgc.org

Percussion Marketing Council

NAMM Foundation funding supports the expansion of the Roots of Rhythm interdisciplinary music education program and the Percussion in the Schools assembly program to more schools throughout the United States. www.rootsofrhythm.net or www.playdrums.com

Performing Arts Center of LA County

NAMM Foundation funding supports the Active Arts Recreational Music Program: Get Your Chops Back program, a series of group music-making sessions and open rehearsals aimed at re-igniting the musical skills of "lapsed" instrumentalists. www.musiccenter.org/

Raising the Blues

NAMM Foundation funding supports the Music, Memory & Healing program, bringing the making of blues music and interactive musical opportunities, music access, music education and instruments to children undergoing medical treatment and recovery. www.raisingtheblues.org/

Rock 'n' Roll Camp for Girls

NAMM Foundation funding supports the expansion of the Girls Rock Institute, providing girls in Portland, Ore., a place to learn an instrument, form a band, write an original song and perform in front of an audience. www.girlsrockcamp.org

The Crescent Theatre Company D/B/A Kid Pan Alley

NAMM Foundation funding supports the Across the Years-Kid Pan Alley Intergenerational Songwriting Residencies program, which enhances quality of life for seniors, gives young people a chance to see the world from a perspective different than their own; and increases community support of the importance of arts education. www.kidpanalley.org

VSA arts, Inc.

NAMM Foundation funding supports the expansion of VSA arts' Adaptation & Innovation in Making Music program to raise awareness of innovative adaptations that enable musicians with physical disabilities to play musical instruments, and to showcase the talents of these musicians. www.vsarts.org

Women's Audio Mission

NAMM Foundation funding supports the Girls on the Mic program, which uses music making to encourage middle and high school-aged girls to pursue studies in music, math, science and computers and to expose them to music technology careers. www.womensaudiomission.org

About the NAMM Foundation

The NAMM Foundation is a non-profit organization with the mission of advancing active participation in music making across the lifespan by supporting scientific research, philanthropic giving and public service programs from the international music products industry. For more information about The NAMM Foundation, please visit www.nammfoundation.org.



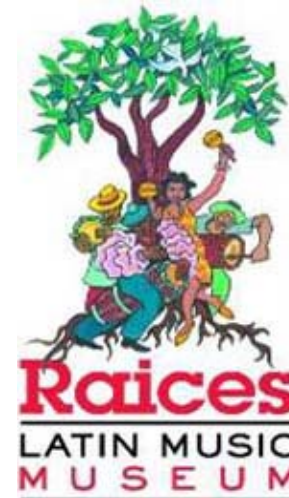
Raíces Latin Music Museum makes first International Loan

The Raíces Latin Music Museum, an affiliate of the Smithsonian Institution is pleased to announce that it has lent a wooden marimba once belonging to the great "El Rey" Tito Puente, for inclusion in the exhibition entitled, "RIFF — When Africa got us grooving" at Québec City's Musée de la civilisation. The exhibit will be on view from June 2, 2010 until March 13, 2011 and examines the influence of African musical culture on today's popular music in North and South America.

More than any other cultural phenomenon, music has traveled from continent to continent, where it has been adopted blended, and transformed over the years. The exhibition is based on "Music in Motion" by the National Museum of Ethnology, Leiden, the Netherlands. Since the arrival of the first African slaves in Virginia in 1619, music has migrated to the four corners of the globe through a complex network of inspiration and imitation. Styles ranging from gospel to spiritual, jazz, rock bebop, salsa, rap, hip-hop and others clearly owe a debt to African roots.

Maestro Puente's marimba will be in good company, for the exhibition will include a jacket worn by Elvis Presley, Miles Davis' red trumpet, a dress worn by Ella Fitzgerald, one of James Brown's capes, Déde Fortin's guitar, Charlie Biddle's bass, and many more legendary objects from the biggest names in music.

Tito Puente (1923-2000) was born in New York City and named Ernesto Antonio Puente, Jr., but he became known as El Rey or "The King" of Latin Music. An internationally acclaimed multi instrumentalist, composer, arranger and bandleader, Puente won four GRAMMY awards and created Latin music classics. A virtuoso timbales player and great arranger, he would later revolutionize the way orchestras presented the rhythm section. Growing up in El Barrio (East Harlem), he began performing at age five with his sister in dance contests. By the age of 13 he was playing professionally with local bands. At age 17 he played drums with Machito and his Afro-Cubans. After serving in the Navy he attended the Juilliard School of Music and joined the popular Noro Morales Orchestra. Puente eventually formed a group called the Piccadilly Boys,



which became the Tito Puente Orchestra and went on to record over 120 albums, of which his *Dancemania*, recorded in 1958 is widely considered his finest. In his over 50 years in music he collaborated and cultivated some of the best singers and musicians of Latin music and brought his music to adoring audiences throughout the world. Through it all, the honors the applause and acclaim, Tito maintained a sense of humanity and generosity of spirit. He will be remembered always by the vast musical legacy that he leaves behind.

