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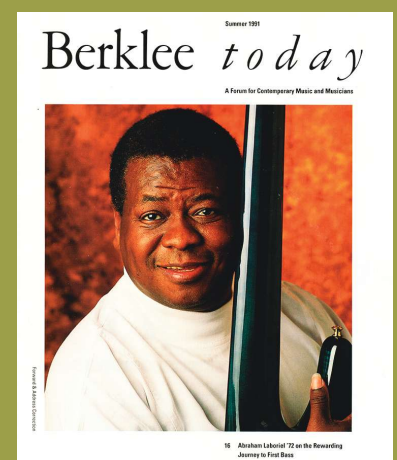
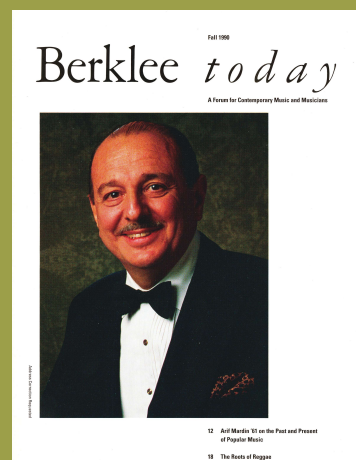
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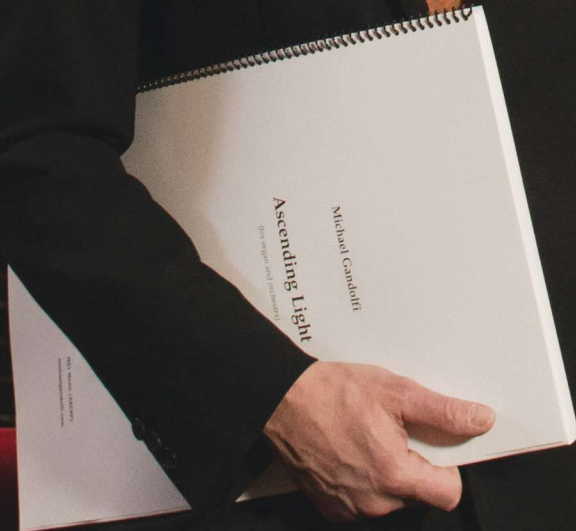
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**Michael Gandolfi:
New Music for Heart *and* Mind**

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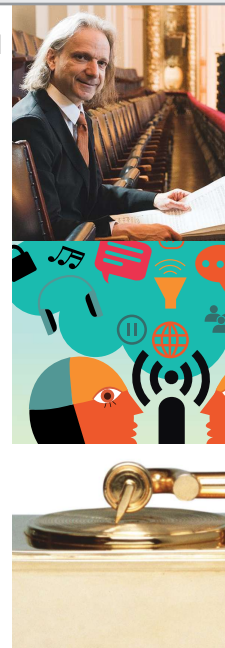
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Berklee today (ISSN 1052-3839) is published three times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2015 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns should be sent to IMEX Global Solutions, P.O. Box 25542, London, ON N6C 6B2, Canada.

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Taking a Stand

By Leah Driscoll '03, Coordinator of Community Education, and Elena Goddard '16

Part of Berklee's stated mission is to promote an open learning environment. In the spirit of the college's commitment to inclusivity and equity a group of Berklee students launched the STAND initiative to raise awareness about sexual and gender-based violence, harassment, and discrimination.

The idea for the initiative began in September 2014, when representatives from the Obama administration contacted Berklee's Student Government Association about becoming involved in the "It's On Us" campaign, aimed at preventing sexual assaults on college campuses. The student leadership then initiated conversation among different groups on campus regarding the immense influence music and musicians can have in shaping culture, attitudes, and behaviors around a number of social issues. These conversations touched on Berklee's potential to influence the music in-

dustry and society at large. Because Berklee is a microcosm of the music industry, student leaders focused on initiating change in the Berklee community.

President Roger Brown offered financial support from his office for an initiative. STAND was chosen for the group's name to connote the idea of taking a stand.

When the fall 2014 semester began, student leaders invited all Berklee students to join the STAND committee to brainstorm ideas for projects and campaigns. They initially chose sexual and gender-based violence and harassment as areas of emphasis, but ultimately they broadened the mission to encompass all forms of harassment and discrimination. The first meeting brought new students with ideas and passion for the topic. Attendance at subsequent meetings continued to grow.

The students' first project was the Twilight Induction event. The

goal was not only to raise awareness of their mission but also to bring members of the community together to discuss the importance of fostering a safe, supportive environment at Berklee. Various community members attended, and members of the group Parliament Funkadelic, or P-Funk, spoke. STAND students and staff composed a "Berklee pledge" for the event stating the community's commitment to creating a respectful, inclusive, and open environment for all its members.

During spring orientation, response to STAND's efforts was positive and all entering students recited the pledge. STAND then launched a campaign to raise awareness of sexual assault. The campaign features members of the Berklee community holding signs that say, "I STAND because..." followed by each person's handwritten reason for taking a stand. The aim is to encourage dialogue

about the issue and to let students know that Berklee supports creating a positive environment. To date, students, staff, administration, and faculty members have participated, including President Roger Brown and Melissa Ferrick. P-Funk bandleader George Clinton took the inaugural photo during his recent visit to the college. STAND encourages other musicians and alumni to get involved. To view photos from the campaign, visit facebook.com/BerkleeStand.

Today, the goals are to further the work of the initiative and to garner ongoing support. We hope that greater awareness at Berklee about violence, harassment, and discrimination will transfer to the larger music industry, which Berklee students will enter and where Berklee alumni and other professional musicians are employed. To get involved or learn more, email stand@berklee.edu or go visit Berklee.edu/stand.

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BERKLEE BEAT



Michael D. Spence

President Roger Brown presented the 2015 honorees (from the left) Dee Dee Bridgewater, Julio Iglesias, Doug Morris, (Brown), and Harvey Mason with honorary doctorates on May 9.



Kelly Davidson

The commencement concert lead singers take final bows after their May 8 performance at Agganis Arena.

Harvey Mason to Grads: “Go out and make some noise!”

Spring was finally in the air in Boston on May 8 and 9, when 860 graduates, their family members, and friends came to celebrate at Berklee’s commencement exercises. On hand for the festivities at Boston University’s Agganis Arena were this year’s honorees jazz singer Dee Dee Bridgewater, Latin music superstar Julio Iglesias, jazz and studio drummer Harvey Mason, and Sony Music Entertainment CEO Doug Morris.

Friday night kicked off with the traditional tribute concert feting the honorees. The range of music these people have brought to the world made for a stylistically diverse program. The opener was the funky dance tune “Groovin’ You” from Harvey Mason’s catalog. It was the first of five songs on the program that Mason had performed and/or cowritten. Others included “Captain Fingers,” the title track from guitarist Lee Ritenour’s 1977 album; “Building Love” from Mason’s *Marching in the Street* album; and two by Herbie Hancock—including the hit jam tune “Chameleon,” which Mason cowrote. Standout instrumentalists included guitarist Nick Veinoglou, tenor saxophonist Edmar Colon, and percussionist Anne Santos, who reappeared throughout the concert. Colon and

Santos shared the spotlight for a sax and conga duel on “Building Love.”

Doug Morris was celebrated with a rendition of “Sweet Talkin’ Guy,” a song he penned in 1966 for the Chiffons that was sung by Melaner Quiroz. From the catalogs of artists whose careers Morris boosted as a label executive came such songs as “Let My Love Open the Door” (Pete Townsend) sung as a duet by Simone Torres and Rob Wulfsohn; and Dion’s poignant “Abraham, Martin, and John,” sung by Callie Huber and Jason Sibikumu. Among the other titles were England Dan and John Ford Coley’s “I’d Really Love to See You Tonight” and Tom Petty’s “Stop Draggin’ My Heart Around,” and “Smokin’ in the Boy’s Room,” which Morris produced for Brownsville Station in 1973.

From Dee Dee Bridgewater’s catalog was the guitar/vocal duet “For Ella” sung by Briana Williams backed by Veinoglou’s fluid chording. Also heard were “Song for My Father” and “Lady Sings the Blues,” featuring big-band backing for vocalist Gabriela Francesca. In honoring Julio Iglesias, Berklee’s Yo Team production staff reached back to the singer’s first song, “La Vida Sigue Igual,” sung at the concert by Marina Serafim Maiztegui. Iglesias, who made *The Guinness Book of World Records* as the artist having

the most hit songs in the most languages, was treated to a medley of his hits sung in Spanish, Italian, and French. Christian Yaipen and Angelo Chacon sang his big English language hit with Willy Nelson, “To All the Girls I’ve Loved Before.”

The concert came to a close with a handful of selections from *Motown: The Musical*, for which Morris was the coproducer. In the spotlight were vocalists Christopher Scott, Jscot Martin, Chauncey Matthews, Christine Smit, and Bryson Camper. All of the 32 vocalists and many of the 56 instrumentalists were on stage for the final number, Stevie Wonder’s “My Love,” after the show’s conclusion, taking bows to thunderous applause.

The following morning, the graduates and some 7,000 guests filed into Agganis Arena. Opening the ceremony was Larry Simpson, Berklee’s vice president for academic affairs and provost, who acknowledged the diversity of the class comprising graduates from 62 countries and from throughout the United States. Among the 860, the oldest graduate is 54, and the youngest 19. Women represented 29 percent of the class.

As the commencement’s keynote speaker, Dee Dee Bridgewater identified with the graduates as fellow dreamers. “You are all here be-

cause you dared to dream,” she said. “Everything happened [for me] because I dared to dream. Stay honest in your dreams, and do not accept no. When someone tells you no, step around, go to the next door. There is a door that will open. And once your first dreams are realized, start some more. Your goal in life should be to dream until the day you die.”

After accepting their honorary doctorates from president Roger H. Brown, the honorees shared a few thoughts. “Through the years you will be able to bring people together [with your music],” said Julio Iglesias. “There is nothing more beautiful in life than bringing people together.” Giving the perspective of a label executive, Doug Morris stated, “What’s changing [in our industry] is how we distribute and sell music. But there would be nothing to distribute or sell if we didn’t have brilliant people creating what people love.”

Mason, a 1968 alumnus, said, “The Berklee experience helped me to become my own man. Being in this environment was stimulating beyond words. Now, as all of you go out into the world, I urge you to search your heart and soul, and proceed with passion. Go out and make some great music. Go out and make some noise!”

(Story continues on page 4.)

Images from Commencement 2015

Photos by Kelly Davidson



Yusuke Sato and Patrick Unruh trade licks in Brownsville Station's "Smokin' in the Boy's Room."



Honoree Dee Dee Bridgewater acknowledges applause during her introduction to the concert attendees.



Vocalist Nadia Chechet sings the Julio Iglesias French-language ballad "Je Na'i Pas Change."

Photos by Kelly Davidson



Marianella Rojas hits a high note in "Aqua Dulce, Aqua Sala" by Julio Iglesias.



Honoree Doug Morris is introduced to concert goers.

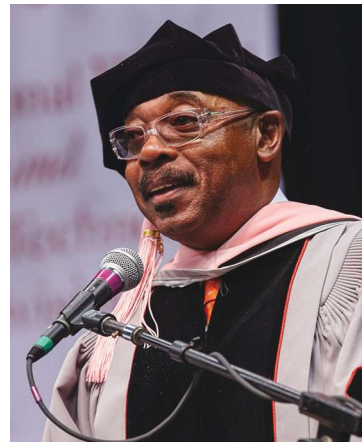


Saxophonist Edmar Colon, and percussionist Anne Santos share the spotlight on Harvey Mason's "Building Love."

Photos by Dave Green



On May 9, 860 graduates and the four honorees received degrees and diplomas before an estimated audience of 7,000 at Agganis Arena.



Harvey Mason told the graduates: "Go out and make some noise!"



"When someone tells you no, step around, go to the next door," said Dee Dee Bridgewater. "There is a door that will open."

Introducing Berklee's New Logo

by Tom Riley

Berklee has a history of adapting to changing times—and its logo is no different. Since Lawrence Berk founded Schillinger House in 1945, renamed it Berklee School of Music in 1954, and Berklee College of Music in 1970, the college has used six different logos.

The logo is sometimes treated with upper-and lower-case versions, a script version, and various fonts and colors. Some are classic, and some clearly of their times. All are wordmarks, none employing a symbol in the design. The current logo—with a representation the musical dynamic marking for *forte* substituting for the “f” in college “of” music—was introduced in 2002.

With expanding Berklee programs, the impact of social media, and planning for a vision for the year 2025, the time is right for a new Berklee logo. The 2002 logo was designed to represent a college defined by its undergraduate program in Boston. Now with a campus in Valencia, online

bachelor's degrees, master's programs, expanded City Music programs, the birth of institutes, and high interest in the college's massive open online courses (MOOCs), the Berklee logo needs to convey much more through 2015 and beyond.

It's remarkable to consider that Facebook, YouTube, Twitter, and the iPhone were all introduced after 2002, at a time when Google was in its infancy. Today, with most college searches conducted online, communications with prospective students dominated by social media—often from a smartphone—logos need to convey a message and mission in the digital, mobile environment.

To create a vision for the year 2025, the college engaged brand strategy firm Protobrand to conduct a study among alumni, students, prospects, parents, and faculty to learn what Berklee means to them. The study revealed the high value the community places on the personal con-

nections made through Berklee in the classroom, studio, rehearsal room, or online. And how, through these connections, artists learn to develop a personal and distinctive voice. They see Berklee as leading the way in educating and inspiring musicians.

The new logo is a powerful expression of Berklee. The college's Latin motto, *esse quam videri*, translates as “To be, not seem to be.” In other words: Be your natural self. By owning the natural symbol, the college is able to symbolize this core belief, and extend it to embrace our growing community of musicians in Boston, Valencia, and online; from youth in City Music and summer programs, to master's students and online professionals. The new logo will be rolled out this summer, marking a natural path for the next generation of Berklee students.

Tom Riley is Berklee's vice president for external affairs



Berklee's 2015 logo



Berklee's 2002 logo



Berklee's logo circa 1960

First Presidential Visit to India

by Liz Lupton

In April, Roger H. Brown became the first Berklee president to make an official visit to India. It was the next step following the 2014 establishment of the Berklee India Exchange, a platform for cultural conversation about Indian music. The exchange includes artist residencies, musical collaborations, and performances. It was launched on the heels of recent large-scale events, including concerts, clinics, workshops, and master classes with famed Indian musicians A.R. Rahman and Clinton Cerejo. Brown's visit afforded opportunities to learn more about the music of India and the country's booming entertainment industry, to interact with major Indian artists, and to explore possibilities for future artist visits to Berklee and future collaborations in India.

Brown's three-city tour began in Chennai, where he met with A.R. Rahman H'14 and visited Rahman's school, KM Music Conservatory, a preparatory school for grade school students. Brown attended the school's annual spring concert of Indian classical music, featuring a phenomenal Qawwali ensemble, and a cappella, Western classical, electronic, and even

opera musical selections. While at KM, Brown announced the establishment of the A.R. Rahman Scholarship at Berklee, the college's first scholarship to be awarded exclusively to students from India. The first recipient will be admitted with the 2016 undergraduate class.

Brown made the announcement at a press conference attended by nearly 100 journalists ranging from reporters for local Tamil-language publications to national print, online, and broadcast journalists. With cameras rolling, Brown and Rahman discussed the scholarship and Rahman's work with Berklee students and faculty and the honorary doctorate he received during his visit in October 2014. They invited students from across in India to peruse Berklee.edu/india for more information about the college.

Brown's next stop was Mumbai, the sixth most populous city in the world with roughly 21 million inhabitants. While in the city for meetings, Brown was graciously hosted by A.P. Hinduja and his wife, Harsha. Their daughter, Satya '04, studied at Berklee. During official meetings and a social gathering hosted by the Hinduja,



Berklee President Roger H. Brown addresses the media alongside A.R. Rahman at the KM Music Conservatory on April 5, 2015.

Brown connected with educators, entertainment industry executives, and a number of popular musical artists. Among them was producer, composer, arranger, vocalist, and multi-instrumentalist Clinton Cerejo, who was a Berklee visiting artist in 2013.

Brown's final stop was New Delhi, the seat of the Indian government. In Noida, a quickly expanding city that neighbors New Delhi, lies the future site of Global Music Institute (GMI). GMI, fast outgrowing its first campus in the center of New Delhi, focuses on contemporary music education and its intersection with Indian traditional and folkloric styles. The school's founders, brothers and Berklee alumni, Aditya '10 and Tarun Balani '10, gave a tour of the new campus, with a classroom building and a dormitory, which will serve as the new home for one of India's first con-

temporary music institutions built on Berklee's teaching methods.

The first presidential visit to Chennai, Mumbai, and New Delhi gave a glimpse of the myriad cultures of India in addition to its rich musical traditions and thriving entertainment industry. It facilitated renewing acquaintances, forming new relationships, and meeting musicians who may visit the Boston campus in the near future as visiting artists. With a flood of performance requests for the Berklee Indian Ensemble directed by faculty member Annette Philip '09, and a future A.R. Rahman scholar on the horizon, the possibilities for Berklee-India collaborations look bright.

Liz Lupton is a publicist in Berklee's Office of Media Relations.

Pandora's Tim Westergren Speaks to Berklee

by Mike Keefe-Feldman

Pandora founder Tim Westergren spoke to a packed house of students at the 22nd annual James G. Zafris Distinguished Lecture for Berklee's Music Business/Management Department. Introducing Westergren, department chair Don Gorder noted that Pandora, a personalized radio service with 81.5 million active listeners and 250 million registered users, "is clearly the leader in digital consumption of music via streaming."

Westergren kicked off his talk by noting that, prior to founding Pandora, he nearly studied at Berklee. "I had the brochure and I had my ideas for courses picked out, but I wound up deciding to stay in the Bay Area."

Westergren's Pandora experience partly grew out of his days working as a touring musician living in a van—where he saw "a lot of talented trees falling in the forest" due to lack of radio airplay—as well as his work in film scoring and composing for feature films. A big part of that job entailed presenting directors with options that he could then use to home in on their taste for a project—a precursor to the process behind the Music Genome Project, the system of algorithms that powers Pandora.

Pandora's employees, many of whom are skilled musicians, curate that system, which Westergren compares to "DNA profiles of music." "You really need a grounding in music theory to be able to extract this information," Westergren said of the work behind mapping the relationships between similar or dissimilar songs.

While Pandora now stands as the biggest radio station in every market of the country, Westergren said, his goals were achieved only after many tough years in which he maxed out his credit cards and struggled with doubts and stress-induced insomnia. "I pitched Pandora to investors 348 times before getting to yes, and that's no fun," he said.

Still, he knew his company had a compelling product, even if it hadn't fully figured out the business model yet. A turning point came in the fall



Tim Westergren

of 2005. With a new CEO, Pandora retooled itself as a personalized radio platform, and then connected with Apple and rode the wave of smartphone growth into the ubiquity it now enjoys. Now the company aims to "replace broadcast radio with a better experience," and the numbers suggest it is well on its way to doing so.

Advice for New Music Entrepreneurs

Westergren told the audience that potential entrepreneurs must take a long, hard, and honest look at themselves before plunging ahead. Westergren knew that he would regret trying something and failing less than he would regret never having tried. Then he added, "It's about your personal tolerance for insecurity and risk. I don't think entrepreneurship is for everyone. Each person should ask themselves if they feel prepared to go through that."

At the lecture's conclusion, Berklee students swarmed the Pandora founder to ask additional questions. Mel Hart, a seventh-semester songwriting student, was encouraged by Westergren's words. "We hear a lot about the music industry going downhill, but I think the music industry is going to be fine," Hart said. "Hearing him talk about helping get new artists discovered gave me even more hope."

Mike Keefe-Feldman is a writer in Berklee's Digital Strategy and Communications Department.

Spring Break Milestones

By Arielle Schwalm '10 and Karen Bell '90



From the left: Stephen Webber, Pat Pattison, Jim Ed Norman and Jay Kennedy after the presentation of the American Masters Award to Norman in Nashville.

In March, 120 Berklee students boarded two buses in Boston to drive more than 1,000 miles to Nashville, TN, during the college's spring break. While every year the students engage in some amazing activities in Music City, this year was truly special, in that it marked the 30th anniversary of the annual Nashville trip. Started by Pat Pattison and a handful of Berklee students three decades ago, the trip has grown to become a highly desirable spring break destination.

As students begin to think about their lives after Berklee, most think about relocating to New York City or Los Angeles. In recent years, however, more graduates have made the move to music-centric Nashville to start their careers in one of the fastest-growing cities in the nation. Through the years, the spring break trip organized by faculty members Pat Pattison, Stephen Webber, Mark Wessel, and Clare McLeod, has offered the students a valuable glimpse into the workings of the Nashville music industry. A typical trip itinerary includes visits to top recording studios to observe sessions as well as clinics given by top songwriters, performers, producers, and key music industry business people.

To celebrate the 30th anniversary this year, multiple appreciation awards were presented. At the alumni reception held at Soulshine Pizza Factory, Pat Pattison, Stephen Webber, and Mark Wessel were given tokens of appreciation to the applause of the students and alumni in the room who have benefited from their hard work and dedication to the Nashville trip. Roger Brown sent his congratulations to the faculty organizers and the

Nashville community at large through a video message.

The following evening, students and Berklee staff members were treated to a night at the Grand Ole Opry. Students were welcomed behind the scenes and even backstage during the performance. Following the show, Berklee VP Jay Kennedy presented Jim Ed Norman, Pete Fisher, and Eddie Bayers with Berklee's first American Masters Awards. Norman, Fisher, and Bayers, notable figures in the Nashville music scene, have been key supporters in the development of the annual spring break trip.

