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BERKLEE TODAY

FALL 2019



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As the alumni-oriented 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 issues and 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 on contemporary music.

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Letter from the Editor

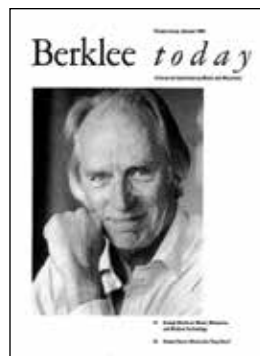
By Kimberly Ashton



Last fall, as longtime *Berklee Today* editor Mark Small prepared for retirement, he gave me two large books and a few boxes: the distillation of his 27 years at the magazine. One of the books had the bound editions of the first 10 years of *Berklee Today*, starting with Beatles' producer George Martin '89H on the cover. The second book held the next decade's worth of issues featuring a larger, redesigned format. The boxes contained loose copies of the magazine's third incarnation.

Looking at these back issues, I was struck not just by how the magazine has changed, but by how the institution it covers has evolved. One considerable difference is how much Berklee has grown. On the opening pages of that first issue I came across the headline "Berklee Honors 455 in Class of '89." Last May, more than double that number—including a hundred graduates from Berklee Online—walked across the stage in the Agganis Arena on commencement day. And 150 more graduated from our Valencia campus, as well as 282 from Boston Conservatory at Berklee.

As I dug a little deeper into Berklee's stats, more profound changes surfaced. When that first issue of the magazine went to press, the college's enrollment was 16 percent female. Last fall, 40 percent of the student body were women. Similarly, minority enrollment has increased



from 12 percent to 40 percent. Another dramatic change can be seen in the graduation rate. By the late '90s, that number stood at 42 percent. Today it has climbed to 64 percent, in line with the national average for private schools.

And what today's newly minted alumni studied at Berklee has broadened: Since 1989, the college has introduced new courses of study, from music business to music therapy, as well as several new and groundbreaking institutes and programs, from the addition of Africana Studies and American Roots in 2004 to Jazz and Gender Justice in 2018.

As Berklee has grown, so has the magazine that reflects the people who've passed through it. In just the past few years alone, *Berklee Today's* cover has featured leaders in musical theater, jazz, film scoring, African music, business, classical music, and more.

This issue's cover story is a glimpse of the next generation of alumni. In honor of the magazine's 30th anniversary, we've selected a group of 30 artists under 30 years old. Many of them have had Berklee experiences that didn't exist in 1989, such as classes at City Music programs, workshops with the Berklee Global Jazz Institute, courses at Berklee Global Partner schools, graduate study in Spain, and Conservatory training.

This issue is also a toast. As the Berklee universe expands, here's to the stars—whether big or small, or known to many or few—who will emerge in the next 30 years.

BERKLEE BEAT

Roger Brown to Step Down as Berklee President

By Kimberly Ashton

After 15 years as the president of Berklee, Roger Brown announced in October that he will step down on May 31, 2021, or sooner, depending on when a new president is hired.

"This work has been a source of enormous joy to me and my whole family...and while I know I will miss the work a great deal, I also believe that the time is propitious for this

and Berk's son, Lee. Among Brown's goals when he came to Berklee in June 2004, according to a *Berklee Today* article that year, were to widen the college's global outlook and foster study abroad, to expand online education, and to raise money for facilities, scholarships, and City Music.

He presided over a period of dynamic growth at Berklee in which the college opened a campus in Spain and increased its international partnerships, developed online degree programs through Berklee Online, built the tower at 160 Massachusetts Avenue, merged with Boston Conservatory,

Student Success, opposite page).

As he planned the announcement, Brown had a message for alumni. "The strength of Berklee is undoubtedly concentrated in its alumni. Your achievements as artists, as teachers, as writers and composers, engineers and producers, and in other walks of life—entrepreneurship, law, medicine, science, technology, cybersecurity, and more—are the foundation upon which our reputation is built. Having worked with you for over 15 years has been a remarkable experience and one I will always treasure," he said.



transition," Brown wrote in a letter to the Berklee community, adding that he expects to find an exciting new challenge in his life's next chapter, though he doesn't yet know what that challenge will be.

Brown is the third person to serve as president of Berklee, after founder Lawrence Berk

surpassed its Soundbreaking capital campaign goal, established BerkleeNYC, and launched several groundbreaking institutes, among many other changes and achievements. Brown will transition out of Berklee after spearheading the institution's next major initiative, *Thrive* (see *Thrive Strategic Direction Squarely Focuses on*

Berklee's Board of Trustees is beginning the process of finding a new president. Martin Mannion, the board's vice chair, will lead the endeavor, forming a search committee composed of trustees, faculty, staff, and students. The team will be assisted by a firm that specializes in finding candidates with strong executive experience.

Board Chair Susan Whitehead, in an open letter to the Berklee community, asked students, faculty, staff, and alumni to participate in the process through numerous public forums over the next few months. "We welcome your input to help determine the qualities we seek in our next president, any candidates you would like for us to consider, and anything else of significance in this important search," she wrote.

At the end of the search, a candidate will be recommended to the Board of Trustees for vote of approval.

Thrive Strategic Direction Squarely Focuses on Student Success

By Katie Gibson

As the cost of higher education rises, Berklee is working to make the student experience more affordable. The new Thrive Strategic Direction, announced last fall by President Roger H. Brown, aims to provide support for students so they can reach their professional and creative potential.

The program comprises three key priorities: (1) to enable students to graduate from Berklee at higher rates and with less debt; (2) to support students in their pursuit of a high-quality, engaging experience at Berklee; and (3) to prepare students for purposeful, successful, sustainable careers.

The Thrive Scholarship, part of the initiative, is a pilot scholarship program for a select group of upper-semester students who have demonstrated academic achievement and financial need, and who are on track to graduate in eight semesters.

"Our hope is that we will increase the likelihood that they graduate and that they do so with less debt to encumber their future prospects," Brown says. "In short, to help them thrive here at school and beyond." Launched last spring, the scholarship has so far provided aid to more than 200 students seeking to complete their Berklee degrees.

The Thrive Strategic Direction also focuses

on key areas of the student experience at Berklee, to give students the tools for success. It will include an overarching strategy for the entire institution, with several supporting plans for each of Berklee's learning environments: the College; the Conservatory; Berklee's campus in Valencia, Spain;

to have successful careers, and to provide the bridges that connect them with the broader music, media, and arts industry while at Berklee."

The plan includes a focus on pedagogy and the streamlining of Berklee's curriculum to



and Berklee Online. The Thrive plan for each area will be tailored to the individual learning environment and its students.

"We recognize there are fundamental shifts happening in both the music industry and higher education that are critical for us to address," says Panos A. Panay B.M. '94, senior vice president for Global Strategy and Innovation. "The way our students will build their lives and careers after they leave Berklee is changing in fundamental ways. We want to both create the conditions and experiences that will enable them to develop the skills and mind-sets necessary

optimize program progression and timely graduation. It will also aim to enhance student engagement across the institution; develop an integrated approach to academic, financial, and career advising; emphasize a holistic approach to wellness; and improve career readiness for all students.

"The student experience is multifaceted," Panay says. "Thrive is a comprehensive approach that supports our students' ability to be the creators, innovators, pioneers, and collaborators that we want them to be, and it's fundamental to Berklee's mission to educate and empower artists to better our world."



Mestizas performed August 15 at the Institute of Contemporary Art as part of the Berklee Summer in the City Concert Series.



SOUNDBREAKING



Strike the Gong: Celebrating the Success of Soundbreaking

By Jessica Halton

Berklee's second-ever capital campaign, Soundbreaking, drew to a close this spring after raising nearly \$161 million over the past eight years.

Donors gathered March 7 in the Berklee Dining Hall, at 160 Massachusetts Avenue, to be recognized and thanked for their generosity. Guests enjoyed performances by student bands Rainbow All-Stars and Upper Structure, as well as alumni Latin-jazz group MIXCLA. Remarks from Larry Simpson, senior vice president for Academic Affairs/provost; Susan Whitehead, board chair; Cindy Albert Link, senior vice president for

Institutional Advancement; President Roger H. Brown; and Professor Tia Fuller rounded out the evening. After the reception, guests went to the Berklee Performance Center for the Ariana Grande and Micki Miller Tribute Show, produced by Fuller.

Thanks to the tremendous support of dedicated alumni, parents, friends, corporations, foundations, board members, and volunteer leaders, Berklee far exceeded the original campaign goal of \$121 million. The \$161 million raised includes almost \$19 million in support raised by Boston Conservatory at Berklee.

From June 1, 2011, to May 31, 2019, donors committed to funding a variety of strategic initiatives, including unrestricted annual fund gifts, which provide relief to the College and Conservatory's areas of greatest

need and support much-needed student scholarships; the launch of the Berklee Popular Music Institute, the Music and Health Institute, the Institute for Arts Education and Special Needs, and the Institute for Creative Entrepreneurship; and paid fellowship opportunities in which students gain valuable real-world experience working in their field and developing meaningful industry relationships.

While offering significant ongoing scholarship support, donors generously brought to fruition two significant capital projects at the Conservatory: a new theater at 31 Hemenway Street and the Richard Ortner Studio Building at 132 Ipswich Street.

We sincerely thank everyone who made Berklee a philanthropic priority during the Soundbreaking campaign.



Grandmaster Flash, David Gross-Loh, John Connaughton, Judy O'Brien, Jim O'Brien, David Sprows, and Lori Sprows



Linda Mason, President Roger H. Brown, Livingston Taylor, Susan Berk, and Former President Lee Berk

Gala Raises Record Amount of \$2.3 Million to Support City Music

By Lindsey Chinni and Beverly Tryon

On October 26, over 900 guests danced late into the evening at the Boston Marriott Copley to celebrate the 25th anniversary of the Berklee Encore Gala, raising \$2.3 million to benefit the Berklee City Music program.

Following a cocktail reception and dinner at which former Governor Deval Patrick spoke, the guests enjoyed performances from more than 150 faculty, student, and alumni musicians, including special guests Grandmaster Flash and Professor Livingston Taylor, in seven nightclub settings. Additional musical acts included the Berklee Indian Ensemble; Berklee Concert Jazz Orchestra, directed by Professor Greg Hopkins and featuring guest vocalists Professor Donna McElroy and Renese King; Mar del Norte featuring Associate Professor Eguie Castrillo; and Twisted Pine, winner of the 2018 Boston Music Award for Americana Artist of the Year.

The star power continued in the main ballroom as 10-time Grammy Award winner Chaka Khan '04H brought the dance party with hit songs "Tell Me Something Good," "I'm Every Woman," "Ain't Nobody," and more.

For more than 25 years, City Music programming has enabled young musicians marginalized by socio-economic barriers to fulfill their artistic, academic, and personal potential through the study of music. Currently, City Music reaches hundreds of thousands of young people through 48 sites.



Chaka Khan



Former Governor Deval Patrick



Berklee City Music Ensemble

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A RISING STAR

Conservatorio de Artes del Caribe plays an essential role in producing the next generation of Puerto Rican talent.

By Kimberly Ashton

Puerto Ricans have a saying about themselves, an adage they've had too many reasons to repeat over the past couple of years: *Puerto Rico se levanta. Puerto Rico rises.*

Hurricane Maria, the government-debt crisis, and this summer's political protests have all concussed the island, but Puerto Ricans get up, dust off, and press on.

Take Rubén Amador B.M. '01, for example. When his contemporary-music school, Conservatorio de Artes del Caribe, folded in 2005, four years after its opening, Amador rallied and relaunched it in 2009. Then, when Hurricane Maria forced CAC to shutter shortly after the school became a Berklee Academic Global Partner, Amador held classes in a preschool that still had a power source. And this July, when police stood directly in front of the CAC to stop protestors from reaching the governor's mansion, Amador allowed his classrooms to be used as the press center for journalists who came to the island.

"In light of everything that's happened here the past two years, the fact that CAC is still standing is huge," says Jason Camelio, Berklee's assistant vice president for Global Initiatives. Not only has CAC survived, Camelio says it's hitting its stride, thanks to the irrepressible talent native to the island and to the Berklee ecosystem that helps nourish it.

Uncertain Beginnings

Amador's rich relationship with Berklee got off to, well, a chilly start. While still in high school, he came to Boston with his father to see the college. His first encounter with it was when he emerged from the Hynes train station into a frosty February day. He had never been to New England in wintertime. "I remember saying, 'Wow, this is for serious people,'" he says with a laugh.

When Amador opened the door of 1140 Boylston Street, he was greeted with jazz. He assumed the music was a recording, but as soon as he rounded the corner, he saw that it was coming from a rehearsal hall. Stunned, he thought, "I want to be here."

That day would come a few years later. With a partial scholarship in hand and some transferable courses on his transcript, Amador packed his two congas with clothes; rice and beans; a toaster oven; and an air mattress, and boarded a plane to Boston. Initially, he stayed with saxophonist Miguel Zenón B.M. '98, whose place was dubbed "el hotel" because of the number of Puerto Rican musicians rotating through it.

Amador pursued a jazz composition major but says one of his major lessons at Berklee happened outside the classroom, during his interactions with other students.

"That's where I realized that I'm Latin American," he says. In Puerto Rico, he had a jazz group; at Berklee, he started listening to Latin American music and founded his band, Yahuba, which means "music" in Taíno, the extinct language of indigenous Puerto Ricans.

Another life-changing realization he had at Berklee was that he wanted to start a music school back home. He spent the summer after graduation in Boston preparing to launch his school, and three days after he moved back to San Juan, he signed a lease for the new school. He started with eight students, four of whom were family members. Within two years, the school had grown to nearly 80 students. Amador had found his passion.

"You start doing it, and then you get into it, and then you see what you have done, and then you see how much enjoyment you have got out of that, and that's when I got hooked," he says.

The Long Courtship

Amador knew early on that he'd like his school to be a member of what was then called the Berklee International Network (now Berklee Global Partners). In 2003, he started exploring the idea with Larry Monroe, who was then Berklee's associate vice president for international programs.

"IN LIGHT OF EVERYTHING THAT'S HAPPENED HERE THE PAST TWO YEARS, THE FACT THAT CAC IS STILL STANDING IS HUGE," SAYS JASON CAMELIO, BERKLEE'S ASSISTANT VICE PRESIDENT FOR GLOBAL INITIATIVES.

However, in 2005 a cash flow problem forced Amador to make what he called the hardest decision of his life: to close CAC.

Afterward, he began studying in San Juan for a master's degree in cultural studies, focusing on the history of Puerto Rican music. (He's now working toward his Ph.D.)

But his dream of running a school never left him. Even to him, reopening seemed like a preposterous thing to do considering his circumstances. "But more than crazy, it was a challenge."

"I said, 'Okay, you're feeling very creative? Let's throw in a challenge. Let's see if you are creative enough to open a music school without money, and without credit, and just by yourself,'" Amador says. He took his time designing the school's second incarnation, and he was able to acquire space in a building in exchange for repair work. In 2009, *CAC se levantó*. CAC rose.

Over the years that followed, Camelio and Amador restarted talks, and after a long period of monitoring and negotiation, CAC became a network partner in 2013. "I guess I cried, I dunno," Amador says. Then he set his sights on becoming an academic partner, meaning that CAC students would be able to transfer a limited number of credits to Berklee.

For a school to be granted this type of partnership, it needs a history of producing students who do well at Berklee; a track record of proven quality; and a strong, independent brand. "It can't be based on our brand. It has to be you're going to that institution because it's recognized as being an excellent place to study," Camelio says.

As for CAC's local reputation, Camelio says that he's met students "who come from across the island—their parents drive them two or three hours to get to class." They are drawn by the caliber of the program, which focuses on contemporary music but also teaches the students the fundamentals of ear training, music theory, harmony, and arranging, among other topics.

In 2016, after what Amador called "a long courtship," CAC was granted an academic partnership that allows students to transfer up to 16 credits to Berklee. The program takes about two years to finish. As of last fall, 13 CAC students had completed the credit track. This fall, five more are coming to Berklee.

Vocalist and guitarist Andrea Beltrán from Cayey, Puerto Rico, has been studying at CAC for two years and was recently accepted to Berklee. She hopes to come in fall 2020. "In terms of studying and musically, and also technically, I do feel extremely prepared in comparison to a lot of my other colleagues that didn't go through

CAC, because I have a guide; I have a mentor."

The Berklee Ecosystem

In addition to being a CAC student, Beltrán was one of the 206 young musicians who took part in Berklee in Puerto Rico, a weeklong program of classes with Berklee faculty. Amador, who first studied in the program in 1995, when he was 17, now produces and directs it, with the help of several CAC students.

