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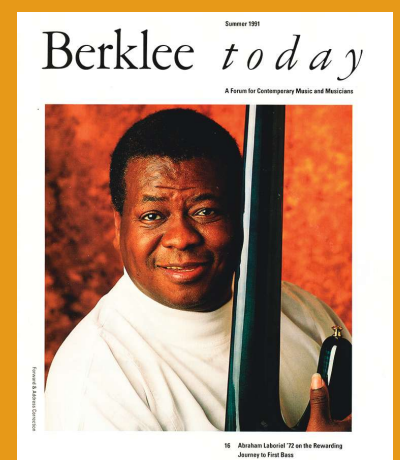
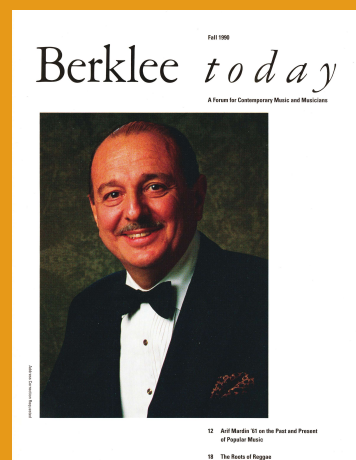
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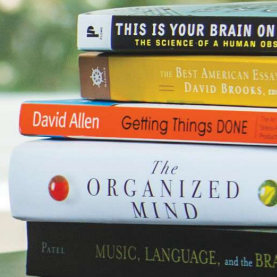
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Building Berklee's Future

By David Mash '76, Senior Vice President for Innovation Strategy and Technology

Berklee's mission is to educate, train, and develop students to excel in music as a career. Our mission defines us and announces our purpose to the world. The college's mission statement was last reviewed in 2006, and its entirety may be found on Berklee's website at www.berklee.edu/about/mission-and-philosophy.

Beginning in 1995, Berklee adopted a process of strategic planning using five-year cycles. Strategic plans are actions an institution will take to achieve its mission. During our second strategic plan (Berklee version 2.0) between 2000 and 2005, President Lee Eliot Berk announced his retirement, and thought that because of the seven-year average tenure for college presidents, we should have a planning horizon longer than five years, and that five years was perhaps too long for a strategic plan, as things were changing so fast.

With the transition from President Berk to current President Roger H. Brown, in 2005 Berklee adopted a

planning timeframe employing 10-year vision statements, with three three-year strategic plans, followed by a year of planning a new vision. A vision statement looks forward and says where we want to be in the future, but not necessarily how we'll get there. That's done through strategic plans with initiatives to move toward realization of the vision and achieving the mission. Our first vision statement was called "Vision for Berklee in 2015." It provided a guidepost for developing our strategic plans. Our board of trustees has just adopted our new vision statement, "A Vision for Berklee in 2025."

In March 2013, the executive committee of the board of trustees crafted a committee structure to manage the vision planning process with a vision task force to oversee the process. Chaired by trustee Rusty Williams, the task force included trustees Sara Lawrence Lightfoot and Carmichael Roberts, and Contemporary Writing and Production Department chair Matthew Nichol. I served as the liaison

to the college community. Trustee teams explored five key themes identified by the board as important topics:

1. careers,
2. alumni engagement,
3. program innovation,
4. brand identity,
5. affordability and access.

Between June 2013 and March of 2014, these committees explored the topics, then made presentations at the board of trustees meetings, culminating in a two-day board retreat in June 2014, which focused on planning for the future. Meanwhile, I led the college community through its own planning process. In June 2013, the board met with the Academic Leadership Council to kick off this process of envisioning the institution in 2025.

Between September of 2013 and September of 2014, the Berklee community held countless department, divisional, and area meetings to discuss Berklee's future. Meetings were also held with students, alumni, parents, and donors to collect as much information as possible for the planning process. Next, the Vision Task Force set out to review the more than 300 ideas collected to determine themes that

should be present in the new vision, and began the drafting process.

The first draft of "Vision for Berklee in 2025" was presented to the board in October 2014, and then to the college community via the Web and open town meetings. By February 2015, the vision statement had gone through four revisions, each with public review, and on May 8, 2015, the board voted unanimously to adopt the sixth draft as the new, official vision statement. It's available at www.berklee.edu/planning-for-berklees-future.

Since then, we have distilled all input collected during the vision process into 20 strategic initiatives that can help us achieve this new vision. These initiatives will form the basis for crafting the next three-year strategic plan. This planning process is now underway, and we hope to have a new plan that we will embark on in June 2016.

"The best way to predict the future, is to build it," according to visionary technologist Alan Kay. And that's just what Berklee is doing with its Vision for Berklee in 2025—we are building our future.

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BERKLEE BEAT

Photos by Michael D. Spencer



The opening of the August 30 entering student convocation was accompanied by a percussion ensemble in the aisles of the Berklee Performance Center.



President Roger H. Brown (left) and James Morales '06 addressed the entering students.



Senior vice president Larry Simpson speaks at Opening Day.



Donald Harrison Jr. '81 was a featured musician at Opening Day.

Optimism for the Year Ahead

By Ed Symkus and Kimberly Ashton

Before the August 30 convocation to welcome this semester's entering students got underway at the Berklee Performance Center, the new students and many of their parents ran the gauntlet past three-dozen peer advisers in the lobby—all wearing "I Am Berklee" T-shirts, waving pompons, and cheering the college's newest members. The energy level only increased after they took their seats in the filled venue and the peer advisers streamed down the aisles led by Berklee mascot Mingus the Jazz Cat and a raucous gaggle of marching percussionists.

Betsy Newman, vice president for student affairs/dean of students, was the first to address the crowd. She impressed upon them the idea that Berklee is a community of "unique, special, even quirky people" and that this new class was about to embark on a journey of self-discovery. She urged them to take note of the college's Latin motto, *Esse quam videri*, "To be, not seem to be."

Jay Kennedy, vice president for academic affairs/vice provost, followed and spoke of the universe of possibilities offered at Berklee. He tied his remarks together by reciting his own comically paraphrased version of the song "Putting It Together" from Stephen Sondheim's musical *Sunday in the Park with George*.

Ryfer Cohen was the event's student speaker, and offered the new-

comers three practical tips: (1) Be open-minded, daring, and say yes (try out new things); (2) be mindful, sensible, and say no (take care of yourself and get more than three hours of sleep); (3) be humble and say thank-you (musicians hire other musicians—especially those they like).

Berklee President Roger H. Brown took the mic and told the students that they were chosen by Berklee because "We're looking for creativity, devotion, compassion, and a musical ability that makes you unique." He also offered three points of advice: (1) Go to class; (2) help make this a safe and healthy campus; and (3) help one another achieve success.

The convocation's keynote speaker was James Morales '06, music producer and cofounder of the successful New York music production team the Elev3n, which has worked with Jennifer Lopez, Jason Derulo, Dr. Dre, Betty Who, and many more. Morales explained that developing musical relationships with other students and learning from them was a major component of his Berklee experience.

With the words done, the convocation morphed into a Yo Team-produced program of music, featuring two 20-minute sets that let the people in the seats know what Berklee is all about. First up was Arnetta Johnson and S.U.N.N.Y. (Sounds Uplifting Nobility through

Notes and Youth), an ensemble playing a set of bop originals and featuring Johnson letting loose with a flurry of notes on her trumpet, and trading leads or playing unison lines with tenor saxophonist Ryan Linvill.

The second group, a funk and r&b outfit called Full Circle directed by drummer Macstov Maccov, began its set of originals and covers, featuring four lead singers, each taking a solo song before joining together in a finale. The show's highlight, suggested by a roar of approval from the audience, was vocalist Christopher Scott, going for and grabbing the high notes on Prince's "The Beautiful Ones."

A few days later on September 4, Berklee's staff and faculty members gathered for the opening day celebration that, among other things, marked the college's 70th anniversary. The special guest musician was saxophonist Donald Harrison Jr. '81. A Louisiana native, he and the musicians accompanying him opened by filing into the ballroom of the Copley Place Westin Hotel playing festively, in the style of a New Orleans main line as audience members twirled white napkins in the air. Harrison led the band in a 20-minute set that opened with "Cherokee."

Before Harrison closed out the opening day festivities, Larry Simpson, the senior vice president for academic affairs and provost, and

Brown spoke to the crowd. Simpson reflected on events in the past year and said that Berklee is still working to address issues surrounding race. "Even after 70 years and with a mission statement that says, 'Founded on jazz and the musical traditions of the African-American diaspora, we still have challenges,'" Simpson said. He called for staff and faculty to build new courses and programs "with thinking that is fresh, forward-looking, and unfettered with bias."

Brown shared a video about Berklee's Vision for 2025, and reiterated the last line of the statement: "Berklee will forge connections among art forms, musical cultures, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration and community." He then spoke of Berklee's pending merger with the Boston Conservatory [see related story on page 4].

Brown also mentioned other notable recent developments, specifically, the two new master's degree programs beginning on the Boston campus this fall, the establishment of five online degrees, and the exploration of programs in Africa, India, and China.

The crowd left energized for the academic year ahead mindful of Berklee's 70-year educational legacy and energized by the unfolding plans for the future.

Berklee and The Boston Conservatory Discuss a Merger

In June, President Roger H. Brown announced that he and The Boston Conservatory (TBC) President Richard Ortner had signed a memorandum of understanding (MOU) paving the way for an eventual merger. The presidents and trustees of both institutions are exploring the benefits of an affiliation that would create a dynamic and comprehensive program for music, dance, and theater education. The governing boards of each institution voted unanimously to approve the MOU, which calls for a broad-based process of discussion and planning with important stakeholders.

In the MOU, it was agreed that the name of the combined institution would be “Berklee,” with the conservatory being named, “The Boston Conservatory at Berklee.” A merger could take effect in 2016.

The leadership of both schools pursued the MOU after realizing that together, they could create a visionary response to the rapidly evolving needs of 21st century artists. The combined institutions could offer students a unique environment in which to build the foundation of their life’s work.

Within a new Berklee organization, TBC’s highly regarded programs in music, dance, and musical theater would retain autonomy, while giving Berklee students access to a uniquely-designed curriculum—especially in dance and theater. Similarly, TBC students would have access to Berklee’s curriculum in jazz and contemporary music, technology,

music business, music therapy, sound design, production, film scoring, and online education. TBC faculty members will also have the opportunity to develop courses for Berklee Online. Both schools are committed to expanding online education as a means of addressing college affordability.

“Our conservatory students want access to the rich performance traditions of other cultures and other genres, as well as access to industry-standard digital infrastructure,” said TBC President Richard Ortner. “Berklee offers exactly that global outlook and that range of opportunity.”

Both schools have undergone significant growth in the past decade, building new facilities and performance spaces, strengthening community partnerships, and enriching academic programming. Berklee has expanded its curricular offerings with online courses and degrees, multidisciplinary institutes, graduate programs, an increased focus on technology and entrepreneurship, and a campus in Valencia, Spain. TBC’s contemporary dance program was just named “best in the country” by OnStageblog.com. The TBC musical theater program has long been considered one of the best in the nation and TBC’s music programs are renowned across the globe.

The combined campus would also provide new opportunities for academic collaboration: a first-ever program in jazz dance, allowing TBC dancers to work directly with the students of Berklee’s Global Jazz Institute; songwriting and new theater-works programs that take advantage both of Berklee’s expertise in contemporary song and the TBC’s depth in theater and stagecraft studies. As well, collaboration between ensembles from each school would facilitate combinations that would blur style and genre lines.

“This is a tremendous opportunity for Berklee to lead in the creation of a new model for the education of contemporary musicians and performing artists,” Brown stated. “I am energized to do the hard work to envision and realize this for our current and future students.”

Master’s Degrees for 143 at Valencia Graduation



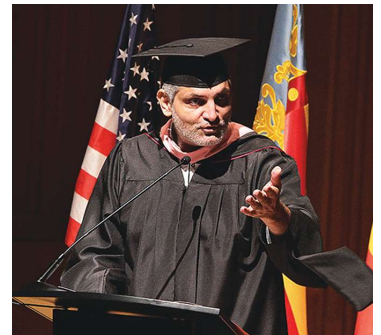
Members of the class of 2015, Berklee Valencia

In July the third class of graduates collected their master’s degrees at commencement exercises at the Berklee Valencia campus in Spain and set out to enter the worldwide music industry. Festivities began on July 11 with a spectacular commencement concert produced outdoors on a floating stage on the artificial lake in front of the hemispheric building on the Palau des Artes. Sixteen acts composed of graduates performed before a crowd of approximately 2,000. The program included original songs and covers and was streamed live via the Internet.

A few days later, on July 13, an enthusiastic crowd of 143 students clad in academic robes filled the auditorium of the Palau de les Artes Reine Sofia to receive their sheepskins. The group represented 31 countries and earned their degrees in four fields of study. Breaking it down, there were 33 students who received master of music degrees in scoring for film, television and video games; 34 in music technology and innovation; 37 in contemporary performance; and 39 who received master of arts degrees in global entertainment and music business.

Among those addressing the crowd of students and families on July 13 were Larry Simpson, Berklee’s senior vice president for academic affairs and provost, who noted, “The students graduating this year are in the vanguard of the music industry and have developed an individual music skill set.”

María Iturriaga, the dean of admissions and associate executive



Guest speaker Damian Draghici '98

director for the Valencia campus, added, “This year’s graduating class has raised the bar on many different levels. They have learned from us as much as we have learned from them. I am confident that their contributions to the music industry will have a tremendous impact on their respective fields.”

The commencement’s guest speaker, Damian Draghici ’98, a pan-pipe virtuoso, recording artist, and current member of the European Parliament, urged the graduates to challenge themselves. “If you stay in your comfort zone you’re lost,” Draghici said. “So every time you feel you’re too comfortable, run away and get out of there.” At the end of his address, he took a 10-euro note from his pocket and said, “Let’s see who gets this!” After a student jumped onto the stage to take the note from Draghici’s hand, the parliamentarian stated, “And this is life. When there’s an opportunity, don’t think about it twice, go for it.”



Hit Maker Charlie Puth Addresses Summer Students



Livingston Taylor interviews Charlie Puth (left) during his August visit to Berklee.

by Kimberly Ashton

In early August, with his single “See You Again” from the *Furious 7* movie soundtrack still perched near the top of the Hot 100 (where it spent 12 weeks at number one), singer/songwriter Charlie Puth ‘13 returned to campus to talk to students enrolled the summer program.

“I’m literally like you in [the] Five-Week [program], just fooling around, making music, and goofing off and I just happened to hit something,” Puth told the students gathered in the Berklee Performance Center. “So it’s very reachable.” Puth spoke about his success in Los Angeles and the fortuitous connections he’s made there—such as running into Meghan Trainor at a party and asking her to listen to his song “Marvin Gaye,” which turned into a Hot 100 hit featuring Trainor.

Professor Livingston Taylor, who interviewed Puth on stage at the Berklee Performance Center, wasn’t about to let the singer downplay all the hard work he’d put in over the years. “I don’t want to get away from the notion of where this started,” Taylor said. “It [didn’t] start in a Warner Bros. studio in Los Angeles with enough visibility and revenue stream to get you on *The Ellen Degeneres Show*.”

Taylor stressed the fact that Puth’s career started years earlier, when he released one of his first YouTube videos as a student enrolled in Berklee’s Five-Week Summer Performance Program. The video, which featured him dancing down Commonwealth Avenue and

singing what he now calls a “ridiculous song” entitled “Sexy Sunglasses or something like that” earned 10,000 subscribers by his third week that summer. Years after “Sexy Sunglasses,” Puth enrolled at Berklee and majored in music production and engineering while continuing to release videos—about one per week—on YouTube.

Puth would record covers of well-known songs, such as “Dynamite” by Taio Cruz, and use a hashtag to connect cover songs to videos of his own songs. By the time he graduated, he had racked up 30 million hits on YouTube and was generating a revenue stream and an audience.

“You must develop a following,” Taylor told the students. “And the best way to do that these days is through the path that Charlie took, which is the YouTube path.”

Puth encouraged the students to not let the naysayers discourage them, and to keep plugging away when success seems far off.

“I was always so down on myself and thinking that I didn’t have what it takes,” he said. “You just have to have faith in yourself.”

Puth finished his visit by playing “See You Again” for the crowd before hurrying off to Boston’s Blue Hills Bank Pavilion where he and Trainor appeared in concert that evening.

Kimberly Ashton is an editor/writer in Berklee’s Digital Strategy and Communications Department.

George Russell Jr. Named Harmony Chair



George Russell Jr.

George Russell Jr. has been chosen as the new chair of the Harmony Department. According to Professional Writing and Music Technology Division dean Kari Juusela, “Mr. Russell is an amazing musician who understands the needs of Berklee students through his teaching of all levels of Berklee harmony, advanced harmony electives, ensembles, and private piano lessons. He is also known as a top-level educator who knows how to build enthusiasm for learning regardless of a student’s background and prior knowledge.” Known to students and fellow faculty members Russell’s philosophy is “inspired to do” as opposed to “required to do.”

Russell holds a master of music degree from New England Conservatory and a bachelor of education degree from Duquesne University. Prior to his work at Berklee as a professor in the Harmony Department, Russell was the chair of the jazz department at a Pennsylvania Governor’s School, chair of the jazz department of New England Conservatory of Music’s preparatory division, and a piano instructor at Tufts University. Russell has been recognized for his teaching and leadership with several award including Berklee’s Distinguished Faculty Award in 2011, the Professional Writing Division Curriculum Award in 2010, the Ted Pease Excellence in Teaching Award in 2009, and the Gospel Music Award from New England Conservatory, 2001.

Russell replaces previous department chair Joe Mulholland, who will return to classroom teaching as a professor in the Harmony Department.

Driessen Takes Valencia Post



Casey Driessen

Casey Driessen ‘00 has been named as the director of the master’s degree program in contemporary performance with production concentration at the Valencia campus. Driessen has gained renown playing five-string fiddle on tours by Béla Fleck and the Flecktones, Tim O’Brien, and Darrell Scott. He’s also worked with T Bone Burnett, Bootsy Collins, Jerry Douglas, Steve Earle, John Mayer, and Tony Trischka, to name a few.

Driessen graduated from Berklee with a degree in music production and engineering and launched his career in Nashville. He has released three solo albums to date. On his latest, *The Singularity*, Driessen created all the sounds on the album with his voice and by producing loops with his fiddle. Sounds and textures made through looping have become a big part of Driessen’s music signature.

Previous to his appointment in Valencia, Driessen taught for more than 15 years and learned that there is no single approach that will work for all students. Regarding the performance program he currently helms, he says, “It’s designed to be flexible to the individual needs of musicians originating from a wide range of instrumental and genre backgrounds while encouraging and developing their individual artistry. It caters to those who respect where they come from yet desire to push their traditions forward into uncharted and exciting new territory.”

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Master of Arts in Global Entertainment and Music Business

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

berklee.edu/graduate



Berklee

Musicians as Cultural Communicators

By Jason Camelio, director of global initiatives

Students come to Berklee to learn a range of skills and approaches to find success in the world of music. They bring with them a wealth of life and cultural experiences that enrich the community and are ultimately transmitted through their interactions with one another as well as with staff and faculty members. By sharing their traditions and music, students gain a heightened sense of cultural and musical values and find new and creative ways to merge them with what they are learning.

Global initiatives is at the heart of exploring and facilitating these cultural and musical exchanges. Below are images from the first half of 2015 portraying some of the starting points for these connections.



Laura Mainieri

From the left: Percussionist Ross Hodgkinson, guitarist Jacob McCaslin, and bassist Jonathan Elyashiv perform at an event sponsored by the BIN partner Pop & Jazz Conservatory in Helsinki, Finland at the U.S. Embassy.



Jikei Gakuen COM Group

Shin Ikesue, a Berklee alumnus and vice principal of music for Jikei Gakuen COM Group, leads the Soulantics in a gospel music performance at the Osaka School of Music in June. Jikei is the parent company of Koyo Conservatory of Music, a partner institution in the Berklee International Network.



Kelvin Lau

Professor of guitar Rick Peckham and assistant professor of bass Tom Appleman conduct a performance workshop with students at BIN partner institution Baron School of Music in Hong Kong.

Berklee International Auditions, Interviews, Workshops, and Concerts Schedule

October 5–7

Auditions, Interviews, Clinics, and Concerts
Seoul Jazz Academy
Seoul, South Korea

October 14–18

Berklee on the Road: Xinghai Conservatory of Music, Concerts and Clinics
Guangzhou, China

November 9–11

Auditions and Interviews
Taipei, Taiwan

December 2–11

Auditions and Interviews
Beijing, Shanghai, and Guangzhou, China

December 10–11

Berklee International Network Auditions, Interviews, Clinics, and Concerts
Rimon School of Jazz and Contemporary Music
Ramat Hasharon, Israel

To apply for admissions online, visit www.berklee.edu/admissions.

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



Jason Camelio

Student songwriters from across the United States and beyond converged in Santa Monica, CA, for the 2015 Berklee in Los Angeles: It's All in the Song workshops in July.

FACULTY NOTES

Compiled by Ryan Fleming '03



Kathleen Howland



Mike Tucker



Rebecca Perricone



David Gilmore

Professor **George Garzone** recorded the album *Crescent*, featuring Esperanza Spalding '05 and Leo Genovese '04.

Professor **Bruno Råberg** released the album *Hot Box*, featuring Phil Grenadier on trumpet, **Allan Chase** on saxophones, and Austin McMahon on drums. Visit brunoraberg.com.