Further south, 20 other Berklee students enjoyed an introduction to the music industry scene in Atlanta, GA, during spring break week. Organized by Berklee's own Prince Charles Alexander, Jason Stokes, Carl Beatty, and Karen Bell, the five-day trip included early mornings and late nights. The students attended panel discussions—one featuring pro background vocalist Chrissy Collins, guitarist Tomi Martin, and producers Jeffrey "J. Dub" Walker and Neal Pogue. Other highlights included a session at Tree Sound Studios with hip-hop producer Izzie, and meetings with Michele Caplinger (an executive for NARAS), mastering engineer Alex Lowe '92, and Rozonda "Chilli" Thomas of the group TLC. The students also were treated to a photo op with Georgia Governor Nathan Deal on the steps of the state house. The visit marked the fifth anniversary of the Atlanta trip.

Both groups of spring break sojourners returned to Boston tired but inspired about career possibilities in the South.

New to the Board of Trustees



Jane Mendillo

Jane Mendillo comes to Berklee's board of trustees after spending more than 30 years in the field of endowment and investment management. As the CEO of the Harvard Management Company (HMC) from 2008 to 2014, she managed Harvard University's approximately \$40 billion global endowment and related assets across public and private markets. From 2002 to 2008, Mendillo was the chief investment officer at Wellesley College. She spent the previous 15 years at HMC serving in various investment roles, and has worked at Bain & Co. and the Yale Investment Office. Mendillo is a graduate of Yale College and the Yale School of Management.

Alex Rigopulos is the cofounder, chair, and chief creative officer for Harmonix Music Systems, Inc., a Cambridge, MA-based video game



Alex Rigopulos

development studio. Harmonix is the creator of both *Guitar Hero* and *Rock Band*—two of the most successful franchises in the history of video games—as well as the *Dance Central* game series and *Fantasia: Music Evolved*. In 2008, Rigopulos was included in *Time* magazine's annual list of the "100 most influential people in the world." Rigopulos served as Harmonix's CEO from 1995 through the spring of 2014, at which point he transitioned into his current role as CCO. Prior to cofounding Harmonix, Rigopulos studied music composition at MIT, earning his bachelor of science in music and theater arts in 1992. He later studied computer music at the MIT Media Lab, earning a master of science degree in media arts and sciences in 1994.

Alumna trustee Monica Giraldo '02 is a singer/songwriter from



Monica Giraldo '02

Bogotá, Colombia, who has released three albums and earned a nomination in the Best New Artist category at the 2008 Latin Grammys. She earned a degree in music from Berklee and a degree in architecture from Los Andres University in Bogotá. Giraldo has performed in venues throughout Colombia, Mexico, the United States, France, and Japan, and has worked as an architect at CBT Architects in Boston and at other leading architecture firms in Spain and Colombia. Giraldo's passion for music and cultural expressions has generated a deep sense of understanding about how local tradition can be combined with innovation to produce new observations, ideas, and opportunities.

David Gross-Loh is a managing director at Bain Capital, where he has worked since 2000 in the



David Gross-Loh

Boston, New York, and Tokyo offices. Gross-Loh is a founding member of Bain Capital's Asia business, which he now codirects after having established and managed the Tokyo office in 2006. Bain Capital Asia has offices in Hong Kong, Shanghai, Tokyo, Mumbai, and Melbourne. Prior to his work at Bain Capital, Gross-Loh was a consultant with Bain & Company and worked with NEC Corp. in Tokyo. Gross-Loh currently serves on the boards of several companies in Japan, China, and Australia, including Jupiter Shop Channel, Skylark, Domino's Pizza Japan, Macromill, Uniview Technologies, and Retail Zoo. He holds an MBA from Harvard Business School and a B.S. in economics from the Wharton School of the University of Pennsylvania.

Luis Alvarez '83 Receives George Wein Impresario Award

At the Puerto Rico Heineken JazzFest in San Juan, Puerto Rico, on March 29, Luis Alvarez '83 received Berklee's George Wein Impresario Award during the festival's 25th anniversary. The award recognizes individuals who bring music to life through their dedication to discovering, mentoring, presenting, and promoting creative musicians and their music. Alvarez is a former member of Berklee's board of trustees and the current vice chair of the Berklee Valencia Advisory Board. He has been a vital link between Spanish and Latin American communities and Berklee.

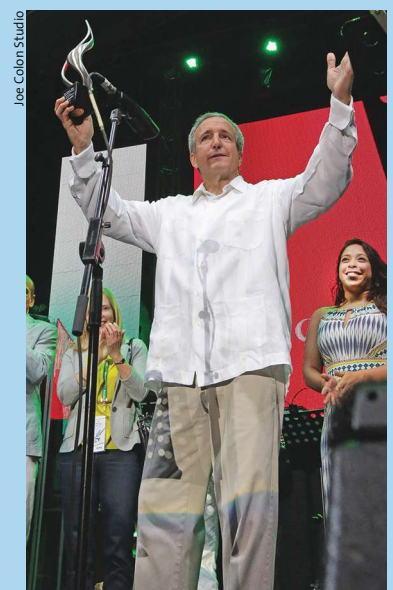
Larry Simpson, senior vice president for academic affairs/provost, presented the award to Alvarez on the festival's main stage. "Luis has brought together, on these stages, great musicians from all over the

world—players that might not otherwise have shared a spotlight," Simpson said. "Together with Berklee, he has also spearheaded an enduring education program here in San Juan. Nearly 3,000 students have gone through the program, studying under Berklee faculty, and several have built impressive careers as professionals."

One of the students Simpson alluded to is saxophonist Miguel Zenón '98, a critically hailed jazz artist and recipient of a MacArthur Fellowship. "It would be hard for me to think of any other individual who has been more of a champion for jazz in Puerto Rico than Luis Alvarez," Zenón noted. Jazz pianist Michel Camilo also offered laudatory words about Alvarez for making the Puerto Rico Heineken JazzFest "one of the top international jazz festivals."

Born in San Juan, Puerto Rico, Alvarez is an accomplished business leader. He earned a bachelor of business administration degree at the University of Notre Dame before earning his bachelor of music degree at Berklee in 1983. Alvarez has served since 1985 as vice president of Mendez & Company, Inc., a major family-owned Puerto Rican food and beverage company. Under his leadership, Mendez & Company established the Puerto Rico Heineken JazzFest in 1990 with Alvarez producing the event.

Additionally, Alvarez is an FAA-certified airline transport pilot and fixed-wing and commercial pilot. He chairs the board of Cervezas del Sur, and chairs the board of the Historical Society of the Supreme Court of Puerto Rico.



Luis Alvarez '83 after receiving the George Wein Impresario Award

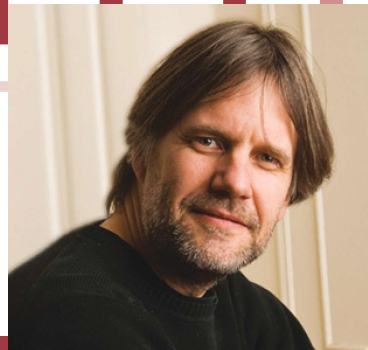
FACULTY NOTES

Compiled by Ryan Fleming '03



John Soares

Mimi Rabson



Frank Carlberg



Daniela Schächter



Phil Farnsworth

Larry Watson

Professor **Jon Damian** penned *Fresh Music: Explorations with the Creative Workshop Ensemble for Musicians, Artists, and Teachers*, which offers ways to inspire the creative process. It is available through Amazon.

Professor **Terri Lyne Carrington** presented a master class at the South Florida Percussion Festival.

Associate professor **Jan Donley** gave a demonstration at Boston's Boylston Street Apple Store on using iPads to draw, write, and teach.

Ben Houge, a member of the Berklee Valencia faculty, presented a Web audio version of his composition "The Tomb of the Grammarian Lysias," a setting of a Greek poem by Constantine Cavafy for voice and audience members' mobile devices, at the first Web Audio Conference in Paris in January.

Dean **Darla S. Hanley** hosted jazz education forums for arts leaders and teachers and gave the presentation *More Music in Every Class: New Tools for Teachers* at SXSWedu.

Film scoring professor **Mason Daring** released the new CD *40*, celebrating 40 years of performing and recording with Jeanie Stahl.

Professors **Larry Finn** and **Dave Fuczynski** played on the album *Kaleidoscope* by David Hines '73.

Professor **Michael Farquharson** is working as the coproducer and orchestrator for the song "Love Is the Answer" for the Carter Center

in Atlanta. Additionally, he is currently coproducing, performing, and orchestrating for a recording of Brazilian music by Larry Monroe, featuring **Matthew Nicholl** and **Donna McElroy**.

Liberal arts professor **Peter Gardner** gave presentations on the cultural differences in verbal communication styles and the potential for misunderstanding at the University of El Salvador and the University of Fribourg in Switzerland.

Assistant professor **Hey Rim Jeon** recently performed with Benny Golson at Wellesley College with **Ron Mahdi** (bass) and **Ralph Peterson Jr.** (drums).

Assistant professor **Jason Palmer** made a live recording in London as a part of the French-American Cultural Exchange in collaboration with pianist Cédric Hanriot. He also released his sixth recording on SteepleChase Records, an homage to Janelle Monáe.

In July, piano professor **Laszlo Gardony** will release the live CD *Life in Real Time* on Sunnyside Records, featuring **Bill Pierce**, **Stan Strickland**, **John Lockwood**, **Yoron Israel**, and Don Braden. Visit lgjazz.com.

Kevin Harris, assistant professor of piano, toured China and Israel with his group. He released his fifth trio album featuring bassist Ben Street and drummer Francisco Mela. Visit kevinharrisproject.com.

Associate professor **Mimi Rabson** and her Strings Theory Trio released

a self-titled recording featuring a synthesis of classical chamber music and directed improvisation, featuring violinist **Helen-Sherrah Davies** and cellist Junko Fujiwara. Visit mimirabson.com.

Associate professor **Wayne Wild** is publishing *Liberating Aesthetics: for the Aspiring Artist and the Inspired Audience* with Kendall Hunt Publishing Company.

In March, professor **Neil Olmstead** was invited to the Conservatorio di Pescara in Italy to give lectures and demonstrations on the impact of French impressionist music on American jazz.

Associate professor **Larry Bell's** work *Hansel and Gretel*, a fable for narrator and orchestra, was performed by Ballet Arts Worcester at the Hanover Theatre in February.

Assistant professor of piano **Frank Carlberg** released *Shadows and Reflections*, a duo album with Leo Genovese '04 on Red Piano Records. Visit redpianorecords.com.

Voice instructor **Jamie Lynn Hart** received her master of music degree from Boston University. She released the albums *Anticipate* and *The Let Go*, and won CBS Local's top pick in the Boston's Best Local Female Musician category and the Limelight Music Award for Best Female Performer and Best Songwriter. Visit jamielynnhart.com.

Assistant professor **Daniela Schächter** received a Berklee recording grant and recorded *Tribute to*

Jimmy Van Heusen with **Mike Tucker** (sax), **Mark Walker** (drums), and **Michael O'Brien** (bass). The album will be released in the fall.

Associate professor **Amy Merrill** will have a reading of her new play *The Square* at the New Hampshire Theatre Project in mid-June.

Assistant professor **Victoria Large** published the short story "Pink Ribbon Skies" in *Soundings Review*. Her story "Scene from an Unfinished Documentary Film" appeared in the anthology *Microchondria II: 42 More Short Stories Collected by Harvard Book Store*.

Associate professor **Fernando Brandão** is releasing the album *Sem Tradução (No Translation)* featuring original compositions with lyrics by Pedro Lago, Rosangela Santiago, Robson Santiago, and Brandão. The players include **Fernando Huergo**, **Paul Del Nero**, **Bertram Lehmann**, **Daniel Ian Smith**, **Bobby Gallegos**, and others. Visit fernandobrandao.com.

Al Kooper and the Funky Faculty featuring faculty **Bob Doezema** (guitars), **Jeff Stout** (trumpet), **Daryl Lowery** (woodwinds/flute), and **Jesse Williams** (bass) performed at the Hot Stove Cool Benefit Concert.

Composition professor **Jonathan Bailey Holland's** piece "The Clarity of Cold Air" was performed by members of the Grammy-winning group Eighth Blackbird together with students from the Interlochen Arts Academy in April.

faculty profile

Danilo Pérez

Jazz on a Global Scale

by Ryan Fleming

Associate professor **Richie Hart's** new recording *33 1/3* was released in May. His band includes Bobby Deitch '75 (drums) and James Hart '05 (bass).

Ensemble professor **Larry Watson** is a judge on the WGBH public television show *Sing That Thing!* The new series showcases New England's top amateur singing groups.

Professor **Marti Epstein's** *Quartet for English Horn and Strings* will be performed on Saturday, July 25, at the Tanglewood Music Center's Festival of Contemporary Music. Her piece for prepared piano and her string quartet *Hidden Flowers* also received recent premieres.

Associate professor **Nalora Steele** and Dr. Paul Gross of the University of Virginia, presented a session at the NAFME Eastern Division Biennial In-Service Conference, in Providence, RI, in April.

Voice professor **Maggie Scott's** 1978 album *You and I* was reissued by Creole Stream Music for distribution in Eastern Asia. Keith Copeland (drums) and late faculty member John Neves (bass) performed on the album.

Professor **Joseph Coroniti** recently lectured at Conservatorio di Pescara in Italy. With the Bass Department, he published a multimedia tribute to Charlie Haden, and an interview with **David Fuczynski** in *Fusion* magazine. Visit fusionmagazine.org.

Professor **Bruno Råberg** made a video of the recording of his piece for strings and soloists titled "Triloka: Three Realms." Performers included **Rob Thomas** (violin) and **Mike Block** (cello), and conductor **Mimi Rabson**. He also released the recording *Hot Box* featuring Phil Grenadier, **Allan Chase**, and Austin McMahon. Visit brunoraberg.com.

Vice president for academic affairs/vice provost **Jay Kennedy** had his composition "Celebration Overture" premiered at Carnegie Hall in April by the Thomas S. Hart Middle School Symphonic Band of Pleasant, CA, as part of the New York International Music Festival. Kennedy also served as a judge at the WGI Percussion World Championships in Dayton, OH.

It's hard to imagine a figure more responsible for putting Berklee on the world stage than Danilo Pérez '88, artistic director of the Berklee Global Jazz Institute (BGJI). His status as a virtuosic pianist and bandleader who has released a dozen albums, and three-time Grammy winner is enough to qualify him as a top-echelon Berklee faculty member. But he also has a compelling vision for the college as a truly global musical force. Pérez has been a dynamic leader and mentor to some of the school's most promising talent poised to change the world through music.

Pérez seemed destined for a brilliant music career from the start. A native of Panama, he began playing piano at just three years old. "My father was a bandleader and singer," he recalls, "who introduced me to many records and instruments at a young age. My earliest influences were Afro-Cuban music, tango, and boleros. It was very diverse." By age 10, Pérez was studying music at the National Conservatory of Panama and began playing professional gigs within two years.

During the early 1980s, Pérez came to the U.S. to attend Indiana University of Pennsylvania, and in 1985 he transferred to Berklee on a Quincy Jones scholarship. "I started playing with touring jazz artists like Clark Terry, Lee Konitz, and Slide Hampton," he says. His teacher Donald Brown got him an audition with vocalist Jon Hendricks. Pérez got the gig and stints with Tom Harrell, Joe Lovano, and Paquito D'Rivera followed.

Through D'Rivera, he was introduced to Dizzy Gillespie, who had an opening for a pianist on a United Nations tour. "I had a conflict because I had made the semifinals in the Thelonious Monk competition," he recalls, "but the choice was clear. I had to skip the last round—who wouldn't want to go on the road with Dizzy?"

Gillespie was one of the first bandleaders to use music to unite cultures, a practice that Pérez would adopt for his own music. Similarly,

other bandleaders served as role models. "Steve Lacy profoundly influenced me in his way of blending music and painting," he says. "When I started working for Wayne Shorter, I was too focused on music for its own sake," Pérez admits, "but he challenged me to view my work as a vehicle for human development. That transformed my artistic outlook."

Pérez's devotion to music as a force for social change speaks for itself. He has served as Panama's cultural ambassador and UNESCO goodwill ambassador, and is the founder of the Panama Jazz Festival. In addition, his own groups and recordings reflect a deep commitment to the culture and welfare of his homeland.

Circa 2007, Berklee approached him with a concept for a new entity that would become BGJI. The institute has three core tenets for its students: explore creativity, advance the social power of music, and connect music with nature. Indeed, BGJI applicants are evaluated not only for their instrumental prowess but also for their potential to create social change through music.

"When we started discussing the idea [for BGJI]," recalls Pérez, "I had been traveling back and forth between the U.S. and Panama, and was beginning to feel a deeper connection to my father and his sense of duty to his community," he explains. "The people at Berklee liked the work I was doing in Panama, and thought something similar could be done at the college."

For Pérez, returning to Boston to head the BGJI was a homecoming of sorts. "Berklee is where I formed some of my closest relationships," he says, "and I've always felt an intrinsic connection to the college. The opportunity to start something on the scale of this institute felt like a calling, the next natural step for me.

"Now more than ever," Pérez, says "musicians and other artists need to be involved in political and socioeconomic activities." He explains, "The creative skills we develop on our instruments can carry over into other



Danilo Pérez

areas of society. Musicians and other innovative thinkers deserve a seat at the table if we're going to make progress in these areas." Pérez clarifies further: "There are politicians, economists and scientists who are brilliant at what they do, but they only see part of the way the world works. Using our input as artists, we can help these leaders generate fresh ideas and solve problems in new ways."

Pérez sees many possibilities for BGJI to address environmental concerns, beginning with rediscovering our connection to nature. Pérez has led groups to remote areas of the globe to immerse themselves in the sounds of the natural world. "There are pulses in our body and in nature that get muted in a loud, urban setting. Society is a very noisy place. When you're forced to abandon that environment and connect with naturally occurring sounds, you awaken your hearing. Now that's some serious ear training!"

"Musicians can no longer live in a vacuum," Pérez says with conviction. "The more talented you are, the greater duty you have to use your gifts as an agent for global change." Pérez is excited about the impact BGJI musicians are having on the world. "I want students not just to become great instrumentalists and vocalists, but great human beings who apply their skills to help solve the big 21st-century dilemmas. You don't stop being a musician just because your horn isn't in your mouth or there isn't a piano or microphone nearby. Each of us must decide what our life's story will be, what we're willing to fight for, and how music fits into that."

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

Berklee's Corporate Partners Make a Difference

By Beverly Tryon

From sponsored events to scholarship support, corporate philanthropy enables many important Berklee programs both in Boston and throughout the world. This commitment produces extraordinary musical programming and also nurtures the educational experiences of talented students so they can realize their dreams of contributing to society through music. Here are some highlights among these exemplary partnerships.

Regional Partners

Since 2010 Natixis Global Asset Management (NGAM) has partnered with Berklee to bring great music to Boston. As presenting sponsor of Berklee's 2015 Summer in the City series, the organization's support will help bring more than 200 free outdoor music performances from May through September to neighborhoods throughout Metropolitan Boston. The 2015 Summer in the City series culminates with the free Berklee BeanTown Jazz Festival on September 26, 2015. Now in its 15th year, the festival features three stages with live music in the city's historic South End.

Another innovative partnership includes the first educational initiative of its kind for Vans, an apparel brand rich in music culture that supports creative musicians. The Vans Berklee Off the Wall Scholarship is a four-year award covering full tuition, room, and board. The scholarship will be awarded annually to a talented musician from the United States. The recipient will also have the opportunity to showcase his or her musical talents at House of Vans and as part of the Vans Warped Tour. Vans is committed to providing additional opportunities for Berklee students at Vans' open mic nights at venues across the country.

Thanks to long-time presenting sponsor Bain Capital, the 20th annual Encore Gala raised nearly \$2 million this past year to support scholarships for underserved youth in the Berklee City Music Program. The event features more than 150

Berklee musicians performing throughout the evening and special-guest celebrities. The leadership gifts from Bain Capital and lead sponsor Abrams Capital inspire the financial success for the event. Coca-Cola, exclusive beverage provider at Berklee, the Boston Celtics Shamrock Foundation and ARAMARK Education are also primary sponsors of the event.

Endowed by Goldman Sachs Gives, a donor-advised fund, the Berklee Lollapalooza Endowed Scholarship supports a four-year, full-tuition scholarship each year for a talented and financially deserving student. This exciting partnership is the first educational initiative of its kind for the Lollapalooza festival. The scholarship also aims to bring more outstanding rock musicians to Berklee. Recipients are chosen from auditions during the Berklee World Tour in Chicago and Sao Paulo, Brazil.

International Partners

Santander Bank N.A., recently signed an agreement with Berklee for its Santander Universities to provide scholarships to support the Berklee International Study Abroad program. Santander's support of the Berklee program will provide funds for undergraduate students who attend Berklee's Valencia, Spain campus. Since 2012, the campus located at the iconic opera house Palau de les Arts Reina Sofia, has offered graduate programs, summer study, and professional education programs to a music community of peers and master musicians from around the world.

The CJ Scholarship is made possible thanks to a generous gift from the CJ Culture Foundation in Seoul, Korea. It supports Korean students with outstanding merit, strong academic performance, and significant financial need. Berklee awards this scholarship to qualified candidates from Korea who could not complete their studies without this support.

The U.S.-Japan Council has partnered with Suntory Beverage and Food Ltd. to create the Tomodachi



Through the generous support of Natixis Global Asset Management and other corporate partners, Berklee presents the Summer in the City concert series and the BeanTown Jazz Festival annually in Boston.



Pianist Takeru Saito and saxophonist Shun Kumagai were recipients of the Suntory Music Scholarship.



President Roger Brown (left) congratulates Roman Blanco, CEO of Santander Bank North America after the two signed an agreement for the Spanish bank to provide scholarships for students to study at Berklee's Valencia, Spain campus.



From the left: Professor Jeff Dorenfeld, Miette Hope, president Roger Brown, and Jackie Foster. Hope received the 2014 Vans Berklee Off the Wall scholarship and Foster received the 2014 Lollapalooza Berklee scholarship.