Luis Alvarez B.M. '83, a former Berklee trustee who runs the nonprofit Make Music Happen, is also instrumental in putting the program in Puerto Rico together. His group secures sponsors and manages facilities, equipment, and marketing.

Alvarez says the island is flush with amazing talent, but that this talent needs to be shaped. "[These musicians] need programs like this that will allow them the opportunity to really express themselves, learn about what it takes to become not only a great musician but to go into music business, music therapy, music education. And there's no other place like Berklee College of Music to do that," he says.

More than 3,800 students have attended Berklee in Puerto Rico since it started 25 years ago, and Berklee has awarded about \$12.5 million in scholarships for summer programs and full-time study over that time. The program is such a pipeline to the college that about 75 percent of all Puerto Rican students at Berklee have attended it.

This May, the level of students was exceptionally high, Camelio says. Part of the reason for this is that CAC students keep getting better. The school now has about 40 students and 10 faculty members, four of whom are Berklee alumni.

"We're just now seeing more Berklee graduates coming back and becoming part of their faculty, and that's when you start to see the switch," he says, referring to the tipping point at which this feedback loop has a turbo effect on CAC's educational quality.

"It's like a big ecosystem," Amador says.

Indeed, the program that took root a quarter-century ago is now bearing even more fruit, and with the rich talent coming from CAC, each year's musical crop rises to new heights. ■



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THIRTY YEARS AGO THIS SUMMER, THE FIRST EDITION OF *BERKLEE TODAY* WAS PUBLISHED. TO CELEBRATE THIS ANNIVERSARY, WE AT THE MAGAZINE ARE HIGHLIGHTING A SELECTION OF OUTSTANDING ALUMNI WHO WERE BORN AFTER THAT INAUGURAL ISSUE WAS PRINTED.

By Kimberly Ashton, Nick Balkin,
Danielle Dreilinger, Katie Gibson,
Jed Gottlieb, Tommy Melvin,
John Mirisola, Bryan Parys

The background features two large, light blue, stylized letters, 'B' on the left and 'O' on the right, which are partially obscured by the main text. The 'B' is a simple, rounded shape with a vertical stem. The 'O' is a large, rounded shape with a vertical stem on the right side. The letters are set against a solid blue background.

UN

Just as the magazine covers only a fraction of all the newsworthy projects and noteworthy people in the Berklee universe, these 30 artists and leaders are just a sample of our many successful young alumni who are changing the music industry and the larger world of entertainment, as well as moving the needle in fields such as business and education.

They are at the vanguard of areas where Berklee alumni have traditionally excelled, such as jazz, but they can also be found at the forefront of other creative arts in which our alumni have become increasingly involved, such as film scoring, electronic music, music therapy, and theater.

Narrowing the list of Berklee's infinitely gifted alumni to 30 representatives was no easy task. Members of the Communications staff started the process in 2018 by asking faculty to nominate exceptional alumni.

In many cases, a faculty member had more than one former student to highlight.

"So hard to choose one when they all are doing amazing things in their careers! I am so proud of them!" Felice Pomeranz, a professor in the String Department, wrote after her list of nominees. We heard this often.

With help from Conservatory staff, an intracollege committee took this long list of names and tapered it to the 30 you see here, pairing each nominee with a different nominator. Behind each example is a legion of alumni who are also working in ways large and small to change music and entertainment as we know it.

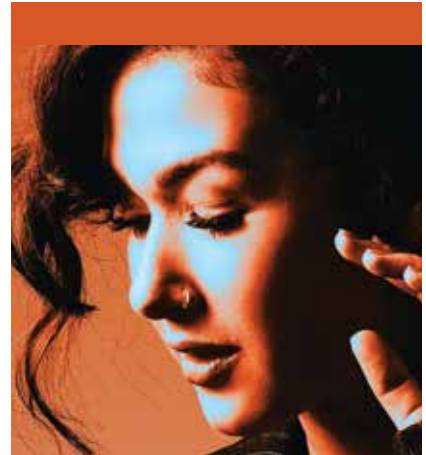
DER

Jonathon Heyward

Conductor **Jonathon Heyward (B.M. '14, cello)** is a storyteller. Winner of the 2015 Besançon Competition for Young Conductors, recipient of a Dudamel conducting fellowship, and assistant conductor of the Hallé Orchestra, Heyward's own story began when his middle school orchestra teacher called in sick. Chosen at random to take her place, the young cellist fell in love with the depth of the score—a love that led him, years later, to Boston Conservatory at Berklee. Andrew Altenbach, director of opera music, remembers how Heyward “always seemed, first and foremost, interested in the music, not himself or the career.” Heyward sees a narrative embedded in each composition: “[By] carefully choosing the nuances and stresses of harmonic and rhythmic progressions,” one can tell a great story. “This, to me, is the powerful connection and responsibility we have to the audience, who are always a part of what makes live classical music so exciting.”



Nella Rojas



Nella Rojas B.M. '15 is a wanderer. The Venezuelan singer's art travels effortlessly from Spanish flamenco to American pop to world folk music. “I started singing pop, then jazz, blues. Then I began singing in Spanish and ended up having a mixture of Venezuelan roots with Andalusian influences,” she says. “You can hear all of this in my voice.” Her talent has won her fans such as Spanish singer Alejandro Sanz, who has performed with her, and director Asghar Farhadi, who featured her music in his 2018 film *Everybody Knows*. It has also earned her a Latin Grammy nomination for Best New Artist this year. For Javier Limón, artistic director of the Mediterranean Music Institute and one of Rojas's collaborators, her approach is singular: “Nella is the voice of a new generation of musicians ready to change the rules; her balance between roots and new vanguard styles is just beautiful.”

Tonina Saputo

Singer and bassist **Tonina Saputo B.M. '17** has a cozy, dynamic sound that lives in the spaces between jazz, folk, and soul. Not surprisingly, the St. Louis-based artist has plenty of fans, including President Barack Obama, who put her song “Historia de un amor” on his best of 2018 list, beside tracks from Prince and Beyoncé. “It was so unexpected and I felt extremely honored,” Saputo says. Ron Mahdi, associate professor of ensembles, says Saputo reaches audiences with a “vocal spirit and bass playing that are so fresh and modern sounding.” This year, she toured Europe and North and South America—perfect for an artist who sings in English and Spanish. “I love that my music is allowing me to travel and meet music lovers and musicians throughout the world,” she says. “I look forward to composing more tunes based on my experiences traveling.”



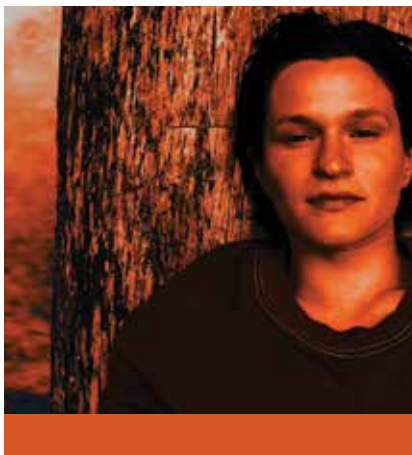
Channing Shippen

Channing Shippen B.A. '11, M.A. '17 headed to college with two loves: music and psychology. The Ipswich, Massachusetts, native thought she would have to drop one. Instead, Shippen became one of Boston’s highly respected music therapists. “From her service as an internship director at a leading health care facility...to impacting the field through her research and clinical expertise in pediatrics, mental health, and advocacy, Channing is pushing the profession forward with lasting impact,” Joy Allen, chair of the Music Therapy Department, says. For those unfamiliar with music therapy, Shippen explains that it’s about using music to bring joy, catharsis, mindfulness, and more to people battling serious illnesses. “We are not working to cure cancer; I wish music could cure cancer,” she says. “But what we can do is reduce the stress and anxiety patients have just having the diagnosis.”

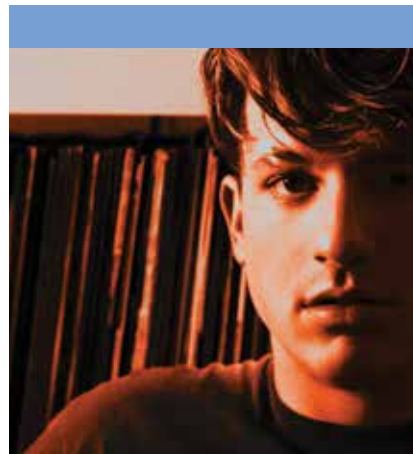


Adrienne Lenker

If there's a spiritual successor to Joni Mitchell among millennials, it might be **Adrienne Lenker B.M. '12**. The guitarist and singer demonstrates a kindred unbounded curiosity, one that finds strange surprises even in the well-trodden terrain of folk and rock. Her Brooklyn-based band, Big Thief, is one of indie music's most acclaimed acts, due in large part to Lenker's knack for crafting enigmatic, unexpected musical narratives. "Making friends with the unknown...all my songs are about this," Lenker said in advance of their recent album *U.F.O.F.* (the last "F" stands for "friend"). "If the nature of life is change and impermanence, I'd rather be uncomfortably awake in that truth than lost in denial." Lenker's insight and boldness set an important tone in the musical culture, says Abigail Aronson Zocher, a professor in the Guitar Department. "People are as transformed by her wisdom and presence as by her music."



Charlie Puth



By age 23, **Charlie Puth B.M. '13** had built a massive audience on YouTube, signed a deal with Atlantic Records, and released one of the decade's biggest singles. Now, four years later, Puth has not only scaled the "pop mountain," says Professor Susan Rogers, but he has set himself up for a long career "using a clever tactical approach to become more than just a heartthrob or pop idol." It's an approach that's paid off: He's a regular on the *Billboard* Hot 100, and his most recent album, *Voicenotes*, went gold just four days after its release. Puth credits his success to a listener-first mind-set that he puts into all his work, whether he's writing for himself or with artists such as Maroon 5, Pitbull, and CeeLo Green: "I want everything I make to be a musical roller coaster so the listener never gets the opportunity to be bored or checked out.... You want [listeners] to be married emotionally to every musical aspect of your song."

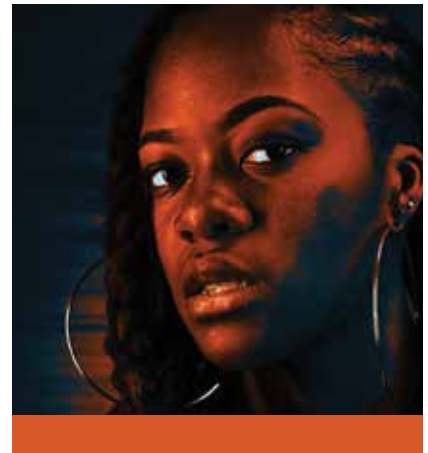
Charles Overton

Since becoming the first harpist accepted to the Berklee Global Jazz Institute program, **Charles Overton B.M. '16** has only expanded his approach to the instrument. Now a well-regarded professional, the Boston-based Virginian has talent that stands out in an orchestra, a quartet, or while riffing on pop music (like his take on the Notorious B.I.G.'s "Big Poppa"). "He has brilliant technical ability, perfect pitch, and is as comfortable playing jazz styles as he is in the classical world," Professor Felice Pomeranz says. Overton knows his work has changed people's minds about what the harp can do. "I'd be lying if I said it isn't a nice feeling to see people's surprised reactions to hearing me play jazz or groove music on the harp," he says, adding that he wants to keep expressing himself on "everything from standards with my quartet to Strauss's *Eine Alpensinfonie* with the Boston Symphony Orchestra."



Arnetta Johnson

Playing trumpet since age 13, Berklee City Music and Berklee College of Music alumna **Arnetta Johnson B.M. '16** has developed her "Nettabop" jazz style, influenced by hip-hop, pop, and other genres. Terri Lyne Carrington, founder of the Berklee Institute of Jazz and Gender Justice, says that Johnson "understood how important it is to challenge yourself to bring your highest level of musicianship to every situation." Johnson joined Beyoncé for her Super Bowl halftime show in 2016, and spent 2018 touring with her and Jay-Z. Now back in her hometown of Camden, New Jersey, Johnson is focusing on her own projects, including her band, Arnetta Johnson and SUNNY. She released her debut album, *If You Hear a Trumpet, It's Me*, this summer, and NPR named her one of 20 artists to watch in 2019. "It's great doing my own music," she says. "It's a freeing feeling, and I have ownership of my time."



Charles Patterson

For **Charles Patterson B.F.A. '16**, dance was initially a way to keep his body in shape for soccer. But the then-teenager found a new passion onstage while a student at Boston Arts Academy. “I feel like I can do anything when I’m dancing,” says the Boston Conservatory at Berklee alumnus. After graduating, Patterson apprenticed at Complexions Contemporary Ballet in New York City. He’s now in his third season with Dallas Black Dance Theatre. “I’ve been opened up in so many different ways,” he says of his time with DBDT. “Working with so many choreographers, and doing various forms of dance, challenges my body, mind, and spirit. It’s a powerful environment.” Tommy Nesblett, dean of dance at the Conservatory, says that Patterson brought a joyful and infectious spirit to class. “He worked hard, focused on his artistry, and became an exceptionally beautiful dancer and performer,” Nesblett says.



Daniel Bitran Arizpe

Many music production and engineering majors dream of jobs at Abbey Road or Capitol Studios. **Daniel Bitran Arizpe B.M. '13** wanted to transform a house in the Mexican forest into a studio. “Fresh skills from Berklee allowed us to adapt this house into a studio in a very efficient, quick, and cost-effective way,” Arizpe, who was raised in Mexico, says of El Desierto Casa-Estudio. “Berklee alumni and friends have also been crucial to the growth and success of the studio, with many Berklee alumni coming to record and work with us.” Arizpe has earned two Latin Grammys and two Grammy nominations. Recently, he was nominated for another Latin Grammy, in the Album of the Year category. “Daniel has engendered a creative community around himself and set himself up for a lifelong career by being someone that people want in the room shepherding their creative vision,” says Daniel M. Thompson, assistant chair of MP&E.



Ethan Schiff



As the manager for pop star Betty Who (Jessica Newham '13), **Ethan Schiff '12**—along with the team supporting Who at his company, Backbeat Management—is an example of the synergy within the Berklee community. Schiff connected with Who through her producer and cowriter, Peter Thomas '10, shortly after the three of them finished their studies. In the years since, two other alumni have joined the crew as part of Who's touring band: Ian Barnett B.M. '13 (drums) and Jemila Dunham B.M. '08 (bass). And Backbeat's roster continues to grow. Schiff cites being people-centered as key to his success: "Every person I interact with is a human first and a musician or industry person after that." That focus was clear to George Howard, associate professor in the Music Business/Management Department, who says, "Ethan's success is not surprising to me. From my very first class with him, I recognized his drive, determination, and intelligence."

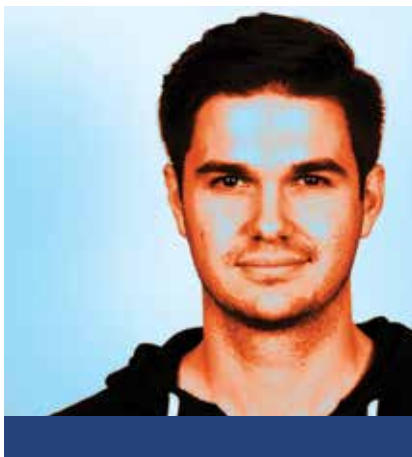
Fabiola Mendez

After graduation, **Fabiola Mendez B.M. '18** headed to the Boston Public Schools to "give back what was once given to me": an opportunity to express herself through music. In addition to teaching, Mendez is pursuing a career as a cuatro player and wants to familiarize audiences with the sound of the Puerto Rican guitar. Her latest album is about her experiences since leaving the island five years ago, and becoming the first Berklee graduate with the cuatro as a principal instrument. "It's super-important to keep practicing the skill I'm teaching to stay relevant and true to the art," Mendez says. Her commitment shows. Libby Allison, an associate professor in the Music Education Department, calls her "one of the most professional and charismatic" teachers she's known. "Fabiola is a strong voice for the concept of music for all students, regardless of social, economic, or ethnic background."