Assistant professor **Vadim Neselovskyi** and his Agricultural Dreams Trio recorded a new CD featuring Gary Burton. Neselovskyi also appears on an album with Arkady Shilkloper, and completed a residency at the MacDowell Colony. Visit seriousmusicmedia.com.

Assistant professor **Mike Tucker** performed with Arturo Sandoval's quintet in July at the Newport Jazz Festival. Visit tuckerjazz.com.

Berkleemusic facilitator **Peter Bell** and his former student Ben Lauenroth wrote and produced a jingle that won an Angie's List jingle contest.

Assistant professor **Peter Bufano** penned music for the documentary *Humor Abuse*, the Big Apple Circus, and *Vegas Nocturne* (produced by Spiegelworld). Bufano also performed at the Edinburgh Festival Fringe and played accordion and wrote music for the 2015 International Chicago Contemporary Circus Festival. Visit peterbufano.com.

Professor **Mili Bermejo-Greenspan** and her husband, bassist Dan Greenspan, are artists-in-residence at the Lilypad club in Cambridge, MA. They will produce four concerts. Visit milibermejo.com.

Assistant professor **Ana Gulgui** was part of the faculty team chosen for the Guilford Sound recording residency via Berklee's faculty development program. They will record a musical version of *Alice in Wonderland*, composed and adapted by **Rene Pfister**.

Professor **Laszlo Gardony** and his sextet played at the Bar Harbor and Cambridge jazz festivals in the summer and at Birdland in New York City in September. His latest CD, *Life in Real Time*, was named an editor's pick in *DownBeat* magazine. Visit lgjazz.com.

Liberal arts professor **Michael Heyman** was a guest editor and contributor for the special nonsense literature issue of *Bookbird: A Journal of International Children's Literature*.

Professor **Kathleen Howland** filmed a TEDx talk in Valencia about music therapy. She also began a research project at Harvard Medical School/Massachusetts General Hospital with people affected by aphasia (speech/language disorder) using music-based interventions. Visit kathleenhowland.com.

Associate professor **Janie Barnett** has coproduced a new recording for singer-songwriter Teri Scheinzeit titled *Choosing Happy*. Barnett also composed and recorded music commissioned by Academy Award-winning filmmaker Peggy Stern and is working on two new releases of Americana and public domain songs.

Last summer, professor **Wendy Rolfe** performed at the National Flute Association Convention in Washington, DC, and at the

International Flute Festival in Quito, Ecuador. She also played with the Handel and Haydn Society and the Cape Symphony. Visit wendyrolfe.com.

Associate professor **Janice Pendarvis** facilitated a master class at the Apollo Theater in New York City with assistant professor **Alonzo Harris**. In addition to many TV appearances, Pendarvis appears in the Grammy-winning documentary *Twenty Feet from Stardom*.

Associate professor **John Whynot** recorded and mixed the score to the F/X series *Tyrant* for composers Mychael and Jeff Danna. The score was nominated for two Emmy awards.

Professor **Ken Zambello**, who has taught courses on the history of rock since 1990, was interviewed by Perry Eaton, culture writer for Boston.com, about Janis Joplin's final performance at Harvard Stadium in 1970.

Liberal arts professor **Bill Banfield** published the book *Ethnomusicologizing: Essays on Music in the New Paradigms*.

Professor **Marti Epstein** had her composition *Virga* premiered in Reykjavik, Iceland, by the harp-percussion group Duo Harpverk. In November, her piece *Hypnagogia* will be performed by the Ludovico Ensemble at Boston Conservatory's Seully Hall to celebrate the release of Epstein's first CD of her music, also titled *Hypnagogia*.

Associate professor **Ben Sher** gave a masterclass on fretboard harmony in July at Berklee's Valencia campus for master's degree program guitar students.

Associate professor **Andy Eldelstein's** Rapid Eye Studio in Belmont, MA, was included in *Mix* magazine's article "Acoustic Design for 18 of this Year's Coolest New Studios."

Professor **Mark Rossi** penned the article "The Influence of Indian Music on Jazz" for the magazine of the Singapore Fine Arts Society for their Festival of Indian Classical Music and Dance, 2015.

Associate professor **Darol Anger** and instructor **Joe K. Walsh** released a CD on Compass Records titled *The People Need Light*. Their band Mr Sun includes Grant Gordy (acoustic guitar) and Ethan Jodziewicz (bass).

Associate professor **Rebecca Perricone** recorded the CD *What a Woman Knows* featuring **Daniel Ian Smith, Yoron Israel, Barry Smith, Mark Walker, Oscar Stagnaro, Claudio Raguzzi, Marty Walsh**, and Ralph Rosen. Former songwriting chair **Jack Perricone** arranged and coproduced the music.

Percussion instructor **Thomas Schmidt** was a featured performer and lecturer at professor **Alexandros Kalogeras's** festival École de Naxos on the Cycladic island of Naxos, Greece.

Professor **Dave Howard** spent the summer in Italy performing at festivals and teaching.

Professor **Barbara LaFitte** traveled La Roche-Guyon, France, to attend "Oboman" Jean Luc Fillon's Oboe Improvisation Academie.

Vessela Stoyanova

Marimba Luminary

by Ryan Fleming

Assistant professor **Annette Philip** completed two tours with award-winning Indian composer, A.R. Rahman, including an 18-city tour of North America, and a sold-out concert at the O2 Arena in London. Earlier this year, she completed a 16-city tour in Japan and China with the a cappella ensemble Women of the World. The group has released a new album, *Makana*.

Associate professor **Tim Ray** was a featured artist at the recent Brandeis University Improvisation Festival. Ray also appeared on the new recordings *Imaginario* (John Finbury), *Motif* (the Phil Woods / Greg Abate Quintet), and *Scott Hamilton Plays Jules Styne*.

Professor **Kathryn Wright** presented a master class at the annual *Classical Singer* magazine convention and attended the Wesley Balk Opera/Music Theater Summer Institute as an apprentice stage director.

Professor **Peter Cokkinias** directs Berklee's Musical Theater Orchestra, which performed five classic Broadway shows last summer. Cokkinias recently played with the touring companies of *Kinky Boots*, *Beautiful*, *Cinderella*, and *Motown: The Musical*.

In October, associate professor **David Gilmore** will release *Energies of Change*, his fourth recording as a leader, featuring Marcus Strickland, Luis Perdomo, Ben Williams, and Antonio Sanchez.

Professor **Nancy Zeltsman** directed the 13th Zeltsman Marimba Festival at Rutgers University. Recognized as a premiere annual marimba event, it educates performers and highlights marimba repertoire.

Professor **Bruce Gertz's** quintet featuring Jerry Bergonzi, Phil Grenadier, Gilson Schachnik, and Luther Gray, is featured on Gertz's new album *Eepin and BEEPIN*. Gertz also on played **Steve Hunt's** recording *Sphere of Influence*.

Professor **Hal Crook** recently performed with the Leo Genovese quintet at the Village Vanguard in New York City. Crook is planning to release an album of his pop-jazz songs sung by Deb Pierre '13 in November.

Watching assistant professor Vessela Stoyanova '00 perform live with her band Bury Me Standing, one realizes that she is probably the only faculty member whose style blends elements of traditional Balkan vocal music, punk, and odd meters. Oh, and she plays it all on a MIDI-controlled marimba that emits sounds ranging from vibraphone to accordion to distorted guitar. Stoyanova has developed a truly unique musical voice.

Growing up behind the Iron Curtain in Bulgaria, Stoyanova studied classical piano in an orthodox conservatory tradition, but eventually emerged as a prolific, multi-faceted musical artist. Berklee first attracted the future faculty member as a student.

"When I was 16, the Berlin Wall came down and everything changed dramatically," Stoyanova recalls. "But prior to that, my music was the product of a strict Eastern European classical aesthetic. My mom was a pianist and all of my piano teachers eschewed improvisation. Even the government frowned upon it because they considered it too 'Western' a concept."

When Stoyanova's was in her early teens, her parents let her choose a different instrument. She became enamored of the sounds of percussion, and they bought her a drum set. "Though I was officially studying orchestral percussion—like timpani and snare drum—I began getting into heavy metal through underground bootleg tapes," she says. As part of her percussion studies, Stoyanova was exposed to marimba. "I just fell in love with it. Its sound, feel, and raw musicality were almost overwhelming." She found a professor willing to give her free lessons for a year, after which she was accepted to the National Academy of Music in Sofia to study orchestral percussion.

"At that time, I began listening to the music of Dave Samuels and Gary Burton," she remembers, "but there were no marimba teachers at the conservatory. A classmate showed me a Berklee catalog and [the college] looked like another planet—plus there was rock music there! I knew that had to be my next step."

Stoyanova's parents sold their car to be able to send her to Berklee's Five-Week Summer Performance Program. With a scholarship and help from a friend, she enrolled as an undergraduate. Once in Boston, she worked at a variety of jobs to make ends meet, including a coveted position at the American Repertory Theater.

Although she's played a traditional marimba for years, Stoyanova is frequently at the helm of the Marimba Lumina, a MIDI mallet controller that lets the user play music via a control surface based on a marimba's layout. "It has amazing expressive capabilities that other mallet controllers don't," she says. "When I first played it, I knew it was the perfect way to reconnect with my roots. Balkan music has a lot of microtones, vibrato, and breath control—elements that can't be reproduced on a standard marimba."

The MIDI instrument allowed her to start a progressive rock band called Fluttr Effect, which blended all her influences. "I got my hands dirty learning how to help a band survive," Stoyanova says. "I learned about booking, management, putting out CDs, buying our own van, and the like."

Around this time, Stoyanova discovered Pan 9 in Allston, a live-in artist's collective whose members curated wildly innovative monthly shows with multimedia. Fluttr Effect became the house band and developed friendships with Amanda Palmer and the Dresden Dolls. "Our first show sold out within a few minutes. Later on we won a contest to appear at a big festival in Germany." The group plateaued after a few more years, and Stoyanova formed the duo Goli with the band's cellist, Valerie Thompson '02. They successfully completed a Kickstarter funding campaign to make an album that is due out this fall.

Stoyanova's current project, Bury Me Standing, began as a residency at the Lizard Lounge in Cambridge. "It turned out to be a great way to audition players for the band," she says. Stoyanova and drummer (now husband) Nate Greenslit joined forces with a bassist and a rotating cast of talented singers including Burcu



Vessela Stoyanova

Guleç '13. The group will play at the Berklee Performance Center on October 19 with support from a faculty grant.

Since her Pan 9 experience, Stoyanova has maintained connections with musicians, dancers, acrobats, and other performance artists. The outcome was the formation of the Elephant Tango Ensemble. Stoyanova and cellist Thompson wrote a score for the Aesop's fable *the Elephant's Child*, and hired pupeteers to produce a show. She has since worked her music into Vaudeville- and cabaret-style shows.

During the second year of her master's program at New England Conservatory, Stoyanova accepted a position at Berklee. She currently teaches harmony and private marimba lessons. "During the summer I teach a unique Balkan ensemble," she says. "Elements of Bulgarian music are touched on in Berklee's vocal and Middle Eastern ensembles, but my summer class lets students dive deeper into odd meters that lean toward progressive rock."

One of Stoyanova's accomplishments at Berklee has been to work successfully with students who have to repeat a class after having trouble with it the first time. "I've converted a lot of those students into harmony aficionados," she asserts. "It's a huge victory convincing skeptical students that their course material can make them better musicians—even if they're Music Business or MP&E majors."

"From day one," Stoyanova explains, "I always tell students 'You are my colleagues. Forget about the teacher-student dynamic, let's just all be musicians together. After all, tomorrow we may be on the same gig at a rock club.'"

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

Special Thanks...

By Cindy Albert Link

Curtis Killian



Soundbreaking: The Campaign for Berklee has encouraged us all as support has come in for the campaign's three themes: (1) creating a global laboratory for musical discovery and artistry; (2) promoting the power of music to change people's lives for the better; and (3) transforming the current model of higher education. Our goal is that more than half of the campaign's target—that's \$50 million—will be directed to scholarship programs, enabling extraordinary musicians from around the world to study at Berklee. To date, we have raised more than \$74.5 million toward *Soundbreaking's* \$100 million goal.

None of this would have been possible without support from generous donors. Alumni, parents, trustees, members of the Presidential Advisory Council, faculty, and staff share a common conviction that Berklee is a worthy recipient of their support. We thank all who directed philanthropic generosity to Berklee during the fiscal year (June 1, 2014 through May 31, 2015).

As the number of generous donors has grown, we are delighted by the happy challenge of acknowledging a list of donors that has outgrown space in *Berklee today*. Like many other colleges, we developed an online technology that seems particularly appropriate for the tech-savvy environment of a contemporary music institution. Thus, it is a great pleasure to share the URL for our new online site. Visit berklee.edu/soundbreaking/donor-honor-roll to view the complete list of those who generously supported Berklee with gifts during the last fiscal year.

Cindy Albert Link is Berklee's Senior Vice President for Institutional Advancement

Endowed Scholarship Support Through *Soundbreaking*

By Emma Stapleton

Scholarship support is a top priority for *Soundbreaking*. An anticipated outcome of the \$100 million campaign is to direct half of the funds raised to scholarships. Berklee is honored to announce the establishment of three new endowed funds, which together generate more than \$3 million in campaign support.

Recognizing the tradition of musical excellence at Berklee College of Music, and to ensure that the college continues its role as a leading institution for contemporary music education, John Connaughton and his wife, Stephanie, recently established two endowed funds at Berklee. As the managing director of Bain Capital LLC, Connaughton serves on several private and public boards and is a former member of Berklee's board of trustees. Bain Capital has served as a presenting sponsor for Berklee's Encore Gala for more than a decade. Through his involvement with Berklee, Connaughton has offered business experience, networking opportunities, recording industry knowledge, and a special enthusiasm and love for music. In his own words, "The excitement and energy of Berklee is infectious," Connaughton says. "I believe the school has a unique role to play in contemporary music and significant advantages in developing and promoting new and existing contemporary genres. I also believe that it is a unique asset in the Boston community that can be leveraged for community outreach to support the school and community. It should be more prominently featured and understood as an asset that makes Boston great."

The newly established Connaughton Endowed Scholarship Fund will benefit not only Berklee students who are financially and academically deserving, but more importantly, those that carry the potential to make a significant contribution to society through music. Each year, Berklee's scholarship committee will select students to receive this scholarship award, taking into consideration the college's endowment-spending rule.

In addition to the endowed scholarship fund, the Connaughton Endowed Fund for BerkleeICE will pro-

Kelly Davidson



Currently, 63 percent of Berklee students receive scholarship assistance. Scholarship support is integral to Soundbreaking's three major themes.

vide an annual source of funds to support the newly founded Institute for Creative Entrepreneurship at Berklee (BerkleeICE). Given the dynamic nature and fast-pace of today's music industry, developing the entrepreneurial mindset among students, faculty, and alumni is at the forefront of BerkleeICE. Through the institute, students can access an online and on-campus curriculum where music and academic collaboration are catalysts for creative innovation. They will research projects aimed that rethink the future of music, attend creative entrepreneurship workshops, enjoy guest lectures by successful innovators, disrupters, and entrepreneurs, and take part in internship fellowships at industry-leading companies. Monies from the Connaughton Endowed Fund for BerkleeICE will be distributed at the discretion of the institute's managing director, Panos Panay '94, and will encourage essential and nimble responses to the changing industry and needs of students and faculty. As with all endowed funds, the annual income level will be determined by the endowment-spending policy.

Berklee is honored to welcome a new donor into the fold with the establishment of the Hostetter Endowed Scholarship Fund. This gift has been made through generosity of Barbara and Amos Hostetter, longtime champions of artistic, cultural, educational, and environmental causes in Boston. Together, the Hostetters serve as board members at many

prominent institutions, such as the Isabella Stewart Gardner Museum, WGBH, the Museum of Fine Arts, Boston Symphony Orchestra, Amherst College, North Bennet Street School, and Belmont Hill School. In 1997 the Hostetters established the Barr Foundation, now recognized as the largest source of nonprofit funding in the region. Their endowed fund at Berklee will provide additional scholarship support for deserving and talented students. With this increase in scholarship support, Berklee will strengthen its ability to attract and retrain students from diverse backgrounds by reducing financial barriers and rewarding truly exceptional talent. Berklee is extraordinarily grateful for the generosity of Barbara and Amos Hostetter and looks forward to a productive, enduring, and meaningful partnership for many years to come.

With generous support from donors such as the Connaughtons and Hostetters, Berklee has been able to maintain strong momentum beyond the first year of the *Soundbreaking* campaign. These kinds of gifts ensure that unbelievably talented students from around the world will have the opportunity to study at Berklee, now and in the future. Endowed scholarships not only create a lasting legacy on behalf of the donor but also serve as the foundation for the future of the college.

Emma Stapleton is Berklee's director for corporate and foundations relations

Berklee Methods for India's Classrooms

By Mirek Vana

Thanks to a generous gift from Chandrika Tandon, a member of Berklee's president's advisory council, the college will expand its reach of high-quality music education via Berklee Tandon Global Clinics (BTGC) in India. The emphasis will be on providing sustainable access to these programs for talented youth in the region. BTGC is a new type of program that responds to the fast-changing landscape of higher education in the 21st century.

BTGC programs will be designed to give students the experience of learning music in the classroom. We will experiment with new models and present various formats tailored to the specific groups of music students with whom we work. These programs will be conducted independently or produced in collaboration with entities aligned with Berklee's educational mission. Students will participate in lecture and technique classes, and attend special lectures on themes closely associated with the overall program concept. All participants will also perform in ensembles or work in a practical situation based on the program's topics. BTGC will allow students to explore the essence of popular Western music, from sharing basic tools to take the students' knowledge of the genre to the next level to helping them discover and achieve their full potential.

In addition to BTGC's academic focus, we are also including strategic elements such as alumni engagement, sustainability, strategic partnerships, and local media participation. With the global expansion of Berklee's brand and its presence represented in the Boston and Valencia campuses, this program aims to identify, train and deploy a select group of Berklee alumni to take the work to India. They will represent diverse backgrounds with expertise in performance, production, IT, video, social media, and other areas of the industry (as required by the specifics of each program). These alumni will be accomplished practitio-



Chandrika Tandon

ners working at the forefront of the music industry, respected experts in their areas, and have an entrepreneurial spirit.

We will design and implement a communications campaign to disseminate program's objective and attract target groups and promote the development of a partnership plan with media companies in the regions that will participate in the content production and distribution of available audio-visual assets via TV and social media channels. We have already begun to network with pre-eminent Indian entrepreneurs, organizations, and companies, and have tapped the support of number of popular artists, esteemed pandits and gurus.

"It's a great development to have global clinics teaching Indian students about Western music utilizing Berklee's methods," says Clint Valladares, the director of the Berklee India Exchange. "We look forward to the formation of additional partnerships between Berklee and prominent figures in India to help this work move forward and begin to touch the lives of talented students in India."

For more information about BTGC, contact Clint Valladares at cvalladares@berklee.edu.

Mirek Vana is Berklee's global development officer

Sinbad Presents Berklee City Music Scholarships

By Nick Balkin



Berklee City Music students onstage at the Berklee Performance Center during the August scholarship concert.



From the left: Sinbad and scholarship recipients Mahamma Germain and Christoff Glaude

Thirteen young musicians from underserved communities in Boston and across the U.S. were awarded four-year full-tuition scholarships to attend Berklee during an emotional presentation at the Berklee Performance Center on August 11. Each of the 13 winners had participated in the Berklee City Music Network.

Comedian Sinbad emceed the scholarship presentation, which came at the conclusion of the Berklee Five-Week Summer Performance Program, the last hurdle for scholarship winners to clear before beginning their college careers. The collective value of the scholarships presented to the young musicians exceeded \$2 million.

Scholarship students were welcomed to the stage by Berklee president Roger H. Brown, Berklee's vice president of education outreach and social entrepreneurship Lee Whitmore, founder of Berklee City Music J. Curtis Warner Jr., and Krystal Banfield, the dean of Berklee City Music. The concert showcased the talents of five Berklee City Music ensembles and special guest jazz saxophonist Donald Harrison, a Berklee alumnus and director of the internship

program at Tipitina's, the City Music Network site in New Orleans.

The recipients were all enrolled in Berklee City Music, a program that delivers high-quality contemporary music education instruction to deserving youth at no or low cost. The Berklee City Music Network is an association of 47 community organizations that serve more than 28,000 students in the U.S. and Canada each year. Since its inception, Berklee City Music has awarded 236 four-year full-tuition scholarships totaling more than \$13 million.

Nick Balkin is a publicist in Berklee's Media Relations department

2015 Scholarship Recipients

Vocalist Starr Desmond, East Boston, MA
 Vocalist Mahamma Germain, Hyde Park, MA
 Bassist Christoff Glaude, Mattapan, MA
 Guitarist Antonio Shiell-Loomis, Boston, MA
 Pianist Joshua Sutherland, Mattapan, MA
 Pianist Michael Gloria, Scottsdale, AZ
 Pianist Keirman Johnson, Peoria, AZ
 Vocalist Sarah Khatami, Wexford, PA
 Bassist Chenni Li, Rowland Heights, CA
 Bassist David McKinzie, Memphis, TN
 Bassist Antonio Robinson, Philadelphia, PA
 Pianist Briana Washington, Hercules, CA
 Vocalist Britani Washington, Hercules, CA



Photos by Joey Cobbs

Understanding the *Musical* Brain

Daniel Levitin '79 is helping people everywhere understand how fundamental music is to human existence.