Suntory Music Scholarship Fund at Berklee. "Tomodachi" means friend in Japanese. The scholarship will annually benefit two financially deserving students who are Japanese citizens attending Berklee. The recipients will demonstrate a strong intention to contribute to the relationship between the United States and Japan through music and will include those affected by the Japan earthquake and tsunami on March 11, 2011. "Our corporate part-

ners are helping to further Berklee's role as a world-class educational institution and cultural force," President Roger Brown says. "Because music has the power to change lives, the benefits of their philanthropic efforts are strengthening and inspiring our community as a whole."

Beverly Tryon is Berklee's Assistant Vice President for Institutional Advancement.

Support for Innovative Youth Music Programs

by Emma Stapleton

Building upon the momentum of the *Soundbreaking* campaign, Berklee continues to actively pursue funding opportunities with local and national corporations and foundations. This past fall, the college was invited to submit two proposals to the ELMA Music Foundation, whose mission is to provide philanthropic assistance to organizations in South Africa, the United Kingdom, and the United States that either provide music education to underprivileged children and youth or provide assistance to members of the music community who are struggling with personal and financial hardship. Earlier this year, Berklee received word that both requests submitted to the foundation were approved for funding.

The first grant will contribute to scholarship support for students participating in youth development organizations currently or previously funded by the ELMA Music Foundation to pursue a bachelor's degree at Berklee. Many of these sites are part of the Music and Youth Development Alliance (MYDA), a network of multi-service after-school youth centers that use music programming to engage young people in their own development. As part of this agreement, students from the Harlem Children's Zone, Mama Foundation for the Arts, Inc., Neutral Zone, Youth UpRising, RYSE, Inc., A Place Called Home, and the Door – A Center of Alternatives, who are accepted to Berklee, will now be eligible to apply for scholarship support. These competitive grants will be awarded on the basis of academic merit, artistic talent, and financial need, and they will consider recommendations from sending organizations' directors. Through the partnership with the ELMA Music Foundation and this generous investment in scholarship support, Berklee will have greater capacity to attract and retain deserving students by reducing financial barriers to higher education and rewarding exceptional talent.



During a recent Amp Up NYC teacher-training workshop, teachers and Amp Up staff members paused for a photo with their instruments.

The second grant from the ELMA Music Foundation will contribute to the costs of Amp Up NYC, a first-in-field joint venture uniting Berklee College of Music, Little Kids Rock, and the New York City Department of Education (NYCDOE) in an effort to expand and revitalize modern music education for children. The partnership is based on the shared belief that contemporary popular music is a cultural asset that is underused in classroom learning. Launched in early 2014, the initiative will roll out over a three-year period to serve an estimated 600 city schools and 60,000 K–12 public-school students. The program provides comprehensive teacher training, classroom instruction, state-of-the-art online technology, and thousands of new musical instruments, all at no cost to students, teachers, schools, or the school district. This is the first time public schools have integrated arts curriculum based on the music kids experience in their daily lives (rock, pop, hip-hop, etc.) and modern instrumentation (keyboards, guitars, drums, etc.) in traditional music education and it's working. The project is on track and already reaching more than 26,000 students in New York City.

With this generous investment from the ELMA Music Foundation, Amp Up NYC will continue to ex-

pand to reach its full program potential over the next two years. Over the course of the full initiative, as many as 12 new teacher training workshops will educate more than 600 NYCDOE certified music teachers. Alongside the workshops, Amp Up NYC will present more than 20 professional development seminars to give teachers the requisite skill set for launching a modernized music program at their own schools. The ultimate goal is to make modern music education available to every student in New York City and create a student-centered paradigm in public school music education that can be scaled and replicated in other school districts across the nation. With support from the ELMA Music Foundation, the next two years will see an unprecedented effort to carry out this vision and strengthen the movement to expand music education in the United States.

Berklee is grateful for these two generous investments and excited to establish a productive and enduring partnership with the ELMA Music Foundation. For more information about ELMA, please visit: www.elmaphilanthropies.org. For more information about donating to Berklee College of Music or Amp Up NYC, please visit: berklee.edu/soundbreaking/giving.

Emma Stapleton is Berklee's director of corporate and foundations relations.

Donor Spotlight: Kristine Moyer Higgins



Kristine Moyer Higgins

Berklee Trustee Kristine Higgins and her husband, Bob, have established the Kristine Moyer Higgins Endowed Scholarship Fund for female brass and woodwind players at Berklee. "Previously it was a half scholarship, and now we've bumped up the funding for a full scholarship," Higgins says.

Before launching a successful career as a business executive, Higgins worked for years as a professional saxophonist and music instructor (she is now retired). She still plays occasional gigs with a jazz combo, in addition to raising her family. A member of the Berklee Board of Trustees since 2010, Higgins brings a unique perspective to the board as it tackles initiatives to continue to increase the value and relevance of a Berklee education. "Bob and I firmly believe in the entrepreneurial spirit that Berklee fosters among students," she says. "Musicians are generally not walking into a ready-made job. Their work requires them to be creative, entrepreneurial, and self-motivated."

Those who receive the Higgins Scholarship are also selected for their potential to make a contribution to society through music. "Giving back or paying it forward is an important part of life for everyone," she says. "It's a life principle that my husband and I follow. What would the world be like if people didn't give back to society? We enjoy being involved with Berklee and feel honored to be able to help."

New Music for Heart & Mind

By Mark Small

For composers of contemporary concert music, receiving a prolonged standing ovation and repeated calls to the stage for bows after the world premiere of a new opus is quite rare. But in late March Michael Gandolfi received both after the Boston Symphony Orchestra (BSO) premiered his piece *Ascending Light*. The emotionally charged work (which he characterizes as an organ symphony rather than a concerto) received four performances by BSO conductor Andris Nelsons and French organ virtuoso Olivier Latry with the identical audience reaction each time.

Many factors contributed to the overwhelmingly positive reception. First, Gandolfi has a unique gift for writing music that is accessible and affecting yet thoroughly modern in its conception. *Ascending Light* was commissioned to honor the late BSO organist Berj Zamkochian, an Armenian-American, and to commemorate the 100-year anniversary of the Armenian genocide that claimed more than 1 million lives. Consequently, Gandolfi crafted a 29-minute work representing the vitality of Armenian culture and a reflection on its tragic episode by integrating original thematic material with melodies from an Armenian lullaby and hymn tune. Imaginative writing for the organ and orchestration highlighting clanging tubular bells, insistent tympani, poignant double reed themes, ravishing string passages, and rhythmic brass jabs, evoked musical *chiaroscuro*.

Gandolfi's music has attracted the attention of top conductors and commissioning patrons. His substantial catalog runs the gamut from works for solo instruments to chamber ensembles to orchestra to wind bands. In his search to find his musical voice, Gandolfi abandoned his original jazz and rock roots for a time to concentrate on the abstract sounds and techniques of 20th-century classical music. When he decided to bring all of his musical influences into the tent, he lost the interest of some who had championed his music, but quickly found new advocates. In addition to the BSO, other groups commission-

ing and premiering Gandolfi's works include the Atlanta Symphony Orchestra; Memphis Symphony Orchestra; the Boston Modern Orchestra Project; the Los Angeles, St. Paul, and Orpheus chamber orchestras; the President's Own United States Marine Band, San Francisco Choral Artists, the National Flute Association, and many more. His works are performed throughout America and Europe.

Growing up north of Boston, Gandolfi played guitar in a garage band unraveling the basics of rock and jazz while his two sisters played Bach and Mozart on the living room piano. Inspired by fusion artists such as John McLaughlin, Allan Holdsworth, Chick Corea and others, he entered Berklee during the mid-1970s, at 17. Pat Metheny, John LaPorta, and John Bavicchi were some of his teachers. After amassing three years of credits in an accelerated track, his burgeoning interest in composing led him to transfer to New England Conservatory of Music (NEC) where his classical works could be performed and he could study with composers Tom McKinley and Donald Martino. He earned his bachelor's and master's degrees in composition at NEC and now chairs the school's composition department.

Gandolfi has an unusual talent for interpreting aspects of science, history, literature, and the visual arts and then colorfully conveying his take on them through Western classical instruments. Notwithstanding the heady concepts that frequently underpin his works, Gandolfi is no ivory-tower intellectual. He remains in touch with his original musical impulses. At a recent performance of a work for solo harp, he explained that his choice for stipulating the harp's low strings be tuned to the key of E-flat was inspired by the low-tuning of guitars in heavy metal. His prelude, "Glasgow Shuffle" for wind quintet, has rhythmic ties to the blues. He accomplishes his musical goals with artistic integrity and stylistic breadth, never by artifice or gimmicks. The result is new music for the heart *and* the mind that resonates with a widening audience.

Drawing on deep classical, rock, and jazz roots, Michael Gandolfi '78 is writing concert music that is reaching an ever-widening audience.

Photo by Michael J. Lutch

SYMPHONY



OUTBOUND



How did you develop the skills to become a composer?

My first proper lessons were with a Berklee grad named Eddie Marino [’76], a jazz guitarist and composer. I was playing in rock bands and reading chord changes, but not reading melodies at that point. Eddie got me working on Bill Leavitt’s guitar books, jazz repertoire, music theory, and counterpoint. He also introduced me to the music of Bartók and Stravinsky. These were very solid music lessons. I studied with him for several years and he encouraged me to go to Berklee to study composition and continue with jazz guitar.

In high school, I was interested in writing, especially as I learned more about the composers of the 20th century. There seemed to be a connection between the advanced harmonic language of jazz and that of 20th-century composers. In my playing, I was always drawn to things that were edgy and complex. For me, there was a progression from the Beatles and Rolling Stones to Miles Davis and John Coltrane to Bartók and Stravinsky. I always liked playing jazz and played through my college days. To this day, I love improvising.

Were there composers from the past that were especially influential for you?

It’s hard to say because things change over time. But since my childhood, J.S. Bach has been a favorite. His music never ceases to amaze me—the variety of music, the detail, and how compelling it is. Schoenberg, Stravinsky, Ives, and Bartók were enormous influences. I pull out scores and discover things in the music of Debussy, Ravel, Rimsky-Korsakov, Shostakovich, Sibelius, and Strauss. I have studied the symphonies of Sibelius, Shostakovich, Bruckner and Haydn over and over.

When I was younger, I’d make a 90-minute cassette of music and listen to it continuously. I’d fall asleep listening so the music got into my head. I did that with Allan Holdsworth’s [guitar] solos, I could sing them. I also loaded recordings of Bruckner’s symphonies onto my listening device and looped them. Wherever I went I had the headphones on. I got to where I could sing through all of them.

Can you talk about your composition studies with the late Tom McKinley?

He was a great teacher. He wanted students to just do the work and write a lot. He had great facility at the piano and could play anything you came in with. After he played your piece, he would give his gut feeling about it. He suggested a lot of repertoire to listen to and books to read—from philosophy to music history. It was a broad education and he talked a lot about little details of the pieces I brought in. It was interesting that after I’d finish a piece and have it performed, he would rip it apart in terms of its long-range aspects. I wondered why he hadn’t mentioned these things as I was working on it, then realized that this was how he worked. He didn’t revise he just went on to the next piece. He advocated writing yourself into shape and not worrying about whether your grand

statement was working. He took particular interest in my work and showed me a lot about composition. In my other classes I studied species counterpoint, harmony, and orchestration.

What prompted you to re-examine your approach and let your jazz and rock roots have a place in your concert pieces?

When I was younger I unwittingly decided that my jazz and rock playing was a separate part of my musical being. I was misguided in my thinking that composition should be more erudite. I got heavily into 12-tone music and got a lot out of it. But it wasn’t until about 10 years after I received my master’s degree that I felt I didn’t have to pull punches any more. If I wanted to do something with a jazz groove, I’d do it. The first piece I wrote after deciding everything could be mixed together was called *Grooved Surfaces* in the mid-1990s.

I had to suppress some things to learn others. I wouldn’t trade the pitch manipulation ideas I learned from being a 12-tone composer for anything. It was kind of severe at the time, but looking back, I see that it has informed me about all kinds of music that deals with 12 notes, whether it is diatonic, pentatonic, or something else, it’s all part of the same big family. Now I can move between the worlds easily. So if I had not shut out some things to learn about that I wouldn’t be able to do what I do now. I’m not regretful about it. I was able to move beyond the myopic view that a singular kind of thinking brings on.

When you started, did you look at the economic realities of a career as a composer?

I think I was crazy enough when I was younger to not worry about things like how I would pay my rent. I’ve been fortunate. I tell my students about how naive I was, and maybe that is important. Being too careful could be detrimental. You can’t play it safe. You have to go for it but you don’t want to become destitute. I tell my students that they are good musicians, they play an instrument, and can do things that others in society can’t do. Maybe you take this for granted because you hang around with musicians. But, you have unique talents: use them. I used to play with a classmate who was a flutist for bar mitzvahs, weddings, and G.B. gigs all over the place. I taught guitar lessons at my house and traveled to students’ houses for a while before I got a job teaching at Phillips Academy. I also copied music by hand. I did anything I could that was music related for a long time to support myself as a composer.

So I think you have to be a little naive, but you also need to be resourceful. You can’t write 24 hours a day, so practice and do the other things musicians do. We can all survive and be successful in our time. Some will get commissioned quickly, for others it will take 15 or 20 years. Though it sounds like a cliché, perseverance and belief in yourself are also part of the game. When the bell rings, you need to be ready. What’s most important is that you write pieces. It’s not about knocking

on doors and passing out your résumé. Spending too much time doing that means you write fewer pieces each year. Be ready so that if someone asks for a string quartet, you have a couple ready to go. A composer needs to be prepared.

How does one embark on a career as a composer?

There are as many ways to do this as there are people doing it. For me, summer camps were important. I was fortunate to get into the Composers Conference, the Yale [University] Summer School of Music and Art, and the Tanglewood camp. The summer camps put you in with the cream of the crop. There is an accelerated learning process and you meet people there who become lifelong friends, mentors, and colleagues. Those summer programs, plus my education at Berklee and NEC, were very important for my development as a composer.

There is no real fame or fortune in this field. If you are seeking that, you're looking in the wrong place. But there is a small and devoted group of people who will step up to the plate for composers and commission works, get them performed, and champion them. I think they will always be there.

You are often referred to as a “tonal composer.” Do you agree with that description?

People have been classifying me as a tonal composer, but I don't see myself that way. I don't sit down thinking I will write something in B minor, I still think like a 12-tone composer. I think about the large movement of pitch, the fundamental notes that might move around, and local harmony—the field of notes and their progression. I do like triads and I work with big triadic structures.

I started writing late in the 20th century when there was so much emphasis placed on originality—finding your own voice and not connecting to anything else. But really, the emphasis was on being original—as long as your music sounded like Schoenberg! There is something funny about that.

In my field there's a battle between those who write abstract music and those who write “tonal” or comprehensible music. I welcome the variety of it all. It would be a very boring place if we all wrote in one style. I'm thrilled that there is probably more diversity than there has probably ever been in the history of music making. We all choose what we want to do.

Do you start a piece by mapping out and imagining how you will portray the concept you have in mind?

In the creative process I cast a wide net, but my response to whatever I am bringing in is always a musical one. What I do best is to speak notes. Somehow if I read about the latest trend in physics I can get inspired and start imagining notes. It's almost like synesthesia. I don't have that, but some people can smell something and see a color. I think I have an artificial version of it where a stimulus comes up and I conjure up a musical response. It's not always direct, but as I think about a topic, I can get myself into a frame of mind where I come up with notes that relate to it.

Some of your works are inspired by mathematic or scientific concepts, historical events, or emotions drawn from the visual or literary arts. How do you come up with musical ideas for those things?

I don't often come up with the concept for a piece myself. The commissioning agent will suggest something as happened with *Ascending Light*. But the idea for *The Garden of Cosmic Speculation* came through reading a book about that [sculpture garden created by Charles Jencks in Dumfries, Scotland]. I thought it would be fun to explore that in a piece of music. For *Q.E.D. Engaging Richard Feynman*, I read *Surely You're Joking Mr. Feynman* and other of [the physicist's] books when I was in junior high school. I found him to be an engaging character. When I needed to write a piece for chorus and orchestra, I wanted to use texts that related to his writings.

But I never think of these pieces as being purely programmatic. When I write, the bottom line is the music, not the story behind it. This is true for *Ascending Light* too. Yes, there is an extra musical element in it, but you don't need to know anything about that to experience it as a cogent piece of music. It's a nuts-and-bolts piece about pitches and harmony.

You've said that improvisation is part of your compositional process. Do you improvise themes or a groove and then develop them?

All of the above. With *Ascending Light*, when I needed a new idea, I'd turn to the keyboard and find something to work with. When I was writing music for a production of Shakespeare's *Midsummer Night's Dream*, I took my guitar and came up with a little thing that fit nicely under the hands. Then I moved it over to the piano, violin, and the ensemble. Sometimes I improvise to find chords, but it might be something [improvised] from singing or tapping a rhythm too. I believe that we as musicians have stored a lot from all the music we've listened to—from studying, going to concerts, listening to the radio. It's all there in us; we just have to tap into it. When I write, I believe I am digging into those resources and finding something, I'm not creating anything original. I can't tell you where it comes from, but if it wasn't for all the listening I've done, there'd be nothing there.

Is creating an emotional response in contemporary concert music secondary to other esthetic concerns?

I learned a long time ago that I can't predict what someone's response will be and I'm not trying to manipulate their response. I always write for myself because I think that's what we're supposed to do as artists. I am the one who has been walking around for months with Bruckner and Haydn symphonies in my head, so I should be self-indulgent in a sense, draw on all that experience and bring it out. I don't have any control over what happens after that.

“When I write, I believe I am digging into those resources and finding something, I'm not creating anything original. I can't tell you where it comes from, but if it wasn't for all the listening I've done, there'd be nothing there.”



The premiere performances of *Ascending Light* got a tremendous response from the audiences in Boston.

As I wrote the chorale section of the piece, I got goose bumps and had to step away from the table a few times because I was losing it. That part is so emotional. After the piece was played, there were some people sobbing in the hall. I felt emotional hearing it in rehearsal. While it might not always be true, if I as the composer have a strong emotional reaction, I guess we can assume that a certain number of people will also react to it.

But I didn't do anything so that people would take out their handkerchiefs. I didn't try to make that happen. It's just what came out, and it was powerful. Everyone comes to a listening experience with a different history. You're setting yourself up for failure if you try to manipulate people in a certain way. Maybe if you're writing music to go with a visual image in a film, you can be more assured of what will happen. But when it's just an abstract piece of music, we all bring too many different associations to the table. A listener doesn't have to feel moved during the chorale for the piece to be successful. If a piece is put together with integrity from what you had in your heart as you wrote it, all the other stuff will take care of itself. If you make an honest effort and delve into what you feel is tasteful, that's all you can ask of yourself.

You've said that composers are storytellers. Can you elaborate on that?

Everything we do in life is storytelling in a way. Even when we're teaching, we are telling a story. We need face-to-face storytelling as humans. Music is just an upper-echelon expression, storytelling.

When we compose a piece, we are creating a story. And I don't mean an extra-musical story, the notes themselves are communicating to us. It's another reason why I have respect for the craft of composing. You have 2,000 people in the hall listening to your tune, to the story you are telling. It is tremendously gratifying and humbling at the same time. It is extraordinary to hold the attention of that many people for a period of time as well as the musicians who are bringing it all out. It's an enormous responsibility.

That relates to the hard-work aspect. If you are going to hold the audience and musicians in some kind of rapt attention for a time, you have to take it seriously. I really think music is a form of storytelling that is fundamentally no different from moving about in our daily lives telling stories to one another. They may be news stories, personal experiences, teachings, or preaching. All around us wherever we go, it's just one huge story with all of these different manifestations of expression. So music may be the most abstract of the ways of telling stories. All brands of music don't appeal to everyone, but music provides nurture to those who respond to music and feel a need for it. I couldn't go a day without listening to something. Not everyone is like that, but those in the music community are like that. It's a form of sustenance.

Composition brings you to this type of revelation. You get philosophical about all kinds of things. A psychologist once told me that storytelling is a big topic in psychology. I didn't know that. But when you are in

a creative state, you tap into other things happening around you that you weren't privy to in a literal sense. Then you find that you weren't alone in thinking these thoughts. It's been happening to me a lot lately where I discover something through my work and then I hear that someone in another field has had the same thought. Even the most complex scientific concepts are a form of storytelling. If we all have storytelling at our core, there will be connections made across all boundaries.


Many composers today get commissions for a one-movement, eight-minute piece. You typically get commissions for more lengthy works.

I've gotten both. In the summer of 2013, I was commissioned to write a five-minute concert opener for the BSO. But mostly I get to write substantial pieces like *Garden*, which fills a whole program. Twenty minutes to a half-hour is about the average for my commissions these days. When I was younger, a 20-minute piece would have seemed daunting, but now it doesn't feel that long. Forty minutes would feel long. *Ascending Light* was about 1,200 measures. I used to feel proud if I wrote 200 bars, but now I write that in a week.

Does a composer have to hustle to receive performances of his or her works?

I have sent my music around unsolicited only once and it was a bad experience. I should never have done it. I sent music to a conductor whom I knew, but I should have realized that if he was interested in my music he would have contacted me. It shouldn't have been at my prompting. Doing that made the relationship awkward for a while. There are some colleagues who are more aggressive than I am. They do it naturally and it's part of their personality, and they succeed with it. I marvel when I see this, but I could never do it. We have to realize who we are, and I am just not that way. I have been really lucky to have great people come to me. They become advocates and get other people interested. I am content at this point in my life not to make any changes. I take what comes my way and do the best with it.