The Raíces Latin Music Museum is dedicated to the musical, cultural, and historical preservation of Latin music, particularly the branch that evolved in New York City and is commonly referred to as salsa. Born in 1979 out of Ramón Rodríguez and Louis Bauzo's efforts to prevent valuable items from being discarded, Raíces now holds the country's largest and most diverse collection of materials documenting the evolution and impact of the genre. In recognition of its rarity and importance as a national artistic resource, and of its value to several areas of humanities research, The Raíces Latin Music Museum has been designated an Official Project of Save America's Treasures and an Affiliate of the Smithsonian Institution.

Located in East Harlem, a primary birthplace of the music, The Raíces Music Museum established at Boy & Girls Harbor, serves as the foundation of public programming initiatives, which include exhibitions, historically re-created concerts, and lecture-demonstrations with living legends in the field. It also serves as a primary resource for the Harbor Conservatory's Latin Music program, considered the world's foremost school for the study of Afro-Caribbean Latin music.

Raíces is made possible with support from Boys & Girls Harbor, The Upper Manhattan Empowerment Zone, The Institute for Museum and Library Services and Bank America Charitable Foundation, National Endowment for the Arts, Save Americas Treasures, New York State Council on the Arts, and New York State Assembly Member Adam Clayton Powell, IV, the family and friends of Bill Gordon and other generous individuals.

Nina Gale Olson, Director of External Affairs, Harbor Conservatory for the Performing Arts & Raices Latin Music Museum @ Boys & Girls Harbor One East 104th Street, New York, NY 10029 Tel: 212/427-2244 ext. 577



Victor Manuelle Comienza Semana con Tributo en Billboard Magazine y Culmina Su Gira de Estados Unidos con Apoteosico Concierto en James L Knight Center en Miami

El 29 de marzo del 2010: Esa semana trajo para Víctor Manuelle nuevos logros, entre ellos el merecido tributo editorial a su trabajo como cantautor, productor y dueño de compañía disquera por la prestigiosa Revista Billboard y la culminación de su gira por los Estados Unidos la cual comenzó el mes de febrero.

En un impresionante despliegue, la periodista Leila Cobo realzó la creatividad de el sonero y sus cualidades para prevalecer al tope en estos tiempos tan cambiantes dentro de la industria musical. Algunos de sus grandes colaboradores como el diseñador Narciso Rodríguez, el director de cine León Ichaso, el director de eventos especiales Cisco Suárez y muchos otros también compartieron sus anécdotas y experiencias de trabajo.

El 27 de marzo precisamente el intérprete de Mirame presentó su primer concierto sólo en el James L Knight Center de la ciudad de Miami marcando el final de su gira de conciertos en los Estados Unidos. Allí también se dieron cita algunos de sus amigos, entre ellos, Adamarys López, Natalia (La Quinta Estación), Tommy Torres, Karla Monroing, Lena, el compositor Jorge Luis Piloto y el actor Julian Gil. La noche estuvo llena de sorpresas y una de ellas fue la participación junto a Víctor Manuelle del guitarrista y compositor Amaury Gutierrez, quién interpretó junto a Víctor el tema Olvido No, que Gutierrez le escribiera para su más reciente producción titulada Soy.

Víctor Manuelle es el artista de musical tropical que más numero unos ha obtenido en la listas de Billboard Magazine.

Luego de sus compromisos en los Estados Unidos, Víctor Manuelle parte a Latinoamérica, donde continuará con varios conciertos.



Gamble & Huff, Paco de Lucia, Angelique Kidjo, and



Kenny Barron Inspire Berklee College of Music's Class of 2010 With Music and Wisdom

Kidjo, Barron join students for performance at annual Commencement Concert

Photos by Phil Farnsworth



(L-r) Leon Huff, Kenneth Gamble, Angelique Kidjo, Paco de Lucia, and Kenny Barron.



(L-r) Larry Simpson, Berklee's Senior Vice President for Academic Affairs; honoree Paco de Lucia; and Berklee President Roger Brown.