By Mark Small

Musician, neuroscientist, author, and educator Daniel Levitin has one of the most diverse résumés of just about any Berklee alumnus you could name.

He started his professional music career as a performer playing guitar and bass with various groups—including the California punk band the Mortals. For a decade, he worked in various capacities, from session musician to recording engineer to record producer to amplifier modifier, and contributed to recordings by the Grateful Dead, Santana, Blue Öyster Cult, Joe Satriani, Chris Isaak, Narada Michael Walden, and others.

Toward the late 1980s, Levitin shifted his focus and traded the stage and studio for the science lab and completion of his college studies, which were left undone previously. He earned his bachelor's degree in cognitive science and psychology from Stanford University in 1992 and, later, an M.S. and Ph.D. in psychology from the University of Oregon. Music, however, is a thread that runs through everything Levitin has done (his doctoral studies explored perfect pitch in expert and nonexpert populations).

He's been a writer throughout all phases of his career penning articles appearing in a range of publications from *Billboard* and *Audio* to refereed scientific journals. He gained wide recognition in 2006 for his book *This Is Your Brain on Music*. In it, Levitin provides a scientific exploration of how music affects humans in language nonscientists can understand. The book spent more than a year on the *New York Times* best-seller list and has been translated into 19 languages.

In his 2008 follow up, *The World in Six Songs*, he makes the point that music is far more than entertainment. Levitin makes a case that songs falling into six general categories (friendship, joy, comfort, knowledge, religion, and love) shaped the history and evolution of human civilization. This book, too, quickly found its way onto the best-seller lists. Levitin's latest tome, *The Organized Mind*, sheds light on why many of us feel our brains are being overwhelmed by data—the downside

of life in the information age. Levitin states the problem: attention is a limited capacity resource, and then offers suggestions for organizing our minds and our lives to maximize our cranial resources. While the book is primarily nonmusical, Levitin couldn't resist mentions of music and musicians throughout.

A good portion of Levitin's career has been devoted to educating. Since 1991, he's been teaching in various capacities at Stanford; the University of Oregon; University of California, Berkeley, Dartmouth College; and the University of Quebec at Montreal. In 2000, he became a professor at McGill University in Montreal, Canada, where he has taught neuroscience as well as music theory and computer science. For years he has operated McGill's laboratory for musical perception, hosting many international scholars from the field of psychology of music as well as numerous top musicians.

Levitin is currently on a one-year leave from his day-to-day teaching duties at McGill, although he is still running the lab and supervising the work of his doctoral and honors students. He's amid an extensive book tour coordinated with the release of *The Organized Mind* in paperback. He will also apportion some of his time to serve as the dean of arts and humanities for Minerva, an innovative project undertaken by top educational figures to create a top-tier university experience for students while holding tuition costs to \$10,000 per year.

Notwithstanding his substantial credentials as a scientist educator, and author, Levitin's role as a musician is at his core. During our free-ranging interview at his San Francisco-area home, the conversation seamlessly transitioned from brain hormones produced through various musical activities to his favorite musicians spanning the spectrum from Miles Davis to Rodney Crowell to Clare and the Reasons. He also reached for his guitar frequently to make a point. Levitin's work shedding light on the workings of the brain has reverberated across the world. And he'll be the first to tell you there is still much more to discover.

During your younger years, college—at MIT, Stanford, and then Berklee—didn't seem to hold your attention for more than a year at a time. Was this a restless period for you?

I flipped and flopped around a bit between the ages of 18 and 23. I couldn't figure out what I was meant to do or where I fit. I liked studying and being around smart people, which is why I like colleges.

I left high school a year early to go to MIT, but I didn't adjust well to being in an all-technical school. After a year, I went back home and worked as a reporter for the local newspaper. That was a great learning experience. An MIT teacher helped me get into Stanford, and I spent two quarters there and played in a band. At the time, Stanford was only offering classical music studies, so I went to Fresno State University where they had a great jazz band. I studied saxophone and picked up guitar during that year. The following year I went to Berklee as a performance major on guitar. I spent only a year at Berklee, but I would say that it was the best year of my life and the launching point for my career.

I had my hands on an instrument eight hours a day and instructors who knew how to get you from where you were to where you needed to be. The amount of musical growth I experienced was unparalleled. I had a gifted arranging teacher named Gary Solt who played guitar and trumpet. I later studied guitar privately with him. John Repucci was my harmony teacher and Billy Pierce was my listening and analysis teacher. Billy got a call in the middle of the year to go on the road with Art Blakey so we lost him. But how cool is that?

How did things unfold in your career as a professional musician?

After I left Berklee, I woodshedded for a year in Oregon where rent was cheap. I was offered a gig as the lead guitarist for the Alsea River Band, a country outfit on the Oregon Coast. I moved down to California after about six months in order to find a rock band to join. I auditioned for a group called the Mortals and was called back for three auditions. The third time they told me that I was asked back because I was the only one who had brought a little recorder to tape the tunes to work on later. They thought my guitar playing was melodic and wanted me to play bass because they wanted melodic bass lines. I felt that I'd worked for years to crawl my way up to the bottom as a guitarist, and here was an opportunity with a band I thought could go places, but they wanted me as a bass player.

I was 22 years old and had my sights set on one thing, and I felt it wasn't working out. So I called my dad—who is a businessman—and described the situation. He told me to be flexible. He said, "So play bass. Wouldn't you rather be a bass player in a great band than a guitar player in a not-so-great band?" It was about making music and being able to contribute creatively to some musical enterprise. So I bought a bass and a bass amp and joined the band.

How did you become a producer and recording engineer?

I had always been interested in electronics, that's why I went to MIT. I had designed a kind of parametric equalizer when I was in high school before there were any on the market. I wrote about that in my admissions essay for MIT.

Regarding producing, when the Mortals went to the studio to record demos in 1981, the band members were getting high. They played OK when they were high, but I didn't do that. The engineer kept coming in asking questions about how we wanted the drums to sound and what effects we wanted on this or that. The other members were checked out, so I engaged in the conversation. After a series of sessions with that engineer, he told me that I was functioning as the band's producer. I didn't know then that a producer was the person who represented the vision of the band and made decisions on the technical things the engineer was doing.

The demos by the Mortals got regular airplay on local radio, and we had a following. When that band broke up, I started figuring out my next move. My roommate, Jeff Kimball—who later became an independent filmmaker and vice president of the music department at Miramax—suggested that I produce bands. He had a practical argument and said that if I was in a band, all my bets were on that band. If I was producing four or five artists, I'd be spreading my bets. So I went out to listen to different bands and offered to produce demos for the ones I liked.

How did that evolve to where you got production credits on well-known albums?

I produced some demo tapes and a local record company called 415 hired me to work in A&R and as a staff arranger and producer with young bands. When we worked in a multiroom studio, we could hear what the other musicians were doing. Some of the artists I ran into were Joe Satriani and Chris Isaak. People developed an interest in the sound of the amp and cabinet combination that I had. It was a 1966 Fender Bassman that I had completely rebuilt and made tube substitutions. People began asking to use the amp on their recordings and asking me to tweak it to get a particular sound. Chris Isaak and Joe Satriani used that amp on their records. I met a producer named Sandy Pearlman—he produced Blue Öyster Cult, the Clash, and others—who took me under his wing. I played guitar and sang background vocals on Blue Öyster Cult's *Imaginos* record. Sandy asked me to help produce the vocals and guitar solos. It was tremendously important training.

Through all of this, I was tinkering with electronics and reading science books and developing an interest in the brain. I had taken courses in the brain at MIT and Stanford, and maintained that interest while doing all these other things. Sandy and I used to drive to Stanford when we had time between sessions and sit in on lectures and then go to the bookstore and load up on brain books.

Your books reveal your ability to break down complex scientific concepts and language about the brain so that general readers can understand.

That comes out of teaching. Being a teacher is a great way to make sure you understand things. I am absolutely convinced that I walk away from my classes having learned more than the students. In teaching about music and the brain or memory and attention, I've encountered students who didn't understand it and I've had to figure out better ways to explain things. If a person doesn't understand what I'm teaching, I ask myself, "What piece are they missing?" To me it's all about the pieces. For anyone to understand anything, you need to give them the right pieces.

You've written that some of our early musical impulses are very important. We see that some great artists—James Taylor for example—stay pretty close to their original trajectory throughout their careers while others—perhaps Sting—seem to always be searching. Is there a brain-chemical component behind these two scenarios?

Yes, there is. Of the thousands of ways we humans differ from each other, one is our openness to immersing ourselves in new experiences. Miles Davis and Picasso were very open to new experiences. Others—maybe Lawrence Welk—not so much. It will manifest itself in different parts of life. You might have a friend who always wants to go with you to the same restaurant and maybe even orders the same dish each time you go out. Other friends may check Zagat for new restaurants and new dishes. It might be about travel, film, or new health trends.

So within that range, you'll find artists who are more open to a new experience and others who value taking a concept and burnishing and polishing it until it's just right. Look at Vincent van Gogh. He painted irises many times. It's clear that he got in a mode where he wanted to get it right. Painters do this a lot and so do some musicians. James Taylor has worked to perfect what he does. He's built himself a space—which he does step out of from time to time—but there is this sphere in which he is honing his craft. I wonder if he has an ideal song in his mind that he is always reaching for.

I think an artist like Sting is interested in staying challenged in a different way—although I would never say that Sting is more interested in mental challenge than James. It's a different challenge to work inside a sphere and come up with something better each time versus the challenge of trying to create new spheres. Sting told me that he will often write himself into a corner. He writes the first part of a song and has no idea how to get out of it. Whether it's harmonically, melodically, or lyrically, he gets stuck, and that to him is gold. If he can find his way out he knows the listener will be challenged and rewarded on repeated listenings. If he sticks with a I, V, I; or I, vi, ii, V, I, that's not going to happen.

Many musicians have responded enthusiastically to your writing about music and the brain.

Something I never anticipated was that because I am

the guy who wrote *This Is Your Brain on Music*, I've gotten to meet so many of my musical heroes, and in many cases, play with them. I've played with Victor Wooten, Tom Scott, Mike Stern, and Shelly Berg. I've done public shows with Rosanne Cash and Bobby McFerrin, and it's been exceptionally rewarding for me. I've realized what makes a great musician by playing with these people. A factor that I hadn't realized until I played with them is that it's exactly what makes a great conversationalist: they listen to you, and you feel listened to.

I played with Gregg Field, who played drums with Count Basie's band. As a guitarist, I was not used to having a drummer listen to me. He responds to every little nuance, and then you can give it back to him.

When we are talking, we can really only have a conversation with one or two other people. Three people talking at once is the maximum that the brain's attentional system can handle. There is a processing or speed limit in the brain. That's expressed as 120 bits per second. A normal conversation might be 50 bits, so you can just barely keep track of three people talking at once. With four or five people talking, you're going to be losing content. It's no wonder we've got wars. There are 7 billion people on the planet and you can only understand two other people at a time!

Is there an analogue to how many things in music we can follow at once?

Well, it doesn't work that way. Because of harmony, rhythm, and filling in gaps with structure, you can follow a lot more. I don't know what the limit is, but if you are in a five-piece combo, you can keep track of what everyone is doing.

I was talking to Kent Nagano, conductor of the Montreal Symphony Orchestra, about what conductors are really hearing and listening for. A good conductor is listening to all of the parts and can point to the third chair violinist and say, "You're flat." But people can't do that in conversation.

Lyrics and melody are well explored in your writing. Has your research touched on the emotional power of harmony in music?

Oh sure. There's a lot to say about that. First, the association that we have with major being happy and minor being sad is culturally induced, it's not universal. In India, subSaharan African countries, or China, they don't make that assumption. We've learned that in our culture because composers have reinforced it by having other sad elements coexist with minor chords and happy elements coexist with major.

Chord progressions are part of a system of expectation, of tension and release as the engine of music. The engine is based on the idea that we are going to follow some of what the composer is doing, but we want to be surprised every once in a while. Whether you know it or not, your brain is constantly predicting what's going to happen next in music. There is a brain structure I've been studying for about 15 years called Brodmann Area 47. It's a little sliver of tissue on either side of the temples. Its job is to figure out what's going to happen next in the temporal sequence. It's evolu-

"In the flow state, you don't have to think about what you are doing. Something takes over. You see this in a transcendent performance in any domain."

tionarily adaptive, so you will know what's coming next and know whether you need to get out of the way or know that after a lion roars it might attack. Our life is based in temporal contingencies. This part of the brain that probably evolved for food, fear, and mating is working in music to find out what's coming next.

Music has a tight structure. There are 12 notes in our system and more or less 24 chords that we use most of the time, 48 when you include diminished and augmented chords. There is a limited vocabulary of notes and chords that most people use. Through tens of thousands of hours of listening, we have internalized certain rules that music follows most of the time. Chord progressions can either lead us into a sense of complacency or excite us or challenge us. That's what composers are playing around with in their work.

The idea of getting the tension and release to reward your expectations some of the time and surprise you the rest, is crucial for music to work. Suppose I write a simple melody that goes, *do re mi do*. What do I do next to hold your attention? I might go, *do re mi do, re mi fa re*. The listener says, "Ah, I see what he's doing," and feels a connection to the composer. Now if I go, *do re mi do, re mi fa re, mi fa sol mi*, I will start to lose you because it sounds too much like an exercise, it becomes predictable. But I can focus your attention and change your expectation by changing one note that implies a different harmony if I sing, *do re mi do, re mi fa re, mi fa sol*, and then drop to *sol* an octave lower. This makes it feel like I should resolve to the tonic. I may not, though; I might go the mediant or submediant. I can do any number of things there. So the composer can redirect your attention with chord progressions.

In The Organized Mind, you discuss what Mihaly Csikszentmihalyi calls the "flow state," in which people experience their performance exceeding their normal abilities. How does one get there?

Whether you are an acrobat, a computer programmer, an athlete, or a painter, you don't reach the flow state until you have mastered the fundamentals. In the flow state, you don't have to think about what you are doing. Something takes over. You see this in a transcendent performance in any domain. An actor who disappears into a role isn't thinking, "I'll put my right foot here, and I'm standing at a bar, so I'd better put my hand on the counter now." Maybe as they work things out there is that dialogue, but in the performance that moves you, they have to just be the character and that stuff has to be there for them. It's a special brain state that we can see in brain scanners.

My colleague Charles Limb put jazz musicians into a brain scanner and asked them to improvise. You might think that improvising is hard and all kinds of brain activity is going to happen. What Limb found instead was that a very important part of the brain in the prefrontal cortex that we call the editor shuts down. It's the finger-wagging part, and no blood goes there, it has to be offline for improvisation. To be in flow, that part of the brain can't be telling you, "Don't do that. It's never going to work. You were never any good."

It's a fight for many musicians to learn how to turn those feelings off.

It's important to realize that music is not a competition, it's about communicating. We are hard on our-

selves as musicians—harder than people are in other domains. If you go to a city park, you won't find kids saying, "I'm no Michael Jordan, so I'm not going to play basketball." Or if you're with friends who ask your opinion on a certain topic, you don't answer, "I'm no Martin Luther King, so I'm not going to talk." But in music, we think, "I'm not good enough to play for you." It goes back to learning. Victor Wooten makes the point that when little children are learning language, we don't tell them they aren't good enough to talk to adults yet. We talk to them right away, they make mistakes and they are adorable. The point isn't to have a perfect little Shakespeare at three years old. It's for this unique person to express what they are feeling in the world in their own way.

Have you had people writing music in your lab?

We had Sting write a song in the scanner and we are analyzing the data now. Brains are so different from one another that we generally study 10 or 20 people and then take averages in order to really understand what's going on. If we study one brain, the findings might only be true for that brain: we can't generalize. So studying Sting is a wonderful and rare opportunity, but we'd need to study more people like him—whatever that means.

What else is on the horizon for you?

I want to continue teaching, it's very important for learning. The best learners teach and the best teachers learn. I am so impressed with the new generation of students that come through our doors. They're so smart and will be running things in a while, so I want to help them in any way I can. I also want to keep playing with great musicians. I also hope to keep writing books as long as people are interested in what I have to say. I've got the next three or four books mapped out in my head.

What's the subject of your next book?

I'm writing about critical thinking for the average person. The point will be to teach people how to avoid believing a whole lot of things that are not so. It will be all practical material. There will be no theory or brain science even though it's based on those foundations. It will be about evaluating claims that we read in the news and applying logic and info literacy to understand that some sources are better than others.

Has the way the various parts of your career became woven together seemed somewhat improvised?

The whole thing has been an improvisation. I had a lot of plans that didn't come to fruition. While I was pursuing one thing, something else came up. I learned how important it is to be flexible if something looked more interesting or offered the chance to learn something more enticing than what was I after. But throughout, I've stayed true to my interests: science, music, and writing. That part has never changed. I feel incredibly fortunate that the three of them have converged into one line of thinking. ☞



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The value of providing hands-on experience for gaining skills has been recognized for millennia. What follows are stories of experiential learning efforts directed by Berklee faculty members to give their students a taste of what awaits them in their chosen fields.

On the Podium at Abbey Road

Things get real for Valencia film scoring students

By Mark Small



Zuzana Michlerová

A weeklong trip to London to record music at Abbey Road Studios and meet with key figures in the London film industry was a pivotal experience that 33 master's degree candidates from the Valencia campus will never forget. Lucio Godoy, Berklee Valencia's program director for film, television, and video games, brought the students and a handful of faculty members into the spacious environs of Abbey Road's Studio One to work with a 51-piece orchestra composed of top-notch London freelance players. For the capstone project in their program, each composer/conductor had 18 minutes to capture the best rendition of the two- to four-minute cue they had written. It was a chance to work in the facility where legendary composers have recorded hundreds of scores including those for such blockbuster franchises as *Star Wars*, *Harry Potter*, *Lord of the Rings*, and many more.

"These students are getting a chance to work under the best possible conditions in this studio with these musicians," said Vanessa Garde, an assistant professor at Valencia. Along with fellow assistant professor Alfons Conde, Garde watched the scores during each take, flagging wrong or questionable notes and offering suggestions for improving the dynamic balance between the instruments. For each student composer, their time on the podium was a chance to fully experience the pressure they will face as professional composers. Each worked to get the best take as the clock ticked and Abbey Road's crack engineering team, led by Simon Rhodes, worked magic with the sound.

According to Brian Cole, Valencia's dean of academic affairs, the students learned in the fall of 2014 that this year's culminating projects would be done at Abbey Road. Previous classes had done similar projects in Warner Bros. studios in Los Angeles (in 2013) and Air Studios in London (in 2014). Most of the students prepared for months to have the best possible cue ready. "They had the choice of finding a video through Vimeo or some other source, or creating a storyline and then underscoring it," Godoy said. In preparation, they were re-

quired to create a MIDI mockup for the faculty to hear in advance of the sessions—another process they will need to understand for future work with professional movie directors.

"Some of the scenes the students chose could have been scored very simply with a sustained note and one or two other instruments," Godoy said. "But most wanted to use the full orchestra since they had the chance." Godoy also noted that the participating students made up a diverse international group with eight women and 25 men representing 19 nationalities. Participants came from Asia, North and South America, the Middle East, and Europe. "I found it interesting this year when I'd assign them all the same cue, how different each would be," Godoy said. "They didn't realize it, but often they would bring something from their own culture into the cue."

Some composers took the opportunity with their pieces to demonstrate that they are capable of writing music with the grand orchestral sweep of their heroes (e.g. John Williams, James Horner, Hans Zimmer, Howard Shore). Others preferred to reveal their own identity.

Personal Style

For her cue, Zuzana Michlerová (of the Czech Republic) chose to underscore an oceanographic clip. Images of waves crashing against tall cliffs juxtaposed with undersea landscapes and footage of sea creatures swimming slowly in small groups or darting rapidly in large formations, offered much to stimulate Michlerová's vivid musical imagination. Conducting confidently and with much animation, her waist-length blond tresses flew as she guided the orchestra through her cue's dynamic peaks and valleys.

"My background is in classical composition," Michlerová says. "Before coming to Valencia, I studied composition and voice at the Prague Conservatory. For this piece I intentionally tried to create a hybrid of classical and film music, I wanted my classical side to come out. We could choose whatever

we wanted to score for this project, but usually you are not free to really express your personality when composing for movies. You have to do what the director wants. Having this freedom, I picked a video that I knew would allow me to compose something that sounds very classical. For my portfolio, I wrote a variety of pieces. We had to write for solo instruments, woodwind quartet, brass quartet, an ensemble of 14 instruments, and string orchestra. We also worked with MIDI and did sound design."

Michlerová plans to keep developing her composing skills on whatever projects she can get. "I'm not sure that I will go back to stay in the Czech Republic," she says. "I'll search out other possibilities, I'd like to try London. For many of my classmates, composing the music is not such a big deal. We need to meet the right people so that we will get the chance to compose. I want to connect with young filmmakers who are at the beginning of their careers too. Of course, you have to be earning money while building relationships, it will take time."

By enrolling at Berklee Valencia, Fernando Nicknisch (of Brazil) journeyed further down the path begun in his undergraduate program that blended music composition and music technology. Titled "Lux Aeterna," his cue was a soundtrack for a pastiche of seemingly unrelated computer generated images in a video created by Cristóbal Vila. "The video's theme is curious; I couldn't find a concept," Nicknisch says. "The maker is not a director. He works with digital animation and video graphics. He had a temp track, and I think he was inspired by that music in making the video." Nicknisch reversed the process using the quickly changing images of Vila's video to inspire his music.