Fred Choquette

When it comes to career-building, **Fred Choquette B.M. '12** says, “it’s clear that very little goes to plan.” His first job, at Canadian independent concert promoter/producer Evenko, can be traced to a hallway conversation with Jeff Dorenfeld, a professor in the Music Business/Management Department. “Don’t just take an internship to fill a graduation credit; take one that will challenge you,” Dorenfeld told him, setting Choquette on a path that has included Live Nation, Snap Inc., and his own company, Drover Ventures. Currently, he’s an associate at the consulting firm McKinsey & Company in Los Angeles, where he helps companies in consumer, technology, and media sectors tackle their toughest strategic opportunities. While Choquette couldn’t have predicted his path, he says that “laying out a set of achievable goals over a defined period of time has allowed me to focus my efforts and cut out the noise.”



Grace Kelly

Grace Kelly B.M. '12 recorded her first CD at 12, played President Obama’s inauguration at 16, and has since headlined Symphony Hall with the Boston Pops and toured two dozen countries. The Brookline-raised saxophone colossus could live comfortably in the jazz world forever (as a teen, she released albums with icons Phil Woods and Lee Konitz), but has let her sound evolve. “She plays and sings beautifully; she loves jazz tradition yet lives by her own rules,” ensembles Associate Professor Alain Mallet says. Kelly recently expanded her aesthetic to include pop and bebop, experimental sounds, and radio-ready tunes. The jazz queen also won the 2019 John Lennon Songwriting Contest’s Song of the Year for the country tune “Feels Like Home.” “Now that the days of ‘This is jazz’ and ‘This is pop’ are over, I can let my muse guide me,” Kelly, who lives in New York, says. “There are no more artistic boundaries.”

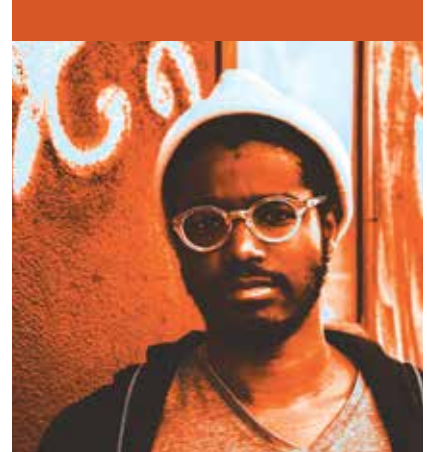


Amy Allen

On January 12, **Amy Allen '15** reached a milestone other songwriters work toward over entire careers: A song she cowrote, Halsey's "Without Me," hit no. 1 on the *Billboard* Hot 100. It likely won't be her last chart-topper—Allen has already written material for Selena Gomez, Shawn Mendes, and half a dozen emerging acts. "Amy worked on her songwriting to develop mad skills, takes criticism with equanimity, is extraordinarily adaptable in personal and career choices, and has created a support system of friends and family," says Bonnie Hayes, chair of the Songwriting Department. Allen, a Mainer who's now based in Los Angeles, plans to pen more hits for megastars, but feels ready to focus on her solo career again. "I need to spend 20 percent of my time writing for others and 80 percent writing for myself," she says. "I now need to find that balance that lets me build my own career."



Khiyon Hursey



Khiyon Hursey '14 started his career as a music assistant for *Hamilton*. For some, it's only downhill from there. But the songwriting major's talent took him from Broadway to Hollywood. Universal Pictures recently green-lit the movie musical *Love in America*, which Hursey cowrote, and Netflix picked up the musical TV drama *Mixtape*, which he also cowrote. "An original from the start, he wrote stuff in odd meters, wrote intense lyrics with true authenticity," Professor Michael Wartofsky, who teaches musical theater, says. Hursey is preparing to move back to Broadway. *Eastbound*, a musical he created with Cheeyang Ng B.M. '13, about two brothers separated at birth, will likely premiere in 2020. "It's an exciting time in musical theater, even if it is an uphill battle for unknown artists with new ideas, but I've been encouraged by the reactions to everything I have been doing," Hursey says.

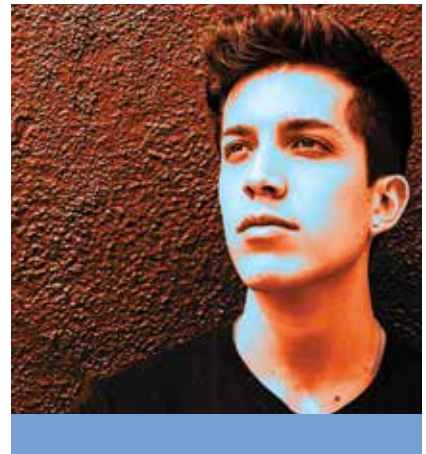
Mayssa Karaa

Mayssa Karaa B.M. '12 earned her first major break on the strength of an iPhone demo. It's easy to see why: The resulting track, a startling Arabic rendition of "White Rabbit" for the 2013 film *American Hustle*, testifies to Karaa's powerful voice. Last year, Karaa broke into Bollywood with the massive A. R. Rahman-produced hit "Hayati." And this July, the Lebanese-American singer released her debut album, *Simple Cure*, which fuses modern pop with Middle Eastern influences. "It's not always easy," Karaa, who's based in Los Angeles, says of her artistic journey. "There are many challenges I have to face every day, but whatever I can do each day to keep making that a reality, I'm in." Annette Philip, the artistic director of Berklee India Exchange, calls Karaa "a beautiful spirit and vocalist," adding, "I'm excited to see what her journey ahead will be!"



Luis Gamarra

Boston-based singer **Luis Gamarra B.M. '16** has a career that expertly blends song, video, business savvy, and social activism. His work has earned him international press and chart placements, including a no. 2 hit in his native Bolivia. His approach is exactly what the Berklee Institute for Creative Entrepreneurship highlights: musicians and entrepreneurs sharing DNA. In 2016, Gamarra partnered with BerkleeICE as a student to produce his immigration-themed song and video "Yo Soy Inmigrante." Panos Panay, senior vice president of innovation and strategy, and BerkleeICE founder, says that "Luis truly exemplifies the path of a creative entrepreneur. His ability to effortlessly weave together art, passion, values, and innovation have set him apart." Gamarra's goal has always been to "change the world through music," saying, "that may be a challenge, but it keeps me busy and fuels my passion."



Layth Sidiq

Layth Sidiq B.M. '14, M.M. '16 has a versatility that is rooted in his childhood; his parents, accomplished classical musicians in Jordan, would have friends over to sing songs from across the Arab world. Later, at Berklee, Sidiq immersed himself in jazz and other styles. “He’s a superlative musician,” says David Wallace, chair of the String Department, “[who] goes all out in all these genres and is just so successful in everything he’s done.” Snapped up to teach at Tufts, Sidiq is a violinist and singer with Danilo Pérez’s Global Messengers and with Javier Limón, and performs his own Arabic-jazz-classical compositions. At the same time, he’s working to bring structured musical education to those in the Arab world “who desperately need music but cannot pay for it,” he says. “We are slowly building up momentum.” This summer, working with the Kayany Foundation, he hosted workshops in Lebanon for Syrian refugee children.



Michelle Golden



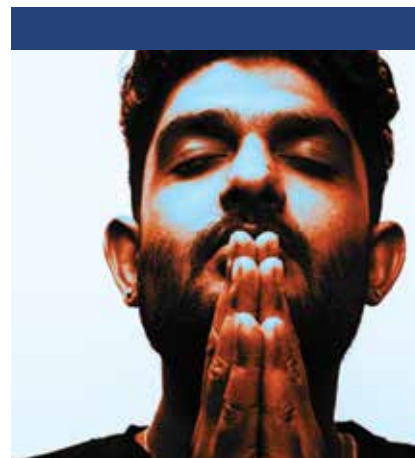
Though she graduated four years ago, **Michelle Golden M.A. '15** says she’s still a student at heart in the way she takes on professional challenges: “I approach my career the same way as I think about the music industry; it’s important to keep learning, keep adapting, and growing with and from change.” Her studies have taken her to Superfly, American Association of Independent Music, Clive Davis Institute of Recorded Music, and to her current job as senior manager of brand marketing and communications at the Orchard in New York City. “In addition to the executive roles she’s taken, Michelle is a great advocate of gender equality in the music business,” says Emilien Moyon, director of the Global Entertainment and Music Business program at Berklee’s campus in Valencia, Spain. Moyon notes that while a student, Golden cofounded ProjectNextUp, an initiative to spotlight stories of successful women in the music industry. “She’s a powerhouse.”

Nêgah Santos

Nêgah Santos B.M. '15 has reached the top. Sorry, she's reached a top. But the hand percussionist won't stop searching for new artistic and professional summits. "You could see in her face she always wanted more knowledge, she was always asking questions, pushing for more, and that shows in her playing," says Eguie Castrillo, a professor in the Percussion Department. Born Anne Caroline Santos Da Silva in Brazil, Santos can be seen banging out beats on a range of instruments on *The Late Show with Stephen Colbert*. While Santos says the experience has been incredible on every level, she advances her craft by moonlighting in New York City's best music clubs. "It's my way of keeping in touch and meeting new people in the city," she says, adding that these gigs allow her to experiment. "[My work] has evolved a lot. I've been transitioning from playing for others to lead[ing others]."



Sid Sriram



Sid Sriram B.M. '12 was still at Berklee when A. R. Rahman recruited him to sing on the track "Adiye" for the film *Kadal*, kicking off a long string of Indian film collaborations with Rahman and others. Sriram was born into a musical family in Chennai, India, and raised in California. "I first met Sid when he was eight years old," recalls Joey Blake, associate professor in the Voice Department. "His tone was so hypnotic and his feeling so deep." Today, in addition to his film work, Sriram produces his own music, a fusion of R&B and Indian classical styles. Splitting his time between L.A. and Chennai, he tries to focus as little as possible on the "rat race," and to lose himself in his work. "My most profound growth occurs when I am simply focused on (at times obsessed with) the rush that comes with creating and performing."

Olivia Dawn

A Juilliard-trained violinist and singer, **Olivia Dawn M.M. '15, M.M. '16** discovered electronic music production while completing two graduate degrees at Berklee's campus in Valencia, Spain. Within two years, the Hong Kong- and London-based artist was bringing her genre-bending performances to some of the world's biggest clubs and festivals, integrating her live violin and vocal performances into a DJ set. Her success has been meteoric, but it's not accidental. "Olivia has a rare quality beyond her obvious talents as a musician, composer, and performer: a drive and relentlessness, focused by self-awareness of her strengths," says Pablo Munguía, director of Berklee's Music Production, Technology, and Innovation program. "The biggest challenge," Dawn says, "is to develop a consistent routine of practicing, producing, digging for new music, and recording my sets while creating an aesthetic around my brand that is underground yet relatable."



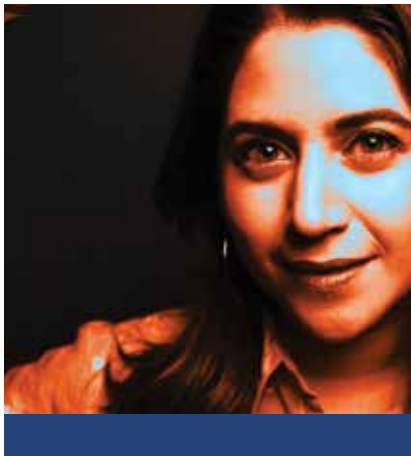
Petar Krstajic

For bassist and composer **Petar Krstajic B.M. '18**, commitment is key to successful collaborations. "When I say 'commitment,'" Krstajic, from Serbia, specifies, "I mean trust your colleagues with their visions and be with them through the hard process. Commit a part of yourself to someone else." Some of those partners have included David Binney, Terri Lyne Carrington, and Lee Ritenour. Krstajic also teaches bass at the Collective School of Music in New York City and was the 2018 winner of the Yamaha Six String Theory Competition in the bass category. Marko Djordjevic, assistant professor in the Percussion Department, describes Krstajic as prodigious. "Having played with some of today's finest bass players, it is my honest opinion that Petar Krstajic is worthy of comparison," Djordjevic says.



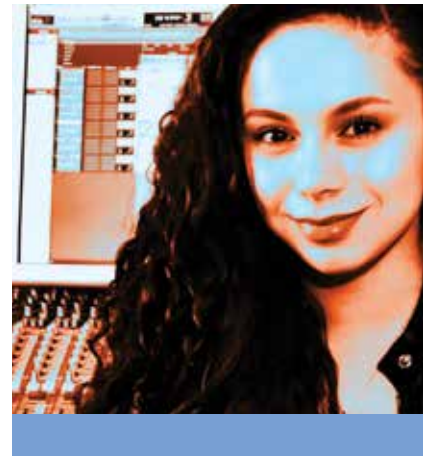
Alexis Scheer

Alexis Scheer (B.F.A. '14, musical theater) believes in writing the kind of theater she wants to perform in. She's directing her first off-Broadway show, *Our Dear Dead Drug Lord*, which opened in September at New York City's WP Theater, in collaboration with Second Stage Theater. Scheer is the producing artistic director for Off the Grid Theatre Company, which she founded as a student. Since graduating, she has continued her work with the company while earning her M.F.A. in playwriting from Boston University. "My work is centered around the young, female, Latina experience," Scheer, who's from Miami, says. "That's an experience I have and understand. I feel like I can be a force in helping tell these stories." Andrea Southwick, associate professor of theater at the Conservatory, says, "Alexis has been an amazing artistic force for creating meaningful theater, both when she was a student at Boston Conservatory and in the years since."



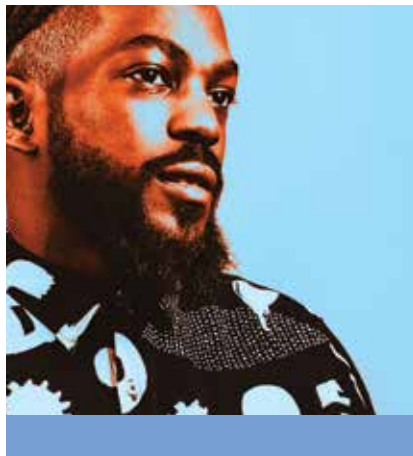
Simone Torres

Last year, **Simone Torres B.M. '15** saw the single she engineered for Cardi B, "I Like It," go platinum. Then it went platinum again. And then five more times. Then the song was nominated for Record of the Year at the Grammy Awards, and the album it was cut from won Best Rap Album. Torres has racked up credits working with superstars Sia, Backstreet Boys, Camila Cabello, and Ed Sheeran. "Whether I'm the vocal producer, engineer, assistant, or the intern," says the Atlanta-based Long Island native, "I always apply the same amount of care, detail, and pride to the task at hand." "She possesses a rare vocal gift which gives her great empathy for other singers," says Leanne Ungar, a professor in the Music Production and Engineering Department. "In addition, she has a tremendous work ethic and a gracious, caring, sparkly demeanor."



Will Wells

Will Wells '11 does everything. No, really: The Brooklyn-based film scoring/music production and engineering major from New Jersey has every aspect of the industry covered. “He arranges, he writes, he programs, he produces, he engineers, he mixes, he tames every technology on the planet, he’s a consummate businessman—heck, he even dances like a pro,” says Stephen Webber, BerkleeNYC dean of Strategic Initiatives. And the world has noticed. Wells has written for the Pentatonix, toured with Imagine Dragons, and helped with production on the cast recording of Broadway smash *Hamilton*. For him, bouncing from one project to another seems natural: “A lot of my work comes by recommendation and I see my fortune in that. One thing leads to the next, and you need to let it happen that way, need to be open to anything happening and be excited about that.”



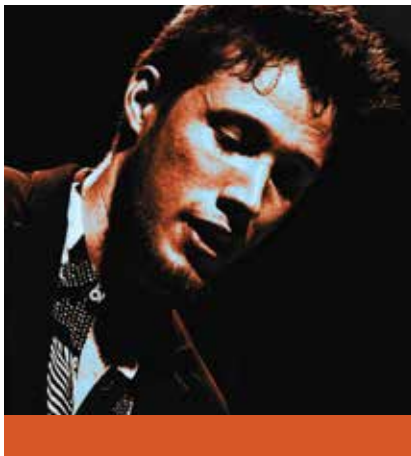
Yao Wang



The way we listen to music hasn’t changed much in recent years: audio comes into a listener’s ear from one or two directions. But **Yao Wang B.M. '17**, from Montreal, wants to push the limits of our listening experience. Her Vancouver-based company, ICTUS Audio, creates immersive, 360-degree compositions and soundscapes that, as she says, “put the listener in the center of a sphere of sounds, without expensive surround speakers.” Wang works with filmmakers, artists, and musicians on original scores, music production, sound design, and post-production. “Yao has deftly combined her film and [electronic production and design] skill sets with an energetic entrepreneurialism,” says Alison Plante, chair of Berklee’s Film Scoring Department. Wang says that the possibilities are so exciting they keep her up at night.