I think there can be a tendency to always want more no matter how much is being given to us, and that's not a nice place to be. You should take what you get, be happy with it, and go on to the next thing. I see myself as a functioning member of a segment of society; I provide music. I'm a composer—period. There is a utilitarian element to it. Others come in and fix up your house. But this is what I do best. I show up for the job and get completely invested in it.

It's all about hard work. When I first approached my dad about providing tuition so that I could go to Berklee, he said he'd support me only if I worked as hard as I possibly could. He didn't ask me to be successful or tell me that I had to earn a good living. At the time I didn't realize how significant it was that he didn't put any extra pressure on me. So if I had failed but tried hard, he wouldn't have questioned what I was doing. That's how he was in his life and I inherited that work ethic from him. I'd tell young composers to work as hard as they can, and they will be fulfilled and satisfied. You won't walk away feeling like you should have given it a little extra. 

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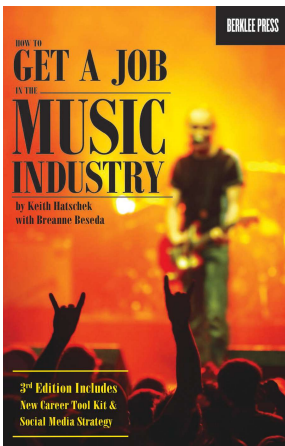
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Getting That First Job

Tools and methods for finding a way into the music industry and a sustainable career

By Keith Hatschek with Breanne Beseda



*In the third edition of the book *How to Get a Job in the Music Industry* (Berklee Press 2015), authors Keith Hatschek with Breanne Beseda walk readers through a methodical approach to finding a way into the music industry. They provide tools for assessing where you will best fit, what skills you will need, and the practical steps that can lead to a sustainable career. What follows is an edited excerpt from chapter two entitled: “Today’s Job Market: The Big Picture.”**

Job Supply and Demand

Like all industries, the music industry adheres to the law of job supply and demand. When it comes to jobs and opportunities, the supply of industry jobs falls well below the demand of those wishing to enter the industry. This gap makes every job precious—even those internships that don’t pay one cent. It also means that in order to better your chances for success, you have to take advantage of every ethical opportunity to improve your skills and status in the industry.

One music industry manager reports that she receives an average of four to five unsolicited résumés a week. Some of those job seekers follow up with phone calls and express their willingness to work for free as an intern or assistant. This is a time-honored tradition in the music and entertainment field, a form of paying one’s dues to build knowledge and gain connections to working professionals that can help advance a fledgling career.

The first reality you’ll discover about entry-level positions in the industry is that with many people willing to work for no pay, it makes it harder to get paid. The second reality is that when it comes to succeeding as a performing and recording artist, what now constitutes “success” is vastly different from what it was 15 years ago. Today, fewer artists reach the threshold of platinum sales, and album sales have declined more than 50 percent since the advent of file sharing. New, artist-centric labels are challenging the monopoly held by the major labels for nearly 100 years. Artists and savvy music managers are no longer looking to major labels or large management firms to shape their careers. They realize that maintaining control and ownership of their careers and music can allow for a very profitable, yet smaller-scale, business model. It’s just these types of artists and managers that are seeking the next generation of do-it-yourself-capable team members.

Back in the day, artists needed to sell 250,000 to 400,000 copies of their album to pay off the investment a label made in getting that album out to the public. While superstars such as Beyoncé, Radiohead, Taylor Swift, or Enrique Iglesias may still sell hundreds of thousands of albums, today’s industry is realigning to a much more modest model of what success means. Younger artists, schooled in the realities of earlier contracts that made profitability a long shot, are not rushing to sign record deals and the album is no longer seen as the be-all, end-all of the artist’s career. From the perspective of a job seeker, this new music industry offers a nearly limitless range of possibilities, especially for those that are prepared to develop and demonstrate their flexibility, ingenuity, and creativity.

Those desiring a career in the industry should not only look at careers as recording artists or record producers, but also at the cornucopia of other jobs in the music business. Don’t lock yourself into one career trajectory too early in the game. The same skills and passion you’ve developed for your music can be a tremendous asset in the business side of the industry.

Skills not Jobs

One of the only constants in the current music industry is that the rate of change is likely to keep up for the foreseeable future. To succeed in such a rapidly evolving environment, one must look at the types of skills that are valued in what is largely transforming itself into a stream of the information economy alongside video gaming, film and TV, etc. Job-hunting is still a part of your activities, but before you start researching openings, it’s essential to understand that today’s music industry employers are seeking candidates with a range of skills that allow their employees to continually adapt to the changing industry. In 2013, we surveyed music industry employers and asked them what skills, knowledge, and attributes were most critical when they were evaluating potential new hires for their companies. We’ve broken the highest ranking results from that survey down into four broad areas that will capture the capabilities that enable you to be well prepared for a long and successful music industry career.

1. Communication, Interpersonal, and Problem-Solving Skills

- Professional written, oral, and presentation skills (networking skills)
- Persuasion or sales skills
- Problem-solving and conflict-resolution skills
- Listening, following instructions, and effectively collaborating

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2. Computer and Media Skills

- Basic Web creation and editing skills
- Proficiency with Microsoft Office suite software
- Basic media (audio and video) capture, editing, and distribution for YouTube, SoundCloud, ReverbNation, etc.
- Content creation and manipulation (Adobe Creative suite or comparable programs)

3. Professionalism and Integrity

- Respect for self, coworkers, firm, customers, and the marketplace
- Self-awareness and sense of purpose in professional endeavors
- Ability to manage self-image (personal branding) and make decisions based on personal integrity and core values
- Critical thinking and follow-through

4. Industry-Related Knowledge and Practice

- Structure of music industry and the varied relationships within it
- Social media theory and practice
- Entrepreneurial theory and practice
- Business marketing

Notice that there is no mention of specific skills relating to a particular job. These four broad areas help form the basis of what makes up the underpinnings for your industry-specific career path. The first two areas, communication and computer skills, will generally evolve over time throughout your career. The third area, professionalism and integrity, is one that is largely learned by observing those around us. Lessons learned throughout our lives help to inform what our code of professional conduct will be. This requires being thoughtful and reflective not only regarding your own actions but also the consequences of those actions over time as your career unfolds. There are many creative and passionate individuals in the music industry seeking like-minded professionals with a sense of purpose and values. By identifying and adhering to your own sense of what's right, you will go a long way toward joining the ranks of trusted and steadily employed music industry pros.

Team Players Needed

Talent, perseverance, and people skills are required for making it in the business. A colleague who worked as a tech manager at George Lucas's renowned Skywalker Sound once said, "Fifty-one percent of my job is getting along with my coworkers, and 49 percent of my job is knowing how to keep all of our technology running." Her statement may be one of the most important pieces of information music industry career seekers must understand.

Climbing to the Top

Perseverance is obviously a big asset. Depending on the opportunity, there may be somewhere between 25 to 2,500 people knocking on the door for a single industry job opening. You've got to be willing to persevere or you'll run out of gas in your quest. Look at your career as if it were a long-distance event such as a 26-mile marathon or a 10K open-water swimming contest. Succeeding at such competitions requires training, mental toughness, and understanding the critical factors for any given event. The same applies to your pursuit of a music industry career. Imagine your career as you hope it will unfold, but be realistic about the time, training, skills, experiences, and connections you will need to gain in order to be successful over the long haul.

Just about everybody starts out at the bottom in this business, even today's top dogs. Books penned by record label executives, such as *Follow the Music* by Jac Holzman, the founder of Elektra Records, or Ian Copeland's entertaining bio, *Wild Thing*, are recommended reading. Knowing that just about every top executive started out as a mail clerk, gofer, or assistant will help you strengthen your resolve to climb the mountain ahead of you.

The benefit of starting out at the bottom of the company's organizational chart is that you meet a lot of people on the way up, see how a company works, and learn about every function in an organization. It's helpful to note which parts work efficiently as well as which parts do not—and, more importantly, why.

Competition is central to many roles and functions in the industry. There's always new blood coming in—new bands, new songwriters, new musicians, new app developers, and new artist and repertoire staffers. It's the nature of the game. For many jobs in the music industry, it's helpful to have a competitive nature.

Radio, television, and websites all rely on a formal rating system. That's the way much of the entertainment industry works. The statement that recording artists are "only as good as the sales of their last record" is true in an economic sense. Competition is always going to be there, so you have to have the drive and an intense desire to be successful to stick with your dream and push yourself to make it a reality.

Create a Career Portfolio

Set up a digital portfolio that you will maintain as your music industry career develops. You may choose to store it on your computer desktop, a flash drive, or use one of the online cloud-based services. Organize your music industry career portfolio in sections, as noted below. It's also useful to have access to a future calendar, either online, as an app such as Outlook or iCal, or the old standard, an annual planner notebook available at any office supply store. Use the calendar to mark important events, deadlines, and tasks for which you have set a target completion date.

Career Portfolio Folders:

- **Jobs.** Compile job descriptions, open job listings, references to specific positions, or internship opportunities. Download a PDF of any interesting job descriptions you see to build a library for study and reference. You can also save screen grabs or scans. Set up a subfolder titled Job Applications to keep track of every position for which you apply.
- **Target companies.** Whenever you hear or read about a new company that interests you, start a document in this folder to compile information. Include the company's name, key products or services, spokesperson, and URL in it. Fill in more information as you discover it.
- **Industry articles.** Whenever you come across an article that interests you, especially those that identify specific companies, save it as a document, HTML file, or PDF, and add it to your portfolio.
- **Correspondence.** Keep electronic "soft" copies of letters to and from the various people and companies you will encounter in your career development.
- **Events.** Record information on industry conferences, conventions, charity events, or any other type of function that may provide you with the chance to meet and learn from others.
- **Reference.** Include notes, handouts, and other classroom/conference handouts or lecture materials that relate to your industry career journey.

Knowing that just about every top executive started out as a mail clerk, gofer, or assistant will help you strengthen your resolve to climb the mountain ahead of you.

There is no substitute for exposure to working professionals.

- **Résumé.** The evolution of your résumé and your skills at résumé development go in this folder.
- **Journal.** You are embarking on a process of career development that includes a component of self-discovery and personal evaluation. Start a journal where you can record notes to yourself, wish lists, and reflections on key events such as interviews and notes on what you learned about yourself as you identify and develop mentoring opportunities, go through interviews, and the like. As you add to the journal, you'll be able to see how your knowledge and self-awareness are growing. This will help you achieve a more nuanced perspective of yourself and your motivations, as well as your strengths and weaknesses. You will use this knowledge to help build the most comprehensive career plan possible, customized to suit your needs and goals.

As you journey down your own unique career path, add additional folders to your career portfolio as you need them. Perhaps you'll start a section to record details of the job and informational interviews you've had and what you learned from them. If you have a smartphone or tablet, use it to jot down notes or details of a conversation, a reference book, or a company's contact information.

The importance of your career portfolio will become clear as the variety and amount of information that you uncover widens. Don't be concerned at first if you have only a few items in each section. As you expand your network, and become a detective in your areas of interest, you will develop a rich and bountiful set of resources that will be instrumental in helping you find and land your new position.

Keeping your career portfolio up to date gives you instant access to the information you develop. Decide where your career portfolio will be stored: on your computer, a removable USB drive, or in a cloud storage app. Back it up often to a second source.

Using Your Career Portfolio

Your career portfolio will be a visible investment of your time and brainpower to get your journey started properly. The whole music and entertainment business is interconnected, and it's important to remember where to find things and where to look for people. Your portfolio should have sections on careers that interest you today, clippings on companies that are expanding, notes from meetings, articles on new technology, or online interviews with people in the businesses you admire. If you are interested in a career in digital music distribution, start a list of the music tech companies found in the San Francisco area. Dreaming of a career in the recording field? Build a list of the studios in your region, as well as facilities in New York, Los Angeles, and Nashville. Go through their websites, save URLs for key information pages that tell you what kind of work they do, and add those to your portfolio in the proper folder.

A career portfolio becomes a reference work to help you determine which career paths interest you and are likely to be the best fit. Over time, it will become a valued resource—a shortcut to get you closer from where you are today to where you want to be tomorrow.

Another very important step for your career is to visualize yourself in your target career. For instance, if your career goal is to become an artist manager, you have to start seeing yourself as an artist manager in training and chart your course to becoming a better artist manager. Similarly, if you aspire to develop the next killer music app, you have to follow the same process and visualize and say out loud that you are an app devel-

oper. Committing to that career path and stating your intention is a critical step in moving your intended career forward.

Once you see yourself developing along this new career track, it doesn't matter if you're going to work by day as a paralegal, a waitress, a grocery clerk, or a data-entry "droid." In your heart, you know that you are working on developing your career and that you're an artist manager or app developer in training.

Making Connections

The music industry is forever evolving, and is currently morphing via the Internet. The means that artists use to connect with fans, promote themselves, to sell CDs or downloads, and appear live has been irrevocably changed by the explosion of the information revolution. To keep up with the changes, you've got to commit yourself to continuous learning. No matter whether you fit among the fresh faces, the career changers, or the golden-years group, there's a tremendous amount of useful information available online if you know where to find it. No matter what age group you're in, many of the skills and talents necessary for a successful industry career are the same.

It is vitally important that you become well read on the industry and to talk to people working in it. If you find ways to meet people doing what you want to do and ask them intelligent questions, you will most likely discover a path into the business. These things are the surest way to become aware of the changing trends that affect the industry.

As an example, in the Northern California region, there's a songwriting organization—West Coast Songwriters, with 1,200 active members—that holds between 15 and 20 events each month. It hosts an outstanding annual fall symposium. If you live in the region and want to make it as a songwriter, you should attend the symposium. You should be networking with other songwriters and talking to the publishers who attend the symposium. That's your Super Bowl—you have to be there.

For aspiring record producers, there's the Audio Engineering Society (AES) convention in the fall, and the National Association of Music Merchants (NAMM) conventions in winter and summer. There are producers' forums that are open to the public (for a small admission fee) cohosted by the Recording Academy, where you can listen to some of the most successful producers in the business. Top producers talk for two hours about what they do, how they got their breaks, and what they recommend for up-and-coming producers. How can you miss that if you want to be the next Bruno Mars, Max Martin, Kanye West, or Tony Brown? Always look for such opportunities to learn and network.

If you can't get to an event, find out whether it was broadcast or archived on the Internet. This information is out there. The people who have presented and appeared at the event are usually happy to talk to you in the right setting and share the information, ideas, and experience that they have. You've got to always be looking for opportunities to soak up more information. Fill your career portfolio with links to interviews, articles, your own notes, and information on careers and companies that pique your interest and spark your imagination. As your career portfolio grows, so will your ability to speak knowledgeably about the areas of the industry that most interest you.

Obviously, you've got to work at your craft too. You've got to keep engineering or writing songs or booking bands, using social media to promote your favorite undiscovered local act—whatever vocation it is that you aspire to. But focus part of your energy on getting near people that are doing what you want to do at the highest level possible. That's the fastest way to learn about the dos and don'ts and the ins and outs of our business. There is no substitute for exposure to working professionals. ☐



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Behind the Board for Grammy Winners

Conversations with alumni who engineered at least 51 percent of winning albums to earn a Grammy in February



By Mark Small



Beck's Friend Forever

This year's Grammy Awards represented a high-water mark in the unfolding career of MP&E grad David Greenbaum '05, who did engineering work on Beck's album *Morning Phase*. The record won statues for Album of the Year; Best Rock Album; and Best Engineered Album, Non-Classical. But Greenbaum wasn't at the broadcast to get the word. He was streaming it during the middle of the night in London via a tenuous Internet connection.

Greenbaum began working full time as an engineer for Beck at the artist's home studio in Malibu, CA, during the early stages of the *Morning Phase* production. Beck and Greenbaum forged a connection when the two were neighbors. "I was living in Malibu about a two-minute walk from Beck's house," Greenbaum recalls. "I reached out to his manager and told him that if they ever needed an engineer, I was in the neighborhood." They took him up on his offer. Now, aside from when Beck is on tour, Greenbaum spends many long days in the studio with the artist.

Several engineers worked on *Morning Phase* in studios in Los Angeles, Nashville, Paris, and London. Greenbaum traveled for some of the sessions, but worked primarily with Beck in Malibu. "Some of the basic tracks were recorded by Darrell Thorp at Ocean Way [Recording in Hollywood]," Greenbaum says. "I worked more on overdubs, editing, and sound design for the ear candy on the album."

The editing was intense. Beck had sorted through his hard drive archives containing promising song fragments and band jams to gather the material he wanted for the album. There were sessions from the time Beck spent in Nashville with local players working out ideas. Some of those tracks ended up on the album. Greenbaum relates that Beck later rerecorded some of those tunes with his own band in L.A. and then blended tracks from both locations. He also sent in vocal tracks recorded in Paris. It was Greenbaum's task to fit all the pieces together in Pro Tools. "Getting everything to coalesce in a musical way was part of the challenge in the editing," Greenbaum says. "Beck is a perfectionist, so there were lots of revisions and permutations on every song. It was amazing to go down that road with him."

The project had grown to mind-boggling complexity when Greenbaum finished his part. "I took a break to work with my own band while he mixed it," he says. "When I came back, Beck was mastering it and I couldn't believe how it all had come to-

gether. It had felt massive, almost chaotic before [mix engineer] Tom Elmhirst sorted through and stripped things down. In the end, the album sounded very controlled and kind of understated. It was so different from what I thought it would be. I was floored when Beck played me the revisions he was doing with [mastering engineer] Bob Ludwig. It was amazing. I told him I thought it sounded even better than *Sea Change*, which many think is his best album. *Morning Phase* is mind-blowing and gorgeous."

Aside from engineering work, Greenbaum is also pursuing his own writing and performing career with singer/songwriter Sophie Stern '07, whom he met at Berklee. "When our project, Sophie and the Bom Boms started getting a lot of attention, I realized that being a [performing] musician was still in me," he says. "It's great playing my own music as a multi-instrumentalist on keyboard, guitar, drum pad, and a laptop." The duo released their first EP with Columbia Records, and will release new material independently. They have signed with London-based Turn First Artists management and Creative Artists Agency (CAA) for touring.

Greenbaum has already started working on Beck's next album. He's confident that he can balance recording with Beck and his own band's schedule. "It's the best possible problem to have—all these opportunities," he says. "I'm trying to do as much as I possibly can, and it's working out. Beck goes off on tour for a few months and then we get back together to work on new material. I hope to work with him for a long time. Aside from his albums, we've worked on many other cool projects. He works with the best people, has the best gear, and is a wonderful person. It's hard to imagine an engineering gig that would have more allure than that."

Chick's Mix

Brian Vibberts '91 is no stranger to the Grammys. He's won three so far, plus a Latin Grammy. All have been for his engineering and mixing for Chick Corea. "My first came in 2008 for *The New Crystal Silence* by Chick and Gary Burton," Vibberts says. "I had Gary as a teacher at Berklee, so it was a little funny when my former teacher showed up at the studio to check my mixes!"

Vibberts's latest Grammy is for mixing Corea's *Trilogy*, a live three-CD set featuring the pianist with bassist Christian McBride and drummer Brain Blade, and a cameo vocal appearance by

"Beck is a perfectionist, so there were lots of revisions and permutations on every song. It was amazing to go down that road with him."

—David Greenbaum '05

Corea's wife Gayle Moran Corea. The repertoire features chestnuts such as "Spain" and "Armando's Rhumba" from Corea's catalog, a handful of standards and a jazz take on a Scriabin piano sonata. Vibberts has been doing mixes for Corea for the past eight years.

"In 2007, I was working with an English group called the Jive Aces, a modern swing band," Vibberts recalls. "I was recording and mixing their album and Chick was a guest soloist. I didn't meet him during the session, but after I mixed it, he asked who the mixer was. Later I got called to mix one of his albums, a boxed set of five CDs, called *Five Trios*. Each CD featured a different trio in live and studio recordings. I mixed the *New Crystal Silence* album following that."

The fall after he earned his MP&E degree at Berklee, Vibberts started his career in New York as a general assistant engineer at Right Track Studio. In 1993 he moved to the Hit Factory where he further polished his engineering and mixing skills with A-list artists such as Paul Simon, Dave Matthews, Céline Dion, and with producer Bruce Swedien on Michael Jackson's *HIStory* album. By 1995, he was a staff engineer at Sony Music Studios where he worked with Sting, Herbie Hancock, Mariah Carey, producer Phil Ramone, and many other top artists and producers.

In 2000, he switched coasts. "I thought I'd see what was going on in L.A.," he says. "In addition to music, there is film and TV business here too. I started getting a little work from people I'd known in New York and after about six months I was on staff at Ocean Way Recording." By 2004, a growing number of artists recording at Ocean Way were requesting Vibberts as the primary engineer for their sessions, so he decided become a freelancer. Since then, he has worked steadily with a roster of major label and independent artists in many musical styles. Projects he's worked on in his 24-year career have netted more than 250 Grammy nominations and 65 Grammy wins.

Vibberts has branched out to start Spotlight 87 Entertainment, a production company, with Alex Horton, whom he met in Berklee's MP&E program in 1987. "After working together on a number of projects, Alex and I decided to join our networks together and form a company in 2009," Vibberts says. "About a year and a half ago, Adam Wake '92 approached Alex and me with an artist from London, Kaylah Griffiths. She was someone we all wanted to get behind, so the three of us formed the indie label Metro 3 Entertainment. These are just a few of the Berklee connections that keep popping up in my career." An upcoming project on Vibberts's calendar is a recording for Antelope Audio that will feature Lalah Hathaway '90, another friend from his Berklee days.

When asked about contributing factors in his success mixing for Corea, Vibberts is specific. "I go for the mood of the interaction between the players," he says. "I do mix moves to make sure that's all heard. These players are equals: the piano is not really the primary instrument."

Vibberts has advice for aspiring engineers. "An assistant today needs to understand the technical work but also understand what's going on in the room. If there is a technical problem, you should already be thinking about what needs to be done. You should also be aware if the artist needs water or if it's time to order lunch for the musicians. Having that kind of awareness will get you noticed by the artist, producer, and engineer. You don't want to be the assistant who is texting and playing games on his phone while the session is running. You should always be trying to learn something new."