Nicknisch handled the orchestra very skillfully, opening with a swirling piano arpeggio figure that led to sustained brass chords to sinewy cello lines supported by French horn ostinati. As the video images shift from shots of the galaxy to dew-laden spider webs to desert sandstone caves to swimming manta rays to the overleaf of a book, Nicknisch's ravishing themes stitched everything together while drawing on the many colors of the orchestra's instrumental choirs. The cue ended with a spiraling gesture of lightly bowed violin tremolos on ascending glissandos, a soft cymbal roll underneath.

"I hope the video maker will release this with my music after I send him my mix," Nicknisch says. "We have an agreement that I can—at least—post it on my website."

I complimented Nicknisch when he returned to the control room about his assured demeanor on the podium. He replied humbly, "I was confident about my piece, but not so much about my conducting. But I've learned how to deal with this kind of pressure. You cannot do more than you are capable of at the time. I did my best in this moment, in two months I will do better." Nicknisch will return to Brazil when his current visa expires, but may not launch his career there. "I hope to make connections with people in England or America and start working as a composer."

Storylines, Autobiographical Sketches

Among many composers whose cues were grounded in the contemporary orchestral film music tradition, were Felix Carcone and Felipe Téllez. Carcone grew up primarily in France but has found inspiration in his Italian and Mediterranean heritage as well as the film music of

Hollywood. "When I was eight," Carcone says, "I got Hans Zimmer's soundtrack to the *Lion King*. Later, I heard the music of James Horner." At 15, he started playing rock and jazz guitar, but was drawn to studying classical music and completed degree programs at a French conservatory and university before studying at Berklee Valencia.

Of his Abbey Road project Carcone says, "Getting a chance to record a piece here with a great orchestra was my dream. But I was very stressed feeling that I had to write something really great. My first piece was not what I felt I should record. So three days before the deadline I started writing a new piece called 'The Last Stand,' and worked on it day and night, finishing just before we all flew to London."

For his cue, Carcone envisioned a storyline about a champion runner doing the final course in a 100-meter race. He confided that it was somewhat autobiographical. He identified with his imaginary protagonist and the race represented his final music project. On the podium at Abbey Road, Carcone showed a dramatic flair in his conducting and was pleased with the take he got. "I have eight projects in my portfolio with some pieces for chamber orchestra, and others for woodwinds, brass, and more. It was important to show that I can do [a full-orchestra] project too."

As for the future, he says, "I am hoping to make some London contacts from this trip. For now, the plan is to go back to Paris where my family lives and start showing people what I can do."

Felipe Téllez, of Colombia, wrote the cue titled "Nocturno," also to a storyline sans video. Its lush melodic theme begins in the woodwinds and strings followed by a poignant piano solo that leads to a dark, tension-filled section before the reprise of the theme.

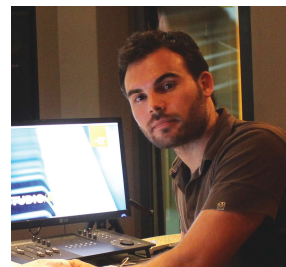
Téllez attended the University of the Andes in Bogotá with a double major in music production and composition before he came to Valencia. "I wanted to go into music, but I am also a very tech-oriented person. That's why this major was right for me." While his career preference would be writing for film, he's also intrigued with scoring for video games. "It's a niche you can't ignore, games are a huge business," he says. Following his graduation, he will remain in Valencia for another year to do a fellowship. "I'm working on a program to further integrate Berklee with the community of musicians in Valencia," Téllez says. "I'm working to form collaborations with teenage players from local conservatories and bring them into the Berklee studios to give them experience as session musicians recording for film."

Téllez is continuing with his own projects that include remote sessions with conductors and orchestral players from Budapest. "I have to start cranking out work," he says. "You can't get work if you are not working—even if the project will cost you rather than make you money. I love everything about this work: writing, orchestrating, making mockups. I also love mixing because I have a production background. So many people say there is no one avenue to a stable position in the film industry. But there are certain gateways, and if you try each of them, one will lead you to where you need to go."

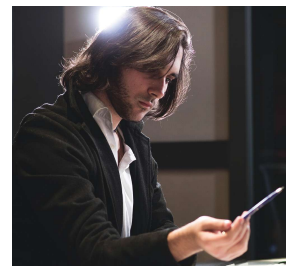
Téllez may return to his hometown of Cali, Colombia, after the fellowship. Many Colombian film productions are done by people from that city. "I'm in this for the long haul. It won't be a one-year endeavor."



Fernando Nicknisch



Felix Carcone



Felipe Téllez



Satish Raghunathan

One for India

Satish Raghunathan (of Chennai, India) titled his cue “15 August 1947” marking the day when India gained independence from Britain. “I wrote to a script, but not one with synch points,” Raghunathan says. “The music portrays the emotion and the history of Indian people being under British rule.” The cue is in two distinct halves. The first is in an imitative classical style. “It is dolorous in the first half,” he says. “There were some very sad things that happened in our history with Britain. Then there are four bars of silence symbolizing divided rule that caused a rift between Indian Hindus and Muslims. The second half portrays the victory of India gaining independence. I chose the key of C major because it feels to me like a naturally victorious key.”

Raghunathan will return to India to launch his career. He had worked as a keyboard programmer and arranger in the Indian film industry for four years prior enrolling in Valencia’s master’s program. “I plan to go back,” he says. “After this year, I feel reassured that I’ve been on the right track, and I am ready now to take off. There is such a huge film industry in India, but only the people at the top league have the freedom to use the orchestra. It’s not used as much as it is in Hollywood or Europe. I hope to change the sound and think we can use the orchestral sound for the Asian emotional quotient. Some of the lesser-known Indian composers have a fear of writing for the orchestra. But after doing a three-minute cue in 18 minutes, I feel I will know how to use a movie producer’s money judiciously.”

A Fairy Tale

For her cue, Belén Vivero of Quito, Ecuador, forwent a video, opting to underscore the storyline of Hans Christian Andersen’s fairytale *The Ugly Duckling*. “I love that story because the duckling was not really ugly, just different,” she says. “The story has a lot of different emotions—drama, sadness, and joy—that I wanted to convey. I was always excited to know that even though there were sad parts, the ending was happy.” Vivero’s cue was largely melodic, opening with winds and strings trading themes. A middle section, book-ended with lovely cello and violin solos, portrays a bit of anxiety before the work’s more calm conclusion that finishes on a triumphant D-flat major triad.

Belén, her husband Alec, and their young son came to Berklee Valencia in 2013 so Alec could pursue a master’s degree in the Music Technology Innovation program. Before that, Belén had studied contemporary performance for piano at Universidad San Francisco de Quito (a member school in the Berklee International Network). As a figure skater in her youth, skating to classical and film music left a deep impression on her.

When Alec graduated in 2014, the couple faced a tough decision. “I heard about everything that was going on in the [Valencia] film scoring program and really wanted to do that,” Belén says. “Alec was hired by Chico State University in California, but when I was accepted to this program, we got very excited. I decided to stay here with our son while he went to the States. It was a very hard year—a lot of sacrifice—but it was worth it.”

Since graduating, Belén and her son have reunited with Alec at Chico State. “There is a theater department there,” she says, “and I am really interested in collaborating on theater works to get more experience writing.” Looking ahead, she says, “My husband is American, so we will stay in the States for a while, but will leave the door open for returning to Ecuador. The film industry is developing in Quito, and I’d like to collaborate with people there where I grew up.”

Korean Connection

Jimin Kim hails from Seoul, South Korea and earned her undergraduate degree in film scoring at Berklee Boston, graduating in 2013. She met her future husband Jongho You at Berklee, and they married in Seoul before heading for Valencia where each pursued a master’s degree in film scoring. (Unfortunately, I was not able to hear You’s Abbey Road project; his session took place before my arrival.)

Kim’s cue “Flip” was created for a 3-D animated film depicting paper dolls being torn and papers flying about. But Kim decided against conducting to picture. “I didn’t bring it here,” she says. “I’ve watched it more than 100 times and just wanted to work with the music.”

Her cue begins with solo clarinet joined by bassoon accompaniment a few bars later before the full orchestra enters. Throughout, Kim contrasted sparse and full textures that facilitated shifts in the mood of the music from peaceful to tense and back again. Dark, low brass figures, pounding tympani, and swirling whole-tone lines in the high winds underpinned with occasional piano accompaniment showcased her colorful sense of orchestration.

As for future plans, Kim says, “We are thinking of either going to Los Angeles or staying in Europe for a while. But as someone who has studied abroad, I’d like to teach film composing to young students in Korea. Before I came to the U.S. I couldn’t find programs dedicated to teaching film scoring there. It’s now opening up and I feel I will have a lot to offer in Korea after all of my studies. Having the master’s degree will help me find work at a university there.”

American Peter Eddins of Kansas City, MO, was among the last to take the podium. He chose to score the murder mystery short titled “The Clean Up.” “A buddy from my undergrad years at Truman State University went into directing movies,” Eddins says. “But I didn’t know that until I was looking for a movie on Vimeo and came across his name. I liked his film and it had no music, so it was perfect for me.”

Without dialogue, the video portrays a man who has apparently just killed his wife and is searching the Internet for information on disposing of her remains that lie in a pool of blood on the floor. Eddins’s score highlights the tension throughout and ends with an enigmatic chord and rumbling tympanies accompanying the visual of the incredulity of the murderer discovering that the woman’s body has mysteriously disappeared.

Thrilled with how his cue turned out, Eddins said afterward, “Nothing can compare to the culminating experience we’ve had here. I had tricked myself into thinking that I was ready, but when I actually stepped onto the podium, I felt that I might have been a bit naive. But the players here were great, they are doing what they love. Consequently everyone’s session turned out really well. This whole experience has been wonderful.”

Afterthoughts

While commenting on the work of all 33 composers was not feasible in this article, it should be noted the musical standard remained very high throughout both days of the sessions. The projects—including music created for dramas, animations, video games, and more—were all impressive.

After the last cue was recorded, the orchestral musicians took the time to pass advice along to the young composers gathered on the soundstage floor. The comments included counsel on proofreading carefully and repeatedly to ferret out notation errors and the use of enharmonically spelled notes within a single bar that can result when exporting MIDI files to a notation program. “It’s confusing to read a C double-flat and



Belén Vivero



Jongho You (left) and Jimin Kim



Peter Eddins



Berklee Valencia student composers and faculty members pause at the end of the June recording sessions in Abbey Road's Studio One scoring stage.



Valencia faculty mentors (left to right) Alfons Conde, Vanessa Garde, and Lucio Godoy

a B-flat in the same bar," violin section leader David Juritz told the composers. "That could cost you a take." As well, pianist Catherine Edwards stressed the value of using multi-measure rests rather than a string of empty bars and providing cue notes before an entrance for any instrumentalist who hasn't played in many measures. Other input focused on conducting. "For any tempo above 152 beats per minute, just give the down beat, we don't need the whole pattern, we've got the music going in our ears," Juritz added. "We consider the click to be king," said clarinetist Matthew Hunt. "If you fall behind it, the players have to determine what to follow."

The musicians also gave a shout-out to McKenna Smith for making brief humorous comments on the podium before starting her cue. The players agreed that her remarks had won them over and put them at ease before the downbeat.

After putting their skills to the test and having a professional recording to prove it, the company headed back to Valencia for graduation before taking the next step in their careers. [\[E\]](#)

Links to selections from the Abbey Road sessions

"The Last Stand" by Felix Carcone:
youtu.be/qWxBbSiKS9c

"Prelude to a Fantastic Journey" by Guido Arcella Diez:
youtube.com/watch?v=KZ68xMOr5oY

"Lux Aeterna" by Fernando Nicknich
vimeo.com/135228668

"Stardust" by Casper Ivel:
vimeo.com/134732050

"What These Ithakas Mean" by George Karpasitis:
youtube.com/watch?v=dpXchffdmLE&feature=youtu.be

"Coming Home" by Andy Mastroddi:
youtube.com/watch?v=olwUgTzFJWs

"Birdless Birds" by Matteo Nahum:
youtube.com/watch?v=YQWfn_w1wj8

"The Ugly Duckling" by Belén Vivero:
youtube.com/watch?v=PVg_eS3fpGM

"Lament" by Ana Kasrashvili:
soundcloud.com/anakasrashvili/lament

"The Clean Up" by Peter Eddins:
youtube.com/watch?v=1-69ESbgjeo&feature=share

A brief documentary overview of the entire project can be viewed at:

youtube.com/watch?v=gpzI6BSKjIc

Deploying the Power of Music

A collaborative effort between a government agency and Berklee music therapy faculty members and students provides a glimmer of hope for healing in Colombia.

By Mark Small

Our cab wends its way along the dusty winding road leading out of the tiny airport in Ibagué, Colombia toward the city center. The car windows frame the landscape, scenes of grassy fields interspersed with clusters of humble, single-story masonry homes with tile or rusty corrugated metal roofs. There are also farm women and shirtless men hawking fruits and vegetables from tables barely off the road's shoulder, and feral dogs meandering in search of scraps of food or shade from the blazing July sun. The panorama is underscored by a soundtrack of Spanish-language songs on the cab's crackling radio speaker, hot wind rushing through the open windows, and a steady road buzz frequently punctuated by the honking horns of impatient fellow travelers.

The scenario morphs as we approach Ibagué's city center with its busy streets choked with darting motorbikes, cars, trucks, city buses, and steel-nerved pedestrians. Old-world bodegas, butcher shops, sidewalk bakeries, car repair shops, and other humble establishments abut blocks with more modern restaurants and malls. The cab jerks to a stop in front of Ibagué's Hotel Dulima, where Berklee's senior vice president for institutional advancement, Cindy Albert Link; music therapy professor, Karen Wacks; and I are to meet with Berklee students Ana Maria Villa and Esteban Roa.

Here in Ibagué, dubbed "La Ciudad Musical de Colombia" (the musical city of Colombia), Villa and Roa—two music therapy (MT) majors and Colombian nationals—have come to gain hands-on experience in a five-week field study. The goal is to assess the role MT can play in helping with the country's deepest social problem: knitting together the fabric of Colombian society torn through years of brutal internal conflict. Wacks, who designed activities for these experiential-learning efforts, is here to observe her students. She and Link will also discuss with staff members of the Agency for Colombian Reintegration or ACR, future possibilities and logistics for Berklee-trained music therapists to help in the reintegration efforts.

A History Lesson

For five decades, civil war has scourged Colombia. According to Colombia's National Center for Historical Memory, more than 220,000 people (most of them civilians) have been killed in the conflict. Peace negotiations between the Colombian government and FARC (Revolutionary Armed Forces of Colombia), the country's largest left-wing guerilla group, have been ongoing in Havana since November 2012. The primary struggle waged by the FARC revolutionary Marxists against the Colombian government became very complicated when other combatants entered the fray. They include paramilitaries opposed to FARC and criminal entities battling for domination of Colombia's cocaine trade. The turmoil has resulted in some 7 million Colombians petitioning the government for status as victims of the war. They include those displaced by the fighting, kidnap victims, families of the disappeared, and those wounded by landmines or otherwise directly injured by the violence. In anticipation of a peace accord, the Colombian government established ACR, an initiative to reintegrate into society the ex-combatants and civilian victims of the conflict. Sadly, many Colombian youths in poverty-stricken neighborhoods join the paramilitary groups just as their contemporaries in other countries might join gangs or ISIS.

Berklee's involvement with ACR began in 2012 when five members of a Berklee team were in Bogotá conducting auditions and interviews. They met with Alejandro Eder, the executive director of ACR, about the possibility of a collaboration with Berklee's MT Department. Link, Wacks, and vice president for enrollment Mark Campbell returned for subsequent meetings with ACR staff members and ex-combatants in Ibagué and Bogotá. Those discussions paved the way for another visit in 2013 by Link, Wacks, and assistant professor Kimberly Khare for MT presentations and a training workshop for facilitators of the "Soy Capaz" ("I Can") project. (The Soy Capaz campaign has enlisted top Colombian celebrity athletes and musicians, along with leaders from education, business, and religious groups to help with the reconciliation efforts.) This exchange of ideas provided the Berklee contingent with insights into ACR and its process and led directly to the five-week field study that Wacks designed with Villa and Roa.

In October 2014, after Villa performed at the Music Therapy Global Symposium, Wacks shared details of the emerging Colombia project with Villa. She told Wacks to sign her on for the project.

"I love music and I love my country," Villa told me in July after lunch at Hotel Dulima. "I didn't know about ACR and their reintegration project until recently. I think it represents something very positive as we seek peace. So many people here are struggling to get onto the right track so that we can all live harmoniously."

"I'd had an interest in coming back to Colombia," Roa says, "when Karen [Wacks] talked to me about this initiative. I felt that it was extremely important for Colombian students to be part of it because we are familiar with the conflict and know the cul-



Left: Cindy Albert Link and Ana Maria Villa; center: Diego Julián Jones Navas, Juliana A. Hernández Cortes, and Edwin Moreno Lozano of ACR; right: Esteban Roa and Karen Wacks

ture.” Roa was well prepared for the exploratory project in that much of the research he has done for his MT classes has focused on helping those suffering from PTSD and other effects of war.

ACR’s reintegration program was created for ex-combatants who have not committed crimes against humanity or violations of international humanitarian laws and are seeking to re-enter Colombia’s economic and social life. All participants have to be officially certified as demobilized from illegal armed groups. They are offered such benefits as access to education, job training, psychosocial support, and limited financial aid. Those in the program must commit no offenses after demobilization and participate in 90 percent of the activities scheduled by ACR (including the MT sessions conducted in July by Villa and Roa).

“The five-week program was designed to provide insights and recommendations and act as a foundation for including music therapy services in ACR’s reintegration process in the future,” says Wacks. “For its part, ACR will arrange future internship opportunities for Berklee music therapy students, and the Music Therapy Department will provide the best possible recommendation to ACR on how to incorporate and design a music therapy program within their reintegration process. ACR would also hire music therapists to lead and facilitate the program.”

The five-week program is a component of a wider collaborative project that is connecting Berklee to the MT community in Colombia and ACR, as well as to non-governmental agencies such as Mercy Corps to help sustain and expand the work.

Music Therapy in Action

By the time the five of us from Berklee met up in Ibagué in late July, Villa and Roa had been conducting MT sessions with demobilized warriors and victims at Ibagué’s ACR building for more than a month. Their efforts to rebuild a sense of community through interactive MT activities were clearly working at the session Wacks, Link, and I observed. It began with a drum circle as participants entered the room. Each picked up a hand drum or percussion instrument, and played along to an established rhythm for several minutes. Icebreaking activities continued as Villa and Roa playfully introduced the members to each other. Seated close together in a circle, the participants were instructed to ask the name of those to their left and right. The names were then sung to a simple melody in call-and-response style, first by the introducer and then echoed by all. Other group-singing and rhythmic-clapping activities loosened up the crowd to the point that soon, most were smiling.

In one activity during the hour-long session, Villa and Roa led the game *Tingo Tango* (similar to *wonderball*) where a ball is passed around as music plays. The person holding the ball when the music stops draws from a pack of cards that poses simple questions, such as, “If you were to go to a desert island, what would you take with you?” One young girl said that she’d take only friends and family to the island while others mentioned a range of material items. Through further interactions, the participants began sharing with the group more personal insights regarding their lives. During a directed meditation as ambient music played, Villa calmly recited thoughts for all to ponder with their eyes closed. After more group singing to well-known songs, the session culminated with a scarf dance. Led by Villa, the participants danced gracefully waving their arms, the whole group linked together by holding opposite ends of chiffon scarves.

“It was quite confirming to witness how quickly music uplifted the human spirit, created a safe container for expression and helped to humanize the individuals and the community as a whole,” Wacks observed. “Esteban’s and Ana Maria’s comfort

with the population and familiarity with music and the culture enabled the participants to build trust quite quickly—that’s the cornerstone of any therapeutic process. The participants appeared to be relaxed, refreshed, and hopeful as they left.”

“The reactions of the participants and the way we’ve connected during these sessions is powerful,” Villa says. “The energy we put out comes back amplified by the participants.” “Feeding off their energy is very important,” Roa added. “I’ve learned that there is a performance aspect to what we do. The facial expressions that we put forward and the energy that we give and receive from participants really drive the session. From there, we can improvise to best fit the objectives of those we’re working with.”

Feedback Loop

“We have had great classes and supervisors at Berklee,” Villa says, “but when we got here it was time to just go and do it. Being in the situation is one of the best ways to learn. We get to see right away what works and what we have to adjust. Even when you’re working with the same group of patients, they will be different from day to day. Their needs change according to what is going on in their lives. So you can have a plan and a structure, but if it isn’t working you need to have the tools to adjust for what’s required at the moment.”

“We are still students,” Roa adds. “We haven’t finished our training yet so we are out of our comfort zones. My [Berklee] advisor told me to welcome chaos because that’s when you will learn the most. We had a protocol and many things planned, but then everything changed. The people at ACR took our plan apart, and we had to be flexible.”

The nature of the service Villa and Roa were providing to the re-entrants was often cathartic for all parties. “There was one person trying to reintegrate into society,” says Villa. “She came to the sessions and really enjoyed them, but didn’t express herself very much with the group. I saw a transformation in her. She’d been somewhat shy in the session—even while participating. But then afterwards she would tell me or Esteban something very big and personal that comes from deep inside her. I feel we made a big connection with her.”

The overarching mission of ACR is to enable the nation’s entire population to progress on a path toward peace. Components of the strategy to achieve this goal include advising demobilized persons on how to access legal and social benefits and to gain the skills needed to enable them to become productive participants in Colombian society. ACR anticipates providing services for six and a half years before a participant can realize full reintegration. They have noted that MT has the potential to drastically reduce that timespan.

