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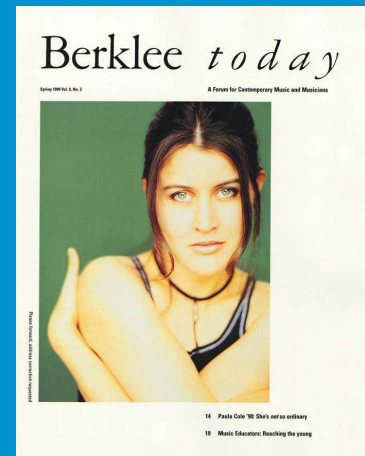
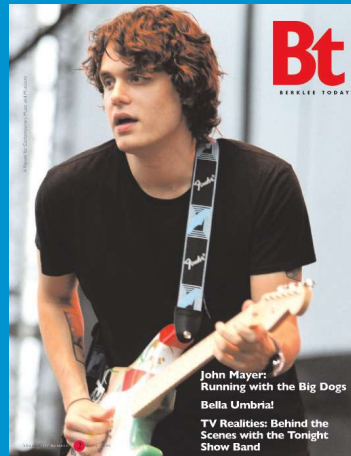
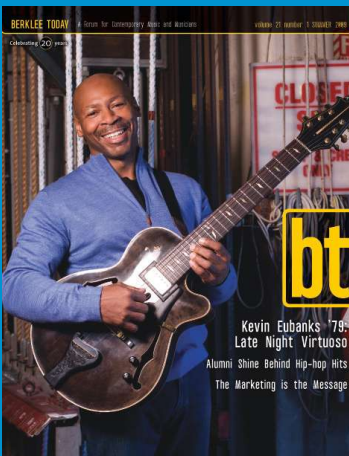
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**Lalah Hathaway:  
Multiphonic Renaissance**

**La Vie Musicale**

**Damien Draghici:  
The Piper of Parliament**

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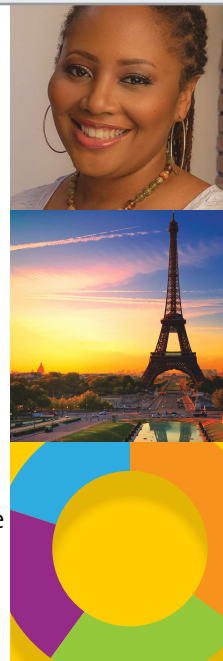
As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, 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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## Preparing to Change the Game

By Jeff Dorenfeld, professor of Music Business/Management

In recent years, Berklee has created academic institutes to offer students focused studies in specific areas of the contemporary music universe. Currently, there are eight areas of focused study that include Berklee's Global Jazz Institute, Interdisciplinary Arts Institute, and the Institute for Creative Entrepreneurship, to name a few. I am leading the charge to establish the Berklee Popular Music Institute (BPMi) to focus on the business of popular music.

Our objective is to provide an experience-based education that will enable students to go from the classroom to the stage and gain professional experience through participation in the music business while building alliances that will benefit them today and tomorrow. BPMi students will interact with the music industry, working at the highest levels in A&R, artist development, recordings, booking, promotion, touring, social media, sponsoring, and tour bookings from clubs to festivals. The program will also teach students to give back by working with Berklee's City Music Program partners as they tour the country.

BPMi's structure will involve an external advisory board consisting of top-level executives from the entertainment, technology, and communication industries. These top industry figures are collaborating with us to design curricular activities that reflect contemporary trends and practices in the music industry. Selected Berklee faculty and staff will serve as internal advisers to mentor our students and artists.

BPMi will bring recognition to the college while teaching students how to communicate, teach, market, promote, and perform. The cornerstone of the curriculum will be opportunities for students to play at and participate in prestigious festivals in the United States and abroad. For the past four years, I have booked our student artists at the Lollapalooza festival in Chicago. It's daunting for young performers who have played only on a stage that is two to four-feet high and 10 to 20-feet wide to suddenly appear on a professional stage five to eight-feet high and 40 to 60-feet wide. To prepare them for larger venues, having a Berklee soundstage on which to practice will be key.

President Roger Brown and I have discussed the critical need to build a sound stage on campus so that student artists can fully develop their live-performance skills.

Berklee already has three record labels, 10 new studios, Internet radio stations, 12 majors, and a great faculty. We understand what the music industry is, but we are not working *in* the industry. BPMi will benefit from a board of current music business leaders. We are assembling world-renowned promoters, agents, managers, publishers, and social media experts. Collaboration between Berklee and industry professionals will change students' lives.

I've had promising discussions with many music industry professionals, and I am pleased that Gerry Barad, the chief operating officer of Live Nation Global Touring gravitated to the idea and has attended meetings with President Brown, Provost Larry Simpson, and me about launching the institute. Many other music industry executives have also shown interest. Among them are leaders from C3, William Morris

Endeavor, Windish Agency, Messina Group/AEG, YouTube, Spotify, Tait Towers, Vans, Red Bull, and more. Successful alumni also want to participate. John Czajkowski '98, tour accountant for Bruce Springsteen and Katy Perry; Jared Braverman '10, Live Nation Touring; Steve Canfield '07, Red Bull; Steve Celinski '07, Marshall Arts Group; Kim Gerlach '03, YouTube; Dave Altarescu '02, Spotify (and Berklee trustee); Josh Rowe '03, the Hype Machine; Joe Peppin, Complete Control Management; Ardie Farhadieh '09, Billions Corporation are interested in helping to shape BPMi.

BPMi has the potential to be a game changer for popular music education. We are exceedingly grateful that already a generous anonymous donor shares our vision, and has pledged \$5 million to support the institute, supporting the plan to go from the classroom to the biggest stages in the world, participating in festivals that sell 100,000 tickets a day. And along the way, we'll give back by visiting local-area schools and raising awareness about the value and impact of music in the world.



**A.R. Rahman Meets Berklee**  
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Tickets at [bso.org/rahman-berklee](http://bso.org/rahman-berklee)  
 More information at [berklee.edu/events/rahman](http://berklee.edu/events/rahman)

The evening will feature an international cast of students and faculty performing his timeless music, and an honorary doctor of music degree will be presented to Mr. Rahman, who will join the musicians to perform several of his memorable songs.

**Proceeds will be used to create a fund in A.R. Rahman's name to provide scholarship support to students from India to attend Berklee.**



# BERKLEE BEACH

Photos by Kelly Davidson



*Elena Goddard '16 and Miles Walker '03 were the respective student and alumni speakers at the August 31 entering student convocation.*



*Desmond Scaife Jr. and Family, a 16-piece band, played a set of new and classic r&b songs for the convocation attendees.*



*Lalah Hathaway '90, the opening day keynote speaker, was interviewed by professor Bill Banfield and then sang with a faculty quartet.*

## Ready for Another Great Year

During the Labor Day weekend, a fresh crop of young faces took to the “Berklee Beach” on Massachusetts Avenue. Some played acoustic instruments and sang as others carried their belongings from their parents’ cars and vans into dorm rooms in the 160 Massachusetts Avenue building. And so Berklee’s annual fall ritual began again.

At the August 31 convocation held in the Berklee Performance Center, Larry Bethune, vice president for student affairs/dean of students, reassured the entering class. “We are very careful in selecting who joins our community,” he said. “We chose you, and you belong here. You have a lot in common and a lot of differences. What we have in common binds us together, and the differences make us colorful, vibrant, and creative souls. Without these wonderful differences, Berklee might be a boring place. But I guarantee you: We want to be anything but boring.”

“You’ve come to Berklee at a very exciting time in the life of the college,” Larry Simpson, senior vice president for academic affairs/provost, told the freshmen. “We’ve tried to create a most unique and supportive environment for you here so that your dreams can get bigger as a result of your engagement with this community.”

“No school can guarantee you success,” President Roger Brown noted. “What we hope to do is improve your odds for success. We want to help you figure out what your destiny is and get you prepared to be as successful as

you can possibly be.”

Alumni speaker Miles Walker '03, an MP&E graduate, is a multi-Grammy winner who has engineered recordings by Beyoncé, Britney Spears, Katy Perry, Rihanna, and more. He shared thoughts on building lasting relationships at Berklee. “Social media is a good way to connect with people all around the world,” he said. “But the relationships you make at Berklee spending hours and days working together on sessions or rehearsing for gigs may become the building blocks for your career. My best friend at Berklee was Brian Warwick, who is now an engineer in Los Angeles. We spent a lot of time working together—not texting—and formed a relationship that is strong to this day. We have worked on many records together. Make the most out of the connections made at Berklee to make something special happen.”

Three diverse student groups performed in the musical portion of the program. Drummer Noam Israeli led a jazz trio with Jin Young Park (piano) and Tabari Lake (bass) in a Latin-grooved version of Cole Porter’s “Night and Day,” Park’s original composition “Awkward Moment,” and Branford Marsalis’s “The Mighty Sword.”

ChoroBop, a Brazilian trio—with mandolinist Eduardo Mercuri, seven-string guitarist and bassist Flavio Lira, and percussionist Anne Santos—played a range of Brazilian music blending samba, choro, and neo-Latin grooves. The final group, the 16-piece

Desmond Scaife Jr. and Family, closed the show with new and classic r&b tunes running the gamut from Bobby Womack and Sam Cooke to Pharrell Williams and Bruno Mars. They closed with Scaife’s original song “Strong Black Man.”

On September 5, Berklee’s faculty, staff, and administrators gathered for the launch of a new academic year at Opening Day exercises. Larry Simpson told the audience that this semester Berklee is planning for the largest student population in its history. He also noted the passing of three former professors [see page 51], and the hiring of 29 new faculty members, three new department chairs [see page 6], and two new deans.

The event’s keynote speaker, Lalah Hathaway '90, gave an onstage interview with Africana Studies professor Bill Banfield, discussing her Berklee experience and the needs of today’s music students. They also touched on Hathaway’s work with George Duke and Prince, and about winning her first Grammy after more than two decades in the music industry. When queried about the influence of her famous father Donny Hathaway, Lalah stated, “I walk in my own shoes, but it’s awesome to be a singer and be associated with someone, who in my opinion, is the greatest singer that ever lived.”

Hathaway also sang with a faculty band comprising Danny Morris (bass), David Gilmore (guitar), George Russell Jr. (keyboards) and Tony “Thunder” Smith. After opening with her poi-



*[Teaching is] “an important—maybe even sacred—responsibility,” President Roger Brown told the faculty and staff members during the September 5 opening day. “I know you’re up for it. Let’s have a great year.”*

gnant ballad “Boston,” Hathaway scatted on “Summertime” and harmonized on the melody to “Straight No Chaser,” eliciting loud applause.

Among Roger Brown’s summary remarks were stories he’s collected from students about the transformational effect of faculty members on their lives. “Teaching is a noble and delicate art,” Brown said. “The art of teaching is knowing when students need a push, versus encouragement. We are not just teaching musicians, we are teaching human beings. It’s an important—maybe even sacred—responsibility. I know you’re up for it. Let’s have a great year.”

## A Gathering to Remember

Berklee's first-ever alumni reunion on June 13, which was dubbed "Bringing It Back to Berklee," offered a packed schedule of activities at the Boston campus. Some 400 alumni (who spanned five decades) returned to campus from throughout the United States and Europe—many making their first visit back to the school since finishing their studies. Events kicked off in the morning with two panel discussions; one on the future of the music industry and the second on the future of Berklee.

Following lunch in the new cafeteria, President Roger H. Brown welcomed alumni and gave some background on the new 160 Massachusetts Avenue building. He discussed how the new 370-bed facility enables the college to house all incoming freshmen. He also spoke about the opportunity that creating a new structure offered the college to finally design and build its own state-of-the-art 10-studio recording complex that rivals any professional studio in the nation. Brown then described the six student lounges that are named for 11 of Berklee's faculty pioneers (visit [www.berklee.edu/berklee-today/spring-2014/celebrating-berklees-faculty-pioneers](http://www.berklee.edu/berklee-today/spring-2014/celebrating-berklees-faculty-pioneers) to read their profiles).

The afternoon also gave visiting alumni a chance to tour the new building and to greet some of their former teachers during office hours in the 1140 Boylston Street and 150 Massachusetts Avenue buildings. Faculty-led jam sessions ran for hours in the rehearsal rooms in the lower level of the Massachusetts Avenue building, prompting alumni who joined in to recall the late-night sessions of their student days.

The centerpiece of the reunion was the evening concert in the Berklee Performance Center, which gathered 18 singers and instrumentalists representing some of the top talent of two generations of Berklee alumni, nine faculty members, and student Macston Maccow. Led by associate professor and bassist Winston Maccow, the opening band launched the set with a quasi-classical piano improvisation by Giorgi Mikadze '14 as an intro to Aretha Franklin's "Spirit in the Dark," sung soulfully by Merrily James '10. Aubrey Logan '09 followed with Leon

Russell's ballad "Superstar." She had the audience doing a double take when she picked up a trombone and deftly played the intro hook to the next song, George Michael's "Careless Whisper," sung as a duet by faculty members Jeff Ramsey and Darcel Wilson.

Terri Lyne Carrington led a jazz group featuring associate professor and guitarist David Gilmore, bassists Reuben Rogers '94 and Matt Garrison '92, pianist Lawrence Fields '08, and saxophonists Jaleel Shaw '00 and Hailey Niswanger '11, serving up two jazz works recorded by Carrington. Duke Ellington's "Money Jungle" featured spirited soloing by Fields and Shaw over Carrington's crisp funk, swing, and sometimes abstract time keeping. Carrington's version of the Beatles' "Michelle" offered the spotlight to Niswanger, Gilmore, and Garrison.

A trio comprising bassist Abraham Laboriel '72 and his sons Mateo '03 (guitar), and Abe Jr. '93 (drums, guitar, vocals) was augmented by professor Jetro da Silva for original songs penned by each of the Laboriels. Mateo's Latin grooved "Quiet Space" showcased some intense interplay between da Silva's piano and Abe Jr.'s drumming. Abraham also added his trademark chordal and flamenco-inspired bass soloing. Abe Jr. came from behind the drums to sing and play guitar on his introspective song "Less." The set finished with Abraham singing, "Listen to Your Brother," with the audience singing along.

Drummer Harvey Mason '68 led a group that included associate professor of guitar Jeff Lockhart and brought da Silva, Garrison, Rogers, Niswanger, and Shaw back to the stage for jazz variations on Wayne Shorter's "Footprints." Their set concluded with a freewheeling shuffle jam that provided everyone solo space.

A group anchored by veteran studio musicians John "JR" Robinson '75 (drums), Neil Stubenhaus '75 (bass), and assistant professor Marty Walsh (guitar) played a hard-grooving set of five songs drawn from famous recordings Robinson and some of his cohorts have played on. They included Robinson's New Orleans-inflected original "Crawfish



President Roger H. Brown addresses a large crowd of alumni and friends in the 160 Massachusetts Avenue building for the dedication of the faculty pioneer student lounges.



A multigenerational group of alumni and faculty members performed in the June 13 concert.



MP&E professor Mitch Benoff (right) meets with former students during office hours.



Former president Lee Eliot Berk (left) and his family tour the new studio complex.

Salad," "Killer Joe," as played by Quincy Jones (featuring faculty saxophonist Dino Govoni), Chaka Khan's "Ain't Nobody" (sung by Darcel Wilson), Eric Clapton's "Change the World" (sung by Jeff Ramsey), and Herbie Hancock's version of the blues "When Love Comes to Town" (sung by David Price '06 with a wild guitar solo by Walsh). The audience roared in approval.

The concert closed with four tunes by the Latin trio Los Romberos. Their percussive mix of rumba flamenco and Latin rock beats (played on two guitars and hand percussion plus three-part singing) instantly had everyone clapping along. Bassist Abraham Laboriel joined the trio for their finale, bringing the energy to a new peak and getting the audience on its feet before final bows by all performers.

Following the concert, there was a reception and after-hours jams in three rooms of the 160 building that went into the wee hours. Among those sitting in were President Roger Brown and Jaleel Shaw. Additionally, a reel featuring the work of alumni film composers was screened in the new dub stage. The next morning, alumni gathered one more time over breakfast in the cafeteria, and then bid farewell for the moment, looking forward to future reunions.

Special kudos go to the alumni affairs team Beverly Tryon '82, Karen Bell '90, Arielle Schwalm '10, Michael Gaskins '93, and numerous staff and faculty members across many departments who helped conceive of and orchestrate the many facets of Berklee's first alumni homecoming.

## Second Valencia Graduating class tops 100

More than 100 students from 30 countries were part of Berklee College of Music's second graduating class at its Valencia, Spain, campus in July. Festivities began on Saturday, July 12, at Valencia's Teatro Martín i Soler with the commencement concert: a multimedia event that features student talent from the various majors and a collaboration with dancers from the Ballet de la Generalitat Valenciana.

The commencement ceremony, which was held on Monday, July 14, included the first graduates of the Music Technology Innovation program, which was launched in the fall of 2013. Other graduates received their master's degrees in Contemporary Performance; Scoring for Film, Television, and Video Games; and Global Entertainment and Music Business.

Addressing the grads, Lawrence J. Simpson, senior vice president for academic affairs/provost, stated,

"This second Valencia graduation is the culmination of an important year that not only confirms our Valencia campus, but we can now say that our growth objectives in quality, diversity of students, and academic outcomes have happily met our expectations. We believe that the strong musical and cultural roots of the city of Valencia play a key role in these achievements."

The multinational class comprised 108 students representing the United States, Canada, Jamaica, Colombia, Mexico, Brazil, South Africa, India, Russia, Iceland, Italy, Slovenia, France, and Spain, among other countries.

In addition to Lawrence Simpson, other college administrators attending the graduation ceremony included Lawrence E. Bethune, vice president for student affairs/dean of students; Ann Kreis, chair of the Berklee Valencia campus advisory board; and Guillermo Cisneros, vice



Histeria Producciones

president for global initiatives and executive director of the Valencia campus.

"We are very excited to start our third year of master's programs in Valencia," says Maria Martinez Iturriaga, Berklee Valencia's associate dean of enrollment and career development. "Our master's applications for 2014–2015 increased by 33 percent. The Valencia campus is experiencing solid growth, and we look forward to a very promising future."

*During the commencement exercises in June, 108 graduates from 30 different countries received master's degrees earned at Berklee's Valencia, Spain campus.*

# NAME A ROOM!

Name a dorm room after the musician, band, or faculty member of your choice in our brand-new 160 Massachusetts Avenue multi-purpose facility with a gift to the Berklee Fund. A limited number of rooms remain, so visit [berklee.edu/namearoom](http://berklee.edu/namearoom) today.

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## New Department Chairs...



Sean Jones



David "Doc" Wallace



Sean Hagon

Some new faces are at the helm in three Berklee departments this year. The Brass Department welcomed to the chair position acclaimed trumpeter Sean Jones, who recently put out his seventh album as a leader on Mack Avenue Records. Jones holds degrees from Youngstown State University and Rutgers University, spent six years as lead trumpeter for the Lincoln Center Jazz Orchestra and has performed or recorded with artists such as Herbie Hancock, Joe Lovano, Dianne Reeves, Wayne Shorter, and Nancy Wilson, among others. In addition to delivering clinics and master classes throughout the world, he has taught at Duquesne University and at the Oberlin Conservatory of Music and he serves as the artistic director of the Cleveland and Pittsburgh jazz orchestras.

"I'm honored to be given the opportunity," Jones says of his new role. "I don't feel that my job is to rewrite what has been done," he adds, nodding to the fine work of outgoing chair Tom Plsek, who served as Brass chair for 25 years, "but to add a few new ideas that will stay true to the traditions of the Brass Department while making it the pre-eminent program for brass studies in the world."

David "Doc" Wallace is chairing Berklee's String Department after serving as a professor at the Juilliard School and a senior teaching artist with the New York Philharmonic. An award-winning composer and champion Texas fiddler, Wallace is also a Grammy-nominated performer who has been broadcast as a soloist or chamber musician on NPR, CBS, ABC, PBS, and more. The *New York Times* has described his solo work as comparable to "Jimmy Page fronting Led Zeppelin." As a music educator, he is a curricula author or consultant for performing arts in-

stitutions such as Carnegie Hall, the Los Angeles Philharmonic, and the Chamber Society of Lincoln Center, among others. He is also the author of *Reaching Out: A Musician's Guide to Interactive Performance*.

"Creativity is an integral part of craft," Wallace says. "I'm passionate about empowering string players to improvise, to compose, and to explore the full musical diversity available today." He adds, "I'm thrilled and thankful to lead a dynamic, renowned department that prepares today's musicians to lay full claim to their creative and artistic birthrights."

In the Professional Music Department, Sean Hagon '06 has returned to his alma mater to take the baton from previous chair Kenn Brass. Hagon formerly served as director of the School of Continuing Education for the New England Conservatory (NEC) for the previous five years. Prior to his time at NEC, Hagon was director of music at the Pingree School. Additionally, he has composed for film and radio, and for television series on networks including PBS, the History Channel, and Fox Sports Net New England. In the early 1990s, Hagon played in the Boston-based rock group Last Cry, which landed on the *Billboard* Top 100 chart with the song "In the Name of Love." Hagon has held the chair of the Music Technology Committee of the Massachusetts Music Educators Association and has previously received an Exemplary Music Educator Award from Berklee.

"Music gives us the freedom to explore, to dream, to live, and to inspire, and ultimately makes us more of ourselves instead of more like everyone else," Hagon says. "The diversity of the human experience increases our capacity to understand and appreciate everything else. This human experience is Berklee."

## and Trustees at Berklee



John T. Hailer



Sara Lawrence-Lightfoot



Susan Whitehead

Over the past year, there have been several additions to Berklee's Board of Trustees. In future issues of *Berklee today*, we will introduce each of them.

John T. Hailer came to Berklee's board in October of 2013. As the president and chief executive officer of Natixis Global Asset Management, Hailer is responsible for distribution strategies worldwide and oversees the business activities of the firm's asset management affiliates in the United States and Asia. He joined the company in 1999 and was named chief executive officer of what was then IXIS Asset Management Advisors Group the same year. He became chief executive officer of Natixis Global Associates in 2006.

