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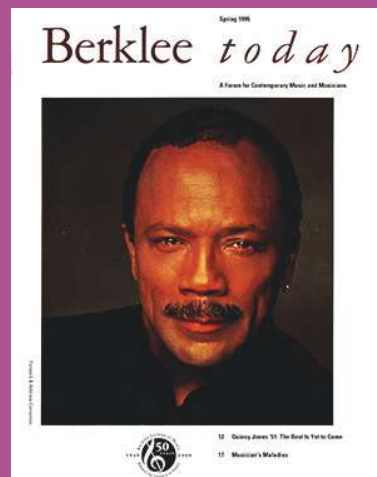
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Managing Editor

Mark Small '73

Contributors

Nick Balkin, Bobby Borg, Virginia Fordham, Matt Glaser, Peter Gordon, Jessica Halton, Pat Healy, Curtis Killian, Max Levinson, Cindy Albert Link, Zack Lucia, Stephanie Mitschele, Bryan Parys, David Petrelli, Justine Taormino, Amanda Tornel, Maxwell Wright

Cover photo

Jimmy Katz

Art Direction

Dave Miranda

Copy Editor

Lauren Horwitz

Editorial Board:

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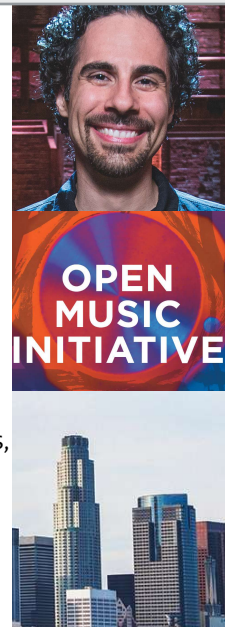
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Understanding the Role of a Teacher

By Max Levinson, chair of piano,
The Boston Conservatory at Berklee

When I was seven years old, my mother took me to a new, strict piano teacher. I had been playing for two years, and had already decided that I wanted to be a pianist when I “grew up.” My teacher assigned me some of the *Two-Part Inventions* by J.S. Bach, and at one lesson we spent the entire hour on three measures. Of course, to me as a child, this was torture. The immediate result of this in-depth work was that I played three measures of Bach significantly better than I had before the lesson. But I learned some other things that day as well.

First, my teacher showed me that Bach was worth this effort. One of the joys and struggles of my chosen art is that I never feel “done.” In the music of Beethoven, Schubert, or Brahms, there is always something more to be discovered. Artur Schnabel, one of the great pianists of the 20th century, and my teacher’s teacher, said, “I am attracted only to music which I consider to be better than it can be performed. . . . Unless a piece of music presents a never-

ending problem, it doesn’t interest me too much.”

Second, he made me realize that I was worth his time and effort. He could have spent a more relaxing hour simply making a few nice complimentary remarks (“What a talented boy!”) and assigning some new repertoire. Though he spent the time criticizing my every little flaw, I learned that, in my dear teacher’s opinion, I should never give up.

Nearly 15 years ago, I began my own teaching career at The Boston Conservatory. My “audition” for the job consisted of teaching students for a few hours in front of the piano faculty. As I look back, I realize how little I understood then about the role of a teacher. I used to see my job narrowly as listening to some Chopin and helping a student to improve it for one hour. In fact, my main interest in life, impractical as it is, is searching for the very best way to play a phrase of music. I think I could be happy as a kind of musical hermit, living on a little rocky island and practicing for

an audience of birds. Part of teaching is like that: for that hour nothing matters but minute musical details.

It is hard to say if people choose instruments that suit them or if the study of an instrument helps form their personality. But on average, pianists are the least sociable of musicians. It is possible for us, unlike most of our colleagues, to spend all our time playing by ourselves; and the burden of our uniquely large repertoire sends us scurrying off to the practice room at all hours of the day and night. I doubt that my “hermit” fantasy would have much appeal for a cellist or a soprano, but many a Boston Conservatory piano student has successfully auditioned for us precisely because of hours spent at solitary, monastic labor.

It is when they arrive that I find I need to help some of them learn to reach out, to connect with others. A career cannot be developed in solitude (unless you really do want only birds for your audience). Most successful piano careers involve some combi-

nation of activities, most of which require collaboration of some sort—whether with musical colleagues on stage, with students (and their parents) in a teaching studio, or with concert presenters who want to connect musicians and audiences. As a teacher, I have become more aware in recent years of the urgency of helping my students to connect to others, even while I beg them to spend more time perfecting their craft.

In the world of classical music, we are constantly wondering if there will be work for us. Yet as the pianist Charles Rosen notes, “The death of classical music is its oldest continuing tradition.” I have seen many deserving young students make careers in classical music, but this happens only by hard work both in the solitary practice room and in the interactive, collaborative real world. And in this day and age, a piano teacher serves his students first as a provider of musical insight, and also as a motivator, a psychologist, an impresario and a (musical) matchmaker.

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BERKLEE REAT

Class of 2020: This Is Your Moment

“This Is Your Moment” was the theme for the entering student convocation held on August 28 for a record 1,101 members of the class of 2020. In his welcome remarks, Larry Simpson, Berklee’s senior vice president for academic affairs and provost, asked the young crowd if they had heard of the John Coltrane song “Moment’s Notice.” After a huge cheer reverberated through the Berklee Performance Center, Simpson told the crowd, “As I thought about meeting you, I thought of this song. That is what today is about. This is your moment. Notice it; don’t let it get away from you. Take full advantage of your time at Berklee.”

Related to the main theme was the secondary theme of encouraging the young students to find their artistic voices. Betsy Newman, senior vice president for student enrollment and engagement shared thoughts on the topic gathered from her peer advising and residence staff. “Finding your voice at Berklee is not a journey to resolve your shortcomings or inadequacies,” she related. “It is a journey to better understand and embrace the unique gifts that have already shaped the voice responsible for guiding you here in the first place. Allow your vision to evolve. This vision was shaped without experiencing all that will be transformative. Berklee will inspire and change you, so let it.”

For his part, President Roger H. Brown reminded the students not to be competitive with one another. “Music is built on trust and communication,” Brown stated. “We are all stronger when we help one another. Someday you’re going to hire one of your friends from Berklee or they’re going to hire you.” He then quoted from the poem “The Journey” by Mary Oliver.

*The stars began to burn
through the sheets of clouds,
and there was a new voice,
which you slowly*

*recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do.*

Celebrated percussionist Taku Hirano '95, the alumni speaker, told the audience, “This is a full-circle moment for me. It was 25 years ago when I sat out there at 17 having just graduated from high school.” Hirano has since enjoyed a spectacular career touring and recording with such acts as Dr. Dre, Fleetwood Mac, Ariana Grande, John Mayer, Shakira, Whitney Houston, and Beyoncé. He advised the class to “have a strong work ethic, learn to follow through, and be open to new things outside of your comfort zone.”

Musical performances included spots by Fabiola Mendez (playing a solo eight-string cuatro piece), and Hirano in a dynamic and thoughtful hand-percussion solo. Student pianist and vocalist Desmond Scaife Jr. led an eight-piece band in a soulful rendition of Adele’s “Someone Like You.” The band was then joined by Hirano and Mendez for the show closer, a rock original by Scaife titled “Party Boy.”

A few days later on September 2, the 11th annual opening day activities were held in a large ballroom at the Sheraton Boston Hotel. This marked the first time the entire body of faculty, staff, and administrators from both Berklee and The Boston Conservatory at Berklee gathered to kick off a new academic year.

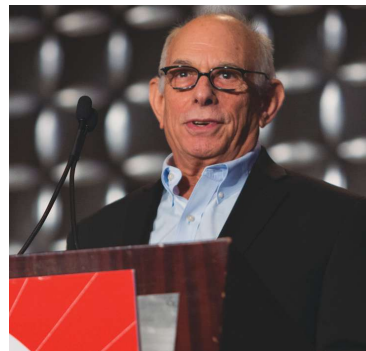
Opening the event, Larry Simpson spoke about the merger and some historical background. He detailed that after its founding in 1867, the Boston Conservatory was one of the first conservatories in the country to admit African Americans and women. Fast



Berklee President Roger Brown addresses students during the August 28 convocation.



Alumni guest speaker Taku Hirano '95 performs a percussion solo at the convocation.



The Boston Conservatory at Berklee President Richard Ortner speaks to the audience during the September 2 opening day activities.



Vibraphone and marimba player Stefon Harris was the keynote speaker and performer for opening day.

forwarding to 1945, Simpson spoke of Berkee’s beginnings and how its curriculum was based on jazz and music of the African Cultural Diaspora. “This merger was meant to be,” Simpson said eliciting robust applause.

Richard Ortner, president of Boston Conservatory at Berklee, expressed the enthusiasm for the possibilities of the new merged institution. “Next year will be the conservatory’s 150th anniversary, but simultaneously this is year one of our new life together. We are fired up to make something completely extraordinary. Roger Brown and I have talked about how this merger positions us internationally as the world’s most comprehensive performing arts institution.”

Roger Brown spoke of current events and then added, “Rather than lament what is wrong out in the larger world, what if we look at this as our garden in which we try to create the community that is a model for what we’d like to see in the world? If we can do a good job of giving our students

courage, hope, and inspiration to create the art they are meant to create, that’s the best hope we have for building the world that we want to live in. Here is my promise: we are going to build the greatest organization on the planet for training young musicians, actors, and dancers.”

The keynote speaker Stefon Harris closed the event. The virtuosic jazz mallet player alternately performed several pieces with his quartet and shared ideas on music, leadership, and fostering creativity. “To be creative means to be a risk taker,” Harris said. “It’s very difficult to be creative if you are not willing to accept that there are some things you don’t know.” Harris also stressed his belief that authenticity is the highest value in art and that creativity is a byproduct of authenticity. He closed with encouragement for Berklee’s merging with the conservatory. “I wish you as much inspiration as possible, Harris said. “I think what you are doing is incredibly brave, you are at the forefront.”

Harvard and Berklee to Offer Dual Degree in 2017

By Nick Balkin

In the fall of 2017, Harvard College and Berklee will launch a new five-year dual degree. The new program will enable students to earn a bachelor of arts at Harvard and a master of music or a master of arts at Berklee. Student applications for the program are now being accepted.

The dual degree will allow these two institutions to offer the best of their individual strengths. The curriculum is designed for exceptional musicians who want to pursue an elite liberal arts education and an advanced music degree in preparation for a range of artistic careers.

“Berklee’s programs have steadily gained prestige and power, turning the school into a formidable cutting-edge incubator for the newest waves of performance and composition,” stated Carol J. Oja, chair of Harvard’s music department. “Institutionally, the partnership represents an understanding of the arts and art-making in the 21st century, especially the growing impact of technology and the realities of a globalizing arts landscape.”

Harvard undergraduate music concentration provides a foundation in music theory, analysis, composition, and criticism while exposing students to a variety of musical styles and traditions to develop their critical understanding of music in diverse cultural and historical contexts. Course offerings explore links between musical works and developments in art, literature, philosophy, and science. The curriculum also focuses on performance practices of various styles and time periods.

Berklee currently offers four master’s degree programs at its campus in Valencia, Spain, and two at its main campus in Boston. Areas of study include a focus in scoring for film, television, and video games; music production, technology, and innovation; global entertainment and music business; music therapy; and contemporary performance. None of these areas of study are currently available at Harvard.

Participants will pursue the undergraduate curriculum at Harvard while taking private lessons and other preparatory courses at Berklee during the first three years of the program. They will also be required to participate in ensembles at either institution, and pass instrumental proficiency exams at Berklee. Preparatory course

work at Berklee may be completed during the fall and spring in Boston, or in the summer either in Boston or at Berklee’s Valencia campus or through Berklee Online. During the fourth year, students will complete all Harvard BA degree requirements, including a senior thesis if desired. During year five, students will complete their selected master’s program at Berklee.

Applicants to the program must be accepted to both Harvard and Berklee independently, and complete the audition and interview process at Berklee. Harvard undergraduates may also apply to the program as transfer students during their freshman or sophomore years.

Modeled after Harvard’s successful joint degree with New England Conservatory, the Harvard-Berklee partnership will be mutually beneficial, expanding opportunities for students while enriching the communities of both institutions. While Harvard students have informally collaborated with Berklee musicians for years, a formalized relationship will offer increased access to Berklee courses, including those at Boston Conservatory at Berklee, and allow them to tailor their programs to specific areas of interest.

“Joshua Redman, Yo-Yo Ma, Aaron Goldberg, Tom Morello, and a number of other highly accomplished musicians have studied at Harvard,” said Berklee President Roger H. Brown. “Imagine the possibilities when a world-leading Harvard undergraduate education can be augmented by private lessons, ensembles, and music classes in jazz, production, film scoring, and more at Berklee.”

“It would have been impossible for me to progress as a jazz musician while studying at Harvard had I not been able to take advantage of the wealth of talent and resources at Berklee,” says acclaimed jazz pianist Aaron Goldberg, endorsing the new program. “In a way, I lived a double life, though without a double degree.”

“One of the most integral—and in hindsight, consequential—facets of my Harvard experience was being so close to the vibrant Berklee scene,” adds renowned jazz saxophonist Joshua Redman. “Hanging out with Berklee students was my jazz immersion. It’s how I learned to listen, and began to learn how to play. It opened my ears and enriched my life. And it laid the seeds for a future I didn’t



even know I had.”

For students with demonstrated financial need who are pursuing the joint degree, annual awards are available to through the Paul and Catherine Buittenwieser Endowed Scholarship Fund, established by Berklee Presidential Advisory Council member Paul Buittenwieser and his

wife, Katie. “Music has always been a great passion of ours, so Katie and I couldn’t be more thrilled to be part of this exciting new alliance and support the next generation of artists who will mold the future of music and the music industry.”

Pablo Munguía to Head Valencia Music Production, Technology, and Innovation Program

On July 1, Pablo Munguía ’97 began his work as the director of the Music Production, Technology, and Innovation Program at Berklee’s campus in Valencia, Spain. Munguía, an award-winning producer, audio engineer, and mixer, relocated to Valencia from Los Angeles, CA, where he had worked with major artists on recording projects and with audio teams for large-scale, live television productions for the Super Bowl halftime show, the Academy Awards, Grammy Awards, American Music Awards, and more. Munguía’s work in television has earned him five Primetime Emmy Awards.

Munguía grew up in Mexico City, Mexico, where he worked as a musician before coming to America to earn his bachelor’s degree at MIT and master’s degree at the University of Texas at Austin. Munguía later earned a second bachelor’s degree in music, production, and engineering at Berklee in 1997. No stranger to academe, Munguía worked at the University of California, Los Angeles in the extension division where he taught advanced audio engineering techniques and music production.



Pablo Munguía ’97

Munguía is an expert in the leading digital music production systems, and has worked extensively with Ableton Live, Logic, and Pro Tools.

Stepping into his new role in Valencia, Munguía succeeds Stephen Webber, the music technology and innovation program’s founding director. During the 1990s, Munguía studied with Webber at Berklee. “Pablo is perceptive, smart, curious, and ambitious,” Webber says. “I knew he would do great things in his career. I believe he’s the perfect innovator to take the reins of this remarkably innovative master’s degree program.”

Graduate Students Take Flight

by Amanda Tornel and Mark Small

On Friday, July 1, Berklee held the first master's degree commencement for students completing graduate degrees at the Boston campus. Among the participants in the inaugural year of the Boston master's degree program were 21 who received degrees in contemporary performance with a global jazz concentration, and two who received post-master's fellowship certificates.

"You have helped us create this program, which I'm sure is going to have a long and productive life," president Roger Brown told the graduates. "All the rules, skills, and techniques you have learned are not nearly as important as what you do with them. I encourage you to think of what you've learned here as important not only for your music, but for who you are as human beings. We cannot wait to see you enter the world and fulfill your destiny."

Danilo Pérez, the artistic director for Berklee's Global Jazz Institute, addressed the 23 graduates who hailed from 16 different countries. "I can't believe that this year went so fast," Pérez said. "The work isn't finished, it's just started. Take your degree and make good use of it. Remember to always strive to open the ears and minds of people, but most importantly, open their hearts."

Following the conferral of degrees, three ensembles comprising most of the graduates played original extended jazz compositions that showcased the writing and improvisational prowess of group members. Notable in the Amber Ensemble (a sextet), were soloists Marta Roma (cello) and Jagoba Santos (flamenco guitar) performing an introspective work titled "War and Peace." The Silver Ensemble played a mellow jazz composition with unpredictable chord changes deftly negotiated by soloists Isaac Wilson (piano), Paul-Eirik Melhus (saxophone), and Eduardo Galeano Mercuri (electric guitar). The music played by the Purple Ensemble alternated free and up-tempo sections, with unaccompanied solo work by Jordanian-born violinist Layth Al-Rubaye and piquant lines played by trumpeter Mao Soné and tenor saxophonist Neta Raanan. The hourlong concert allowed the players and composers to show their family members and faculty mentors in the audience how far they have come musically over the course of the past year.

A week later in Spain, graduate students from the Berklee Valencia campus presented "La Nit de Berklee,"

a spectacular concert presented on a floating stage opposite the iconic Hemisferic at Palau de les Arts Reina Sofia. The students offered a musically diverse program that included pop and jazz originals by the grads as well as covers of works by the Beatles, Boyz II Men, Lyle Mays, and Janelle Monáe. The entire city was invited to celebrate the work of the Berklee musicians.

On Monday July 11, 119 students from 30 countries from Europe to Asia to South America, gathered at the formal commencement exercises to receive their master's degrees. "We are delighted to graduate our fourth class of master's degree students," stated María Martínez Iturriaga, the executive director for the Valencia campus. "We are confident that they will go out to the world and generate positive change and contributions to their respective professional fields."

The graduates earned their master's degrees in four areas of study: music production, technology, and innovation; contemporary performance (production concentration); scoring for film, television, and video games; and global entertainment and music business. "You



Faculty, administrators, guests, and graduates gather for the fourth commencement celebration in Valencia, Spain. In the front row (from the left): Stephen Webber, Larry Simpson, Maria Martínez Iturriaga, Brian Cole, Emilio Aragón, and Alfons Conde

have chosen a path of art, whether as a performer, producer, composer, manager, or a combination of them, and it's not an easy one," said Larry Simpson, Berklee's senior vice president for academic affairs and provost. "But you're crafted with courage, discipline, love, and can make a difference. In the difficult times the world is experiencing, we need more music, not less. Music has made a difference for thousands of years. Be true to it."

Emilio Aragón, one of Spain's most versatile and recognized artists in the film, TV, and music industries addressed the grads as the commencement's guest speaker. "Face every project with joy and eagerness," Aragón counseled. "Don't underestimate any opportunity, don't refuse work on what could seem to be a small project while you wait for a bigger one to arrive." In closing, he said, "In many fields—in music especially—you can only connect with other people if you're true with yourself."

Music Education on a Massive Scale

By Pat Healy

When Leah Waldo '10 was preparing for graduate work at Harvard, she learned the value of MOOCs (Massive Open Online Courses). The math MOOCs she took far surpassed her experience with commercially available textbooks. Typically, MOOCs consist of filmed lectures, quizzes, peer-to-peer reviews, and an unlimited amount of participants—thus the "massive" part. Many top universities as well as Berklee offer them for free.

In the years since MOOCs set Waldo on the road to her master's degree, Berklee Online has nearly tripled its MOOC offerings. Waldo is now the curriculum manager for Berklee's MOOC program creating opportunities for students around the world.