“The reintegrators emphasize that it takes a while for the people to open up and talk about past issues,” Roa states. “In the second session we did, there was an activity that opened up a huge box. People started sharing very personal, heavy things. Later I found out that this is unusual. The music has created a safe space for them to express themselves. One person had gone through some very harsh circumstances—which I’m not permitted to talk about. But she made a connection with her daughter through some of the songs. She expressed things with the rest of the group, even though they were all strangers.”

“We were all strangers before the music,” Villa adds. “The participants didn’t know us. But then for one hour we were able to really connect. People were trusting and shared a lot of things that were very important to them and have affected their lives. It was huge.”



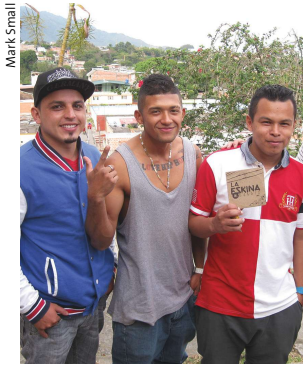
Ana Maria Villa (center) leads a scarf dance activity.



South Ibagué, Colombia



Esteban Roa and Ana Maria Villa



Left to right: Camilo Sanabria, Oscar Rivera, and Mauricio Rodriguez, founders of La Eskina del Barrio

Toward the Future

ACR has great interest in the healing power of music. During our visit, Edwin Moreno Lozano, an ACR case worker, brought us to the mean streets of South Ibagué. There, Lozano serves 250 re-entrants living in a place where deadly violence is routine. He introduces us to three altruistic and fearless young men who are part of “La Eskina del Barrio” (“The Corner of the Neighborhood”), a pioneering hip-hop initiative that offers positive alternatives for local adolescents who feel hopeless. La Eskina works out of a tiny basement recording studio in a small brick house fortified with steel bars covering every door and window.

Roa translates as the group’s leader Mauricio Rodriguez, describes their outreach. He speaks of how La Eskina’s uses the appeal of hip-hop culture (music, dance, and graffiti), to produce live music and dance concerts, videos, songwriting and production workshops, and support graffiti artists who paint upbeat messages around the neighborhood. Their mission is a grass-roots effort to transform their neighborhood by turning young men away from the pervasive culture of violent crime and drugs and young women away from prostitution. Their efforts have resonated deeply with many thousands of young people. (Visit <https://www.youtube.com/watch?v=Lb4qKO-5J8> for a short video presentation about La Eskina del Barrio.)

Back at ACR, Diego Julián Navas, a program director, tells Wacks of his optimism that MT can help with treatment of PTSD and mental illness. He is interested in having ACR’s staff of caregivers learn the methodologies Berklee has developed. He also hopes that MT will benefit ACR’s caregivers who may become overwhelmed with the magnitude of the task before them.

Canaries in the Coalmine

Wacks hopes that the work begun in Colombia can serve as a model that can be replicated globally. She foresees opportunities for Berklee students to learn to provide culturally appropriate care and understand culturally influenced health behaviors and how MT can help.

Villa and Roa were the proverbial canaries in the coalmine during this field study about the possibilities of MT and Berklee’s future involvement in Colombian reintegration work. They took up the task enthusiastically, given their Colombian roots and hunger for practical experience as therapists. In addition to having music and MT skills, this work requires that a person be compassionate and outgoing. Both Roa and Villa possess these qualities in abundance.

Roa was born in Colombia and lived in the country until age five. His family then moved about between London, Miami, and

New Jersey before returning to Colombia during his early teen years. Consequently, he speaks Spanish and English with no discernable accent in either tongue. His skill as a translator was invaluable during the meetings Wacks and Link held with ACR representatives and in countless other interactions in Ibagué and Bogotá. He is pursuing a double major at Berklee in MT and Music Business/Management.

“I’ve always been around music,” he says. “My mom played guitar and sang folkloric songs and she started me out with piano and singing lessons. But when my father took up drumming, I sat in on his lessons and quickly turned to the drumset.” While living in New Jersey, Roa played in his school’s orchestra, jazz band, and percussion ensemble and felt fully at home in American culture. “When I moved back to Colombia at 13, my heritage was here but my mind was somewhere else,” he says. “Through drumming, I met some of my best friends in Colombia. We had a band and played songs by Arctic Monkeys and Franz Ferdinand. That helped me know who I was.

“At Berkee, I am a drum principal, so hand percussion is a big tool for me in music therapy. I am involved in other projects, but what really motivates me is what we’ve done during this [project in Ibagué]. I think my musical involvement in the future will be in providing music as a service through music therapy. I see myself going to the field, evaluating, and doing research for music therapy.”

Villa is the eldest of three daughters. Her father, a psychiatrist and mother, a psychologist, raised the family in Bogotá. “My father plays guitar and sings and my grandfather was an opera singer,” Villa tells me. “So I was surrounded by music as a child.” At 12, she began music and dance lessons and later joined a Bogotá music theater company where she learned to integrate dancing, acting, and singing. Coincidentally, she first met Roa there when both were participating in a musical production.

“Music has been my strength throughout my life, so I knew I wanted to be a musician. My piano teacher encouraged me to audition for Berklee. I was accepted and started in the summer of 2013.” Owing to her parents being professional counselors and her dedication to music, majoring in MT—once she became aware of it at Berklee—was a natural. She’s pursuing a double major in performance and MT.

“I am primarily a Latin singer and really enjoy performing,” she says. “I am trying to find a way to balance both music therapy and performance. I see both of them in my future. After graduating I’d like to come back to Colombia. Music therapy doesn’t [yet] have the power here that it has in the United States. I want to see it grow here—the country really needs it. If I could be part of that initiative, it would be great.”

A Shot on the Big Stage

Performances at the Lollapalooza and Osheaga festivals give fledgling Berklee groups a chance to soar.

By Mike Magee and Bryan Parys

It's 10:00ish on a late July morning and it's already hot when professor Jeff Dorenfeld of Berklee's Music Business/Management Department picks me up. We're headed to Chicago, to Lollapalooza. It will get hotter. By the end of Friday, the first day of the massive three-day music festival held in Chicago's Grant Park, I will have walked 22 miles in my new Vans. That I did not expect. Waiting for us at the airport are Kyle Thornton & The Company, a standout Berklee band from the most recent Heavy Rotation Records (HHR) release, *Dorm Sessions X*. Their song "Lemonade" is the perfect infectious summer tune blending great songwriting and musicianship from the group's eight members.

Dorenfeld, and I talk about how Lollapalooza has grown so significantly while label signing bonuses, record deals, and corresponding sales have moved in the opposite direction leaving emerging and established artists alike searching for a new monetization model. This is something that Dorenfeld and his Berklee cohort have been thinking about a lot lately. With the support of some very generous donors, the college has established the Berklee Popular Music Institute (BPMi). Founded and led by Dorenfeld, the institute uses real-world experiential learning to prepare students for this evolving landscape. BPMi is essentially built around an annual cycle that begins by putting artists together with music business students and booking holds on performance slots at major festivals. Between the pairings and the festival dates the following summer, each student puts into practice what they've been learning in class, from contracts and the craft of performance to website/digital presence and recording.

We arrive at the airport and are greeted by Berklee student Meagan Fair. As she hands me my boarding pass, it's apparent that she has it under control. She's calm, composed, and professional. Fellow students Grayson Kirtland and Simone Torres join us as Dorenfeld covers some details with Fair. I've come to expect a lot from Berklee students and Kirtland and Torres are great examples of why the proverbial bar is set so high. Torres, a dual major (Music Production and Engineering and Music Business/Management) brought a soldering iron. I'm impressed. The band is already at the gate. Seatbacks and tray tables in upright position...

My experience with these types of gigs is that something always goes wrong. What matters is how you react to the inevitable. Fair, Kirtland, Torres, and I head to the Kidzapalooza stage the night before to set up a "silent concert" for the festival's youngest music fans. The idea of a silent concert is that all of the instruments laid out for the kids are fed into several headphone amplifiers. Parents can don headphones to listen, but the performance is otherwise silent. At the moment, though, the entire thing is silent: no bass, no drums, no clear solution in sight. We take a collective deep breath and Torres methodically evaluates the formidable assortment of cables



Kyle Thornton (left) and Henry Young of Kyle Thornton & The Company onstage at Lollapalooza

Cordelia & The Buffalo at the Osheaga Festival. From the left: Dag Hanken '15, Jeff Apruzzese (Berklee staff), Yusuke Sato '15, Diego Diaz '15, Cordelia Vizcaino '16, Rodrigo Gramitto '17, and Dan McCallum '15.

and electronics. She's undaunted and confident. She tested everything twice before she left Boston and soon has the issue managed—no need for the soldering iron. I admit, part of me was hoping we'd need it.

Show Orientation

Friday arrives and it's clear that it's going to be very hot. I've seen countless Berklee bands in my 11 years at the college. Most often these performances take place on short, dark stages. Lolla—no surprise—is different. The festival has artist catering, no-nonsense security, multiple levels of access, and very high and specific expectations. Arriving late is not an option, nor is going over your time allotment.

Of equal if not greater importance are the performance and stage presence differences. What works in a small nightclub setting does not on a huge outdoor stage under the blazing midday sun. It's this that I'm most interested in seeing and what Dorenfeld has been teaching about in his classes. How do bands manage this transition from a neighborhood haunt to a festival stage? How does a band excel at playing to the last row of fans when they can't even see them?

The band takes the stage as one cohesive unit. Their look is matching but not overdone. It becomes clear that they're not here to procrastinate. There's no tuning, discussion or

delay. The music begins immediately and the band breaks into a well-placed and unexpected Led Zeppelin tease. The entire band hits their stride right out of the gate and a bolt of energy shoots through the crowd. Wow. This is going to be good.

Both Kyle Thornton and Zak Lewis, the band's trombonist, take turns in the spotlight and both excel. The entire band is locked in with the audience happily in tow. "We put in a lot of hard work," trumpeter Noah Conrad says. "To play the show and see that it pays off just makes us want to work harder. It's a very inspiring weekend." Bassist Henry Young observes, "At Berklee we're used to playing for musicians and our peers, Lollapalooza is a different kind of show and we're going to come back to Berklee with a completely different mindset about performance." "Playing on a stage as big as the one we played on really puts things into perspective," adds Conrad. "You realize that being on one of the bigger stages isn't such a far away thing." Thornton agrees. "It was exhilarating. It was nothing I've ever experienced before. It was an experience I'll never forget. Ever."

Far Outside the Classroom

These are the experiences at the core of BPMi. As things ramp up Dorenfeld's future plans include having several acts touring simultaneously in a small fleet of buses. They'll work their way towards a festival like Lollapalooza while playing gigs and volunteering at City Music network sites. Along the way they'll pick up the kind of experience that is so hard to replicate in a classroom setting.

As we make our way back to Boston it's clear that I'm talking to a different group than the one that I met three days ago. They're more confident, and for good reason. They far exceeded all of our lofty expectations and had a fantastic performance on a really big stage. Beyond the confidence, though is a renewed sense of vigor. Despite three very long days in the heat, there's surprisingly no talk of rest. Instead they're focused on what lies ahead, on how to get that next taste of a big stage, of a big audience. For Kyle Thornton & The Company, it seems there will be many of both in their future.

Pondering their experience at Lollapalooza, Thornton sums it up as we depart. "It's nothing but encouraging for us. This is just the start. We're so excited to go back to Boston and amp things up."

—Mike Magee

Meanwhile in Canada...

That same weekend as Jeff Dorenfeld and Kyle Thornton & The Company traveled to Lollapalooza, Jeff Apruzzese '08—formerly the bassist for Passion Pit, and now media and operations manager for BPMi—was in a van with another group of Berklee students and alumni. Apruzzese and Cordelia and the Buffalo headed to Canada's Osheaga Festival. Parc Jean Drapeau, a small island with vistas of the skyline where Montreal meets the St. Lawrence River, has been home to this three-day music and art festival that boasts close to 60,000 concertgoers each day for the past decade.

Apruzzese pulls the van up to the artist-only entrance to let the band members out. From this moment on, they experience life as artists at a major festival—from VIP passes, to trailers and backstage schedules with the band's name printed on each one, to festival schwag, and of course, to their performance slot on Osheaga's final day.

The band is the brainchild of singer Cordelia Vizcaino Leal '16 and its anthemic sound brings together the worlds of indie rock with a distinct international flair (of the band's five members, the countries represented include Japan, Mexico, America, Venezuela, and Norway). Leal has a deep connection to her Mexican heritage, particularly native cultures. She shares that Aztec and Mayan tribes used music to "portray their spirit and their life." She seeks a similar symbiotic relationship in her own music, as is evident in the band's song "Free," which combines rock instrumentation with traditional Olmec and Aztec instruments such as the *ayoyotl* (a percussion instrument made from seed pods) and *huehuetl* (a type of drum).

The prospect of sharing the bill with some of their favorite, established bands—Weezer, Kendrick Lamar, and the Black Keys—has the band more than excited, but surprisingly calm when asked about the upcoming performance. "We've been preparing for this for months now," Leal says. "It's like that feeling of being fully and completely prepared for a test. At that moment, you can turn it on and relax and enjoy the moment." For bassist Dan McCallum '15, who majored in performance, it's about reaching that "perfect harmony between having a total blast and also being extremely serious about really giving this 100 percent. But you can't have one without the other."

Experiential Transformation

The road to Osheaga was much longer than the 300 miles between Boston and Montreal. In fact, it began almost a year ago when Dorenfeld chose Leal's band to be featured alongside Kyle Thornton & The Company and others on *Dorm Sessions X*. As in years past, Dorenfeld chose standout acts from HRR releases, paired them with music business students, and sent them to major concert festivals. BPMi seeks to formalize and maximize this type of immersive experience by sending pairings to six major festivals each summer.

Dorenfeld is well aware that his young charges tend to feel daunted by the prospect of going out onto the festival stage, but every band has become better from the experience. "They step off the stage with more confidence, better playing, and the realization that this is something they can pursue," Dorenfeld says.

Certainly this was the case with Cordelia and the Buffalo. Their performance drew hundreds of festivalgoers, some of whom the band had already met in their short time at Osheaga, and many other intrigued passersby who were drawn in for their set. After hours in a van with Apruzzese driving and sharing bits of wisdom he'd gleaned from years of touring with Passion Pit and logging its biggest show to date, you could sense that Cordelia and the Buffalo had already reached a deeper understanding of what it meant to be a band at a major festival. And while a typical fan might see a festival band and think that this is the culmination of a childhood dream, the players themselves have a longer vision. "[Since] I was a teenager, all the things I thought would be involved in being a professional musician have already happened [for me]," says guitarist Rodrigo Gramitto '17. "I'm so grateful that they have, because now I have much bigger goals—far greater than I ever thought I would pursue."

—Bryan Parys 

Mike Magee is the senior director for institutional advancement, Bryan Parys is an editor/writer for digital strategy/communications.

THE WOODSHED

The Basics of Metal Bass Lines

by David Marvuglio '05

During the late 1960s and early 1970s, bands such as Black Sabbath, Led Zeppelin, and Deep Purple defined the metal genre. Their music stemmed from the blues. In blues, there is a basic form that often includes a riff, typically two to four measures long, and often transposed to different pitch levels. Examples 1 and 2 are blues-based riffs that are emblematic of early heavy metal. The first is a two-bar riff based on the blues pentatonic scale that is repeated to become a four-bar phrase. Example 2 is a two-bar sequence that transposes up a fourth.

Driving bass lines are the essence of metal bass playing. They are

what make listeners want to bang their heads and mosh. A driving bass line has a repetitive rhythmic pattern based on consistent triplet, eighth- or sixteenth-note rhythms. Many times, combinations of these rhythms create a pattern, which can also include rests (see examples 3 and 4). The bass player pumps it out, driving the beat, and leading the band.

A galloping bass line is also a form of driving bass line that consists of an eighth note followed by two sixteenth notes. These lines may appear in duple and triple meters. They come from the classical tradition and were made popular in metal by Steve Harris of Iron

Maiden. Example 5a gives the basic galloping rhythm and the retrograde gallop rhythm. Example 6 is a variation on the pattern with an octave displacement.

In modern metal, it's common to play odd meters. We'll close this lesson with a metal etude that goes through various meters and rhythms.

This is a brief sample of the bass lines found in metal. I hope this lesson gives you ideas for creating your own bass lines.

This edited excerpt is from Metal Bass Lines, reprinted with permission of the author and Berklee Press.



David Marvuglio is a performer and an instructor in Berklee's Bass Department. He authored Metal Bass Lines, published in 2015 by Berklee Press.

Musical Examples

Example 1, blues-based riff

♩ = 120



Example 2, riff sequence that modulates

♩ = 100



Example 3, driving bass line in triplets

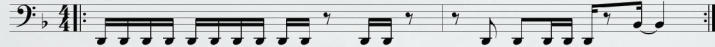
♩ = 130



Example 4, driving bass line in 16th notes with rests

♩ = 130

Drop-D tuning ④



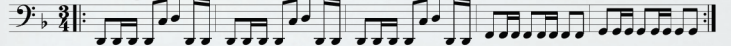
Example 5a, standard galloping rhythm, retrograde gallop rhythm



Example 5b, galloping pattern with octave displacement

♩ = 130

Drop-D tuning ④

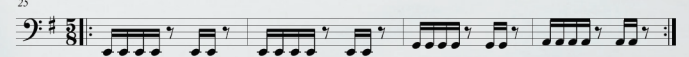
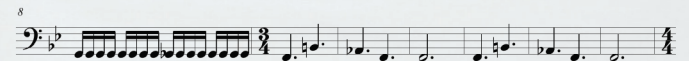
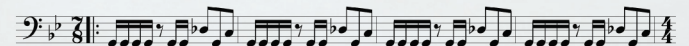


Etude

"Yeah, I Can Count That"

by David Marvuglio

♩ = 230



EXPERT TESTIMONY

Given by Doug Morris H'15 to Mark Small

Wisdom from Sony Music Entertainment's CEO

Doug Morris is widely regarded as the most influential music executive in today's industry. He has served as CEO for three major record labels: Sony Music Entertainment, where he is the current CEO, Universal Music Group (UMG), and Warner Music USA.

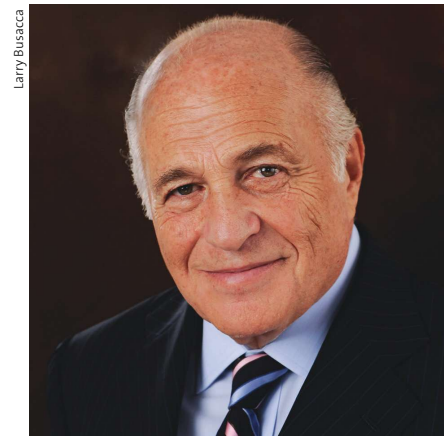
Morris started out as a songwriter and producer and ultimately became the vice president of Laurie Records before founding Big Tree Records. Atlantic Records CEO Ahmet Ertegun tapped him to run ATCO Records and later to serve as cochair and coCEO for Atlantic Recording Group.

Throughout his spectacular career, Morris has worked with some of the most influential artists of the past five decades, including the Rolling Stones, Phil Collins, Led Zeppelin, Bette Midler, Tori Amos, INXS, Mariah Carey, Jay-Z, Stevie Wonder, and U2. Among the many notable artist deals he oversaw were the signings of Stevie Nicks and Pete Dinklage to solo contracts with ATCO.

While leading UMG, Morris guided the company's evolution from a record company to a full-fledged music entertainment company. He built UMG into an industry leader by leveraging core assets to create new revenue streams through deals with YouTube, Microsoft, Yahoo, Google, Nokia, MySpace, and Last.fm, among others. He became the first media executive to monetize online music videos, essentially helping to create the music video-on-demand market online by founding VEVO. Morris's visionary leadership and principled approach to management rank him among the greatest executives of music business.

You began your musical career as a songwriter. How did the doors start opening for you?

When I was young, I always went to the piano and played a C, F, G, chord progression and sang melodies and lyrics over it. I loved creating little songs. When I was in college—around 1958—I started interviewing with publishing companies and got a job with Lou Levy [Leeds Music Corp.] that paid \$25 a week. After I got out of the Army in about 1961, I went to Robert Mellin's publishing company and then I went to work at Laurie Records. My first semi-hit was "Are You a Boy or Are You a Girl?" which I cowrote with my brother. It was one of a string of hits for Laurie. I also cowrote and produced "Smokin' in the Boys Room." About two years later I started my own record company, Big Tree Records.



Doug Morris

There were no music business programs when you attended Columbia University. How did you learn the ropes?

Having my own label taught me about the record business. That's where I learned about how to pay salaries, the rent, and keep the door open. You learn that when you don't have hits, you go out of business.

Was Ahmet Ertegun a mentor for you?

I met Ahmet after I'd owned my label Big Tree Records for about eight years. I'd had a lot of hit singles during that time—songs like "You Sexy Thing" [by Hot Chocolate] and "I'd Really Love to See You Tonight" [England Dan and John Ford Coley]. At some point, Ahmet asked to meet with me. He bought my label and asked me to work for him. I watched him. He was a brilliant person aesthetically and creatively. He knew how to talk to people and how to get what he wanted.

Did you have the instincts that led you to sign so many great artists throughout your career from the beginning or did your ears sharpen as you gained experience in the industry?