Before joining Natixis, Hailer worked for Fidelity Investments Institutional Services Co. where he was responsible for new business development in North America and Latin America, directing product and marketing development for institutional channels. Prior to joining Fidelity, he was director of retail business development for Putnam Investments. Hailer received his bachelor of arts degree from Beloit College and is a former member of that college's board of trustees. He currently serves on the board of directors for the Home for Little Wanderers, the oldest continuous children's charity in the United States.

Sara Lawrence-Lightfoot and Susan Whitehead were re-elected to Berklee's Board of Trustees in December 2013. Lawrence Lightfoot is a sociologist and a professor of education at Harvard University. She has authored numerous articles and monographs, and penned eight books. Her book *Balm in Gilead: Journey of a Healer* won the 1988 Christopher Award for literary merit and humanitarian achievement.

In 1984 she was named a MacArthur Foundation fellow, and

in 1993 she was awarded Harvard's George Ledlie Prize. Lawrence-Lightfoot has received 26 honorary degrees from colleges and universities in the United States and Canada. In 1998 she was the recipient of the Emily Hargroves Fisher Endowed Chair at Harvard University, which upon her retirement will become the Sara Lawrence-Lightfoot Endowed Chair. This will make her the first African American woman in Harvard's history to have an endowed professorship named in her honor.

When asked about her involvement with Berklee, Lawrence-Lightfoot said, "For a long time I have been a great admirer of Berklee College of Music. I think it is a gem of an institution, singular in its identity and reputation."

Susan Whitehead currently serves on the boards of several organizations and comes to Berklee with a wealth of knowledge in the field of higher education. She is the vice chair and a lifetime board member of the Whitehead Institute for Biomedical Research at MIT and a life member of the MIT Corporation and chair of the Biological Engineering Visiting Committee.

Whitehead received her juris doctorate degree from Cardozo School of Law and her bachelor of science from Cornell University. She is a former trial attorney and served as an assistant district attorney in New York City and in private practice in Boston. She also worked for the ACLU in Jackson, Mississippi, and directed a clinical program at Brooklyn Law School.

As a Berklee trustee, Whitehead looks forward to working on organizational development and strategic planning for the college. She says, "Berklee is a world-class institution on the move, full of phenomenal people who will accomplish a lot under Roger Brown's leadership."



# RENTALS

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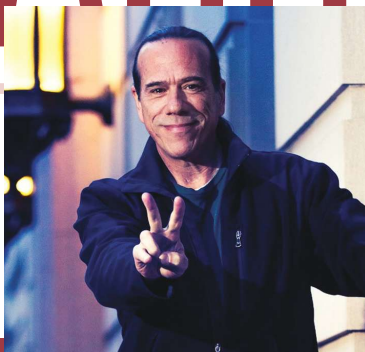
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# FACULTY NOTES

Compiled by Ryan Fleming '03



Dan Moretti

Assistant professor **Dan Cantor** produced music for the band UGO (featuring Wyclef Jean), Hilda Sofia '13, and the ninth annual International Hip-Hop Festival at Trinity College in Connecticut. Visit notable.com.

Professor **Beth Denisch** was a guest composer at Webster University where students and faculty performed a concert of her music.

Professor **George Russell Jr.** produced and played on a book/CD project for children titled *Destiny, Purpose & Plans for ME!*, featuring various faculty members and art by his wife Emily. Visit studioeworldwide.com.

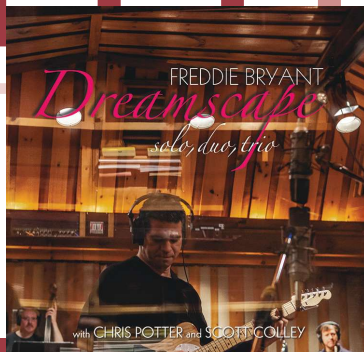
Associate professor **Brad Hatfield** won the 2014 UPCEA Excellence in Teaching Award for his work as a course author, facilitator, and mentor for Berklee Online.

Professor **Ed Saindon** gave a vibraphone and improvisation clinic at the Accademia Del Suono in Milan, Italy.

Brass Professor **Tiger Okoshi** received the Ministry of Foreign Affairs Award from the Japanese Consulate General of Boston in August.

Professor **Tom Stein** gave performances and clinics in Shanghai, China with a 12-piece band that included **Larry Watson, Gabrielle Goodman, Jon Finn, and Kevin Harris.**

Assistant professor **Wesley Rothman** contributed poetry and literary criticism to *New England Review, Prairie Schooner, Southeast Review, The Collagist, Post Road, and PANK.*



Freddie Bryant

Piano instructor **Jason Yeager** will hold a CD release event at the Regattabar in Cambridge, MA, on October 24 for his CD, *Affirmation*. Visit jasonyeager.com.

Associate professor **Jonathan Bailey Holland** was featured in the *New York Times* article titled "Great Divide at the Concert Hall: Black Composers Discuss the Role of Race."

Assistant professor **Catherine Bent** spent two months performing in São Paulo, Brazil, and assisting in a music program for underprivileged children.

Assistant professor **Teodros Kiros** published the book *Hirut and Hailu and Other Short Stories* with Red Sea Press.

Assistant professor **Beth Platow** won the Rousseau Poetry Prize and had a poem published in the *Harvard Review*.

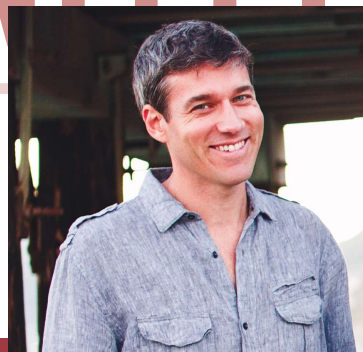
Professor **Michael Heyman** published the piece "The Perils and Nonperils of Literary Nonsense Translation" in *Words without Borders*.

Professor **Lello Molinari** received a faculty grant to record his project *The Italian Job* with **Dino Govoni, Sal DiFusco, and Marcello Pellitteri.**

Associate professor **Fred Lipsius** released the CD *Rhythm, Catch 4*, featuring faculty members **Dave Clark, Russ Hoffman, and Greg Hopkins.** Visit fredlipsius.com.

In July, Professor **John Baboian** taught at the Destelheide jazz camp near Brussels, Belgium.

Professor **Michael Wartofsky** wrote the song "Without Your Love" for John



David Scott

Michael Dias's album *Write This Way*.

Associate professor **David Scott** and his group Vocology will perform at the Jazz Education Network's annual conference in January. Visit vocology.net.

Professor **Laszlo Gardony** played at the New Directions in Solo Piano series in New York City. Visit lgjazz.com.

Assistant professor **Hey Rim Jeon** performed at the Jazz Informance in Washington, D.C. with Ronnie Laws and Wilton Felder, plus faculty members **Tony "Thunder" Smith and Lenny Stallworth.**

Assistant professor **Nando Michelin** released the album *Juana de América* featuring original music and the writings of poet Juana de Ibarbourou.

Professor **Tim Miller** appeared with Dweezil Zappa and his group Zappa Plays Zappa at the Mahaiwe Performing Arts Center in Great Barrington, MA.

Professor **Greg Hopkins** was a guest artist and the big-band director at the Drayton Harbor Music Festival in Blaine, WA, and toured with his nonet, the Cryogenic Renaissance Orchestra.

Professor **Darol Anger** released the CD *Mr. Sun: The People Need Light*, featuring Tony Trischka, Grant Gordy, and numerous Berklee alumni. He also played in an all-star performance last summer at the Colorado Rockygrass festival.

Assistant professor **Melissa Ferrick** won a fan favorite award for alternative country album of the year for her



From the left: **Jolan Mazza, Sergio Bellotti, and Aldo Mazza, founder of Kosa.**

recording *The Truth Is*, as part of the Independent Music Awards.

Assistant Professor **Kevin Harris** is currently touring Spain, Italy, and Israel and recording an album with Francisco Mela and Ben Street.

Professor **Barbara LaFitte** presented an oboe seminar at the International Double Reed Society 2014 Conference.

Associate professor **Jan Donley** was accepted into the Rutgers University Council on Children's Literature One-on-One Conference to work on her novel in progress. Her story "House" is included in the anthology *Best New Writing*. Visit bestnewwriting.com.

Professor **Yumiko Matsuoka's** arrangements of Beatles songs received performances by the Houston Chamber Choir.

Assistant Professor **Sergio Bellotti** received the 2014 Recognition Award from the Kosa International Workshop and Drum Camp. Visit kosamusic.com.

Professor **Gregory Fritze's** piece "Bocetos de Cullera" was performed by the winning band El Ateneo de Cullera, at the International Certamen of Valencia in Spain.

Professor **Neil Leonard** led a performance at a Carrie Mae Weems exhibition at the Guggenheim Museum in New York City.

Professor **Apostolos Paraskevas** performed his compositions and was a judge at the Iserlohn International guitar symposium in Germany. Visit apostolosparaskevas.com.

Four poems by assistant professor **Peter Payack** were published in the MIT journal *The Baffler*. His poem "The Migration of Darkness" received a Quirk Books award. Visit [peterpayack.info](http://peterpayack.info).

Assistant professor **Alonzo Harris** wrote music for the musical *K. Michelle: The Rebellious Soul* and has done similar work for the musical *Mighty Real* and Gabi Wilson, Jordan Knight, and Nick Carter.

Professor **Mili Bermejo** and composer Hafez Modirzadeh released the recording *In Convergence Liberation* featuring the string quartet ETHEL and numerous Middle Eastern musicians.

String Chair **David Wallace's** "William Blake Rhapsody" was premiered by the New York Philharmonic Orchestra.

Professor **JoAnne Brackeen** received the Mid Atlantic Arts BNY Jazz 2014 Living Legacy Award. An upcoming CD will feature previously unreleased recordings of Brackeen playing with Stan Getz in 1976.

Professor **Dan Moretti** and his group the Hammond Boys released the album *Live at Chan's*, featuring **Dave Limina**, Duke Robillard, Lorne Entress, and **Jesse Williams**.

Associate professor **Freddie Bryant** released the CD *Dreamscape: Solo, Duo, Trio* featuring Chris Potter and Scott Colley, which was made possible with a Berklee faculty grant.

Associate professor **Julia Werntz** completed the microtonal ear training manual titled "Steps to the Sea."

Professor **Peter Cokkinias** performed for the shows *Phantom of the Opera* and *Wicked*. With the Boston Saxophone Quartet, he celebrated the 10th anniversary of Noteworthy Scholars, his scholarship program for Boston-area high school students.

Professor **Wendy Rolfe** recently performed at the Nordic Historical Keyboard Festival in Kuopio, Finland, at the International Flute Festival in Quito, Ecuador, and the Buzzards Bay Musicfest.

Professor **Tia Fuller** toured for five years as a soloist for Beyoncé on tour and on DVDs. *Angelic Warrior* is Fuller's latest recording for Mack Avenue Records.

Professor **Fred Bouchard** penned articles for *DownBeat* magazine, the *New York City Jazz Record*, *Boston Musical Intelligencer*, and *Fodor's Boston* travel guide.

## faculty profile

### Annette Philip

## It Takes a Community

by Ryan Fleming

For better or worse, competition and strife are characteristics of music's brightest stars. But these qualities have no place in the world of Berklee voice instructor **Annette Philip**. "Of course the industry is competitive," she concedes, "but there is a way forward in music based on mutual respect. When a student steps into my classroom or on my stage, they check their ego at the door. It becomes only about the music."

At its highest level, Philip believes music is about fellowship and synergy. "I love working with large communities. That's been the common thread throughout my musical life ever since childhood," she sums up. When interacting with her or seeing one of her ensembles perform, it's clear that Philip's thoughts on music come from a place of joy, a feeling she is committed to passing on to her students.

Though music wasn't a family talent, her creative path was clear from the time she was a young child in Delhi, India. "I remember watching singers like Luciano Pavarotti and Karen Carpenter on television, and I felt as though a light had switched on inside me," Philip recalls. By the time she was in middle school, Philip was creating vocal arrangements for large choral groups. Before long she had developed a career singing jingles for companies like Pepsi and performing commercial voice-overs.

Despite this early success, Philip was disillusioned by the adversarial leanings of many of her peers in Delhi. "A lot of young musicians were meeting at competitive events. There was a lot of hostility, which I found odd because if I liked someone's music I wanted to support them." This led to the 2003 creation of Artistes Unlimited, a platform for musicians to perform in a welcoming, unified environment. At the time, it was a novel idea. She explains, "We wanted to change the notion that only musical luminaries or famous composers were worthy of attention. At first it was tough because potential financial sponsors wanted to know who the megastar of the show was. We had

60 to 80 performers on stage at any given time, and no single person was the big shot." However, audiences responded to the group's festive blend of a cappella, pop, r&b, Indian classical, and other musical styles. Artistes Unlimited caught on and now has a rotating membership of 250 singers, actors, writers, and designers.

Philip reached a point in the group where she hit a creative ceiling, and Berklee proved the ideal place for her to branch out. "I had spent myself and needed new inputs and inspiration," she says. Her achievements notwithstanding, Philip's parents were still skeptical about her attending music school and moving so far from home.

"It took them two years to give me permission just to apply," Philip recalls. "After I was accepted, they initially said no, but after I received a full scholarship plus support from an Indian foundation, they were supportive. When I finally arrived at Berklee, my musical world opened up. I was exploring Middle Eastern, African, and other musical styles. My network became truly global, and my parents finally understood the depth of what I was involved in."

Less than two years after graduation, Philip was invited to join the Berklee faculty and created a niche by starting an Indian music ensemble. "There was Indian music at Berklee prior to my coming here, but I wanted to bring a performance element to it," Philip notes. The ensemble is challenging and devoid of shortcuts. "I do a rigorous group and individual audition process," she says "We sing in six or seven different languages, and the vocal technique can take months to develop. It's an immersion process; the music reveals greater depth the more you listen."

Participants in her ensembles are rewarded on many levels. "I try to instill a desire for genuine connection with their fellow students, to get to know the people they're performing with on a deep level," she explains. "I've designed exercises to help them remember each other's names, favorite colors, and even what they like



Annette Philip

to eat. We discuss larger topics like career options, privilege, racism, conflict, and personal relationships. Making music is a spiritual process that can't be done on a surface level. This is a crucial takeaway for my students."

Most recently, she has worked with the Berklee City Music Program's Clint Valladares to bring acclaimed Bollywood film composer A.R. Rahman to campus as part of the Berklee India Exchange, a program linking students with leaders in the thriving Indian entertainment field. Rahman, whose celebrated works include *Slumdog Millionaire* and *127 Hours*, will perform on October 24 at Symphony Hall with Berklee students and receive an honorary doctorate. Proceeds from the concert will be used to start a scholarship in his name. During his visit, Rahman will also lead a master class and work with students in the new 160 Massachusetts Avenue studios. "A.R. is a revolutionary in the film scoring industry," Philip says with excitement. "It's been a dream of mine to collaborate with him. The Berklee community is thrilled about his visit here this fall."

Philip's collaborative spirit and work ethic provide her a full slate of musical activity outside the classroom. She is part of the renowned Women of the World ensemble [see related article on page 45], Bill Banfield's Jazz Urbane, and her own quintet. She acknowledges, "I'm fortunate to work with people who dream as big as I do. My work can be difficult, but on another level it's easy because I believe in it." Music has given Philip a profound sense of well-being, and she sees her students acquiring the same benefits. "Berklee students share my belief that making music with others is about creating a sense of family and shared bliss. I've witnessed an intrinsic goodness in them. If they're provided a supportive environment, they can't help but flourish as artists."

Ryan Fleming '03, a guitarist and recording artist, is the assistant director of the Berklee Fund.

## Hittin' the Road

By Jason Camelio, director of Global Initiatives

There was a time in the world of education when summer meant taking a break, especially from the fast-paced environment at Berklee. But in recent years, this hasn't been the case. The college now holds 17 summer programs at the Boston campus and programs at the Valencia campus. Additionally, we have special programs in San Juan, PR; Los Angeles, CA; and Perugia, Italy. Our faculty members and students are active in other locations as well.

More than ever, Berklee students are being selected for and creating their own opportunities to go out on the road. Often they creatively combine their abilities as performers with their skills as presenters. In some cases, they are selected to participate in world-class competitions. This summer exceptionally talented students traveled to locations in Europe and Latin America to perform, teach, and compete.

Bassist Alex Gasser, trumpeter Josh Shpak, drummer Noam Israeli, and guitarist Yoav Eshed represented Berklee for the two-week Jazz in Medellín program teaching young musicians in Medellín and Pereira, Colombia, in addition to several concerts. Gasser came to Berklee through

the Berklee in Puerto Rico programs. Israeli and Eshed came to Berklee from our partner institution, Rimon School of Jazz and Contemporary Music in Tel Aviv, Israel.

Vibraphonist and composer Ben Konen led his group Cluttered Clarity, featuring Jernej Bervar (guitar), Mark Minoogian (bass), Samson Mengsteab (piano), Brett White (alto sax) and Chong Jim Kam (drums) in a tour of Europe. They appeared at major festivals and at a fourth of July celebration at the home of Ambassador Robert A. Mandell in Luxembourg.

Students and alumni took the stage at world-renowned music competitions in several locations as well. At the Montreux Jazz Festival, Eshed placed third in the jazz guitar competition, Rebecca Chubay was a finalist in the jazz vocal competition, and Evgeny Lebedev '10 was a finalist in the jazz piano solo competition. Pianist Giorgi Mikadze '14 was selected for the Lee Ritenour Six String Theory contest and performed at the Montreux festival along with Leandro Pellegrino '14, the winner of last year's Montreux jazz guitar competition.

It's exciting to see our students on the world's stage and look forward to more success in the year ahead.



Benny Batista of Joe Colon Studio

Berklee in Puerto Rico reached an amazing climax with 20 students receiving scholarships for online classes, summer performance programs, and full-time enrollment.



Colombo Americano

From the left: Students Alex Gasser, Josh Shpak, Noam Israeli, and Yoav Eshed taught and performed during the two-week Jazz in Medellín program held in Medellín and Pereira, Colombia.



The student group Cluttered Clarity toured Europe with support from the U.S. Embassy in Luxembourg and Berklee. The group, featuring Ben Konen (vibes), Jernej Bervar (guitar), Mark Minoogian (bass), Samson Mengsteab (piano), Brett White (alto sax) and Chong Jim Kam (drums) performed at several jazz festivals and at a reception at the home of the U.S. ambassador in Luxembourg.

### Berklee International Auditions, Interviews, Workshops, and Concerts Schedule

#### October 16–18

Auditions and Interviews, Clinics and Concerts  
Philippos Nakas Conservatory  
Athens, Greece

#### October 21–23

Auditions and Interviews, Clinics and Concerts  
L'AULA de Música Moderna i Jazz  
Barcelona, Spain

#### November 17–27

Berklee in São Paulo  
Contemporary Performance:  
Rock and Jazz  
Conservatorio Souza Lima  
São Paulo, Brazil

#### November 18–21

Auditions and Interviews, Clinics and Concerts  
Escuela de Música Contemporánea  
Buenos Aires, Argentina

#### December 2–9

Auditions and Interviews, Clinics and Concerts  
Beijing, Shanghai, and Guangzhou,  
China

#### December 9–12

Auditions and Interviews, Clinics and Concerts  
Rimon School of Music  
Tel Aviv, Israel

To apply for admissions online, visit [www.berklee.edu/admissions](http://www.berklee.edu/admissions). For more information on Berklee on the Road, visit [berklee.edu/berkleeontheroad](http://berklee.edu/berkleeontheroad).

For more information on the international travel and events schedule visit <https://apply.berklee.edu/>.

# Berklee Graduate Programs

In fall 2015, Berklee will launch two new graduate programs on our Boston campus. Our highly selective graduate programs—including four programs in Valencia, Spain—are designed to help you launch a successful career in music, encompassing the wide array of tools and skill sets required to meet the demands of a highly competitive industry. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, your graduate studies at Berklee will prepare you to excel musically, artistically, and professionally.

## **GRADUATE PROGRAMS ON THE BOSTON CAMPUS**

**Master of Arts in Music Therapy**

**Master of Music in Contemporary Performance** (Global Jazz Concentration)

**Master of Music in Education** (beginning in 2016)

## **GRADUATE PROGRAMS ON THE VALENCIA CAMPUS**

**Master of Music in Contemporary Performance** (Production Concentration)

**Master of Music in Music Technology Innovation**

**Master of Arts in Global Entertainment and Music Business**

**Master of Music in Scoring for Film, Television, and Video Games**

[berklee.edu/graduate](http://berklee.edu/graduate)

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## Soundbreaking: The Campaign for Berklee

By Cindy Albert Link, Senior Vice President for Institutional Advancement

On June 12, President Roger Brown announced the launch of “Soundbreaking: The Campaign for Berklee.” This campaign has the ambitious goal of raising \$100 million, with half for scholarships and financial aid for students.

“*Soundbreaking* has a Berklee-like quality,” says Berklee President Roger Brown. “*Breaking* implies innovation—something new, something iconoclastic, something that hasn’t been done before. And *sound* is what we’re all about. But *sound* is also a metaphor for a strong, stable institution. *Soundbreaking* is what we’re hoping to be, both literally, with a brand-new building, and metaphorically, with new programs and innovation.”

*Soundbreaking* encompasses three themes: (1) creating a global laboratory for music discovery and artistry, (2) harnessing the power of music to change people’s lives for the better, and (3) transforming the current model of higher education.

What most people know about Berklee represents just a fraction of what our energizing, entrepreneurial college is and does. Some may know that our alumni have won 239 Grammys but know little about others’ successful accomplishments in other areas of focus for the campaign. Here are some examples.

### Musical Discovery

Performers, engineers, producers, and music business majors—often with support from expert faculty members—work together to create a global laboratory for music discovery and artistry, on the school’s campuses in Boston and Valencia, Spain; and around the world, reshaping the way that music is performed, presented, and purchased.