Serious Fun

Brian Warwick '03 recently got to toss a bone to his older brother. The two have been serious "Weird Al" Yankovic fans since their parents bought them the *Dare to Be Stupid* album.

Many years later, Warwick became the primary vocal and overdub engineer on many of Yankovic's albums. So when the musical jester mentioned to Warwick that he was looking for extras for the video of "Sports Song" as they worked on his Grammy-winning album *Mandatory Fun*, Warwick volunteered himself and his brother to appear in band uniforms playing parade drums in the shoot. And the mandated fun brought a smile to the faces of all involved.

After earning his MP&E degree in 2003, Warwick headed to Los Angeles and started passing his résumé around to various studios. Rose Mann-Cherney, then an executive at the Record Plant, hired him as a runner. It was not glorious work at first, but MP&E professor Ted Paduck had told his students what to expect at the outset of their careers. "He said that when you're an intern, a runner, or an assistant engineer, just think of yourself as a glorified waiter," Warwick recalls. "So I've always taken client needs very seriously—even when I am the main engineer."

The affable Warwick's technical finesse behind the controls paired with his enthusiasm for basic tasks like meticulously setting up headphones and mics for the main engineer and tending to the needs of the musicians and artists during sessions enabled him to quickly progress from runner to assistant engineer at the Record Plant and later at Westlake Recording Studios. He's worked elbow to elbow with top producers such as Glenn Ballard, Randy Jackson, Ron Fair, and Lester Mendez, and with such diverse artists as Ludacris, Fantasia, Michael Bublé, Lissie, Annie Lennox, and others. He has also worked on 14 platinum and gold records, and a dozen Grammy nominated records as well as music for television shows. He finally earned his own statue last February for his work on Weird Al's *Mandatory Fun* when it was named best comedy album.

The two met when Yankovic booked time at Westlake to mix his *Straight Outta Lynwood* album in 2006 and Warwick was assigned as the assistant engineer. "We all got along really well," Warwick says, "and that ultimately led to Al becoming one of my main clients." After years as a staff engineer, Warwick had enough clients in his stable to leave Westlake and become a freelancer. He continued working with Yankovic as well as with Michael Bublé (and his music director Alan Chang), and Steve Kaplan, the score mixer for TV composer Bear McCrary (*Walking Dead*, *Marvel's Agents of S.H.I.E.L.D.*).

"Tracking is my main thing," says Warwick, "and about 75 percent of my sessions are vocal sessions. I've developed a great rapport working with Al on his vocals. Once he gets something going, he generally doesn't want to change, but for the *Mandatory Fun* record, he changed things up. For previous albums like *Alpocalypse*, he was booking time at Westlake and renting expensive mics, preamps, and EQs. He decided this time to go to a smaller studio and went to Dave Way's Waystation."

Way and Warwick worked separately on Yankovic's record. Way did the tracking with Yankovic's band and Warwick engineered all the vocals, electronic tracks, and overdubs. "I also engineered all of the track 'Now That's What I call Polka,'" Warwick says. "Dave mixed the whole album, and the mixes came out great."

As a member of the Recording Academy, Warwick can always get tickets to the Grammy ceremonies, but hadn't gone in previous years. It was Warwick's wife, Ashley (Caldwell) Warwick '04, who convinced him that they should go this time. "She has been my biggest supporter throughout my career," Warwick says. "So even though it was expensive to go, I'm glad she wanted to. It was a thrill to be there to see Al get the award."

Trying Dave's Way

Dave Way '87 was also in the audience cheering on Yankovic that night. *Mandatory Fun* is the first project Way has worked



Brian Vibberts (left) and Chick Corea

"I go for the mood of the interaction between the players, I do mix moves to make sure that's all heard."

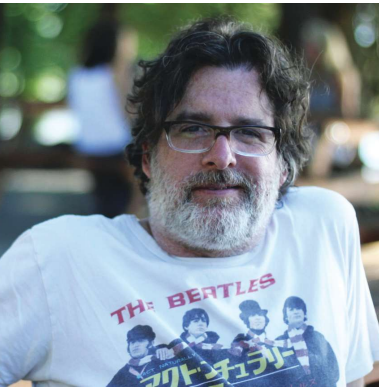
—Brian Vibberts '91



Brian Warwick (left) and "Weird Al" Yankovic

"I've developed a great rapport working with Al on his vocals."

—Brian Warwick '03



“Everyone knows him as a comedian, but I see him as a serious guy.”

—Dave Way '91



Carlos Vives (left) and Shafik Palis '01

“It’s been very exciting to work with him. I grew up with his music.”

—Shafik Palis '01

on with Yankovic, although they’ve known each other for 15 years. “Our wives go way back as friends,” Way says. “Our daughters are about the same age and played together.” So when Yankovic decided to take a different approach for this recording, he sought out Way.

“Of course AI is very clever and funny, but he’s also a brilliant musician,” Way notes. “He’s very knowledgeable and comes in really prepared with charts and MIDI tempo maps. He knows how he wants everything to go, it’s very impressive. Everyone knows him as a comedian, but I see him as a serious guy.”

This latest Grammy ceremony wasn’t the first for Way. He won in 2006 with Ziggy Marley in the Best Reggae Album category, and earned two Latin Grammys the same year for his work on Shakira’s *Fijación Oral Vol. 1* (Album of the Year and Best Engineered Album). Notably, Way was also nominated this year in the Best Engineered Album, Non Classical category for Tom Dybdahl’s *The Way I’m Livin’* album.

Way headed straight to New York after graduating with his MP&E degree in 1987. He was hired as a runner at the Hit Factory and later went to Soundworks where he worked with producers Teddy Riley and Shep Pettibone and artists Brian Wilson, Duran Duran, and Madonna among others. In 1990 when Riley went to L.A. to work for several months on Michael Jackson’s *Dangerous* album, he brought Way as his engineer. It was a one-way ticket.

“Afterwards, Teddy decided to build a studio in Virginia Beach, and I wanted to stay in L.A.” Way recalls. “A lot of people here wanted to hire me. There was some kind of allure because I was from New York. So I stayed, and now it’s been 25 years.”

Way’s résumé lists high-profile recordings in many styles from hip-hop (Kool Moe Dee) to dance tracks (Taylor Dayne) to mellow r&b (Babyface) to straight-up pop (the Spice Girls) to rock (the Foo Fighters). For five years he owned the Pass Studios, a commercial facility formerly known as Larrabee East. In 2002, he opened the Waystation Studio, a smaller private facility at his home where he has worked ever since.

“The only thing I miss about working in the big studios is running into other engineers, producers, and musicians in the hallways,” Way says. “But I prefer making records here. There is something about the casual feeling that makes the creative energy feel really high here.”

Way is frequently hired to track and mix as he did for Yankovic’s *Mandatory Fun*. “I love both,” he says. “Tracking is great because you’re creating something that wasn’t there before, being in the moment and capturing it. Mixing is a process where you try things, step back, and then dig in again. It’s more of a lonely gig because you’re mainly working alone—even if the client is in L.A. If I’m mixing an album, I’ll get four or five songs to where I think they sound good. I send them off, get feedback and then make tweaks. When everything is pretty much there, the client may come over and we finish it up. We used to have to do each song like that. The way I work now I can juggle five or six projects at once.” When I visited Way, he was finishing up albums for Jakob Dylan and Ben Folds.

After 20 years working with a large mixing board, Way went to a smaller digital audio workstation. “I got rid of my big SSL console a few years ago,” he says. “You have to adapt musically and on the technical side. I much prefer working as I do now. I can mix as I’m recording and come back and tweak a mix done months ago. You couldn’t do that 10 years ago.”

“I swear I’m working harder than ever before. I don’t get paid as much as I used to in the ’90s; budgets are down. But I work as much as I can because I love doing all of these different projects and being around people who love music. Doing indie projects means the label is not in your hair. It makes the studio a much more creative place to work if you’re not trying to second-guess what a record label wants and how they are going to sell it. I am more satisfied making records now than I was with the majority of things I did in the 90s and early 2000s.”

Bypassing L.A. and New York

Miami-based Shafik Palis '01 just earned his first American Grammy for engineering all the guitars on *Más + Corazón Profundo* by Colombian music star Carlos Vives. The recording was named Best Tropical Latin Album at the February ceremony. Only a few months earlier at the Latin Grammy awards, the same disc was named Best Contemporary Tropical Album. Over the past decade, Palis’s work with Vives and others has won him a total of three Latin Grammys and one American Grammy.

Palis grew up in Barranquilla, Colombia, on the country’s northern coast. Notably, his hometown is only about an hour’s drive from Santa Marta, where Vives grew up. Vives’s career as a singer/songwriter and actor has been going strong since 1991. Palis was a big fan of his music, but the two never met face-to-face until they began working in the studio in Miami years later. “It’s been very exciting to work with him,” Palis says. “I grew up with his music.”

At a young age Palis was drawn to music, and during his early teens he became very interested in recording. “I started recording local bands at my home on a four-track Portastudio cassette recorder,” he recalls. “My interest continued to develop from there.” Palis came to Berkeley in 1997 where he majored in MP&E and graduated in 2001.

Unlike other MP&E grads, New York and Los Angeles weren’t a lure for Palis. “I went directly to Miami after graduating,” he says. “But not for the Latin music scene; it was because I knew the city. My family used to go to Miami for vacations. So I knew people there and I wanted to be closer to Colombia.”

Palis was soon working as a freelance engineer at several Miami studios and ultimately began recording such Latin stars as Grupo Niche, Kany García, Gato, Jorge Celedón, and Omar Alfanno. “I began working with Omar in his private studio,” Palis says, “and through him I ended up working with Andrés Castro.” That was a pivotal connection as Castro produces Carlos Vives and plays guitar in his band.

In recent years, Palis has worked on many different projects that Castro has produced for other artists, and every time he brings Vives into the studio, Palis is on the session. “When you’re working in the studio with Carlos, the vibe is always very happy. He’s a big Latin music star, but a very humble and down-to-earth guy. Working with him and his band is like having a piece of home here.”

When asked if he felt impressed while recording *Más + Corazón Profundo* the album might win a Grammy, Palis says, “You’re not thinking about that as you work in the studio, but you can’t help having it in the back of your mind. Every time Carlos puts an album out, he’s always a contender for a Grammy.”

When Palis is not working on albums, he works in audio postproduction for television. He’s done sound design and com-

posing as well as recording and mixing for the Telemundo and Nickelodeon networks in both the Spanish and English markets. The potential for that work is a result of a course Palis took randomly at Berklee. “When I was a student, I just wanted to be in the studio recording and producing. But I needed an elective, so I took a course on audio for visual media. I wasn’t interested in the class; I just needed the credits. Now I am working in that area and that class really helped with what I do in audio post, even though this work was never in my plan.” Aware of Palis’s skills with visual media, Vives asked him to score the video he’d created as the concert opener for his last world tour. Palis created and mixed the soundtrack accompanying images of the mountains and rivers of Vives’s hometown of Santa Marta.

Palis relates that after he won the Grammy, his niece said, “It must have been your dream to win a Grammy.” He answered, “No, that wasn’t my dream. My dream is to wake up everyday and work at what I love doing and be able to support my family. I’m living my dream and feel very fortunate.”

Awards in the Garage

After Toni Braxton’s *Love, Marriage, & Divorce* album won a Grammy in the Best R&B Album of the Year category, Paul Boutin ’94, who engineered and mixed the album, was asked by his wife where he would put the Grammy statue. He told her that it would probably end up with the 23 gold, 15 platinum, and 16 multiplatinum records he’s collected over the past 20 years working with singer/songwriter and producer Kenneth “Babyface” Edmonds. “I don’t display my awards, they are all in my garage,” Boutin says. “They will be fun to look at later.”

It’s not that Boutin is unappreciative; his philosophy is to remain focused on today rather than yesterday or tomorrow. Boutin, the son of a French father and an American mother says, “A French Babyface fan compiled and sent me the discography of everything I’ve worked on with Kenny. I never realized how many successful things we’ve done.” The long list includes titles by Céline Dion, Whitney Houston, Michael Jackson, Alicia Keyes, Jamie Foxx, Ariana Grande, and more.

Boutin worked on Braxton’s Grammy-winning album over the course of eight months, tracking the entire thing. He ended up feeling like it was his baby.” But despite completing many projects with Edmonds, Boutin still had to make a case to be the one to mix it. “Generally, the record label chooses the mixer,” Boutin says. “When the mixes started coming back, I was disappointed, I knew they could be better. So without telling him which one he was listening to, I played Kenny the label’s mix and mine back to back. Each time he picked mine as the one that sounded better.” After three out of three times, Edmonds asked Boutin to mix the album.

Boutin was born and raised in France, and to please his father, he undertook rigorous biological engineering studies at a top French prep school. But knowing his heart was in music, his mother urged him to attend Berklee for college. “I came to Berklee hoping to be a guitarist but got scared when I heard how well the other guitarists were playing,” he says. After taking some songwriting courses he decided to major in MP&E. “I fell in love with it,” he recalls. “It had the mathematics side that I grew up with and the music side.”

A few courses shy of graduating in 1994, he decided to join a French friend who had moved to Los Angeles, and sent out résumés to various studios. He got offers to work at two small studios as an assistant engineer before he’d even arrived. “The

Berklee name has helped me a lot over the years. I didn’t realize how much it would help.” Boutin kept sending out résumés to the major studios and was finally hired by Rose Mann-Cherney to be a runner at the famed Record Plant. He observed top engineers working on major projects in between runs for lattes.

Then, in a fateful scenario, an assistant engineer couldn’t make an important session, and Boutin was asked to step in. He worked on the soundtrack to *Waiting to Exhale* with Kenneth “Babyface” Edmonds. The two worked on other projects at the Record Plant over the course of eight months while Edmonds built his own studio, Brandon’s Way, nearby. Upon its completion, Brad Gilderman, Edmonds’s engineer, hired Boutin as his assistant. Within a year, Boutin was the head engineer for Brandon’s Way.

Through the years, Boutin and Edmonds have worked with an astonishing array of artists, including Aretha Franklin, Paul McCartney, Rascal Flatts, the Rolling Stones, Barbra Streisand. They are currently working with Colbie Caillat, among others. Working with Edmonds is the best of all situations for Boutin.

“I have a very French attitude,” Boutin says. “Family is more important to me than money. I am not in this to make money, I want to be happy, and be with my family.” Edmonds is also a family man, and mostly schedules shifts in the studio of eight or nine hours beginning at noon, and doesn’t schedule weekends. I know I’m really lucky,” Boutin says. “My other engineer friends are going into the studio at 6:00 P.M. and getting out 12 hours later. I couldn’t do that.”

About the future, Boutin says, “I never look more than a year ahead. I don’t really believe in dreams, they can get ahead of you and then you are working based on the dream. I’m more of a practical guy and base things on what I’m doing now. I have a great situation, but understand that it could end if Kenny decided to stop doing music. But I’m not going to worry about anything like that in advance.” ☒



“A French Babyface fan compiled and sent me the discography of everything I’ve worked on with Kenny. I never realized how many successful things we’ve done.”

— Paul Boutin ’94



Sorry sir, only one carrion is permitted!

THE WOODSHED

Using *Gamaka* to add Indian flavor to your guitar playing

By Prasanna '99



Phil Maturano

Growing up in India, guitarist Prasanna became renowned as a pioneer playing Carnatic music and rock before attending Berklee, where he became an accomplished jazz guitarist. He is a celebrated performer and teacher and an award-winning film composer living in New York. Visit www.guitarprasanna.com.

If you want to learn about Indian music, you don't have to travel to India. Musicians from China who aren't culturally attuned to the music of Ravel can read a piece of his music and play it because of the unifying language of the Western notation system. Western notation contains a lot of information that makes it universal, rather than culturally specific, to play Western music. Similarly, the *gamaka* (ornaments), *talas* (rhythmic cycles), and *ragas* (modes and melodic formulas) of Carnatic music (the classical music of Southern India) can be codified so that people of any culture playing any instrument can enjoy it.

I grew up playing Carnatic music, popular Indian film music, and rock. After a while, they all came together for me. People learn Indian music through aural tradition rather than notation. While Western classical musicians start with notation, many rock players don't read music and jazz players learn primarily by playing. Carnatic music is taught in a way that's similar to teaching blues, rock, or jazz. There is a lot of emphasis on the ear, but we are also pretty liberal about not letting the technicalities weigh us down.

Since I came to America, the main focus of my teaching has been to develop a simple approach to help people in the West understand and play Carnatic music. Some musicians may not feel the need to understand the complex theories behind Carnatic music, but they still want some of this sound in their playing. I've tried to find a middle path for this music. I don't believe it has to be rarefied, but I don't want to dumb down the music's scope, tradition, or weight of complexity either. I've devised a set of exercises to make Carnatic music user-friendly and give guitarists and other instrumentalists the tools to approach the *gamaka*.

All *gamaka* can be broken down to some variety of slides and/or slurs. As a kid, I learned these sounds and later discovered that many guitarists called them hammer-ons, pull-offs, and slides. The following exercises will help you apply these standard techniques in a different way.

Example 1 is an exercise with slurs grouped in twos. You pick the notes on the beats one and three and slur the next note.

In example 2, the picking pattern is the same, but you slide between notes rather than slurring. Using a single finger for the slides, you can play up and down on a single string or use adjacent strings. In addition to giving your playing a more Carnatic flavor, this approach will help you to learn to play vertically on one or two strings rather than across the strings in a single position.

In examples 3 and 4, we get more of the Carnatic flavor by alternating slurs and slides between notes. Again, the right hand attacks only the first note of every pair on beats one and three. With these first four exercises, we have used all the combinations of slides and slurs with pairs of notes.

In example 5, we begin grouping the notes in fours. I call this the "hop game" because the notes are played up and down on a single string. For the notes on the downbeats between the plucked notes, you hop to the next note and the right hand hammers on the string to produce the sound, a slur follows. I've indicated the "hopped" notes with a broken slur marking. This may be the hardest example to play.

In example 6, you again pick on beats one and three and slide to each of the notes in between. This effect is best achieved by playing all of the notes on one string. When I play guitar in Carnatic tuning (E B, E B, E B, from the highest string to

the lowest), I frequently play on one string. In standard tuning, when you play this combination on two strings, it will present new fingering challenges.

The combination of articulations in example 7 requires a slur, a hop, another slur, and then the slide. Exercise 8 reverses the order by beginning with a slide, then hopping and slurring. It works best when played on one string.

In example 9, the notes are all slurred in groupings in eights; hence there is only one right-hand stroke on the first note of each measure. You can either play this on one string or across two or three strings. Example 10 shows the same eight-note grouping played with all slides along a single string. This one is also in the mode called *Pantuvarali*, which can be called Lydian flat-2, flat-6, in English. It gives a hint of various new and cool modes found in Carnatic music.

Exercise 11 involves sliding from an open note to a fretted one. The objective is to slide without hammering on the first note as you slide. You simply pluck the open string and then slide quietly up to the target note. The reverse involves sliding to an open note from a fretted one. Both of these produce very interesting sounds.

Finally, example 12 is a transcription of an improvisation in G major using many of the techniques in these exercises. [Links to audio files for two improvisations and example 4 can be found with the musical examples on page 27.] As your vocabulary progresses, you will get closer to playing the raga with more detailed nuances. With the few tools I have discussed here, you can begin to bring an authentic raga flavor to your music and make your phrasing unique and instantly identifiable. I framed this as a lesson for guitar, but these techniques can also be applied to other stringed instruments.

Musical Examples

Example 1
Slur every other note



Example 2
Slide every other note



Example 3
Combination: slur then slide



Example 4 (Visit berklee.edu/bt/271/carnatic/Prasanna_ex4.mp3 to hear this example.)
Combination: slide then slur



Example 5
Slur, phrase in groups of four



Example 6
Slide, phrase in groups of four



Example 7
Slur and slide combination in groups of four



Example 8
Slide and slur combination in groups of four



Example 9
Slur all notes, picking only the first note of the bar



Example 10
Slide all notes, picking only the first note of each bar



Example 11
Sliding from an open string and sliding to an open string



Example 12

Sankarabharanam* Improv



*Sankarabharanam is the name of the major scale in Carnatic music. Visit berklee.edu/bt/271/carnatic/Prasanna_Improv_1.mp3 to hear Prasanna's improvisation on a nylon-string guitar. A second brief improvisation that is closer to the raga can be heard at berklee.edu/bt/271/carnatic/Prasanna_Improv_2.mp3.

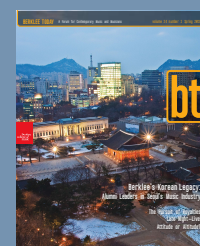
To hear an excerpt of Prasanna playing the raga "Alapana of Thodi" on electric guitar, visit www.youtube.com/watch?v=EFMBQjowZ4.

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EXPERT TESTIMONY

Given by Nick Susi '12 to Mark Small

Lighting Up New Torch

While still Music Business/Management majors at Berklee, Nick Susi '12 and Ethan Schiff '12 began helping their friends with bookings, record release events, and more. A series of small successes during their student years inspired Susi and Schiff to form an artist management company after Berklee. The ink was barely dry on Susi's degree when he moved to New York and began filing the paperwork to create an LLC for their company, New Torch Entertainment. (The name "New Torch" comes from a Feist song lyric.) With Schiff's experience with bookings and Susi's in marketing—plus the knowledge each had gained at Berklee regarding record labels, publishing, contracts, and more—the two had the confidence to begin signing artists.