Berklee currently offers 23 MOOCs, including some courses that have been translated into Spanish and other languages. Subjects include introduction to guitar and music theory as well as higher-level courses such as Creating Synthesizer Sounds for Electronic Music, and Jazz Improvisation (which is taught by Gary Burton). Berklee's

MOOCs have enrolled 1.8 million students to date.

Waldo strives to make these massive courses feel intimate. "We've taken many steps to try to make to make MOOCs with a little m instead of a big M," Waldo says. These steps include bringing in Berklee alumni as volunteer teaching assistants to monitor the class forums, host Twitter chats, and look for problem areas of the courses. Waldo says that Berklee alumni are incentivized to become teaching assistants with discounts on Berklee Online tuition and the opportunity to share details about their artistic endeavors with the vast pool of students.

"If an alumnus who is helping with a MOOC just cut an album or has social media channels that they want to push, they can get thousands of students looking at their stuff," Waldo says. "It's a great opportunity for them, and it makes students feel a connection to someone in the Berklee community."

MOOCs are offered via services

like Coursera and edX. While enrollment is free, a student can pay a small fee (at no more than \$49 per course) for a certificate of completion. "The whole idea of MOOCs is to increase access to music education for people who wouldn't necessarily have access otherwise," Waldo says. That's why Berklee is offering courses in multiple languages.

The MOOC experience thus far has been so positive for students that many take the next step and enroll in a Berklee Online 12-week course. There the offerings are wider and the interaction with instructors is more personal. Students who complete a MOOC receive a \$300 discount for Berklee Online tuition, giving them the opportunity to begin working toward a bachelor of professional studies degree. "We want them to have a pathway of learning," Waldo says. "If they choose to go further, they have the option to do so."

For more information on Berklee's MOOCs, visit coursera.org/berklee, or edx.org/school/berklee.

Expanding the Board of Trustees

Among the many details involved in merging The Boston Conservatory with Berklee College of Music is the expansion of the board of trustees to include board members from The Boston Conservatory. Below is a brief professional career biography for each of the members as an introduction to the Berklee community as we welcome them to the expanded board of trustees.

David Scott Sloan is the immediate past chairman of the The Boston Conservatory Board of Trustees. He joined the board in 2008. Sloan is a partner at Holland & Knight LLP and is the cochair of the firm's private wealth services practice. He serves as general counsel to individuals and families as well as their businesses. High-net-worth individuals, particularly owners of substantial closely held businesses, principals of private equity, venture capital and hedge fund firms, executives of public companies, and entrepreneurs, regularly turn to Sloan for advice in all aspects of succession planning, tax-efficient business structuring and wealth transfer.

Cynthia Curme has served on The Boston Conservatory's board since 2001, and has provided committee service in institutional advancement. She has also served on the board of the Boston Symphony Orchestra and was recently named their vice chair of development. Curme also serves on the boards of the Gardner Museum, the *From the Top* radio program, Boston University Tanglewood Institute, and the Terezin Music Foundation. Curme earned her master's degree in music in piano performance from Boston University.

B.J. Krintzman joined the board in 2008. She is a magna cum laude graduate of Boston College Law School and holds an MBA from Harvard Business School. She frequently lectures at legal seminars on the topics of managing and growing a legal practice. In addition, she is the host of her own talk show, *That's the Law*, which airs on Newton cable station NewTV and has written extensively on a variety of legal issues. After completing her legal training at Hale and Dorr (now Wilmer Cutler Pickering Hale and Dorr), Krintzman began her own law practice through which she brings her legal acumen to a diverse clientele. Since opening her practice in 1996, she has expanded and now has offices

in Newton and Mashpee. As an adjunct to her law practice, Krintzman is an arbitrator and mediator and hears cases for the American Arbitration Association and the New York Stock Exchange.

Laura Kunkemueller joined the board in 2013. She has also served as the environmental, social and governance officer at The Boston Company Asset Management. She was a principal in Mercer's Investments business, having joined Evaluation Associates (acquired by Mercer in 2011) in September 2007. Kunkemueller previously served as an associate director at RogersCasey, and as the principal consultant of Kunkemueller Consulting. She began her career in the insurance industry, spending more than 13 years in underwriting and management capacities. Kunkemueller earned her bachelor's degree from Princeton University and received an MBA, specializing in nonprofit management from Yale University. In 2012, she received a master's degree in change management from Oxford University/HEC Paris.

Fred Miller came to the board in 2015 and served as overseer from 2001 to 2015. Miller is the president of the Chatham Group, Inc. and has more than four decades of experience as a senior executive and consultant working in the areas of governance, strategy, and organizational effectiveness. Now semi retired, Miller continues to help enterprises working around the world position for the future. In addition to consulting and policy work, Miller is in demand as a speaker, workshop presenter, and facilitator. As a senior fellow of the Lincoln Filene Center at Tufts University, he addressed public policy issues and coordinated with scholars and researchers to link the challenges of strategy and daily operation with the findings of emerging knowledge. As a consultant and senior associate of Board-Source, an international resource in boards and governance, he has provided counsel in effective governance and board leadership for organizations, trustees, and government officials and regulators. Miller has also served as a senior executive at Boys and Girls Clubs of America, and an executive-in-residence at the Hofstra University School of Business, and as an officer in the U.S. Army. Mr. Miller completed his undergraduate work at Indiana University and his master's studies at New York University.

Gloria and Emilio Estefan Join the Board



Gloria Estefan



Emilio Estefan

Cuban-American music superstars Gloria and Emilio Estefan have joined the Berklee Board of Trustees. The Estefans came to prominence during the 1980s with their group Miami Sound Machine. Gloria is a seven-time Grammy award-winner and other awards including stars on the Hollywood and Las Vegas walks of fame, the American Music Award for lifetime achievement, and induction into the Songwriter's Hall of Fame. Both *Billboard* and VH1 list her as one of the top 100 greatest artists of all time and *Billboard* also lists her as one of the Top 30 most influential Latin artists of all time. Her catalog boasts 22 BMI Latin and Pop Awards, along with 11 BMI Million-Air Awards.

Anthony Pangaro has served on The Boston Conservatory Board of Trustees for 25 years on the executive and building committees and as a cochair. A principal at Millennium Partners in Boston, Pangaro has worked in private real estate development since 1980, completing more than \$3 billion of work in Boston. A registered architect, Pangaro earned degrees in architecture and in building science from Rensselaer Polytechnic Institute and a master's degree in architecture from Harvard University. Pangaro has served as a director on other Boston community and nonprofit boards, including the American Repertory Theater, the Boston Center for Adult Education, Opera Boston, and of the Lower Roxbury Community Corp. He is also a member of the board of overseers for the Museum of Fine Arts and a member of the executive committee of the board of the Esplanade Association.

Darius Sidebotham came to the board in 2015. He is a financial adviser at AB Bernstein, Private Wealth Management. Previously Sidebotham

As a music producer, Emilio Estefan is a 19-time Grammy Award winner who has helped guide the careers of Jennifer Lopez, Marc Anthony, and Shakira, as well as his wife's solo career. He has produced events at The White House and numerous television events, including the Latin Grammys, and the Hispanic Heritage Awards.

In 2013, the Estefans partnered with the Nederlander Organization to produce the hit Broadway musical *On Your Feet!*, with its storyline based on their lives, it showcases many of their hit songs. In November 2015, President Barack Obama awarded Gloria and Emilio the nation's highest civilian honor, the Presidential Medal of Freedom.

served for seven years as the director of sales for Bombardier Aerospace. He received his college degree in business management and aviation at Florida Institute of Technology and is board president of Pi Kappa Alpha International Fraternity and Pike University Leadership Development School.

Marilyn Zacharis has served on the board since 1996. She is a graduate of DePauw University, and earned her master's degree at Indiana University. She taught high school English for five years in California, Indiana, and Pennsylvania, and currently teaches part-time at Regis College. In addition to serving on the board of The Boston Conservatory, Zacharis sits on the boards of Emerson College and is an honorary trustee of the Worcester County Horticultural Society, which operates Tower Hill Botanical Garden. She served as manager of the Masterworks Chorale in Boston for 18 years, and later became its board president. Zacharis is an overseer for the Boston Symphony Orchestra.

Berklee Graduate Programs

Our highly selective graduate programs are designed to help you launch a successful career in music, encompassing the wide array of tools and skill sets required to meet the demands of a highly competitive industry. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, your graduate studies at Berklee will prepare you to excel musically, artistically, and professionally.

PROGRAMS ON THE BOSTON CAMPUS

Master of Arts in Music Therapy (low-residency program)

Master of Music in Contemporary Performance (Global Jazz Concentration)

PROGRAMS ON THE VALENCIA, SPAIN, CAMPUS

Master of Music in Contemporary Performance (Production Concentration)

Master of Music in Music Production, Technology, and Innovation

Master of Arts in Global Entertainment and Music Business

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

ONLINE

Master of Business Administration in Music Business

Offered by Berklee Online in partnership with Southern New Hampshire University

berklee.edu/graduate



Berklee

FACULTY NOTES



Berkshire Brand Management

Mili Bermejo

Bass professor **Bruce Gertz** released the albums *Eepn' and Bleepn'* and *A Different Take*. He also coauthored the book *Berklee Jazz Bass* with professor **Whit Browne** and bass chair emeritus **Rich Appleman**.

Professor **Harry Skoler** wrote the dust jacket review for the book *An Encyclopedia of South Carolina Jazz and Blues Musicians*.

Professor **Suzanne Clark** will host a show on the BIRN radio station that showcases covers and original songs by the students in her Beatles classes.

Professor **Mili Bermejo** released a new voice and bass recording with bassist Dan Greenspan titled *Arte del Duo*. Visit www.artedelduo.com.

In July, Associate professor **George Howard** provided commentary to New England Cable News about the Led Zeppelin copyright suit and the Trump campaign's use of Queen's music.

Assistant professor and tenor saxophonist **Mike Tucker** performed with trumpeter Arturo Sandoval's quintet at the Cabot Street Theatre in Beverly MA.

In June, professor **Peter Alhadeff**, as a board member of MEIEA, participated in meetings in London with educators, music executives, and others promoting the value of recorded music.

Associate professor **Daniel Ian Smith**, the organizer of last summer's Hyde Park Jazz Festival, performed at the event. He is also featured the CD *A la Palladium: The Music of Dizzy Gillespie in Latin* by arranger Raul Gutierrez.

Associate professor **Tomo Fujita** will present his Solo Guitar & Talk Show in Tokyo, Japan in October.



August Watters

Ensemble Department chair **Ron Savage** is the cofounder of the Cambridge Jazz Festival and was among the event's performers on July 31. He is also the artistic director for the North Point Nights summer music series.

Assistant professor **Jeffrey Williams** composes and produces music for the online animated series *RWBY*. In May, the *RWBY Volume 3* soundtrack reached the top position on iTunes charts.

Assistant professor and saxophonist **Dino Govoni** and the group AGNZ released the album *Chance Meeting*, featuring Jay Azzolina '79 (guitar), Dave Zinno '80 (bass), and Adam Nussbaum (drums).

Piano instructor **Jason Yeager** is producing, arranging, and performing on the debut album of Broadway star Julie Benko for release in the spring of 2017.

MP&E associate professor **James Donahue** worked on two CD collections for the Handel and Haydn Society and was the head media engineer for the Aspen Music Festival and School.

Professor **Marc Rossi** performed on the CD *Raga and Rhythm* with mridangam virtuoso V.S. Raghavan, and Berklee students Avinash Shukla and Priyant Sundas. Additionally, Rossi has been a voting member of NARAS since 2014.

Professor **August Watters** presented concerts in Italy with the Mandolin and Guitar Ensemble of Venice.

Professor **Sheldon Mirowitz** scored the Ken Burns film *Defying the Nazis: The Sharps' War*, which premiered on July 28. He directs the Berklee Silent Film Orchestra, and their scores for *Varieté* and *The Last Laugh* will accompany the recent rereleases of the films.



Kaye Kelly

Assistant professor **Stephen MacLean** released a CD of solo works titled *Ordinary Objects and Other Distractions* on the ReR label. Visit remegacorp.com.

Professor **Apostolos Paraskevas** received performances of his music by the Athens Symphony Orchestra and the Bratislava Guitar Quartet.

Professor **David Fuczynski** released the CD *Flam! Blam! Pan-Asian MicroJam!* featuring compositions based on bird-songs. Visit <http://youtu.be/sjYvTjibTTY>.

Assistant chair of the Liberal Arts Department **Mike Mason** contributed the article "Mentoring and Socialization of Future Senior Student Affairs Officers" to the *Journal of Higher Education Theory and Practice*.

Professor **Scott deOgurn** completed his sixth year as the academic director for Umbria Jazz Clinics.

Professor **Maggie Scott** was profiled in the April issue of the journal *International Musician*.

Assistant professor **Daniela Schächter** explored the songs of Jimmy Van Heusen on the CD *Vanheusenism* backed by **Mark Walker** and **Mike Tucker**.

The work "Vadit Super Pozolum" by **Greg Fritze** was played by the winning band in the Valencia International Band Contest in Valencia, Spain.

Professor **Neil Leonard** worked as a Fulbright Specialist awardee at Sweden's Gothenburg University during May and June. He also did a fellowship at the Rauschenberg Residency in Captiva, FL.

Associate professor **Ron Reid** released the CD *Precious Metals* at a concert in Trinidad featuring **Daniel Ian Smith**,



Jandro Cisneros

Ron Reid

Sean Skeete, and **Gilson Schachnik**. In May, Reid became a distinguished member of the Trinity College Hall of Fame in Port-of-Spain, Trinidad.

Mandolin instructor **Joe K. Walsh** released the EP *Haas, Marshall, Walsh* with fiddler Brittany Haas and guitarist Owen Marshall.

Associate professor **Mimi Rabson** has contracted to write the book *Arranging for Strings* for Hal Leonard Corporation.

Professor **Kathleen Howland** gave several lectures on music therapy in MA and UT. She launched the project "Music Therapy Tales," a collection of the clinical stories of music therapists.

Assistant professor **Tony Carbone's** track "Look Me in the Eye" was covered by Zyan Luxe and is nominated for an Independent Music Award.

Assistant professor **Michael Figuicco** recently completed his Ph.D. in psychology at Boston University.

Associate professors **Jeff Baust** and **Dave Doms** presented several shows at the Green Room in Somerville, performing improvisational electronic music as a duo and with video artist Nick Giarratani.

Associate professor **Kaye Kelly** released an EP of original music called *Gone Without a Sound*, featuring orchestrations by associate professor **Brad Hatfield**. Visit www.kayekelly.com.

Associate professor **Doug Johnson** gave presentations on hand function and core stability at the Performing Arts Medicine Association National Symposium and other presentations in Scotland and Brazil.

Associate professor **Melissa Ferrick** signed a worldwide music publishing deal with Raleigh Music Publishing.

Professor **Mark White** penned *Jazz Guitar Fretboard Navigation—from Bach to Bebop* with music by Bach and originals arranged for guitar ensemble.

Assistant professor **Orlando Cela** conducted North Carolina Governor's School Orchestra in premieres of orchestral works by Anna Clyne, Matti Kovler, and Yoko Nakatani.

Associate professor **Joe Carrier** received the Ted Pease Excellence in Teaching Award from the Professional Writing and Music Technology Division.

In September, professor **Joanne Brackeen** gave performances in New York and Boston of her jazz compositions "19 Sabbatical Originals."

Professor **Sheila Katz** penned *Connecting with the Enemy: A Century of Palestinian-Israeli Joint Nonviolence*. Visit <http://utpress.utexas.edu/index.php/books/katz-connecting-with-the-enemy> for discounted pre-orders.

Assistant professor **Bertram Lehmann** recorded drums and percussion for the album *Resolution* by Mehmet Ali Sanlikol '97.

Assistant professor **Alonzo Harris** served as keyboardist, arranger, and musical director for the chart-topping inspirational album *Jericho: Tribe of Joshua* by Livré.

Instructor **Utar Artun** and vocalist Nazan Nihal recorded their second album under the group name Neotolia.

Professor **Isaiah Jackson** was elected to the board of directors of Mass Humanities, the Massachusetts Foundation for the Humanities and Public Policy.

Tim Ray released the CD *Windows*, featuring **John Lockwood** and **Mark Walker**.

Associate professor **Janice Pendarvis** sang on *The Tonight Show* starring *Jimmy Fallon* in a skit with Will Smith.

Assistant professor **Ralph Jaccodine** signed professor **Livingston Taylor** and Eric Anderson to his management company. Visit ralphjaccodine.com.

Professor and saxophonist **Dan Moretti** recently toured with Nile Rodgers and Chic. He also recorded 10 original songs with **Mark Shilansky**, **Jesse Williams**, and **Steve Langone**.

Assistant professor **Clare McLeod** completed the Summer Vocology Institute at the University of Utah. She also received her certification as a master teacher through the Estill Voice Training System.

Professor **Felice Pomeranz** was a harp clinician and performer for festivals in Brazil, and in GA, NJ, and OK.

faculty profile

Rob Jaczko

Leading the Charge for MP&E

by Mark Small

For the past 21 years, Rob Jaczko '83 has shared with Berklee's Music Production and Engineering majors the experiences he gained working in top recording studios on big records. During the 16 years that he has chaired the MP&E department, Jaczko has seen Berklee-trained engineers as well as the college's facilities flourish.

Jaczko's passion for recording began with youthful visits to Media Sound Studios in New York where his uncle Don Cuminale was a technical maintenance engineer. Stevie Wonder, Paul Simon, Luther Vandross, and Frank Sinatra were among the studio's clientele. "I was totally knocked out hearing the sounds and seeing the musicians and the consoles," Jaczko recalls.

After graduating from high school, Jaczko, a drummer, accepted the advice of his parents and enrolled at Berklee. "Terri Lyne Carrington and Jeff 'Tain' Watts were students when I was here, and it had only been a few years since Steve Smith and Vinnie Colaiuta were here," Jaczko says. "It was quickly evident to me that I was never going to pay the rent with my drumming skills." He opted to major in audio recording and was part of the final class to graduate in that major. (Just a few months later, Don Puluse and Wayne Wadhams launched the MP&E Department.)

Seeking his first break, Jaczko interviewed at New York's Media Sound and the Power Station. He was offered a job at Media Sound, but the combination of a New York City garbage strike, a heat wave, and a love interest in Massachusetts prompted Jaczko to instead take a position as a staff engineer at Blue Jay Recording Studios in Carlisle, MA. "Blue Jay was a great training ground for me," he says. "We did a lot of work with Pat Metheny, the Cars, J. Geils, and Aerosmith among others, and

attracted work from New York."

Another door opened after Ed Goodreau, the chief engineer at Blue Jay, took a job at A&M Studios in Los Angeles. A&M's legendary chief engineer Shelly Yakus was impressed with Goodreau's methods and asked him for names as he sought to hire more engineers. Goodreau recommended Jaczko.

"Out of the blue I got a call from Shelly," Jaczko remembers. "He said, 'I hear you want to move to L.A.' I asked him who he heard that from and to tell me more. He arranged for to fly me out there to see the studio. By the end of the day of my visit, Shelly offered me a job. I wasn't looking to move, but it was an opportunity I knew I couldn't turn down. I called my girlfriend and asked her if she'd marry me and move to L.A. because I'd been offered a job. She said yes to both."

It was a sudden and atypical way to break into the business at that level, but with confidence in his abilities and six years of record-making experience, Jaczko dove in. He started at the iconic studio complex in January of 1989. "The first session I was assigned to was Don Henley's *End of the Innocence* album," he says. "It was one of the biggest things going on in L.A. at the time. Seeing Hollywood's uber-elite musicians, actors, actresses, rock stars, and politicians coming through there was unbelievable for me. As a staff engineer, I was thrown into the deep end of the pool. But I was ready."