### Changing Lives for the Better

Students with degrees in music therapy, education or engineering promote compassionate use of music to change people’s lives for the better: Music therapists help soldiers returning from Iraq and Afghanistan to overcome post-traumatic stress disorder or

revive Alzheimer’s patients’ memories or work with children on the autism spectrum, opening new doors for learning and socializing through music. Educators bring music instruction to schools across the globe, often reaching and having an impact on the world’s neediest students. Engineers have developed assistive technology software to make Berklee courses accessible to our talented blind students.

### A New Model

Integral to all that we do is our unceasing focus on transforming the current model of higher education to promote learning among the world’s most talented music students while reducing the total cost of education.

A Berklee education comprises equal parts inspiration and exploration. The journey toward the music of tomorrow begins, fueled by the creative collisions between brilliant faculty and exceptional students, diverse genres and global traditions, and artistic imagination and advanced technology.

“I believe that teaching is a two-way street: We learn from and inspire each other,” says Danilo Pérez ’88, the artistic director at the Berklee Global Jazz Institute, which is one of seven institutes that transform the way Berklee teaches and students learn. “It’s important to nurture these young players because they are the future leaders.”

Music entertains and enriches. Because of this, musicians not only perform but also serve. For our students, a Berklee education is not an end in itself but a means: a calling to use their artistry in ways that inspire individuals and strengthen communities. Through initiatives such as Berklee City Music Program, Amp Up NYC, and PULSE, Berklee brings music instruction to urban schoolchildren; through our music therapy program, we promote the power of music as a healing medium.

“We take our students to perform in retirement homes, hospitals, and museums,” Pérez says. “Musicians must draw from all their experiences; the more experiences they have, the better stories they can tell.”

As spiraling costs make it increasingly difficult for even the most deserving young musicians to attend or stay in college, those who graduate often find themselves burdened with significant debt. Berklee considers both of these dilemmas unacceptable. Through a range of strategies and offerings—including scholarships, online education, articulation agreements, and an expanding global footprint—Berklee is opening doors and toppling barriers to higher education.

“In the last decade, Berklee has tripled the amount of scholarship and financial aid support we offer to our students,” President Brown says. “Graduation rates are at an all-time

high. It has made a big difference for our students, but we still have a long way to go.”

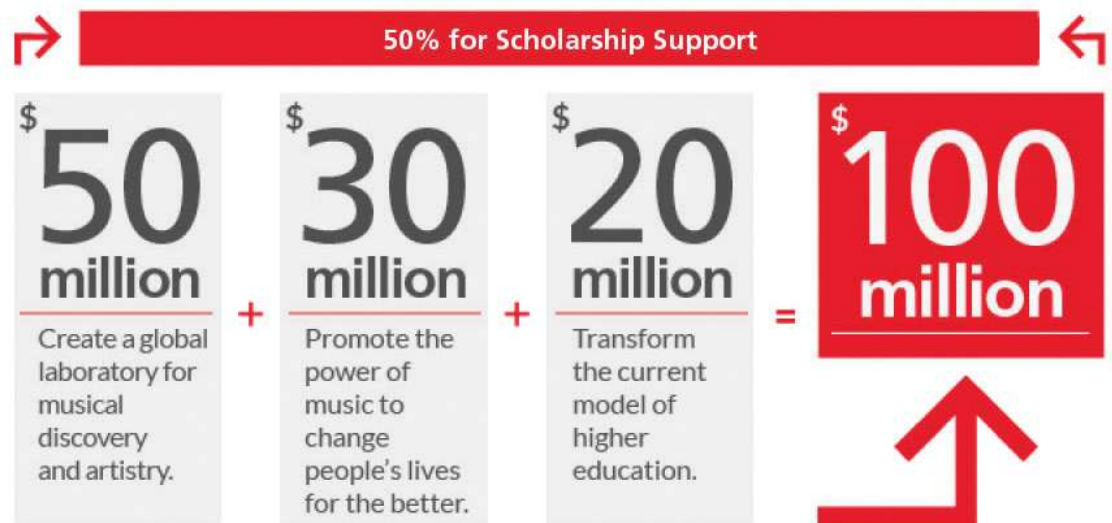
No matter the amount, a contribution to Berklee’s Soundbreaking campaign will have a major impact. We hope to direct half the campaign’s goal—or \$50 million—toward scholarships, enabling extraordinary musicians from around the world to study at Berklee where they will work to make their dreams come true. This will help Berklee to attract and retain deserving students by reducing financial barriers and rewarding exceptional talent.

### A Breakthrough

Our students, faculty, and alumni are creating the music of tomorrow and helping to heal our world today. Yet every creative venture requires collaborators. We invite you to join us in this groundbreaking—no, Soundbreaking—initiative to bring the power of music to bear as an uplifting force in the lives of individuals and connecting communities across the globe.

“It’s a breakthrough. It’s a willingness to accelerate, not see the limits, do things that other people haven’t done, do things that we’ve never done before,” Brown says.

“But we need the fuel to help us get this done. Giving to Soundbreaking is very important. And I’d ask everybody to step up and help us make this happen.”



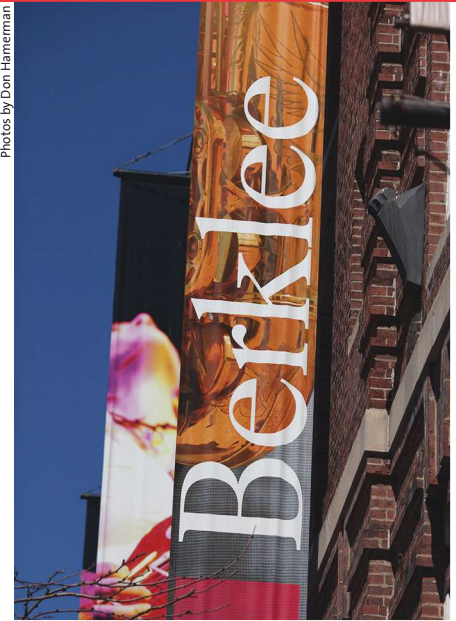
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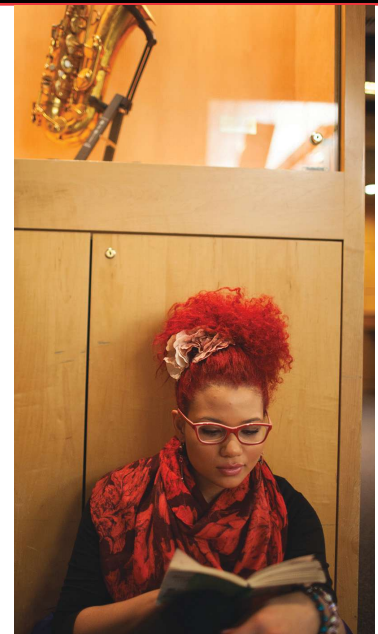
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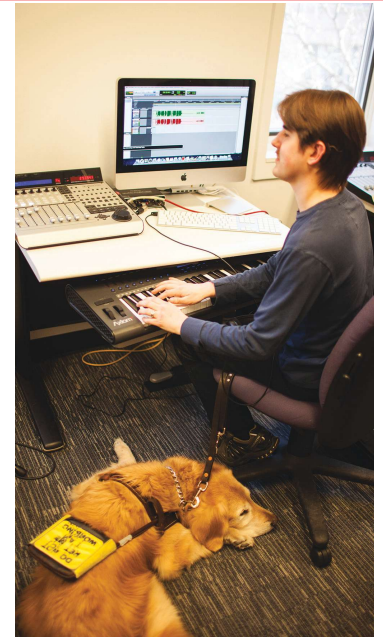


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# Multiphonic *Renaissance*

By Mark Small '73

Photography by  
Ron Batzdorff


In the music industry, where marketing is done through polished PR campaigns, eye-catching music videos, and social media strategies, it's refreshing to see an artist garner attention for being herself. Lalah Hathaway's cameo appearance singing the song "Something" on last year's live album and video *Family Dinner, Volume 1* by Snarky Puppy lit up YouTube because of video footage of Hathaway's multiphonic singing. Producing two pitches at once is not unusual for singing Tibetan monks and in some ethnic music styles, but not in American popular music. Hathaway has experimented with the technique since she was a teenager, but she hadn't found the right showcase for it until now. Her performance against Snarky Puppy's funk/jazz accompaniment to "Something" sent the video viral and earned Hathaway and the band the Best R&B Performance Grammy last February. It was the beginning of a career renaissance for Hathaway.

No stranger to music fans, she has released six albums under her own name and collaborated on many others with top musicians of the jazz and r&b world over the past 24 years. She's landed on the r&b charts with her own albums, and *The Song Lives On*, her collaboration with pianist Joe Sample, hit number two on the jazz charts. Her cover of "Forever, for Always, for Love," a tribute to Luther Vandross, hit number one on the adult r&b charts. All this success notwithstanding, things rose to a new level for Hathaway after winning the Grammy.

Last summer, she completed her first tour of Europe, headlining shows at top festivals and clubs. While there, she also sandwiched in appearances with jazz/r&b pianist Robert Glasper and the Metropole Orkest as well as a gig with bassist Christian McBride. At the least, her European foray opened doors for return bookings and started the gears turning for a future recording with Vince Mendoza and the Metropole Orkest and a bass-vocal duo outing with McBride.

Born in Chicago, the Hathaway family, comprising father Donny, mother Eulaulah, sister Kenya, and Lalah, were all endowed with abundant musical gifts. Donny Hathaway was a producer, arranger, songwriter, and session pianist and singer before establishing himself as a major voice in soul music during the 1970s. His 1972 album *Donny Hathaway—Live* is hailed as one of the best in the live-album genre. He enjoyed considerable success as a solo artist and with duet recordings with Roberta Flack until his untimely death in 1979. Lalah's mother, Eulaulah, was a classically trained singer, and Kenya '95 is a sought-after background vocalist who has sung on some 34 episodes of *American Idol* and worked with George Duke, Christina Aguilera, Stevie Wonder, Céline Dion, and others.

For Lalah, the legacy of her father has served as an inspiration rather than a shadow. She inherited his gift for songwriting and for crafting unique interpretations of the songs by others. She formally entered the business with her eponymous debut album recorded while she was a Berklee student and released in October of 1990. Hathaway has issued albums on such labels as Virgin, Mesa/Bluemoon, GRP Records, and Stax, and she's currently in the final months of a PledgeMusic campaign to fund a new live album. Given that her live work catalyzed her recent career resurgence, making a live album shows good instinct and continues a family tradition.



*After six albums and numerous collaborations, Lalah Hathaway '90 is resonating anew.*



**What was your intro to music?**

My mom used to take voice lessons at the American Conservatory of Music, and when I was three years old, I would try to play for her lessons. I was a student at the same conservatory learning classical piano.

**When did your voice become your main instrument?**

It was always my instrument, I've always sung. At the point when I came to Berklee, people were telling me that I sang well, and I thought, really? By that time it was just my path.

**Witnessing your dad's professional success, did you decide at a young age to pursue a music career?**

That developed later on. I knew that my parents were in the music industry, but when I was little, I thought everyone's parents did music of some kind. When I got to high school and college, I noticed that people seemed to hold me in high esteem because I was Donny Hathaway's daughter. They wanted to hear me.

**How did that make you feel?**

I never had a problem with it. There was never a time when I thought people should listen to me and not my dad. I never had a sense of competition with what he accomplished. I am happy that people loved my dad—that means they might love me. The best compliment I get is when people tell me they think my dad would be proud of what I am doing. Someone once asked me if I channel my dad when I'm singing. I don't know anyone who sits around thinking they are channeling—I don't. But I do feel that my father is always there.

**How did you choose to come to Berklee?**

I can't remember how I first heard about Berklee. Two friends in high school were thinking about going there. Later, I started listening to what was considered jazz at the time—Jean-Luc Ponty, Pat Metheny, Kenny Wheeler. I had been listening to pop and r&b and didn't have experience with jazz, and my mind started shifting. So when it came time for me to pick a college, my mom wanted me to go to Howard University where my parents had met. We went to visit Howard and then came to visit Berklee. Boston was a big deal in my family because my grandfather had graduated from Boston University. When I got off the Amtrak train in Boston, I knew almost immediately that there was something there for me. I only applied to Berklee.

**What was your major?**

Professional Music. I just wanted to be a real musician and hang with the guys, learn to sing Jaco or Scofield solos, transcribe music, and be able to arrange it for other singers. I didn't care so much about my major as I did about learning enough so that other musicians would respect me.

**You started writing songs when you were in high school. Do any of the early ones still hold up for you?**

Some hold up. I wrote "So They Say" pretty early on. I have been a singer and songwriter all my life, but lately, my songwriting has taken a backseat to my primary expression: singing. I am trying to find the songwriting voice inside me again.

When I came into this industry, I felt that some of my songs had this melancholy, show-tune vibe. I always received encouragement to write for the radio. And even though I really don't do that, there is a mindset of wanting to compete in this business and to have a voice on the radio. I have to find the songwriter voice I used to have. I put it away for a while to work on my sound and singing, but it's coming back. I did a lot of writing and cowriting for my last two records.

**It's amazing how much of your life you got into three verses and a chorus in "Little Girl" on your Self-Portrait album**

I cowrote this with Rex Rideout, Rahsaan Patterson, and Sandra St. Victor. We had the music and I asked Rahsaan if he heard anything for it. He sang, "Just a little girl in a big world." Instantly I felt that was the hook. Sandra is a supreme lyricist who knows how to focus in on what is going on with you, put it in a pot with everything else, and cook it up. She came and stayed with me for a couple of weeks and we talked about my childhood over some bottles of wine. I told her my mother drove Lincolns and used to fry fish and was a single parent in a lot of ways. I feel like that song is a representation of my life.

I've done some radio interviews where you get four minutes at drive time, and sometimes the person will ask, "Who is Lalah Hathaway?" The answer is on these records. Anything I need people to know about me is in the songs.

**I think the audience gets more from the music when they feel an artist is revealing him or herself in the songs.**

Absolutely—that's the only way for me. I recently wrote a tweet saying that the thing I relate to most in an artist—even when it's happy—is the pain or the blues. That's a universal feeling. No matter how many fast songs we have in a show, I can feel that the audience doesn't connect until we throttle back and I wring them out. That's what they want. They come for the catharsis, the blues. They want to feel it. Then they are crying at the fast songs too! All people have pain and I connect with them on that level.

**When you get that emotional reaction from the crowd, it must feel special.**

It used to freak me out a little, but as I get older, I get it. I used to think that I was the only one who cried while listening to Donny Hathaway records. Many people could feel the pain and the joy in his music. I hear all the time about someone who sounds "just like Donny Hathaway." A lot of people have tried to mimic his sound, but nobody has that pain. You can't duplicate that.

**You made your first album while you were a Berklee student.**

Yeah. I had Virgin Records behind me, but I basically made the record myself. I would take the Amtrak train from Boston to L.A. to demo songs. I finished it and had all these thoughts about wanting to be a jazz rather than pop musician. I wanted to challenge myself, and resisted moving to L.A. All my friends were moving to New York and I knew they'd be at the 55 Bar seeing Mike Stern without me. I felt the music culture in L.A. wouldn't be what I wanted as a 20-year old. But, at some point the light came on and I knew I would do whatever I was going to do wherever I was. I think I am a little softer for living here than I would have been if I'd moved to New York. But I appreciate that softness.

**What was the motivating factor for you to move to Los Angeles?**

My label told me in 1991 that it would be best for me to be here. They mentioned all of these television shows that could help me if I was out here. I was sad about the decision. I was watching what was happening in Boston and New York from out here and was weepy because I missed the places and my friends. That's when I wrote the song "Boston."

**When did you get comfortable with the musical life here?**

It was a big adjustment to grow up in Chicago, go to school in Boston, and then come to L.A. But I have met some incredible musicians here, and it's great to be able to just pop over to see Marcus Miller or Nathan East. After all these years, I am meeting more people who are native to L.A. Patrice Rushen and Gerald Albright are natives.

**You left Stax after two albums. What label are you with currently?**

I don't have a label at the moment but I am talking to a few. Right now I am doing a Pledge Music project. I've had an audience with me for nearly 25 years, since my first album came out. So my plan is to make a live record and offer those who support the campaign special perks. We offer tickets to the live recording, a chance to come onstage with the band, and other things that I think they will be interested in. [Visit [pledgemusic.com/projects/lalahhathaway](http://pledgemusic.com/projects/lalahhathaway).]

**Was it a big decision to cover some of your dad's songs?**

At one point I told people I wouldn't cover my dad's songs. After Natalie Cole did "Unforgettable" people were saying I should do something like that. But I didn't want to do what Natalie did. I wanted to meet it at my own pace.

It started when I was at a party at Patti LaBelle's, and a guy started singing "A Song for You." He was doing a fine job, but then I sang it for Patti and after that I began singing it at my shows. I put "You Were Meant for Me" on the record because it was a safer song, the happiness of it and

the arrangement fit with the record. But it's going to take a while for me to delve into the pain and the blues of my father's catalog.

**In a 2005 Berklee today profile, you said were figuring out whether hip-hop would be part of your musical future.**

A lot has changed since then. I feel now that I don't need to fit into the paradigm of what is. I've always been different and stuck out. There have been things that were distinct that I thought would fit in here or there, but I realize now that I don't fit in and that's OK. The final straw came last year when I auditioned for a spot on the reality show *R&B Divas*. I went in and talked to the producers. They thought I was funny and called me back for a second round of talks. People were saying, "OK!" and then I didn't get it. I was bummed. I don't know if they didn't view me as an r&b diva or if I just didn't fit in with the girls they chose, but I don't take it personally. When I watched the first episode, I felt that not getting it was like a message from God: "This is not where you belong. Stop trying to fit in and create your own paradigm." And I have done that. After all these years, I started singing a chord.

**Yes. After a long career, you revealed a facet of your singing that's so distinctive—harmonic singing—on the track "Something" with Snarky Puppy. That moment is so electric when you watch the reaction of the musicians in the band.**

It makes me so happy. To see the other musicians collapsing and laughing [in amazement] was the best gratification ever.

**Had you planned to do that or was it completely spontaneous?**

When we rehearsed the tune I tried it and it didn't work. Sometimes it just doesn't work. If you watch the video, the first two times I did it, it was nothing special. The third time it was good. Then the fourth time, I shifted with the chord change without knowing where it was going, and that was a moment. I am so glad it was caught on tape.

**That video has gotten nearly 3 million views on YouTube and must have brought you new fans. Then the performance earned you and the band a Grammy Award. How did that make you feel at this point in your career?**

I thought to myself, "Is that all I had to do—sing a chord—to get that kind of attention?" I would have done that in 1990 if I knew people wanted to hear it! To come full circle with a cover version of a cover song I did when I was 18 or 19 years old was a sweet moment. I was pretty proud and excited to share that with Snarky Puppy. It was surreal when it was announced that we'd won.



***This couldn't really have happened before YouTube. Everyone got to see the moment rather than just hear it on a studio album.***

That's really why I never did it before. If you're in a studio, you can make anything happen; you could make a sound like that with Auto-Tune or any number of things. So I never did it on record. I've wanted to make a live recording for a long time, but people keep telling me that a live record is hard to market and isn't good for radio. But look, "Something" was live and we got a Grammy for it. So I feel now that I have to just continue to walk my path.

***What led to the connections enabling you to collaborate with musicians like Kirk Whalum, Marcus Miller, Dave Sanborn, and Joe Sample?***

The first person to call me after my first record came out was Marcus Miller. I don't really know how that connection came about. Then I did the album with Joe Sample in 1997 and Kirk Whalum happened to be the saxophonist on it. Later, Kirk wrote a song for me to sing on his record, and that album won a Grammy. I met Terri Lyne Carrington when I was 20, and I've met many other people through her.

***Do you mainly collaborate when you write songs these days?***

I either collaborate or write by myself. Sometimes I get a whole song and sometimes just a title. I had the first line of "Boston" when I moved out here, and it was six months before I finished it. "Tragic Inevitability" was something I just sang at the mic. Sometimes I get lucky. There is a vulnerability that goes with writing your life down in songs and I kind of stepped away from that for a while. Now I have to step back up to it.

***Do you feel more comfortable with that vulnerability in your writing?***


I don't know if I'm more comfortable with it, but I know I'll feel uncomfortable if I don't do it. Nothing thrills me more than to see a record by John Mayer, Joni Mitchell, or Stevie Wonder and read that it was all written and produced by the artist. That's a total expression. Until I get there, I'll still have a little reserve.

***What's ahead for you?***

The live album is the next big thing, there is still some time left in the PledgeMusic campaign. I am ready to make a live record. After everyone dismissed the thought of me doing a live record, I got a Grammy for a live performance. That really solidified the idea for me.

We have a couple labels on the hook now. I am not as concerned with the label as I am about getting the music to as many people as possible. I did a single, "Shine" and released it by myself just to see what's needed. I clearly don't have enough money to get it on the radio; you need the big guns if you want to compete in the upper echelon. And even with a lot of money behind a song, it still might not stick when they put it out there.

***After the Grammy for the song with Snarky Puppy, you might conclude that anything can happen in today's music business.***

It's like things are growing now. It's funny to have been doing this for 25 years and things are really starting to pop now! When I was 15 or 16, I thought I wanted to be a superstar and play places like Madison Square Garden. Then I realized that that was a different world. But a couple of years ago, I opened for Prince a few times and got to play at the Meadowlands. I was on that stage thinking, "Anything is possible." You just never know. 

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# La Vie Musicale

## Alumni on Working in the City of Lights

By Mark Small

### Multimedia Personality

It would be difficult to find anyone with a career comparable to that of André Manoukian '79. A well-known celebrity in France, he's renowned as a jazz pianist and composer, pop songwriter, record producer, and TV and radio personality. French youth know him for his role as a judge on the popular TV show *Nouvelle Star* (similar to *American Idol*).

Manoukian has just begun his 12th season with the show. "I am known for making philosophical and funny comments, making strange music, and loving the girls," he says. "These are all parts of my personality that I can't deny. I became somewhat of a personality that went over well with viewers."