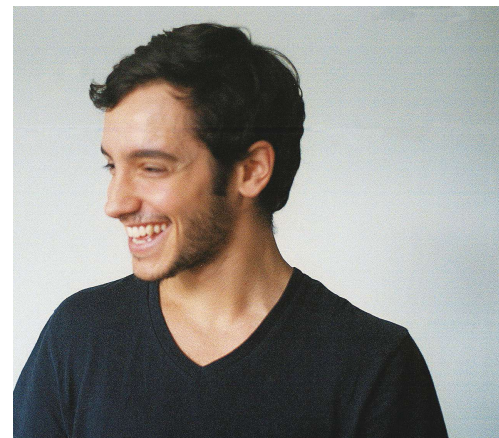
Their first client was Betty Who [aka Jessica Newman'13]. When she signed, Who hadn't yet released any music. The New Torch team generated a buzz with the pop-dance material she cowrote and produced with Peter Thomas '13 for her first EP, *The Movement*. Their song "Somebody Loves You" from her follow-up EP, *Slow Dancing*, became the soundtrack for a viral, third-party video. Soon, New Torch signed Who to RCA for her debut album *Take Me with You When You Go*. New Torch's top artist at present, Who has toured with Kiesza, Katy Perry, and Kylie Minogue. During the three years of New Torch's existence, the company roster has grown to include eight up-and-coming artists. Susi, manager, CCO, and cofounder of New Torch, took a few minutes to share some thoughts on the company's business model and approach.

Is the New Torch philosophy to keep the artist roster small so that you can give each artist a lot of attention?

Absolutely. Part of our ethos or mission from the start has been to stay small and nimble with a laser focus on what we have set out to do. Some agents or labels sign a lot of whatever is really new and hot and then throw it against the wall and go with whatever sticks. Ethan and I disagree with that approach because it doesn't benefit the artists that don't stick.

How do you decide which artists to take on?

We don't have a standard A&R process to find new artists. Most of the people we work with have come to us through personal relationships and friendships. We want to work with those we really care about professionally and personally. I couldn't imagine working with someone



Nick Susi

I didn't like with the closeness and capacity that's required to be their manager.

Is having a limited roster an unusual approach for a management company today?

There are plenty of companies that have massive rosters and many managers within the company. Our ultimate goal is not to become a huge corporate entity. But, we're not the only ones taking that approach. We'd rather keep it more like a small, passionate community. There are many other managers that we deal with on a day-to-day basis that are awesome, smart people doing cool things. We are not in a really big industry; we all have to work together. Our approach is not incredibly progressive, but it's our thing. We find that you can't apply the same formula to each artist you work with. Every artist has different things that they want to express with their music, image, and brand as they speak to the world. A manager can't say, "Well, I did this before with [such-and-such an] artist so I can do it again for you." It's more about creatively getting to the core of what the long-term vision and goals of the artist are and telling their story through the press and media. You don't just tell them to release a single, then a remix, then a video, and then a second single.

Do the eight artists on your roster fall within certain musical categories?

We don't limit ourselves to a particular style, but Ethan tends to lean more toward the pop and mainstream side and I lean toward the indie and alternative side. That creates an interesting dynamic and let's us offer each other a different perspective on how we should handle a certain opportunity or problem. I appreciate talking to someone who has a different viewpoint than I have.

Do you have outside agents doing the tour bookings for your artists?

An artist manager's role in general does not involve booking live engagements. In fact, there are some states with laws against that because it can be a conflict of interest. If a manager is commissioning 20 percent and an agent is commissioning 10 percent, it's not fair to the artist for a manager doing both to take 30 percent; that's a big chunk. So yes, we work with agents. An artist may have an agent working on bookings for North and South America and another agent looking after the United Kingdom and the European Union, and another for Canada or Australia.

Betty Who has had a lot of success, what's happening with your other artists?

We've been working with Vérité since last summer, and things are moving quickly for her. She had an EP come out toward the end of 2014 that got a lot of buzz in the press and lots of live streams from Spotify and SoundCloud. She recently completed her first tour on the East Coast with an appearance at South by Southwest. Another act, Coin, is an indie pop band, and they just did a bunch of live dates with Passion Pit.

Then there's Peter Thomas [13] who has written songs for Betty Who. He's been behind the scenes as a writer and producer. The dynamic between Pete and Betty is special and part of why she's been successful. He was also part of the writing and production for Hilary Duff's recent single "Sparks." That was big for him. But while he works a lot behind the scenes, he is interested in doing more as a public-facing artist.

Does New Torch help its artists connect with other artists for tours and collaborations?

Part of our responsibilities involve reaching out to managers, agents, and labels to find other artists to pair with our artists for cowriting or doing a tour together. We are trying to put creative individuals together in a way that will make sense, get a certain demographic excited, and ultimately make money for the artists so that they can build their careers. Ethan and I are trying to make more collaborations within our roster. This summer Betty Who and Coin will do a tour together.

Is it your goal to get your artists to major labels?

For an artist like Betty Who, there is potential for her to be a massive pop star. A major label can get her to that point because they have the infrastructure, connections, and money. That's not to say an indie label can't do that, but for Betty's musical direction, a major makes the most sense for her. Some of our alternative artists may not fare well with a major label because they may not be trying to have a massive radio hit. Many labels are looking for radio hits and if an artist never writes a song that the label feels is radio friendly, the label will drop them. There are plenty of pros and cons for deciding whether an artist should go with a major or a small label. It's all about what is the best fit for the artist.

You also never want to try to jump to something that an artist isn't ready for. There can be disasters if you force things too soon and your artist gets negative feedback in the press. It may not be the artist's fault if their live show wasn't ready and something goes wrong on the late-night TV show you've booked them for. That can make people think they aren't a good live band when in fact it's a growing process and they weren't ready yet. So, you can't just jump to a higher level and expect that everything will be great.

What is on the horizon for New Torch?

As we look toward the rest of the year, we will stay focused on taking our artists to the next level. Then we will look toward 2016 and keep things growing.

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ALLIUM NOTES

Compiled by Ryan Fleming



Jim Milliard '69



Robert Raines '77



Dave Hammond '81



Joe Doyle '87

1968

Mark Galeo of Clifton Park, NY, signed a distribution deal with Music Video Distributors. He released the album *Another Christmas with You*, and the Roro and Duff album *This Is What We Do*.

1969

Jim Milliard of Dayville, CT, is in his 15th year arranging and producing the rock show fundraiser titled The Great Garage Band Reunion. The shows have raised more than \$500,000 for local charities. Visit greatgaragebandreunion.com.

1971

Greg Abate of Coventry, RI, released the album *Motif*, featuring faculty members Tim Ray, John Lockwood, and Mark Walker. Abate has also made two recordings with guest artist Phil Woods. Visit gregabate.com.

Jay Leslie (Lipman) of New York City plays saxophone and leads the horn section for Darlene Love. They have appeared on *The Colbert Report* and are currently touring internationally. Leslie performs with the cabaret show *Echoes of Etta* and is the musical director for the vocal group the Tokens. Visit jaylesliemusic.com.

1974

Trumpeter **Mike Kuvinka** of Allison Park, PA, launched a new website featuring original jazz and free downloads. Visit mikekuvinka.com.

Steve Sternberg of Tallahassee, FL, performs full time at retirement homes throughout Florida and gives private music instruction. He is also a rental property owner and manager. Visit stevesternberg.com.

1975

Rob Mounsey of Brooklyn, NY, arranged and produced Billy Porter's CD *Billy's Back on Broadway*, and wrote and conducted orchestral arrangements for *We Love Disney*, jazz interpretations of songs from Disney films. He penned orchestrations for James Taylor's upcoming album in addition to working with Renée Fleming, Gregory Porter, Take 6, Idina Menzel, Ben. E. King, and others. Visit robmounsey.com.

1977

Robert Raines of Bluemont, VA, penned the book *Composition in the Digital World: Conversations with 21st Century American Composers* for Oxford University Press. It features interviews with prominent art music composers. Visit rainesmusic.com.

Marlene Tachoir of Hendersonville, TN, premiered "The Jazz Mass for World Peace," last February in Nashville. The musicians included **Jerry Tachoir '76**, **Rich Adams '82**, Connye Florance, Erica Tachoir, Sam Levine, and Roy Vogt.

1978

Mick Gaffney of Parsippany, NJ, is the music director, arranger and guitarist for *American Idol* finalist Qasim Middleton.

Composer, keyboardist, and producer **Miller McMillan** of Santa Monica, CA, released the contemporary jazz album *Bitter Sweet Summer*, featuring Lee Curreri, Adam Hawley, and Ricky Rouse.

1979

Kevin Eubanks of Bell Canyon, CA, released the album *Duets* with fellow guitarist Stanley Jordan.

Pianist **Lulu Martin** of Rio de Janeiro, Brazil, has played on numerous recordings this year, including those by Rodrigo Lima (*Saga*), Julio Maya (*Portal*), and Alfredo Dias Gomes (*Looking Back*).

1981

Bassist and guitarist **Kevin Barbour** of Nashua, NH, released the EP *Modern Day Stories* with drummer Grant Calvin Weston. It's available at CD Baby.

Dave Hammond of Denver, CO, is the director of bands at Denver School of the Arts, an arts magnet school he helped establish in 1993. He is also working on *Four Canals*, his first release of original music.

Saxophonist **Scott Robinson** of Teaneck, NJ, placed just behind Sonny Rollins in the December 2014 *Down Beat* Readers Poll. He also placed third on baritone, and fifth in the miscellaneous instrument category.

Philippe Souriant of Belle Allée Saint Francois, Guadelope, released the album *Un nouveau jour*, featuring his brother, bassist **Loïc Souriant '82**. Two of his songs are published with French publisher Absilone. Visit his YouTube channel at souriant.philippe.

1982

David Alan Bunn of Baltimore, MD, served as the composer, orchestrator, and bandleader for *Black Stars of the Great White Way* concert hosted by Cecily Tyson, Norm Lewis, and Phylicia Rashad at Carnegie Hall.

Karen DeBiasse of Somerville, MA, is the vocalist for the band Girl on Top. They released a cover of the Ozzy Osbourne song "I Don't Want to Stop."

Billy James of Asheville, NC, has provided background vocals and percussion for music by Yes vocalist Jon Anderson. His PR company Glass Onyon does publicity for top jazz, rock, and pop artists.

alumni profile

Eric Marchwinski '10

Behind the Bright Lights

By Curtis Killian

"This is not real life." That's become an ongoing catchphrase expressed between lighting pro Eric Marchwinski '10 and his friends in the touring industry. First as a student and member of the stage crew, when Paul Simon asked him to tune his guitar before a show at the BPC. Years later, while on tour with the Rolling Stones as lighting programmer, when Mick Jagger sat beside him on stage for an idle chat. And most recently on the field during the 49th Superbowl for the spectacular Katy Perry halftime show, the capstone of a world tour for which the MP&E grad estimates he spent 15 hours a day for nine weeks working with the video team.

Despite his relatively short time in the industry, the 26-year-old's résumé reads like that of someone twice his age; he's already through one and a half 52-page passports from touring the globe with Usher, Pearl Jam, Bon Jovi, and Beyoncé, among a growing who's-who list of top-grossing acts. He founded Earlybird Design Inc. and sister-company Earlybird Visual, a collective of programmers, designers, and 3-D artists providing design support services for the entertainment industry—including events for Oprah and the NBA. With credits as diverse as his clients, Marchwinski is in-demand as a lighting programmer, lighting director, video programmer, and associate lighting designer.

Asked to explain his role in layman's terms, Marchwinski says, "I play with hundreds of robots all at once. You make a giant list of the show and what you want the lights to do in each one of those queues." He automates the show down to the millisecond, and for huge productions, many man-hours are spent in preparation of programming. "It's a giant network, and everything needs to communicate."

For mega-tours, acts such as Katy Perry and Usher approach top lighting designers like Baz Halpin to work on the overall vision for the stage design who will then entrust Marchwinski to program, design the queues and nuances, and stitch it all together.

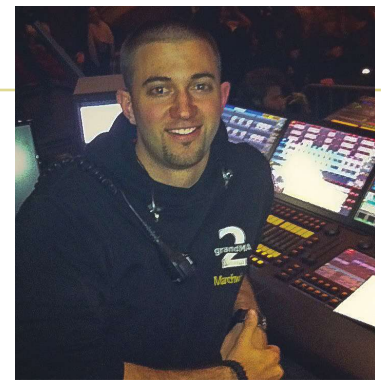
"That collaborative process is very interesting to me, because I'm learning how to eventually sit in the production designer seat, [by seeing] Baz interact with the artist," Marchwinski says. "Watching that process from a mere 10 feet away is very vital to [developing] the skill set to be able to do that."

Marchwinski's introduction to live production came from lighting shows at his high school in upstate New York and gaining gig experience through the small audio division of a local music store. With the encouragement of his musician father and artist mother (both pursued nursing careers), Marchwinski knew early on he wanted a music-related profession. He had no conflicts about where he wanted to go; he applied to only one college.

"If I didn't go to Berklee, I'm confident that my career path would not be this great, maybe not as accelerated either," Marchwinski says. "You're right in the middle of all the action, and that breeds a sense of independence. The MP&E program is a giant foundation and breeding ground that allows you to figure out where you want to take it next."

While he initially thought he would become a live sound engineer, Marchwinski landed a work-study job on Berklee's stage crew, and gravitated toward lights and programming. He progressed from lighting drum clinics and singer showcases to special events and major tour stops at the BPC, including the likes of John Mayer and Herbie Hancock. "I loved it," Marchwinski says. "Whenever I wasn't in the studio, practicing, or doing school work, I was in the BPC or one of the other halls working."

By the time he graduated, Marchwinski had already toured once for a two-credit course and had designed and programmed the lighting for the commencement concert for his graduating class, a gig he picked up again two years later. While attending Berklee, Marchwinski recognized his passion for lighting but remained determined to complete his degree in MP&E. "It



Eric Marchwinski

was a very unique program—you were not a number," Marchwinski says, who still keeps in touch with the network of Berklee contacts he's made, including professor Mitch Benoff.

"The crossover between visuals and music is not that uncommon," Benoff says, having worked in lighting design for more than 30 years, including a light sculpture for the 2004 Athens Summer Olympic Games. "Marchwinski was incredibly creative as a producer and yet has been inventive in lighting, which uses technology just as production does," Benoff says. Marchwinski echoes this sentiment and notes how it has accelerated his career path. "Since technology is developing so fast, it's changing the model for how the younger generation can come up in the industry," he relates. "My ability on the console I use allowed me to skip a lot of the steps of the old model where you'd become a lighting tech, then dimming guy, and then you'd be able to program."

He also emphasizes the importance in the touring industry of being likable. What you may lack in technical knowledge is always made up for in amiable attitude, particularly when spending long hours with the same group of people. It's a social aptitude he honed on the stages and studios at Berklee.

"The experience of Berklee and everything I learned there is invaluable," Marchwinski says. He cites the influence of his final production project overseen by Benoff that helped him to rapidly apply his classroom learning to the live touring environment. "Regardless of what my degree says, learning how to collaborate with people, learning how to work on a team, learning how to be creative, were the most valuable parts of my Berklee experience."

Curtis Killian is a Web content producer at Berklee

Kazuo Yokai



Satoko Fujii '87

1983

Paul Sciaba of Wakefield, MA, released the album *Johann Sebastian Bach Collection for Guitar*, featuring his renditions of Bach transcriptions by William Leavitt. Visit paulsciaba.com.

Emiel van Egdome of Snyder, NY, has worked with Paula Knooren and singer Estella Martiko, who will release an album in October. He has also worked on movies by Jo Dautzenberg. Visit emieltvanegdom.com.

1984

Ray DiVirgilio of Newark, DE, the band director at John the Beloved School in Wilmington, and has led student groups to top honors in competitions.

Joel Goodman of Topanga, CA, won the Society of Composers and Lyricists' Spotlight Award in recognition of his work at the Tribeca Film Festival. He scored the Ken Burns film *Cancer: The Emperor of All Maladies*, as well as *Dirty Weekend*, *Prescription Thugs*, and *Harry & Snowman*. Visit joelgoodman.com.

1987

Joe Doyle of Nashville, TN, penned the Alabama song "In Pictures," which Craig Wayne Boyd, last year's winner of *The Voice* performed. It debuted at number three on the *Billboard* country sales chart. Visit joedoylesongs.com.



Born to Wander (from the left): **Eric Applegate '89**, **Kate Skinner**, and **Steve Kovalcheck**



Anders Mogensen '91



Angelamia Bachemin '92



Miriambi Bibilouri '95

Satoko Fujii of Tokyo, Japan, and the Satoko Fujii Orchestra Berlin released the album *Ichigo Ichie*. She also released the Satoko Fujii Tobira album *Yamiyo Ni Karasu*, and appeared on the recording *Uminari* by Kaze. Visit satokofujii.com.

1988

Mike Dobkowski (aka Karttikeya) of Princeton, NJ, released the CD *The Transcendent State* with Vincent Pierce Smith and the group Turiya. He recorded and mixed the album at Music Together Studios, a facility that he manages. Visit turiyamus.com.

Saxophonist **Donny McCaslin** of Brooklyn, NY, released the EDM-influenced album *Fast Future* via Greenleaf Music. Visit donnymccaslin.com.

Brenda Padula of Franklin, MA, released her first CD, *My Foolish Heart*, with Mac Chrupcala, Alan Bernstein, **Gray Sargent '73**, Mike Coffey, and Frank Padula.

1989

Eric Applegate of Greeley, CO, released an album with his indie jazz-Americana trio *Born to Wander*. The group is playing shows nationally this year. Visit borntowanderband.com.

Kevin Crosby of Shoreline, WA, and his band the Zappa Early Renaissance Orchestra (Z.E.R.O.) released a CD on Cordelia Records. He is also a music

instructor for the nonprofit Friendship Adventures. Visit zeroensemble.com.

1990

Thomas Berthold of Munich, Germany, and his band Coloured Lips released the song "Sleepwalking (to Your House)," with an accompanying video. Visit colouredlips.com.

Rätus Fleisch of Unterengstringen, Switzerland, plays bass for Armen Donelian, Tom Schuman, and Lee Pearson. He leads four bands of his own, has released several CDs, and teaches at the Zurich University of the Arts. Visit flischnews.ch.

Chuck Mason of Miami, FL, performed with guitarist Martin Taylor at the Jazziz Club in Boca Raton, FL.

Veronica Petrucci of Franklin, TN, made her screen debut in *But Deliver Us from Evil*, starring Eric Roberts. She is a founder of A Voice for Women ministry and is releasing the book *How I Made It Out Alive*. She and her husband, **Angelo Petrucci**, '78 received honorary doctorates from ICW Bible College & Seminary. Visit angeloandveronica.com.

Troy Richardson of Los Angeles, CA, was the bassist and backing vocalist for the 2015 North American tour of France-based industrial/metal group Phenagen. Visit troyrichardsoncreative.com.

1991

Drummer **Anders Mogensen** of Odense, Denmark, appears on the CD *Quintonic (Stunt)*, featuring George Garzone, Jerry Bergonzi, Carl Winther, and Johnny Åman. The album received four stars in *Down Beat* magazine. Visit andersmogensen.dk.

Oliver Steller of Frechen, Germany, has sold more than 150,000 albums, and recently released his 17th recording titled *Poesie & Musik*. Visit oliversteller.de.

Pamela York of Kingwood, TX, presented a session on jazz improvisation at the 2015 Music Teachers National Association Conference in Las Vegas, NV. Visit pamelayork.com.

1992

Percussionist and educator **Angelamia Bachemin** of New Orleans, LA, performed at the New Orleans Jazz & Heritage Festival, Mid-City's Bayou Boogaloo, Ladyfest, and French Market Festival.

Saxophonist **Rudresh Mahanthappa** of Montclair, NJ, released two albums: the Charlie Parker-inspired *Bird Calls* featuring all original music and an album blending multiple genres titled *Gamak*. Visit rudreshm.com.

1993

Steve Langone of Waltham, MA, had his book *Advanced Rhythmic Concepts for the Modern Drummer* reviewed in the April issue of *Modern Drummer* magazine.

The film adaptation of the 2007 novel *Angelica* by **Arthur Phillips** of Brooklyn, NY, premiered at the 2015 Berlin International Film Festival in February. Visit arthurphillips.info.

Chip Vayenas of Austin, TX, and **Dane Farnsworth '09** have been touring with the band Mingo Fishtrap in support of their latest album, *On Time*. Vayenas was featured in a *Modern Drummer* article in January about the recording. Visit mingofishtrap.com.

1994

Martin Case of Wayland, MA, collaborated with **Joseph Brogan '75** on the album *4 Directions*. Visit martincasemusic.com.

"Metal" **Mike Chlasciak** of Wayne, NJ, launched his Metal Heroes Summer Camp at Full Moon Resort in Big Indian, NY, which takes place August 24–28. He writes the column "Metal For Life" for *Guitar World* magazine. Visit metalheroesacademy.com.

Luis Espailat of Nashville, TN, appeared on last year's top-20 single "Immortal" by Sony/3 for 5 artists Eve to Adam. He is also backing country artists Trace Adkins, Lindsay Ell, and Lucy Angel. Visit luisespailat.com.

James Morales '06, Matt Morales '08, and David Rodriguez make up the New York-based production team the Elev3n (the Eleven). The trio has found success producing pop, hip-hop, and r&b—including charting songs for such artists as Meghan Trainor and Sean Kingston. They recently returned to Berklee for a clinic hosted by songwriting chair Bonnie Hayes and spent three days with students in Berklee's new Q-27 Production Suites. It was like songwriter's boot camp: three days of intensive creation.

Matt told the students, "It's important to collaborate; it's what we do in the real world. Building the bond between the songwriters and producer is so important. Once you leave here," he added, "[it gets] much harder. You've got it all here, the talent, equipment, and education. Take full advantage."