For the next six years, Jaczko made albums with the likes of Bruce Springsteen, Barbra Streisand, James Brown, the Eurythmics, the Pretenders, Joe Cocker, Stan Getz, and many others. But after Herb Alpert and Jerry Moss sold the studio in 1992, and new technologies signaled the start of the home-studio era, Jaczko started to sense the *fin de siècle*. Big changes for the major studios followed.

"Looking at the arc of my career, I see that it was a great time for



Rob Jaczko '83

me to have been in that part of the business," Jaczko says. "There has been a profound change in how artists work and studios survive these days. To have been exposed to those 'temples of sound' from my early days in New York through my time on staff at A&M was really fortunate. My wife and I figured that we'd had a great run out there and it was time to shift gears."

With no firm plan, they returned to Boston in 1994. Jaczko visited Don Puluse and Bill Scheniman, who were heading the MP&E department. Scheniman asked Jaczko to consider teaching, and in the spring of 1995, he became a part-time faculty member. Within two years he was named assistant chair of the MP&E department, and in 2000, Jaczko became the department chair.

"It's been a great journey in a time that was full of volatile changes in the business," he says. "The college has really been supportive of our area. It's been great to be leading the charge for education in the craft and hiring highly decorated faculty members like Susan Rogers, Prince Charles Alexander, and Leanne Ungar."

Jaczko worked with designer John Storyk on Berklee's newest recording facilities in Boston. "We had to submit detailed equipment lists down to the patch cord four years in advance," he says. "We had all hands on deck to help with the design and the curricular programming far in advance. We had to know where the curriculum was going to justify the cost of the tools we needed." That process took Jaczko out of teaching for a few years, but he will teach again this academic year.

"I really missed the relationships that form when you spend 15 weeks in the trenches with the students," he says. "Later, you help them with leads on jobs. Then they call years later to say, 'Thank you. You changed my life.'"

Scholarships: Investing in Extraordinary Students In Need of Support

The second in a series

By Cindy Albert Link and Jessica Halton

As *Berklee Today* goes to press, *Soundbreaking: The Campaign for Berklee* reached \$83.7 million on the way to its \$100 million goal, a remarkable milestone as the third year of the campaign's five-year public phase begins. More than 16,000 gifts from trustees, members of the presidential advisory council, alumni, parents, faculty, and staff contribute to this total.

Within the overall goal of \$100 million, a top campaign priority is to encourage generous philanthropists to direct their gifts toward students, with 50 percent of the total for scholarships. We're right on target with just more than 50.2 percent for student financial support.

Palestinian Student Project scholar Firas Zreik is just one student who has benefitted from this much-needed support. "I remember my first day at Berklee, being full of excitement and fear at the same time," Zreik recalls. "It was one of the happiest days of my life, without a doubt. Little did I know, the best was yet to come. As an international student, coming to Boston has opened my eyes to so many different cultures. In Berklee, there are students from more than 100 different countries. This has made my experience much richer, socially, culturally, and especially musically. I have played so many different genres of music with different bands including jazz, flamenco, Western classical or traditional folk music from different countries and regions.

"I really appreciate everyone who is supporting me and making it possible for me to be here," Zreik adds. "I could never afford to come to Berklee on my own. I will be forever grateful for the opportunity to study and live in such a great place."

Whether through smaller gifts to the Berklee Fund, which offers unrestricted support to the college's most pressing needs, particularly financial aid; or through establishing individual term or endowed scholarship funds, these gifts make it possible for

students to come to Berklee to earn their degrees.

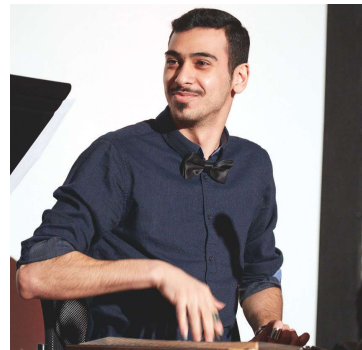
This is the second article in a series that will focus on those who offer scholarship support through their gifts to *Soundbreaking*; The Campaign for Berklee.

Linda and Richard (Mac) Hisey

Many people are aware of award-winning alumni who have mesmerized audiences through their work as performers, film composers, and as producers and engineers, but Berklee's lesser-known programs—such as music therapy—are equally awe-inspiring. Trained music therapists use music through functional and scientific applications to enhance an individual's social, emotional, educational, and behavioral development.

Music therapists are credentialed professionals who generally are members of a treatment team in a medical, educational, or community-based program. Berklee has trained music therapists who work as near as Boston hospitals and care centers and as far as Uganda and Colombia with child soldiers. Research and experience reveal that music therapy has a positive impact on people who wrestle with challenges that know no boundaries, including those on the autism spectrum or who struggle with pain, Alzheimer's, or post-traumatic stress disorder (PTSD) to name just a few.

Richard (Mac) Hisey, the CFO and senior vice president at Berklee, and his wife Linda have long been impressed by the impact music therapists have on people's lives. When they began thinking about a *Soundbreaking* gift, they focused on supporting music therapy students, and simultaneously honoring the memory of Mac's mother. "Linda and I are inspired by the science and impact of music therapy, and know that many students need financial assistance to fulfill degree and certification requirements," Mac stated. "It means a lot to us to help these ded-



Berklee student Firas Zreik is a recipient of the Palestinian Student Project Scholarship, an initiative supported by Roger Brown, Linda Mason, and the Sager family.



Linda and Mac Hisey

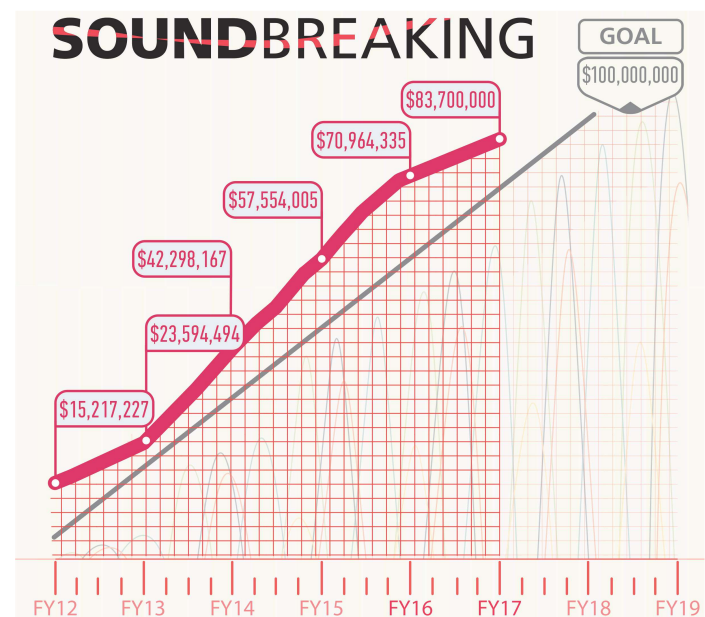
icated students by establishing an endowed scholarship fund in my mother's memory." By creating the Lila Jean Hisey Endowed Scholarship Fund for music therapy majors, the Hiseys will provide lasting support for this group of students.

Tristin and Marty Mannion

Berklee trustee Martin J. Mannion is a managing director of Summit Partners, a growth equity firm that invests in rapidly growing companies. Based in Summit's Boston office, Mannion is active in the firm's investment activities in North America, Europe, and Asia. During his 26 years with the firm, he has served as a director of many companies, including eight public companies, and has devoted time as trustee to nonprofit organizations with wide-ranging

focus, including the underserved, education, and health care.

As a Berklee trustee, he led the ad hoc committee to advise on the merger between The Boston Conservatory and Berklee. Prior to her current work as adviser for the Martin J. & Tristin Mannion Charitable Trust, Tristin Mannion, Marty's wife, worked as an attorney at Boston firms Deutsch, Williams and Peabody & Brown. With a love for visual and performing arts and a deep knowledge and appreciation for music, Tristin presently serves as a trustee for the Institute of Contemporary Art in Boston. She is also on the board of dean's advisers for Harvard Business School, and on the board of Strategic Grant Partners. She recently completed eight years of service on the board of New Profit Inc., a venture philanthropy fund.



Soundbreaking: The Campaign for Berklee is moving steadily towards its goal of \$100 million.

Scholarship Support from Japan

By Virginia Fordham '80



Marty and Tristin Mannion



Roger Brown and Linda Mason



President and CEO of Suntory Takeshi Niinami (center) congratulates Berklee's Tomodachi scholarship recipients Shun Kumagai (left) and Takeru Saito.

Well before Marty became a trustee, he and Tristin were dedicated to the Berklee City Music Program, and committed longstanding annual support through the Berklee Encore Gala. As the Mannions contemplated designating their generous gift to *Soundbreaking*: The Campaign for Berklee, they focused immediately on scholarships. With the establishment of the Mannion Scholarship Fund, the Mannions ensure that a group of the most talented and financially deserving students will be able to polish their musicianship at Berklee. In choosing to create this fund, Marty observed, "Access to a great liberal arts education is one of the challenges facing young people today. Berklee is a leader in the arts field for emerging talent, and we are happy to support students who might not otherwise get a chance to refine their talents. It is an easy investment for us to make!"

Linda Mason and Roger Brown Berklee is global, with one-third of undergraduate students hailing from 103 countries, campuses in Boston and Valencia, Spain; and a vibrant online community with students on six continents. Robust cultural diversity enriches the college community as students bring their region's music to add to the exchange of ideas with their peers. The presence of students from all corners of the world is key to a *Soundbreaking* guiding objective: to create a global laboratory for musical discovery and artistry.

Berklee's president, Roger Brown, and his wife, Linda Mason, have traveled the world, living in Asia and Africa, and spending considerable time in Europe, the Middle East, and Latin America. As musicians themselves and with their personal experience from around the globe, they value the en-

riching impact of rich geographic representation on creative artistry. Reflecting their deep commitment to diversity, Brown and Mason are directing their very generous campaign gifts to open doors to Berklee's international students who could not attend without scholarship support.

Brown's and Mason's first scholarship, established during Berklee's inaugural Giant Steps capital campaign, brought students from Africa to Berklee. For *Soundbreaking*, the second comprehensive capital campaign in the history of the college, Brown and Mason doubled their gift, and again support both geographic and artistic diversity. They have created scholarships for students from Korea, Israel, and Palestine, and they have offered funding for the Berklee Global Jazz Institute. Most recently, to support the merger between The Boston Conservatory and Berklee, they allocated the final portion of their gift to support three students, one from each of the Boston Conservatory divisions: music, dance, and musical theater.

"Roger and I believe deeply in supporting students of the newly merged institution—The Boston Conservatory at Berklee and Berklee College of Music," Linda says. "We are delighted to provide scholarships for talented, deserving students from around the world."

Conclusion

We thank each of these magnanimous benefactors who have chosen to invest in Berklee students and the future of music. These are just a few of the stories of the many who have directed their campaign gifts toward supporting our students who will shape the future of the performing arts. We look forward to sharing more in future issues of *Berklee Today*.

Berklee's relationship to Japan dates back to 1955 when Berklee founder Lawrence Berk awarded a scholarship to Japanese pianist Toshiko Akiyoshi '57 to attend Berklee. From that point forward, Berklee's popularity among Japanese musicians has grown. In addition to Ms. Akiyoshi, other notable Japanese alumni include Sadao Watanabe '65, Makoto Ozone '83, and Tiger Okoshi '75. Over the years Berklee has conducted faculty clinics and concerts in Japan and invited music schools in Kobe and Tokyo to join the Berklee International Network (BIN). Today, the largest cohort among our international alumni resides in Japan.

Two exciting programs offering scholarship support to Berklee students from Japan have recently emerged. They are the U.S.-Japan Council's Tomodachi Suntory Music Scholarship and Jikei Corp.'s Ukifune Scholarship for students attending BIN partner schools in Japan.

Tomodachi means friend in Japanese and the mission of the U.S.-Japan Council's Tomodachi initiative is to foster young Japanese leaders who are committed to strengthening U.S.-Japan relations and possess the global skills and mindsets needed to contribute to and thrive in a more cooperative, prosperous, and secure world.


The Tomodachi Suntory Music Scholarship Fund creates opportunities for young Japanese musicians to study at Berklee, Juilliard, and the San Francisco Conservatory. Established in 2013, the fund provides support for two Japanese students to come to Berklee each year. It is preferred but not required that applicants be from Iwate, Miyagi, and Fukushima, the three prefectures affected by the 2011 Great East Japan Earthquake.

Six students are currently attending Berklee with support from the fund. They are Shun Kumagai '16 (saxophone), Takeru Saito '18 (piano), Kumpei Iki '19 (clarinet), Yuta Yamaguchi '19 (trumpet), Gen Yoshimura '20 (drums), and Eri Chichibu '20 (piano).

In the spring of 2015, Jikei Corporation acquired the Koyo Conservatory, a BIN partner school. Jikei Corp. owns nearly 70 trade schools throughout Japan and seven of them focus on music education. In June and November of 2015, a team of Berklee faculty and staff members including Camille Colatosti, dean of institutional assessment and graduate studies; Jason Camelio, director of global initiatives; Steve Wilkes, a professor in the Percussion Department; and I visited Koyo Conservatory and Jikei's music schools in Nagoya, Osaka and Tokyo. We met with the leaders of Jikei and the directors of each school to evaluate curriculum and discuss deepening the Berklee-Jikei relationship.

In April 2016, Berklee president Roger Brown traveled to Osaka to speak at Jikei's convocation and meet with its president, Dr. Ukifune. They signed a formal agreement of partnership and awarded the first Ukifune scholarship to bassist Maasaki Saito, who attended Koyo Conservatory. Saito met Jikei's requirements that scholarship recipients complete two years of study at a Japanese BIN partner school and apply the scholarship to completing their degree studies at Berklee.

The college is grateful to the US-Japan Council, Suntory and Jikei Corp. for their support of Berklee's tradition of fostering the dreams of young Japanese musicians.



As the musical director for *Hamilton*, Alex Lacamoire '95 plays a pivotal role in a history-making Broadway show.

By Mark Small

Awards are piling up for Alex Lacamoire '95, the orchestrator, arranger, and music director of the smash hit Broadway musical *Hamilton*. On June 12, Lacamoire and others involved in the show were lauded for their work with an impressive 11 Tony Awards. *Hamilton* was recognized for—among other things—being the best musical and for having the best book and original score (both by Lin-Manuel Miranda). Among the plethora of awards was a Tony for Lacamoire for best orchestrations. Lacamoire's awards cache for *Hamilton* also includes an Obie (Off-Broadway Theater Award), and a Grammy for coproducing the cast album. Also on his shelf are a 2008 Grammy and a Tony award for his work on the show *In the Heights* (with music also penned by Lin-Manuel Miranda).

Hamilton has conquered Broadway and taken the public at large by storm, drawing accolades from all quarters for its unprecedented approach to chronicling early American history. A multi-ethnic cast portraying the Founding Fathers and key women characters (as well as female red coats), tells the story of the nation's founding primarily through rap. The show includes ballads, pop, r&b, reggae, and rock numbers as well. Critics credit *Hamilton* for bringing hip-hop to Broadway in much the same way *Hair* introduced rock to Broadway in 1968. Impressed with how integral rap is to the show, Ahmir "Questlove" Thompson of the Roots was heard asking the rhetorical question, "Is this the most revolutionary thing to happen to Broadway, or the most revolutionary thing to happen to hip-hop?"

Miranda, the show's author, composer, and original leading man (for a time, he portrayed Alexander Hamilton, America's first secretary of the treasury), is arguably the most talked-about man on Broadway today. Lacamoire was recommended to Miranda around 2002 during the early workshop days of *In the Heights*. Lacamoire co-arranged the show's salsa- and hip-hop-flavored score and served as its music director during the show's extended run on Broadway. Lacamoire and Miranda share a Latin heritage (Miranda is of Puerto Rican descent, Lacamoire has Cuban parentage). The two quickly found common ground with the music of *In the Heights* and with *Hamilton* in its emphasis on the contributions to America by immigrants. These days Miranda considers Lacamoire his right-hand man.

Interestingly, Lacamoire didn't set out for a career in musical theater after earning his professional music degree at Berklee in 1995. After a few years in Boston, he headed to New York hoping to work as a jazz pianist. After reassessing, he followed up the work he'd done during his Boston years playing for musical theater productions at The Boston Conservatory and the Huntington Theatre Company. While he was working as an audition pianist in New York, his playing impressed famed Broadway composer and lyricist Stephen Schwartz who asked him to be the associate music director for a New Haven, CT, production of his musical *Working*. Schwartz facilitated other connections for Lacamoire, including a collaboration with Stephen Oremus '92, who was the music director for *Wicked*, a future Schwartz blockbuster, then in its workshop phase.

Oremus and Lacamoire worked together on arrangements for *Wicked*. Ultimately, Lacamoire became *Wicked*'s conductor when Oremus left to supervise other companies of the show. The "dynamic duo" as Oremus and Lacamoire called themselves, also worked together with Dolly Parton on her musical theater version of *9 to 5*.

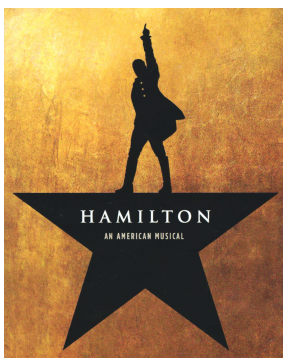
Every experience Lacamoire had since his youth as a classic-rock fan growing up in Miami as well as his work on musicals such as *Bat Boy*, *Bring it On*, *High Fidelity*, and *Legally Blonde*, among others, prepared him for *Hamilton*. His knowledge of many pop music styles and his musical theater sensibilities enabled him to assist Miranda in developing the kind of show that only comes around once in a lifetime. Since it opened off Broadway, crowds have flocked to it, including countless celebrities. Paul McCartney stopped by the green room after a performance and praised the vocal harmonies to Lacamoire and Miranda. The *Hamilton* cast recording also topped the *Billboard* rap chart—yes, the rap chart. It also had the highest overall chart debut for a cast album in 50 years.

A line that Hamilton's character sings, "I am not throwing away my shot," appears like a leitmotif throughout the show. It could also be a fitting mantra for Lacamoire. While we will never know conclusively if Alexander Hamilton aimed for the trees in his fatal duel with Aaron Burr, it's clear that Lacamoire was solidly on target with his shot at the musical arrangements for *Hamilton*.



History with *Hamilton*

Photo by Jimmy Katz



When you began working on *Hamilton*, did you sense that it could become such a cultural phenomenon?

Not at all. We had done some workshops and people were moved and impressed by the show. Before we opened off Broadway, I said to [the show's director] Tommy Kail that it was the best show I'd ever worked on and that the music was the best that Lin had written, but I wasn't sure if people were going to come see a show about American history set to hip-hop. Would they really get it? He laughed and said, "Yes Alex, they're going to get it." You can't set out to write a hit and try to please a certain theater-going crowd. All you can do is make art, be proud of what you do, and the rest will get figured out.

As the arranger and orchestrator, was it your job to bring the show's music to life through the instrumental and vocal arrangements?

Yes. Lin composes in Logic on his computer. He finds the hooks and sounds that he likes—let's say a cool bass sound or a loop that has the right feel. He'll find a drum patch and program the beat and compose the song. When he presents it to us, the composition has the chords, hooks, [lead] vocals, and where he wants the [vocal] harmonies to go. It becomes my job to translate that to paper, whether I transcribe it or someone else does. Then I refine the arrangement: fleshing out the piano part, adding ideas for vocal harmonies, and deciding where there will be rhythmic hits or where the band will drop out, or alternate ideas for how a song might end. Lin is very collaborative, and it's nice to have his trust in me. That's a huge responsibility that I don't take lightly.