Manoukian has hosted various radio shows for France Inter, a major public radio channel broadcasting throughout France. One was a 10-minute radio spot on weekdays at 7:20 A.M. in which he critiqued new recordings of every musical style to a large drive-time audience. For two years, he hosted an hour-long show titled "On va tous y passer" in which he shared esoteric thoughts about music. "I would tell the story of music in my own way," Manoukian says. "I love to mix science, history, spirituality, and more with music." He did shows on Pythagoras and the harmonic series, 12th century monks making decisions about which harmonies the church could sanction, and a pair of American astrophysicists who perceived a buzz throughout the universe and concluded it was the sound of the big bang. "These are the kinds of stories I could tell on the radio that there isn't time for on a TV show."

Of Armenian heritage, Manoukian grew up in Lyon, France, playing the piano music of Liszt, Beethoven, and Chopin starting at six years old. At 14, he was transformed by a Fats Waller recording. "It was a shock for me after listening only to classical music," he says. "I started learning his music by ear and noticing all his transition chords." That fueled Manoukian's quest

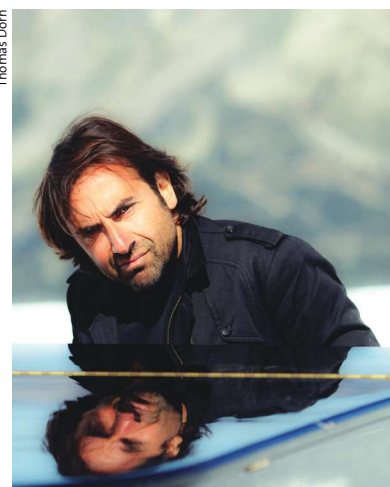
for knowledge about jazz harmony. "I had seen some people playing jazz in a modern way, but none of them could explain what they were doing. I had read only classical music and I saw jazz players reading simple letters on a page and improvising so much music. But no one could tell me the rules."

Following high school, Manoukian's father encouraged him to study medicine. But after one term, it was clearly not a fit. His father, a tailor who had dreamt of becoming a doctor, was initially disappointed with his son's choice to become a musician. Manoukian took a job demonstrating electronic organs and eventually saved enough money to come to Berklee in 1979. "Berklee was very important for me, he says. "In my first harmony class, I got so much information. It was so simple, but rich. For the first time, I began to understand how music worked."

He returned to Lyon to process his newfound knowledge at the piano. Three days later, he was offered a spot touring with a French pop singer. But his musical career really lifted off during the 1980s, when he and trumpeter Pierre Drevet founded Horn Stuff, a popular funky jazz-fusion band with six horns. They gained acclaim releasing two albums and playing at European festivals. After signing with Virgin Records in 1987, Manoukian soared to even greater heights with singer Liane Foly. Their brand of jazz songs with French lyrics clicked and sold 2 million records. Manoukian wrote and produced music for other female singers, including African-English sensation Malia. In 1998, Manoukian and Drevet wrote arrangements and produced the album *Jazznavour* for legendary French-Armenian singer and songwriter Charles Aznavour. The outing featured Dianne Reeves, Michel Petrucciani, and other top jazz musicians.

In 2002, Manoukian was offered a spot as a judge on *Nouvelle Star*. On some episodes, the singers performed songs from his catalog. "I found the experience interesting," he says. "The first time they did one of my tunes, it was like that mo-

Thomas Dorn



*"I am known for making philosophical and funny comments, making strange music, and loving the girls."*

—André Manoukian



*"On September 11, I slept until 10:00, and I think I must have been the only one in New York who didn't know what was happening."*

—Alexis Jouffa



*"As a French guy with a classical background, I'm returning to Debussy and Ravel, my writing reflects some impressionist colors."*

—Vincent Bourgeyx

ment when I heard Fats Waller. I started to feel that the voice is the best instrument in the world."

Manoukian's visibility has brought additional opportunities. In 2006, he composed music for a documentary on the Armenian diaspora, using traditional folk songs in his soundtrack for piano, bass, and drums. "Because of the show, doors opened at Blue Note France, and I released that music on my album *Inkala*."

Manoukian performs 40 concerts yearly with his jazz quartet, including appearances at the CosmoJazz festival in Chamonix. In 2010, he established the festival, which takes place in the picturesque village nestled in the Alps of southeast France. The event draws jazz musicians and fans together in a spectacular environment. Later this year, Manoukian will produce renditions of his songs by four past finalists of *Nouvelle Star* as well as an instrumental recording that will blend his acoustic piano stylings with loops and electronic processing.

This past January, in recognition of his work in breaking down barriers between the public and culture, Manoukian received the insignia of l'Ordre des Arts et des Lettres from France's minister of culture, making him a knight of arts and letters.

All these happenings have assuaged his father's worries about his choice of a music career. "I am happy that he has gotten to see how things are going," Manoukian says. "He's proud now with what I've accomplished."

### The Young Executive

"I applied to Berklee because I was such a fan of [producer] Quincy Jones and the records he made with Michael Jackson," Alexis Jouffa '01 recalls. "Legendary French record producer Eddie Barclay was a family friend and had worked with Quincy in Paris in the late 1950s. He recommended that I go to Berklee because Quincy went there." Jouffa had studied finance for four years in Paris before leaving to study music production and to major in Music Business/Management. "Berklee had the top music business program in the U.S., and I knew I wanted to study business in the music and entertainment area," Jouffa says.

Fast-forward 13 years from the time he earned his Berklee degree, and Jouffa is now the deputy managing director and head of operations for IDF1, the top-ranked regional digital terrestrial television channel in France. As well, he's one of the youngest executives at any major French TV channel. IDF1 broadcasts popular family-oriented entertainment to the Île-de-France region and its 12 million people.

Prior moving back to Paris after Berklee, Jouffa completed an internship in New York City during a difficult time. "I got there on September 10, 2001, the day before the terrorist attacks," he recalls. "I was a bit jetlagged after flying in from Paris and had an interview for an internship at Jive Records at 11:00 A.M. on September 11. I slept until 10:00, and I think I must have been the only one in New York who didn't know what was happening. I couldn't find a cab anywhere and decided to walk. When I got there, there was no one at the front door and when the woman who was to interview me arrived, she was crying. She told me that the twin towers had collapsed and that I should go home."

As luck would have it, though, Jouffa ultimately accepted an offer at Epic Records/Sony Music a week later. He worked within the creative marketing/video team producing music videos for Michael Jackson ("Rock My World"), Jennifer Lopez, Shakira, and Ozzy Osbourne. "It was amazing, but it was a somewhat scary time to be in New York because everyone was very shocked. Several months later, I returned to Paris and set up a music production company that specialized in hip-hop and r&b called Jakiss Productions." Jouffa opened his studio and began working with major labels (Warner, EMI, Sony, Universal) recording their artists and producing songs for them.

After a few years, Jouffa had the good fortune to cross paths with Jean-Luc Azoulay, a powerhouse in French music and television. Azoulay had cofounded AB Productions, a music pro-

duction company in 1977 with Claude Berda and had produced multiplatinum artists Dorothée and Hélène Rollès, among others. In 1987, AB focused on television, and developed the hit youth TV show *Club Dorothée* that was number one for 10 years on the leading French TV channel, TF1. In 1999, Azoulay split off to form JLA Productions, now one of France's largest TV production companies.

When Azoulay wanted to establish his own TV channel (IDF1) in 2007, he hired Jouffa to set it up. "Jean-Luc brought me into the TV world," Jouffa says. "He was impressed by the combination of my entertainment background and the business skills that I acquired at Berklee, as well as by my entrepreneurial approach. He hired me to perform a variety of business development tasks to help launch IDF1. I began by handling legal affairs, marketing, hiring staff members, and setting up strategic partnerships. I was honored to be immediately appointed as an executive member of the board of directors that includes such high-profile French media figures as Marc Tessier—the former CEO of France Télévisions—and Michèle Cotta—the former CEO of Radio France 2. Working with this dream team, I had the opportunity to research, develop, and innovate around every business issue involved in setting up a new TV channel from the ground up."

Jouffa later earned an executive MBA at ESCP Europe business school, and Azoulay promoted him to deputy general manager of the channel. Consequently, Jouffa is the number-one man at IDF1 and reports directly to Azoulay. "My responsibilities continue to be very broad," he says. "I have the general management part, as I handle the finances, business affairs and institutional relations with the French authorities, as well as team management and business development." But he also has a deep creative side. He crosses over from the corporate side to cowrite scripts with the host of one of IDF1's popular daily shows, *JIDA*. "It's a news show with a humorous twist," he says. "I'm always reading the newspapers and various websites looking for material we can use."

Although his job and family life keep him busy, Jouffa always carves out time for his guitar playing. He practices daily and studies with renowned French rock guitarist Marc Tobaly of the classic-rock-era group Variations. "I'm still very passionate about guitar and music production," he says. "I work on the music I love best: rock and r&b from the golden years of the sixties and seventies. I feel very lucky to have the passion for music in my life."

### Tales of Two Cities

Virtuosic pianist Vincent Bourgeyx '97 grew up in Bordeaux, France, studying the classical piano repertoire for years. But after turning his attention to jazz and then studying at Berklee, Bourgeyx found his niche. With connections he made during his time at Berklee, Bourgeyx launched his career in New York, and moved to Paris five years later, where he continues to be an in-demand player and teacher.

"Bordeaux is a big city, but there was not much of a jazz scene and not many musicians to play with when I was growing up," Bourgeyx says. "A friend who had gone to Berklee, bassist Olivier Gatto ['88], told me that if I wanted to study jazz, I needed to go to Berklee." So after finishing high school, Bourgeyx applied to Berklee and received a scholarship. "I figured I'd just go for one year because I didn't have enough money to stay for all four," he says. But the plans changed when Bourgeyx became the first recipient of the Billboard Endowed Scholarship at Berklee, which provided the funds needed to finish his studies.

And Bourgeyx finished with a flourish, playing at the 1997 commencement concert where piano master Chick Corea was in the audience as a commencement honoree. That was just one of many opportunities Bourgeyx got to play as a Berklee student, including performances at the Monterey Jazz Festival in California and Koyo Conservatory in Japan. "For the Joe Viola tribute concert at Berklee in 1996," Bourgeyx recalls, "[pianist] Fred Hersh was scheduled to play with [sax-

ophonist] Jane Ira Bloom, but he was ill and couldn't make it. Gary Burton asked me to take his place." Bloom ended up hiring Bourgeyx when he relocated to New York after graduation in 1997. It was his first professional break, and he worked with Bloom's band for five years.

Bourgeyx became a busy player in New York's jazz scene. In addition to working with Bloom, he played with trombonist Al Grey, saxophonists Ravi Coltrane and Mark Turner, drummers Bobby Durham and Antonio Sanchez, and singers Claudia Acuña and Jane Monheit, to name just a few. As was the case for Alexis Jouffa, Bourgeyx was in New York during the 9/11 attacks. His gigs thinned out a bit, and by 2002 he decided he'd move to Paris.

At first it was an adjustment to join a new scene in Paris. "I knew it would not be the same as New York," he says. "It took me a few years after leaving New York to get established here. But now things are really great. Life is more comfortable for me here, but when it comes to finding other musicians, there's no place like New York.

"There used to be clubs in Paris where someone like James Moody would play for a whole week with French sidemen. But the days when American jazz legends came to Europe and worked with European sidemen are over. Most artists bring their own bands here now."

According to Bourgeyx, the main jazz clubs in Paris primarily feature artists from the States. "Local musicians get to play those clubs when they have a CD release," he says, "so there are not a lot of steady gigs in the city." France and other European countries do, however, have numerous jazz festivals that run year-round, offering lots of gigs for European artists. "I am always traveling for gigs in different cities and to festivals around France, Germany, Italy, and elsewhere," he says.

Bourgeyx is an active recording artist and has released four CDs as a leader for the Fresh Sound label of Spain. Describing his stylistic preferences, he says, "I like music that swings but is modern at the same time. As a French guy with a classical background, I'm returning to Debussy and Ravel, my writing reflects some impressionist colors." He has played on many albums as a sideman, and on the hot July night when we met in Paris, he had just left a recording session with drummer Philippe Soirat.

Bourgeyx maintains a home in Bordeaux with his wife and daughter and an apartment 300 miles to the north in Paris where he spends part of each week. In addition to his own gigs and sideman work, he also teaches at the municipal conservatory in Paris's sixth *arrondissement*, or district. "I teach a couple days a week," he says. "I don't take more than that so I can continue to play gigs."

As for his future aspirations, Bourgeyx says, "I'd like to do more as a leader, and do more projects with players from America. I also have a dream of establishing my own school. Teaching is in my blood; my mother was a teacher. I would create something where the students could play all the time—like we used to at Berklee."

### Memphis Cookin' in Paris

"The French have had a huge part in my career for sure," says American vocalist Robin McKelle '99. These days, she spends nearly half the year working out of Paris, playing throughout France and other European countries with her American band the Flytones. For the rest of each year, she operates out of her home base in Rochester, New York.

McKelle saw her career lift off in Europe in 2006 after the French label, O-Plus Records, licensed her debut album for release on the continent. The disc, *Introducing Robin McKelle*, is a retro big-band swing album produced by Los Angeles-based trumpeter and arranger Willie Murillo and released by her friend Joe Ross '99 on his Cheap Lullaby label. The French connection resulted after a clamor for the album began in America—before the disc was even pressed.

"National Public Radio host Susan Stamberg loved the [advance copy of the] album and did a segment on it," recalls McKelle. "After the interview aired, the album got 12,000 pre-

sales on Amazon. It created a buzz and a small label from France licensed it for Europe." The label also connected McKelle with people who produced a promotional video to launch her performing career in Europe. Loop Productions, a French agency representing many top American jazz artists, booked McKelle at the Paris Jazz Festival with a jazz trio, after which a TV crew from the major French network TF1 did a piece on her. After that, her career gained traction.

"The French people have an infatuation with American singers," McKelle says. "I was lucky, it was the right time for me; things blew up very quickly. I went from playing 100-seat clubs to a 1,200-seat theater in three months. Then I was booked for six weeks that summer at all of the jazz festivals in France and elsewhere."

McKelle's first album featured big-band swing and Latin treatments of standards such as "Night and Day," "The Lamp Is Low," and "Come Rain or Come Shine." It was intended to be a demo to get her work singing with pops orchestras. "A conductor friend, Jeff Tyzek, started booking me with different pops orchestras in the States—including dates with the Boston Pops," she recalls. "I enjoyed that and started thinking of how to further my career."

With the momentum building in Europe after her debut album, she signed with Blue Note France for her 2008 album, *Modern Antique*, which mined a similar musical vein. "When I started having success with the jazz material, I was thrilled," McKelle states. "Reviews started coming out hailing me as a new jazz singer, but I didn't identify with being exclusively a jazz singer." On her early recordings, her voice was crisp and clean. "I realized that what makes my voice unique is that I have a rasp to it," she says. "I finally accepted that the Memphis sound with blues, country, and soul really suited my voice well. You begin to evolve when you accept all of what you really are."

McKelle gradually transitioned to a different sound. "I didn't want to lose my audience by making a quick shift," she says. "I was working steadily in Europe and had a contract with Blue Note. I didn't want to walk away from all that." She mixed some soulful original songs with funky takes on tunes by the Beatles, Leonard Cohen, and others on her third album, *Mess Around*.

On her fourth record, *Soul Flower*, she fully revealed herself as a songwriter and singer doing r&b and soul music in collaboration with the Flytones. Her live shows started out with jazz numbers, then moved toward blues and soul songs. "My fans knew what was coming because I'd been foreshadowing it," she says.

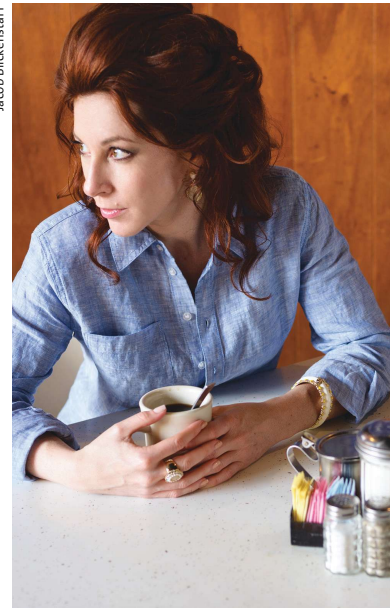
With her 2014 release, *Heart of Memphis*, McKelle dug deep into the roots of soul. She recorded in Memphis, the city that spawned Aretha Franklin, Isaac Hayes, B.B. King, and others. To get closer to the sound of the classic Stax recordings, McKelle and the Flytones recorded in Memphis with producer Scott Bomar and arranger Marc Franklin of the Bo-Keys, a band preserving their city's musical legacy. The songs and McKelle's performances have never sounded more soulful or authoritative.

McKelle says that French audiences feel authenticity in her music. "It is evident to an audience when an American band takes the stage," she says. "It's authentic, and they are drawn to that." How she puts a song across also factors into the equation.

"I've always been very comfortable giving a lot onstage," she says. "Singers like Tina Turner and James Brown put everything out there and made themselves vulnerable. That's an [American] cultural thing too. The French people are not as open as Americans, they're more private and to themselves. When they see me onstage sweating and on my knees, giving my all in every note, it's very different to them culturally—and they like it."

France and other European countries have embraced McKelle's music, and London DJs have made remixes of her songs. The American market has been harder for McKelle to crack, but she's hopeful. "The remixes could help in the U.S.," she says. "A lot of people look to the British soul scene for what's happening. It takes just one pop to open things up." 

Jacob Blickenstaff



"When they see me onstage sweating and on my knees, giving my all in every note, it's very different to them culturally—and they like it."

—Robin McKelle

# The Piper of Parliament

*Panpipe virtuoso Damian Draghici '98 swaps a celebrated music career for a seat in the European Parliament to campaign for Roma rights.*

By Mark Small



*Draghici was elected to the Parliament of the European Union in May 2014.*

By anyone's standards, Damian Draghici's life chronicle would make a great movie. The story arc begins in Bucharest, Romania, with Draghici growing up in a very poor but musical Gypsy (Roma) family. In his late teens, he escapes the grip of Nicolae Ceausescu's oppressive Communist regime by walking alone hundreds of miles to freedom, finds work as a musician in Greece and ultimately receives a full scholarship to Berklee.

After graduating in 1998, his dazzling virtuosity as a jazz improviser on the panpipes grabs the attention of top musicians in Los Angeles and elsewhere. In 2001, a PBS producer films his spectacular homecoming concert with a 150-piece orchestra at Bucharest's Centrul Civic attended by 72,000 of his countrymen. He makes some 19 albums for a major label and tours the world—frequently sharing the stage with major music stars. He becomes a state counselor for Roma issues to the Romanian prime minister before becoming a member of the Romanian senate. In 2014, he becomes the first Romanian of Gypsy heritage ever elected to the European Parliament.

Sitting down with me at the Petite France Hotel in Strasbourg, France, the day before his swearing in at the European Parliament, Draghici says, "This is all unbelievable to me, but it is just the beginning. I think a lot will happen in Brussels." In his new position, Draghici's top priority is to help improve the lot of Roma people throughout Europe who continue to experience widespread discrimination that, tragically, has been their condition for centuries.

## **A Little History**

As applied to Roma or Romani people, the term *Gypsy* perpetuates the falsehood that the group originally came from Egypt to Europe. In truth, the early Romani people migrated from Punjab in northwest India through the Middle East and Northern Africa about 1,000 years ago and began dispersing into Europe and parts of Russia. They have a reputation as wanderers living in caravans—often romanticized in music and other media—because they have never had a specific ancestral homeland.

Persecution has followed the Roma through the centuries, with various European countries passing laws against their mode of dress and language, or mandating their expatriation. In some parts of Europe, they were enslaved or barred from certain occupations and from buying land. During World War II, the Nazis declared them racially inferior and wiped out at least a quarter of the population during the holocaust. While desperation has led to lives of crime for too many Roma, the

entire population has been unjustly tarred with the reputation of pickpockets and worse. It's not uncommon to find current news stories about civil authorities in Europe knocking down Roma settlements without relocating the families. Today, between 10 million and 12 million Roma live in the region, which makes them the largest minority group in the European Union. Through his political office, Draghici hopes to change perceptions about his people and create greater awareness of the richness of their culture.

Draghici started playing the panpipes at 11 years old. "Playing Gypsy music has been a tradition in my family since about 1850," he says. "My great grandfather was one of the best panpipe players in Romania." But as a child, Draghici found it difficult to limit himself to one instrument. "Most Roma children start playing an instrument at three, and I started with the hammered dulcimer or cimbalom," he says. "Rather than becoming an expert on one instrument, I would switch to another every two years. I went from cimbalom to piano to drums to double bass. I was the one who wasn't progressing like the other kids who played one instrument for seven years. But later in life, in some mysterious way in my professional career, I used all the instruments I'd learned."

By the time he was 15, he was playing panpipes in nightclubs when some of his fellow musicians gave him a copy of *The Real Book*. He started learning standards and became obsessed with jazz. "I had [bootleg] cassette tapes of Bird, Miles, and Oscar Peterson, and loved jazz," he says. (Search YouTube for videos of Draghici playing Charlie Parker's "Donna Lee," Chick Corea's "Spain," and more.) When he was 17, Michael and Randy Brecker played at a hotel one night in Bucharest. "I went there with the friends who gave me *The Real Book* and met them," he says. "To me, it was like meeting Luke Skywalker."

## **Solo Flight**

Many people told Draghici that jazz with its chromaticism wouldn't work on the diatonic panpipes. He characterizes his discovery of how to play chromatically "a destiny mistake." Necessity led to his discovery of notes in between the diatonic pitches of the pipes. "I had an old Russian turntable that I used to play music that I wanted to learn. I didn't realize that it played everything a half-tone low. So if a tune was in G major, I'd learn it in G-flat. Later, that turned out to be a good thing, because I learned to play chromatically. We usually progress the most when we are uncomfortable."

True enough. And when life in Romania became uncomfortable for Draghici, he took a risk that opened up new vistas.

“The living conditions in Romania before the revolution were quite horrible for everyone—not just Roma,” he says. “But beyond having an issue with living conditions, I wanted freedom of expression—not just for my political or social views, but as an artist. I was not a conformist and that was not the right environment for me.” He requested a visa to leave the country but was refused. He decided to leave anyway and started out alone, on foot heading toward what was then Yugoslavia. He walked during the night to avoid detection and slept in the woods during the day.