James Morales came to Berklee with intentions of becoming a jazz drummer, but switched gears. "I met one of my closest friends, **Mateo Laboriel '03,** at Berklee," he recalls. "We connected instantly. One day, I saw his laptop—this was before everyone had a laptop—and he had this program called Logic. I'd never seen anything

like that and I asked what it was. 'This is the future of how music will be created,' he said. That made me want to get into [MP&E]." James soon started to understand the importance of the way music is produced. After then-faculty member Carl Beatty made an introduction to producer Rodney "Dark Child" Jerkins, James did an internship with Jerkins. "Rodney and I hit it off," James says, "He told me that after I finished at Berklee to pack my bags and come to Atlantic City to work with him. As a student, this is the kind of story you hear and dream about."

Matt Morales grew up playing trumpet in jazz and salsa bands and followed James to Berklee. As an MP&E student he was fully entrenched in Berklee's studios. "I can remember living in the studio," he says. "I was there from whenever I could get in until they kicked me out at 6:00 A.M." This arduous schedule would be a proving ground and a precursor to the Elev3n's reputation for a strong work ethic. Regarding forming the group, James recalls, "For years I hustled, and connected, trying any way I could do something, whether at an independent level or producing a project, I was going for it."

David Rodriguez met James play-

ing at a church and met Matt a few years later. "We became a team in 2011," Rodriguez says. "Being part of the Elev3n has been an amazing ride. The remarkable aspect of our journey has been the growth that we've seen in each other." Of their production company, James says, "One of the beautiful things is that I have two partners and we're always trying to make each other better. We're always sharing, working together, and trying to push the envelope."

Matt remembers the team's early days. "We rented out a garage that was converted into a studio, and treated working there like it was our job," he says. "We got together every week and created instrumentals because we had no songwriters." One fortuitous day, **Nils Gums '06,** now in artist development as an executive at the Complex Group, called to schedule a dinner with James, his former Berklee classmate. Gums, who now manages the Elev3n, listened to the music they were making and helped them make connections. Shortly thereafter, the Elev3n signed a production deal with L.A. Reid at Epic Records and a publishing deal at Sony/ATV.

With the major shift in production and so many recordings being



The Elev3n (from the left): David Rodriguez, Matt Morales '08, and James Morales '06

done on the West Coast, the three are determined to put the East Coast back on the map. Riding high after cowriting and producing "Bang Dem Sticks" for Meghan Trainor's gold album *Title*, and with upcoming projects for Bea Miller and *X Factor*, the Elev3n just might be part of an East Coast production renaissance. Visit theelev3n.com.

Michael Gaskins is Berklee's director of alumni affairs.

VALENCIA ALUM NOTES

Compiled by Maxwell Wright

Indian vocalist and multi-instrumentalist **Ganavya Doraiswamy MM'13** is pursuing a doctoral degree in ethnomusicology at University of California, Los Angeles. She has toured and recorded with Berklee alumni in Spain, and continues to record for film and television scores. Her book *Sound of Indian Music* is available at the Berklee bookstore in Boston. Visit www.ganavya.com.

Flutist, vocalist and educator **Erin "Marisol" Corine (Johnson) MM'13** worked with multi-award winner and Latin Grammy nominee Miguel Poveda on his 13th studio album *Sonetos y Poemas Para La Libertad (Sonnets and Poems for Freedom)*. The recording was released in March by Universal Music Spain. Corine works as new project leader and teacher in Madrid, Spain, and offers the vocal master class entitled "English for Singers."

Ludovico Vignaga MA'13 has launched the company Intorno in Barcelona, Spain. Intorno creates technologies for live performances and 3-D surround systems to create the ultimate immersive sound experience.

Jad El Alam MA'14 of Paris, France, works at the Agency Group Ltd. in London, along with Berklee Boston alumnus Sean Goulding '98.

Misty Jones MM'14 is a music production professor at Kent State University in Canton, Ohio. She recently scored sections of the award winning documentary film *Rise of the Wahine*.

Alexey León MM'14 developed a new jazz program at Sedajazz Valencia. He has also performed with Alain Perez Javier, Caramelo Massó, Israel "el Piraña" Suarez, and Carlos Sarduy among others. León played on Sebastian Laverde's album along with Melon Lewis and Georvis Pico. He has

just released his debut album *Cuba Meets Russia*, which was recorded at Berklee's studios in Valencia.

Felix Mayr-Melnhof MA'14 of Graz, Austria, accepted a position in the marketing department of Mysteryland in Holland, the longest running electronic music festival in the world which sells 60,000 tickets each year and has its other divisions in the United States and Chile. Visit www.mysteryland.com.

Alexandra Morancy MA'14 of East Waterboro, ME, is working as the licensing manager for IK7 Records GmbH, in Berlin, Germany. Initially known for electronic music, IK7 Records now releases music across the stylistic spectrum and offers music publishing services and distribution for several independent labels.

Aishwary Narolia MA'14 of India, started the company Musiculture

Agency, a booking agency that connects promoters to artists and promoters to other promoters. Musiculture also creates experiential marketing modules for brand leveraging the artist to facilitate connections with fans.

Bassist and composer **Daniel Toledo MM'14** of Quito, Ecuador, released the album *Elapse* featuring pianist **Piotr Orzechowski MM'13** and drummer Joshua Wheatley. Toledo is a faculty member at the College of Music of Universidad San Francisco de Quito, a member school in the Berklee International Network. Visit dantbass.com.

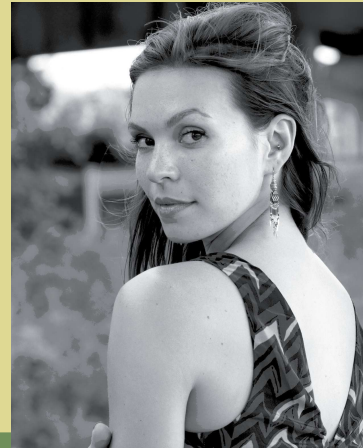
Nick Zeigler MM'14 of Las Cruces, NM, is currently living in Berlin, Germany where he works as a producer, DJ, and multi-instrumentalist. He is recording his debut album to be released later this year.



Fred Hedemark '96



Hugo Fernandez '98



Jessi Teich '02



Drew Milford '03

Saxophonist **Don Rogerson** of Roy, UT, released the new album *Punk Jazz Fusion*, available as an online download.

1995

Mariami Bibilouri of Boston, MA, celebrated the launch of her album *Gates* at a release party at SOB's in New York City. Visit mariamimusic.com.

Kenya Hathaway, Taku Hirano, Lil John Roberts, and Peter Ortega '91 performed on the Stevie Wonder Grammy Tribute show on CBS in February.

Fred Hedemark of New York, NY, is the production sound mixer for NBC's *Late Night with Seth Meyers*.

Emil Temeltas of Surfside, FL, composed music for NBC's Telemundo soap opera *Señora Acero*. Visit produmusic.com.

1996

Boris Berlin of New York City released *Soundtrack for an Imaginary Film* and the single "Japan Round-Robin Waltz." Visit borisberlin.com.

Julian Graciano of Buenos Aires, Argentina, released the CD *Adentro, si pueden!*, featuring the music of Cuchi Leguizamón, with **Rodrigo Malvido** '08 and Pablo Elorza. Visit cuchijazz.com.

Guitarist **Nicolas Meier** of Guilford, U.K., is touring with Jeff Beck and ZZ Top and appears on the *Jeff Beck Live in Tokyo 2014* DVD. He has recorded an album with guitarist Pete Oxley, as well as a third album with his metal band Seven7. Visit meiergroup.com.

1997

Jason Anderson of Baltimore, MD, composed the 13-piece horn arrangement for Christina Aguilera's NBA All-Star Game performance, which **Rob Lewis** '94 produced.

In May, **Monique Mizrahi** of Brooklyn, NY, released the album *Out Comes Woman*. It appeared via DSD (direct stream digital) in Japan. Visit honeybird.net.

Chris Ward of Eugene, OR, has been touring the world as the guitarist for swing band the Cherry Poppin' Daddies. The band completed a recording of 14 Prohibition-era swing tunes, featuring Ward on guitar and tenor banjo.

1998

Anat Cohen of New York City released the album *Luminosa*. The music features Brazilian tunes penned by Milton Nascimento, Romero Lubambo, and others as well as four of Cohen's originals.

Guitarist **Hugo Fernandez** of Madrid, Spain, released the CD *Cosmogram* featuring his jazz compositions played by

drummer **Antonio Sanchez** '97, saxophonist Ariel Bringuéz, and bassist Antonio Miguel.

Glenn Guay of Dayville, CT, plays guitar on the album *For Our Freedom and Yours* by indie folk-rock group Hans Kraenzlin. The group recently toured Western Europe. Visit hanskraenzlin.com.

Saxophonist **Jerome Sabbagh** of Brooklyn, NY, released the album *The Turn* on vinyl, funded by a Kickstarter campaign, featuring Ben Monder, Joe Martin, and Ted Poor. Visit jeromesabbagh.com.

1999

Trumpeter **Avishai Cohen** of Brooklyn, NY, released the album *Dark Nights* with his trio Triveni featuring drummer Nasheet Watts and bassist Omer Avital.

Wang Lee-Hom of New York City starred in the movie *Blackhat*, directed and produced by Michael Mann.

2001

Matthew Cahoon of Coventry, RI, and his electronica-pop project, Everpresent, released the album *Introspekt*, featuring **Ryan Hinkle** '11 (engineering and coproduction), **Balint Boldog** '09 (drums), and vocalist Cat Waltzer. The band released a video for the song "In My Veins" featuring **Alex Knutzen** '04.

Darcie Nicole of Boston, MA, is a member of the volunteer staff at Sephardic Legacy Series, which produces events, lectures, books, and research about Jews from the Middle East, Spain, Portugal, North Africa, South America, and Central Asia. Her Jewish-themed song "Covering" (a collaboration with **Jaeco Tolbert** '89) is featured on the Soukore Productions *She Said Revisited 2015* compilation.

Pianist and songwriter **Oli Rockberger** of Brooklyn, NY, released the album *Can't Turn Back* with the group Mister Barrington, featuring **Owen Biddle** '00 and Zach Danziger. Rockberger has worked with Randy Brecker, Will Lee, Steve Gadd, and many other top musicians. Visit olirockberger.com.

Andy Shoniker of Toronto, Canada, released the EP *Come Inside* with the rock group Grand Opening and the album *Happy Mother's Day* with SOTL. He was awarded a U.S. patent for his app "Rhythm Trainer." He was interviewed for *Drums Etc.* and *Entrepreneur* magazine. Visit andyshoniker.com.

2002

Chris Hobson of Vista, CA, **Emma Byrd** '15, and Allie Moriarty worked on the album *Purple Party*, in collaboration with the Music Therapy Center of California.

Jessi Teich of Skippack, PA, released the album *Twisted Soul*, which contains her original songs and was recorded in Paris with the Thierry Maillard Trio. Visit jessiteich.com.

L.A. Newsbriefs

Jen Waris '12 and **Samantha Schultz '13** are members of Covergirl's Rockabellas a cappella group. The ensemble appeared in national commercials to promote the new Covergirl Pitch Perfect Cosmetics Line in partnership with the soon to be released movie, *Pitch Perfect 2*. Visit youtube.com/watch?v=sRrORhWHkOc.

Previously, singer/songwriter and guitarist Schultz traveled to Abu Dhabi for a residency at the Yas Viceroy Resort on Yas Island. Her voice was heard all over southern California in the Westside Rentals commercial, "Dumped," which received the Outstanding Achievement In Radio Advertising Award at the Southern California Broadcasters Awards in October 2014. Schultz is currently completing a new EP that she expects to release later this year. Visit <http://samanthaschultzmusic.com>.

Waris's performance and voiceover successes include being the singing voice of Barbie for Mattel for multiple movie and recording projects, and being a lead vocalist for groups such as Wayne Foster Entertainment and the alumni group Westside 6. Waris also works as an actress and model for commercials for World Gym Global and multiple fashion brands in Los Angeles.

Jeremy Borum '05 published the book *Guerrilla Film Scoring: Practical Advice from Hollywood Composers*, and a series of educational videos by the same name. A do-it-yourself manual, *Guerrilla Film Scoring*, will help composers at all levels create the best-sounding scores quickly and cost effectively. It draws on the expertise of prominent composers in movies, television, and video gaming, including Stewart Copeland, Bruce Broughton, and Jack Wall. Visit jeremyborum.com.

Curt Sobel '78 recently won the MPSE Award in Best Music Editing on a Musical category for *Get on Up*, the story of r&b legend James Brown. This award was of special significance considering the illustrious list of nominees in the musical category: *Annie*, *Into the Woods*, *Jersey Boys*, and *Whiplash*. This is Sobel's second MPSE, 10 years ago he received his first for *Ray*.

Country singer-songwriter **Ashley Alexander '08** has opened for Willie Nelson, Luke Bryan, and Chuck Wicks. In February, Alexander released her second album *With You*, produced by Alexander and fellow alumni **Miles Bergsma '09** and **Kyle Hoffmann '08**. The album title is a dedication to her fans, who funded the album through



Jeremy Borum '05



Buffy Hubelbank '01

her Kickstarter campaign. It features Alexander's longtime bandmates Bergsma, **Nate Laguzza '08**, Elliot Schwartzman, and **Dustin Higgins '09**, plus special guests Marty Rifkin, Vito Gutilla and **Sarah Kovacs '08**. Visit ashleyalexandermusic.com.

Steve Corn '94, the CEO and founder of BFM Digital, released a second album from the Steve Gadd Band, *70 Strong*, commemorating the drumming legend's 70th birthday. In May, BFM released *Viewpoint* by **Steve Smith '76** and his group Vital Information NYC Edition. Corn is also a jazz pianist and composer.

Buffy Hubelbank '01 was named creative director of publishing for Red Bull Records. She works with the label's artist roster, which includes the chart-topping Awolnation and UK breakthrough band Twin Atlantic. She is also overseeing Red Bull Records writers John Feldmann (*5 Seconds of Summer*, *Panic!* at the Disco) and Mark Maxwell (*Afrojack*, *Lindsey Stirling*.) Building the publishing roster, she has signed **Emy McDonald '15** (aka Badd Luck). Prior to joining Red Bull Records, Hubelbank served as the creative director of A&R for urban and pop at Pulse Recordings. She helped establish Pulse's urban department and worked with Fall Out Boy on the band's platinum single "Centuries" (which was produced by **JR Rotem '99**).

—Justine Taormino '06
Assistant Director, Alumni Affairs, L.A.
jtaormino@berklee.edu

It's a Family Affair



From the left: Julian Bunetta '01, John McFee (of the Doobie Brothers), Damon Bunetta, and Peter Bunetta

The power of a creative network based on friendships and relationships, all forged through the Berklee experience, is on full display at Family Affair Productions. In 2001, producer/drummer Peter Bunetta launched the company as a family production and songwriting business with sons Julian and Damon, both of whom are drummers. From modest beginnings, the team has grown with multiple layers of Berklee alumni collaborators making key contributions along the way.

Peter has been active in the music business for 40-plus years playing, producing, writing, and publishing. His production credits include albums for Smokey Robinson, the Temptations, Michael Bolton, Kenny G, Robbie Dupree, Matthew Wilder, and New Edition. As a drummer, he has recorded with Ringo Starr, John Prine, Judy Collins, and Airtto Moreira.

Julian Bunetta '01, who studied with Joe Porcaro, entered Berklee as a talented drummer with the goal of studying composition and production. After just a year in Boston, Warner/Chappell Music made him an offer that he couldn't refuse, and he returned to Los Angeles to launch his career.

With a natural feel for the music business, Damon is the team's manager, visionary, and talent coordinator. As well as managing Family Affair Productions, Damon is the general manager for Simon Cowell's Syco Entertainment where he is involved in all aspects of the company's music, film, and TV ventures.

Since 2001, this company has provided opportunities to a growing number of Berklee interns and graduates. **John Ryan '10** joined the team immediately after graduation, having met Damon through **Adam**

Moskowitz '07, who was interning at Family Affair at the time. The team of John Ryan and Julian Bunetta has flourished since then, garnering co-writing and production credits on 30 One Direction songs, including "Story of My Life," "Best Song Ever," "Midnight Memories," "Steal My Girl," "Night Changes," as well as the Chris Brown single "Five More Hours." They have been the music producers for the American and British versions of *X Factor* and are currently writing with the Dixie Chicks and Charli XCX. Ryan has also cowritten and coproduced the hits "Wiggle" for Jason Derulo and "Fireball" for Pitbull. He is currently in the studio with Usher.

Family Affair Productions and Berklee continue to be connected by a stream of talented alumni. The newest writer/producer to be signed is **Andrew Haas '12**.

Other regular contributors on recording sessions at the Family Affair studios are the Regiment Horns (**Kevin Williams '07**, **Leon Silva Jr. '08**, and Sean Erick), **Ron Feemster '99** (aka "Nephu"), **Mateo Laboriel '03**, **David "DQ" Quinones '99**, and pianist **Jordan Seigel '06**. Berklee professor Bill Elliott has also been a longtime musical collaborator and was John Ryan's arranging teacher at Berklee.

In Peter Bunetta's words, "Berklee prepares its students for the big leagues. It has provided our company with a very talented arsenal of musical ammunition for the everyday battles we face to make a living at what we love to do: make music."

—Peter Gordon '78
Director of the Berklee Center in L.A.



Kyle Saulnier '03



Michael Oien '04



Ingrid Gerdes '05



Carley Martin Verbeck '08 and Michael Verbeck

2003

Drew Milford of Los Angeles, CA, co-wrote and produced the film *Another Day, Another Dime*, featured on the ShortsHD TV network. It was scored by **Pancho Burgos-Goizueta** '03 and cowritten by **Nick Gomez** '04. Visit colakat.com.

Kyle Saulnier of Bronx, NY, and the Awakening Orchestra released *Volume I: This Is Not the Answer* on Innova Recordings. He also premiered his concerto for violin in April in New York City. Visit awakeningorchestra.com.

Shane Salois of Chicago, IL, and his band Deep Cut released the EP *When We Bleed*, with a full LP scheduled for release later this year.

2004

Andy Bianco of Brooklyn, NY, toured New Zealand and Japan with the show *Empire* by Spiegelworld. Visit andybiancomusic.com.

Renee de la Prade of Oakland, CA, produced the seventh edition of the Accordion Babes Pin-Up Calendar and CD featuring the music of 13 female accordionists. Visit www.accordionpinupcalendar.com.

Jeff "Gitty" Gitelman of Orange, CT, cowrote the single "Apparently" from the J. Cole album *Forest Hills Drive*, which was certified gold. He is working on a solo album and has worked with Mary J. Blige, T-Pain, Brandee, and Raury.

Shinya Ikuta of Hamamatsu, Japan, established the nonprofit Hamamatsu Music Art Kids Club, to promote lifelong learning through music and the arts.

Bassist and composer **Michael Oien** of Brooklyn, NY, released his debut record *And Now* on the Fresh Sound/New Talent label featuring **Matt Stevens** '04, **Eric Doob** '06, Nick Videen, Jamie Reynolds, and Travis Laplante. Visit michaeloien.com.

Mikolai Stroinski of Boston, MA, scored the video game *The Witcher 3: Wild Hunt*, which won the Most Anticipated Game of the Year award at the Game Awards ceremony in Las Vegas, NV. Visit mikolaistroinski.com.

2005

Courtney Cooper of North Hollywood, CA, released her first full-length album, *The Light*, in March.

Soul-blues singer **Ingrid Gerdes** of Boston, MA, released her third studio album *High Priestess*. Visit ingridgerdes.com.

Charlotte Moore of Vancouver, British Columbia, is a digital production accountant for Sony Pictures Imageworks Canada, working on *Alice In Wonderland: Through the Looking Glass*.

Marcum Stewart performed "Great American Song" by **Shantell Ogden** of Nashville, TN, on the television show *Hart of Dixie*.

2007

Kyle Crane of Los Angeles, CA, is featured in the June issue of *Modern Drummer*. He works with Judith Hill, **Bob Reynolds** '99, and Glen Ballard. Crane performed at the 15th annual Latin Grammys with Pablo Alborán and at the JUNO Awards with Daniel Lanois.

Alexis Grapsas of Los Angeles, CA, is scoring the Fox television show *Empire*.

Ross Gruet of Durham, NC, is a project manager at Yep Roc Records and is working on releases by the Minus 5, Josh Rouse, and the Yep Roc's Completist Club.

Myoung Woo Nam of Seoul, South Korea, is a senior sound designer at Samsung Electronics. Nam worked with **Yun Jae Lee** '09 on the Galaxy 6 design.

Laurynn Scholar of Novata, CA, works at a recreational center for senior citizens and performs weekly with the Mill Valley Seniors for Peace. Visit mvseniorsforpeace.org.

Guitarist **Nico Soffiato** of Brooklyn, NY, released *Reverse Angle*, his second duo album with trumpeter Josh Deutsch. Visit nicosoffiato.com.

Carley Martin Verbeck of Chicago, IL, and Mark Verbeck released a second Scotch Hollow album, *Raging Bull in the Chicken Wire Pen*, featuring original blues-country roots music. Visit scotchhollowmusic.com.

2008

Sven Atterton of Braintree, Great Britain, released his debut album *The Cove* on Omega Supreme Records. Visit svenatterton-music.com.

Trent Campbell of Denver, CO, and Kyle Ayervais released the EP *Greens* with their electro-funk-hip-hop group Tnurtle. Visit tnurtle.com.

Magda Giannikou and her band Banda Magda are funding their third album, a multimedia project titled *Tigre!* via PledgeMusic. Visit bandamagda.com.

Andrew Simon McAllister of Belfast Down, UK, received a Royal Television Awards nomination for his music on the BBC World War I drama series *37 Days*, starring Ian McDiarmid, Nicholas Farrell, and Tim Pigott-Smith.

Roman Pettigrew of Burlington, VT, is currently a post-baccalaureate student at the University of Vermont preparing for medical school. His story of changing direction from music to medicine was chronicled at www.uvm.edu/about_uvm/outreach.