Simon Moullier

For **Simon Moullier B.M. '16**, what's important is "getting out of my comfort zone and never stopping developing my curiosity for new things," whether in music or his career. Perhaps this explains why the Paris-born vibraphonist, producer, composer, and bandleader, who is based in New York City, often can be found playing jazz clubs around the world. Perhaps it was this thirst for new experiences that led Moullier to pick up his first pair of vibraphone mallets in high school, after years of studying classical percussion. It might also explain why the Thelonious Monk Institute grad's approach to the instrument is so singular and captivating. Of his former student, Professor Darren Barrett says, "His work ethic is to be admired and his talent is limitless. I believe that his forward thinking will help to propel the vibraphone into a new musical spectrum."



Xueran Chen

As a teenager in Beijing, **Xueran Chen M.M. '14** dreamed of a career as a Chinese pop star. But earning his master's degree at Berklee Valencia changed his path. Now, he composes theme songs and other music for feature films, shorts, and TV series, writing demo lyrics in English or Mandarin. "It's easier to work as a composer than to be a star," jokes Chen, who founded NEM Studios in Los Angeles. He worked on more than 30 projects for film and television last year, including *Princess Agents*, one of 2017's most popular TV series in China, with over 40 billion total views. "Xueran has what it takes to make an impact in the industry," says Lucio Godoy, program director for the Scoring for Film, Television, and Video Games program. "He has knowledge of the cinematic language, discipline, reliability, and an ability to study his way through new challenges."





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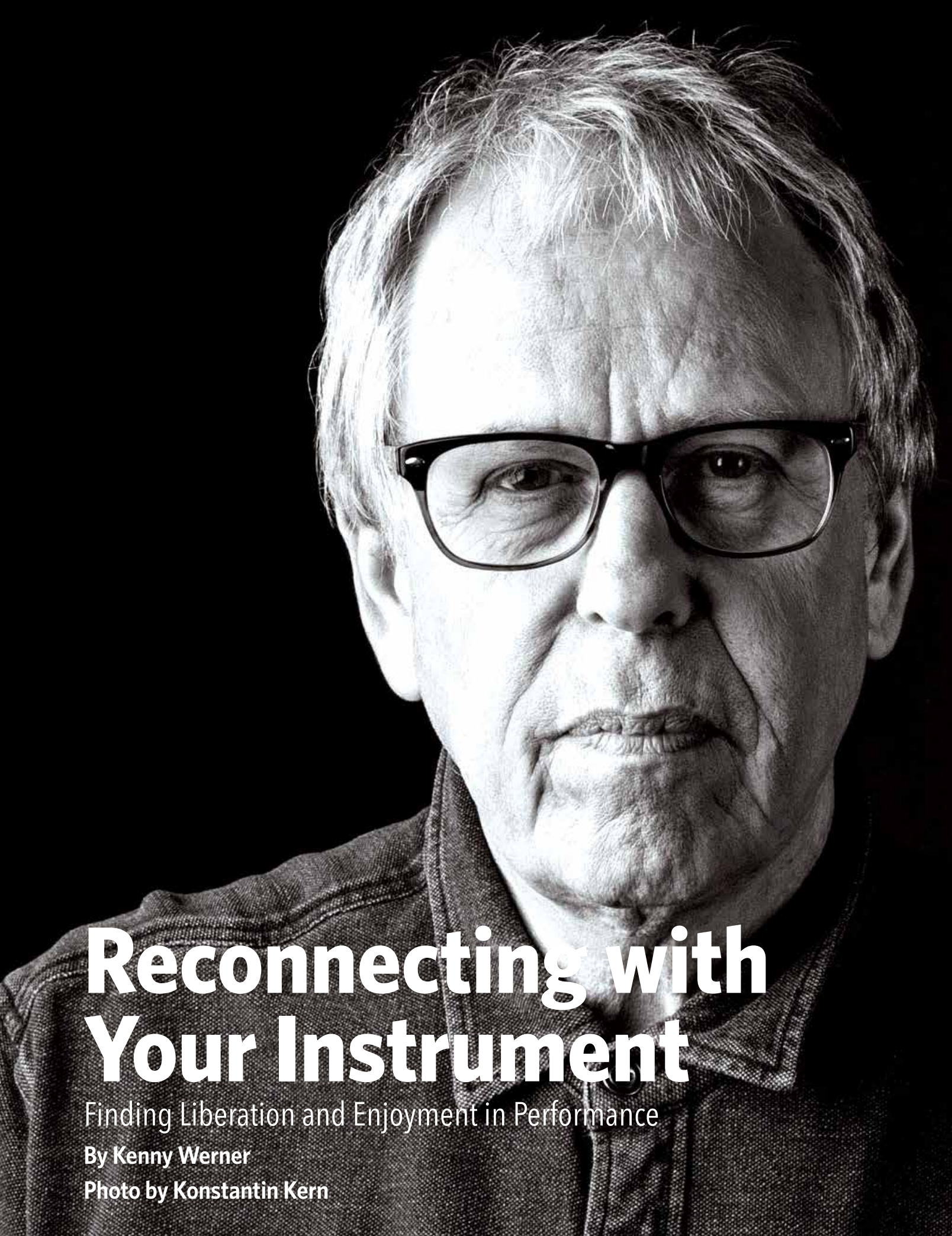
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Reconnecting with Your Instrument

Finding Liberation and Enjoyment in Performance

By Kenny Werner

Photo by Konstantin Kern

Think back to the first time you heard a concert or song and were hooked emotionally. Right then and there you said, "That's what I want to do!" But somehow it didn't work out that way.

The fact is that just as many musicians become lost studying and playing music as become found. Certainly, few become liberated, and liberation is the birthright of every person who picks up an instrument.

Too often music becomes the vanity mirror we constantly gaze into. The myopic focus on "How do I sound? How do I sound now? Am I playing great?" is not the reward we had in mind when we first started playing. In fact, many musicians lose their way by *going to music school* and dealing with the pressure, opinions, and concepts of authority figures; by comparing themselves to others; and, most damaging, by valuing their lives based on their level of performance.

Many of us get to a point where we distrust our own instincts, and we contract an affliction I call MSD: Music School Disease. It goes like this: A musician has been so bombarded with critiques that if they play something that flows nicely and easily, and feels natural, their first thought is "This must be the wrong shit!"

After graduating, some find it best to just lay down their instrument. I've met many former musicians who have achieved tremendous success in other businesses but still walk around judging themselves on unrealized dreams of playing music. How many of you, our alumni, left Berklee, changed careers, and now look back longingly at your instruments for a connection you once had and cherished? If this sounds all too familiar, *I hear you*. I wrote the book *Effortless Mastery* for you.

The book had been waiting to be written but needed a vessel. I became that vessel. My writing came at the end of a process of noticing the mental, physical, and emotional blocks that made learning and playing music needlessly difficult and dramatic. I found a basic tendency of human nature: When we try to play better, we play worse. When we relax and forgive ourselves, we play better.

Published in 1996, *Effortless Mastery* has traveled all over the world helping the people who need it. After years of going to schools and lecturing on the approach I developed, I was ready to embrace the work of helping other musicians realize their aspirations. This led to the development of the Effortless Mastery Institute (EMI) at Berklee. The techniques we teach can help musicians at any stage of their career, whether they are students or alumni who long to reconnect with their instruments.

The goal of effortless mastery is total focus in practicing and complete liberation and enjoyment in performance. To enjoy your instrument without consequences. To stop quantifying your worthiness to play music and let the music serve you.

The Four Steps

There are four steps in the process of achieving effortless mastery.

1. Touching your instrument without thought—from the Space, which I describe in the book.
2. Moving around the instrument without thought or judgment.
3. Playing what you already know without self-judgment.
4. Studying from the Space, in the moment, without the pressure of the goal. Just the pure enjoyment of practicing.

Effortless mastery is touching the instrument without desire, without attachment, without thought. It allows the musician to become one with their instrument and one with the music. It also allows one to *reconnect* with the instrument, even if one thought that impossible.

Over the last five years, effortless mastery blossomed in ways I could have never predicted, and it has become relevant to issues such as depression, anxiety, and the way we treat each other and ourselves. It enhances vitality in the practitioner and brings the possibilities and promise of music back into their lives.

The institute is expanding by leaps and bounds. It features courses complementary to mine that achieve the same goals through different pathways. We have Alexander Technique, Yoga for Musicians, Tai Chi, Qi Gong, and Body Mapping.

To those of you, our alumni, who have read *Effortless Mastery* and are reading this article, we at EMI would love to hear from you, especially if the book has made a difference in your life. We hope to present workshops and retreats on how to revitalize your enthusiasm for your instrument or your composing—maybe even your life. We hope to be able to invite you back to reconnect with your instrument and enjoy what originally attracted you to playing music. But let's start by making the connection, as there are many ways of interacting with us as ambassadors, and of supporting and spreading the word about EMI.

Kenny Werner is the artistic director of the Effortless Mastery Institute. You can reach him at kwerner@berklee.edu. Email emi@berklee.edu for more information.

INTERVALS

Avoiding the Dave Matthews Syndrome: How to Build an Audience That Keeps Coming Back

By Bruce Houghton

With touring revenue accounting for the lion's share of most musicians' income, building a sustainable career as a performing artist has become more important than ever. This means it's essential to develop an audience willing to pay to see you perform.

A great way to grow your audience is to perform for potential fans who love live music but aren't specifically there to see you, such as at a private party, a free street fair, a multi-act festival, or a crowded local bar.

For most artists, one of the most sought-after opportunities to play for potential fans is as an opening act. But be careful what you wish for.

Dave Matthews Syndrome

It's only natural to want to play in front of as many people as possible. So scoring that gig in front of a band headlining an arena can seem like a dream come true.

For a number of years, I was able to book some opening act slots for Dave Matthews Band. I would pick an artist on our agency roster who I thought was great live and would appeal to Dave Matthews fans.

These artists would perform in front of 10,000 to 12,000 people, getting an enthusiastic response from the crowd. But a few months later when they returned to the same city for a club show, they might draw 20 more people than they had previously drawn, before they played with Dave Matthews. This pattern repeated itself with multiple bands over a number of years.

I started calling it the Dave Matthews Syndrome.

I came to believe that the fans of Dave Matthews Band, no matter how much they enjoyed the opening act, were really there just to see Dave. Any act was virtually a placeholder as his fans waited for Dave to hit the stage. They weren't seeking something new.

But when I put one of our artists in front of 500 or 1,000 people, opening a successful club or small theater show, they would often win many times the number of fans that they had gained from performing in front of 12,000 Dave Matthews fans.

Perhaps fans of a band that draws 500 people are more interested in discovering new music than are fans of a mainstream arena act. Or perhaps a developing artist can compete live more easily with a club or theater-level act than they can with a polished arena act with a dozen big hits and a million-dollar stage show. There are exceptions, but experience has shown me that opening for a band two or three levels higher often nets more true fans than opening a massive arena show.

Don't get me wrong: There are plenty of reasons to say "yes" to playing in front of a major headliner. I won't deny that I spent weeks telling talent buyers that my act was unavailable because they were opening for Dave Matthews. It became a key part of their story. But as far as building their audience as a touring act, it meant surprisingly little.

I often tell artists that if they can imagine that a reasonable percentage of the people at a show or event are potential future fans and they can afford to do the show, go play it.

As Dave Matthews taught me, bigger is not always better. Winning even one new, true fan puts you closer to your goal of having a sustainable career in music.

Bruce Houghton teaches Berklee Online's new Touring 101 course.

Telling a Story with Harmonic Rhythm

By Scarlet Keys

It's hard to make harmonic rhythm sound sexy, but it's like the nerdy guy in high school who later became a tech tycoon: The people who once ignored him now wish they had known him better.

Harmonic rhythm determines how many beats a chord will last before you change to the next chord. When you write a song using a borrowed chord progression from another song as a starting point, you inherit the harmonic rhythm. But by giving special consideration to *when* you play the chords you play, you can use harmonic rhythm to score your lyrics in support of the overall theme of your song.

Take a look at the following example. The singer is emotionally bound to someone and is held there by love. The chords are changing quickly, at a rate of two chords per measure; the chord movement is distracting and isn't serving the story. With lyrics such as *pull me back in* and *gravity*, a fast harmonic rhythm is counterintuitive.

This is where using harmonic rhythm gets interesting. Take a look:

AMaj7(9) C#min7 DMaj7(9) Esus4 AMaj7(9) C#min7 DMaj7(9) Esus4
 You call out of me - when... you pull me back in.

5 AMaj7(9) C#min7 DMaj7(9) Esus4 AMaj7(9) C#min7 DMaj7(9) Esus4
 Don't you know that each word feels like gra - vi - ty?

9 AMaj7(9) C#min7 DMaj7(9) Esus4 AMaj7(9) C#min7 DMaj7(9) Esus4
 You hold me in place with the heav - i - est grace.

13 AMaj7(9) C#min7 DMaj7(9) Esus4 AMaj7(9) C#min7 DMaj7(9) Esus4
 I'm caught in your me - ment... I can't let go.

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FIG. 26.3. "Apogee" Verse with Two Chords per Measure

See what happens when we slow it down:

AMaj7(9)
 You call out of me - when... you pull me back in.

5 DMaj7(9) AMaj7(9)
 Don't you know that each word feels like gra - vi - ty?

9 AMaj7(9)
 You hold me in place with the heav - i - est grace.

13 DMaj7(9) AMaj7(9)
 I'm caught in your me - ment... I can't let go. See -

17 C#m7 Esus4
 post - of here... the on - ly time... that I'm from.

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FIG. 26.5. "Apogee" with Slower Harmonic Rhythm

Now, we've got the same idea but with a drastically slower harmonic rhythm. The melody moves, but the lack of chordal movement anchors the listener. The singer wants to be free but is held in place by the power the other person has over them (the slow harmonic rhythm). Harmonic rhythm is being used as a storyteller.

Similarly, when you play a consistent harmonic rhythm for several measures and then change it by holding a chord longer than expected, you keep your listener in place for that moment. When you break the flow of the expected meter, it highlights your lyrics.

There are so many tools we can use as songwriters that harmonic rhythm is often overlooked. Keep this super nerd in mind for your next song.

For an additional example of this technique, listen to "Gravity" by John Mayer.

FACULTY NOTES



Professor **Francine Trester's** "Florence Comes Home," about legendary composer Florence Price, publicly premiered in October at Shelter Music Boston's Annual Gala. In November, the Bach, Beethoven, and Brahms Society premiered her composition "Street Views" at Faneuil Hall.

Assistant Professor **Nicholas Urie** wrote orchestrations for the Boston Pops Fourth of July television broadcast featuring Queen Latifah, as well as the arrangements for the Pops' program with soul vocal group the Spinners.

Guitar Professor **Lauren Passarelli** attended the Mix with the Masters, a weeklong seminar in Saint-Rémy-de-Provence, France, to study with producer Greg Wells.

Professor **Bob Kaufman** has a new quintet, with Jerry Bergonzi on piano, Nick Goumas on tenor saxophone, and Barry Smith on bass. Kaufman plays the drums.

Advance Music published Professor **Jeff Harrington's** five-part series *Essential Solos*:



28 Solos on Popular Jazz Standards, with separate books for trumpet, alto saxophone, tenor saxophone, flute, and guitar, each with a CD that includes demo and backing tracks.

Professor **Mark Walker** released the album *You Get What You Give*, featuring Paquito D'Rivera, in April on his Fliposphere Music label. He also graduated from Berklee Online and was voted best educator/clinician in *Modern Drummer* magazine's 2019 Readers Poll.

Professor **Ed Saindon** gave a clinic for the Percussion Department at the Paris Conservatory this spring.

Professor **Suzanne Hanser** received the Model of Healing Award from the Children's Music Fund. A music therapy position at Boston Children's Hospital was also established in her name.

Associate Professor **Sergio Bellotti** plays drums for Blues Hall of Fame and Grammy-nominated artist Joe Louis Walker. He's performed at festivals in the



Netherlands and Portugal, and at the Beale Street Music Festival in Memphis.

Rhoda Bernard, managing director of the Berklee Institute for Arts Education and Special Needs, presented at conferences in Austria, Jamaica, and Germany. She also wrote a book chapter about music education for students with disabilities, and an article about professional development for music teachers.