“I was not well informed when I left,” he says, “I didn’t even know the geography. But somehow—with the help of God—what was supposed to happen did. I learned later that the Romanian government had an arrangement with the now former Yugoslavian government to capture escaped Romanians in return for a few bushels of wheat or something.” He completed the trip of hundreds of miles after a week of hard traveling. “Sometimes being scared makes you move faster because you’re not looking backwards,” he says. “I was 18 years old when I had that experience. When I talk about it now, I see it as something you’d do when you are very young. I don’t know if I would do it again.”

He made his way to Greece and started playing panpipes on the streets and at tables in restaurants. He later began playing traditional Greek music on piano in nightclubs. After a few years, he’d saved enough money to enroll at Philippos Nakas Conservatory in Athens, a member school in the Berklee International Network. There, he studied jazz with teachers who had returned home to Greece after graduating from Berklee. They encouraged him to apply to the college. He played an audition for Steve Lipman, Larry Monroe, and others and was offered a full scholarship. During his three years at Berklee, Draghici exploited the ability to play fast bebop lines on panpipes—a feat no one had successfully done before—and it turned lots of heads. He graduated summa cum laude.

### A Triumphant Homecoming

Next, Draghici relocated to Los Angeles and became friends with the top L.A. session players. An introduction to a producer for PBS led to Draghici’s being featured in a huge outdoor concert in his former home, Bucharest, Romania, backed by a 150-piece orchestra. The music he wrote for the event blended pop with jazz and Gypsy styles.

The live concert and subsequent DVD were a great success and PBS arranged a tour of the United States. Draghici was offered a recording contract with EMI and signed with German management. “They got me working on one of the biggest tours in Europe: Night of the Proms,” Draghici recalls. “That year was the 20th anniversary of the proms, and I was sharing the stage with James Brown, Cindi Lauper, Joe Cocker, and Shaggy. We did 100 concerts in front of 20,000 to 30,000 people each night.”

Draghici made a string of jazz albums before moving back to Romania and forming Damian and Brothers, a group that played traditional Roma music. “For three years, from 2006 to 2009, we played some crazy Gypsy music,” he says. “We gave 625 concerts in 36 countries throughout Europe and Asia, it was a huge success.” In 2007, Draghici was chosen as a Roma ambassador for the European Year of Equal Opportunities for All. “I was performing with the Gypsy band, and at first I didn’t take being an ambassador seriously,” he says. “But I saw that what we were doing on stage conveyed a message. People would see us, and it would change their perception. I was outspoken, and people were accepting my point of view better than they would have if I was a politician because I was in a different setting.”

### A New Mission

People began telling him that he had potential as a politician. He laughed it off at first but later realized that his fame and musical accomplishments positioned him to become a champion for Roma rights. “I felt I had a mission to represent my people to help them gain access to a better life,” he recalls. Romanian Prime Minister Victor Ponta told Draghici that he needed his input and appointed him state councilor on Roma issues in 2012. Later that year Draghici was elected a senator in the Romanian Parliament. Then, in May of 2014, he was elected as a member of the EU parliament with backing from the social democrats in Romania.

To prepare for his new post, Draghici immersed himself in current affairs and enrolled in a master’s degree program in public administration. Over the course of his five-year term, he will spend Monday through Thursday of each week in Brussels, Belgium, at the official seat of the parliament. On the weekends he will return to Romania and meet with his constituents. Once a month, he will attend the parliament’s plenary sessions in Strasbourg, France.

His primary goal is to promote social inclusion for Roma people across Europe. “I want to bring all the stakeholders to the table and figure out the best steps to take for the next generation,” Draghici says. “We need concrete measures. In the past, politicians have gathered statistics and made studies, but taken no actions that would help. In music you can learn about theory and modes, but in the end, you need to pick up your instrument and play. People have been studying the Roma and their habits for years; now it’s time for the gig.

“Things have been getting exponentially worse for Roma people in recent years,” Draghici says. “We’ve seen hate crimes and the rise of extremists in Europe. It’s difficult for people living in the conditions the Roma do to make a living. Some of them commit acts that none of us are proud of. But I believe we need communication between the majority and the Roma to understand what is needed. Politicians have thought they knew what was best for the Roma, but they have to go to the people and ask what they need. Some may want to give them cars when what they really need is a table with some food on it. Basic things are more important.”

Being a jazz musician, Draghici is aware of the history of African Americans and their contributions to American culture. He sees a parallel between their struggle and that of Roma people and plans to shine a light on their cultural contributions. “Gypsy music is what it is because it comes from strong feelings,” he says. “The music is a conglomeration of lots of history, joy, and pain. It’s similar to the experiences African Americans distilled in their music. There are many similarities between the two cultures.”

Draghici hopes to promote Roma culture through a musical, books, or an artistic movie to foster understanding. “I want to change stereotypes,” he says, “but not through a documentary. I’d like to see a romantic comedy—something like *My Big Fat Greek Wedding*. That was a movie where people could laugh or cry and get insights to Greek culture. I want the majority of people to see that we are all alike: human beings.”

Draghici has specific objectives and does not plan to be a career politician. He wants to complete his “dream album,” which he began in 2010 with clarinetist Eddie Daniels and fellow luminaries Stanley Clarke, Vinnie Colaiuta, Dave Weckl, Russell Ferrante, Luciana Souza, Chris Botti, and Bob Mintzer. “It’s 70 percent done,” he says. “I will go back and finish it someday.”



Damian Draghici circa 2002 as a performing musician

# Financials and the Contemporary Artist

*A look at revenues and expenses for an artist in the new-music economy*

By Nils Gums '06



Nils Gums '06

The advent of the Internet, coupled with the proliferation of low-cost, high-quality recording and other technologies during the 1990s, precipitated a much-discussed transformation of the workings of the music industry. Today, indie labels, major labels, and artists have gradually adjusted to the new landscape. And despite the dire forecasts about reduced profitability in the industry, many independent and major-label artists are creating and monetizing their music and brand at a profit.

After my graduation from Berklee in 2006, Matt Maltese '04, Eric Zimmermann (USC '06), and I entered the new music business by founding a company called RAWsession. We successfully produced viral videos showcasing new talent performing cover songs and originals in a one-take, live-studio environment as a new method of breaking talent. Among the many artists we helped launch through YouTube videos is Karmin, comprising Amy Heidemann '08 and Nick Noonan '08. The duo was one of the first successful acts born on the Internet. Fueled by their success, our company (now called The Complex Group), handles the careers of a stable of artists, songwriters, and producers in addition to Karmin. After several hit singles and EPs, many domestic and international tours, and highly visible song placements, Karmin released *Pulses*, its much-anticipated full-length debut album on Epic in March followed by a U.S. headline tour selling out in major cities like Boston, New York, Los Angeles, and San Francisco.

While the major labels continue to play a dominant role in the music industry, there is an increasingly larger role for entrepreneurial indie artists and their music business teams. Previously, revenues for artists signed to a major label came from a small number of sources. In today's music-business climate, many artists have taken greater control over their revenue streams as well as operating expenses.

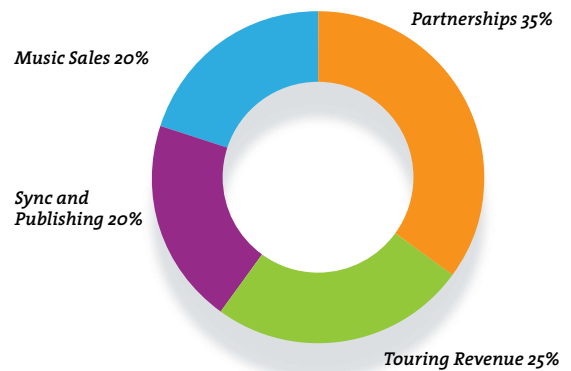
An artist's musical style largely defines the demographics of the fans they attract and their marketplace, allowing the artist's manager and business manager to form a clear business plan. These factors affect the venues and the scale of production of the artist's live show, whether or not to work music to radio, brand partnership potentials, and much more. It's impossible, therefore, to make a one-size-fits-all analysis of the revenues and expenses that would apply to every contemporary music artist. I hope this overview of how the financials work in the case of Karmin will be insightful for others in the popular music marketplace.

## Revenue

**Partnerships.** The biggest revenue stream for Karmin is brand partnerships. Through the years we have partnered with Sony Electronics, Beats by Dre headphones, Coach, Hershey's Twizzlers and Jolly Rancher candies, Dasani Drops (a subsidiary of Coca Cola), ROC-a-wear, GAP, ShoeDazzle, Vizio TVs and others. There are still future opportunities for Karmin with the makers of a variety of products in brand categories such as beverages and electronics to large apparel lines and fragrances.

**Touring revenues.** Since a majority of merch sales happen after shows, I have combined merch sales with touring revenue. It's important to differentiate between hard- and soft-ticket sales. For hard-ticket dates, the artist receives a small guarantee from the venue paid by the promoter as well as a portion of the price of every ticket sold. That's how the biggest-name artists filling the largest venues make millions of dollars.

## Revenue Sources



For up-and-coming artists, it's very important to tap into soft-ticket sales because they are not drawing huge crowds yet. They may not be able to sell out the Blue Hills Bank Pavilion in Boston on their own as easily as they could the Paradise Rock Club. If a college books an artist like Karmin, they usually offer a soft-ticket agreement. So even though the artist can draw an audience, since the concert is at a college, the venue already has a built-in crowd. In this situation, the artist may get a higher guarantee—let's say \$60,000 for a 60 to 75-minute performance from which the college might make \$200,000. These dates are important opportunities for an artist to build a fan base and make money selling merchandise on tour. At the moment, merch sales are not a large factor for Karmin, but we are gearing up for a large marketing campaign for our e-commerce merchandise store.

**Sync placements and publishing revenues.** Sync and publishing income are the third largest source of income for Karmin. We get between four and six sync placements every month. Many are for TV and those fees tend to be smaller—maybe a few thousand dollars per placement. But some sync placements for a national ad campaign can pay well: up to \$150,000 for the publishing side plus \$150,000 for the use of the recorded master. For Karmin, those fees are applied toward "recoupables": that is, the money advanced to the group by its record label (Epic Records) and publisher (SonyATV). It's important to note that synchronization placements are not only a great source of revenue for a developing artist but also have a huge promotional value (e.g., a song being played in the new BMW car commercial during the SuperBowl).

**Music sales.** In the music sales category, I have combined the percentage of revenue derived from the sale of physical albums, digital downloads, streaming music payments, and YouTube royalties.

**Label and publisher advances.** Whenever an artist signs with a label or publisher, they get an advance that figures into that fiscal year's income. These advances are recoupable, meaning they need to be paid back before the artist receives royalties from the label or publisher. We negotiated high advances for Karmin because the group was fortunate enough to be in a

bidding-war between all major companies on the record and publishing side. Karmin has just about completely recouped the publishing and record advances they received thus far. These advances are paid out early on in an artist's career and are there to support the artist's living expenses and are calculated to last several years or until recoupment.

There will be future marketing expenses with each new album, and these are usually 50 percent recoupable, but as artists become established, recoupment happens faster. Many successful artists don't recoup and make a profit until their third album. But as much as 96 percent of the artists on a major-label roster never recoup. The major-label business model is set-up such that less than 4 percent of the artists on their roster recoup and bring in enough money to carry the rest of the label's artists. Venture capitalists in other businesses think the same way. Out of a portfolio of 100, perhaps two to five investments yield a return on investment, but they often pay back all combined investment—and then some.

### Expenses

Overhead is high for most touring artists on a major-label level including headline shows, support slots as well as TV and radio promotional appearances. Heidemann and Noonan tour with at least three musicians, a monitor engineer, front-of-house engineer, stage manager, tour manager, and a production or lighting person. (The venue generally provides the person who sells merchandise.) Karmin's tour bus can sleep between eight and 10 people, so the whole crew travels together. If a given tour grosses half a million dollars, associated expenses may take 30 percent of that number, leaving Karmin with about 40 percent after these expenses and team commissions have been deducted.

**Team commissions.** Of the many items on the expenses side are team commissions. These are the fees paid to lawyers (5 percent), personal manager (15 percent), business manager (5 percent), and booking agency (10 percent). As artists become more established, they can negotiate these fees downward. Of course, there are also expenses for the actual travel costs and the payroll for musicians and crew members. We also hire publicists, wardrobe, hair, and makeup stylists who are not full-time members of the team. They come on for the promotion of an album or career milestone.

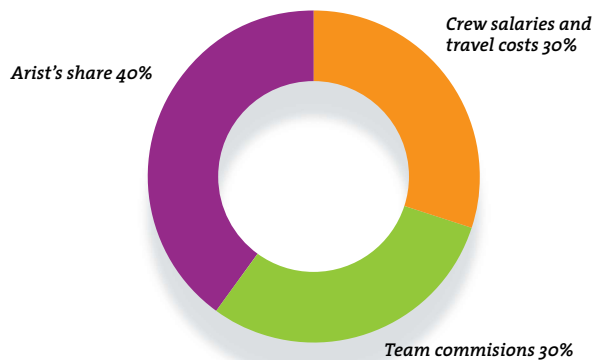
### Promotion Costs

**Radio tours.** An artist's label usually pays the expenses for a radio tour (a non-recoupable promotional expense). Initially, radio tours may just consist of the artist and a guitarist or other accompanist so that the entire operation is cost effective and easily transportable via SUV or Sprinter van. Artists may visit some 50 U.S. markets to do on-air interviews and promote their current single during any given single cycle. As the artist gains in popularity, this operation will naturally grow in scale and cost, but the number of shows and markets visited will decrease.

**Radio festivals.** When trying to get traction to work a record into the top of the charts, artists have to play the "radio game," which often means playing big radio festivals at break-even cost. Most new artists will start out playing the preshow tent and then gradually graduate to playing during prime time on the main stage. In Boston, a station like KISS 108-FM will have a tent outside the venue where up-and-coming artists perform, while the more established artists play the main stage. Karmin recently played for a big radio festival on the main stage at Xfinity Center in Mansfield, MA. Ariana Grande, Jennifer Lopez, and Karmin were among the headlining acts. An artist may get paid around \$15,000 for such a performance on the main stage, but again, these fees usually just cover production costs and in most cases don't bring home much profit for the artist.

These festivals are, however, great opportunities to play in front of 10,000 to 20,000 people each night. Karmin has per-

### Expenses Breakdown




formed at many of them and shared the stage with Lady Gaga, Jay Z, Bruno Mars, and others.

**Television.** TV appearances also offer very important mass media exposure, and are nonrecoupable expenses underwritten by the record label. If an artist plays on *Late Night with Seth Meyers* or *Good Morning America*, the artist's label absorbs the production costs for the musician's salaries plus costs for rehearsal, equipment or backline rentals, lighting, per diems, travel, and hotel costs. An artist may also pay for choreography coaching if needed, depending on how elaborate the production will be. For a major TV performance by a priority act on a major label, costs average between \$10,000 to \$40,000 per TV appearance. For awards shows, it's in the low six-figure range.

### The Bottom Line

So what percentage of the gross revenue goes to Karmin? Typically, just less than 50 percent—and that's a good number. We are quite frugal and manage expenses well. We invest money to hire top-notch people in key decision-making positions and they help us keep expenses as low as possible. For instance, the right tour manager and booking agent will effectively string tour stops together to keep travel and lodging costs reasonable. If you're not careful about logistics, you can waste a lot of money. Well-managed expenses enable artists to keep more of the pie.

Ultimately, a manager oversees a huge operation, managing relations with the record label, publisher, brand agents, booking agents, tour manager, business manager, attorney, and people focusing on the digital side of things. My job is to ensure that there is a profit at the end of the day.

As an act grows, it invests more money to further its brand, sound, and stage performance, which helps elevate its profile. Ultimately it can draw larger crowds to live shows, merchandise, recorded music, brand partnerships, philanthropic causes, and much more. As an artist evolves and creates a deeper catalog of material, the hard-ticket model becomes more viable and ultimately much more profitable than soft-ticket dates. Despite what doomsayers say, there is still plenty of money to be made in the new-music economy. 

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*Nils Gums is a graduate of Berklee's music business/management major. He is an executive at The Complex Group, an artist development and management company with a record label and a TV and film production arm. He has helped to launch the careers of several fellow alumni and signed his flagship artist Karmin to Epic Records. Visit [TheComplexGroup.com](http://TheComplexGroup.com). Gums is also a Berklee trustee.*



# THE WOODSHEED

## Composing Independent Melodies

By Mark Simos

Phil Farnsworth



Mark Simos is an associate professor in Berklee's Songwriting Department. This lesson is an edited excerpt from his new book *Songwriting Strategies: A 360° Approach*, published by Berklee Press. Visit Simos online at [songwritingstrategies.com](http://songwritingstrategies.com) and [360songwriting.com](http://360songwriting.com).

A songwriter should be able to write different kinds of melodies: melodies locked tightly to harmony, or floating independently of harmony, or falling anywhere along the spectrum of possible melody/harmony textures. Rather than thinking in terms of a single creative operation—"setting from a melody to harmony"—think of transforming a melody along the melody/harmony continuum. We want similar freedom in our chord progressions, whether we write them in response to melodies or as a springboard for melodies to come.

In theory, you can start from a song "seed" in any facet (rhythm, lyric, melody, or harmony) and set it to material in any facet. But a repertoire of different strategies helps only if applying them gets you to different results. Achieving true independence of melody and harmony is not so easy, even when apparently working with each element in isolation. To put this to the test, try to create an a cappella melody. You'll likely still hear an implied harmony—your melody was generated in association with imagined chords. Try to write multiple chordal settings for the melody. As you put different sets of chords to melody, the expected "already heard" chords will sound right; significantly different choices may not.

### Independent, distinct, and memorable

In his seminal book *Melody in Songwriting*, Jack Perricone introduced the notion of independent melody in the context of songwriting, as a melody sufficiently well formed to be interesting, engaging, and memorable without harmonic accompaniment. Contrast a piece like "One Note Samba" with "Somewhere Over the Rainbow." In the former, melodic interest is created through interaction with the harmony. The latter tune stands on

its own with intrinsic melodic interest. Unlike many chord-driven melodies (built primarily of scalar steps or skips forming arpeggiated chords, with anchor tones that are mostly chord tones), the contour of "Somewhere Over the Rainbow" with its varied leaps and scalar passages is memorable, expressive, inherently evocative—echoing the narrative theme, imagery, and character of the song. Thus, this melody is independent in that it is distinct and memorable. It doesn't require the presence of chords to be effective, and can be sung beautifully a cappella. (I'm not claiming it's superior to "One Note Samba"; it's a different type of tune. "One Note Samba" uses its chanting-tone melody just as artfully.)

Example 1 shows a melody in a "Somewhere Over the Rainbow" vein—though not nearly as good. Like its immortal precursor, it has an octave leap—but at the end of the phrase, and down instead of up (see bar 15). It was written without an explicit, pre-determined chord progression in mind.

This melody moves relatively freely in range and intervallic variety, showing continuity and unity. It covers a good range for vocal melody: an octave plus diminished fifth, from its lowest note (E in bar 16), the leading tone below the tonic, to the highest note (B $\flat$  in bar 10), a fourth above the octave of the tonic. It mixes steps and leaps, avoiding extended passages that are purely scalar or arpeggiated. The phrases cadence on structural tones that take on meaning and create contrast in terms of stable versus unstable relationships to F, the tonal center. The melody uses several motivic devices, including repetition, sequence, and extension with inversion. It has an arc, a narrative, and stands on its own to tell a story.

Partly as a result of these attributes, this melody could be harmonized in various ways. Two possibilities are shown in examples 2a and 2b.

As these alternate harmonizations demonstrate, different harmonic settings can shift chord-tone/nonchord-tone relationships of given notes (e.g., the C chord against the D note in bar 12 of ex. 2b). We can range from what a more restrained jazz accompanist might do, toward more extensive reharmonization—even shifting tonic, subdominant, or dominant harmonic functions on key notes (as seen in the respective fifth bars of the two versions). Because of this freedom, progressions can follow their own voice-leading or bass-line logic, as in the line cliché seen in bars 9-12 of example 2a, or the more unexpected descending bass line in bars 9-15 of example 2b.

This harmonic flexibility can be used in developing or revising the song, or structurally by varying the harmonizations of different repetitions of a melodic figure or phrase within or across sections of the song.

### Independent Tonal Melody

What's remarkable is that harmonic progressions of such distinctive design can be created "after the fact," set to melodies initially composed largely by reference to a tonal center and motivic principles. However, a key to this flexibility is that both melodies and harmony are ultimately firmly rooted in the feel of major/minor tonality.

This is evident from certain aspects of our example melody. The key is unambiguously suggested by the leading tone resolving back to the tonic (see bars 2 and 14-15), and by the melodic movement spanning a tritone from E to B $\flat$  in bar 6.

The melody's motivic construction is also typical of techniques used

for tonal melody. By relying heavily on sequences, especially at the interval of the second—both consecutively (see bars 10-11) and at matched points in phrases, (see bars 2 and 6, and in bars 1 and 9)—the melody combines figural integrity with effects of re-coloring chord-tone/non-chord-tone relations of constituent notes to the tonal center.

I believe such techniques lie at the heart of the elegance and sophistication of the Great American Songbook and related styles. While these vocal melodies characteristically move differently from vocal lines developed for early polyphonic music, it could be argued that the melody/harmony relationships of this classic era of song repertoire express deep contrapuntal principles.

Certainly, they represent one stylistic apotheosis of the techniques for achieving independence of vocal melody with underlying harmony. These techniques allow creation of melodies with intrinsic interest in melodic contour, well suited to expressive styles that emphasize range and other aspects of vocal performance. Generations of interpreters,

arrangers, and improvisers who have used this repertoire as a foundation have built their art on these inner principles of construction in the songs themselves.

For contemporary songwriters, these techniques also extend process flexibility, allowing us to work either melody first or chords first while still achieving a measure of independence in the resulting texture.