More than 850 graduates from 54 different countries received degrees at Berklee College of Music's 2010 Commencement, held at the Agganis Arena at Boston University, May 8, 2010. Berklee President Roger H. Brown presented honorary doctor of music degrees to legendary songwriting team and Sound of Philadelphia architects Kenneth Gamble and Leon Huff; Spain's most influential flamenco artist and one of the world's most revered guitarists Paco de Lucia; African-born singer/songwriter and humanitarian Angelique Kidjo; and jazz pianist, composer, and bandleader Kenny Barron. Gamble delivered the commencement address to the graduating class and more than 4,000 guests.

The annual Commencement Concert took place on graduation eve, May 7, also at Agganis Arena. Some of the college's most accomplished students presented a tribute to the honorees with performances of music associated with their careers. Kidjo performed her song *Afrika* alongside the student group Women of the World. Earlier in the set, Barron took the stage to perform his composition *Phantoms*, joined by his granddaughter and graduating class member Nikara Warren on vibes. Other concert highlights included a medley of O'Jays songs, including the Gamble & Huff classics *Backstabbers* and *For the Love of Money*, and de Lucia's *Zyrab* and *Solo Quiero Caminar*, performed by a 12-piece band with students from Spain, Israel and Brazil.

In his commencement address, Gamble encouraged the class to be more than songwriters, guitar players, or business people, but also ambassadors of love through their music. He quoted

Love Train, a number one hit that he and Huff wrote for the O'Jays: *People All over the world/join hands/start a love train/don't miss it/cause if you miss it/I'll feel sorry for you*, and led a brief sing along of the universally familiar chorus.

"It's wonderful to be young and gifted," he said. "The future is like a piece of clay. You have the ability to mold it and shape it any way you want. It's right in the palm of your hands. But you have to be committed, you have to be persistent and you have to persevere through all of the setbacks to make your dreams come true. Learn from yesterday, live today at it's maximum, and do great planning for tomorrow."

When Leon Huff accepted his honorary doctorate alongside Gamble later in the ceremony, he thanked God for meeting his songwriting partner, and told the audience how much he has enjoyed their relationship.

Kenny Barron confessed to being blown away by the talent in the previous night's concert, and said that receiving his award on the day that his granddaughter was graduating was a double honor for him.

De Lucia recalled that his earliest memories of flamenco music were hearing his father and neighbors perform it in the small community at the southernmost tip of Spain where he lived. He continued: "Now its sound has been extended all over the world, including here at Berklee. Today flamenco music is celebrated at the most important music college in the world. I feel that today is a triumph of revolution. This honor legitimizes the art that I have been defending all my life. When recognition is born from knowledge and understanding, nobody doubts it."

Kidjo told the graduates that performing with some of them on stage was a ball and that to her ears, all of the musicians sound like they are on their right pathways. "My mother used to tell me that when you hit that stage you have to be ready to be naked spiritually," she said. "It doesn't matter how beautiful you look on stage, it's who you are in your soul and what you are willing to tell other souls who come to hear you play. Show it. Let it shine. And, use music as the weapon of peace."

This year's honorary doctorate recipients were recognized for their achievements in contemporary music, for their enduring contributions to popular culture, and for the influence their careers and music have had over Berklee's international student body. Gamble, Huff, de Lucia, Kidjo, and Barron join the ranks of such esteemed recipients as Duke Ellington, David Bowie, Count Basie, B.B. King, Sting, James Taylor, Aretha Franklin, Pat Metheny, Loretta Lynn, Dizzy Gillespie, Billy Joel, Bonnie Raitt, Quincy Jones, Aerosmith's Steven Tyler, Smokey Robinson, Linda Ronstadt, and Patti Labelle.

Berklee's class of 2010 included more than 850 students graduating with bachelor of music degrees or professional diplomas. Female graduates numbered 282, representing 33 percent of the total class-an increase of five percent from 2009. International students from 54 different countries made up 34 percent of the class-an increase of 21 percent from 2009. The largest

number of graduates from outside the U.S. were from South Korea and Japan. Spanish and Latin American graduates numbered 57-an increase of 15 students from 2009. Domestic students were from 44 U.S. states-the greatest number from Massachusetts, California, and New York. The top three majors were Professional Music, Performance, and Music Business/Management. Guitar, voice, and piano were the three most common means of musical expression among students of the graduating class.

Berklee College of Music was founded on the revolutionary principal that the best way to prepare students for careers in music was through the study and practice of contemporary music. For over 60 years, the college has evolved constantly to reflect the state of the art of music and the music business. With over a dozen performance and nonperformance majors, a diverse and talented student body representing over 70 countries, and a music industry "who's who" of alumni, Berklee is the world's premier learning lab for the music of today — and tomorrow.

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