As for the instrumentation we chose, I always imagined it as it is now: a pop rhythm section and a string quartet. Lin gave me a clue by saying that he wanted the strings to be to *Hamilton* what the horns were to *In the Heights*. That was a great blueprint to work from. The rhythm section gives the groove and the muscle; you get the contemporary digital element from electric instruments, synths, and drum pads. Then the stringed instruments are wood, acoustic, and of [Hamilton's] era. All of this made really a really cool mix of sounds.

You also had to do a bit of style research to arrange the music authentically in various styles.

I did. I refer to the song "A Winter's Ball" as the "Hip-Hop Gavotte." It appears at the ball where Eliza and Alexander meet for the first time. I researched what kinds of dances colonial Americans did back then, and the gavotte was one of them. It starts with a pickup to the downbeat, so I used that and also made the arrangement string heavy and added a hammered dulcimer—a popular instrument in the 1770s. I took a cue from the sounds of that era.

You also explored more recent sub-styles of the hip-hop genre, and arranged some songs to sound like flat-out rockers, 60's pop tunes, and calypso and reggae-flavored numbers.

I did a lot of listening. I've always had a curious mind as an arranger and I've always been obsessed with figuring out how songs were put together and how to recreate them myself. In high school, I was so obsessed with Rush that I had to learn how to play the guitar, bass, and drum parts. I hadn't listened to a huge amount of hip-hop, so I had to check out to how those songs were put together. The lyrics and the drums drive those songs forward. I keyed in on the mechanics of the styles of music Lin is influenced by. He loves 90s hip-hop. I listened a lot to that music and thought about how it could work in a theatrical context.

The rap for "Meet Me Inside" in 7/8 time is very unusual. Was that Lin's idea?

Yes, he said he wanted to rap in seven. The song's drum loop and sinister bass sound were things Lin came up with. His demo was so on the money that I didn't have to do much. The challenge was taking the demos that were made with loops and digital sounds and figuring out what to give the drummer, the percussionist, and the synth player and what would be triggered by Ableton Live. I had to find a way to distribute everything so that it still felt organic but sounded studio-ready.

Because of the emphasis on hip-hop, was there a discussion of doing most of the score digitally and just having a few live players?

You could do that, but I find that doing so loses the element of heart from the music. You can usually tell when the music is canned. I think it's great when I see live bands perform in a way that sounds like they are in a studio, like when I hear Beyoncé's band or hip-hop acts playing on *Saturday Night Live*. You see them playing and hear everything so clean and tight and can't believe it's live. I wanted to take the kind of music that is mostly done by computers and recreate it with live players.

I read that you all brought Ahmir "Questlove" Thompson and Tariq "Black Thought" Trotter from the Roots in as consultants when you produced the cast album.

They are the people you'd want involved with this record. I don't know who else we could have gotten on the producing end who would understand live hip-hop and all its different feels and styles the way the Roots do. I have been a fan of Ahmir's playing and writing for years. His tastes and ears resonate with mine, so to have him in our corner was a gift. Those guys were able to push us in a direction we might not have gone. We played mixes for them and they made suggestions like turning up the drums and record scratches, putting the hi-hat through distortion, or a voice through delay. These were things we could do in the studio but hadn't thought of because we were thinking about presenting the show in the cleaner way that we were used to hearing it onstage. They encouraged us to not be afraid to try things.

"Lin is very collaborative, and it's nice to have his trust in me. That's a huge responsibility that I don't take lightly."

For that album, the use of studio effects, the sound of the drums, and the overall mix gives it more of a pop music sound rather than that of a Broadway cast album. It all paid off when the album topped the Billboard charts.

The album has been number one on the rap charts twice. It is unbelievable for a Broadway cast album to be on the rap charts. I have to give credit to our mixer, Tim Latham ['89] who is a Berklee alum. He was the secret weapon behind the sound of the *Hamilton* record. He also mixed *In the Heights*. Tim was there when the Native Tongue movement was blooming and worked with A Tribe Called Quest, De La Soul, Erykah Badu, and D'Angelo. If there is anyone you want to mix your [rap] record, it's Tim. He understands the style, yet he also knows how to mix a theater record. He walked a fine line to make a record that would appeal to both audiences.

Your vocal arrangements really shine. Was it a collaborative process to figure out the placement of the backing vocals and what types of harmonies should be used?

Lin sings some of his ideas for the background vocals on his demos. He can't sing all of the harmonies in the octave where a woman would, so he allows me to take his harmonies and arrange them for the ensemble we have. I will invert harmonies, add my own counter lines, and either thicken or simplify the chords. But since Lin has such a keen sense of how he wants things to be, I take a lot of my cues from him. Other times I will do my own thing and present it to him after the fact. "Wait for it" was a song where his demo didn't have a lot of harmonies, but he used a lot of delay effects on the melody. I have the live voices [echoing lines] to create the effect of a delay. On the album, the only voice on that song that has [digital] delay on it is that of Aaron Burr. The rest of the ensemble basically sings hockets, repeating words and phrases and doing crescendos in a way to simulate the sound of a delay.

Is there any song that you wait for every night when you are conducting?

Yes: "It's Quiet Uptown." We had done a workshop of act two, and at that time, Lin had only written the show up to the point where Hamilton's son dies. That's where we had to end the workshop and thank everyone for coming! I remember thinking, "What song could Lin possibly write after this gut-wrenching moment?" Then he brought in a demo of this song he'd written in a day, and to me, it's as perfect a song as he's ever written. When I heard it, I was amazed at how he captured the feeling of loss with a beautiful piano figure and an aching melody. He indicated where he wanted string passages. From there I found my way into the chart.

There is one spot where Hamilton is trying to break through to Eliza who is very grief-stricken. I wanted the piano to be pulsing and insistent, like someone knocking on a door and hoping for an answer. I wanted the piano voicings to have a real yearning to them, so I used some clusters. I added an upward piano flourish to break up the quarter-note chordal accompaniment and reused it to emphasize the word *forgiveness*. I was so inspired by what Lin had written that the arrangement wrote itself relatively quickly.

I figured the last song of the show would be a big production number. Instead, "Who Lives, Who Dies, Who Tells Your Story" is sung a cappella by the ensemble with everyone ending on a unison for the last syllable of the word "story." It's very affecting.

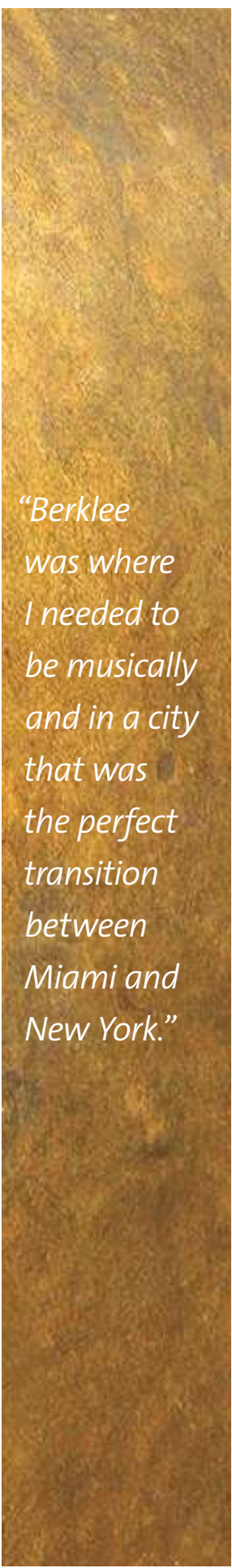
I'm so glad you that you caught that. I am very proud of that. The song initially ended with a very heavy minor chord that felt morose, very sad. It wasn't the way we wanted to end the show. When we started the show off Broadway, Lin got the idea to end the show a cappella. He sang to me the lines he wanted sung. I went home and figured out how to arrange the voices so that you can still hear the descant above the harmonies without clashes or clutter. For the last measure, I thought about how much harmony we'd had, and going to unison felt like the right way to end. It relates to the unity of the performers and the one woman [Hamilton's widow Eliza] that we celebrate at the end. The moment felt sublime. Inspiration came to me right when I needed it.

I understand that when you were young, you were most interested in classic rock and, later, jazz.

That's exactly right. My musical influences are all over the map. I studied classical music as a kid, but I was always focused on radio songs and learning them by ear and with sheet music. I was the kid trying to play "Cult of Personality" or "Panama" on piano. In junior high school, I started getting into theater music and, later, jazz. I am drawn to rhythm, melody, and feeling in music. I love all music: it's all art to me and has value.

Why did you choose Berklee for college?

I went to Berklee because I didn't want to just study jazz or rock. An eye-opener for me was seeing a 10-minute MTV news story on Berklee while I was still in high school. It seemed so contemporary and modern, and was what I wanted. I didn't apply to any other schools. I didn't know of any other place where I could have taken a class on progressive rock in the morning, a class on Stravinsky and a jazz piano lesson in the afternoon, and then play a Caf show tribute to Naked City at night. Berklee was where I needed to be musically and in a city that was the perfect transition between Miami and New York.



"Berklee was where I needed to be musically and in a city that was the perfect transition between Miami and New York."

“We all knew that what Lin was giving us was pure gold.”

Were there any friends or faculty members at Berklee that were influential for you?

Yes. Ken Zambello was really influential. Through him I got to play for singers showcase and commencement concerts. Laszlo Gardony and Joanne Brackeen were my piano teachers. I took a Mingus class with Ken Pullig, music history with Dennis LeClaire, and arranging with Bill Scism. I also played gigs outside of school with Ken Zambello, Mirek Kocandrle, Anthony Vitti, and Bill D’Agostino.

There are Berklee alumni working in the pit band with you. Did you know them when you were students?

Richard Hammond [’96], who plays bass for *Hamilton*, is someone that I’d played with at Berklee, but neither of us can remember what the situation was exactly. We met up again for the show. Richard recommended guitarist Robin Macatangay [’90] to me, and I’m glad he did. This music is very demanding, there is a specific feel and style that’s needed to make it speak as it’s supposed to. We handpicked every musician and put together the best band I’ve ever played with. You’re in this bunker [the pit] with the band members for hours on end, so you have to get along.

You and Lin are on this continuing adventure together. Do partnerships form between Broadway composers and music directors as with Hollywood movie producers and film composers?

I would love to be considered to Lin what [orchestrator] Jonathan Tunick or [music director] Paul Gemignani are to Sondheim. I think there will be books written about Lin as there are books written about Sondheim; he’s that important to the Broadway canon. Lin calls me his right-hand-man, and I’m proud of that, it’s a huge honor. He could call anyone he wants at this point. I know his tastes now and know what he wants and I make musical choices based on that. The longer I am with him, the more I understand his writing. It’s a special connection.

With plans for *Hamilton* to open in other cities around the country, will your role change?

As the music supervisor, it will be my job to set up all the other companies worldwide. I will help put together the bands, help with the hiring of the actors, and deal with the show’s managers. I will travel to check in on the different companies to make sure the quality of the show is being upheld to the required standard. It will be a new phase in my life because this will be my first time doing this on such a global scale. Stephen Oremus has done this for three shows, so I will definitely be calling him for advice. We worked together on *Wicked* as a team. He was the music director and I was the associate music director. There is so much about music direction that has little to do with sitting at a piano and playing. It takes managerial and psychology skills. It’s about staying in your lane when you need to and being courteous to others.

I won’t be able to conduct a show eight times a week and do all the travel that will be needed to super-serve the other companies, so I’m leaving the podium soon. In the meantime, I love being here and playing the show. I hadn’t conducted a Broadway show in a while. The last show I conducted was *In the Heights*, which I left in 2009. Between then and now, I’ve been supervising, sitting at the back of the room taking notes, and seeing the global picture as opposed to being at the podium. I knew for *Hamilton* that I wanted to be in the driver’s seat because the music is so amazing. To be able to be back here with Lin at the Richard Rodgers Theatre where we did *In the Heights* seemed right. I’m glad I’ve gotten to be at the piano and conducting because I missed it.


Do you think this show could run for a decade on Broadway?

The hope is that it will run for longer than that. This was the first show I’d ever worked on where the entire team—all of the different departments—was so harmonious. Every department knocked it out of the park. The music goes with the choreography, which goes with the lights, sets, and costumes. Everything creates this whole. All the department heads had the same feeling; we all knew that what Lin was giving us was pure gold. We knew we had to bring in our A game to match the level of the work that was given to us. It took me eight months to orchestrate the show. I made demos for every song to check that I’d made the right decisions before the music went to the band. I knew this was the most important show I’d ever work on, so I gave it 1,000 percent to honor what Lin had written. I wanted my work to be as good as his.

After giving so many performances, is it still a charge for you to see the audience reaction?

That never gets old. When the show ends, I look at the people in the front row and see the level of emotion they are feeling. I love to see the diversity of the audience: the different ages and races. That’s something very special about this show. It’s drawing people to this theater who might not normally go to see a Broadway show.

Do you have special ambitions for the future?

It’s funny, I don’t know what my exact goals are. I’ve never been someone to plan too far into the future, I take it one step at a time. I’ve been very fortunate that the right opportunities presented themselves to me at the right time. I’ve never had to force anything. But there are some things I’ve never done that I’d like to do. I’ve never conducted a big symphony orchestra or conducted for a film. I’d like some day to play at Carnegie Hall or the Hollywood Bowl. There are bands and artists that I’d like to work with—maybe write a string arrangement for someone’s pop album. *Hamilton* is putting my name out there in a way that could make it possible for me to work in areas outside of musical theater. I look forward to whatever that new chapter will be. 

Hamilton's Helpers

In addition to Alex Lacamoire, several other Berklee alumni contributed in various capacities to making *Hamilton* a success.

The most visible of the bunch is singer and actress Jasmine Cephas Jones '09, who appears onstage playing Peggy Schuyler and later, Maria Reynolds. As the character Peggy, Cephas Jones is cast as the youngest of the three Schuyler sisters. (Eiza Schuyler later becomes Alexander Hamilton's wife.) Over the funky groove of "The Schuyler Sisters," which introduces the trio to the audience, they harmonize and trade lines antiphonally with other characters. The song ends with the sisters singing a three-part riff that gives a stylistic nod to the music of Destiny's Child.

Miranda heard the three actresses who portray the Schuyler sisters harmonizing on r&b songs in their dressing room during *Hamilton's* run at the Public Theater before it moved to the Richard Rodgers Theatre. He and Lacamoire rearranged their number as a showcase for their harmonizing abilities.

In the second act, Cephas Jones plays Maria Reynolds, Hamilton's mistress. Maria's character is a stark contrast to the sweet and innocent Peggy Schuyler. Cephas Jones acts as a temptress to Hamilton, and their long-term affair begins the unraveling of Hamilton's life. Cephas Jones is prominently featured in the r&b song "Say No to This." The number chronicles Maria's seduction of Hamilton and his subsequent blackmailing by Maria's unscrupulous husband, James Reynolds.

No stranger to showbiz, Cephas Jones is the daughter of actor Ron Cephas Jones, who has worked in movies, TV, and theatrical productions in Chicago, as well as in off-Broadway shows. Her mother is the jazz singer Kim Lesley. Jasmine came to Berklee for vocal training in jazz and r&b. Prior to her work on *Hamilton*, she had roles in the TV shows *The Blacklist* and *Blue Bloods* and in the movies *Titus*, *Fairfield*, and *Mistress America*.

Several other alumni have



From the left: Actress Jasmine Cephas Jones, Alex Lacamoire, bassist Richard Hammond, and guitarist Robin Macatangay

contributed to the show. Core members of the pit orchestra are bassist Richard Hammond '96 and guitarist Robin Macatangay '90. Robert Morris '94 and Giancarlo de Trizio '10 are subs in the pit band covering the guitar and drum chairs respectively.

Helping out behind the scenes are Mike Moise '15, an accompanist for rehearsals and auditions who also conducts the show periodically. The most recent grad of the lot, he is the youngest alumnus working on the show.

Assisting as a coproducer alongside Lacamoire and Lin-

Manuel Miranda on the Grammy-winning cast album was Bill Sherman, who attended a Berklee summer program. Tim Latham '89 mixed the cast album. Khyion Hursey '14 was a music assistant for the show and the cast album. Will Wells '11 did music production and editing of the loops and drum samples heard in the show and on the album. Enrico de Trizio '10 (brother of drum sub Giancarlo de Trizio) serves as a rehearsal musician running the loops and samples.

Aubin Wise '14 is an understudy for all three female leads in *Hamilton's* Chicago company.

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Berklee

OMI: Opening Up the Music Industry

By Bryan Parys and Mark Small

Bringing academia, tech companies, record labels, and many other stakeholders together to tackle problems with creator compensation through groundbreaking technology

Talk to recording artists, songwriters, and other rights holders whose music is available through streaming services, online retailers, or posted on YouTube, and you'll find that many are skeptical about how they are being compensated. They receive periodic statements with myriad micro payments for streams that provide little useful information about when or where the music was heard. As well, copyright infringement lawsuits and controversy over consent decrees are frequent topics of conversation among musicians. In an effort to bring greater transparency to the process of compensating content creators, the Berklee Institute for Creative Entrepreneurship (BerkleeICE) launched the ambitious Open Music Initiative (OMI) in June.

Spearheaded by BerkleeICE founder and director Panos Panay '94, Berklee trustee and technology innovator Dan Harple, and IDEO Cambridge partner and executive design director Michael Hendrix, OMI has brought together 120 member organizations, including Universal Music Group, Sony Music Entertainment, Warner Music Group, BMG, Spotify, YouTube, Pandora, Soundcloud, SiriusXM, Netflix, Downtown Music Publishing, SACEM, artists, academics, publishers, startups, trade groups, and leading policy and technology experts for an unprecedented collaboration. [For a more complete list of OMI members, visit open-music.org/members.]

As OMI states on its website (open-music.org), its mission is to “promote and advance the development of open-source standards and innovation related to music, to help assure compensation for all creators, performers, and rights holders of music.”

“The critical thing is, at present, there is no uniform way for the music industry to identify ownership of music rights and who gets paid for the usage of music irrespective of platform,” Panay says. “All these systems are kept in proprietary databases across the entire value chain of the music industry. That includes record labels, performing rights societies, publishers, streaming services, and film and TV studios. They each have a database with information about who should be compensated every time a piece of music is played. Since none of these databases talk to one another, whenever there is an update—let's say when a publishing right changes hands or a new piece of music is released—there is no simple way to notify everyone across the entire industry spectrum.”

OMI, a nonprofit initiative led by Berklee, the MIT Media Lab, and other academic institutions, operates from a position of neutrality regarding the initiative's ultimate business outcome. These factors have enabled Panay and company to bring together industry stakeholders who have historically seen each other as competitors, and start the discussion about sharing information. OMI members, representing creators, entrepreneurs, academic, music business, technology and policy leaders and advocates, have each signed a memorandum of understanding indicating their commitment to the OMI mission.

Which Data Should Be Shared?

Everybody in the industry agrees that knowing the name of the songwriters, players, engineers, and producers on a spe-



“We believe that we have a good shot of making a difference,” says Panos Panay, the managing director of BerkleeICE and coleader of the Open Music Initiative.

cific record is essential knowledge. As well, the name of the publisher and what label owns the sound recording are required for transacting business. To eliminate friction, reduce costs, expedite payments, and enable the usage and licensing of music to happen seamlessly, accurate information needs to be shared and automatically updated.