Even working melody first, Great American Songbook writers were intuitively grounded in the language of tonal harmony. Yet there is a vast territory of melodic music not driven by functional harmony—including modal music of many cultures and eras, and surprisingly, much contemporary popular music as well. We can broaden our strategies for composing independent melodies beyond tonally derived melodies by exploring these possibilities, potentially comparable in expressiveness to the elegant melodic and harmonic relationships in the tonal vocabulary of the Great American Songbook. Call it the Great Global Songbook—still to be written.

## Musical Examples

*A melody composed without a predetermined chord progression*

Ex. 1



*Two possible harmonizations of the example melody*

Ex. 2a



Ex. 2b



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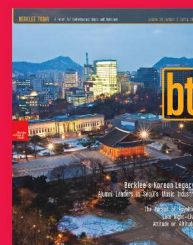
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# EXPERT TESTIMONY

Given by composer David Schwartz '74  
to Mike Keefe-Feldman



David Schwartz

## Adventurous TV scoring

Berklee alumni have long provided the scores to many top television shows, from honorary doctorate recipient and 1966 alumnus Alf Clausen to Alan Silvestri '70, who, while known primarily for film scoring, recently won two Emmy Awards for his work on the documentary series *Cosmos: A SpaceTime Odyssey*. Among these alumni veterans of composing for television stands David Schwartz '74.

Schwartz broke through as a TV composer of note with the theme song to *Northern Exposure*, which earned him a Grammy nomination in 1993. He followed up with work on *Wolf Lake* and *Deadwood*, drawing Emmy nominations for his main title themes. In addition to film scoring, more recently, he scored the comedic cult sensation *Arrested Development*, which earned him a 2013 Emmy nomination.

His scoring career has often included musical choices that might seem anachronistic on paper but that prove pleasing when paired with picture, from Caribbean-style steelbands in the opening title of a show set in Alaska to an opening title bridge featuring an Armenian *duduk* for a western. Part of Schwartz's edge lies in his willingness to consider sounds from all over the world in search of a match in mood, even if the choices defy expectations. Perhaps in part due to his versatility on both the upright and electric bass, Schwartz is also a flexible composer who is as comfortable working with a band to create a score that sounds like a record as he is working with an orchestra on a more traditional score.

Schwartz recently chatted with *Berklee today* after finishing up an intense period of scoring—at a breakneck pace of 12 episodes in five weeks—for a forthcoming USA comedy series, *Benched*, scheduled to air in 2015.

### **Tell me about your work on the new series *Benched*.**

It's a terrific and laugh-out-loud funny show. The creators of the show were fantastic to work with, so that made the intense deadlines easier to deal with. I got the call on a Friday night, and they wanted to hear music Monday morning—and there was a main title involved. It's unusual to demo a main title. They called on a Tuesday to say I had the job, and I started scoring on Wednesday. I prefer to spot with the producers in per-

son. Then, if possible, I like to attend the final dubs. It's unusual for a composer to attend the dub these days, but I think it's valuable for composers who are coming into the field to do so. There's often little communication and even less face time between composers and producers and directors these days. So if I can be there on the stage—which is often impossible because I have so much work to do—I can see what their real opinions are, how they're using it, what they're editing, where they needed options, or what they don't like. It really gives you perspective and allows you to build relationships with the show's creators.

### **Is it unusual for composers to attend the dub because they don't ask to, or are producers hesitant to have the composer in the room?**

I think often [the latter] is the case. If so, that's their call. If I do attend, I'm never defensive about the music. I've even been known to ask them to lower the volumes of a cue if I feel it's too loud. I like to think we all have the same goals in making the best film or TV show possible.

### ***Arrested Development* featured a lot of music cues in any given minute—way more than the norm in other TV shows. Has that work served as a calling card to show that you can handle anything?**

I wish that it did. *Arrested* is in a category of its own. People are always impressed by it, but they often don't see how that style will relate to the show they are currently looking to hire a composer for. You're only as good as your last job. I still often have to demo to get a new series, as do most composers.

The silver lining is that it's about getting a job by writing rather than just who you know or your credits. I've almost always said yes to everything. One of the great questions in a freelance artistic career is when to say no, if ever. Early in my career, I was up for last season of the *John Larroquette Show*. Some people advised me not to do it, but had I turned it down, I wouldn't have met [*Arrested Development* creator] Mitch Hurwitz. That meeting turned out to be the start of the most important relationship in my career—and a lifelong friendship. So say yes if at all possible.

**Some of the pieces you're most known for include some unconventional choices in instrumentation. Is it hard to convince producers that it's OK to consider something that isn't necessarily seen as common to the genre?**

Sometimes the response is, "What's that? That sounds like a monkey. Can we lose the monkey?" Other times, they'll say, "That's amazing! What is that?" A lot of it comes down to what I've been listening to, and then as I'm writing a piece, I'll think, "It would be tremendous to have Indian tabla drums on this," or "This would be cool with a button accordion, or a vox organ." Color is just one of the ways you can create mood, and using the whole world, especially if you don't have a symphony orchestra at your disposal every day when you're writing, is a way to include things that generate emotion. It's like painting and using a different color that just stands out from your everyday palette.

**In addition to your composing, you coproduced your daughter's 2013 album, *Timekeeper*. Are there some unique challenges to balancing the roles of producer and parent?**

You would think, but my daughter is a very unusual person. Lucy has a way of getting what she needs without people disagreeing with her. She has worked with some A-list producers like Mitchell Froom and Larry Klein and it's been sort of the same thing. There were times when we disagreed, but more times we agreed. It's her album and it's not in my nature to say, "It's my way or the highway," and that's one of the nice things about going between producing and scoring. In scoring, the final decision is mine but I'm glad to get people's opinions. You want people to say, "Can we try it this way?" I'm always encouraging that.

**Looking back to your work on *Northern Exposure* and comparing it to what you're doing today, how do you think the game has changed and what has stayed the same?**

When I started in the early '90s, there was what was called a "locked cut," which meant that when they sent it out to the composer, it wasn't going to change. Well, that's a rarity now. Things are constantly changing and you're often chasing the cut. Before, you'd have more time and there was less music because that was all you could physically do. Now, with computers, you can show everybody every change and constantly fix everything and the turnaround is much quicker.

On *Northern*, I got to use an orchestra when it was appropriate, and a lot of shows were still having the orchestra show up every Monday. They'd cut the score and mix simultaneously, and it would be done. The show that started, I think, around the same month as *Northern Exposure* was *The Simpsons*. And interestingly, Alf Clausen [the composer for *The Simpsons*] still has that orchestra showing up every week and he gets to score it that way and he's terrific at it. But there's not another story like Alf's now. So a lot of things are different and a lot of things are the same. When I first started, it seemed more personal and there were fewer people doing it, but there were also fewer opportunities. Now we have cable, Netflix, video games, promos, Internet projects—so there's more places that music can be and that you can get hired for.

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*Mike Keefe-Feldman is an editor and writer for Berklee's Digital Strategy and Communications Department.*

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# ALUM NOTES

Compiled by Ryan Fleming '03



Gary Burton '62 (left) and Howard Mandel



Nick Labuschagne '73 (left)



Terry Roland Smith '76



Freddie Franken '81

## 1962

**Gary Burton** of Fort Lauderdale, FL, won the Jazz Journalist Association's award for Best Book of the Year for *Learning to Listen*. He also won in the Mallets Instrumentalist of the Year category.

## 1966

**Alf Clausen** of Canyon Country, CA, is the composer for *The Simpsons*, recently acquired by FXX. The network launched "Simpsons World," providing on-demand access to all episodes and a compendium of Clausen's work. Visit [simpsonsworld.com](http://simpsonsworld.com).

## 1971

**Keni Fink** of Willits, CA, released the album *Anybody Listening?* on Deep Space Records. Visit [dspacer.com](http://dspacer.com).

## 1973

**Patrick Kurdy** of Boise, ID, is the president of the Idaho Jazz Society, which received a gift to establish an endowment fund for college music scholarships. Visit [idahojazzsociety.org](http://idahojazzsociety.org).

Film composer **Nick Labuschagne** of Houghton, South Africa, won the Statistical Award for Live Music Broadcast, a Wawela Music Award from the South African Music Rights Organisation (SAMRO).

## 1975

Vocalist **Cathy Segal-Garcia** of Granada Hills, CA, released *Never Forgotten*, a CD/DVD of performances with the late guitarist Ted Greene. Visit [cathysegalgarcia.com](http://cathysegalgarcia.com).

## 1976

**Brent Bowman** of Lenexa, KS, leads the River Cow Orchestra. The group recently completed its ninth CD that received a review in the June-July issue of *Jazz Ambassador* magazine.

**Russell Golub** of Daly City, CA, released the album *Outside World*. The disc features 10 rock songs, nine of which were written or cowritten by Golub, who contributed guitar, bass, and vocal tracks to the project.

**Michael Druzman** of Corrales, New Mexico, released the CD *Last Call*, featuring **Tim Sleigh** '77.

Guitarist **Terry Roland Smith** of Phoenixville, PA, released the CD *Jazz Pop 101*. was produced by Grammy winning producers Joe Nicolo and Phil Nicolo of Studio 4 Recording in Conshohocken, PA. The music is available for download at Amazon and iTunes among other sites.

## 1977

**Harrison Goldberg** of Gualala, CA, and his group Cloudfire released the album *Trance Lucent*. He also collaborated with visual artist Yeh Fei Pai. Visit [harrisongoldbergarts.com](http://harrisongoldbergarts.com).

**Charlie Hiestand** of Seattle, WA, and his band Hopscotch released their eponymous CD, a collaboration with Jeanie Mishler. Visit [hopscotchjazz.com](http://hopscotchjazz.com).

**Laura Klein** of Berkeley, CA, is an associate professor of the Alexander Technique at the California Jazz Conservatory. Visit [lauraklein.net](http://lauraklein.net).

## 1978

Saxophonist **Ken Field** of Cambridge, MA, and the Revolutionary Snake Ensemble released the album *Live Snakes*, receiving an editor's pick award in *DownBeat* magazine. Visit [revolutionarysnakeensemble.org](http://revolutionarysnakeensemble.org).

Saxophonist **Mark Legault** of Southbridge, MA, was inducted into the Rhode Island Music Hall of Fame with the r&b band Steve Smith & the Naked. Visit [thenaked.com](http://thenaked.com). Legault also repairs instruments for Boston public schools.

**William Tiger Fitzhugh** of Nashville, TN, and the Vintage Mandolin Quartet released the CD *Back in Time*. Visit [vintagemandolinquartet.com](http://vintagemandolinquartet.com).

## 1979

Pianist **Lulu Martin** of Rio de Janeiro, Brazil, released the piano book *O Som dos Acores*. He performs with Ithamara Koorax and composed music for the film *Um Apólogo*.

Woodwind player and keyboardist **Mike Sirkin** of North Hollywood, CA, released the ambient music album *Concentric Circles*. Visit [cdbaby.com](http://cdbaby.com).

## 1980

**Tommy Lockett** of Chatsworth, CA, served as the music editor and composed source music for the film *Jersey Boys*.

## 1981

Saxophonist **Laura Dreyer** of New York City released the CD *Vida. Arte. Amor.*, featuring **Mila Schiavo** '94, **Bernardo Bosio** '97 and **Karen Rodriguez** '10. Visit [lauradreyer.com](http://lauradreyer.com).

**Freddie Franken** of Wilmington, IL, released the CD *Portraits of Love*. He is currently a professor at Olivet Nazarene University.

**Joseph Napolitano** of Attleboro, MA, and his electronic music duo A Fifth Column, had their track "A Fifth Column" chosen for a compilation CD released on Russian Winter Records.

## alumni profile

### Philip Catherine '72

## Lyrical Lines

By Mark Small

Sitting in a coffee shop in downtown Brussels, Belgium, on a rainy Saturday, legendary European jazz guitarist Philip Catherine '72 tells me it would take effort to figure out how many recordings he's played on. In a career that has spanned more than five decades, Catherine has covered lots of stylistic territory. He's performed or recorded with such American jazz icons as Charles Mingus, Dexter Gordon, Les McCann, Benny Goodman, Chet Baker, and countless others. He was also part of the jazz-fusion scene during the 1970s and gained acclaim for his work with guitarist Larry Coryell, French violinist Jean-Luc Ponty, German group Passport, and others. Additionally, Catherine has made 21 albums as a leader, showcasing his own compositions and standards. The late woodwind player and former Berklee faculty member Charlie Mariano teamed up with Catherine for many recording projects.

No matter what Catherine happens to play, musical grace is his aesthetic and lithe, lyrical lines his trademark. "I felt if I was going to play something other than classical music, I wanted to make music that had a groove and swing," he says. "But not intellectual jazz, I preferred to listen to Stravinsky or Schoenberg for intellectual music. They knew what they were doing."

The son of a British mother and Belgian father, Catherine still recalls being carried by his mother into the subway as a toddler during the German blitz of London during World War II. He's lived primarily in Belgium since the age of five and he picked up the guitar at 14. Catherine was playing in jazz clubs by the time he was in high school. He points to his work with American organist Lou Bennett as the start of his professional work. Bennett, then based in Paris, needed a guitarist for gigs in Belgium, and the club owner recommended Catherine. "I was in a monopolistic situation because there were no other gui-

tar players around," Catherine says wryly. He played many more gigs with Bennett throughout Europe, including a weeklong engagement opening for Thelonious Monk in Holland and a string of 90 consecutive nights at a club in Spain.

But Catherine harbored no youthful dreams of becoming a professional guitarist. "I wasn't planning to become a musician," he says. "It all happened the day I finished my year in the army in 1970. That day a letter arrived from Jean-Luc Ponty asking me to join his quartet. I figured, 'Why not?' I'll do this for a while before I find a job. But since then, I've never done anything else. I am grateful to Jean-Luc."

He studied philosophy and economics in a university before deciding to come to Berklee in 1972. Around the campus and Boston's jazz clubs, he met John Scofield, Elvin Jones, George Benson, and others. Catherine began polishing his overall musicianship at Berklee. "I could read chord symbols but not standard notation very well," he recalls. "It was challenging for me to figure out what Herb Pomeroy was writing on the board in class. I began to understand the relationship between chords and scales. That time at Berklee was a turning point in my musical knowledge."

After his return to Europe, he made his second album as a leader, *September Man*. Among the six musicians on the album were bassist John Lee and drummer Gerry Brown. They later worked with Coryell and played him cassettes of Catherine's music. Coryell was riding high as a pioneer of the fusion style in the 70s, and for his appearance at the Berlin Jazz Festival, George Gruntz, the festival's artistic director, suggested Coryell invite Catherine to play with his group. The performance drew in new fans, and led further to festival appearances and three albums as well an unexpected invitation for both to play on Mingus's *Three or Four Shades of Blues* album.



Philip Catherine



Jody Espina '83

## 1982

**K. Tyrone Jefferson** of Charlotte, NC, runs the nonprofit A Sign of the Times of the Carolinas, which won a John S. and James L. Knight Cultural Innovation Grant. Visit [asignofthetimes.org](http://asignofthetimes.org).

**Gene Nakanishi** of Las Vegas, NV, coproduced and performed on the CD *The Jake Project Band*, featuring Jake Sears on vocals.

Violinist **Benjamin Smeall** of Green Bay, WI, posted a version of the Andean folk song "Jaku ripusun Witaweñita" on YouTube.

## 1983

**Jody Espina** of Savannah, GA, spoke at a recent TEDx event. He is the founder and president of JodyJazz Inc., a manufacturer of woodwind mouthpieces. Visit [jodyjazz.com](http://jodyjazz.com).

## 1984

**Chris DeRosa** of New York City recorded an album with H.R. and performed with LUXE. He performs for Shekinah Glory Worship and CDR Studios in New York City. Visit [chrisherosa.com](http://chrisherosa.com).

**Ray DiVirgilio** of Newark, DE, directs St. John the Beloved School's Advanced Band in Wilmington, DE, which earned a "superior" rating for its performance at the National Catholic School Band Festival.



Nola Shepherd '87



Shawn K. Clement '88



Kurt Rosenwinkel '90



Lil John Roberts '92

Composer **Joel Goodman** of Topanga, CA, scored the film *An Honest Liar*, which premiered in April at New York's Tribeca Film Festival.

**Cameron Schmitz** of Wesley Chapel, FL, created the Schmitzbender guitar, featuring an innovative fretboard design. He showed his instruments at the NAMM show and appeared on the National Geographic series *Showdown of the Unbeatables*. Visit [schmitzbender.com](http://schmitzbender.com).

## 1985

**Marco Hernandez** of Santo Domingo, Dominican Republic, produced FincaFusion's first single "La Gatica E' Mariaramos, with vocalist Darwin Jose. Visit [fincafusion.com](http://fincafusion.com).

Composer **Peter Melnick** of New York City recorded music for a PBS documentary on James Whistler. He received Drama Desk nominations for the musicals *Adrift In Macao* and *The Last Smoker in America*, and is currently working on *Snow in August*. Visit [petermelnick.com](http://petermelnick.com).

Saxophonist **Tommy Smith** of Lanark, Scotland, released the duo album *Whispering of the Stars* with pianist Brian Kellock. Visit [spartacusrecords.com](http://spartacusrecords.com).

## 1986

**Juan Dargentón** of Cordoba, Argentina, appeared on Diego

Urcola's album *Mates*, with **Avishai Cohen** '99 and faculty member Dave Samuels.

Guitarist and composer **Kevin Kastning** of Groton, MA, released the album *Watercolor Sky* with woodwinds player Carl Clements. Visit [kevinkastning.com](http://kevinkastning.com).

Jazz guitarist **Keijo Pennanen** of Helsinki, Finland, released his second album *Lift* and teaches at the Pop & Jazz Konservatorio in Helsinki.

## 1987

**Scott Ouellette** of Rowley, MA, performs as a solo guitarist and runs the website GTR-Transcribing.

Guitarist **Dario Saraceno** of Wappingers Falls, NY, and his band Dario and the Clear released the album *Blue Realm*.

Singer/songwriter **Nola Shepherd** of Seal Beach, CA, released the new album *Nola*. Visit [nolashepherd.com](http://nolashepherd.com).

## 1988

**Shawn K. Clement** of Canyon Country, CA, released "Warriors Hymn," a piece benefitting Hiring Our Heroes, produced by Jack Douglas and featuring Cheap Trick's Robin Zander. It is eligible for Grammy nomination consideration. Visit [clemistry.com](http://clemistry.com) and [hiringourheroes.org](http://hiringourheroes.org).

Bassist **Dave DeMarco** of Baltimore, MD, has recorded with Crack the Sky and Matt Halpern. He will be featured on a release with guitarist Oz Noy. Visit [yoursessionbassist.com](http://yoursessionbassist.com).

**Joe DelMerico** of Smyrna, TN, won a Midsouth Emmy award for composition in the Historic/Cultural Program category for the Nashville Public Television series *Looking over Jordan*. Visit [themecast.com](http://themecast.com).

Contemporary classical composer **Ming Tsao** of Berkeley, CA, released the CD *Pathology of Syntax* on Mode Records.

## 1989

Vibes player **Philippe Cornaz** of Grand-Lancy, Switzerland, released the album *Slight Confusion 4tet*, which is available through Amazon.

Flugelhorn player **Dmitri Matheny** of Oakland, CA, released the live album *Sagebrush Rebellion*, featuring Matheny's original jazz compositions and standards. Visit [dmitrimatheny.com](http://dmitrimatheny.com).

Author **Chrissi Sepe** of Staten Island, NY, released the e-book *Iggy Gorgess*, a novel set in Greenwich Village during the late 1980s.

## 1990

Pianist and songwriter **Heather Edwards** of New York City was

recently recognized as a Top 10 act on Reverbnation. Visit [heatheredwards.net](http://heatheredwards.net).

Guitarist **Kurt Rosenwinkel** recently performed with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. Rosenwinkel's New Quartet featuring **Kendrick Scott** '03 played at the Newport Jazz Festival. He also did a reunion tour with the band Human Feel.

Former saxophonist **Bonnie Sommerfeld** of Fargo, ND, recovered from a spinal injury and has reemerged as a jazz vocalist. She is currently working on two recording projects and performs regularly with the band 42nd Street. Visit [bonniesommerfeld.com](http://bonniesommerfeld.com).

## 1991

Guitarist and composer **Adonis Aletras** of Aglandjia, Cyprus, had music featured on television shows including *Vice*, *America Now*, *Bring It*, and others.

## 1992

**Andrew Germain** of Calabasas, CA, released the book *Harmonious Mind of the Child*, offering methods and insights for childhood education.

Drummer **Lil John Roberts** of Atlanta, GA (formerly of Philadelphia), released the album *Heartbeat*, which reached number 26 on the *Billboard* charts. Visit [liljohnroberts.com](http://liljohnroberts.com).

By Michael Gaskins

Mark Small



Forty alumni from Paris, France gathered for a July 2 reception hosted by Berklee today editor Mark Small at Duc des Lombards jazz club where Lalah Hathaway was performing. From the left: Thierry de Micheaux '95, Chester Lukas Harlan '96, Denis Jusseaume '97, and Patricia Setbon

Visit: [alumni.berklee.edu](http://alumni.berklee.edu)

Rudy Martinez



Interns, alumni, and industry folks got together at Berklee at Bareburger, hosted by the offices of Experiential Learning and Alumni Affairs in New York's West Village. From the left: Lisa Sinapi '09, Kory Glattman '10, Tansu Akman-Duffy '10, Andrew Devine '09

Ro Rowan



Women of the World (from the left): Giorgia Renosto, Annette Philip, Ayuma Ueda, and Dèborah Pierre

"Since I was a child, I dreamed about working with people from all over the world," says vocalist and founding member of the a cappella group Women of the World (WOW), **Ayuma Ueda** '10. "I knew that there were so many things we could share and learn together." Along with fellow core members **Giorgia Renosto** '09, **Dèborah Pierre** '13, and Berklee faculty member **Annette Philip** '09, Ueda and WOW were named the 2014 national champions of the Harmony Sweepstakes A Cappella Festival competition, the premier American showcase for vocal groups.