Associate Professor **Ady Cohen** was commissioned by German pianist Susanne Kessel to compose a piece for the project *250 Piano Pieces for Beethoven* in honor of Beethoven's 250th birthday. Cohen's composition was recorded, and premiered, in Bonn, Germany, in December.

Assistant Professor **Jes Perry** received the Professional Education Division's Dean's Award for Teaching Excellence. Perry is a BMI-affiliated songwriter, National Association of Teachers of Singing member, and Berkshire Choral International board member. She is also the lead vocalist and rhythm guitarist for the Jes Perry Band.

FACULTY NOTES



Assistant Professor **Dominic Sahagun's** band, Air for Ants, released the album *Once Again with Feeling*. *Substream Magazine* calls it "enthraling writing" and the LA Music Critic site says it's "one of the most interesting albums we have reviewed this year."

Assistant Professor **Laura McCune-Poplin's** teen novel *Fatechanger* was published in May by Black Rose Writing.

Professor **David Weigert** completed a two-year project performing for, and producing a CD for, the bicentennial of the birth of Bahá'u'lláh, the founder of the Bahá'í faith. Included were arrangements and performances by a nine-piece band composed of Berklee faculty, alumni, and students.

Professor **Darrell Katz** received a \$15,000 Massachusetts Cultural Council Fellowship in Music.

Assistant Professor **Orlando Cela** performed two orchestra concerts, including regional premieres, at High Point University (NC).



He also performed flute works by Professor **Marti Epstein** and **Richard Carrick**, chair of the Composition Department, at the Charlotte New Music Festival.

Conservatory Professor **Michael Lewin** was named classical music director for Ethos Music in China. His summer engagements included his debut at the Newport Music Festival and a recital on Puerto Rico's Great Pianists Series.

Toki Wright, assistant chair of Professional Music, in partnership with the Hennepin County Library, moderated Vinyl Revival: Minnesota Music Panel, which included some of Minnesota's most notable musicians of the last 45 years.

Professor **David Scott** led his Vintage Vocal Quartet (with Associate Professor Paul Pampinella) in performing the music of Queen with the Boston Pops and vocalist Marc Martel.

Don Gorder, chair of the Music Business/Management Department, was presented



with the 2019 Outstanding Alumni Achievement Award by the University of Nebraska-Lincoln Hixson-Lied College of Fine and Performing Arts.

Associate Professor **Deborah Bennett**, and **Simone Pilon**, chair of the Liberal Arts Department, wrote "Creating a Gender-Inclusive Romance Language Classroom: Opportunities and Challenges," for the book *Ideating Pedagogy in Troubled Times: Approaches to Identity, Theory, Teaching, and Research*, by the Curriculum and Pedagogy Group and Information Age Publishing.

Assistant Professor **Jason Palmer** was awarded a 2019 Chamber Music America New Jazz Works grant. He also recorded a live double disc at New York City's Intercontinental Hotel, in the Harold S. Vanderbilt Penthouse.

Professor **Laszlo Gardony's** new solo piano album, *La Marseillaise* (Sunnyside Records), will be released in October. He celebrated it at New York City's Birdland Theater on October 24. He also played at Mezzrow and at the Kitano Hotel, both in NYC.

FACULTY NOTES



Professor **Gabrielle Goodman** completed a tour of Russia and the Ukraine for the Black Sea Jazz Festival weekend, and a tour of China. She conducted workshops on both tours. She also released her first classical album, *Black Portraits*.

Assistant Professor **Cristi Catt** and Professor **Laurie Monahan** performed two shows with Tapestry, at the Music and Beyond Festival in Ottawa, Canada.

Professor **Bruce Gertz's** quintet released *Guilford Project* (Open Mind Jazz). His song "Intentions" was a finalist for an International Acoustic Music Award and his compositions "A Conversation We Had" and "The Reach" were finalists in the Unsigned Only 2019 Music Competition.

Assistant Professor **Tony Carbone** released an R&B instrumental, "Which Way to You," and an EDM/chill track, "Everybody Needs Love." The second song was released under the artist name Cafe Sol y Mar.

Professor **Kris Adams** performed music



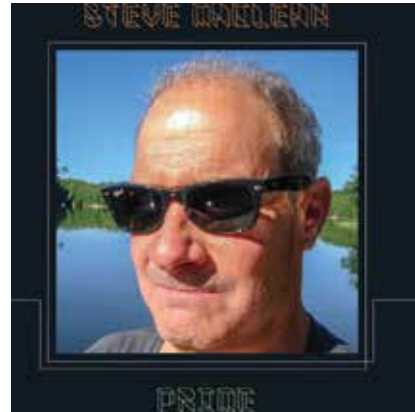
from her CD *We Should Have Danced* in Spain. She gave a clinic, Sing Your Way Through Theory, at the Connecticut Music Educators Association, and directed and taught the Camp Vocal Jazz's Rhythm in Song workshop in Italy.

Sheryl Bailey, assistant chair of the Guitar Department, toured the United Kingdom and Australia all summer. She is a member of the Anat Cohen Tentet, which premiered its album *Triple Helix* at Carnegie Hall in early 2019.

Associate Professor **Ana Guigui** released her CD *Love Is on the Line* and is coordinating a release show in New York City for this fall.

Assistant Professor **Annette Whitehead-Pleaux** received the Music Therapy Alumni Recognition Award from Saint Mary-of-the-Woods College (IN). They also received the Dean's Award for Creative Scholarship and Professional Contributions from the Professional Education Division.

Assistant Professor **Nedelka F. Prescod**



presented The Un-Silenced Voice Project in October at the MIT Chapel. Using song, storytelling, and dance, the project seeks to empower the feminine voice affected by trauma, violation, and/or abuse.

Associate Professor **Steve MacLean** released his ninth album for London label ReRMegacorp, *Prime*, which is based on prime numbers in a variety of formats, including modular synth system, bassoon, remote-controlled grand piano, 100-foot amplified wire, tabla, guitars, and more.

Assistant Professor **Elina G. Hamilton** presented her paper "Why the Third Remains Controversial: Reconsidering Anonymous IV, Walter of Evesham Abbey, and Theinred as Contemporaries" at the 47th Medieval and Renaissance Conference in Basel, Switzerland.

Professor **Dan Moretti** performed at the 2019 Pescara Jazz Festival in Italy, the country's longest-running jazz festival. He also presented a seminar on jazz composition and production at the conservatory in Pescara. Moretti is starting his 25th year at Berklee.

FACULTY NOTES



Assistant Professor **Peter Bell** produced new music with David Mash B.M. '76, including an album by Associate Professor **Bobby Stanton** and a guitar-focused album called *Just Saying*. Bell's new book, *Creating Commercial Music*, was published this fall.

Last spring, Professor **Barbara LaFitte** toured Florida and Texas with the Boston Pops Esplanade Orchestra and performed as principal oboist of the Boston Ballet. She performed on her 26th Boston Pops Fourth of July Spectacular, with Queen Latifah and Arlo Guthrie.

Professor **Daniel Ian Smith** returned after a yearlong sabbatical that included recordings, concerts, and composition studies with Hal Crook '71. Smith's newest group, the Generations Ensemble, performed at the Lilypad and Black Box Theatre, and headlined the Stowe Jazz Festival.

Professor **Beth Denisch** was the director for the Women, Feminists, and Music: Transforming Tomorrow Today joint conference of the International Alliance



for Women in Music and the Feminist Theory and Music15 organizations in June.

Conservatory Professor **Larry Isaacson** conducted his 19th Fourth of July concert at the Aspen Music Festival. This year's soloist was Tom Hooten, principal trumpet of the Los Angeles Philharmonic.

Assistant Professor **Victoria Large's** flash fiction story "In a Word" was published in Blink Ink.

Assistant Professor **Pooja K. Agarwal** published the book *Powerful Teaching: Unleash the Science of Learning*. Her research has been published in leading academic journals; highlighted by the *New York Times* and *Education Week*; and featured in prominent podcasts worldwide.

Professor **Peter Eldridge** released the album *Somewhere* (Rosebud Music), a collection of lush originals and classic ballads featuring Berklee faculty **Kenny Werner**, **Yoron Israel**, and **George Garzone**, as well as a string orchestra including recent Berklee graduates.



Joe Lovano, the Grammy-winning Gary Burton Chair in Jazz Performance and Berklee Global Jazz Institute founding member, won the 2019 *DownBeat* Critics Poll for tenor saxophone, and released the album *Trio Tapestry*. He also toured with Diana Krall this summer.

Assistant professors **Shea Rose** and **Simone Scazzocchio** are working with vocalist and educator Ysaÿe Barnwell, formerly of Sweet Honey in the Rock, to release 10 ethnic versions of the U.S. national anthem.

Professor **Nancy Zeltsman** was the featured performer/faculty at Yatsugatake International Marimba Camp in Kobuchizawa, Japan. Its artistic director is Conservatory alumna Nanae Mimura (M.M. '00, percussion).

Conservatory Assistant Professor **Helen Deborah Lewis** served as an elected board member for the Center for LGBTQ Studies at the City University of New York. She was a dramaturg for *Fun Home*, and *The Usual Unusual* by playwright MJ Halberstadt.

FACULTY NOTES



Associate Professor **Ned Rosenblatt's** Advanced Vocal Jazz Ensemble won a 2019 *DownBeat* Student Music Award in the large vocal jazz ensemble/undergraduate college division. The ensemble has also been invited to perform at the 2020 Jazz Education Network Conference.

Assistant Professor **Gretchen Shae Moore's** band the Knock Ups released the EP *Splitting Hairs* on iTunes and Spotify. The band opened at the ONCE Ballroom for the group No Small Children, who performed at the Women's March in Washington, D.C.

Professor **Robin Stone** released her first studio recording, *Kalyanamitra*. The 11 original songs featured on the album were written by Stone and performed by her band Hylander Stone.

Associate Professor **Richie Hart** released his album *Introspection* (Disclosure Records), available at disclosurerecords.com and on all digital platforms. *Introspection* is a journey through the creative essence of the guitarist's love for jazz, blues, and soul. Visit richiehartjazz.com.



Imagine 5, an ensemble featuring Professor **Fernando Brandão** and Assistant Professor **Bertram Lehmann**, released its first album of original tunes, which fuse jazz, Brazilian music, and world music in a fresh and contemporary style.

Associate Professor **Amanda Monaco** released her sixth album as a leader and her first LP, *The Pirkei Avot Project Vol. 2*, on RMI Records in September. Visit amandamonaco.com.

Assistant Professor **Jennifer Andrews** and Storyborne.com created a series of workshops focused on the art of telling stories, which are then published or performed. She also launched the website Raw Words, where she leads writing seminars and workshops.

Associate Professor **Margaret McAllister** received a Fulbright award for residence at the University of Edinburgh from next January to August. She will collaborate with Scottish poet Aonghas MacNeacail on a new work for chorus and orchestra featuring texts in Gaelic and English.



Assistant Professor **Marko Djordjevic** toured the U.S., Germany, Italy, China, Serbia, and North Macedonia, performing with Matthew Garrison, Ole Mathisen, David Binney, and Vasil Hadžimanov. He also played on guitarist Dušan Jevtović's album, along with King Crimson bassist Tony Levin.

Assistant Professor **Catalina Millán-Scheiding** has been promoting the spoken word scene in Valencia, Spain, as cocreator of the collective Poetas del Montón for the past five years. In September, the museum Centro Cultural del Carmen featured an exhibit of the collective's work.

Professor **Rebecca Perricone** released her fourth album, *With You/For You*, featuring Berklee faculty who back her on blues tunes and standards, as well as originals by Chair Emeritus Jack Perricone and Sonya Rae Taylor '10. Visit labekmusic.com.

Conservatory piano faculty **Alex Polyikov** had nine performances of the Tchaikovsky 2nd Piano Concerto with the Boston Ballet Company. He also attended Riccardo Muti's

FACULTY NOTES



Italian Opera Academy in Ravenna and taught at Music Fest Perugia, both in Italy.

Associate Professor **Yoko Miwa** released the album *Keep Talkin'*, which reached no. 4 on the JazzWeek radio chart and received four stars in *DownBeat*. She performed to sold-out audiences at Blues Alley, Birdland Theater NYC, Regattabar, and Cambridge Jazz Festival.

Amparo Edo Biol, assistant chair of the Contemporary Writing and Production Department, received a commission by the



José Iturbi International Piano Competition to write a composition for eight pianos. "Anchors' Flight" premiered live-to-picture at the September competition.

Professor **Jimmy Kachulis's** competition-winning works were performed at the International Trombone Festival, Indiana; the Sociedade Pro-Sinfônica de Limeira, Brazil; the Universitas Pelita Harapan, Indonesia; and by Assistant Professor **Orlando Cela** at the Charlotte New Music Festival.



Assistant Professor **Susan Hagen** performed at the Boston Pops Fourth of July concert, with the Boston Symphony Orchestra at Tanglewood for five weeks, and with the Pops in Nantucket and Hyannis. She will record an album of works for double bass.

Assistant Professor **John Escobar** won awards with Berklee Online for his ambisonic audio series; mixed the score to *Destination Mars*, a collaboration between the Museum of Science and NASA; and recorded the opening scene underscore for *On the Basis of Sex*.

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FACULTY PROFILE

From Grammy Winner to Graduate

Professor Mark Walker heads back to the (virtual) classroom as a student.

By Rob Hochschild



It might astonish members of the Berklee community to know that Percussion Professor Mark Walker—a Grammy winner—had once been, in his own assessment, “a horrible student.”

“I was surprised I even graduated high school,” he says. “I was just getting high all the time and screwing off. I wasn’t getting anything done, but in music classes I did pretty good.”

Shortly after graduation, Walker dumped these bad habits as he began getting more work in his native Chicago as a drummer, on stage and in the studio. Before he was out of his 20s, he had recorded with the likes of Joe Henderson and Paquito D’Rivera. He became a long-standing member of D’Rivera’s band, earned the drum chair in the world/jazz fusion band Oregon, and played dates with a long list of greats, including Michel Camilo, Michael Brecker, Eliane Elias, and Lyle Mays. He joined the Berklee faculty in 2001.

But despite all he had accomplished, Walker never let go of the idea of going to college and seeing what kind of student he would be the second time around.

“I always felt that I had plenty to learn and that my cup was not

full,” he says. After an impromptu conversation with Carin Nuernberg, Berklee’s vice president of academic strategy, Walker decided to take her up on a suggestion to pursue a bachelor’s degree through Berklee Online.

He enrolled as an interdisciplinary music studies major in 2016, studying music production, voice, music business, and jazz composition, and taking courses such as Performing with Ableton Live; Writing Hit Songs; Arranging for Strings and Woodwinds; and Songwriting for Film and TV. “It was about developing skills, and there were some things I tried that I had never thought I’d really have an affinity for, like songwriting and singing,” he says.

Although Walker earned a Grammy nomination in the Best Instrumental Composition category in 2008 for “Deep Six,” an Oregon track, at that time he didn’t self-identify as a composer and didn’t feel able to combine words and music.

One course that helped him make progress was music therapy. “Suzanne Hanser is a total master,” he says of the founding chair of Berklee’s Music Therapy Department. He remembers her online course as being transformative because it helped him to be a more creative musician with better access to his own best ideas.

“It helped me to go deeper, to get into the space, and then see what comes out,” he says. “I would sit at the piano and not come up with anything. Then I would try one of [her] exercises, and—bam!—ideas are coming a mile a minute.”

Some of those creations became part of Walker’s capstone project, *You Get What You Give*, a collection of recordings he released in April as the first album under his own name.

In May, he graduated summa cum laude, proving to himself that he is a stellar student after all.



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DIGITAL NATIVE
AN EARLY SWITCH TO HARD-DRIVE
RECORDING MADE GUSTAVO CELIS
MIAMI'S GO-TO ENGINEER.

By Jed Gottlieb

On occasion, Shakira has made life hard for Gustavo Celis B.M. '94, but she's also helped him become a master of his craft.

"In terms of making her happy, it's insane," the producer and engineer says of the Colombian megastar, with a laugh. "For one of her records, she decided headphones were giving her headaches, so she wanted to record her vocals with [studio] speakers on."

Shakira told Celis she needed backing tracks blasting through the recording booth. But filling the room with these tracks would flood the vocal mic with guitars, drums, and synthesizers.

"I told her, 'If we're going to do this, we're going to have to do it my way,'" Celis says. "I made her sign a little napkin as a joke agreement. The agreement was the microphone would never move position and I would place the microphone every time we worked."