It's simple for Pandora or Spotify to pay the owner of the sound recording, but they are also responsible to pay a song's publishers. “Publishers will tell you that sometimes they don't have 100 percent of the rights to license a particular song in their catalog,” Panay says. “An agreement that they signed five years ago may no longer be valid because someone who owned 10 percent of the song just sold their portion to someone else. That transaction happens in a vacuum. Some of this sounds mundane, but it is at the core of what we are dealing with, with respect to payment flows in the industry.”

It's a paradigm shift for some organizations in the industry that have been around for a century to go from a closed system and to one that is open to everyone.

“People don't need to know details about a financial deal,” Panay says. “But a digital service provider like Pandora needs to know if a new owner has taken control of some of the works in Pandora's catalog. Otherwise, they will be sending money to the wrong people. The publishing side of the business is becoming more complex because these days, more songs are owned by multiple creators. People are collaborating remotely and making new works that contain material with copyrights owned by other people.”

Building the Infrastructure

When all are in agreement about which data needs to be shared, building the technology to share the latest information is the next challenge. OMI members are working to create an open-source digital architecture or protocol to share information. According to Panay, this is where the MIT



Media Lab, Dan Harple, and member technology companies come into play. They are familiar with how standards for the World Wide Web, banking, or streaming, work in the business and technology worlds. “Dan Harple brings a deep expertise with respect to the creation and proliferation of online standards,” Panay says. “He is one of the pioneers of the streaming and voice over IP protocols. He has technical knowledge about what entities need to come together so that new standards can emerge.”

Millions of people who are unaware of the technical undergirding that makes things work use open protocols everyday. “Take the protocol that governs e-mail communication,” Panay suggests. “TCP/IP [Transmission Control Protocol/Internet Protocol] is a basic protocol that governs Internet communication. Many applications have been written on top of that so that, for example, I can send an e-mail from the Apple mail client on my iPhone to someone who receives it in their Gmail account on a laptop made by Dell. The applications from Google, Apple, and Outlook compete with one another, but their use of an open protocol for communication ensures that my e-mail arrives to the recipient in a secure, in-corruptible way.”

Similarly, OMI members will use the revolutionary Blockchain technology to share data. Blockchain makes it possible to obtain granular-level information about a song as well as the song’s bassline or guitar lick that may have been used in various iterations in user-generated media. “Essentially, Blockchain is a ledger of transactions that is shared across the entire network,” Panay says. “It’s unlike a traditional model where there is a central governing authority that keeps track of all transactions—be it a bank or a clearinghouse.


The Blockchain ledger is shared across all the participating computers in the network. The ledger will not show the dollar amount of a transaction, it just certifies that a transaction took place. Blockchain is a technology protocol with a set of conditions. It records and sends information about transactions of a certain type that are happening across the network.

“To some degree, it can be compared to the Internet, which is a shared network,” Panay says. “This new effort has promise where previous efforts have failed over control issues. The technology for a shared ledger that is open to all participants is a pretty new idea. If there is less money being paid by consumers for music, we should make sure that all the money is being distributed to the rightful owners of the music.”

Currently, more than 50 entrepreneurial companies are working on different aspects of the project. Any member of the community can write applications to drive it forward. Panay makes an analogy to OMI laying the pipelines, in effect, saying to the entrepreneurs, “go and build the apartments, office buildings, hotels, restaurants, and parks that will make this city thrive.”

“We will announce in late September that we have a major player in the tech field providing the underpinning for this platform, which is huge,” Panay says. “They will provide the technology to enable the industry to begin to prototype ways for this interoperability to happen.” Panay is optimistic that the entrepreneurial premise of OMI will spawn further innovation.

“Why shouldn’t songwriters have a dashboard that could tell them in real time where their music is being heard?” Panay asks rhetorically. “It’s not a crazy idea, but to do that, you have to be able to find out who owns the copyright. Record labels and performing-rights organizations can give access to that information to everybody to increase their ability to collect money by knowing instantaneously when their music is being played somewhere. Entrepreneurs will create apps that use the information in a useful way.”

Panay and company are optimistic that the work of the OMI partners will resound throughout the music industry. “We believe that we have a good shot of making a difference.” 

For those wishing to become part of this effort, visit openmusic.org/join.

A Youthful Perspective



From the left: OMI fellows Joel Stevenson of the University of Baltimore and Berklee students Andrew Smith and Sebastian Barniol were among 18 fellows participating in OMI’s summer lab. They proposed an app called INTRSTLR to facilitate connections between fans and behind-the-scenes participants on recordings.

As a component of the roll out of OMI, the MIT Media Lab hosted a three-week summer lab. BerkleeICE, partnering with design-thinking firm IDEO, selected 18 young entrepreneurial student fellows from Berklee, the Boston Conservatory at Berklee, Brown University, and the University of Baltimore. With a range of expertise from music to technology to design, the fellows brought a fresh and youthful perspective to the research OMI has been conducting.

“The lab demonstrated how students can work with the industry to envision new outcomes and possibilities,” Panay stated. The outside-the-box thinking of the students was refreshing as they approached their ventures unencumbered by the constraints of corporate culture and with the freedom to innovate using current technology and that which they believe will become available over the course of the next decade.

Guided by IDEO’s Michael Hendrix, the 18 fellows were grouped into six teams that followed the IDEO methodology of conducting interviews with content creators and producers as well as music consumers. They then set out to design a product or app that they felt could exploit the data sets made available through OMI’s proposed open-source digital architecture. One of their mandates was to explore how to enhance the fan experience. A sampling of the final proposals included the following.

The **Oz Plug** would create a soundprint that seamlessly captures track-level identity information and also allows fans to discover and explore based on their favorite segments of a given song.

Pufferfish would be a membership platform that compiles a creator’s identity, including his or her values. By scanning their Pufferfish card, artists ensure that their complete identity is embedded in content, providing them the opportunity to approach business through the lens of their beliefs.

Mirror would be a wearable device that senses moments of inspiration and focus, and allows artists to reflect on and learn from their own creative process.

Campfire is a proposed platform that encourages derivative works and brings all the content into one generative platform that can be tracked.

Intrstlr would be an app to facilitate connections between fans and behind-the-scenes participants in recordings by various artists. Using information from the streaming service a fan subscribes to, Intrstlr interprets the fan’s listening habits and places his or her favorite stars in “constellations.” Digging into the data behind the songs, Intrstlr reveals that in a constellation comprising Stevie Wonder, Eric Clapton, and Daft Punk, bassist Nathan East is a common denominator: he has recorded with each artist. Intrstlr would enable the fan to reach out to East, perhaps to offer his band a house concert booking.

Panay stated that some of the ideas generated may ultimately be fully developed by the students or be adopted by entrepreneurs in the OMI community.

Scoring in Los Angeles

Alumni find their niche writing for video games, animated TV shows, documentaries, feature films, and more.

By Mark Small

The demand for original music that can accompany visual media is expanding at an ever-increasing rate. There is a corresponding increase in composers trying to break into the field. Two alumni composers interviewed for this story found opportunities on Craigslist. In the hunt, one discovered that one film, a nonpaying student filmmaker's project, attracted nearly 400 responses from composers around the globe.

Those interviewed here built careers by leaving no stone unturned and by demonstrating a strong work ethic while doing internships, assistantships with established composers, and other preparatory jobs. Not surprisingly, all interviewed learned that talent is a requirement for success, but other personal traits—reliability, follow-through, a can-do attitude, serious dedication, and more—must also be present. So while the competition is intense, there is room for gifted composers capable of working hard, learning what it takes to do the job well, and building relationships in the industry.

Gaming the Music

Immediately after earning her film scoring degree in 2007, Sarah Schachner came to Los Angeles with her computer, a collection of stringed instruments and keyboards, and optimism that she'd catch a toehold as a composer in L.A.'s competitive marketplace. Her musical back story is that as a youth, she'd performed with her sister and father in bands playing Celtic music, blues, and classic rock. Early classical violin studies and jazz piano instruction during her high school years gave her a strong foundation complementing her performance experience in diverse musical styles. She discovered her love for composing in the studio before she enrolled at Berklee. Then, after arriving in L.A., where to start?

"I looked on Craigslist and got lucky," she tells me over lunch at a café in Sherman Oaks. "I found a guy who was doing reality TV and trailers and he hired me three weeks after I arrived. I worked with him for a year and got my first experience writing." Composing for reality TV required cues reflecting tension and drama. Developing the ability to create the right moods would come in handy later when Schachner got the chance to compose for video games. But there were dues to pay first.

When her stint in reality TV ended, she sought an apprenticeship with an established film composer. "But some random jobs—like writing music for regional political ads—started coming in from various people," she says. "I was earning enough to pay my rent, so I figured I'd just keep doing that kind of work. Then I met [composer] Brian Tyler through a mutual connection and we started talking online. We had so much in common and hit it off right away." Tyler's résumé is filled with credits for TV, movies, trailers, and video games. A year after meeting Schachner, he offered her a chance to write some game music with him.

"Writing for games wasn't in my mind before I started working with Brian," Schachner reveals. "But I loved it. The action-adventure music needed was the kind of stuff I gravitated toward. *Call of Duty: Modern Warfare 3* was one of the first games I worked on. I was so excited to be on a project of that level."

Schachner did live sessions with Tyler and also recorded a lot of tracks in her home studio. For four years she worked on and off creating additional music for a range of projects, learning a variety of lessons. "Brian has a gigantic room full of instruments and it clicked in my mind that I play a bunch of instruments, so I should utilize what I have," she says. "I played a lot of the instruments for the additional music I wrote for *Assassin's Creed* for Brian."

In 2014, Schachner was hired directly to create music for the game *Assassin's Creed Unity*. "A second composer and I worked on different parts of the game," she says. "I was handling the combat music." The game is set during the French Revolution and the score called for a nod to period music. Schachner blended analog pulses with classical-sounding instrumentation for cues she describes as "action Baroque." The International Film Music Critics Association nominated it in the Best Original Video Game Score category and her cue "Rather Death than Slavery" later appeared in the *Game of Thrones Season 5* trailer. That same year, Schachner made her debut scoring a thriller film, *The Lazarus Effect*, notching her first two official credits. During 2015 and 2016, she scored Activision's blockbuster game *Call of Duty: Infinite Warfare*, which will be released on November 4. Her poignant melodic theme for the game has cemented her reputation as a promising new voice in game music.

When we met, Schachner had just returned from recording string and brass sections for the second half of *Call of Duty* in Nashville. That game and others she's worked on don't require cues designed to segue seamlessly and instantaneously according to game play.

"In an open-world game, the players have lots of freedom to do whatever they want," she says. "That creates more possibilities for how the music needs to integrate. A player might engage in combat and then decide to leave and do something else, it's up to them. In first-person-shooter games things are much more structured and linear. Some audio teams put the burden on the composer to make sure things loop properly and that layers can come off and transition smoothly. But for *Call of Duty*, they would tell me that they needed a four-minute suite that covered certain levels of action. I could put them wherever I wanted. That was great because I could write a massive piece of music and not worry about technical stuff, the editors took care of that. I think you get a much better result that way."

When asked if she harbors hopes of becoming a feature film composer, she answers, "I wouldn't say that feature films are the holy grail for me. I love doing games, ideally, I'd like to go back and forth between the two. I like variety."



Sarah Schachner '07

Animation and Horror

Freddie Wiedmann '04 figures he has written about 40 film scores to date but hasn't paused to count them lately. These days his schedule is full with composing for biweekly episodes of the animated TV shows *All Hail King Julien* and the Disney series *Miles from Tomorrowland*. In May, Wiedmann and lyricist Mitch Watson won a Daytime Emmy Award for their song "True Bromance" heard in *All Hail King Julien*.

Wiedmann also completes a few feature film scores annually as well. He maintains a rigorous pace working in his home studio in California's San Fernando Valley and venturing out periodically for orchestral recording sessions and remotely producing sessions as they happen abroad.

Wiedmann grew up in Germany and moved straight to Los Angeles after graduation from Berklee with his now-wife, Hye Su Yang '04 who was also a film scoring major. He started out interning with documentary film composer Joel Goodman '84 before becoming an assistant to composer John Frizzell for three years.

"John got me started on all levels," Wiedmann recalls. "I learned how to mix a full orchestra in surround-sound with him. If you do good work for John, he is very generous about giving you credit. We did horror, thrillers, and a period drama called *The Prize Winner of Defiance, Ohio*. I went to every meeting with him and got to see him sell cues to the top Warner Bros. executive. While I worked with John, we did two TV shows and 20 movies. After that I felt I knew how things were done and went out on my own in 2008."

Horror movies were Frizzell's forte, and before Wiedmann left, Frizzell recommended him to director Victor Garcia to score his 2007 horror movie *Return to House on Haunted Hill*. It was a fruitful connection that led to seven more pictures with Garcia and a full understanding of the horror genre.

"These days, horror films are more focused on textures than melodies," Wiedmann says. "It's all about getting the creepiest and most disturbing sound. People like to manipulate sounds into something audiences haven't heard before. It also involves finding something unique that's related to the story. If a film has ghosts, you might do something with voices."

During the eight years that Wiedmann has been on his own, he has cultivated relationships with other moviemakers including Don Michael Paul and James Tucker. "I have been lucky that everyone I've worked with has come back to me for seconds," Wiedmann says. "Don Michael Paul and I are now working *Death Race 4*, our seventh picture. He's been very loyal."

Wiedmann began working in a new genre in 2011. "My first animated project was Bruce Timm's TV series *Green Lantern: The Animated Series*," Wiedmann says. "My credits were mainly for horror films and some trailers, I had never done animated or superhero movies. I was one of 10 composers who got to demo for the show and wrote three minutes of music to the scene they sent to everybody." Wiedmann was called back to meet with the creative team. "After I walked into the room," Wiedmann recalls, "Bruce said, 'You don't have any TV credits; how do we know you can do this?' Other than just telling him I could do it, there wasn't much I could say. They needed music for a seven-minute sizzle reel for an upcoming Comic Con and decided to give me another test run. I worked hard on it bringing in some players to make a great seven minutes of thematic orchestral superhero music. I got an e-mail saying I had gotten the gig. They gave me a shot, and since then I've done three projects with Bruce and almost every animated movie that they have produced in the past five years."

In 2015, Wiedmann was hired to score the two-hour German TV movie *Duell der Brüder [Two Brothers]*. It's a period drama about the German brothers who founded the competing Adidas and Puma shoemaking companies. Like the majority of the fea-

tures Wiedmann scores, it called for a full orchestra. He and his wife Hye Su Yang work together on orchestral projects and went to Berlin to record the score. "She is my orchestrator and conductor, he says. "At our home, her studio is upstairs from mine and I send up the files and she orchestrates them. She's better at those things than I am, so it works out well. I'm much happier being in the booth producing and focusing on the performance."

When Wiedmann started his career, he felt strongly that he needed to show his employers that he was organized, diligent, a quick learner, and could get things done. "You deal with all of that stuff before you ever write a cue," he says. "Anyone who has those qualities or is willing to learn them has a good shot at working. I don't think I was an amazing musician at 18 or 22, but I was passionate about this. I got better and learned the ropes." His advice to young composers? "Know what you want, know what the business entails, and be committed. Then there is no reason for you not to succeed."

The Documentary Doctor

Emmy Award-winning composer Joel Goodman '84 is a specialist in writing music for documentary films. His work on narrative feature films, TV, albums, and other forms of collaborative media has kept him busy since he began writing to picture in New York after earning his Berklee degree in jazz composition 32 years ago. A lifelong New Yorker, Goodman established his career in the city as a jingle writer. That job taught him many valuable lessons.

"Doing advertising work, I learned how to write quickly, produce sessions, work with clients, and deliver properly," he tells me over the kitchen table in his Topanga Canyon home. "People want to work with someone who is established and that they are comfortable with." Goodman is certainly well established after scoring more than 125 films and TV programs. As for clients being comfortable, his relationships with many filmmakers began during his New York days. When he moved to Los Angeles in 2003, they continued to seek him out.

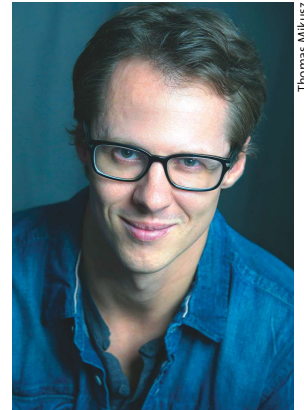
Most films come to Goodman with a temp score. "I've found that very useful because the filmmaker has probably experimented with different sounds and found a direction he or she likes," Goodman says. "I like to hear what sandbox they are playing in and try to understand what they are going for."

On Goodman's website (joelgoodman.com), he has posted descriptions about many of the projects he's done with SoundCloud samples from each score. The cues cover a dizzying array of moods and genres and range from introspective solo piano to string orchestra sketches to pulsing ostinato-driven cues to melodic orchestral pieces, and more. Some feature a jazz group.

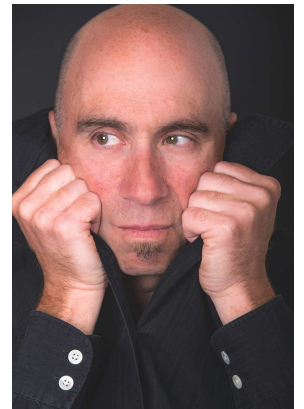
When beginning to compose, visualizing the audience experience is paramount. "In verité films the audience is made to feel like they are like a witness to what is happening," Goodman says. "Typically for those, I'll back the music off a bit. Maybe 35 percent of the film will have music. Depending on how the story is told and how the film is edited, you pick your moments. There is great power when the music stops and what happens afterward opens up. Music editorializes by its nature, and we don't want to say everything. We want the audience to draw conclusions at times."

In historical documentaries, the music plays a different role and is plentiful. "Sometimes the music is wall-to-wall," Goodman explains. "The filmmaker may use a lot of still pictures, on-camera interviews, some archival film, or a recreation of an event. Filmmakers are looking to the music to bring those things to life."

There are many more types of documentaries each calling for a different musical treatment. "Frontline films use less music because they tend to be more journalistic," he reveals.



Freddie Wiedmann '04



Joel Goodman '84



Steve Dzialowski '07 (left) and Lucas Vidal '07

"The theme tends to be more important. I've worked on some *Frontline* projects where I only wrote opening and closing music. In science films, I tend to use more music. As with historical documentaries, there are interviews, graphics, and animations, and you need to bring those things to life."

One of Goodman's favorite recent projects was the PBS *American Experience* film *Walt Disney*. "I had been fascinated with Walt Disney my whole life; this was a perfect project for me," he says. "[Director/producer] Sarah Colt and I had many conversations about who Walt was, what made him what he was, and what the central themes in his life were. We talked about him being very driven, complex with many sides to his personality. In the theme I wrote it was important to have the rhythmic drive, harmonies that implied uncertainty, and odd meters to illustrate that he was different, doing things no one else had done before. He always bet the farm, and if a project failed he would have been bankrupt. The tempo and the rhythmic drive were important to the theme for that movie."

Goodman is also adept at managing his business affairs. "I've been a businessman throughout my career, I've owned a record company and a music publishing company," he says. "The doc world is very personal, and non-Hollywood. We do it all ourselves and it works out. The work you get comes from the work you've done. I always get e-mails from people who have seen my work and want me to do their project. I work with people from Alaska, Hawaii, Memphis, Boston, New York. Where you're located doesn't matter anymore."

Goodman is also proactive in promoting his own music publishing. Most of his catalog can be licensed for other uses. He has also started the company Oovra Music, which licenses the music of other composers for various uses, including documentaries, non-broadcast programming, and some advertising.