All of that is intuitive. A lot of people want to be a great A&R person who signs artists and puts them together with the music. Everyone thinks they know a hit record, but very few people have the instinct to understand what will work and what won't. I didn't know I had it when I started, but I had a lot of hits. It's not so much ears as it is intellect and thinking about things people will like. I feel it is a given talent and if you keep up with the music and stay current, things don't change that much.

You went out on a limb when you brought Death Row Records into the fold at Warner Music and had to stand by your conviction that rap music was going to be big.

Yes, but that wasn't about loving rap music. It was seeing these little labels putting out rap music and how young kids were buying them. It was a different cultural moment. Seeing small labels selling them made me feel that we could sell those records at a big label. It was a business decision to see what was appealing to the young people. It's not much different than today with Emo and dance music. You have to watch what's going on. Young people are the trendsetters, not the music people.

You've been at the fore with new trends and ideas, such as monetizing online videos by establishing Vevo.

That was a logical idea. Rather than having people search through the mishmash of user-generated videos, my idea was to take the premier videos and put them in one place. It became a big thing. As regards digital strategies and streaming services, they don't stream music that people don't want to hear. The key to everything is to find what people love. The whole music business is based on this one thing. People make it so much more complicated. The major labels got criticized for not being out in front with technology. But we didn't know anything about technology back then, we understood how to make great music. Without great music, none of those surfaces work.

Is piracy still a major problem for record labels or is it abating given the alternative methods consumers have to access music?

It's continues to be a terrible problem. It's easy for people to steal music and have no conscience about it. Everyone steals off of YouTube. Piracy has put tens of thousands of people out of work. There used to be six major labels, now there are three in the United States. A lot of jobs were lost. [Consequently], there's not enough money to put into developing more artists, and many have been deprived of the opportunity to be successful. It's not a victimless crime.

I'm hoping that when streaming services become sexy enough, they will put a dent in piracy. There will be a transition and people will find streaming services easy and interesting enough to want to pay them \$10 a month. It will not be a matter of character where people wake up one morning and decide that they shouldn't steal.

What gives you the most hope for the future of the music industry?

I feel the industry is going to do better than it ever has. Over the past few years the profits in the industry have started to increase. It has to do with streaming and the record companies starting to know how to deal with the tech companies. The digital business itself is a much better business model. There's no manufacturing and there are no returns, so the margins are much better. I think that will continue and there will be more money to invest in artists and marketing them. I think we are in for a really nice change in the atmosphere.

It's a fascinating business and it's important that people understand that it's not one-dimensional. One door leads to another. That happened for me and I've enjoyed the whole trip. You will never get bored in this business. When you work at something you like, it's fun. And when it's fun, you get good at it.

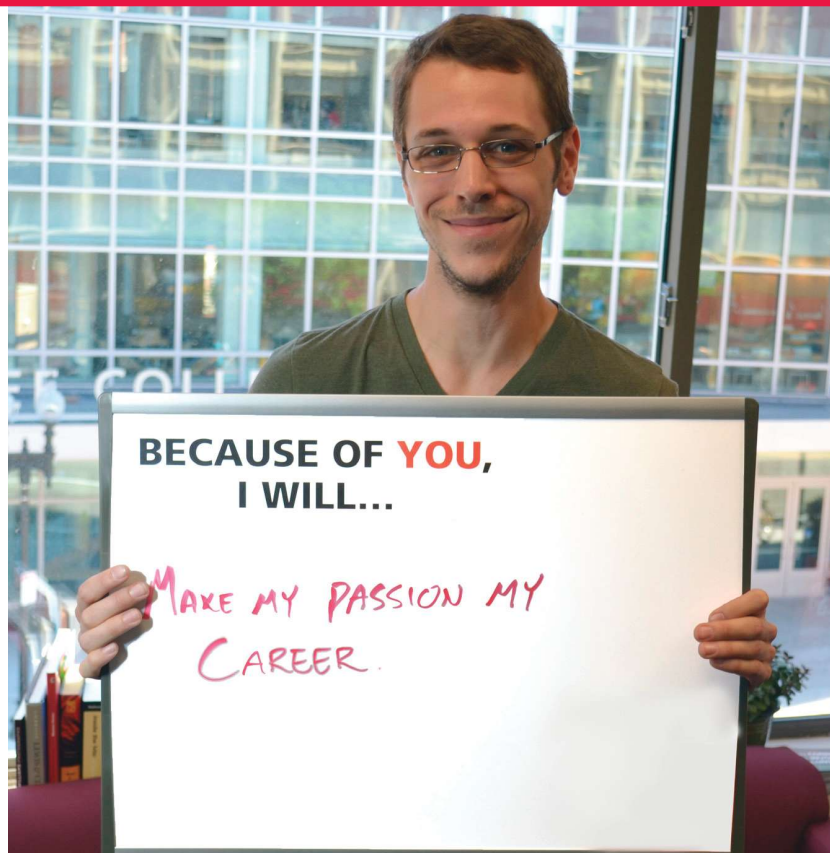
What would you tell people aspiring to a career in the music industry?

I think of the kids coming out of Berklee and they have to figure out what part of the industry they love and where they'll have a chance if they work hard. Go and do that because it will be fun. The worst that can happen is that you don't do well, but you will have a good time. There are a lot of things to do in the music industry. You can be a producer, which requires a lot of talent, or an engineer, which is technical. You could be a songwriter or a publisher finding the people who write great songs. You could become a music publicist. There are so many different jobs that are intimately involved with the industry. When students graduate, they have to make the rounds and not become discouraged. I wish everyone good luck.



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ALUMNI NOTES

Compiled by Ryan Fleming



Gene Perla '65



Al DiMeola '74



Steven Saltzman '77



Bob Sinicrope '78

1965

Bassist and producer **Gene Perla** of Easton, PA, who has worked with numerous jazz greats, released the album *Bill's Waltz* on his own PM Records label. Visit perla.org.

1973

Keyboardist **John Novello** of North Hollywood, CA, plans a January 2016 release of his solo album *Ivory Soul*, featuring the single "Crush" with Gerald Albright. The latest CD by his band Niacin reached number 19 on *Billboard* magazine's jazz charts. Visit keysnovello.com.

Pianist **Steve Sternberg** of Tallahassee, FL, has worked full time on the retirement home circuit for five years in Florida and Alabama. He has also taught private lessons on piano, saxophone, flute and harmonica since 1982. Visit stevesternberg.com.

1974

Guitarist **Al Di Meola** of New Milford, NJ, released the album *Elysium*. In June he was named the 22nd recipient of the Montreal International Jazz Festival's Miles Davis Award.

Guitarist **Joshua Breakstone** of West New York, NJ, released the album *2nd Avenue: The Return of the Cello Quartet*, featuring Mike Richmond, Lisle Atkinson, and Andy Watson. It is his 21st album as a bandleader. Visit joshuabreakstone.com.

1975

Richard Niles of Mission Viejo, CA, is the U.S. representative of the German company Instant Music Licensing, whose software allows easy and fast licensing of music. He also just published a book titled *From Dreaming to Giggling: Jazz Guitar in 6 Months*. Visit richardniles.com.

1977

Steven Saltzman of Los Angeles, CA, released the book *Music Editing for Film and Television: The Art and the Process*. Visit saltzmanmusic.com.

1978

Bob Sinicrope of Milton, MA, is the president of the Jazz Education Network (JEN), which will hold its seventh annual conference in Louisville, KY, in January 2016. It will feature keynote speaker Victor Wooten, 75 performances and clinics, a jazz business symposium, and more than 100 exhibitors. Visit jazzednet.org.

1980

Singer/songwriter **Holt Vaughn** of Orchard Park, NY, released the album *These Songs, Vol. 1*, featuring Phil Keaggy, Will McFarlane, Ashley Cleveland, Rick Cua, Jerry Livingston, Tony Morra, and Ted Reinhardt. Visit holtvaughn.com.

1981

Saxophonist **Scott Robinson** of Teaneck, NJ, released *Mission in Space*, featuring Marshall Allen and Henry Grimes on his ScienSonic Laboratories label. Visit sciensonic.net.

Guitarist **Rolf Sturm** of North Bergen, NJ, released an album with singer Jenna Mammina titled *Spark* on Water Street Music. He has appeared on 60 albums with artists including Tony Trischka, Anthony Braxton, and John Medeski. Visit jenna-rolf.com.

1982

Michael Antonelli of Walden, NY, completed his doctor of music arts degree at Boston University and wrote his dissertation on Joe Lovano and Us Five. Visit orangecountyhops.com.

Luis Disla of Hollywood, FL, produced and arranged the tropica/salsa project La 313 for his DLM label, featuring vocalist Armando Vega and composer Hector Montijo.

Bassist **Loïc Souriant** of Pointe-à-Pitre, Guadeloupe, released the album *Bass Traveler*.

1983

Jody Espina of Savannah, GA, produced the George Garzone album *Crescent*, featuring pianist **Leo Genovese** '04 and bassist **Esperanza Spalding** '05.

1984

Bassist **Hans-Peter Brack** of Herrliberg, Switzerland released a new album with Diggin' the Blues on Sony Music Entertainment Switzerland. Visit diggintheblues.ch.

Joel Goodman of Topanga, CA, scored the HBO film *Southern Rites* and the Neil LaBute film *Dirty Weekend*, and the PBS program *American Experience: Walt Disney*. Visit joelgoodman.com.

Pianist and singer **Barry Rocklin** of Revere, MA, performs his "Barry from Boston" cabaret series aboard the *MS Veendam*, *MS Oosterdam*, and the *MS Vollendam*.

1985

Drummer **Alun Harries** of Twickenham, Great Britain worked on Lisa Kwei's albums *The Girl You Left Behind* and *Leave Only Footprints*. The latter is scheduled for release in late 2015. He also runs a private teaching studio in Twickenham.

Saxophonist **Sam Newsome** of Brooklyn, NY, published the book *Life Lessons from the Horn: Essays on Jazz, Originality and Being a Working Musician*. He teaches jazz studies at Long Island University Brooklyn.

alumni profile

Andrew Simon McAllister '08

Creating the Right Atmosphere

By Mark Small

Growing up in Belfast, Northern Ireland, film composer **Andrew Simon McAllister**, was a child during “the troubles,” the sectarian fighting that flared there for a time.

“I remember being very young and going to the shopping area in the city center with my mother,” McAllister says with a distinctive brogue. “We had to go through turnstiles past soldiers holding machine guns. I remember holding very tightly to my mum’s hand as we went.” Given that backdrop, McAllister was an ideal choice to score the film 2014 film *Shooting for Socrates*, half of which was set in Northern Ireland.

“It’s a sports film about the Northern Ireland football team going to the Mexican World Cup to play Brazil in 1986 during the height of the troubles,” he says. “While the team was playing, there was no fighting in the streets, everyone was inside watching the game on TV. It brought the country together.”

In addition to his ability to write cues for violin, guitar, and flute with an Irish lilt as he did for *Socrates*, McAllister creates music in a range of styles for dramatic features, documentaries, and video games. His scores may feature full orchestra (*Planet of the Apemen* miniseries), solo piano and chamber ensemble (BBC World War I drama *37 Days*), pop songs (MTV’s *My Super Sweet 16*), and electronically manipulated sounds. McAllister draws on his life experiences as well his musical and technical finesse to create the right atmosphere in the films he scores.

For years, McAllister has worked out of his home studio in Belfast where he lives with his wife and their two young children. He shuttles regularly to London for meetings and larger recording sessions at Air Edel, the production company that now represents him.

Raised in a musical family, McAllister grew up playing trumpet, cornet, and French horn before picking up the guitar at 11 years old. After graduating from high school, he earned a

bachelor’s degree in electro-acoustic composition at Queens University in Belfast. “It was a good education, although I had always wanted to go to Berklee,” he says. “But there was no way my family could consider that when Queens University was free.”

For a time, he operated a small recording studio and was writing—as he terms it—“daft punk music” with his cousin, Nathan Connolly. After Connolly joined the successful Irish alternative rock band Snow Patrol, McAllister decided to go to Berklee. “I already had a degree from Queens University, but I got another from Berklee because there wasn’t a master’s program back then. Looking back, it was a good choice.”

McAllister received a performance scholarship as a guitar principal but soon changed his focus. “When I got to Berklee, I saw so many incredible players,” he recalls. He began practicing with such intensity that he developed hand problems. “At the same time I was getting high marks in the composition classes,” he relates, “and after taking the Introduction to Film Scoring class, I knew I really wanted to be a film scoring major.”

Upon graduating summa cum laude from Berklee in 2008, McAllister and his wife lived briefly in Los Angeles, where he gained experience writing for MTV, PBS documentaries, and other projects. “The MTV work came through a publishing company that was looking for songs for shows like *My Super Sweet 16*,” he says. “I still get royalties for some of the work I did there.”

After returning to Northern Ireland, McAllister endured serious health problems that lasted for a year. Once he recovered, he began visiting production companies seeking work. “Many were using library music rather than hiring a composer,” he says. “But I kept trying. When you’re starting out you’ll hear no a lot, so you have to have a thick skin.” After persistent effort, McAllister began writing for local programs and short films. Scoring three-



Andrew Simon McAllister

episodes of the BBC miniseries *Planet Earth: Planet of the Apemen*, required nearly three hours of orchestral music. That was his first big project for the BBC, others would follow.

An admitted workaholic, McAllister is hands-on with the writing, engineering, and playing of some of the instruments for his scores. Until recently, he also handled the administration work. “I was wrangling with producers and directors about contracts and then trying to sit down and be musical,” he says. “That’s when I felt it was time to get an agent.” In November 2014, after his score for the BBC drama *37 Days* was nominated for a Royal Television Society award, he signed with Air Edel.

He recently scored the independent film *My Lonely Me*, which has been nominated for a World Music and Independent Film Festival Award for best soundtrack. He’s also composing for the video game *Mulbury Project* by the developers of the popular *Hitman* and *Hitman Resolutions* games. His sonic palette has broadened since he began scoring. “It’s changed quite a lot since I left Berklee,” he says. “I was a big John Williams fan then, trying to write melodic orchestral cues. You can do many different things now.” For *37 Days*, McAllister mixed big orchestral sounds with electronic e-pulse cues, and more.

Sometimes the film isn’t calling for a tuneful or feel-good score. McAllister used only guitar tracks and sounds he produced by rubbing and tapping glass for the score for *The Healer*.

For the forthcoming documentary *Hostage to the Devil*, about the life of Irish Catholic priest, author, and exorcist Malachi Martin, he deliberately created an unsettling score. “My cousin and I recorded hours of really weird and annoying noises and then I added orchestra and an opera singer. I wanted people to walk out of the cinema feeling glad they were out of there.” Whatever kind of soundtrack a film needs, McAllister will explore until he finds it.



Loïc Souriant '82

1986

Guitarist **Kevin Kastning** of Groton, MA, released the album *Otherworld* on Greydisc Records. Visit kevinkastning.com.

1987

Joe Doyle of Nashville, TN, had his song “Back to Bethlehem” recorded by Kenny Rogers for Rogers’s new album *Once Again It’s Christmas*. Visit joedoyleongs.com.

1988

Saxophonist **Mario Perrett** of Stoneham, MA, is featured on blues guitarist Ronnie Earl’s latest album *Father’s Day* on Stony Plain Records. It debuted at number three on *Billboard* magazine’s blues chart. Perrett is also an artist in residence at Wally’s Café jazz club in Boston.

Tony Schultz of North Quincy, MA, was elected as the vice president of the Eastern Region of U.S. and Canada for the Audio Engineering Society. He has owned and operated Big T Productions for 26 years. Visit bigtproductions.com.

Vocalist **Luciana Souza** of Los Angeles, CA, released the album *Speaking in Tongues*, featuring **Lionel Loueke** '00, **Massimo Biolcati** '99, and **Kendrick Scott** '03. Visit lucianasouza.com.

Kim Fox



Luciana Souza '88



"Lil" John Roberts '92



Joe Bush '92



Reg Bloor '93

1989

Trumpeter **Dmitri Matheny** of Oakland, CA, completed a successful Indiegogo funding campaign for his group's new album *Jazz Noir*. Visit dmitrimatheny.com.

Joe Zobkiw of Raleigh, NC, had his electronic music piece "So This Is How It Ends" used in the video *Islands of the Wild Atlantic Way: Shaped by the Sea*, which promotes a coastal touring route in Ireland. Visit zobkiw.com.

Jason Jennings of Burbank, CA, was the lead sound designer for *Terminator: Genisys*, *Goosebumps*, *Spectral*, *Now You See Me: The Second Act*, and *Kung Fu Panda 3*. Upcoming movie projects include *The Huntsman* and *Teenage Mutant Ninja Turtles 2*.

Sophie Duner of Hovas, Sweden, appeared at the Festival O/Modernt in Stockholm and at the Bimbache open Art Festival in the Canary Islands. Exhibitions of her paintings and drawings accompanied her performances.

1990

Sam Hooper of Los Angeles, CA, and Mike Null released the EP *Hoodoo Blues*, featuring blues classics by Albert King, John Lee Hooker, Junior Wells, and more. Visit samhooper.com.

1991

In November, **Susan Tedeschi** of Jacksonville, FL, will tour Europe with the Tedeschi-Trucks Band. The group recently performed in a tribute to Joe Cocker's 1970 *Mad Dogs & Englishmen* tour, featuring many of the original musicians. Visit tedeschitrucksband.com.

Kevin Kliesch of Valencia, CA, won a Daytime Emmy in the Outstanding Music Direction and Composition category for his work on the Disney Junior show *Sofia the First*.

1994

Jose Conde of Brooklyn, NY, and his salsa group Ola Fresca released the album *Elixir*. Visit joseconde.com.

Joanna Katzen of Athol, MA, had her song "And We Shall Want No More" published in the folksong anthology *Rise Again*, the sequel to the *Rise Up Singing* collection.

1992

Joe Bush of Southington, CT, won Emmy Awards for his contribution as the audio technician for the Derek Jeter special "Salute 2 the Captain" and the Yankees post-game show "Farewell 2 the Captain."

Saxophonist **Rudresh Mahanthappa** of Montclair, NJ, won the Downbeat Critics Poll in the Album of the Year (*Bird Calls*), Alto Saxophonist of the Year, and Rising Star Composer of the Year categories. Visit rudreshm.com.

1996

Pablo Ablanedo of Cambridge, MA, published the book *Suite of Mirrors: A Collection of Mirror Pieces for the Beginning Pianist*. Visit pabloablancedo.com.

Mark Ptak of Hawthorne, NJ, and his progressive rock band Advent released the album *Silent Sentinel*. He did engineering and mixing work on the album. Visit adventmusic.net.

Vibraphonist **Errol Rackipov** of Hollywood, FL, released the CD *Pictures from a Train Window* on First Orbit Sounds. Visit errolrackipov.com.

Christian Pedersen of Farsta, Sweden, and his Transatlantic group recorded the album *Autumn Sketch*. The band toured Sweden and visited New York for a series of gigs and radio appearances.

Kurt Rosenwinkel recently toured Asia playing solo guitar concerts. Stops included Shanghai, China; Seoul, Korea; and Hong Kong. He will also play at the Barcelona Jazz Festival in November and at SFJazz in San Francisco in January 2016. Visit kurtrosenwinkel.com.

Composer **Jason Eckardt** of Kerhonkson, NY, released a new CD titled *Subject*, featuring flautist Eric Lamb and pianist Marilyn Nonken. He also received performances of his works by bassoonist Rebekah Heller and flautist Claire Chase. Visit ensemble21.com.

Drummer "Lil" **John Roberts** of Atlanta, GA, performed on Stevie Wonder's Songs in the Key of Life tour, Janet Jackson's Unbreakable tour, and was musical director for the BET network's Sunday Best All Stars. He has performed and/or recorded with Dave Chappelle, Queen Latifah, and Nathan Watts. Visit liljohnroberts.com.

1997

Ayala Asherov of Charleston, SC, released the album *Colors and Shapes*, produced by Mark Bryan of Hootie and the Blowfish, with drummer Quentin E. Baxter. Visit ayalaasherov.com.

Peter Vantine of Middleton, MA, released the solo piano CDs *Prayerful Improvisations 2* and *Peaceful Classics*. Proceeds from *Peaceful Classics* will benefit the Cure Alzheimer's Fund. Visit petervantine.com.

Jazz pianist **Amina Figarova** of Forest Hills, NY, released the album *Blue Whisper*. She also recently completed a European tour. Visit aminafigarova.com.

1993

Reg Bloor of New York City is releasing her first solo CD *Theme from an Imaginary Slasher* on October 22. Visit regbloor.com.

Sean Meredith-Jones of Toronto, Canada, filmed a video in Santa Monica, CA, for an upcoming single and led a Jeff Beck tribute concert. Visit seanmeredithjones.com.

IN THE SPOTLIGHT: SINGER'S ROBOTS

Visit: alumni.berklee.edu

by Ryan Fleming

Pittsburgh, PA, has undergone such an economic boom thanks to its high-tech and robotics industries that it has earned the nickname “Robot City.” Thus it was the perfect location for **Eric Singer** '91 to launch Singerbots (singerbots.com), a successful enterprise that blends the fields of music and robotics in fascinating ways. For more than 20 years, Singer has been a leader in the area and he credits Berklee with increasing his curiosity.

“My mentor at Berklee was Richard Boulanger who got me into creating alternative musical instruments out of unconventional materials like plastic tubes and gloves,” he recalls. Boulanger, for whom Singer worked as an assistant after graduating, suggested he pursue graduate studies at New York University. “When I got there my mission was to study computer science, and I ended up spending a lot of time in the school’s multimedia lab where I got a chance to do interactive music programming.” This led him to robotic musical instruments.