Painstakingly, over hours, Celis edited out the music, isolating the singer's voice. He says that if you listen back to the vocal tracks, you can't hear anything but Shakira.

The international pop queen has run through plenty of engineers during her 28-year career, but has consistently trusted Celis to do what other engineers found impossible (he has logged sessions with her from 2001's *Laundry Service* through 2017's *El Dorado*).

Celis has a dozen anecdotes that illustrate the "crazy lengths you go to with artists that

have the means to do anything." For him, making crazy work has become a calling card.

In the early 1990s, when Celis left his native Venezuela to study at Berklee, the music business sat at the dawn of a new era. Digital recording software, such as Pro Tools—now an industry standard—had just debuted on the market, but skeptics outnumbered champions of the new technology. The idea of abandoning analog tape—a tried-and-true format used on recordings for myriad artists, from Chuck Berry to the Beatles to Fleetwood Mac—for hard drives seemed downright silly to some. But Celis saw and heard the future in digital.

"Gustavo seized upon this early and was very astute," says Rob Jaczko, chair of Berklee's Music Production and Engineering (MP&E) Department. "He guessed digital was going to be the dominant direction of the business and that being a pioneer of the tools was going to be to his advantage. He was clearly correct."

After Berklee, Celis went straight to the Hit Factory in New York City. He was one of the few Berklee alumni hired by the legendary recording studio. "That first year alone, on any given day it could be Michael Jackson recording *HIStory*, or Bruce Springsteen or Mariah Carey," he says.

But after two years, he headed south for personal reasons and landed in a smaller, Miami-based studio. The inferior equipment at his new job made him cry for a week, he jokes. But the move jump-started his career.

"Some of the assistants I was working with at the Hit Factory had been there 10 or 12 years and had never made a record," he says. "The minute I hit Miami I'm overqualified, so I immediately become the head engineer of the studio and I start making records and winning Grammys. The move was a blessing in disguise."

He started by recording artists to the hard drive of a beat-up Mac he bought as a student in Boston. Over the years, he upgraded his hardware and software, eventually putting together one of the first digital recording systems fit for superstars.

"I started going to some of the best studios in the world with my primitive little Pro Tools setup, telling them, 'We're not going to use the \$250,000 machines, we're going to use my thing,'" he says.

"Everyone thought I was crazy to record to a hard drive," he adds. "They asked, 'Are you going to record Gloria Estefan to a hard drive? Are you going to record Céline Dion to a hard drive?' I told them, 'Yes, I will. I'm going to tell artists we could lose everything, but we can work twice, maybe three times, as fast as we can with tape.' And that alone really my made my career."

In addition to his longtime partnership with Shakira, he has produced, engineered, mixed, or arranged for Ricky Martin, Beyoncé, Menudo, David Bisbal, and a score of other international A-listers.

For two decades, his approach has balanced cutting-edge technology and a musical ear. Years ago, when they were undergrads together, Dan Thompson, who is now Berklee's assistant chair of MP&E,

stopped by a session Celis was running. The session arranger didn't show up, so Celis deputized Thompson to arrange while he ran the boards. Even then, Celis's skills surprised Thompson.

"I turned to Gustavo and said, 'I didn't know you could do this, I didn't know you could do that,'" he says. "But I guess there was no reason I should have thought that he couldn't do everything. He's always been very musical, with a great ear, and very understated about his talents. He's never crowing about what he can do and I think that made him a perfect alum to honor [with an Alumni Achievement Award this spring]." Those talents also led to two Grammy Awards and seven Latin Grammy Awards, as well as the 2003 Academy Award for Best Sound for the film *Chicago*.

In every session, he wants the technology to service the song. He didn't push for digital because it was new. He saw how it could aid artists' work.

"If someone says, 'Let's make our record without hard drives.' I say, 'OK, but why?'" Celis says. "I always get it from the same type of musician who is looking for that Beatles thing. Let me tell you, if the Beatles were around now they would be the first to invent things like this. That's what they were doing back then: inventing new ways to record. The Beatles' music works in spite of the technology, not because of it."

"Write a song like the Beatles and then let me worry about recording it," he adds with a laugh.



POLE POSITION
EMILY WEBER HELPS LEAD THE WAY
IN TRAILER MUSIC.

By Kimberly Ashton

Sitting in her glass-walled, cozy office in a low-slung building in Burbank, Emily Weber is thinking about what audiences across the world will hear at the movie theater, or in their living rooms, six months down the road.

Whether they know it or not, they've likely heard one of her projects before. Maybe it was her team's music that made them want to watch *Wonder Woman*, or to tune in for an episode of *Game of Thrones*, or to buy the next installment of *Call of Duty*.

"People call me the trailer music queen," Weber '97—the vice president and head of synch at Position Music, one of dozens of companies in Greater Los Angeles that create music for Hollywood's movie trailers—says with a laugh.

Her job is to understand what the ad agencies (or trailer houses) want, to find the right composer, and to steer the process from there. Perhaps more crucially, it's to find the

music her clients don't yet know they want, to set the sonic trend.

And now, with services such as Netflix, Hulu, and Amazon producing exponentially more content than the traditional studios do, there are more shows and movies than ever that need to be marketed, meaning more business for Position Music. "We are just going up and up," says Weber.

Her own trajectory started in Lake Tahoe, where she grew up. While in grade school, she used a guitar to transcribe songs for her father, an electric bassist who played in a cover band. At 10, she picked up the clarinet, and by high school she had moved on to tenor saxophone.

Tahoe had one AM radio station, and Weber's family didn't subscribe to MTV, so she would ask her cousins in L.A. to record the radio and send her the tapes. "I was just starving for music," she says.

Right after her senior year, she came across a flyer for Berklee's summer program in L.A. She worked for weeks to afford the weeklong program, and it paid off: "I was blown away." She canceled her plans to go to University of the Pacific in the fall, and stayed in Tahoe to save up for Berklee. "I would teach skiing all day and go play jazz at night with a bunch of old men," she says, laughing at the memory. When not working, she studied with a couple of local musicians who helped her prepare for Berklee.

Weber majored in arranging (now contemporary writing and production) and, after Berklee, headed to L.A. The first few years were rough, she says. She took every gig, in every kind of band. Her luck changed when someone she met at an alumni party told her about a position at Touchstone Pictures for an assistant to the vice president for business and legal affairs. Despite having no experience in the field, Weber clicked with the vice president and got the job. For four years, she says, "I learned all the legal mumbo jumbo that goes into negotiating a deal with an artist."

In 2003, she took this experience to Riptide Music. There, she drew upon her large network of musicians and composers, asking them to write catalog music, and then sending that to people who cut trailers, TV shows, and commercials. Five years later, a headhunter contacted Weber about a job at Immediate Music, which specialized in trailer music. She was there for two years before going to Position Music. Today she's helping Position diversify its business into music publishing and artist representation.

She's a long way from Tahoe, where she received cassettes of L.A. music in the mail. Now, she's helping define the music coming from the city.

Emily Weber can be reached at [instagram.com/emmerifficweber](https://www.instagram.com/emmerifficweber).

By John Mirisola

As a teenager, Mike Mandel '70 had been fascinated by electronic music. So when he came to Berklee in 1968, he was excited to enroll in the school's course in synthesizers. But because he is blind, Mandel couldn't read the machines' labels or see the diagrams in the instruction manuals.

The solution he and instructor Mike Rendish came up with was ingenious: "We used a braille map drawing tool I happened to have," Mandel says. The tool could be rolled across braille paper to make indentations of lines and shapes. "Mike [Rendish] would draw waveforms and envelope shapes and other necessary information." And suddenly, a whole range of new sounds had opened to Mandel.

He took quickly to the new technology and before long became known for his synth expertise as a member of Larry Coryell's seminal fusion group, the Eleventh House. During a Boston gig, Mandel was even asked to demo the second ARP Odyssey ever built, because David Friend and Roger Powell of ARP Instruments wanted to hear the synthesizer with a live band.

By the late 1970s, Mandel had discovered a new series of synth-driven opportunities in New York City. After a brief stint programming synthesizers for advertising-jingle studio sessions, Mandel started his own business recording synth demos for pop composers. Then, in the early 1990s, Mandel was called in to play on a marathon session for the soap opera *Another World*. "We did about 10 cuts in one night," Mandel says. It was a thrilling challenge that would pave the way for Mandel's next career move.

For more than 25 years now, Mandel has written for major TV clients such as Warner



FROM SYNTHESIST TO ACTIVIST A TV COMPOSER OPENS DOORS FOR VISUALLY IMPAIRED MUSICIANS.

Bros. Television and Heavy Hitters Music. His music has appeared on *Entertainment Tonight*, *TMZ*, and *Extra*, as well as *All My Children*, *NCIS*, *The Good Wife*, and *The Ellen DeGeneres Show*. TV writing "calls on all the genres, many that I've played throughout my life—country and jazz and rock and R&B," he says. "All of those experiences have helped me write for television."

As computer technology replaced analog synthesizers, Mandel says he became increasingly "interested in blind people getting involved in MIDI, and in blind people making a living in music." This interest led Mandel into various leadership roles with Friends in Art of the American Council of the Blind, and eventually brought him back to Berklee as an advocate for visually impaired students.

During the late aughts, Mandel began to work alongside Jack Perricone, then chair (now chair emeritus) of the Songwriting Department, to start a dialogue on campus about the need for a robust technological education for visually impaired students. The result of this dialogue

was that in 2010 Berklee opened the Assistive Music Technology (AMT) Lab, which trains visually impaired students to use accessible music software. "Mike was one of the key players who advocated for this program and connected us to a range of experts," says Chi Kim, an associate professor in the Music Therapy Department who was selected to lead the AMT Lab.

Historically, Kim says, visually impaired students "felt cornered into performance majors." But now, with more accessible technology and more robust training, "we have tons of other options. It's very popular among visually impaired students to double-major."

"When I came to Berklee," Mandel says, "I found it took the better part of a semester before I found a methodology to keep up with my classmates." But the AMT Lab has removed many barriers for the next generation of visually impaired students, making it easier for what Mandel and every Berklee student has come here for: to learn their craft.

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Editor's note: Berklee College of Music and Boston Conservatory at Berklee graduates are designated by degrees (B.M., B.F.A., B.P.S., M.M., M.A., M.B.A., M.F.A.) after their names.

1957

Rik Tinory of Cohasset, MA, won an award for his self-produced song, "Baby You're a Jive Cat." Visit youtu.be/uU9DUUPmJLo.

1969

Roger Baker B.M. '69 of Albuquerque, NM, received the Best Recording Engineer award at the 30th annual New Mexico Music Awards, and was voted Best Recording Engineer by Albuquerque's weekly entertainment magazine. Baker has worked for 20 years at Eagle Rock Studios.

1974

Cathy Segal-Garcia of Granada Hills, CA, released her 12th album, *Dreamsville*, with pianist Josh Nelson and guitarist Larry Koonse. The album has received rave reviews. Visit cathysegalgarcia.com.

1975

During his career, **Duncan Cleary** of Salem, NY, has played gigs and recorded with James Brown, the J.B.'s, Brook Benton, John Tropea,

and others, and has raised two kids. Between 1986 and 2000, he worked for the Big Apple Circus.

1976

Edward M. Michalik of Shenandoah, PA, is gigging with the Bottleshop Jazz Quartet, the So What Jazz Trio, the Swingmasters Polka Band, the Funky Rooster Band, and the Turquoise Blues Band.

1979

Julia Rogers Berg of Pinecrest, FL, is an independent music publisher at Berg Music Group. She was the director of communications at the University of Miami, director of development at the University of Southern California, interim executive director of the Pasadena Symphony and Pops, and more. Visit juliabergmusic.com.

1980

Thomas Santagata of Johnston, RI, conducted the 2019 Rhode Island Music Education Association Junior All-State Jazz Ensemble.

1981

Flutist and vocalist **Linda Nash** of St. Petersburg, FL, received a 2019 artist award grant from the St. Petersburg Arts Alliance. Nash used the grant to create a CD of originals and jazz music.

1982

Benjamín Dos Agilas (Smeall) B.M. of Los Angeles, CA, is writing songs and teaching vocal music in various public schools.

Albert Estiamba Jr. of Redondo Beach, CA, and his band, the Brian Buckley Band, independently released a double CD, *My Rebel Darling*, featuring Brian Buckley, Mike McGraw, and Krishnan Swaminathan, with Estiamba on percussion and background vocals.

1983

Robert A. Ferrier B.M. of Westfield, MA, organized the 22nd Annual Holyoke Community College Jazz Festival. Ferrier worked with the Amherst Jazz Orchestra big band, with guest artist Paul Winter, and organized high school combo and big-band performances and improvisation clinics.

Rainer Pusch of St. Remy de Provence, France, moved back to France after freelancing and teaching, mainly in India, over the past two years. He plans to form a new band and record an album with the original material he created over the past few years. Visit rainer-pusch.com.

Gabriel Espinosa B.M. of Pella, Iowa, released a CD in October 2018 (Zoho Records). Special guests on the album include Kim Nazarian from New York Voices, Adriano Santos, Misha Tsiganov, Joel Frahm, Rubens de La Corte, Mauricio Zottarelli, and Jim Seeley.

1984

Ray DiVirgilio B.M. of Newark, DE, has been playing clarinet and alto saxophone with his band Chill Factor, performing mostly in the Wilmington area.

Flutist **David Ganc** of Rio de Janeiro, Brazil, and Fabio Adour (acoustic guitar)—also known as Duo Ganc Adour—released their album *Encounters*, available on all streaming platforms. The album is Ganc's sixth and features original arrangements of South American composers. Visit davidganc.com.

1985

Paul Godwin B.M. of Placerville, CA, and **Miguel Noya** '81 released *Samliku*, a full-length progressive ambient instrumental album on NEWDOG Records. The duo, which has recorded and performed as Dogon since 1988, reformed as a trio with Estonian guitarist Robert Jürjendal. Visit godwinoya.com/samliku; talkingtreeranch.com.

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Suzanne Dean B.M. of Brookline, MA, is the president of Artists for Wildlife Conservation. Proceeds from its second fundraiser were donated to Lewa Wildlife Conservancy in Kenya and the Centre for Rehabilitation of Wildlife in South Africa. Visit suzannedean.me; afwildc.org.

1986

Todd Glacy B.M. of Portland, ME, released his latest full-length CD, *One Great Heart*, and completed a four-month cross-country tour of peace concerts and talks on the vibration of creation. Visit sacredsoundandliving.com.

1987

Stephen B. Ward B.M. of Putnam Valley, NY, performed as Tundra Ghosts and hosted a live ambient electronic music concert featuring Steve H. and sym.bi.otism at Mercy College. Ward was also appointed as interim dean of Mercy College's School of Liberal Arts.

Chris DiGirolamo of Mattituck, NY, won a Grammy for Best Latin Jazz Recording for "Back to the Sunset" with the Dafnis Prieto Big Band. He also owns Two for the Show Media, a full-service publicity house assisting jazz musicians with recordings and tours. Visit twofortheshowmedia.com.

Tommy McNamara B.M. of Coconut Creek, FL, and his prog-rock group, VTF Project, released the EP *Machine Sessions Vol. 1*, which is available on all streaming and download services. Visit vtfproject.com.

1988

Mark Amberg B.M. of Frederick, MD, retired from teaching elementary vocal, general music, and musical theater in the Montgomery County public schools. Amberg has performed with Puppet Rulers, Vincent '52, and Guys in Thin Ties. He lives with his wife, Marisa, and their two cats.

1989

Gernot Wolfgang B.M. of Los Angeles, CA, released his chamber music album, *Vienna and the West* (Albany Records), a follow-up to his CD *Passing Through*, which received rave reviews and 2016 Grammy nomination for Best Classical Compendium. Visit gernotwolfgang.com.

1991

James T. Sale B.M. of Pasadena, CA, scored the film *Saint Judy*, which features an all-star cast. He was interviewed by Mark Hasan of Toronto regarding the score. Visit jamestsale.com.

1992

Vartan Aghababian of Boston, MA, composed songs recorded by vocalists Ann Moss and Hillary Nordwell. His four-movement String Quartet No. 2 in A Major premiered at a Boston University faculty recital. He was named the Massachusetts Music Teachers Association's 2019 Commissioned Composer.

1993

Holly Palmer B.M. of Reseda, CA, has recorded, toured, and collaborated with David Bowie, Dr. Dre, Michael Bublé, and others. She's released five acclaimed albums. Her latest project, *A Family Album*, is about raising her son, who has cerebral palsy. In February, she spoke at the Open Music Initiative Summit. Visit hollypalmer.com.