Last year was "insanely busy" as Goodman describes it, he scored 10 films. But he's not complaining. He believes that we are living in the golden age of documentaries. "They are about things that are real and to me, it is a very exciting place to be."

Epic Music

While Berklee students, Spanish-born composer Lucas Vidal '07 and his business partner, Belgian-born Steve Dzialowski '07, revealed their penchant for thinking big. They secured funding to produce a live recording session of Vidal's ambitious "Film Suite" with a 60-piece orchestra before a packed house at St. Cecilia Church. As a final project before graduation, the team produced another grand event at which Vidal conducted one of his works with a 150-piece orchestra and choir in Boston's Symphony Hall. Such events were a prelude to careers they would develop in the film industry. The two currently operate a handful of related music production businesses under the company name Music and Motion Productions (MuMo) out of their studio in Venice, CA.

Vidal and Dzialowski first met as Berklee students in an English-as-a-second-language class. Vidal was hitting his stride as a Film Scoring major and Dzialowski as a Music Business/Management major when they established a business model with Vidal composing and Dzialowski handling administrative and business details. After spending a year in New York following graduation, they relocated to Santa Monica, CA, and later moved operations to Venice, CA.

Like all newcomers, Vidal and Dzialowski found the going tough in the beginning. "We got meetings with two of the top agents in L.A.," Dzialowski recalls, "but we didn't have a long enough résumé for them to sign us at that point. We left those meetings wondering how we would get projects and decided to just do it ourselves. I started going to film fes-

tivals and Lucas tried to meet as many people as possible in Spain and Hollywood." After knocking on many doors, they got a movie project. "We did *Cold Light of Day* [starring Bruce Willis, Sigourney Weaver, and Henry Cavill] and then *The Raven*," Dzialowski relates. "After that, the phone started ringing and all the agents wanted to meet with us." Currently, Amos Newman at William Morris Endeavor represents them.

MuMo is housed at the Venice studio that previously belonged to composer Harry Gregson-Williams. "Harry had 10 rooms including a floating room for his studio," Dzialowski says. "We bought this from him for much less than it would cost to build it. We added four more rooms so we could create a community."


MuMo employs a few other composers and a music editor in addition to Vidal and Dzialowski. A stable of freelance composers and Berklee interns work there too. Vidal is the company's primary composer and to date has scored more than 20 features (by both American and Spanish directors) in addition to music for TV shows, short films, documentaries, and trailers.

High-water marks include Vidal's scores to *Fast & Furious 6* (2013) and two Spanish films: *Nadie quiere la Noche* (*Nobody Wants the Night*) and *Palmeras en la Nieve* (*Palm Trees in the Snow*), both from 2015. At the February 2016 Goya Awards (Spain's top movie prize), Vidal won an unprecedented two awards for best original score (*Palmeras*) and best original song (*Nadie*) cowritten with Spanish pop star Pablo Alborán.

Also among this year's highlights was Vidal's penning of the ESPN "Olympic Theme." Mexican conductor Alondra de la Parra was invited by ESPN to conduct a piece to commemorate the first Olympics to be held in Latin America. De la Parra recommended that ESPN bring Vidal onboard to write an original theme. "We had meetings with ESPN in Connecticut," Dzialowski says, "and they gave us some guidelines, but pretty much gave Lucas carte blanche." ESPN wanted an epic theme that included Brazilian percussionists and singers and a full orchestra. Vidal's noble melodic theme and use of driving rhythms embodied the dynamic spirit of the games that ESPN was seeking. The orchestra was recorded under de la Parra's baton with the Queensland Symphony Orchestra in Brisbane, Australia and an accompanying video was shot in a Mexico City church. The video was broadcast widely during the games with Vidal's theme being used in some 20 ESPN spots.

Two years ago, MuMo established Chroma, a new division to produce trailer music. "Trailers come from the film marketing budgets, which are exploding," says Dzialowski. "Film marketing teams need amazing trailers and many different versions for TV spots and international use as well as the in-theater use. Often we will sell a track and make as much money as we would for working four months on a feature film score."

Chroma releases a sampler album of trailer music nearly every month with 10 to 15 tracks. "Lucas writes a few tracks and different composers write the others," Dzialowski says. "Sometimes Lucas collaborates with a specific artist—like Serj Tankian of System of a Down or DJ Paul Oakenfold for a whole album of trailers. I pitch the albums to the trailer houses and music supervisors." Currently Chroma has a catalog of about 600 tracks.

Since their first feature film projects in 2012, Vidal and Dzialowski have made tremendous headway in a very competitive field. They have learned that vision and talent are imperative, but only part of the equation for success. "Talent is important," Dzialowski says, "but willingness to sacrifice and work hard, taking care of every detail, and surrounding yourself with good people are just as important." 



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Defining Your Brand Identity

Communicating the right message about your musical persona tells your audience who you are and why they should care about you.

By Bobby Borg '88

When many musicians focus on promoting their careers, they often think about certain tasks such as creating YouTube videos, posting profiles on social media sites, and building personal websites. But without first thinking long and hard about what you are trying to communicate to your target audience, these actions may yield few meaningful results. Properly interpreting and defining a brand identity is crucial to the contemporary musician's career.

What follows is an overview of how you can start to construct your brand identity. It may also help to polish up the brand you have already developed. I'll also detail brief case studies of three artists who effectively convey their brands to their fans.

The Process and Benefits of Branding

Interpreting and defining your brand identity involves thinking clearly about the image that best resonates with your target fans, making decisions about important elements (such as your genre, name, logo, personality, looks, and product packaging), and then conveying one consistent, honest, and believable message in all your marketing communications. A company brand represents a promise to fans—it's what they come to trust and expect from your organization every time they come in contact with you. In essence, a brand is what people say about you when you aren't in the room.

Defining this identity can project the image you intended in the minds of the fans, present to them a culture that mirrors their

own values and culture, win over passionate customers who become your brand ambassadors, create a special position in your fans' minds that differentiates you from the competition, and increases your company's value and equity in the future.

With a clear brand identity, your marketing messages will be more engaging and persuasive, and they will inform your target audience that you stand for something clear and unique. This is the essence of smart promotion, building awareness, and, ultimately, making healthy sales. Always remember: the clearer the communication, the greater the remuneration.

Everything you do can affect the way your customers perceive you—from the identity you put forth in your musical style, name, logo, and slogans, to your personality, look, culture, and associations with other companies. Without a clear brand identity, you can become lost in the marketplace, like a tree without roots, reaching out in several different directions but without a firm hold on solid ground. You'll appear unpredictable—which customers recognize easily and use as a reason to withdraw their allegiance from you, or never to pledge their allegiance in the first place.

Creating a Brand Identity

To begin building a strong company brand and increase your promotional effectiveness, answer the following eight questions and make adjustments to your career as you see necessary.

- Do your songs have a cohesive style that can be readily categorized as rap, country, rock, pop, reggae, or some combination of recognizable styles?
- Do your lyrics communicate a coherent message that can be summarized in a few words such as world peace, civil rights, life in the hood, having fun, etc.?
- Does your band name project the vibe of your music and lyrics, and can you explain the meaning behind that name concisely? For example, Marilyn Manson combined the names of movie star Marilyn Monroe and jailed murderer Charles Manson to reinforce the artist's glam-metal sound.
- Do the fonts, colors, and images associated with your logo set a consistent recognizable mood? Pink uses a bold typeface and pink colors in her logo to convey her femininity and strong personality. Mariah Carey displays her name in an elegant typeface paired with a small butterfly to convey her soft, feminine vibe.
- Do you have a fashion style that reflects your music and can it be described distinctly? Nicki Minaj's colorful costumes and wigs match her over-the-top alter-ego personality and animated rap style. Alternatively, Tony Bennett's neatly pressed suits and ties match his classy behavior and his elegant jazz style.
- Are the stage designs for your shows intended to offer fans a distinct experience that can be summed up clearly? Are they visually amazing like those of Pretty Lights, or intimate and stripped down like those of like Arthur Lee Land?
- Do the organizations (charities, fund-raisers, foundations, etc.) with which you are associated reinforce your overall values in life and song,

and can these values be expressed easily in interviews? Ani DiFranco sang about contemporary social issues and supported certain political campaigns and human rights groups.

- Is the brand identity you communicate to your audience cohesive in all aspects of your career, and will it appear to be honest, unique, interesting, and consistent when compared to that of your musical competitors?

The above elements should help you to understand more about who you are and what you'd like to project while also helping better align your identity with your fans. To be sure, whether you're a country-pop rocker with Christian family values, or a metal madman with a passion for mayhem, interpreting and defining your brand will help you choose the right words and graphics in your advertisements, feature the right colors on your website, use appropriate font families on your promotional flyers, arrange sponsorships with the right product brands, and "look the part" in publicity photos and videos. Overall, you'll stand for something clear that the fans can identify with and expect.

Case Study 1: Gaby Moreno

Gaby Moreno's core audience consists of Guatemalan-American music fans that appreciate quality music, meaningful lyrics, family values, art, and travel. Her genre is world music: a blend of Latin, blues, pop, soul, and jazz. Her lyrics are down to earth and sung in Spanish and English. Her look is classy and retro: she wears vintage flapper dresses, beaded headbands, and fancy hats. Her personality is friendly, warm, and gentle.

Moreno posts pictures of her travels on social networks, seeks interviews in a variety of cultural magazines, and performs on radio stations with world music formats (such as KCRW in Santa Monica, CA).

Additionally, Moreno performs at art galleries and world music festivals, her album artwork features scenic paintings and photographs, and her performances highlight a variety of musicians and instruments. She also supports charities for needy kids in Guatemala.

Moreno's brand is seamless. From her products to her promotion, she conveys a consistent, clear, relevant, believable, and endearing brand identity to her audience in everything she does. As a worldly, sophisticated, bilingual artist, she's attracted an extremely loyal fanbase that views her as one of their tribe.

Case Study 2: Cypress Hill

Dedicated to meeting the needs of those who seek more than the typical hip-hop band, Cypress Hill targets young, hard-edged hip-hop fans who are part of the marijuana culture. To be clear, I am not advocating for the group's behavior, I'm using the group to demonstrate a brand that is strong, clear, and consistent.

Since their first record release in 1991, Cypress Hill has delivered powerful and direct brand messages to a target market advocating (or celebrating) marijuana use as a lifestyle and attitude. They established their identity by releasing songs with titles such as "Mr. Green Thumb," and got banned from *Saturday Night Live* for lighting up a joint on the air and also secured interviews in *High Times* magazine. They have also created a number of T-shirt designs incorporating a marijuana leaf.

In October 2010, they organized the Cypress Hill Smokeout Festival—an event positioned as an "all-day, mind-opening music festival" featuring several high-energy bands and panel discussions advocating for Proposition 19 and the legalization of medical marijuana in California. It has become a hugely successful annual event with new lineups of bands and panel discussion topics.

Cypress Hill understands their fans and knows how to customize their products and services to appeal to the market, and how to place their products and services where their audience wants and expects them. They understand how to craft emotionally appealing brand communications across all media to connect with their audience. With 18 million albums sold worldwide, and 11 million sold in the United States alone, Cypress Hill is a strong brand that hits its market bull's-eye.

Case Study 3: Ani DiFranco


Singer/songwriter Ani DiFranco cultivated an audience of politically active college students, particularly those of the left wing, who believe in social change and equality for all. Her musical style is alternative folk-rock that feels authentic and natural, and is not the fare of commercial radio stations. Her look is anti-corporate—she often sports a shaved head and wears muscle shirts giving off a somewhat masculine, powerful look. She is opinionated about current events and open about her sexual attitudes. DiFranco writes songs about homophobia, racism, and reproductive rights. In 2004, she organized her own tour called "Vote Dammit!" to urge people to vote for the rights of the oppressed and marginalized.

As a testament to her strong brand, DiFranco received the Woman of Courage Award in 2006 at the National Organization for Women Conference and Young Feminist Summit in Albany, NY. In 2009, she became a Woody Guthrie Award recipient as a voice of positive social change. Needless to say, these awards only further established her already strong brand identity.

DiFranco executes one clear and consistent brand across multiple media channels and scores big with her fans. Amid the clutter of the music business and the thousands of other artists with whom she competes for attention, DiFranco stands for something clear and distinctive in the minds of her target fans.

Rising Above the Fray

Interpreting and defining your brand identity through your name, image, genre, logo, personality, and product packaging will convey a consistent, honest, and believable message in your marketing communications. Without a clear idea of what you are trying to communicate to your audience, you could very easily go unnoticed in an overcrowded marketplace.

As you work to define what your brand is all about, research what other artists in your genre are doing, and seek feedback from those in your target audience. I also recommend consulting with professionals—graphic designers, stylists, and music business consultants—who come highly recommended from trusted sources. Peace and good luck. 

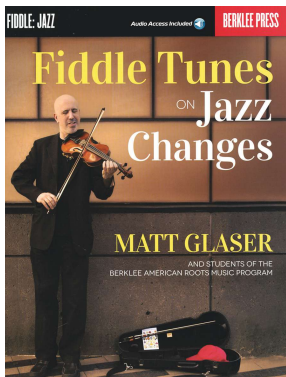
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Bobby Borg has authored Music Marketing for the DIY Musician, Business Basics for Musicians, and is a contributing author to Five Star Music Makeover. He can be reached at bborg@bobbyborg.com.

THE WOODSHED

Fiddling with Jazz Chords *by Matt Glaser*



Matt Glaser is the director of the American Roots Music Program at Berklee. He is an active teacher and performer and has published several books on violin styles. This edited excerpt is from Fiddle Tunes on Jazz Changes, and is reprinted with permission of the author and Berklee Press.

Fiddle tunes are an incredibly deep reservoir of instrumental melodies that have been molded by the passage of time, and yet, they remain infinitely malleable. They are the native language for fiddlers, mandolin players, and guitar players in a variety of idioms. Moreover, fiddle tunes are generated from concise melodic cells that are memorable, and tell a musical story with just a few notes. Think of the opening phrases of “Turkey in the Straw” or “Arkansas Traveler,” for example. In a short amount of time their powerful melodic motion creates indelible phrases that tell a story using tension and release. As the great composer Béla Bartók said, “Folk melodies are the embodiment of an artistic perfection of the highest order. In fact, they are models of the way in which a musical idea can be expressed with utmost perfection, in terms of brevity of form and simplicity of means.”

I have been writing original fiddle tunes on jazz changes since the mid-1970s. But recently, I began experimenting with taking phrases from famous fiddle tunes and paving them over the form and chord changes of jazz standards. Fiddle tunes (like bebop lines and the melodies of J.S. Bach) are predominantly flowing eighth notes. By manipulating the phrases of fiddle tunes to fit the underlying harmony of jazz standards, one develops a keen appreciation for good voice leading, and gets a lesson in “making the changes.”

Melodic Cells

Many people learn to improvise on jazz standards by using chord scales, learning a set of appropriate notes to play on each chord. This approach might be valuable if you already play jazz at some level and want to refine your skills. Chord scales, however, do not teach you how to create and vary a melody. By manipulating the powerful melodic cells inherent in fiddle tunes to accommodate the challenges of jazz harmony, you can create single lines that, like Bach’s, embody harmonic motion, but are expressed in a purely melodic way.

Perhaps the most valuable practicing you could do would involve making up variations of many of the two-bar phrases that occur throughout these tunes. Starting with a theme and creating variations on it is a common practice in Western European classical music. The concept can also serve the developing improviser very well. Instead of worrying too much about playing on chords, use your internal compositional ear to create manifold variations on a simple sequence of pitches. I suggest first trying to play rhythmic variations, and then attach pitches to your newfound rhythms. This will give your improvisations more vibrancy and life. Asked once about how he approached improvisation, Dizzy Gillespie replied that he first thought of rhythms and then added notes to them.

Turkey in Indiana

The tunes in the musical examples on page 27 use harmonic progressions similar to those that occur in popular jazz standards. Example 1 uses the melodic cell from “Turkey in the Straw” and paves it over the chord changes of “Back Home Again in Indiana,” a jazz standard that gave rise to various bebop and modern jazz tunes, including Charlie Parker’s “Donna Lee.” In this example, I tried to fully exploit the melody of “Turkey in the Straw” while adapting it to the familiar harmony of “Indiana.” The B section of “Turkey in the Straw” contains the important American rhythm known as the “cakewalk” (♩ ♪ ♪).

Those skilled at musical forensics may notice a quote from Lester Young’s solo on “Shoe Shine Boy” (from his first recording session) in bars 11 and 12. This solo also contains the cakewalk rhythm. The second half of the tune beginning at bar 17, takes the melody up an octave, which leads us into the climactic moment at bar 21 where I quote the fiddle tune “Limerock” on the A7 chord. In bar 25, there is a brief quote from the Charlie Parker tune “Donna Lee,” which occurs at the same point in the tune “Indiana.” In bar 29, notice the “chromatic below, scale tone above” lick, which leads into a brief quote of


“The Sailor’s Hornpipe,” before landing on the ♭5 and mercifully ending this torturous experience!

A Big Step

Examples 2 and 3 are two different tunes written on one familiar set of chord changes. “The Terpsichore of Robert Wadlow” was the first fiddle tune I wrote on a jazz chord progression, the changes to John Coltrane’s “Giant Steps.” A harmonic labyrinth, “Giant Steps” functions as a rite of passage for young jazz musicians. In the late 1970s, I lived in NYC and studied with the great jazz pedagogue, Adolph Sandole and wrote this tune as an assignment for him. I’m still tinkering with it after all these years.

Example 3, “Big Sailor Turkeywheel Liberty Polka,” has many fewer notes than “The Terpsichore of Robert Wadlow” and is more melodic and lyrical. You might notice references to the fiddle tunes “The Sailor’s Hornpipe,” “Turkey in the Straw,” “Wheel Hoss,” and “Liberty” sprinkled liberally here—especially in the last eight bars.

The chord changes in “Giant Steps” are truly challenging. One way to simplify the harmony is by reducing all chord changes to either V or I. All the chords in this progression are either the tonic triads B, E♭, and G, or the V chords that resolve to those triads. The entire harmony of this tune can be reduced to F♯7 going to B, B♭7 going to E♭, and D7 going to G. As I often say, all harmonic music in the universe can be reduced to either V or I. Even the most complicated chord changes are some kind of V chord or some kind of I chord. That being said, I’ve been working on these changes for nearly 40 years, and I still find them to be difficult!

Enjoy playing these tunes as etudes and exercises, and make sure to vary phrases frequently. Then try your hand at writing your own fiddle tune. Take a jazz standard that you’re trying to master and incorporate a melodic motif from a fiddle tune. The goal is to weave your way through the song adhering to rules of good voice leading while making the changes. 

Example 1 (for larger images turn to next page)

BACK HOME IN TURKEY AGAIN

BY MATT GLASER

Example 2

THE TERPSICHORE OF ROBERT WADLOW

BY MATT GLASER

Example 3

BIG SAILOR TURKEYWHEEL LIBERTY POLKA

BY MATT GLASER

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Manu Araoz '76

Weybridge, England, 1965

Example 2

THE TERPSICHORE OF ROBERT WADLOW

BY MATT GLASER

B D⁷ G B^{b7} E^b A^{MIN7} D⁷

G B^{b7} E^b F^{#7} B F^{MIN7} B^{b7}

5

E^b A^{MIN7} D⁷ G C^{#MIN7} F^{#7}

9

B F^{MIN7} B^{b7} E^b C^{#MIN7} F^{#7}

13 3

Example 3

BIG SAILOR TURKEYWHEEL LIBERTY POLKA

BY MATT GLASER

B D⁷ G B^{b7} E^b A^{MIN7} D⁷ G B^{b7} E^b F^{#7}

B F^{MIN7} B^{b7} E^b A^{MIN7} D⁷ G

7

C^{#MIN7} F^{#7} B F^{MIN7} B^{b7} E^b C^{#MIN7} F^{#7}

12

EXPERT TESTIMONY

*Given by Jeriel Johnson '05 and Bill Freimuth to
Mark Small*

Working at the Grammys

For the past two years, Jeriel Johnson '05 has worked for The Recording Academy® in Los Angeles. He was recently promoted to the role of senior project manager and oversees the awards process for the r&b, rap, and reggae style categories leading up to the GRAMMY Awards®. This time of year at the academy is particularly busy as they gear up for the next edition of the GRAMMY Awards. Nonetheless, Johnson took time from a busy schedule to describe the arc of his career and the behind-the-scenes work leading up to the awards broadcast.