From there, Singer went off on his own, collaborating with other musical artists who were also interested in robotics. In 2000 he started the League of Electronic Musical Urban Robots, or LEMUR, a collective of artists and technologists, for the purpose of creating robotic musical instruments.

“Even though I had a bachelor’s degree from Carnegie Mellon in electromechanical engineering, I really had zero experience in robotics. There was a ton of experimentation,” Singer concedes. “With LEMUR I knew I could fill my knowledge gaps by working with others who had those skills.” Within the first year of operation, Singer had secured funding for machines and raw materials via a Rockefeller Foundation grant, and they were off and running. The group initially conceived and built machines for five separate artists, each with different needs.

His first ambition was to build a robotic guitar he called the GuitarBot, which took two years to design and complete. Once LEMUR had produced a handful of instruments, they began showing them in public at art galleries, public performances, and the like. “People were fascinated,” he recalls. “At the time, the idea of robotic musical instruments was novel. All kinds of incredible ideas were buzzing around LEMUR. The results were really cool and generated highly musical results.”

All of Singer’s robotic creations are MIDI-driven. Musical commands are transmitted via circuits and software that he designed that convert MIDI into mechanical signals. “From the performer’s perspective they’re built to be user-friendly. They can be controlled by

any MIDI-controlled synthesizer,” Singer explains.

Singer’s work caught the attention of guitarist/composer **Pat Metheny** H’96. Metheny contacted him in 2008, interested in having a set of instruments built so that he could tour as a solo artist accompanied by a robotic backing band. Called the Orchestrion Project, the tour paid tribute to the 19th-century musical machines of the same name while incorporating modern robotic technology. “We were possibly the only group in the world that could build a project on such a scale,” Singer states. Metheny needed a robotic orchestra that was massive and reliable, and in 2010 he took the Orchestrion Project on a yearlong worldwide tour. “We sent one person with a truck to set up the instruments. Pat would play a three-hour show, then our tech would tear it down, pack it up and drive it to the next gig. At the end of the tour I asked him how the instruments performed and he said, ‘They were the least of my problems!’”

The reliability of the instruments is Singer’s first priority—especially on his latest project. He has created a robotic orchestra installation for the Lido Cabaret in Paris, France, which will run for 10 years without Singer’s assistance. “The exciting thing about these instruments is that they’re creating real-time



Eric Singer

acoustic sounds, and the mechanics provide a great visual element too,” Singer notes.

“No matter how complex the technology becomes, the human musical element is what’s most important,” he says. Nearly every installation he’s done is interactive in some way. “I’ve never woken up to find that these robots have created music on their own,” he says. “It’s up to the composers and performers who use these tools to bring their visions to life.”

VALENCIA ALUM NOTES

Compiled by Maxwell Wright

Nicole Bono MA’13 of New York City is working as a licensing assistant for ABKCO Music & Records in Manhattan.

João Bruno Soeiro MM’14 of Moscow, Russia, is working for CineLab film studios in Moscow. He currently works at the company’s postproduction branch, CineLab SoundMix.

Paolo Cognetti MM’13 of Firenze, Italy is a freelance pianist and the in-house composer for L’Officina Sonora Bigallo studios, working on a range of projects. He recently took second place in a composition contest and had his winning orchestral piece premiered on Italian national TV and radio in August.

Vincent Despins MA’13 of Paris, France, is the head of communications and media for MaMA Event, a music festi-

val and convention in Paris. Previously, Despins worked as a digital project manager at DBTH, a music business marketing and development service in Paris and as an associate music supervisor for Tracks & Fields in Berlin.

Jordan Gagné MM’13 of Los Angeles, CA, is writing additional music for TV projects with composer Jeff Russo. Gagné established his own production company, Clockwork Studios, and scored the film *Teachers*, which received its premiere at the L.A. Film Festival.

Matthew Mazzone MM’14 of Adelaide, Australia, is working as a consultant for inMusic Brands, the parent company of Akai, creating MIDI maps for a new keyboard being developed by Akai. Additionally, he is teaching electronic music and production for MusicSA, doing live sound for a local band, producing his own music.

Tanya Nath MA’14 of Faridabad, India, was named as a digital services executive for Sony Music India in July.

Pedro Santa Cruz MM’13 founded the music production company Oso Pardo in Santiago de Chile. He is creating music for three TV series, including an animated show to be broadcast next year on the Brazilian network O Globo. He has also scored TV commercials, short films, and informational videos.

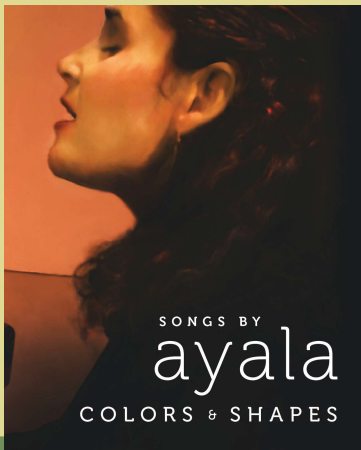
Luiza Sales MM’14 of Rio de Janeiro, Brazil, released her second album titled *Aventureira*, which is available on Apple iTunes. She founded Solares Produções, an artist management company, and the YouTube project called Meninas do Brasil, creating videos by independent female artists.

Allison Zatarain MA’13 is the manager for artist services for the Orchard



Luiza Sales MM’14

in New York City. She is working with artists Dum Dum Girls, the Raveonettes, Fallulah, and Dan Owen with the Orchard founders Scott Cohen and Richard Gottehrer.



Ayala Asherov '97



Avi Rothbard '99



Bob Reynolds '00



Nathalia Palis '04

1998

Damian Draghici, a member of the European Parliament, raised funds through his Bright Light Foundation for a memorial dedicated to Roma victims of the Holocaust. Draghici helped design the monument, which was unveiled at the Roma Culture Museum in Bucharest, Romania, in August.

Fiddler, singer, and step-dancer **April Verch** of Pembroke, Ontario, Canada, performed with her band at the recent Champaign-Urbana Folk and Music Festival. They are touring in support of her 10th album *The Newpart*, produced and engineered by **Casey Driessen** '00.

1999

Richard Furch of Sherman Oaks, CA, recorded and mixed Tyrese's *Black Rose* album. It opened at number one on *Billboard* magazine's 200, hip-hop and r&b charts, Apple Music and iTunes. He also mixed BJ the Chicago Kid's album on Motown Records. Visit richardfurch.com.

Sean McGowan of Denver, CO, released an album of music from *My Fair Lady*. He also performed at festivals including the Swannanoa Guitar Week in Asheville, NC, and Alex de Grassi's Guitar Workshop in Caspar, CA. Visit seanmcgowanguitar.com.

Bart Migal of Long Island City, NY, engineered Björk's new album *Vulnicura*. He also engineered cast

albums of the Tony-nominated *On the Town*, *On the Twentieth Century*, and *Fun Home*.

Avi Rothbard of Bronx, NY, won the 2014 John Lennon Award in the jazz category for "One and Nine." His latest trio CD is called *City Colors*. Visit rothbardmusic.com.

2000

Drummer **Patrick Charles** of Woodland Hills, CA, released the single "Sons of the Sun," and will release a full-length CD in the summer of 2016. Visit patrickcharlesmusic.com.

Bob Reynolds of Los Angeles, CA, cofounded the Inside: Outside Retreat for Saxophonists. He was also featured in an August 19 *New York Times* article called "The Creative Apocalypse That Wasn't." Visit bobreynoldsmusic.com.

Saxophonist **Jaleel Shaw** of Paterson, NJ, was featured in the Blindfold Test in the August issue of *Downbeat* magazine.

2001

Jonathan Geer of Austin, TX, is the pianist and composer for the nuevo tango ensemble Austin Piazzolla Quintet. The group released its third self-titled album featuring four compositions by Geer. Visit apqtango.com.

JooWan Kim and the Ensemble Mik Nawooj received a Google AdWords Grant, giving the band a monthly stipend to share its music. In October, the band will be in residency at Zoo Labs, where they will record their second album. Visit ensemblemiknawooj.com.

2002

Jorge Castellanos of Cambridge, MA, is the head of Audreio, a desktop music production software company. Visit audreio.io.

Aaron Diecker of Los Angeles, CA, is a dialog editor for Fox's *Family Guy* and *American Dad*. He also founded a website featuring music and other top resources at creativelyforward.com.

John Shannon of Pittsburgh, PA, **Benjamin Geis** '03, and **Matt "MJ" Lambert** '04 make up theSHIFT, a cosmic rock trio that released their debut EP *7th Direction* in the spring. Visit shiftwithus.com.

Slava Tolstoy of Natick, MA, **Ippei Ichimaru** '98, and **Ben Powell** '09 form the International String Trio, and recently toured the West Coast.

2003

Roy Assaf of New York, NY, started a company called C-PLNR (pronounced "C-planner"), offering career planning, group workshops, personal style, and more. Visit cplanr.com.

Nathalia Palis of Stevenson Ranch, CA, is a bilingual children's songwriter and performer. She released her second album *Dream a Little (Sueña un Poquito)* and has been featured on Univision and *The Talk* (CBS). Visit nathaliamusic.com.

Justin Purtil of Grass Valley, CA, released a new album of improvisational folk music entitled *The Sun in Splendor* on Constant Clip Records. It is available on Bandcamp, iTunes, and CDBaby. Visit justinpurtil.com.

2004

Rodrigo Bonelli of Brooklyn, NY, released a jazz septet album titled *Septet Works*. The group has received airplay on some 50 radio stations worldwide. Visit rodrigobonelli.com.

Hadi Sumoro of Philadelphia, PA, launched HX Audio Lab, LLC, which provides audio/acoustics consulting services. He works in studio design, loudspeaker design, and electro-acoustic optimization. Visit hxaudiolab.com.

Sam Warshaw of Tamarac, FL, and his wife work in the cruise entertainment industry. His company Warshaw Entertainment casts musicians for jobs on cruise ships. Visit warshawentertainment.com.

L.A. Newsbriefs

By Justine Taormino '06

American Idol is entering its 14th and final season, bringing with it a close to the recent hey-day of live bands on television. The show's music director and producer Rickey Minor is a connector within the industry who fosters talent and mentors musicians. The relationships between the Berklee alumni who've worked for Minor and the intricate ways their careers are tied to together, is a microcosm of the larger Berklee alumni community. Below, a few alumni share their experiences working with Minor, the musician regarded as the "King of Los Angeles" for their generation.

Kenya Hathaway '94, an artist, background vocalist and *American Idol* vocal coach, had heard about Minor's auditions. "He was the guy that called everyone back," she says. Hathaway became one of Minor's TV singers performing on major award and music shows. "We were all such perfectionists. We wanted to sound exactly like the record," she recalls. In 2014, at Minor's prompting, Hathaway became a vocal coach on *American Idol*. "He's been such a force in my life," Hathaway says. "If he says I can do it, I can do it." During the first season, she and her musical partner **Matt Rohde '91** coached contestant Caleb Johnson to victory. "It's a small musical world," Hathaway says regarding fellow alumni. "We used to tease [Minor] about having so many Berklee people."

Rohde majored in jazz composition and has served as an associate music director for *American Idol* and as an arranger for *The Voice*. Rohde has also worked big pop tours for such artists as Hanson, Alanis Morissette, and Christina Aguilera. During his interview for *American Idol*, Rohde played a sort of musical Russian roulette before the show's producers by sight reading the sheet music of random artists on the fly. "The show is so diverse, you have to be fluent in every kind of style," he says. Rohde, who also owns Coast Music Conservatory with his wife **Liz Rohde '92**, has noted that 90 percent of a musician's work comes from



Kenya Hathaway '94

referrals. "You always have to present yourself in the best light," he advises.

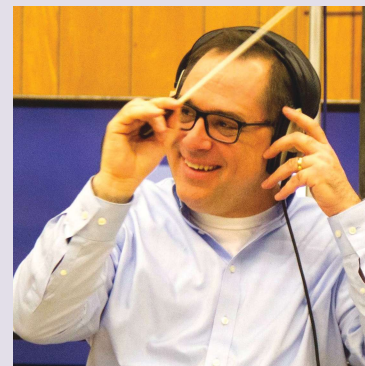
Lenny Wee '08 is a freelance mixer and arranger, and Minor's right-hand man. Wee heard about an interview to be Minor's office manager from Berklee professor Bill Elliott. The job quickly turned into an opportunity. "Engineers wouldn't be able to make it last minute," he says, "so I would fill in. It was like, 'just do it because we need it done.'" Whatever the situation, Wee is there to make it work for Minor. "The most important thing is to be ready for anything," he says. "Always keep your chops up. If you're not ready, you might get the gig, but you'll never keep the gig."

David Delhomme '89 is keyboardist and guitarist who majored in music synthesis. At the start of his career, Delhomme toured with such artists as Marcus Miller and Eric Clapton. He later backed pop acts including the Backstreet Boys, Britney Spears, and Whitney Houston. More recently, he's worked with Rickey Minor in the *Tonight Show* band and on *American Idol*. He advises alumni to keep writing songs. "A great song will outlive you, me, and everyone else," Delhomme says. "A great song will be around forever."

Saxophonist **Miguel Gandelman '04** and trumpeter **Ray Monteiro '03** connected during their freshman year at Berklee and have continued as members of a horn group that has worked with many pop stars and was part of the *Tonight Show* band when Minor was the band leader. For *American Idol*, Gandelman is a saxophonist, producer, programmer, and arranger. He suggests that playing, performing, and gaining the attention of a music director like Minor is no different than building any other relationship. "We knew we were part

Mission: Possible

By Peter Gordon '78



Joe Kraemer '93

Scoring *Mission: Impossible—Rogue Nation* was the opportunity of a lifetime for **Joe Kraemer '93**. The music of any *Mission: Impossible* film will inevitably be tied to the iconic theme penned by Lalo Schifrin for the original TV show. The challenge for any composer is how to incorporate that very recognizable theme while also creating a new and memorable movie score. Kraemer is the fourth composer to meet this challenge, following in the footsteps of Danny Elfman, Hans Zimmer, and Michael Giacchino. In the opinion of many critics and fans, Kraemer's score to *Rogue Nation* is the best yet.

Kraemer's score was recorded with an 86-piece orchestra at Abbey Road Studios, Studio One in London. Using a full orchestral palette for this score was a dream come true for Kraemer.

"I have spent most of my professional life working toward the goal of scoring a sweeping action film with a symphony orchestra," he says. "I've devoted years of study to the works of the great concert composers like Stravinsky, Copland, Mahler, and Holst, as well as such film composers as John Williams, Jerry Goldsmith and David Shire."

After graduating from Berklee in 1993, Kraemer moved to Hollywood with the dream of a career like that of his idol, John Williams. His first major break came in 2000 with *The Way of the Gun*, directed by his longtime friend Christopher McQuarrie. Despite critical acclaim for his score, more than a decade passed before Kraemer landed his next major film, the 2012 thriller *Jack Reacher*, again directed

by McQuarrie. When McQuarrie was chosen to direct the latest *Mission: Impossible* film, Kraemer was handed the highly sought-after scoring role.

He freely acknowledges that McQuarrie's loyalty to him was a major factor in his landing the three biggest assignments of his career. "With technology leveling the playing field, and with so many talented people available too, it's our relationships and loyalties that are key in this business," Kraemer says.

Kraemer's 22-year journey in Los Angeles has reinforced his belief in Malcolm Gladwell's concept that it takes 10,000 hours to reach the level of mastery in your field. At times, Kraemer may have felt that his mission was nearly impossible, however, his passion for film music was never in doubt. "I spent several years making mockups of John Williams's scores in my spare time trying to get the samples to sound like live instruments," he says. "I've also scored nearly 40 TV movies for the Hallmark Channel alone. You have to be dedicated for the long haul." Kraemer put in his 10,000 hours and more. But just as important, he had the patience to still be standing at the crossroads where preparation could meet opportunity.

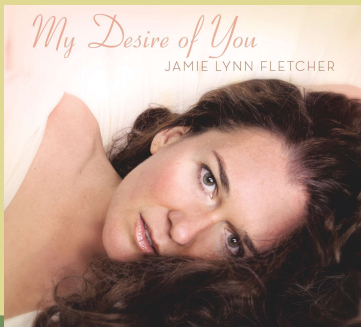
Peter Gordon is the director of the Berklee Center in Los Angeles

of his team when Minor said, 'I want you guys to be my every-single-day horns.' That solidified it."

Minor hired Monteiro for the horn section of the *Tonight Show* band because of his "commitment to excellence." Together with Gandelman, Monteiro has toured with Sheila E, Babyface, Eric Benoit, and Christina Aguilera. When asked

about advice for self-employed musicians, Gandelman says, "I would say to believe in yourself. Believe that it's possible," Monteiro offers. "There are no cubicles in this lifestyle. You have to be able to adapt."

Justine Taormino is the assistant director for alumni affairs, Los Angeles



Jamie Lynn Fletcher '07



Chris Bolint '08



Melissa Aldana '09



Brant Buckley '09

2005

Timothy Driscoll of Austin, TX, and his band Dead Earth Politics won the *Austin Chronicle's* award for best performing band: metal for the third straight year. In March they released the EP *Men Become Gods*. Visit deadearthpolitics.com.

2006

Dan Cutler of New Orleans, LA, plays bass for the Deslondes, whose album was released on June 9. It was featured on NPR's "First Listen" program.

In November, **Charlie Worsham** of Nashville, TN, will perform a seven-city tour of the UK. Visit charlieworsham.com.

2007

Jamie Lynn Fletcher of Greenleaf, WI, released the album *My Desire of You*. One of the album's songs was nominated for the 2015 Independent Music Awards in the Jazz with Vocals category. Visit jamielynnfletcher.com.

Matt Lange of New York City released his debut album *Ephemeria*, featuring the single "My Love Aside," on deadmau5's mau5trap label.

Gregorio Uribe of Brooklyn, NY, and the Gregorio Uribe Big Band released the album *Cumbia Universal*. The group performed in October at Jazz at Lincoln Center in New York. Visit gregoriouribebigband.com.

Chris Vasquez of Los Angeles, CA, and **Michael Torres '03** founded SoundLife Music Lessons, providing in-home music lessons in the Los Angeles area. Visit soundlifelessons.com.

Michael Vongova of New York City was commissioned by the United Nations to write a piano concerto in commemoration of its 70th anniversary. The work was premiered in New York City in May and was performed in Carnegie Hall in September. Visit michaelvongova.com.

James Austin Wyle of Nashville, TN, performed with the Wyle Band at Summer NAMM 2015 and on Balcony TV. The group's song "Child of the Night" was also featured in the new comedy show *Odd Mom Out* on the Bravo channel. Visit thewyleband.com.

2008

Chris Bolint of Portage, IN, just released his debut solo instrumental rock album entitled *Embers Alive*. He will be playing shows around the Midwest to promote the release. Visit chrisbolint.com.

Magda Giannikou of New York, City and her band Banda Magda performed this summer in the UK, Greece, Cyprus, Switzerland, Canada, and the U.S.

Lenny Wee of Los Angeles, CA, was the music production manager, Pro Tools engineer, and arranger for the 2015 Clive Davis Pre-Grammy Gala. Visit lennywee.com.

2009

Saxophonist **Melissa Aldana** of Brooklyn, NY, and her trio toured Europe this summer and performed at the Playboy Jazz Festival in Los Angeles. She also led a weeklong workshop at the Summer Session at Vallekilde in Denmark.

Brant Buckley of Chicago, IL, released a three-song EP titled *Chicago Summer*. Visit brantbuckley.com.

Rob Craft of Media, PA, played, produced and composed for A Minor Error's debut EP *Suds for Spuds*.

Tidtaya Sinutoke of Rego Park, NY, was one of 12 songwriters chosen to participate in the 2015 Johnny Mercer Foundation Songwriters Project. Visit tidtayasinutoke.com.

Alexandra Spalding and **Adrian Olsen '08** are members of the band Avers, which released the song "Vampire" from their self-produced album. Parts of the album were recorded at Olsen's Montrose Recording studio.

2010

David Bawiec of North Hollywood, CA, was the music editor and score/soundtrack producer for the Marcus Nispel horror film *Exeter*. Visit davidbawiec.com.

Vocalist **Kim Logan** of Nashville, TN, did a tour in July of the East Coast and Midwest. Visit kimlogan.net.

Eric Milos of North Hollywood, CA, is the owner of Clear Lake Recording Studios in North Hollywood. He recently completed a Kickstarter-funded recording for Meaghan Maples. Visit clearlakerecordingstudios.com.

Martin Nessi of Glendale, CA, mixed and engineered the new Andrea Bocelli album produced by David Foster, Humberto Gatica and Tony Renis, featuring Ariana Grande and Nicole Scherzinger. He also did engineering for Josh Groban's *Stages*, Gloria Trevi's *El Amor*, and Andrés Cepeda's *Mil Ciudades*. He's also worked with Anahi, Chiquis Rivera, and Julio Reyes.

Dan Palmere of Tallahassee, FL, completed his master of music degree in music therapy at Florida State University in May.

Scott Quintana of Ventura, CA, is the drummer for Kacey Musgraves. He recently appeared on *The Tonight Show Starring Jimmy Fallon* and *Late Night with Seth Meyers*. He works extensively in the Nashville area.

Neara Russell of Los Angeles, CA, performed with Anthony Starble and toured this summer with DJ Duke Dumont in the U.S. and Europe, and headlined at several music festivals. Visit neararussell.com.

2011

Danielle Deckard of Sydney, Australia, released her debut EP *End of the World*. Visit danielledeckard.com.