Christopher Vibberts B.M. of Petaluma, CA, released the second *Chrystal Für Déchoir* album, recorded inside Notre Dame years ago. The audio was sent through several generations of analog tape, creating an experience of these sounds morphing in response to the building's fire. Visit therabbitholerecording.com.

Reg Bloor of New York, NY, is an artist in residence at MIT,

discussing her late husband and collaborator, Glenn Branca. She's performed in the Glenn Branca Ensemble since 2000. Their label, Systems Neutralizers, released his album in October. Visit regbloor.com.

1994

Andreas Brade of Brooklyn, NY, had compositions performed at the Harkness Dance Festival. He is an accompanist for Mark Morris Dance Center, the Martha Graham School, and Paul Taylor American Modern Dance. Visit andreasbrade.com; nyc-drumlessons.com.

Eric Barao B.M. of Seekonk, MA, released his second album, *Obsolete*, featuring guest artists Roger Joseph Manning Jr. and Mike Viola, and recorded by Grammy-winning engineer Ducky Carlisle. Barao's debut album appeared on more than a dozen Best of 2013 critics' lists. Visit ericbarao.com.

1995

Daniel Colman B.M. of Lake Balboa, CA, received a 2019 Emmy nomination in the Outstanding Sound Editing for a Limited Series, Movie or Special category for *Deadwood: The Movie* (HBO).

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1996

Julian Graciano of Buenos Aires, Argentina, released an album of original compositions mixing tango and jazz, *Puntos Cardinales*, with his Graciano 4 Cuarteto. The band performed at the San Jose Summer Jazz Festival. Visit graciano4cuarteto.com; juliangraciano.wix.com/page.

1997

Christopher Pacewicz B.M. of Waialua, HI, released the music-education game *Music Scale Sudoku Pro* on iTunes, Google Play, and Amazon App stores. It combines the logic of a sudoku puzzle with learning the notes of the scales and modes. Visit 8bitconservatory.com.

Mike Breidegam B.M. of Canoga Park, CA, is a composer in the Los Angeles area. He scored his first feature, the sci-fi film *Nation of the Third Eye*. Breidegam plays saxophone and leads the group the Jazz Collective. Visit mikebreidegam.com; thejazzcollectivela.com.

Roberto (Beto) Braga of São Paulo, Brazil, released an EP, *Danae*, featuring himself on soprano and alto saxophone, Salomão Soares on Rhodes piano, Sidiel Vieira on acoustic

bass, Rodrigo Fonseca on guitar, and Ricardo Mosca on drums.

Jose Duque of Sunrise FL, released a solo album, *Jorodu*, with Manu Koch '97 and other New England and Miami musicians. It is available on iTunes, Bandcamp, Amazon, and Spotify, and was coproduced with Grammy-nominated engineer Erik Aldrey. Visit joseduque-drums.com.

1999

Guitarist **Vanessa (Gallagher) Mirando** B.M. of Atlanta, GA, and her band, BAST, opened for Joan Jett and the Blackhearts in Atlanta. A new EP will be released later this summer. Visit bastmusiconline.com.

2000

Marco Cavina B.M. of Opera, Italy, presented his 5th Annual Student Guitar concert. The event was cosponsored by the municipality of Opera (near Milan) and the Jonathan Foundation as part of the city's May festival.

Gregg Stein B.M. of Framingham, MA, is the chief revenue officer at POW Audio. Stein will oversee POW Audio's growth, global sales, and partnerships for its inaugural

product, the Mo™ expandable wireless speaker, and for all upcoming audio products.



2001

Ariel Ramos of Coral Springs, FL, released the tools Mapping Tonal Harmony Pro 7 and Tessitura Pro. He also released the book *Jazz Standards Progressions Book: 1000+ Jazz Standards Fully Analyzed* with **Mario Cerra** B.M. '08. Visit mdecks.com.

2002

Matthew Joy B.M. of Royal Palm Beach, FL, released his first album, *True North*, available through his website and various music distributors. It features original compositions performed by Joy's quintet. Visit matthewjoymusic.com.

2003

Justis Kao B.M. of Burbank, CA, is chief communications officer at Loop Media, a premium short-form streaming service. The company is led by tech, entertainment, and media industry veterans. Visit loop.tv.

Briana Cash B.M. of Sherman Oaks, CA, released her self-written single "Ancestral Sin," which was coproduced with Giosue Greco, who won an Oscar working with Dan Romer on the documentary film *Period. End of Sentence*. Visit brianacash.com.

Guitarist **Peter Mallen** B.M. of Irvine, CA, released his first EP, *Peter Mallen & Rhythm Division*, featuring original music. Mallen also recorded guitar for DMLC's album *Black and Blue*. Visit petermallenrd.com.

2004

Marco Pacassoni B.M. of Fano, Italy, released his tribute to Frank Zappa, *Frank & Ruth*, in 2018. The project was presented at Blue Note Milan, Auditorium Parco della Musica in Rome, and at Bravo Caffè in Bologna. Visit marcopacassoni.com.



Guitarist and singer-songwriter **Rique (Oscar) Colón** B.M. of Aguadilla, Puerto Rico, released the album *Amuleto* (Colono Records), featuring

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many Berklee alumni and guest artists. Visit riquetcolon.com.

Asuka Kakitani of Northfield, MN, received a McKnight Fellowship for Composers. The fellowships, which include \$25,000 in unrestricted funds for each recipient, are an investment in the artistic and professional development of the selected artists.

2005

Pamela Ricci B.M. of North Andover, MA, joined Avedis Zildjian Co. as the category manager for branded apparel and general merchandise, working on the Zildjian and Vic Firth brands.

Yuri Lysoivanov B.M. of Chicago, IL, presented acoustics research at the 2018 Acoustical Society Meeting in Victoria, British Columbia, focusing on analyzing impulse responses of the unique environments in parts of the Mammoth Cave system in Kentucky.

2006

Jordan Owen of Marietta, GA, and his band, Axis of Empires, released their debut album *Into the Shadow*, produced by Corey Lowery, the lead guitarist of Seether. Owen is the senior guitar instructor on the faculty

at School of Rock East Cobb. Visit axisofempires.com.

2007

Justin Bocchieri of Los Angeles, CA, recently celebrated his 12th anniversary with **Jana (Borg) Bocchieri** '09. He runs the nonprofit In the Band, providing access to music education in underserved communities. The couple runs Kid Row, a for-profit music education program that places students into bands. They also opened a storefront facility in Silver Lake. Visit intheband.org; kid-row.com.

2008

Jonathan Trent Campbell B.M. of Englewood, CO, and **Kyle Ayervais** B.M. '08, are in the live electronic group Tnertle, which released its second full-length album, *Burning Down the Sun*, in 2018. More recently, the group released the single "Took Too Much" (Super Best Records) and had its first 500-plus sellout in Denver. Visit tnertle.com.

Joe George Shadid of Chicago, IL, was featured in the *New York Times* for his work as a music host on a highly subscribed YouTube channel. Under the name Joe George, he released his debut record, *Beautiful Dreams*.

He also taught a music workshop for Syrian refugees in Istanbul.

Ken Cheung-Kin Lam B.M. of Hong Kong, China, participated in 10 live performances of the musical *Our Journal of Springtime*, with alumni **Spring Lui** B.M. '06 as the bandleader and pianist and **Wayne Lui** B.M. '18 as the bassist.

2009

Katie Thiroux B.M. of Long Beach, CA, released the online course discoverdoublebass.com; was named director of the Monterey Jazz Festival's Women in Jazz ensemble; started Jazz Maui Camp with **Matt Witek** B.M. '09; and made the *DownBeat* Critics Poll for Rising Star Bassist for the second year. Visit katiethiroux.com.

Jana (Borg) Bocchieri of Los Angeles, CA, recently celebrated her 12th anniversary with **Justin Bocchieri** '07 (see above).



Kristen Sotero B.M. of Haslet, TX, a music teacher in the public schools, was on the

podcast *Anacrusic*, where she spoke about her program, the Sequencing Solution, which helps educators become more joyful and sequential in their teaching habits. Visit anacrusic.com/podcast/bonustss.



Allison Piccioni B.M. of Los Angeles, CA, got engaged to **Mike Clairmont** '11. They are in the orchestra for the touring musical *Evita*. She scored *This Changes Everything*, is a composition professor at ThinkSpace Education, and toured with *American Idol* finalist Creighton Fraker. Visit allisonpiccioni.com.

2010



Pianist/keyboardist **Nears Russell** B.M. of Los Angeles,

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CA, spoke at the Berklee Los Angeles Alumni Brunch. She performed with Shirley Manson at Walt Disney Concert Hall and appeared on *The Ellen DeGeneres Show* with artist Greyson Chance. Visit neararussell.com.

Pianist **Jordan Seigel** B.M. of Sherman Oaks, CA, composed additional music for *The Twilight Zone* and orchestrated on *The LEGO Movie 2*. Additionally, Seigel recently recorded a debut album of original music. Visit jordanseigel.com.



Stephen Rodes Chen of Oyster Bay, NY, toured internationally with San Fermin (Downtown/Interscope) for several years before debuting his experimental-pop project, *Behaviorist*, with a seven-song self-titled EP. Visit stststephen.com.

Hanna Barakat B.M. of Austin, TX, released her hard/alternative album, *Siren*, which pays homage to her Lebanese and American roots as it merges Arab-Oriental

influences and Western rock. Visit hannabarakat.com.

Artist and writer **Keeley Bumford** B.M. of Los Angeles, CA, was signed by Primary Wave Music Publishing. Visit kraftbox.com.

2011

Lynda DeFuria B.M. of New York, NY, is the female swing on the national tour of the Tony-winning musical *Kinky Boots*. DeFuria's vlog *Swing It Sister*, available on YouTube, details her adventures touring the country. Visit lyndadefuria.com.

Natasha Kojic of Los Angeles, CA, is assisting film composer Christopher Young. Kojic released her electro-orchestral album, *Electro Streams*, on iTunes; is scoring the indie movie *Coven*; and assisted a documentary production about filming the new season of *Magnum P.I.* Visit natashakeymusic.com.

Jehad Choate B.M. of Los Angeles, CA, is working on scores for short films, editing dialog, and doing Foley and sound design. He has worked on films such as *Bad Vibes*, *The Flame*, and *Real Acting*. Visit jehadchoate.com.

Sarah Eide of Rochester, NY, released her album *Dreams on Hold* in May. The album is a raw picture of millennial motherhood, and features a star lineup of Chicago musicians. Eide toured the Northeast and Midwest in support of the album. Visit saraheide.com.

2012

Andres Marin of Brooklyn, NY, presented the music of Mostacho Xprmnt in Kuala Lumpur, and met with singer NJWA to showcase their compositions at No Black Tie. Visit musicdribble.com.

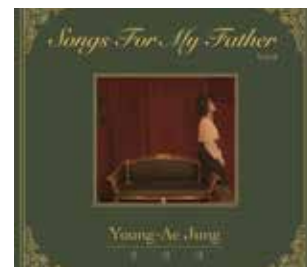


Singer-songwriter **Seunghye Choi** B.M. of New Milford, NJ, worked on a Korean version of an Apple Watch 4 ad in New York that is being aired in Korea. Visit instagram.com/rubychoimydear.

Marcus Thorne Bagalà B.M. of Long Island City, NY, is a staff composer and engineer at Gimlet Media (recently acquired by Spotify). He has contributed to projects

that have won Cannes Lions trophies, Clios, Creative Media Awards, and many others. Visit marcusbagala.com.

Sean Penn B.M. of Santa Rosa, CA, released the electronic instrumental music album *Redshift* under the artist name Edge of the Universe. *Redshift* offers rhythmic soundscapes inspired by sci-fi, futurism, and inner space. Visit eotu.space.



Young-Ae Jung of Anseong, South Korea, is a vocalist, singer-songwriter, and educator. In March, she released her third album, *Songs for My Father*, on which she composed eight songs, and wrote and arranged every piece. She also sang on the album and produced it.

2013

Angel Acuña Paz of Pontevedra, Spain, released his first solo album, *Rostros Invisibles*, in May. The songs are based on true stories about women who suffered violence, mistreatment, and abuse by

men, and is a tribute to these women and their families. Visit angelpazmusic.com.



Fran (Francisco Javier) Vielma B.M. of Washington, VA, is a Berklee Latin Music Studies resident. He is touring with his Venezuelan Jazz Collective. The band performed at the Puerto Rico International Percussion Festival and participated in the New Orleans Jazz Education Network Conference 2020. Visit franvielma.com.

Annie Pichan of Brooklyn, NY, released the music video for her single “My Lover, I Don’t Need You.” The video was nominated for two awards and was produced by **Apoena Frota** ’14, **Andre Vasconcelos** B.M. ’13, and **Joe Ulmer** B.M. ’13. Visit anniepichan.com.

2014

Kevin Erskine B.M. of San Diego, CA, set out on his first national tour in June. He released new music and recorded

a live-on-the-road record during this five-week adventure.



Jonathon Heyward B.M. of Manchester, England, completed a three-year tenure as assistant conductor of the Hallé Orchestra in July and will become the chief conductor designate of the Nordwestdeutsche Philharmonie in January 2021. Visit jonathonheyward.com.

John C. Moses M.M. of Los Angeles, CA, was featured on NPR’s *Here & Now* DJ Sessions with Jeremy Hobson in June. Visit publishing.formatent.com/pages/about.

Mariana Migliore B.M. of Tarzana, California, participated in a Q&A panel for the Latino community at East Los Angeles College. The topics discussed were insights and experiences in the world of music supervision and sync from a Latino community perspective.

Jelly Ellington B.M. of Austin, TX, redefines himself

with his sophomore EP, *Butterfly*, available on all streaming platforms. Produced by **Dane Orr** B.M. ’11, the four-track EP takes listeners on a sonic adventure, blending gritty guitar riffs and catchy melodies with electronic beats and jazzy bass lines.

2015

Sergio Torres-Letelier B.M. of Los Angeles, CA, founded Two Doors Entertainment in Los Angeles with **Fernando Gutierrez** B.M. ’16. The company offers post-production services—original music, sound post-production, and other services (songwriting, arrangements, production, mixing, and mastering)—for films. Visit twodoors.net.

George Lacson M.M. of Boulder, CO, is bass faculty at the Detroit Institute of Music Education’s (DIME) new Denver branch. Additionally, Lacson opened a teaching studio, and started working as a recording engineer at Small Project Studio. Visit georgelacson.com; makemusicwithgeorge.com.

Carmen Woodruff M.M. of West Bloomfield, MI, is faculty at a new contemporary music college in Detroit. She performs

and teaches voice lessons both online and in person, both domestically and internationally. Woodruff is working to present her one-woman show. Visit carmenwoodruff.com.

Olivier Jaquet B.M. of Paris, France, attended Goldsmiths, University of London, where he received a master’s degree in composition in 2017. In Paris, he wrote an ensemble composition for piano that included his first sonata. Visit olivierjaquet.com.

Chris Bloniarz B.M. of Somerville, MA, and his band Honeysuckle released their third full-length album, *Fire Starter* (AntiFragile Music). They won a 2018 Boston Music Award for Folk Artist of the Year, and have been nominated seven times since 2015.

2016

Elise Boeur of Toronto, Canada, has a band, Aerialists, which includes fellow Berklee alumni, that was nominated for a 2019 Juno Award in the Instrumental Album of the Year category for its album *Group Manoeuvre*. Visit aerialistsmusic.com.

Pianist **Tomas Kaco** of Buena Park, CA, released his solo piano album in November

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2018. The album was recorded in Los Angeles, New York City, and Prague, and features John Patitucci and a well-known artist from the Czech Republic. Visit tomaskaco.com.

Alejandro Del Pozo M.M. of Quito, Ecuador, started composing for the video-game company Chariot Entertainment and composed his first feature film, *Horas exhaustas*. He is an established composer and teaches film scoring at Universidad de Las Américas in Quito. Visit adelpozo.com.

Justin Sheriff B.M. of Boston, MA, added sound design, mixed, and mastered the introduction video for the 2018 Billboard Women in Music Awards. Additionally, he was able to record the legendary rapper DMX in 2017. Visit linkedin.com/in/justin-sheriff-8045214b.

Drummer **Christopher R.E. Filancia Andersen** B.M. of Copenhagen, Denmark, performed at the Copenhagen Jazz Festival with **Vanisha Gould** '14. The two will play with musicians from New York and Copenhagen at a variety of venues. Visit chrisandersenmusic.com.