Johnson grew up in Philadelphia in a musical family, and took an interest in the drums at the age of two. His father led a band that played in their church, and during rehearsals at the Johnson home, young Jeriel was always sitting on the drummer's lap. He played the drums avidly throughout his school years. After the Johnsons moved to Cincinnati, OH, an influential high school band director there, Drew Cremisio '84, introduced Johnson to jazz and fusion music and encouraged him to apply to Berklee. He received a scholarship and attended Berklee. Ultimately, he chose Music Business/Management as his major.

Following his studies, he moved to Los Angeles hoping to work in A&R at a record label. But finding those jobs to be few and highly coveted, Johnson started paying his dues working initially at Starbucks and then later in a succession of internships, temp, and full-time jobs at Hidden Beach Records, Walt Disney Studios, Warner Bros. Records, NBC Universal, and elsewhere.

Johnson found that his day jobs in a variety of corporate environments and his side hustle with promising artists had prepared him well when he learned that The Recording Academy was seeking a project manager for urban music in the Awards Department. After several interviews, Johnson was hired. These days he is involved in a range of initiatives including reaching out to urban music artists, and conducting panel discussions.

As a ramp-up for the 59th annual GRAMMY Awards presentation, Johnson and Bill Freimuth, the Senior VP, Awards, shared information about the work of the Recording Academy and the nomination process.

Jeriel, when you were hired by the Recording Academy, did you feel that you had reached the career path you wanted to follow?

A&R was where I wanted to go, but while I don't sign anyone to deals in this role, a big part of my job is to discover new music and to connect with artists, managers, publicists, songwriters, and producers. So I get to do some



Jeriel Johnson

things an A&R person does in terms of building relationships and keeping my finger on the pulse of what is happening musically in the genres that I manage.

How do you stay ahead of the curve in finding up-and-coming talent?

In the awards process at The Academy, we receive thousands of entries across The Academy's 84 categories. I am exposed to a lot of music that way. But due to the contacts I have built up over the years, I also end up going to a lot of artist showcases, studio sessions, and playback sessions to hear what people are working on. People reach out to me for feedback.

I spend a lot of time connecting in the rap, r&b, and reggae communities at festivals, concerts, and other events going on around the country. I also do a lot of outreach. For the past two summers, I moderated and helped put together GRAMMY panel discussions for the Essence Festival in New Orleans.

Is education a component of your work as well?

Being able to connect with the community as a musician representing The Academy is very important to me. There are misconceptions about The Academy. I don't know that a lot of people know that there are musical minds working here. Education in the rap and r&b communities is key. For so long, members of these communities didn't know what they didn't know. I've been helping to demystify the Grammy Awards process over the two years I've been here.

Bill, can you describe the nominations process?

Every year in July we contact people in the industry, our Recording Academy members, and members at the media companies that are registered with us to let them know the entry period for upcoming awards is about to begin. We have two rounds where our members and the registered media companies submit music to be considered. Our Awards Department receives the entries and verifies that they fulfill all of our eligibility requirements—release dates, recording dates—and we verify the credits for songwriters, producers, and make sure that the spelling and grammar for every entry is correct. Then we do an initial listen to all of the music to make sure that things entered in each category are in the ballpark. After that, we form screening committees to make the final decisions about the category the music will go in on the entry list that goes out with the ballot to the voting membership. These screening committees comprise artists, songwrit-

ers, producers, senior label executives, academics, music historians, and radio personalities. All are experts in various genres. We press play and the committee decides whether an album is a rap album or a pop album. We ask the members not to take into account chart position, radio play, or record sales. Their decisions are based strictly on the music.

We listen and have a discussion. A producer may think a track sounds like a pop record, but then the label rep says the artist is a rapper. A historian may have a different point of view. There is some really interesting conversation. If the room is split, we take a vote, and the results of the vote are final. After all the music is in the right category, everything is finalized for the first ballot. Our voting members receive the entry list and a ballot, fill it out, and mail it to Deloitte and Touche, our accounting firm.

Deloitte tabulates the votes and reports the top five vote getters in most of the categories. We form a nominations review committee made up of music creators: artists, songwriters, producers, and engineers. There are no academics, or representatives from labels on this committee. The names of [prospective] committee members—the cream of the crop among music creators—are submitted by the 12 Recording Academy chapters across the country. Those names go to Neil Portnow, the president and CEO of The Recording Academy; John Poppo, the chair of The Academy; and myself. The three of us make recommendations to the Board of Trustees. The names the board ratifies end up on the nominations review committee.

That committee then receives the lists of the top 15 vote getters and digs into the music. They are charged with giving a creative critique as opposed to the work of sorting done by the first committee.

The voting is done by secret ballot, and Deloitte is on site to collect the ballots. They let us know the top five nominees voted on by the nominations review committee. That brings us to the first week of December when we announce to the world all of the nominees across all of the categories.

How is the final balloting handled?

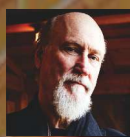
We prepare the final ballot that's mailed out to the voting membership. Members receive the entry list in their GRAMMY user profile and fill out the ballots. The completed ballots must be sent back to Deloitte by the week of January 13 so they can tabulate the votes. We find out who won on the night of the show when the rest of the world finds out.

Jeriel, what is on your plate at this point in the process?

We are in the thick of things now [September 13], my reggae committee meets tomorrow and other meetings start on September 28. We are getting ready for the 59th GRAMMY Awards. It's really exciting. I feel really blessed to be in this position. For me, there is no better place to be than at a company that means so much to music. The GRAMMYS represent so much to music creators around the world. 

2016 SIGNATURE SERIES at Berklee

For Berklee Performance Center tickets, visit berklee.edu/bpc, the Berklee Performance Center box office, or call 617-747-2261. For the Music of Wang Leehom tickets, visit bso.org, Symphony Hall box office, or call 617-266-1200.



John Scofield's Country for Old Men

Berklee Beantown Jazz Festival
September 23, 7:30 p.m., Berklee Performance Center

In his *Country For Old Men* project, **John Scofield** '73 and several of his closest musical associates—Steve Swallow,

Bill Stewart, and Larry Goldings—will sculpt jazz renditions of classic tunes by George Jones, Hank Williams, Merle Haggard, Bob Wills, Patti Page, and Shania Twain, to name a few. In Scofield's words, "We're going to turn 'outlaw' country tunes into jazz vehicles. We improvise while keeping the integrity, character, and twang of this wonderful American music."



Pablo Ziegler Meets Berklee

November 10, 8:00 p.m., Berklee Performance Center

Latin Grammy-winning pianist, composer, and arranger

Pablo Ziegler is one of the most important figures in

Argentine new tango, the vibrant musical hybrid of classic tango and American jazz. After performing in tango grand maestro Astor Piazzolla's legendary quintet for more than a decade, Ziegler has led his own groups for more than 20 years, refining and reimagining the boundaries of the tango tradition.

The event, produced by faculty Nando Michelin and Oscar Stagnaro, will feature a large student orchestra performing Ziegler's compositions and arrangements.



The Music of Wang Leehom

November 13, 7:00 p.m., Symphony Hall, Boston

Chinese-American singer-songwriter, music producer, actor, film director, and Berklee alumnus **Wang Leehom** '99

returns to Boston with his revolutionary mix of pop, rock, jazz, hip-hop, R&B, classical, and traditional Chinese music, from aboriginal folk music to Beijing opera. Leehom will receive an honorary doctorate of music degree from Berklee during the concert, where he will join Berklee musicians in a performance of his music.



Shankar Mahadevan Meets Berklee

December 13, 8:00 p.m., Berklee Performance Center

Singer-songwriter and music educator, **Shankar Mahadevan's** breakthrough came with his bestselling album *Breathless*, which held the number one spot on all Indian music charts

for over 10 weeks. Shankar has been regularly performing along with many of India's most famous artists including Sivamani, Ranjit Barot, Taufiq, and Fazal Qureshi. He has also toured with John McLaughlin's band Shakti, whose live recording earned a Grammy nomination.



ALUM NOTES

Compiled by
Stephanie Mitschele '16



Charles Xavier '75



David Ganc '84



Alexia Vassiliou '85



Todd Glacy '86

1975

Charles Xavier of San Bruno, CA released his sixth CD, *Happy Note Records Sampler 2016*, on October 14. Xavier's single "The Dreamer" is available on iTunes and Amazon.

1978

William Garrett, the owner of Electracraft studios in New York City and Los Angeles, has been named the studio manager and chief engineer at Spotify's new studio in New York City. The studio team will work on producing original content for Spotify with a variety of artists. Garrett continues to run Electracraft studios and his podcast *Room Tone*.

1979

Performer and music instructor Jonathan Lax of Summit, NJ, performed at the 2016 International Trumpet Guild Conference in Anaheim, CA. Lax's general music students participated in the Smithsonian Institute's Jazz Appreciation Month.

1982

Drummer Zoro of Brentwood, TN, penned the book *Soar! 9 Proven Keys for Unlocking Your Limitless Potential*. It is available at Barnes & Noble Amazon.com.

1984

Don Breithaupt of Santa Monica, CA, released the album *Left* in June with his band Monkey House. The album features guest appearances by Steely Dan alumni Jay Graydon, Elliott Randall, Drew Zingg, and Michael Leonhart. Also joining Breithaupt were songwriter Marc Jordan, saxophonist Donny McCaslin '88, and vocalists David Blamires and Lucy Woodward.

Woodwind player David Ganc of Rio de Janeiro, Brazil, released his fifth album *Nocturne: David Ganc Interprets Chamber Music of Nivaldo Ornelas*. The artistic product from his Ph.D. research, the album pays tribute to the legendary Brazilian tenor sax player and composer Ornelas. Visit davidganc.com.

1985

Paul Godwin of Montara, CA, and fellow alumnus Miguel Noya '81 comprise the electronic duo Dogon. The duo is currently on tour in the United States and Europe. Their latest album *All My Relations (at peace)* is available on iTunes and features Berklee alumni Kai Eckhardt '84 and Michael Rivard '84.

Vocalist Alyssa Landry of Yerres, France, is performing in the musical *Sweeney Todd* in performances at theaters and opera houses across France.

Marc J Stasio of South Plainfield, NJ, serves as professor and managing director of jazz studies at Mason Gross School of the Arts, Rutgers. He teaches composition and arranging based on "The Hidden Score," with a blog and upcoming publications under that title. Stasio is currently pursuing his doctorate. Visit marcstasio.com.

Multi-platinum selling vocalist Alexia Vassiliou of Cyprus, was the star of the concert "Alexia Live at the Acropolis" on October 4. The show at the Ancient Theater of Herodio marked her 35 years in the industry with a retrospective of her 45 albums. The show's producer was Antigoni Yiallouridou '97. Visit alexiamusic.com.

1986

Sacred Sound musician Todd Glacy of Portland, ME, released the album *Instrument of Love*, a collection of original songs. Glacy also recently completed an East Coast tour of concerts, talks, and workshops. Visit sacredsoundandliving.com.

Michael Lord of Valley Village, CA, composed theme music and underscore for NBC's upcoming one-hour prime time game show *The Wall*, hosted by Chris Hardwick. Lord also composed theme music for Fox syndicated talk show *Hollywood Today Live* and underscore for Mar Vista Entertainment's features *IT List* and *You Cast a Spell on Me*.

Jazz composer and saxophonist Tommy Smith of Larkhall, Scotland, released the album *Modern Jacobite* featuring his new symphonic work "Jacobite" and his re-imaginings of the music of Rachmaninoff and Chick Corea. Visit spartacusrecords.com.

1987

Futurist and author Gerd Leonhard of Arlesheim, Switzerland, penned the book *Technology vs Humanity: The Coming Clash Between Man and Machine*. Visit techvshuman.com.

1988

Saxophonist Donny McCaslin and his band will make their Motéma Music debut with the release of *Beyond Now*, a new album dedicated to David Bowie. The project is influenced by the group's extraordinary experience collaborating with Bowie on his final album *Blackstar*.

1989

Organist Christoph Bull of Los Angeles, CA, is the organist-in-residence at the First Congregational Church of Los Angeles. Bull was featured on pipe organ at the *Ghostbusters 2016* soundtrack composed by Theodore Shapiro.

alumni profile

Prasanna '99

Guitar Vistas

By Mark Small



Laura Siersema '90

Pianist **Regan Willocks** of St. Croix, U.S.V.I., released CD *Smooth Sailing*, a compilation of jazz grooves from St. Croix featuring original compositions and covers. Visit his YouTube channel.

1990

Bassist **John Baldwin** of Chesapeake, VA, is touring with *Rockin' Road to Dublin*, a musical combining Irish-dancers with a live Celtic-rock band. Visit rockinroadtodublin.com.

Composer **Laura Siersema** of Greenfield, MA, began recording piano parts for her piece *Aberfan* for seven pianos, percussion, voice, and tools of rescue. The work commemorates the 1966 coal waste mountain collapse in Aberfan, Wales that killed 144 people. Visit laurasiersema.com.

1992

Jay Jennings of Burbank, CA, is the sound designer for the upcoming Dreamworks film *Trolls*. Jennings has previously served as sound editor, sound designer, or sound effects editor for such films as *Teenage Mutant Ninja Turtles 2*, *Kung Fu Panda 3*, *Spectral*, and *Now You See Me 2*.

Jan Uwe Leisse of Cologne/Germany was the legal adviser for the award-winning documentary and album *I Go Back Home* starring Jimmy Scott, Joe Pesci, and David Sanborn. The film premiered at SXSW 2016, and was presented by **Quincy Jones '51** at the Montreux Jazz Festival in July. Visit i-go-back-home.com.

After hearing Prasanna's guitar playing, my first impression was that I'd never seen or heard anyone approach the instrument as he does. The seemingly endless variety of long and short glissandi and other left-hand inflections in his solos derived from Carnatic music (the genre of classical music from southeastern India where Prasanna grew up) give his playing a most exotic sound. But also in the mix are guitar techniques that are the staples of Western rock, blues, funk, and jazz.

The amalgam of musical sounds in the air in Prasanna's childhood home in Ranipet, India, included Carnatic vocal music sung by his younger sister, the radio playing songs written by Illaiyaraja for Tamil and Bollywood films, and his dad's collection cassettes of Western pop songs by Toto, the Bellamy Brothers, the Pointer Sisters, and others.

"I started playing semi-professionally when I was 13," Prasanna says during a call from his New York apartment. "We played a lot of film music covers. The music of Illaiyaraja was like that of Michael Jackson in my area." Around that time MTV became very big in India and exposed Prasanna to many more Western artists and his band's playlist grew to include songs by Dire Straits and the Police. He also began checking out heavier rock bands including Scorpions, Deep Purple, and Led Zeppelin, but Santana ultimately became a link between Eastern and Western music for Prasanna.

"Santana's playing was so melodic and lyrical," he says. "Somehow I connected it to Indian music. I was learning Carnatic music from my sister's guru and playing it on the guitar, very formal and serious. But I was also playing metal and absorbing the compositional things going on in film music. The musical types mixed together, it was all just music to me."

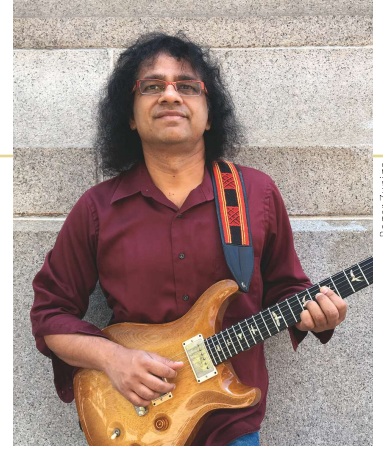
A student with a bright academic future, Prasanna was accepted to the prestigious Indian Institute of

Technology following high school. "For an Indian kid to get into that school meant that you would be set for life," he says. "The acceptance rate is about 2 percent." While studying naval architecture at IIT, he continued his musical explorations of the blues as well as progressive rock, and then jazz, beginning with Steely Dan and progressing to Chick Corea and Pat Metheny.

"I finished at IIT, but I didn't want to do what my peers were doing and get a fellowship at Cornell or MIT. I wanted to go to Berklee," he says. "Someone told me that Donald Fagen, Al DiMeola, and others went to Berklee, and I had to go there. I needed an environment where I could play with other people and experiment with Carnatic ragas in jazz. Berklee was very welcoming and I found that there was a decent awareness of Indian music among the faculty."

Prasanna's focus at Berklee was jazz and classical composition, but at the same time he dug deeper into his Indian music background as he developed his musical voice. As a student, his calendar was filled with concert dates across the country. "The Carnatic scene in America opened up for me," he says. "Sometimes the audiences were primarily Indian, but when I played at colleges there was a more diverse crowd." He made it a practice to always surround himself with the best players possible. "After I graduated from Berklee, I had an opportunity to play at a cultural festival at IIT," he recalls. "I got Alfonso Johnson and Kenwood Dennard to do the show with me in Chennai, India. I wanted to push myself, and it was awesome."

In the 16 years since he left Berklee, Prasanna has moved among a diverse group of musicians playing on celebrated soundtracks by Indian film composer A.R. Rahman, jamming with American rockers Alec Skolnick and Vernon Reid, and playing jazz fusion with Steve Smith '76, Victor



Prasanna

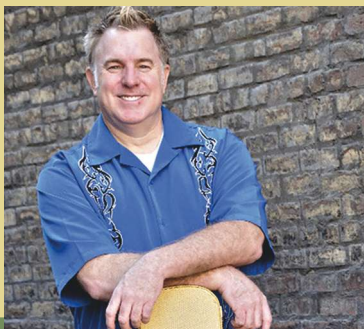
Wooten, and others. He's recorded 16 ambitious albums to date as a leader, including his latest, *All Terrain Guitar*.

The new outing explores the rock, jazz, and Indian influences in Prasanna's playing and writing. The album's musicians include trumpeter Dave Douglas, saxophonists Rudresh Mahanthappa '92 and David Binney, pianist Vijay Iyer, drummers Rodney Holmes and Mauricio Zottarelli '02, bassists Mike Pope and Bill Urmson, and vocalists Shalini Lakshmi (Prasanna's wife), and Natalie John. Prasanna's multi-hued guitar is the album's unifying force, yet he shares the spotlight liberally with his soloists.

Among the many standout tracks are the uptempo "Springtime in New York" with its fleet-fingered bass and guitar melody. "Song of the Wind" has an angular bass ostinato figure underpinning a raga sung by Shalini Lakshmi in unison with Prasanna's guitar. Vijay Iyer offers a spacey and enigmatic solo piano on "31" before Rodney Holmes kick's into the tune's jazz-rock groove. Prasanna's heavily distorted guitar is at center stage in "Lava," a four-minute solo piece that pushes deeply into Carnatic musical territory despite an instrumental timbre atypical for that genre.