Alumni Buzz



In a recent visit to Miami, FL, Music Business/Management Department chair Don Gorder met with alumni working in various quarters of the Miami music industry. Left to right: Don Gorder, Jose Godur, Pablo Peña, Elsa Seda, and Amir Isaiiah



Front row from the left: Professor Steve Wilkes and Berklee staff members Ginny Fordham and Jason Camelio met with alumni, current students, and parents at the Tokyo nightclub Elektrik Jinja on June 18.



Nashville Pros

Fateful Meetings, Second Chances



Zac Brown Band bassist Matt Mangano '00

By Mark Small

In Boston for three concerts at Fenway Park with the Zac Brown Band (ZBB) in August, Nashville resident **Matt Mangano** '00 stopped by Berklee's Bass Department to meet with students. Bass Professor Danny Morris moderated a clinic in which Mangano told the kids, "I loved my time here," as he described his path from music student to bassist and latest addition to the platinum-selling, multi-award winning ZBB.

"I've been making a list of the people I met here," Mangano says. "It includes Clay Cook '98 [of the ZBB], John Mayer '98, Casey Driessen '00 [fiddler], Mark Kelley '03 [bassist for the Roots], and others."

Fateful introductions to future stars began right away. "During my first semester, a girl in our dorm told me, 'I don't know why, but think you need to meet these two guys,'" Mangano recalls. She took him to her room to meet fellow students Mayer and Cook. They were already writing songs together and playing under the moniker Lo-Fi Masters. Soon, Mangano was supplying bass lines for the Lo-Fi Masters, and later engineered demos for Mayer in an unsanctioned closet studio hidden in their 150 Mass. Ave. dorm room. When Mayer and Cook decided to leave school and head to Atlanta, they asked Mangano to go with them. "I struggled with the decision because I loved the music they were making," Mangano says. "But I felt a duty to finish my studies and decided to stay at Berklee."

After graduating in 2000 with a degree in Professional Music, Mangano joined Mayer and Cook in Atlanta. He began interning at a studio and playing clubs with various acts when he met a young Zac Brown. "One night while the band was on a break," says Mangano, "a guy came up to me and said, 'Hey man, I like your playing. My name is Zac. Would you like to come out and play with us?' So I started driving out to Carrollton, GA, to play some bar gigs with him."

Meanwhile, Mayer had signed a contract with Columbia Records, and

was struggling to find the right guitarist for his band's first North American tour. "We were sitting around John's apartment playing his songs [with two guitars], when he said, 'Why don't you be the guitar player in my band? You know these songs.' I'm a bassist, but I said I'd do it because it seemed like something I couldn't turn down. I had an electric guitar, but I had to go and buy an amp and pedals. It was a huge learning experience."

After the tour, Mangano decided to leave the band. "The scene wasn't for me," he says. "We were on a tour bus and there was a lot of excitement every night. I wasn't taking care of myself physically and wasn't getting enough sleep." Later, in a chance encounter, Mangano's former Berklee roommate, Mark Kelley, chastised Mangano for neglecting his bass playing. Duly noted.

Mangano made his mind up to move to Nashville. At that time, Zac Brown—who was based in Atlanta—was beginning to gain traction with his career and asked Mangano to go on the road with him. "I respectfully declined, I told him I felt I needed to go to Nashville," Mangano says. "He told me, 'One day I'll get you to come work for me.'" In Nashville, Mangano dusted off his bass and also worked as a recording engineer.

Fast forward to 2009, and Zac Brown's Band and Southern Ground record label are in full flight, Brown has signed three artists and plans to record their albums in Nashville. He hadn't forgotten Mangano and called him to play on the sessions. In 2011, Mangano helped Brown establish the new Southern Ground studio in Nashville and began spending 16-hour days working on a range of projects.

When ZBB bassist John Driskell Hopkins switched from bassist to multi-instrumentalist, Oteil Burnbridge was to fill the bass chair. "But it didn't work out," says Mangano. "Zac called and asked if I wanted to join the band. I said, 'Let me talk it over with my wife.' I almost said no again, and then someone slapped some sense into me." A ZBB member since April 2014, Mangano played on every track of 2015's *Jekyll + Hyde* album and was the record's production coordinator. He's loving every aspect of the gig—even the touring.

"The band is on a great trajectory," says Mangano. "Stylistically, the music is more diverse than it's ever been." True. The new album features country, bluegrass, pop, hard rock, and even a swing tune. Guest artists with the band at Fenway included Berklee's Gospel Choir and Aerosmith's Steven Tyler. Top artists frequently show up at ZBB shows. "You don't get many second chances," Mangano says with a grin. Indeed. For most, chances like this come less than once in a lifetime.



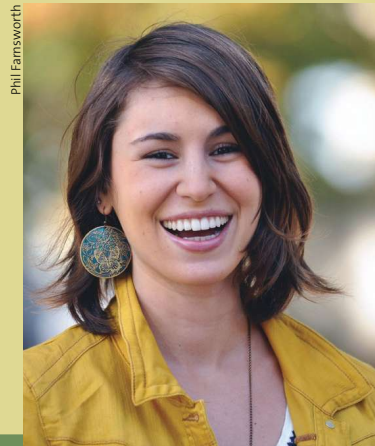
Gizem Gokoglu '11



KC Daugirdas '12



Ryan Marks '13



Cara Smith '14

Ryan Edwards of Watertown, MA, and Maria Finkelmeier coproduced “Waking the Monster,” an event turning the exterior of Fenway Park’s Green Monster into a nine-person, three-story percussion instrument. They commissioned six new scores from New England composers for the project. Visit ryanedwards.info.

Vocalist **Emily Elbert** of Los Angeles, CA, toured nationwide with **Esperanza Spalding** '05. Visit emilyelbert.com.

Matt Garstka of Glendale, MA, appeared on the cover of *Modern Drummer* in March. He is the drummer for the band Animals as Leaders, and recently gave clinics in China and Malaysia. Visit mattgarska.com.

Gizem Gokoglu of New York City had her composition “Inhale” awarded honorable mention in the Seattle Women’s Jazz Orchestra (SWOJO) Composition Contest. It will be performed and recorded live by the SWOJO with guitarist Mimi Fox at the 2015 Earshot Jazz Festival in Seattle. Visit gizemgokoglu.com.

Alex Von Guggenberg of Alexandria, VA, signed an exclusive worldwide publishing deal with Big Yellow Dog Music. Visit lxproductions.com.

2012

Jessica Brizuela of Pasadena, CA plays with the Los Angeles Harp Ensemble. She performed and presented a workshop at the American Harp Society 2015 Summer Institute in Logan, Utah. Visit jessicabrizuela.com.

In July, **KC Daugirdas** of North Hollywood, CA, conducted the premiere of his five-movement choral cantata *The Singing Revolution* at Chicago’s UIC Pavilion, featuring 1,400 singers and a 40-piece symphonic band. Visit daugirdasmusic.com.

Mike Smale of Clinton, MA, recently opened M. Smale Productions, offering multimedia services, music performance, audio production/engineering, and photography. Visit msmale.com.

2013

Jake Cassman of Boston, MA, **Ryan Jordan** '13, and Alex McGillivray and their band Drunken Logic released the album *Long Day’s Journey to the Middle*, featuring Austin Wells and Alex Trevino.

Billy Crabbe of London, England, released his first single in May titled “Way Back Home.” Visit billycrabbe.com.

Ryan Marks of Boston, MA, and Kenny Blume comprise the duo electronic producers LOUDPVCK. They released the EP *Botany*.

2014

Cara Smith of Brielle, NJ, won best female artist at the 11th annual International Acoustic Music Awards. Finalists included **Susan Cattaneo** '97, **Oscare Peñas** '01, **Emily White** '07, **Devin D’Amato** '14, and **Annie Johnson** '13.

Giorgi Mikadze of Tbilisi, Georgia, performed at the Black Sea Jazz

Festival with Zach Mullings and **Antoine Katz** '13, and at the Newport Jazz Festival with Berklee faculty member Brian Raydar Ellis.

Guitarist **Maddie Rice** of Salt Lake City, UT, drummer **Louis Cato** '06, and keyboardist **Masayuki Hirano** '06 are members of the house band for the *Late Show with Stephen Colbert* led by music director Jon Batiste.

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FINAL CADENCE

Compiled by Ryan Fleming

Stephen Walter Hand '71 of Freedom, NH, passed away suddenly on April 30. He was 62. A guitarist, Hand performed around New England and in Florida. He was also a pilot and worked as a chef in Florida and New Hampshire. He leaves two sons, two granddaughters, three brothers, two sisters, and his mother.

Raymond T. Bauer, Jr. '74 of Twinsburg, OH, died on May 26. He was 62. He played jazz and classical piano in ensembles and as a soloist and composed music as well. Additionally, he was a poet and wrote more than 2000 poems. He leaves a son, a grandson, and his longtime partner Paula Miranda.

Edward Paul "Doc" Wonsicki '87 of Orlando, FL, passed away on July 16 at Orlando Regional Medical Center. He was 49. After attending Berklee, Wonsicki worked as the president of King of Knight Productions and as a sound production engineer for Disney, ESPN, and ABC Sports. He received an Emmy Award for his work at the Olympics in Nagano, Japan.

William "Will" Sevier '90 of Jackson, MI, passed away on June 2. He was 50. Sevier studied guitar at Berklee and later earned his law degree from Mississippi College School of Law and worked for Eves Law Firm in Jackson, MI.

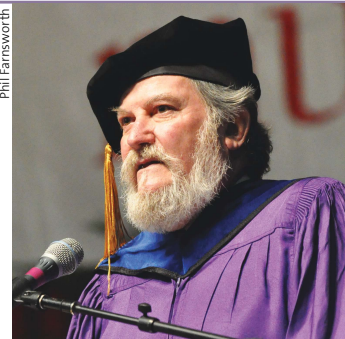
Katherine "Kat" Mulvaney '07 and her mother **Ledell Mulvaney** '78, of Brooklyn, NY, were killed on August 15 in a car accident in Yorktown, NY. **Don Mulvaney** '78, father of Kat and husband of Ledell, died on September 15 of injuries he sustained in the crash. The three were returning from a church music camp when their car was struck. Kat was a songwriter, Ledell a music educator, and Don a drummer, composer, and music educator. They are survived by Don's and Ledell's son Devan Mulvaney.

Former Berklee instructor **Anthony D. Tripoli** of Methuen, MA, passed away on September 20, 2014. He was 84. During his career, Tripoli had backed many famous artists including Billie Holiday, Bob Hope, and others. He leaves a daughter and a sister.



Professor Garrison Fewell

Guitar professor **Garrison Fewell** of Somerville, MA, died on July 5 after a battle with cancer. He was 61. Fewell had performed at New York's Blue Note and played throughout America, and in Europe, South America, Africa, the Caribbean, and Canada. He began teaching at Berklee in 1977 and authored four books on improvisation. He recorded 13 albums on various labels and two with the Variable Density Sound Orchestra, which he founded. In recent years, he explored free jazz and divided his time between teaching at Berklee and playing in the United States while maintaining a performance and teaching schedule from his home in Bergamo, Italy. Fewell is survived by his wife, Emy, and his son, Alex.



Professor Henry Tate

Liberal arts professor **Henry Tate** of Boston, MA, passed away on August 11 at his home. He was 73. Tate joined the faculty in 1985 and became a very popular teacher, passing along his infectious love for fine art to countless students for nearly three decades. He earned bachelors degrees from Villanova and the University of Pennsylvania, and his Ph.D. from Trinity College in Dublin, Ireland. He held curatorial positions in the education departments of the Philadelphia Museum of Fine Arts, the Worcester Art Museum, and the Museum of Fine Arts, Boston. Additionally, he was a lecturer at the Isabella Stewart Gardner Museum, Boston, and the James Joyce Society in New York and Dublin. Tate leaves a brother and two sisters.

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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:

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Innovation, Creativity and Emotion: Let it Flow

By Stephen Webber

Like many musicians, artists, and Berklee faculty colleagues, if someone says it can't be done, it's hard for me not to take that as a challenge and try to prove them wrong. "You can't teach emotion," was one of the axioms that tended to make me raise an eyebrow. As a young music student at North Texas State University, I heard so many teachers throw this mantra out as accepted conventional wisdom that it made me curious, and eventually determined.

Certainly, the teaching of technique and theory is massively important, and much less subjective to quantify; but given the importance of the *emotional element* of music, shouldn't we at least be spending *some* time exploring the topic?

For more than 10 years, I've been searching out, designing, iterating, and refining a series of exercises, observation techniques, tools, and strategies that students can use to explore the emotional impact of music, and the results have been satisfying. Students and alumni have reported that this awareness has been helpful in composition, arranging, production, and performance.

A few weeks ago in the lobby of Berklee Valencia, one of my online students with whom I was meeting in person for the first time, told me with some urgency: "I wanted to tell you," she proclaimed, "I've earned bachelor's, master's, and doctoral degrees in music, and your Music Production Analysis course was the first time in my studies that anyone ever asked me to consider how a piece of music made me *feel*." We both let that sink in for a moment. "That's terrifying," I finally said. She and her husband nodded in agreement.

As I took up the challenge to help shepherd the creation of the curriculum for the Music Production, Technology and Innovation masters program (MPTI) a couple years ago, I was once again faced with topics that some said could not be taught. Is innovation a discipline? Can creativity be taught? I was determined to find out. I was just as determined to mold the Music Technology Innovation Seminar, MPTI's pivotal offering, into a practical

class. I wanted to fill it with exercises, projects, science, and meaningful work that would instill an innovation mind-set in the students, and stir their creative juices.

I poured myself into the literature on creativity and innovation. Much of what I found came from business schools: entrepreneurship courses at Stanford and MIT, technical programs that stress prototyping and iteration, design firms like IDEO where prototyping and incorporating feedback effectively and swiftly are taken to ninja levels.

The more I researched how "to succeed in business" by applying creativity and innovation, the more I realized that the very same skills are what so often lead to success in the music world.

Innovation often consists of combining existing elements in new ways. Henry Ford appropriated the effective workflow he observed at a Kansas City meat-packing plant and modulated it into an assembly line for building automobiles. Ray Charles appropriated the emotionally riveting gospel music styles he learned playing in church and adapted them into secular radio hits.

Some think of creativity as being a "soft" skill; the lightning strike of a great idea that some people are blessed with, and others are too busy to notice. In practice, adopting a creative mind-set has less to do with strikes of lightning and more with staying on the edge of learning new skills day after day, a little at a time, while keeping one's mind open to magic. Of course, there will be false starts and dead ends, and they all have something to teach us if we are listening.

For something to be considered creative, it is generally agreed that there should be something novel about it. This means exhaustively studying what has come before, to make sure you are not re-inventing the wheel, or (worse) thinking you are being creative as you fall into the same traps that countless others have fallen into.

If you're driving into Boston on Route 2 and hit a traffic jam, you may believe you're thinking creatively by taking the Belmont exit and wend-

ing your way on the surface roads. However, if hundreds of other drivers take this route at the same time and you're still jammed in traffic on the surface roads, this solution starts to look decidedly less creative and more common. It doesn't matter that you didn't know that hundreds of others had exactly the same idea at the same time, the commonness of the solution stands in the way of its success and prevents it from being novel or creative.

There are many examples of this phenomenon that Berklee faculty members experience with practically every new crop of students: neophyte songwriters who believe they are the first to discover throwing out all semblance of song form in favor of wandering around haplessly in pursuit of a "through composed" song. Or first-semester metal guitarists who decide they will be the first to unleash crunchy distorted major-seventh chords instead of power chords because they just learned how to play a major-seventh chord and they've never heard anyone do *that* before.

In all disciplines there is low-hanging fruit that just doesn't taste very good. Blazing through these intelligently and swiftly is part of the process. If an idea is deemed worth pursuing, one of the first steps is to find out what has already been done. It's less than ideal to spend copious hours in a vacuum developing an idea that you believe is creative, only to discover that you've re-invented the wheel for the umpteenth time.

Getting into a truly innovative and creative mind-set is energizing. Once we get the ball rolling through scheduling time to actively explore, so many new ideas and concepts start to show up that we get the feeling that anything is possible. The energy that comes from generating all these great new ideas is welcome, because with each new idea, there is the prospect of deciding what to do with it.

Imagine an interactive musical ping-pong table, fitted with sensors that trigger musical events with every bounce of the ball. Each player is represented by a unique set of sounds, and a new musical sequence is created

Melissa Kojak Broadus



Stephen Webber

by every game played. Liam Neeson announces the score, the tempo increases with each point, and when one player comes within two points of winning the game, he or she automatically starts stealing notes away from the opponent's sequence.

Imagine walking through a space as vast as a Boeing jumbo jet factory on a glass floor where you see whales swimming below. This immersive, three-dimensional virtual space is filled with hundreds of critters and statues acknowledging you as you pass, each emitting a unique musical sound. These resonances combine to create a luscious soundscape that is never the same twice, as you journey toward a four-story tall statue of Buddha, presiding over one end of the great hall.

Imagine the rich and varied traditional music of Ecuador, lovingly immersed in the grooves of electronica, interlacing with live musicians, singers, DJs, interactive lighting, and digital video of the country's ecological wonders and indigenous people.

Imagine an interactive digital conducting system that senses your movements in space. As you conduct, a lush virtual orchestra follows your tempo and dynamics, mimicking the characteristics of the famous orchestras it has been programmed to imitate. A musical robot performs the solo for the concerto you are conducting, also responding to your direction.

All these were culminating experience projects executed by talented students in the MTI master's program at Berklee Valencia. They all represent creative thinking and contain countless innovations in their execution. And they are all the result of plenty of hard work.

Twyla Tharp, perhaps the leading choreographer of her generation, reminds us that, "Creativity is a habit, and the best creativity is the result of good work habits." Work hard, stay open, and have fun.

Stephen Webber is the program director for music production, technology and innovation and the senior advisor for technology and strategy at Berklee's Valencia Campus.



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*Berklee Online graduates pictured left to right:
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"They Laughed When She Entered & Won ...but when she hit #1 on the Billboard Hot 100 Charts,

Billboard 200 Album Charts & went multi-Platinum she left them shocked & speechless!"



Meghan Trainor, IAMA Winner who hit #1 on the Billboard Hot 100 Charts was first discovered here at the IAMA. (When you enter & win your picture appears here!)

That is what happened when then unknown Meghan Trainor won the IAMA. At the time she was just 16 years old and she still holds the record for the youngest winner in history. To the amazement of all the entrants of IAMA, Meghan shocked the music world. She spent 9 weeks at #1 on the Billboard Hot 100 Charts, the most weeks at #1 for a female artist's hit single in 2014. Her hit sold over 12 million copies in less than 6 months and reached #1 in 58 countries. Meghan also hit #1 on the Billboard 200 Album charts. She has gone on a world tour and has become a household name and superstar within a very short amount of time. She started out in a far worse place than most music acts vying for record labels yet her success is a fairy tale American Dream that most music acts would die to achieve.

A Complete Triumph

Hitting #1 on the Billboard Hot 100 Charts is so difficult that even big stars such as Justin Bieber, Bruce Springsteen, Sam Smith, Ed Sheeran, James Brown and Direction have never achieved. This is equivalent to winning an Olympic Gold Medal or reaching the top of Mount Everest, an incredibly

difficult task to achieve for any music act. Success is possible to achieve if you enter the IAMA. Because unknown music acts get frustrated at road blocks they've encountered the IAMA was created to love and care for you and your music and give you the music exposure you need. Before you enter, let's take a look at...

What Others Are Saying

"I am very excited and surprised to win."
~ Meghan Trainor, 6th Annual IAMA Best Female Artist Winner.

"Thank you for recognizing my music with your awards. It means a lot to be appreciated after so many years of writing and playing music for a living." ~ AJ Croce, 9th Annual IAMA Top Winner

"I'm thrilled to win this award. It means a lot to me." ~ Liz Longley, IAMA Top winner and BERKLEE Alumna

"This is an excellent achievement for you & your winners. It also shows what a great competition the International Acoustic Music Awards is. Congratulations to both Meghan Trainor and the IAMA." ~ Cameron Ingram, singer-songwriter

"I am blown away with this huge win. When you are so passionate about the music you create, it's hard not to live it, but to know that others love it as much as me feels ninja amazing." ~ Carl Wockner, who became the first Australian to win the top award at the recent 11th Annual IAMA.

What is IAMA?

The 12th Annual IAMA (International Acoustic Music Awards) is the preeminent awards for musicians and promotes excellence in Acoustic Music Performance and Artistry. You can win in 8 different categories: Best Male Artist, Best Female Artist, Best Group, Folk, AAA/Alternative, Open (any style/genre), etc.

Receive Major Exposure: An overall Grand Prize awarded to the top winner worth over US\$11,000, which includes radio promotion to over 250 radio stations in US and Canada.

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Discovering New Music Talent

We are not surprised when we discover gifted music artists and songwriters out there like you. You can be just as successful as the global phenomenon Meghan Trainor. We are arguably the best showcase and platform for your talent. The very existence of Meghan Trainor is a testament to our success. Her success can be your success. There's no reason why you can't be on the Billboard Charts like her. We have discovered #1 Hit Makers like American Authors and Meghan Trainor. Meghan Trainor is a phenom!!! This is what we want for every winner – You'll Get Noticed! THIS IS OUR INTENTION! Entering the contest is your FIRST STEP, enter now!

*Deadline to enter is: **November 6**

HOW TO ENTER

Hurry, enter online or get entry form at:

www.inAcoustic.com/bk

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