Ueda, originally from Japan, attended various shows as a Berklee student, and like a baseball talent scout, she noted other gifted students, including Renosto from Italy, Philip from India, and Pierre, an American of Haitian descent. The core members often perform with six instrumentalists, including Canadian drummer **Patrick Simard** '13, the group's only male member. "We find a lot of like-minded people at Berklee," Philip adds. "It's such a multicultural institution with people that think the same way: music for a purpose." WOW performs many different styles of music in 25 different languages. "We learn throughout our practice together, we understand about each other's cultures and differences and common things," Ueda adds. "I think it is a step toward creating a peaceful community to show your understanding and embrace each other." In describing the performances, Renosto continues, "We do the music from our countries, including Indian and Italian music. Most of the time, we choose our music by the message of the song or just because we like it. Our music can talk about nature, about women, about many things, I believe we are carried by the beauty of the sound."

WOW has collaborated with many renowned artists including Bobby McFerrin, and the Boston Pops Orchestra led by Keith Lockhart and has toured in Japan and North America with performances at Carnegie Hall, Boston Symphony Hall, and the BeanTown Jazz Festival.

"We use global folk traditions as the foundation of our music and we try to give it a new twist," Philip says. "We might do a Japanese song with a lot of Indian rhythms. Right now we're doing a samba written by Giorgia and we're actually using some Senegalese rhythms. We learn as much as we can from each culture

and then incorporate that into a new sound that is emerging and evolving as we grow together as musicians."

Pierre recalls her time at Berklee and the value of ensembles and diversity, she adds, "It was an amazing feeling to be around people that have a passion for what they do," she says. "This ensemble truly epitomizes that passion and gives a voice of strength to women everywhere."

The group made a return to the famed Blue Note Jazz Club in New York City this past spring for the debut of the club's Midnight Series. "We had sold out a show at the Regattabar a few years ago, and the same booking agency handles both clubs," says Renosto, who handles a lot of the booking and publicity for the ensemble. "We first approached the Blue Note about a show and CD release party in 2012. They booked us to perform a few more times at both venues and then asked us to take part in a new series."

WOW looks forward to performances in the fall at the Morris County Arts Workshop, the Music Cafe at the Hive in Chester, NJ, Word\*Rock\*& Sword: A Musical Celebration of Women's Lives at Le Poisson Rouge in New York City and a tour in Japan in March 2015. With a cast that mirrors a cabinet of the United Nations, this group carries the message of diversity, empowering women globally, and delivers the message beautifully through music. Visit <http://womenoftheworldmusic.com>.

**Michael Gaskins is Berklee's director of Alumni Affairs.**





Gina Zdanowicz '94



Doug Hinrichs '96



JooWan Kim '01



Monica Giraldo '02

## 1993

**Reg Bloor** of New York City performed at the Red Bull Music Academy New York Festival and at the OFF Festival in Katowice, Poland.

## 1994

Singer **Lisa Donahey** of Van Nuys, CA, released *Lisa Donahey Takes on Broadway*, with help from **Chris Gestrin** '95. Visit [lisadonahey.com](http://lisadonahey.com).

**Brian Michaud** of Somerset, MA, received his doctor of musical arts degree from Boston University and published the book *The Road to Nyn*.

**Ron Stahl** of Gaylordville, CT, appeared on the Jay Willie Blues Band's CD *Rumblin' and Slidin'*.

**Geoff Unger** of Levittown, NY, and his metal band SYMPTOM 7 released the album *Hog's Tooth*. Visit [symptom7.com](http://symptom7.com).

**Gina Zdanowicz** of Roselle Park, NJ, was nominated for a Daytime Emmy Award in the Outstanding Promotional Announcement, Institutional category for her work on Nickelodeon's Halloween Campaign. She runs Serial Lab Studios and is a Berklee Online instructor. Visit [seriallab.com](http://seriallab.com).

## 1995

**Eric Barao** of Seekonk, MA, wrote the score for the documentary film *Raising Matty Christian*, appeared on the album

*Here Comes the Reign Again: The Second British Invasion*, and released an album in April. Visit [ericbarao.com](http://ericbarao.com).

**Zachary Borovay** of Silver Spring, MD, designed projections for the Broadway productions *Waiting for Godot*, *No Man's Land*, and *Holler If Ya Hear Me*. Visit [borovaydesign.com](http://borovaydesign.com).

## 1996

Percussionist **Doug Hinrichs** of Jersey City, NJ, invented a one-handed triangle for the Latin Percussion Company. He performs for sessions and Broadway shows and composes for television. Visit [doughinrichs.com](http://doughinrichs.com).

**Mark Jackson** of Los Angeles, CA, wrote, produced, and mixed material for the artist Dorothy on Jay-Z's Roc Nation Records. He has also written for Rihanna. Visit [mjandirok.com](http://mjandirok.com).

## 1998

**Michael Krajewski** of Woodbury, MN, completed his doctorate in classical guitar performance and music education at the University of Minnesota. He is an assistant professor of music industry and guitar studies at Minnesota State University Moorhead. Visit [michaeljkrajewski.com](http://michaeljkrajewski.com).

**Alex Mercado** of Mexico City, Mexico, released the album *Symbiosis* with Scott Colley and **Antonio Sanchez** '97, funded by the Mexican government

through FONCA. Visit [alejandromercado.com](http://alejandromercado.com).

Saxophonist **Jerome Sabbagh** of Brooklyn, NY, released the album *The Turn* and is touring Europe this fall. Visit [jeromesabbagh.com](http://jeromesabbagh.com).

## 1999

**Haddon Kime** of Scottsdale, GA, wrote music for *The Snow Queen: A New Musical*, developed by the San Jose Repertory Theatre and presented at the New York Musical Theatre Festival.

## 2000

Drummer **Patrick Charles** of Woodland Hills, CA, recorded his second CD with Kevin Toney and performed at the Sumida Jazz Festival in Tokyo, Japan. Visit [patrick-charles.com](http://patrick-charles.com).

**Kate Ferris** of Marblehead, MA, is on the board of directors of the Salem Jazz and Soul Festival and is the director of bands at the Village School in Marblehead, MA.

**Diego Scliar** of Rio de Janeiro, Brazil, endorses Tama Drums. Visit [scliar.com](http://scliar.com).

Saxophonist **Jaleel Shaw** of Paterson, NJ, recently toured with trumpeter Tom Harrell and bassist **Esperanza Spalding** '05. Visit [jaleelshaw.com](http://jaleelshaw.com).

## 2001

**JooWan Kim** composes for and directs Ensemble Mik Nawooj, which released

the album *A Hip-Hop Orchestra*. Visit [ensemblemiknawooj.com](http://ensemblemiknawooj.com).

Saxophonist **Elan Trotman** of Mattapan, MA, released the single "Smooth 'n' Saxxy," which became the second most added song on the *Billboard* charts. Visit [elantrotman.com](http://elantrotman.com).

## 2002

Singer, songwriter, and guitarist **Mónica Giraldo** of Bogota, Colombia, released the album *Que venga la vida (Let Life Come)*. Visit [monicagiraldo.com](http://monicagiraldo.com).

## 2003

**Marc Cincone** of Brooklyn, NY, is the director of development at the Tilles Center for the Performing Arts in Brookville, NY. Visit [tillescenter.org](http://tillescenter.org).

**Todd Clouser** of Wellington, FL, founded the nonprofit Music Mission. Visit [toddcloser.com](http://toddcloser.com).

**Omar Ledezma** of San Francisco, CA, is a member of the Pacific Mambo Orchestra. The group won a Grammy Award in the Best Tropical Jazz Album category. Visit [pacificmambo.com](http://pacificmambo.com).

**Michelle Lewis** of Boston, MA, released the album *The Parts of Us That Still Remain*, featuring the single "Run Run Run." Visit [michellelewismusic.com](http://michellelewismusic.com).

**Yael Meyer** of Santiago, Chile, released the album *Warrior Heart*, produced by **Bill Lefler** '93. Visit [yaelmeyermusic.com](http://yaelmeyermusic.com).

## L.A. Newsbriefs



Vocalist **Shawna Corso '11**

**Shawna Corso '11** is seeing her star rise. She is in demand as a background singer for artists on tour, TV, and in the studio, and serves as a creative director and vocal producer for performances. Recently, she appeared with Twin Shadow and Iggy Azalea on *Jimmy Kimmel Live!*, with Passion Pit on the *Late Show with David Letterman*, and sang gospel backgrounds on "Stay with Me" alongside **Denise Hudson '06** and **Will Wells '11** for Sam Smith's appearance on *The View*.

The Hexany Audio team specializes in interactive media. The four alumni who make up the company, **Richard Ludlow '14**, **Andy Forsberg '13**, **Richard Gould '13**, and **Juan Cortés '13**, met as students at Berklee (which they call the Hogwarts of music and sound). They pooled their diverse skill sets and specialties and opened their own studio and their business has been expanding ever since. Their projects range from games and application development to film and TV, and focus on collaboration. To learn more about Hexany, visit [berklee.edu/news/hexany-audio-berklee-bred-business-blats](http://berklee.edu/news/hexany-audio-berklee-bred-business-blats).

Composer, arranger, and drummer **Eric Kalver '09** accepted a position as the music coordinator at Activision. With previous experience in pitching and licensing music at Alfred Music Publishing and Heavy Hitters Music, Kalver transitioned to the role of music coordinator for Activision. This year he also cowrote music with Dan Wessels and played drums for the original musical *Miley Montana the Musical* at Second City Hollywood.

Film and concert music composer **Sharon Farber '97** recently received her first Emmy Award nomination in the 41st Annual Daytime Creative Arts Emmy Awards in the Outstanding Achievement in Music Direction and Composition for a Drama Series category. Farber also penned scores for the documentary films *Body and Soul: The State of the Jewish Nation* and last year's *The Dove Flyer*. Her con-



Film composer **Matthias Weber '91**

certo for cello, orchestra, and narrator *Bestemming*, based on the true story of Holocaust survivor Curt Lowens, received critical acclaim for a June performance at the Saban Theatre in Beverly Hills. The work was commissioned by cellist Ruslan Biryukov and the Glendale Philharmonic Orchestra and will be performed in Germany, England, Holland, Denmark, Israel, and several American cities.

**Jeriel Johnson '11** has been named as a project manager at the Recording Academy for the Urban Music Awards. Johnson oversees the awards eligibility process verification, various committees, and the balloting and voting processes.

After competing on *American Idol* Season 10 in 2011, **Michael Jade** (a.k.a. **Mike Aljadeff '09**) relocated to Los Angeles in 2012 and signed with Spin Move Records. He recently played keyboards, did programming, and sang backgrounds on the Richard Marx album *Beautiful Goodbye*. He is also a music therapist working with children and adults with various disabilities.

**Jesse Stern '92** and **Scotty Grand** (a.k.a. **Scotty Granger '06**), host a popular music evening in Hollywood called *Encore Fridays*. Additionally, Stern has released a single every month this year, singing all the vocals and playing all the instruments.

**Mathias Weber '91** won a LOLA from the German Film Academy in Berlin for Best Music for the movie *Das Finstere Ta (The Dark Valley)*, an alpine revenge thriller set in the Austrian mountains in the late 19th century.

Finally, the Summer Internship Program in Los Angeles wrapped up in early August. We extend thanks to **Jerome Leroy '05**, **Richard Gibbs '77**, **Lauren Brockie '09**, and **Buffy Hubelbank '12** for sharing their expertise during the student workshops.

—**Justine Taormino '06**  
Assistant Director, *Alumni Affairs*,  
[L.A.jtaormino@berklee.edu](mailto:L.A.jtaormino@berklee.edu)

## The Music of Baking

By Sara Evans

Composer **Philip Giffin '76** can't bake. Angela Logan, the subject of a recent film, can. When she was about to lose her house, she turned to baking—that and the community she had built over a lifetime of good deeds. Her apple cakes not only saved her home but inspired the movie *Apple Mortgage Cake*, which aired last April on the UP network.

Despite not knowing pinches from pounds, Giffin, the film's Emmy-nominated composer, was tasked with creating music for Logan's apple cakes. For him, telling her story through music became his own kind of baking, and a reflection on a life lived through shared values of kindness and community.

"Phil is completely invested in the project; he lives and breathes the story," says Michael Scott, the director of *Apple Mortgage Cake*. In addition to scoring 12 movies for Scott, Giffin has earned Scott's trust and was given control to decide where music should occur in the film—a rare honor in Hollywood.

For Giffin, it's all for the love of the art. "If people knew how much I enjoy what I do they wouldn't pay me!" he says, laughing. "I've been in this business 38 years and it's true: If you love what you do, you never work a day in your life."

Music has been a part of Giffin's life since his childhood in Wooster, Ohio. As a Berklee undergrad, he scored a documentary that got an Academy Award nomination. He has since orchestrated many features, including *Die Hard* and *Die Hard 2* and *Lethal Weapon* and *Lethal Weapon 2*. He's also composed scores for some 30 films and television shows, and his work on the NBC show *Boomtown* netted him an Emmy nomination.

As his career developed, Giffin always made a point to give back to the communities that helped foster his dreams. He lectures at the New Orleans Center of Creative Arts, passing industry knowledge to a new generation. He regularly opens his doors to recent Berklee graduates, allowing assistants to learn firsthand the ins and outs of the business. Some of those assistants, like pianist and composer **Emir Isilay '02** and **Andrew Lembo '12** have gone on to launch their own successful careers.



Composer and producer **Phil Giffin '76**

"Phil has an empathy that provides a supportive environment for young composers," says Peter Gordon, the director of the Berklee Center in Los Angeles. He's placed up-and-coming graduates with Giffin for more than 15 years. "Everybody I've known that Phil's taken under his wing has been much better for it."

In addition to his film work, Giffin does studio production for new artists. He recently finished producing a 12-song album for Genji & Laura, a talented duo from Los Angeles. Their record *Road to Everywhere* is available on all-digital download sites. He's currently in the studio, producing an EP for Caity Krone, a 17-year-old singer and songwriter who Giffin thinks is a phenomenon. "I started working with her when she was 16," he says. "She writes and sings like a seasoned veteran."

He might not be baking apple cakes, but just like Angela Logan, he uses his talents to inspire, and the results are just as delicious.

"This is how I look at it," Giffin says. "If I am resonating optimism and enthusiasm, it brings those qualities out in other people. It's important to me to see the beauty in those who can't always see it in themselves. That's how I live my life."

With Apple cakes and optimism, community, music, and inspiration, Giffin is a baker extraordinaire.

*Sara Evans is a freelance journalist living in Los Angeles.*



Yael Maeyer '03



Briana Cash '04



Steven Shewbrooks '04



Alexis Grapsis '07

**James Murphy** of Danvers, MA, launched the drum lesson website [PeaceAndDrums.com](http://PeaceAndDrums.com).

Singer/songwriter **Shantell Ogden** of Nashville, TN, was nominated by the International Music and Entertainment Association in the Best Americana Artist and Best Americana Album categories.

## 2004

**Briana Cash** of Ipswich, MA, had her song "All Around Me, It's Christmas" nominated for a 2014 American Songwriting Award. Another song, "Take a Walk with Me," was a winner in the Sony MVR Original Song Series contest. Cash has released two EPs. Visit [brianaecash.com](http://brianaecash.com).

**Nathan Cohen** of Oakhurst, NJ, received the Governor's Teacher Award, Teacher of the Year and an Honors award from the VH1 Save the Music Foundation. He teaches at Grace A. Dunn Middle School in Trenton, NJ.

**Melinda Colaizzi** of Pittsburgh, PA, released the album *Witness*, featuring **Kristian Habenicht '05**. The song "Trouble" from the album was a semifinalist in the International Songwriting Contest. Visit [listentomelinda.com](http://listentomelinda.com).

**Shinya Ikuta** of Hamamatsu, Japan, organized the 2014 Hamamatsu World Music Festival 2014. His group, the Hamamatsu Big Band Project, was featured.

**Dave Madden** of Austin, TX, won in the best arranger category at the Austin Music Industry Awards. Visit [davemadden.com](http://davemadden.com).

**Mike McAdam** of Merrimack, NH, released the book *The Private Guitar Studio Handbook* on Berklee Press.

Composer **Steven Shewbrooks** of Brooklyn, NY, launched the music production company Shew Creative. His music has been licensed for television, in-store radio, fitness programs, videos, trailers, games, and more. Visit [shewcreative.com](http://shewcreative.com).

## 2005

**Jeriel Johnson** of Van Nuys, CA, was named a project manager for urban music in the Awards Department of the Recording Academy.

Producer and songwriter **Yuval Ronen** of New York City is completing his thesis for a master's degree at New York University. One of his songs won for best studio recording award in a competition sponsored by Avid.

## 2006

**Dante Fazio** of Burbank, CA, was the supervising dialogue editor for the *Evolve* video game. He is an engineer at Warner Bros. Post-Production Studios. Visit [dantefazio.com](http://dantefazio.com).

**Jaime Garamella** of Brooklyn, NY, and **Lauren Stockner '08** and the Spanish Channel released the EP

*Emergency Exit*, produced by **Andrew Koss '01**. They recently toured Europe. Visit [spacha.net](http://spacha.net).

**John Hostetter** of Harrisonburg, VA, was named teacher of the year for Staunton city schools in Virginia. He teaches at Shelburne Middle School.

**Giovanni Rotondo** of Naples, Italy, scored the film *Orphans & Kingdoms*, featured at the New Zealand International Film Festival. Visit [orphansandkingdoms.com](http://orphansandkingdoms.com).

## 2007

**Alexis Grapsas** of Los Angeles, CA, scored the films *Las Vegas Story* and *Land of Leopold*, and wrote music for the film *The Misfits* and the television shows *Revenge* and *Reckless*.

Vocalists **Jess Wolfe** and **Holly Laessig** of Brooklyn, NY, appear on *Sukierae* by Jeff Tweedy of the band Wilco. They are members of the band Lucius, featuring **Dan Molad '04**, **Andrew Burri '09**, and **Peter Lalish '05**, and toured supporting Sara Bareilles.

## 2008

**Lauren V. Buchter** of New York City composed the score for *Above the Sea*, which won the gold medal in the Narrative category at the 2014 Student Academy Awards. She is currently scoring the feature-length film *Promenade*. Visit [laurenbuchter.com](http://laurenbuchter.com).

**Florencia Gonzalez** of Long Island City, NY, and the Candombe Project released the album *Between Loves*. Visit [florenciagonzalez.com](http://florenciagonzalez.com).

**Kelly Haechler** of Abu Dhabi, United Arab Emirates, is an operations manager at the Abu Dhabi National Exhibition Centre. She has worked with such artists as Sting, Mariah Carey, Nickelback, and others.

## 2009

Saxophonist **Melissa Aldana** of Brooklyn, NY, and the Crash Trio released their self-titled album in June. She launched an international tour at Jazz at Lincoln Center in New York City where she received the Martin E. Segal Award. Visit [melissaaldana.com](http://melissaaldana.com).

**Matt Baamonde** of Herndon, VA, composed, orchestrated, and arranged music for the film *The Hornet's Nest*. Visit [bazaarproductions.com](http://bazaarproductions.com).

**Iván Carrero** of Los Angeles, CA, and his company I-C Studios S.A.S. have done advertisement work for RCN TV, Adidas, Nestlé, and Samsung. Visit [i-cstudios.com](http://i-cstudios.com).

**Yuto Kanazawa** of Woodside, NY, won in the jazz category of the International Songwriting Competition. **Albino Mbie '13** won in the world music category.

## German Jazz Connections



Kurt Maas '65

After a decrease in Berklee applicants from Germany, Damien Bracken, Berklee's dean of enrollment, reached out to German-born pianist **Cornelius Kreusch** '94. They formulated ideas to create events to spark greater awareness of Berklee among young German musicians. To start, Bracken and the admissions team booked a concert featuring a Berklee all-star group and auditions in Ottobrunn, a suburb outside Munich. "Locating our auditions in a central hub like Munich made it very accessible to our applicants," Bracken says. "That effort resulted in 12 students enrolling the following year."

At the sold-out concert, Bracken met German alumnus, **Camilo Dornier** '81. During the 1970s, Dornier (a pianist), found few solid educational opportunities to study jazz in his home country, and at the urging of his teacher, **Kurt Maas** '65, he came to Berklee to study jazz arranging and composition. "I took Herb Pomeroy's Line Writing and Duke Ellington courses, which were great," Dornier says. "Herb was my favorite teacher." Dornier also cites his piano teacher Ray Santisi and Phil Wilson as influential.

Upon graduating, Dornier returned to Germany and began working as a musician performing throughout Europe. But he also had a strong interest in the aerospace business his family operates in Germany and later decided to enter that industry. He returned to America and enrolled at Embry-Riddle Aeronautical University in Daytona Beach, FL, where he earned an MBA in aviation management in 1984. After a stint at Boeing in Seattle, WA, Dornier returned to Germany to work with his family. He currently heads his own investment firm.

Dornier has little time to play music these days, but he has become



Claus Reichstaller (left) and Camilo Dornier '81

an active supporter of jazz education in Germany and of Berklee. He decided to honor the legacy of his late teacher Kurt Maas, who was a major force in jazz education and music publishing in Germany until his passing in 2011. Through a special arrangement forged with Berklee founder Lawrence Berk in 1969, Maas began publishing jazz education materials and big-band charts, which were in high demand but scarce supply in Germany at the time.

Dornier and renowned German jazz trumpeter Claus Reichstaller (chair of the jazz institute at the University of Music and Performing Arts in Munich) teamed to establish the Kurt Maas Jazz Award. Dornier has funded prizes to be presented biennially to three top music students from the jazz institute. The top prize provides tuition for a student to attend Berklee's Five-Week Summer Performance program. The second prize is a booking at a top Munich jazz club, and the third prize sends a student to the jazz master's workshop established by Reichstaller at the International Jazz Academy Burghausen.

The first round of award winners were announced in early 2013 and trumpeter and jazz composer Matthias Lindermayr won the top prize. Since his 2013 summer at Berklee, Lindermayr was awarded a full Berklee scholarship and became a full-time Berklee student this semester. "After meeting Matthias," Dornier says, "Damien [Bracken] called me and said, 'Send me more of these guys!' Claus and I never dreamt that this would happen for the first recipient of the award. We are really happy for Matthias."