Iltaek Hong M.M. of Seoul, South Korea, helped launch YouTube Music in Korea, working as a music content specialist, and released an EP. Her YouTube channel, Korean Music News, has more than 8,000 subscribers. Visit youtube.com/staggermusic.

Dmytro Gordon B.M. of Beverly Hills, CA, is composing and orchestrating with Walter Afanasieff, who won a Grammy for producing Céline Dion's "My Heart Will Go On." Gordon released his music video for the song "Waltzing with Life" with funding from the Younk Label.

Liz Turner B.M. '10, M.M. '16 and **Andreas Häberlin** M.M. '16 were married in June. They met in Valencia, and their wedding celebration was filled with Berklee alumni from Boston, Valencia, and Five-Week, and included an alumni band. Both live in New York City and work as professional musicians.

2017

Jessie Cox B.M. of Brooklyn, NY, received a commission from the Los Angeles Philharmonic for the National Composers Intensive program, which resulted in a performance with

the International Contemporary Ensemble at the Noon to Midnight Festival in June. Visit jessiecoxmusic.com.

Eliza Thorp B.P.S. of Petoskey, MI, released her debut album, *Queen of the Sea*, in April. Thorp also embarked on her first tour, playing at coffee shops and listening rooms in the western U.S. Visit elizathorpmusic.com.



Tim Liao B.M. of Tokyo, Japan, worked on various TV commercials as production manager, lead producer, and engineer. Brands included Sony, Walt Disney, Amazon, BMW, and more. Visit timliaomusic.com.



Shannon Ignatius Cheong B.M. of New York, NY, is working as an actor on Broadway. Cheong performed a show, *You, Me, I, We*,

written and composed by Asian artists as part of the National Asian Artists Project. Visit shannonignatiuscheong.com.

Karl-Johan Wigander of Nashville, TN, plays drums for Kyle Daniel, a new country artist who is gaining a lot of momentum. He has also toured with Charlie Daniels, Cadillac Three, and Frank Foster, and will tour with Blackberry Smoke.

2018



David Stern B.M. of Brooklyn, NY, headlined at New York City's renowned Zinc Bar with a band of jazz legends featuring Berklee alumni. Visit davidsternjazz.com.

2019

Armaan Biviji of Boston, MA, scored the music for the latest National Hockey League Stanley Cup campaign ad, "Feel," which aired on several TV networks, all social media platforms, and played at every NHL game this season, including the Stanley Cup Finals.

Renowned vibraphonist and percussionist **David Samuels**, a former longtime member of Berklee's Ensemble Department, died April 22 after a seven-year struggle with Alzheimer's Disease. He was 70. Samuels was best known for his work with the band Spyro Gyra. He also cofounded the Grammy- and Latin Grammy-winning group Caribbean Jazz Project, with Paquito D'Rivera and Andy Narell. He taught at Berklee from 1972 to 1974 and then from 1995 to 2016. In 2015, he was inducted into the Percussive Arts Society Hall of Fame. Samuels leaves his partner, Janet Ross; his daughter, Sarah; and two brothers, Stephen and Jeffrey.



Shawn James Lynch B.M. '89 of Ardmore, OK, died May 21, 2018. He was 50. Lynch, a film scoring major, worked in his hometown for his family's business, Gary's Flowers. He enjoyed music, cooking, and watching the New England Patriots. He leaves his parents, Gary and Peggy, and a sister, Kenna.

Roger Hock '72 of Marietta, OH, died November 2, 2018. He was 77. Hock founded the group 20th Century Limited, which opened for Ike and Tina Turner, Jerry Lee Lewis, the Ronettes, and other artists. He also played trombone with the Four Tops, Bobby Rydell, Frankie Valli and the Four Seasons, and others. Hock was president of the Marietta chapter of the American Federation of Musicians.

Richard Ortner of Boston, MA, died October 10 after a long and courageous battle with cancer. He was 71. As president of Boston

Conservatory from 1998 to 2017, Ortner transformed the school into the world-renowned institution it is today and led it through



a historic merger with Berklee—the first in the world between two performing arts colleges. Before coming to the Conservatory, Ortner worked with the Boston Symphony Orchestra for 23 years as an administrator. He also served as a panelist at the National Endowment for the Arts, Chamber Music America, and the Aaron Copland Fund for Music; and was a board member for the Boston Arts Academy and the Handel & Haydn Society. He leaves behind his brother, Jonathan, and sister-in-law, Martha.

Ralph Fava '81 of Lockport, NY, died October 9 after a 13-month battle with brain cancer. He was 64. As owner and director of the Lockport Music Center for the past 33 years, Fava was a masterful jazz guitarist who shared his love of music with his students. He was a member of the Lockport Federation of Musicians Local 97, which advocates for musicians' compensation. He leaves his wife of 39 years, Kathleen; two daughters, Katherine and Maria; and siblings Christopher, Joseph, and Tamre.

Corrections:

The previous issue of *Berklee Today* erroneously stated the age of **Bob Freedman** '71 of Scottsdale, AZ, at the time of his death. He was 84.

CODA

Music Isn't a Product

How I made a career in music by giving things away.



By Laser Malena-Webber

My sister, Aubrey Turner B.M. '07, and I started our band, the Doubleclicks, like many folks do: We played at open mics, got a gig here and there, and recorded our first demo in somebody's living room for next to nothing. But then we took an unconventional turn after our band had been together about a year—we started uploading music videos to YouTube. Every single week, for six months.

The songs weren't always good, and the music videos were often just us sitting in my basement, singing to a webcam. We shed all thoughts of perfectionism and just made things, and we gave them away. Our audience found us through social media; through our quirky, unique songs being shared on podcasts; and through Reddit. Every week, we got more fans.

After three years the band had almost 60 song videos on YouTube and a lot of fans. We launched a Kickstarter project to hire a producer for our album. We asked for \$18,000, and ended up collecting \$80,000. Finally, we were both able to quit our day jobs and devote ourselves full-time to the band. Since then, the Doubleclicks has run five more Kickstarter campaigns and has raised more than \$100,000 on Patreon.

Today, when I'm not on tour or writing music, I work as a crowdfunding coach, helping other musicians run Kickstarter campaigns for their own projects. A lot of people I work with are looking to hire PR staff, labels,

bookers, agents—and that's all good for their careers. However, the fastest path to success with crowdfunding is simply to make things and release them.

But what can you make yourself for free? And how can you connect directly with your audience? Whether it's music videos on YouTube, livestreams on Twitch, collaborative stories on Instagram, photo collages on Facebook, or whatever brilliant, unique, creative idea you have, making stuff on the internet and giving it away will help make you a presence in your fans' lives.

Know that it may not work immediately; our first viral hit wasn't one of our first 10 videos and yours probably won't be either. However, you'll learn; you'll create. Plus, it's fun. And it's way easier to find an audience of 100 or 1,000—even 10,000—new fans online than it is to find them in person.

I know that giving music away seems like a counterintuitive way to make a profitable career in music—but really, truly, we've found that our career is more about an exchange of gifts and emotions than it is about swapping goods and money. The internet has changed the way people think about and consume music. When you shed the need to release perfectly polished material, you connect directly with your audience. I've found that the best way to get people to pay musicians is to show that you do, in fact, need money to make music happen.

The audience sees that need, and because of the goodwill you've built up from making things, they want to help you.

When someone watches one music video, they spend about three to five minutes with your band. When someone watches 10 music videos, that's 30-50 minutes. That's not just YouTube views; that's also their time investment. That's a fan getting to know you, and your music becoming part of their lives. So when you ask them for money, or ask them to buy your albums and T-shirts, they're excited about it. They want to support the art they already love.

Today, the Doubleclicks has hours and hours of content on our YouTube channel, and I'm writing this article from our crowdfunded European tour. We've never been signed to a label, we've never paid thousands for a PR campaign, but we have more than 3 million YouTube views, a 9,000-member mailing list, and six albums. Our fans are awesome and we love them, and their love for us has made our careers possible.

Laser Malena-Webber is the author of Crowdfunding for Musicians (Berklee Press), about fundraising and online audience-building for musicians. They are also a member of the Doubleclicks, a folk-pop band whose last four albums have hit the top 10 on multiple Billboard charts. Find their work and music at lascampaigns.com and thedoubleclicks.com.

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Jonatha Brooke

What Others Are Saying....

"I am thrilled and honored to be recognized. It's also inspiring that my song "Put the Gun Down" that addresses such a pressing issue in a personal way, can have an impact and win this award"

— Jonatha Brooke, Top winner of the 15th Annual IAMA (International Acoustic Music Awards)

"I am very excited and surprised to win"

— Meghan Trainor, 6th Annual IAMA Best Female Artist Winner.

"Thank you for recognizing my music with your awards. It means a lot to be appreciated after so many years of writing and playing music for a living"

— AJ Croce, 9th Annual IAMA Top Winner

"I have felt more connected with International Music Acoustic Awards far more than any other music award competitions or musician awards"

— Amanda Grace, singer-songwriter.

"This is an excellent achievement for you & your winners. It also shows what a great competition the International Acoustic Music Awards is"

— Cameron Ingram, singer-songwriter

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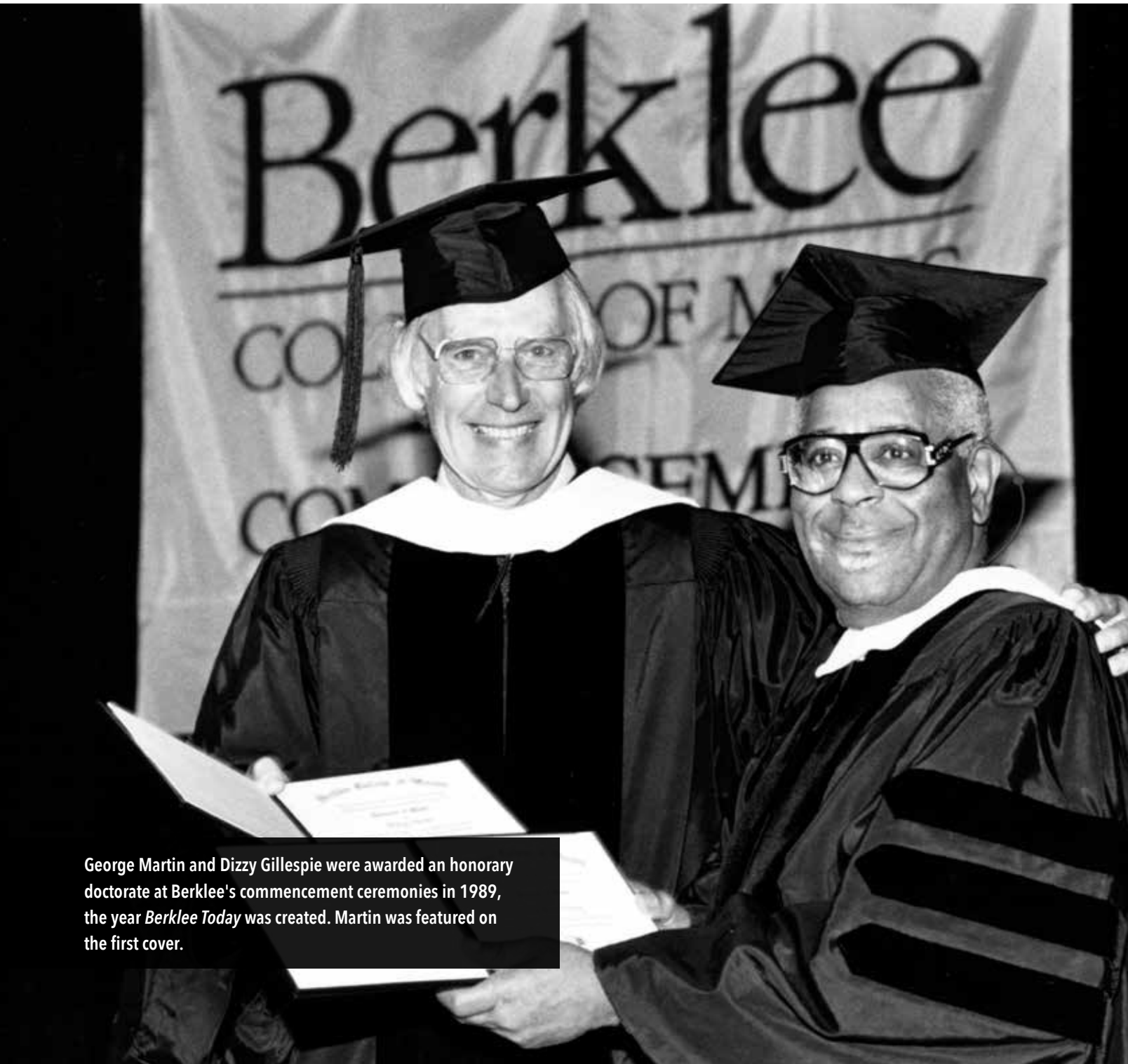
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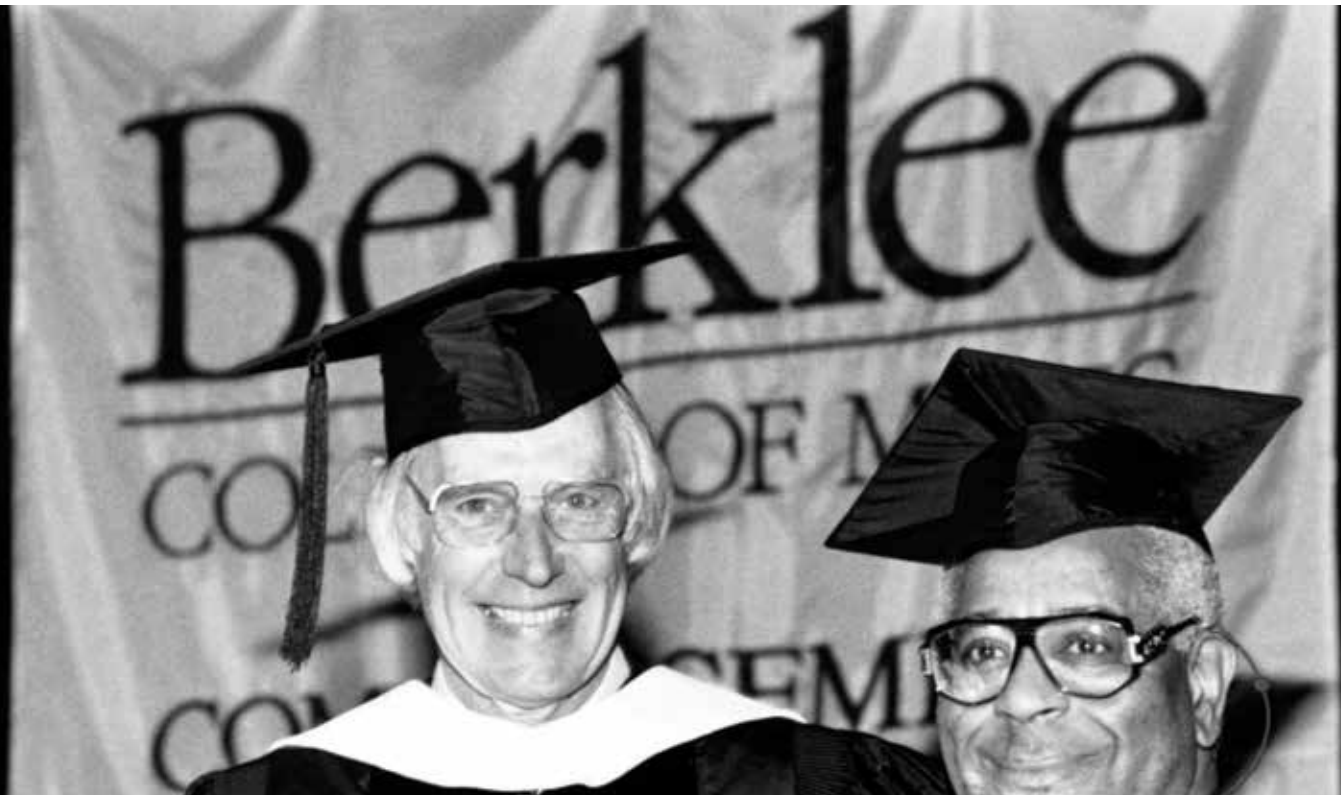


George Martin and Dizzy Gillespie were awarded an honorary doctorate at Berklee's commencement ceremonies in 1989, the year *Berklee Today* was created. Martin was featured on the first cover.



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