Alec Tackmann of Rochester, MN, wrote and published the percussion instructional books *GoAndPractice*, featuring *Fundamental Vocabulary for the Able Percussionist*, *Rudimental Vocabulary for the Progressive Drummer*, and *Drum Set Vocabulary for the Advanced Performer*. Visit alectackmann.com.

Wes Fest Marks 10th Anniversary



Bass summit: (left to right) Steve Bailey, Danny Morris, Victor Wooten, and Stefan Sandman

Launched in the spring of 2005, WesFest began about a year after the passing of talented bassist, composer, and photographer **Wes Wehmiller '92**. It was planned as a night of music, bringing together many of Wehmiller's friends to honor and remember him both as a gifted musician and an extraordinary human being.

That first WesFest took place in a small Hollywood club called the Gig, and was headlined by the remarkable avant-garde rock guitarist Mike Keneally. In subsequent years the WesFest concert series has featured memorable headliners, including **Stu Hamm '80**, Pino Palladino, Jimmy Haslip, Alan Holdsworth, Tal Wilkenfeld, the Aristocrats (with **Bryan Beller '92**), **Brendon Small '97** and Galaktikon, and John Patitucci. This year's 10th anniversary event added another iconic name to that list: Victor Wooten, who was accompanied by Berklee Bass Department chair Steve Bailey and **Joel Taylor '83**.

Over the past decade, WesFest has grown into an annual fund-raising campaign in support of the Wes Wehmiller Endowed Scholarship Fund at Berklee. During this time, the annual event has raised more than \$200,000. The Wes Wehmiller Scholarship is awarded annually to a bass student at Berklee who best exemplifies the values that Wehmiller represented and, as an endowed scholarship, it will honor his legacy for decades to come. For more on the Wes Wehmiller and the scholarship, visit <http://weswehmiller.net>.

The 10th Anniversary concert, held at the Roxy Theatre in West Hollywood, CA, launched with a set by the WesFest All-Stars. This group of Wehmiller's closest friends included alumni **Griff Peters '93**, **Bryan**

Beller, Joe Travers '91, and **Colin Keenan '93**, all of whom have performed in every WesFest concert to date. They embodied the clear sense that Wehmiller was in the room.

Mike Keneally and his band, Beer for Dolphins, then performed a set of his tunes that featured Keneally performing on guitar, keyboards, and vocals. His presence was meaningful, not only because of his prodigious talent as both a player and composer, but because he was the inaugural WesFest headliner.

Danny Mo' & the Exciters delivered a high-energy, soulful set driven by a band that included alumni **Danny Morris '78**, **John "JR" Robinson '75**, **Scott Gilman '80**, **Steve Stout '08**, **Kira Small '93**, **Krysta Youngs '05**, **Kevin Wood '99**, **Ben Jarrad '04**, and assistant professor Marty Walsh (guitar.) This year's winner of the Wehmiller Scholarship, **Stefan Sandman '16**, joined in on bass and showcased his abilities in fine fashion. Previous scholarship winner, bassist and vocalist **Hayley Jane Batt '08**, then joined the group for a set that was all about the groove.

This year's headliner Victor Wooten opened his set with an amazing solo bass performance. Wehmiller's image as the backdrop was particularly poignant as Wooten dazzled the audience. Steve Bailey and Joel Taylor then joined Wooten for several high-energy trio pieces before wrapping up the set with a bass jam, providing a perfect end to the evening. Wooten and Bailey were joined by Morris, Beller, and Sandman in an exciting exchange of solos to close what most felt was the best WesFest yet.

—Peter Gordon

Nashville Pros

Home and Back Again



Studio pianist, composer, and producer Matt Rollings '86

By David Petrelli '05

Matt Rollings '86 was a jazz piano player living in Phoenix with New York dreams when he played on a demo session for a then-unknown artist named Lyle Lovett. Months later, while attending Berklee, Rollings got a call from Nashville. That unknown artist had scored himself a record deal and flew Rollings to Music City to play on his record.

That fortuitous phone call led to a 20-year stretch for Rollings as one of the most sought-after piano players in Nashville. He extended his repertoire to include songwriting and producing as well. His writing credits include the top-10 hit "Letting Go" by Suzie Vargas, and he has produced recordings for some of the biggest names in the business, including the eponymous debut album by Keith Urban and the multiplatinum-selling *Misguided Roses* by Edwin McCain.

Rollings was at home in Nashville, but he began to notice a slow and steady pull—a growing desire for a change of scenery. "It was really wanderlust that attracted me to Los Angeles," he recalls. "I felt like things were getting a bit stale in Nashville, and I needed to break out and experience a different community and lifestyle." Almost 20 years to the day that he arrived in Nashville, Rollings and his wife headed west to Los Angeles.

Culturally, L.A. was an easy transition. Rollings relished the diversity he found among the people and the music scene. He fit in seamlessly and focused on his goal of composing and arranging, options that were in scant supply in Nashville at the time. The traffic however, was not as smooth an adjustment. "So much of your

life in L.A. is spent either in traffic, or finding routes to avoid traffic," he says. Still, Rollings's career didn't skip a beat. His composing efforts led to work on a number of theater projects and he hit the road playing keys for the likes of Mark Knopfler and other big-name artists.

Then came another pull for Rollings: the pull of family. He and his wife had a son and Rollings began to notice that the city's spread-out, impersonal atmosphere was impeding his ability to be the best father he could be. Meanwhile, he was observing from a distance the changes taking place in Music City. "It felt like the things I loved about L.A. were coming to Nashville," he says. After nearly 10 years away from "home," Rollings and his family returned this year. They bought a house and began renovating to include a recording studio in the backyard to enable Rollings to spend more time with his family. He is noticeably energized when talking about what he sees in Nashville now. "It's exciting to see the underground, working artist bubble up and become viable in this town. I feel like I'm coming back with a lot to offer."

Rollings is coming home, but in a way he's also starting over. He's getting back to making records, but his first priority is being a dad. "We moved back to create a life for each other," Rollings says of the family's decision. "The rest of it will take care of itself." Judging from his track record, there is no doubt it will.

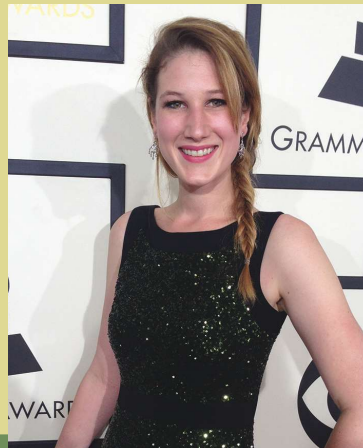
David Petrelli is a songwriter and performer living in Nashville, TN.



Natasha Arguete '09



Tidtaya Sinutoke '09



Stephanie McNally '10



Shilpa Ananth '13

Vocabulary for the Progressive Drummer, and *Drum Set Vocabulary for the Advanced Performer*. Visit alectackmann.com.

2009

Natasha Arguete of Mexico City, Mexico, released her first solo recording featuring Renato Milone and **Michel Nasrallah** '11. She is also a cofounder of NotYet Entertainment.

Adrienne Orpheus (Dinnall) of Swampscott, MA, performed her EP's title song "Ice Queen" on the MTV *True Life* episode "I Want to Be an Obscure Pageant Queen."

Violinist **Ben Powell** of Los Angeles, CA, performed on the soundtracks for *Spiderman 2*, *X-Men Days of Future Past*, *A Night at the Museum: Secret of the Tomb*, and *50 Shades of Grey*. He also recorded with Barbra Streisand and Neil Young, and appeared in an episode of *Two and a Half Men*. Visit ben-powell.com.

Tidtaya Sinutoke of Rego Park, NY, had her work *Clouds Are Pillows for the Moon* selected for the 2015 ASCAP Music Theatre Workshop in New York with Stephen Schwartz. Visit tidtayasinutoke.com.

John Stevens of Chelsea, MA, an *American Idol* finalist, released the album *Mr. Nice Guy*, featuring **Danny Fratina** '07 and **Mike Wyatt** '09. Visit johnstevensband.com.

2010

David Bawiec of Hollywood, CA, orchestrated the musical *Raiponce et Le Prince Aventurier*, currently playing in Paris, France. His album *The Journey* was nominated for three Grammys. He has written music for advertising, the film *Bhopal*, and the television show *NCIS*. Visit davidbawiec.com.

Stephanie McNally of Los Angeles, CA, engineered the string sessions for three songs on Pharrell Williams' Grammy-winning album *Girl*.

2011

Shawna Corso of Los Angeles, CA, has toured as a back-up singer for the Stevie Wonder and Iggy Azalea tours.

Bassist **Pablo Della Bella** of Los Angeles, and percussionist **Paulo Stagnaro** '10 are members of Ricky Martin's touring band.

Paul Dougherty of Sydney, Australia, launched Horns & Strings, an arranging and session contracting service offering remote session musicians to record parts for producers. Visit hornsandstrings.com.

Tim Leonelli of East Boston, MA, won the Boston Conservatory of Music's Wind Ensemble Composition Competition. His piece "Uprising" was premiered in March at Harvard University's Sanders Theater.

Shai Littlejohn of Hermitage, TN, is a

Washington lawyer turned Nashville songwriter/recording artist. She released the book *Quit the Firm, Join a Band*. Visit shailittlejohn.com.

Davide Tammaro of Brooklyn, NY, released the instrumental album *Ghosts*, featuring **Panagiotis Andreou** '02, **Alex Han** '09, **Pasquale Strizzi** '11, and **Jake Sherman** '13. Visit davidetammaro.com.

2012

Matthew Gordon of Franklin, TN, opened 1092 Studios in Nashville where he is engineering and producing sessions. Visit 1092studios.com.

Joanna Katzen of Athol, MA, took third place for her song "Icy Inside" at Rock Harbor Brewery's songwriting contest in Maine.

Enoch Lee of New York City released his first album in October 2014, featuring David Binney, **Nir Felder** '05, and Nate Smith. Visit enochlee.nyc.

Mina Yu of New York City released her single "Incantation" in March. Her band's album *Papa's Records* features **Tomer Ron** '14, **Song Yi Jeon** '14, **Osmar Okuma** '14, **Oscar Suchanek** '14, and **Javier Rosario** '09. Visit minayumusic.com.

2013

Shilpa Ananth of Brooklyn, NY, performed with A.R. Rahman at Symphony Hall, and with the band SA, featuring various Berklee alumni. They released

their EP at the Blue Note Jazz Club and did an East Coast tour.

Sabina Barton of Miami, FL, released her Kickstarter-funded album, *Sea of Paper*, in January. It features eight original tunes with an entire cast of Berklee musicians. Visit sabinabartonmusic.com.

Andrés Fonseca of Bogotá, Colombia, is a percussionist with the band Unlimited Perception.

Angel Paz of Pontevedra, Spain, is lead guitarist for the Broadway show *Rock of Ages*. He is sponsored by Paul Reed Smith, Mesa/Boogie, and Dunlop. Visit angelacunapaz.com.

Charlie Puth of Rumson, NJ, sang the hit song "See You Again" from the *Furious 7* soundtrack on *The Tonight Show Starring Jimmy Fallon*.

Erica Nicole Thomas of Atlanta, GA, teaches music at Utopian Academy for the Arts in Riverdale, GA. Her students performed at Georgia governor Nathan Deal's inauguration, and she appeared in *Atlanta Magazine*.

2014

Guitarist **Alex Baboian** has released his debut album *Curiosity*, featuring original compositions for trio and quintet. Visit alexbaboian.com.

Warren Grant of Maspeth, NY, cowrote the song "Secrets and Lies" with Aline Yida. The two performed it on the TV show *Justified*.

FINAL CADENCE

Compiled by Ryan Fleming

Steven Allen '96 of Sugar Hill, GA, died on October 6, 2014. He was 47. Allen was a producer and composer for A & R Music LLC. He was also the co-owner and cofounder of One80 Fitness and Nutrition.

Paul Bagin '76 of Greenlawn, NY, died unexpectedly on April 3. He was 59. Bagin was an audio engineer who worked with Grammy-winning artists and celebrities on studio and live recordings. He is survived by his wife, Nancy.

Paul Bisch '83 of Pawtucket, RI, died on February 26. He was 53. Bisch had an active career on both the East and West coasts, and had worked for Hanna Barbera in Los Angeles.

John DeFiore of Millis, MA, died on January 30 after an illness. DeFiore played and taught music, specializing on trumpet and jazz guitar and performed with local big bands. He formerly operated the Solid Gold Music Store. He is survived by wife, Margaret; daughter, Theresa; and two grandsons.

Lee Elfenbein '94 of Oakland, CA, died on December 21, 2014, at the age of 61. Elfenbein was a bassist and arranger who played and taught music in the San Francisco Bay area.

James "Jim" Fernandes '76 of San Diego, CA, died on December 20, 2014. He was 66. Fernandes, a professional guitarist, was also a computer product manager and X-ray technologist. He is survived by his wife, Sharon; sons, Joe and Alec; daughter, Rachel; and stepson Colin.

Joseph L. Ferrari of Naples FL, died at the age of 81 on February 14. He was Berklee's director of financial aid for 18 years and an organist for local churches. He is survived by wife Nancy; and children Donna, Joseph, and Timothy.

Former associate professor **Mark Fischer** passed away on February 18, at the age of 64. Fischer was an attorney who focused on intellectual property, entertainment, and copyright law. He finished his career at Duane Morris LLP

and founded the BioBricks Foundation. Fischer is survived by his wife Marney.

George E. Hargan '68 of Rowley, MA, died on February 3. Hargan taught at Berklee for more than 30 years, retiring in 2008 as the assistant chair of the Contemporary Writing and Production Department. He was a composer, arranger, and bassist who led his own big band. He is survived by children Semeon and Audrey.

Raymond Kotwica of Greenville, RI, died at age 87 on January 16. He joined the Berklee faculty in 1957 and became the chair of the brass department in 1989. He mentored high-school students and won a public service award from the late Boston mayor, Tom Menino, in 1996. As the Shubert Theatre's lead trumpeter, Kotwica backed stars such as Nat King Cole, Barbra Streisand, and Tony Bennett.

Word has reached us that percussionist **Luis E. Opazo** '77 of West Palm Beach, FL, passed away on May 12, 2013 at the age of 59. He is survived by his wife, Elizabeth; and three children.



Raymond Kotwica

Thomas Michael Spicer of Dallas, TX, died at his home on March 2. He was 58. After graduating from Berklee, Spicer returned to his native New Orleans, LA, where he played jazz and Zydeco music. He also owned and operated a produce company. He is survived by son Erik and stepson Max.

Steven Stern '90 of Encino, CA, died in April after a battle with cancer. He was 47. Stern started his career as a music scoring assistant for film composer Hans Zimmer at Media Ventures, where he worked on *The Lion King*, *I'll Do Anything*, *Renaissance Man*, and *Speed*. He later formed his own production company before joining APM Music as a vice president of custom music.

Shamou
Start semester: Spring 1989
Graduated: May 2010
Major: Professional Music

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The Significance of the “Blurred Lines” lawsuit

by Richard Niles '75

No one in the music world expected it. Stevie Wonder told the Gaye family not to waste its money. But when the Marvin Gaye estate was victorious in its claim that the Robin Thicke and Pharrell Williams song “Blurred Lines” had infringed the copyright of Marvin Gaye’s “Got to Give It Up,” it sent ripples through the music industry.

Producers, songwriters, and publishers are shivering in their John Lobb boots because the court’s decision changed the legal definition of copyright infringement. I have testified as a forensic musicologist before, and the premise has always been that copyright in a song should be based on an analysis of melody and lyrics. This is why, like many others, I never believed the Gaye estate would win. No melodies or lyrics were copied, nor were any significant instrumental melodies. According to prior legal practice, the judge should have thrown out the case.

Still, while conceding that “Blurred Lines” did not copy any of Gaye’s melodies or lyrics, the court nevertheless ruled that the similarity of the “feel” of the rhythm section was sufficient grounds for a decision of copyright infringement. Denying Thicke and Williams’s declaratory relief counter-suit, the judge imposed a fine of \$7.3 million. To clarify, this created a totally new criterion for plagiarism. This moving of the goalposts has created fear in the industry about a copyright gold rush, a hurricane of lawsuits from the estates of legacy artists such as James Brown, Smokey Robinson, and Bo Diddley against a long list of current hit makers.

Howard King, Pharrell Williams’s lawyer, has written, “Should the verdict be allowed to stand, a terrible precedent will have been established that will deter the record labels that fund new music from getting involved in creations built on the shoulders of other composers. No longer will it be safe to compose music in the same style as another song.”

The state of the lawsuit is quite worrisome to the 21st century’s brave new music industry based on TV exposure, provocative music videos, and computer-generated generic music.

There has never been a time when originality was so far down the list of priorities. It’s been so easy for so long: Take a little from here, a little from there, sample this, time-stretch that, fire up the auto-tune, and wait for the royalties to pour in.

But now, writers and producers have been plunged into a waking nightmare: If they can’t base their new hits on previous ones, what on earth can they base them on? But it’s not just pop records that could be affected by the court’s decision. What about the arrangers and orchestrators who work for film composers? Under the gun of time, the composer scribbles out six bars of a top line with some chord symbols and writes in the margin, “big orchestra, electric guitar lead, lots of funky brass, M=83, 2:24 seconds.” They give that to their “orchestrator” (who is cleverly not called an arranger because that has compositional connotations) and say “Expand this to two minutes 24 seconds, and have it ready by three o’clock with a full mockup.” After the Gaye decision, the orchestrator might expect credit and royalties as a co-composer.

And what about movies based on other movies? Directors influenced by other directors? Movies based on books? Movies based on comic books? What about Quentin Tarantino whose films are influenced by the genres such as film noir, blaxploitation, and “spaghetti westerns”? And what about chefs? Does a restaurant serving French cuisine have to give credit and royalties to one of Louis the XIV’s chefs?

While these parties wrestle with these problems, the music industry has never given a moment’s consideration to another group of artists. And those previously invisible artists now have publishers and songwriters firmly in their sights. Be afraid: the arrangers are coming!

Previously, arrangements have been considered to be legally owned by the publisher and songwriter. As I explain in my book, *The Invisible Artist*, throughout the history of popular music, arrangers have had no rights whatsoever to their own work. The catchy brass introduction to

“Dancing in the Street” was not written by the song’s credited songwriters, Marvin Gaye, Mickey Stevenson, and Ivy Joe Hunter. It was penned by Motown arranger Paul Riser, one of pop’s most prolific arrangers of hits. Although Riser composed that brass melody, it was deemed to be owned by the songwriters and their publishers. Riser’s only remuneration was his arranging fee (around \$10 to \$20 per song). His fellow rhythm-section musicians in the Funk Brothers never dreamed that the grooves or rhythmic “feel” they created, would ever be of value. They just accepted that they had regular work paying between \$2.50 to \$10 per song.

An arrangement is not a chord progression and is not simply orchestration, giving specific instruments previously written melodies. Since popular music began in the 1900s, arranging has been a job given to composers and orchestrators who make musical decisions that enhance the song and the performer. Sometimes those decisions are purely technical: They add appropriate accompaniment.

But sometimes arrangers create a genre with a rhythmic “feel.” They go beyond the technical to compose new melodies, important memorable hooks. I have argued for years that arrangements deserve to be qualified as co-composition. Now, the courts have not only agreed, but also ruled that rhythm patterns are equally as deserving as a string arrangement by Paul Riser, a French horn melody by George Martin, a whistling tune by John Altman.

The Thicke and Williams ruling is a landmark case for arrangers because it states that the arrangement is a significant and integral part of the composition. A song is now legally defined as a melody, lyrics, and arrangement, whether it is a brass or string melody written by arrangers or a “feel” created by the rhythm section. As an important element of a hit, the arrangement has a monetary value. In this case, the \$7.3 million! Pop music has indeed eaten itself—at a very expensive restaurant.



Richard Niles

The Gaye estate is taking the money and running. But no one has mentioned that the rhythm arrangement on “Got to Give It Up” was not written by Marvin Gaye alone, though he owned the rights to it according to copyright law as interpreted at the time. His co-arrangers were the rhythm section: Jack Ashford, Buggy Wilcox, and Johnny McGhee. Because they had no choice at the time, those musicians knew that any recording sessions they took part in were considered “work for hire.” They accepted that they were earning small amounts of money while the songwriters and publishers could make a fortune if the song became a hit.

This court ruling that the arrangement is now legally of value as part of the composition could change the business model for songwriters and the musicians and arrangers who record their songs. If the arrangement has value, why should any arranger or studio musician simply give away a valuable commodity? We lonely scribes and brothers in rhythm sections may be in a position to make a deal that would indemnify songwriters against prosecution based on the “feel” of the arrangement.

On my website, I’ve posted a Recording Musician’s Bill of Rights for songwriters and publishers and arrangers and studio musicians. You can read and comment on it at <http://richardniles.com>. I recently took part in a panel discussion about this topic with Jay Cooper, Vince Mendoza, Julia Michaels, Don Peake, and Jeff Weber that was hosted by the American Society of Music Arrangers and Composers. You can view it at [youtube.com/watch?v=EKA97cYGOgA](https://www.youtube.com/watch?v=EKA97cYGOgA).

For anyone who wants to know if I am going to sue my previous employers for all the hits I’ve worked on over the past 40 years, the answer is no. I’m too broke to bring a lawsuit because I worked all those years for arranger’s wages.

Richard Niles Ph.D., is a composer, arranger, and author based in California. His book *The Invisible Artist* is available on Amazon.



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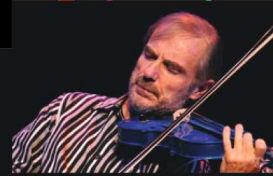
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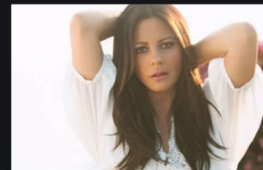
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