In February 2015, the second round of winners of the Kurt Maas Jazz Award will be announced.

## Nashville Pros

### Showing Up

By David Petrelli '05

Any veteran of the Nashville music scene will tell you that the secret to success in Music City includes the phrase "Just show up." If ever there were a poster boy for this simple yet sage advice, it's **Eric Normand** '89.

Normand grew up in southern New Hampshire and took an early interest in playing various instruments. But it was hearing Jimi Hendrix's famous live rendition of "The Star-Spangled Banner" at Woodstock that sealed his fate. Normand knew he had to play electric guitar.

For an aspiring musician in New England during the mid 1980s, Berklee was the college of choice. Normand auditioned but encountered a bump in the road: He didn't get in. Not to be denied, Eric kept *showing up*. He auditioned three times before gaining admission and eventually graduated in 1989 with a degree in guitar performance.

Normand spent the next 13 years playing in a touring top-40 band and giving private guitar instruction until the itch for a new challenge became too strong to ignore. By 2002, he was married, and together with his wife, he visited Nashville to check out the scene. They were immediately hooked and decided to make the move.

In Nashville, Normand had a friend who took him under his wing. He told Normand that the place to try to land a road gig at the time was the Fiddle & Steel Guitar Bar. So Normand showed up again and again. He sat in on jams and befriended the house drummer, who also happened to play for Toby Keith. Within a year, Eric landed a gig as guitar tech for Keith's famous Shock 'n' Ya'll tour, a whirlwind of 90 shows in 48 states in six months. Three years of showing up and playing followed before Normand became the bandleader and lead guitar player for Rhett Akins, a role he's had ever since.

In his downtime Normand would browse the music blogs of Craigslist



Guitarist and author Eric Normand '89

and found himself answering questions from people all over the country about life in Nashville. The more questions he answered, the more others came in. He noted the need for information geared toward artists who wanted to relocate to Nashville. With no prior publishing experience, he decided to write a book.

"It's so hard to figure things out in this town," Normand says. "I had help. Without it, I think it would have been impossible." It was his desire to pay it forward and help aspiring musicians that led him to pen the book, *The Nashville Musician's Survival Guide*. The self-published guide is a must-have for would-be Nashville immigrants, from New York to New Zealand.

Recently, Normand has also helped strengthen the Berklee alumni community in Nashville by hosting the bimonthly Nashville Berklee Jam, which features the best of every type of opportunity for aspiring musicians. The night features live interviews with music industry professionals, a chance to sit in and jam with fellow musicians, and invaluable networking time. How can local alumni take advantage of all this is? Simple: Just show up.

For more information on Norman and the latest Nashville Berklee Jam, visit: [ericnormand.com](http://ericnormand.com) or [survivenashville.com](http://survivenashville.com).

*David Petrelli is a songwriter and performer living in Nashville, TN.*



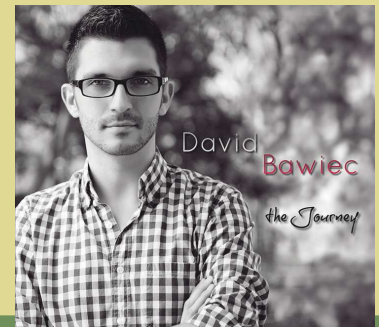
Yoojin Park '09



Mario Evon '10



Felix Peikli '12



David Bawiec '10

**Yoojin Park** of Brooklyn, NY, signed with Universal Music International and released the album *West End*, featuring **Victor Gould** '09 and **Godwin Louis** '08, produced by **Antonio Hart** '91. Visit [yoojinpark.com](http://yoojinpark.com).

**Tiddaya Sinutoke** of Rego Park, NY, worked on the musical *Clouds Are Pillows for the Moon*, featured at the 2014 Yale Institute for Music Theatre.

## 2010

**David Bawiec** of North Hollywood, CA, wrote music for the "We Are #GayPropaganda" campaign and the films *Backmask*, *The 10 Year Plan*, and *John Wick* and produced a single for **Witt Gooden** '11. Visit [davidbawiec.com](http://davidbawiec.com).

**Mario Evon** of Kingston, Jamaica, released the singles "Soul Tek" and "You Used 2 Love Me," from his album *Reggae-Soul Volume 1: M.E. on Love*. Visit [marioevon.com](http://marioevon.com).

**Kim Logan** of Nashville, TN, released the single "Neighborhood" and is recording her second album with producer Dave Cobb. Visit [kimlogan.net](http://kimlogan.net).

**Sonya Rae Taylor** of Austin, TX, signed a publishing contract as a staff writer with BMG Chrysalis and Franklin Publishing.

**Sagit Zilberman** of Boston, MA, released an album with Project Grzegorz Rogala & Zilberman. The

group performs and teaches clinics in Poland.

## 2011

**Greg Arney** of Canaan, NH, founded Hub Guitar LLC, a guitar lesson network. Visit [hubguitar.com](http://hubguitar.com).

**Kiesa Ellestad** (aka **Kiesza**) of Calgary, Canada, received more than 60 million YouTube hits for her video "Hideaway," and appeared on *The Late Show with David Letterman* and *Jimmy Kimmel Live*. Visit [kiesza.com](http://kiesza.com).

**Joelle James** of Murrieta, CA, co-wrote the song "All The Way Home" that was included on Tamar Braxton's Grammy-nominated album *Love & War*. She is signed to Interscope Records and released the single "Sweet Lemonade."

Saxophonist **Grace Kelly** of Santa Monica, CA, released the Kickstarter-funded EP *Working for the Dreamers*. Visit [gracekellymusic.com](http://gracekellymusic.com).

Saxophonist **Yoo Sun Nam** of New York City released her album *Light of the City*, featuring **Kyumin Shim** '12 and **Chris Cheek** '91 in September.

**Sharon Raizer** of Brooklyn, NY, plays drums for the band Darling Din, who released a five-song EP featuring the single "Killing to Be Bright." Visit [darlingdin.com](http://darlingdin.com).

**Shea Rose** of Boston, MA, was named for the second time as Artist

of the Year at the Boston Music Awards. Visit [shearose.com](http://shearose.com).

## 2012

Bassist **Junichi Arima** of Hazu-gun, Japan, released an EP online. Visit [junichiarima.com](http://junichiarima.com).

**Troy Cartwright Dixon** (aka Troy Cartwright) of Dallas, TX, is the recipient of the 2014 Rising Star Texas Music Award and plans to release an album in January 2015. Visit [troycartwright.com](http://troycartwright.com).

**Vicente Ortiz Gimeno** of Los Angeles, CA, released an album *Music for Wind Ensemble (Live)*, featuring six original prize-winning works for symphonic band. The album is available through iTunes and can be heard on Spotify.

**Young-Ae Jung** of Anseong, South Korea, teaches at Gimcheon University and Daegu Arts University. Visit [young-aejung.com](http://young-aejung.com).

**Ben Marino** of Allendale, NJ, played drums for Green Day's *American Idiot: The Broadway Musical*. Visit [benmarinomusic.com](http://benmarinomusic.com).

**Felix Peikli** of Oslo, Norway, released the album *Royal Flush*, featuring various Berklee alumni. Visit [kingclarinet.com](http://kingclarinet.com).

## 2013

Singer/songwriter **Ingrid Address** of Nashville, TN, has signed a publishing deal with Sea Gayle Music and Arthouse Entertainment. She also sings with the a cappella group Delilah.

Fiddler **John Mailander** of San Diego, CA, released the CD *Walking Distance*, featuring **Molly Tuttle** '14 and faculty member Joe Walsh. Visit [johnmailander.com](http://johnmailander.com).

**Matea Prljevic** of Sherman Oaks, CA, co-wrote music for the film *Ears of Cherry*, which was showcased at the L.A. Asian Pacific Film Festival and the Short Film Cannes Film Festival. Visit [mateamusic.com](http://mateamusic.com).

## 2014

**Lilla D'Mone** (aka Lilla) self-produced and released her second album titled *The Awakening*. Visit [lilladmone.com](http://lilladmone.com).

**Bill Langdon** of West Chester, PA, is the on-call sound mixer for the QVC Home Shopping Network.

# FINAL CADENCE

Compiled by Ryan Fleming

**Kristopher Austin “Kit” Barkus** ’07 of Butler, PA, died on June 6. He was 25. A trumpeter and a guitarist, he won a Louis Armstrong Jazz Award. Barkus leaves behind parents Robert and Pamela, and siblings Alison and Robert.

**Alan J. Beique** ’75 of Webster, MA, died on July 23. He was 61. Beique was a keyboardist for a local blues band. He leaves two children; Jayme and Torrey Beique.

Professor **Edward Bedner** died on August 6. He was 77. Bedner was a Berklee faculty member for more than four decades teaching classical piano, counterpoint, and atonal solfège. He leaves his sister Jacquiline.

Word has reached us that **Steven Bongivengo** ’80 of Rehoboth, MA, died on November 18, 2012. Bongivengo was a composer and arranger. He leaves his wife, Cheryl.

**Randy Coven** ’80 of Great Neck, NY, died on May 20. He was 54. Coven played bass with such acts as Steve

Vai ’80, Yngwie Malmsteen, and Zakk Wyld.

**Todd Ferguson** ’84 of North Andover, MA, died on April 11. He was 55. Ferguson was a guitarist for the band the Bluehemians. He leaves his mother and sister.

Professor **Jeff Friedman** ’79 died on June 25. During his 20 years at Berklee, Friedman taught jazz composition and worked with Branford Marsalis, Joe Henderson, and many others.

**Steven Antone Garcia** ’73 of Memphis, TN, died on May 31. He was 63. Garcia was a Vietnam War veteran and U.S. Navy musician. He leaves behind his mother, two sisters, and his daughter Christie.

**Claire “Buffy” James** ’60 of Sevierville, TN, died on June 29. She was 76. James was a signer who performed with various big bands. She leaves two children.

**Jeff McGowan** ’72 of Des Moines, IA, died on June 26. McGowan was a tour-

ing percussionist with groups in both America and Europe. He leaves his father Jack, and daughter Deborah.

**Alan D. Morris** ’78 of Richmond Hill, GA, died on August 5. He was 59. Morris performed with the Sapphire Bullets of Pure Love and the Savannah Jazz Orchestra, and taught privately.

**Kenton E. Morrow** ’58 of Millinocket, ME, died on December 13, 2013. He was 82. Morrow was a wind player and a Korean War veteran. He leaves his wife, Maxine, and daughter, Cynthia.

**James E. Mosley Jr.** of Englewood, NJ, died on July 31. He was 52. Mosley worked for NBC-TV for 25-plus years. He is survived by wife Leen; son James; and parents James and JoAnn.

Retired faculty member **Stephen Plummer Jr.**, of Amherst, MA, died on May 16. He was 87. He began teaching at Berklee in 1965 and became the chair of the Ear Training department. He leaves his wife, Colleen, and children Stephanie, Mitchell, Karen, and Brian.

**Adam Schmitz** ’13 of Broken Arrow, OK, passed away on May 13. He was 23. Schmitz was a guitarist who recorded a CD with his band Ex Nihilo. He leaves behind his parents and three brothers.

**Robert Suchoski** ’69 of Wisconsin Rapids, WI, died on December 2, 2013. He was 73. Suchoski played saxophone with Stan Kenton and Buddy Rich. He leaves behind his wife Keli Esser.

**Robert J. Tudor** ’89 of Clifton, NJ, died on May 22. He was 47. He cofounded Metropolis Recording Studios, where he recorded Aimee Mann, Peter Wolf, and others. Tudor worked with PreSonus, ResNova, and his own firm SaneWave. He is survived by his wife, Lisa; his mother; and two siblings.

**Tim “Rawbiz” Williams** ’04 of Los Angeles, CA, died on August 26. He was 31. Williams played bass with Toni Braxton, Boyz II Men, and Suicidal Tendencies. He leaves behind his mother Redona.



Tiffany Anderson  
Start semester: Summer 2000  
Graduated: December 2011  
Major: Music Business

*“Words alone aren’t enough to convey what being able to return to Berklee has meant to me. When I left school I was only about six classes, including three general electives, shy of completing my degree. One of the reasons I came back was because I did not want to regret not finishing; there was a sense of incompleteness in my life as it pertained to my education and I didn’t like that feeling. I resolved to do something about it.”*

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Or visit [berklee.edu/registrar/returning-student-information](http://berklee.edu/registrar/returning-student-information) to learn more.

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## What’s your story?

Share it with everyone in Alum Notes via e-mail at [alumnotes@berklee.edu](mailto:alumnotes@berklee.edu) or by filling out and mailing in this form.

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Last year you attended Berklee  Degree  Diploma

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On a separate sheet, provide details of the newsworthy milestones that you would like the Berklee community to know about. Entries will be edited. To include photos, CDs, or items of interest, mail to:

**Berklee Today**  
**Berklee College of Music**  
**1140 Boylston Street**  
**Boston, MA 02215-3693**

# Thoughts for Entrepreneurial Musicians

By Alan Reese

Much has been written on the theme of musicians as entrepreneurs. In true full-circle fashion, the word *entrepreneur* actually stems from a 19th-century French word that denotes the director of a musical enterprise. While the pace of change in the modern music business presents challenges that Ravel or Debussy could not have imagined in their most fevered dreams, the need for thoughtful stewardship has never been greater. Certainly, there's great appeal in being your own boss and receiving direct rewards for your efforts. Still, the independent-contractor nature of today's music business creates unique financial risks that can derail a career if you're not diligent.

The news outlets are filled with anecdotes of musicians suffering from financial woes; Mary J. Blige, Cat Power, and Willie Nelson are just a few examples of musicians who have been dealt major financial setbacks despite successful artistic careers. Many of these situations are characterized by poor financial decision making: indiscriminate spending, high debt loads, aggressive tax positions (leading to equally aggressive IRS collection efforts), legal problems arising from failed ventures, and an aversion to planning for the personal and business risks that all freelancers face.

When combined with today's complex financial markets and rapidly changing music industry, the challenges of being an entrepreneurial musician create exposures that can afflict the anonymous and high profile alike. With some forethought and careful planning—often with the help of a financial planner or business manager—you can avoid many of these pitfalls by taking the time to carefully assess your financial situation and goals.

Despite the natural aversion of many musicians to financial planning, it is no more an obstacle to creative freedom than music theory; both provide a structure that supports rather than detracts from artistic expression. By carefully considering their risks and options, musicians who take a holistic and long-term view can minimize the chaos that comes from facing financial issues as they arise. A comprehensive

financial plan involves budgeting and cash management, tax planning and compliance, risk management, investment planning, retirement planning, plus gift and estate planning.

Let's start with the obvious: everyone, from established artists to fledging indie bands, needs to track in detail where their money comes from and how it's spent. Whether it's keeping records with the assistance of an accountant, full-featured financial solutions like Quicken, smartphone money trackers, or even a basic spreadsheet, the approach you take is less important than the commitment to starting and maintaining it. Even a few minutes of record keeping a day provides valuable insight into spending habits and capacity. This is a critical viewpoint when resources are limited.

## Tax Planning and Compliance

Although it may sound needlessly complicated for a creative professional, the business structure you choose (e.g., sole proprietorship, partnership, LLC, or corporation) is an important consideration. It determines (a) the legal protections available in the event of serious financial difficulty, and (b) how the income and losses from the business flow through to you and your creative partners. A corporate or LLC structure may also allow you and your bandmates to qualify for group health or disability insurance at reduced monthly premiums.

Again, maintaining detailed records is critical. Like other entrepreneurs, the self-employed are an easy audit target for the IRS. Many income sources aren't documented through typical forms like the W-2 or 1099, and tax returns that reflect obviously understated income or inflated or poorly documented deductions can subject you to years of penalties and back taxes. However, with proper documentation, tax compliance need not be overly difficult and can produce substantial and legitimate tax reduction opportunities. Use TurboTax or a tax preparer to minimize the risk of inadvertently calling attention to yourself.

## Risk Management

Like it or not, every business owner needs to plan for the financial risk

of early death, illness, disability, and loss of property. Some of that protection can come from the structure of the business, but specialized insurance coverage is often needed to prevent the business—and those who depend on it—from failing in the event of a disaster or extended illness. These include life insurance (if others are depending on your income for support), health insurance, disability insurance, and equipment insurance.

Concentrate on those “disastrous” risks you could not afford to cover yourself, as premiums on emotional or mildly bothersome risks often outweigh the long-term benefits that insurance protection will provide.

## Retirement planning

For many musicians, retirement is a foreign concept. After all, you're presumably doing what you love, so why not continue indefinitely? Don't think of it as retirement planning in the traditional sense, but as a “freedom fund” that will provide supplemental income when you lighten your schedule. There are tax-deferred retirement vehicles available only under a corporate or LLC structure (such as a SEP-IRA) that will allow the investment of amounts considerably larger than what is permissible for the typical individual IRA and Roth accounts available to non-business owners.

If you're young: get started now. Even if you can't afford to make large contributions, let the magic of compound interest (i.e., interest earned on interest) work for you. If you invest just \$95 a month starting at age 20, you can create a \$500,000 tax-deferred retirement account by the time you're 65 assuming an 8 percent rate of return. Waiting to start until age 30 will require a much larger deposit of \$218 a month to accumulate that same \$5 million by age 65.

## Investment planning

Most businesses are self-financed by business owners, and profits are typically reinvested. Any “excess” profits should go first toward building an emergency fund of three to six months of living expenses to protect you from temporary career setbacks. If you're able to accumu-



Alan Reese

late additional amounts and build an investment portfolio, remember that the most critical consideration in allocating those resources is to diversify and reduce the concentrated risk you're likely taking in your business.

## Gift and estate planning

If your business grows to produce substantial current or future income, simple wills or family trusts set up for personal affairs may no longer suffice for the transfer of the business. More sophisticated financial planning techniques may be necessary to ensure that your assets are distributed to the people and causes you choose, reduce estate taxes, and provide the cash necessary for your heirs to pay those taxes. A recent prominent example of poor planning was revealed by the tragic death of actor Phillip Seymour Hoffman. In a misplaced desire to avoid raising “trust fund kids,” he has apparently subjected his heirs to needless taxes, as well as the expense, aggravation, and vagaries of probate (i.e., the state deciding who gets your money). Without a clear expression of your wishes, events like marriage, divorce, long-term relationships, or children from multiple relationships can create a contentious battle for control of your remaining assets or royalty streams after your passing. Lastly, regardless of your age, don't ignore the need for a health-care proxy, which can dramatically ease end-of-life issues for you and your family.

Unless you're well versed in financial and legal matters, the do-it-yourself drive that created your musical works may not serve you when it comes to managing financial issues. Seek the expertise of a professional to fully protect yourself, your business partners or bandmates, and your loved ones.

*Alan “Al” Reese, CPA, is a wealth manager with U.S. Wealth Management in Boston, and a former Berklee trustee. He can be reached at [areese@uswealthboston.com](mailto:areese@uswealthboston.com).*

*The opinions voiced in this material are for general information only and are not intended to provide specific advice or recommendations for any individual.*

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 Song Title: \_\_\_\_\_  
 Songwriter(s): \_\_\_\_\_  
 Name of Artist (solo, duo, group, etc): \_\_\_\_\_  
 Website: \_\_\_\_\_  
 Payment Type:  VISA  Mastercard  Check/Money Order  
 Card number: \_\_\_\_\_  
 Expiration date (Month/Year): \_\_\_\_\_  
 Signature: \_\_\_\_\_

Make your check or money order for US\$35.00 payable to: IAMA

Check One Category Only:

Folk/Americana/Roots  AAA/Alternative  Instrumental  Open/AOG  
 Country/Bluegrass  Best Group/Duo  Best Male Artist  Best Female Artist

How did you hear about the IAMA? \_\_\_\_\_

I certify that I have read, understood and accept the rules & regulations of the IAMA.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

(Please have a parent or guardian sign on your behalf if you are 18 years of age or younger)

Mail all entries to: IAMA, 2881 E. Oakland Park Blvd, Suite 414  
 Ft Lauderdale, FL 33306, USA

PLEASE MAKE COPIES OF THIS APPLICATION FORM TO SUBMIT MORE ENTRIES! ENTER AS OFTEN AS YOU LIKE IN AS MANY CATEGORIES AS YOU WISH!

For more info, visit: [www.inAcoustic.com](http://www.inAcoustic.com)



### Rules, Regulations & Prizes

1. Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD containing 1 song only. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Optional press kit (artist bio with a photograph). (E) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by November 7, 2014 or earlier. Mail all entries to: IAMA, 2881 E. Oakland Park Blvd, Suite 414 Ft Lauderdale, FL 33306, USA.
2. All songs submitted must be original. There must be at least an acoustic instrument (voice) in any song. Electric and Electronic instruments, along with loops is allowed but acoustic instruments (or voice) must be clearly heard in all songs submitted.
3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate CD, entry form, lyric sheet and entry fee (For example: 7 song entries would cost \$245.00). One check for multiple entries/categories is permitted. Entry fee is non-refundable. IAMA is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.
4. This competition is open to all amateur and professional musicians and songwriters and anyone regardless of nationality or origin. Employees of IAMA, their families, subsidiaries and affiliates are not eligible. CDs and lyrics will not be returned.
5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Entries are judged equally on music performance, production, originality, lyrics, melody and composition. Songs may be in any language. Prizes will be awarded jointly to all performers and writers of the song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
6. Winners will be notified by e-mail and must sign and return an affidavit confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by January 31, 2015. After which each entrant will receive a winners list by e-mail.
7. Prizes: Overall Grand Prize receives US\$11,000.00 worth of merchandise, First Prizes in all categories win US\$900.00 worth of merchandise and services, runner-up prizes in all categories receive US\$600.00 worth of merchandise and services. All first prizes and runner-up winners will receive a track on IAMA compilation CD which goes out to radio stations.
8. IAMA reserves the right to extend the deadline of the competition. By submitting an application form to IAMA, entrant agrees to be bound by IAMA's entry rules and regulations established herein. Please write and print clearly and neatly.