Prasanna came up with the album's title while dune busting in Dubai thinking of all the musical styles and genres of which guitar is a part. "Guitar is such an omnidirectional instrument," he says. "To really function in this world, a guitarist has to be open because the instrument demands a greater level of openness than any instrument I know of."

"When I record, I think of movies and journeys. On a flight, if you look out the window, you may see mountains, flat land, and then glaciers. For me, this record is like that in music." In Prasanna's hands, the guitar transports listeners to vistas that are simultaneously curious and magnificent.



Shane Adams '95

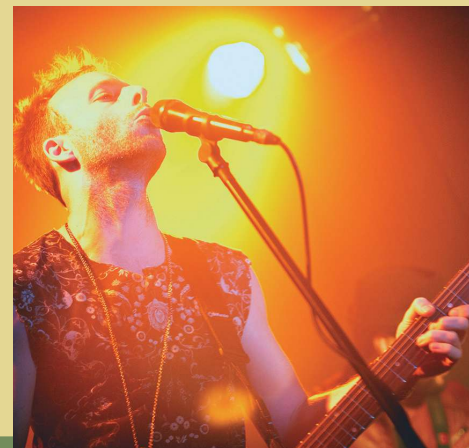


Julian Graciano '96

Carolina Soriano



Maureen Murphy '99



John Shannon '02

1994

“Metal” Mike Chlasciak of Wayne, NJ, cowrote several songs on the album *Songs from the Garage* with *Saturday Night Live* alumnus Jim Breuer, including the album’s single “Old School” cowritten with Breuer, Rob Caggiano, and Joan Jett. Visit metalmike.net.

Rob Lewis of Los Angeles, CA, will serve as the musical director for the new Spike TV show *Tracks*. Christina Aguilera is the executive producer of the music-based game show.

1995

Shane Adams of Nashville, TN, wrote the book *The Singer-Songwriter’s Guide to Recording in the Home Studio*, published by Berklee Press. It is a primer for setting up and effectively using home studio equipment.

Educator, musician, and ordained minister Jetro Da Silva of Redondo Beach, CA, released the book *Music and the People of God*, available on Amazon.com.

1996

Guitarist Julián Graciano of Buenos Aires, Argentina, has published *Method Tango Guitar* with Melos/Ricordi. Astor Piazzolla’s guitarist Horacio Malvicino praises the book,

stating that it contains “the necessary secrets to play our tango.” Visit juliangraciano.wixsite.com.

1997

Shie Rozow of Santa Clarita, CA, released his debut CD *Musical Fantasy* on 4Tay Records. The album features performances by the Lyris Quartet, violist Luke Maurer, pianist Robert Thies, and the final recording of the late French horn player Brian O’Connor. Visit shierozow.com.

1998

Gerard Salonga of Parangue City, Philippines, was recently named the assistant conductor for the Hong Kong Philharmonic Orchestra.

1999

Vocalist Maureen Murphy of Nashville, TN, is currently touring with Zac Brown Band and STS9. She has been featured on the albums *The Universe Inside* by STS9, *Fuego* by Phish, and *Jekyll + Hyde* by the Zac Brown Band. Murphy has performed at Bonnaroo Music and Arts Festival, Fenway Park, Wembley Arena in London, and more.

Drummer Chuck van Haecke of North Hollywood, CA, played drums, edited, and coproduced two songs for Epically Cracked’s self titled record. The album was recently reviewed in *JazzTimes* magazine.

2000

Guitarist Gustavo Assis-Brasil released a songbook including full scores and guitar tab for his album *Chromatic Dialogues*. Visit <http://gustavoassisbrasil.com>.

2001

Matthew Cahoon of Providence, RI, signed a worldwide deal with the diverse record label, Tabletop Records. Dedicated to artist individuality, the label will release new music, support his back catalogue of seven previous albums; and offer support for future tours, releases, and events.

Christopher “Kip” Jones of St. Paul, MN, together with the other members of the string quartet Ethel, will receive an honorary doctoral degree from Denison University during its 2017 commencement ceremony.

Sebastian Mueller of Koln, Germany, and the band Colonel Petrov’s Good Judgment, released their debut album on Moral Machine Records in September. Visit moralmachine.de.

Saxophonist and Barbados native Elan Trotman, and his band Elan Trotman’s Tropicality released the album *Double Take* in July. Trotman also founded the non-profit Never Lose Your Drive, whose mission is to fund music programs for children in Barbados. Visit neverloseyourdrive.com.

2002

John Shannon of Brooklyn, NY, played the guitar parts heard in the TV show *Louie* from 2010 to 2015. The song “Dreams,” which he penned and recorded with his band theShift, reached number 5 on the charts in Peru. Benjamin Geis ’04 and M.J. Lambert ’04 are also members of theShift.

Erich (Geinert) Wald of Waretown, NJ, co-wrote and released “STRONG” a song to benefit children battling cancer. The song features Patrick Whelan and students at the Brackman Middle School. “STRONG” can be viewed on YouTube and purchased on iTunes. All proceeds will be donated to Ocean of Love youth cancer charity in New Jersey.

2003

Bassist Annie Clements of Nashville, TN, is touring with Amos Lee. Clements also plays with the American Country music duo Sugarland.

Nick Gomez of Santa Monica, CA, recently released *The Deep Burn*, his fifth album as an indie rock artist. Featured on the album are Joshua Zeigler ’03 and Jon Gustaitis ’95. Gomez has also been touring with the band Naked Eyes, producing for punk-rock legend Billy Bones, and cowriting music for a 10-episode web series for the Verizon Go90 app entitled “Oscar Mic.”

Compiled by Maxwell Wright

Nashville Pros

by David Petrelli '05

Producer **Mike Puwal** (aka Mike P) is a multi-platinum musician with producing, engineering, and song-writing credits with such varied acts as Bones Thugs-N-Harmony, D-12, Grand Funk Railroad, Kenny Wayne Shepard, and others. Born and bred in Detroit, Puwal left the Motor City and headed to America's Music City about a decade ago.

"I just wanted a change of scenery and a change in my career," Puwal says of his decision to move. "I always really loved being in Nashville. It's just like Berklee; everyone here is obsessed with music."

Puwal's obsession with music began at age 10 after his mother bought him a guitar. He was hooked immediately. During his teen years he joined a band and performed regularly around Detroit. They opened up for some prominent bands at the time.

Puwal's hometown guitar teacher Mark Jasper pointed him in the direction of Berklee's concrete beaches. "He told me about this music school in Boston where I should consider going," Puwal recalls. "I had an awesome experience at Berklee. It was a place where everyone understood me and I fit in."

After Berklee, Puwal was drawn back to Michigan. "Detroit really has its own sound, its own thing," he explains. "So many cool things start underground in Detroit then go to London, and come back to the U.S. Then all of a sudden they're in the mainstream."

A major connection for Puwal came after he followed up on an ad in the *Detroit Metro Times* for a studio engineer. Psychopathic Records, the label of the hip-hop group Insane Clown Posse, had placed the ad, and ended up hiring Puwal to build the band a studio and become their engineer. He later played the band a few instrumental tracks he had written and produced hoping they might give him some advice. Instead, they went into the studio the next day with him and put vocals on his tracks. Fast-forward, and today Puwal has more than 180 credits on ICP



Mike Puwal

records. Psychopathic Records has since signed Puwal's his rock band Zug Island.

Puwal's road to the producer's chair had its beginnings with his practice of poring over credits on record jackets. Wanting to learn how to produce, Puwal approached the staff at Harmonie Park Studios in downtown Detroit. "I begged them to hire me," he recalls. "My first day in the studio, I assisted for a Grand Funk Railroad session. Soon I was working 70 hours a week—and loved it."

Creating something new and hearing it come to life on a record remains a powerful motivator for Puwal. Every now and then he gets to watch something grow from record, to radio, and then onto the *Billboard* charts.

Some of Puwal's recent successes have been with fellow Detroit natives. The album *Breaking and Entering* that he produced for Detroit blues artist Eliza Neals received four 2016 Grammy nominations.

Puwal recently busted out his guitar and hit the road with his band Zug Island for tour dates that included opening for the legendary Ted Nugent. Puwal reports that the "Motor City Madman," is actually "a real chill guy when you get to hang with him alone. Not many people get that opportunity," Puwal reports. But then, not many people are Mike P.

Felipe Saalfeld '15 of Santiago, Chile, is an operations analyst for Live Nation Madrid. His duties include transversal optimization for all of the company's processes from cost estimations to final settlements and budget control. Saalfeld also presents master classes lectures at Universidad Europea de Madrid, where Live Nation has partnered to teach the curriculum for a master's degree in live entertainment. Live Nation is the global leader in the concert industry with presence in 37 countries drawing more than 530 million fans to their events.

Aimée Jagou '15 of Paris, France, and Marie Trifault cofounded AM, a Paris-based sound design company dedicated to the fashion and art sectors. AM offers sound illustration, sonic presentation, and profile image consulting services to a range of clients. This year they have worked with such brands as Études and Lanvin. They also offer DJ services in collaboration with visual artists. Visit <http://amsounddesign.com>.

John Moses '14, a Vermont native now living in Los Angeles, works in business affairs, licensing, and finance for Red Bull Records. He handles collections, creative synch pitches, and distribution. Moses also helps with production work at Santa Monica, CA, radio station KCRW for its round-the-clock music stream, "Eclectic 24." He also coleads the record label Youngbloods. For more information visit weareyoungbloods.com.

Singer-songwriter **Bruna Lucchesi** '13, of Curitiba, Brazil, has released her second album *Ianaí*, which was produced and recorded during a six-day period of creative isolation in the countryside of southern Brazil. In October, Bruna embarked on a tour of the American East Coast with Las Muffins, a collective formed at Berklee Valencia. Visit brunalucchesi.com.

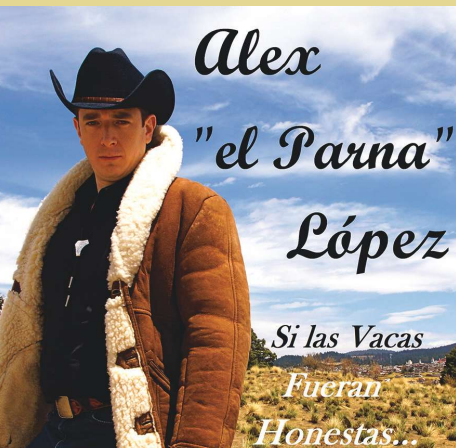
Music producer, sound designer, and musician **David Acosta** '15 of Quito, Ecuador, serves as a faculty member at both Universidad de los Hemisferios and Universidad De Las



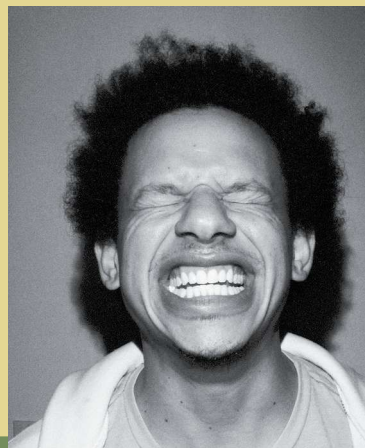
Alexey León Reyes '14

Americas. He also operates a music production studio called Addictive Sequences in Quito.

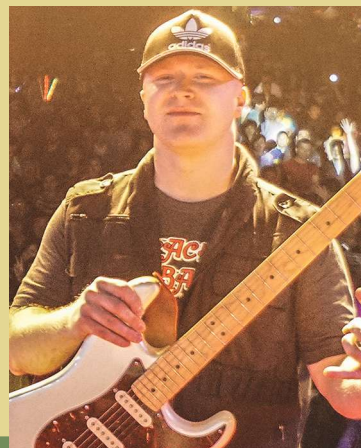
Saxophonist **Alexey León Reyes** '14, originally from Manzanillo, Cuba, is working as a jazz musician in Spain collaborating with such performers as Perico Sambeat, Carlos Sarduy, Yoel Paez, Ivan Meón Lewis, Jesus Santandreu, and others. In 2015 he won the Premio Juan Claudio Cifuentes as best soloist. His quintet was chosen for the national jazz showcase Jazz Eñe hosted by Spain's National Performing Rights Organization SGAE in Valencia. In July 2016, the group was named the best band at a jazz competition at Portón del jazz, in Málaga, Spain. Reyes also teaches saxophone, flute, clarinet, and music theory at Sedajazz, Valencia. Visit alexeyleonreyes.com.



Alejandro López Maciel '03



Eric André '04



Dave Reffett '05



Hanna Barakat '10

Jin Soo Kim of Seoul, South Korea, released the EP entitled *Fly in the Sky* available on iTunes.

Alejandro López Maciel of Mexico City, Mexico, released the single: "Si Las Vacas Fueran Honestas" ("If the Cows Were Honest"). This year Maciel launched his career as a Latin-country artist. The single is available in all major digital music retailers.

Saxophonist Walter Smith III was appointed associate professor of music in jazz studies at The Indiana University Jacobs School of Music in August.

2004

In August, comedian Eric André of Los Angeles, CA, began his fourth season as the host of *The Eric André Show* on Comedy Central.

Ethan Brosh of Boston, MA, played guitar on a song by Michael Sweet (of the band Stryper) that was released in August on RatPak Records.

Vasco Hexel of London, England, wrote the detailed, 200-page film score guide for the Hans Zimmer and James Newton Howard score for the movie *The Dark Knight*. The book is published by Rowman & Littlefield.

In June, producer Pedro Milman of Rio de Janeiro, Brazil, presented his label, recording studio, and licensing platform Sputnik Phonograms at the Midem music industry event in Cannes, France. Visit sputnik.mus.br.

2005

Bruno Miranda of Brandon, FL, recently released the Latin-jazz album *Mosaico*. He worked as the music director for gospel artist Dr. Ron Kenoly from 2005 to 2009 and was nominated for a 2015 Latin Grammy award as an engineer. Visit brunomirandamusic.com.

Shantell Ogden of Nashville, TN, was nominated by the International Music and Entertainment Association as the Americana Artist of the Year. Ogden's new album *The Road that Drives Me*, was released on September 13th. Visit shantellogden.com.

2006

Dave Reffett is the main music teacher at the Nanjing Foreign Language School in Jiangsu Province, China. The school was ranked number 13 in mainland China for the volume of students it prepares to enter top American universities. As an artist and performer he continues to play at festivals and clubs throughout Asia.

2007

Vocalist and songwriter Ayo Awosika of Los Angeles, CA, worked with Grammy-winning producer Scott Jacoby on her debut album *We Best Not Wait*. It features many notable musicians including Cory Henry of Snarky Puppy. Visit ayoawosika.com.

Steven Dagenais of Quito, Ecuador, produced the award-winning vinyl edition of the album *Apis* by Bueyes de Madera. Alex Alvear and '08 Matias Alvear '09 also worked on the project.

Anthony Giannotti of Aurora, CO, released his solo album *There's a System of Control* under the name Elk Minister. The progressive rock album is available via Elk Minister Music in digital and physical formats.

Singer-songwriter and guitarist Gabrielle (Sadler) Louise of Western Slope, CO, released the album *If the Static Clears* on September 30 on Sandalwood Records. Visit gabriellelouise.com.

Paul Nowell of Los Angeles, CA, has launched a crowdfunding effort for a new trombone album fusing jazz, electronic, pop, and hip-hop entitled *Journey to the World*. To pre-order the album, visit pledgemusic.com/projects/paulthetrombonist.

Guitarist Dani Rabin of Chicago, IL, and his band Marbin has sold more than 30,000 albums worldwide and gained a devoted fan base through grassroots touring efforts. Hear the band's music at marbinmusic.com.

Colombian singer, songwriter, and bandleader Gregorio Uribe released the single "Viva Colombia" on July 20th to honor and celebrate Colombia's independence day. Along with the original version Uribe made a remix.

2009

Chris Eberlein and Seiya Matsumiya '10 of Los Angeles, CA, work at SYN, an international music production company headquartered in Japan. Eberlein and Matsumiya operate the company's Los Angeles office. SYN was founded by Simon LeBon (Duran Duran), Yasmin LeBon, and Nick Wood to create music for advertising campaigns, movie trailers, commercials, and more.

In May, Ayeisha Mathis of Dorchester, MA, the music director for the Boys & Girls Clubs of Dorchester, accepted the Merit Award for Program Excellence in the Arts from the MetLife Foundation on behalf of her organization. Boys & Girls Clubs of Dorchester partners with Berklee to offer musical instruments, instruction, practice space, and recording equipment to 650 area youth.

L.A. Spotlight

By Justine Taormino '06 and Zack Lucia '14

In an industry filled with celebrity musicians and blockbuster movies, it's a challenge to cultivate opportunities and relationships in an organic fashion. For **Gustavo "Gus" Borner '89** the solution was simple, "I never said no to anything," he reveals. If he didn't understand certain aspects of a prospective project, he would just figure things out as he went along. Twenty-six years later, the dual MP&E and Film Scoring major is the owner of the Grammy and Latin Grammy award-winning Igloo Music Studios in Burbank, CA.

Igloo specializes in music production and audio post-production for film, TV, and video games. The company's recent film and TV credits include *La La Land*, *Warcraft*, *Guardians of the Galaxy*, and ABC's *Castle*, and *Birdman*. Recent musical projects include Rufus Wainwright's *Take All My Loves*, Marilyn Manson's *The Pale Emperor*, and MTV's *Unplugged*. Igloo has also done voice-over recordings for the video games *Fallout 4*, *Destiny*, *Sunset Overdrive*, *Infinity 2.0*, and recordings heard at Disneyland attractions. Borner credits the variety of the work his team takes on to never refusing a project. Film, TV, video games, and music recordings all require different approaches. "Being exposed to so much gives you the confidence to tackle it all," Borner says.

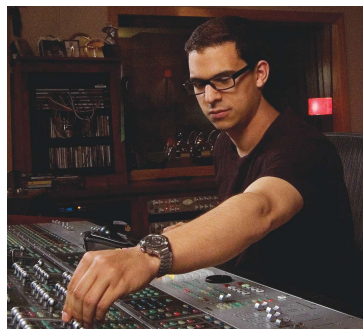
Igloo's success with client relationships stems from the family atmosphere they have created. Borner's wife and son as well as his father, Daniel Borner (co-owner and business manager), are part of the business. Igloo's extended family members include four staff engineers who are Berklee alumni. Borner says their blend of technical and musical skills set them apart from other engineers. "They can communicate with the composers," he says. "Their talent makes clients come back. They become [our] employees' clients."

The family-oriented approach at Igloo is a plus for engineer **Justin Moshkevich '07**, who pursued a dual major in MP&E and film scoring. He loves the challenge of the work coupled with the relaxed, family atmosphere of the studio. The entire staff routinely eats lunch together. Moshkevich advises aspiring engineers to develop strong people skills in order to get the best from everyone. "You can become a better engineer with practice. But with people, you have to listen and learn by doing."

Nicholai Baxter '07, an MP&E graduate, says that Igloo's variety of projects keeps him engaged and enjoy-



Gustavo Borner '89



Justin Moshkevich '07



Nicholai Baxter '07

ing the work. Baxter recommends that fledgling engineers seek work at smaller studios. "Try to find a gig where you can get experience actually doing something," he says. "It's amazing what you learn [by] working."

While Borner, Baxter, and Moshkevich handle the main projects, **Jay Marcovitz '11** fills in assisting and engineering as needed. Marcovitz is the only engineer that didn't come to Igloo as an intern. He cold-emailed Borner at an opportune time. Marcovitz found that serving in Berklee's MP&E studio office prepared him for working with clients, troubleshooting, and providing lots of assistance to the team. He stresses the importance of developing a career organically. "If you're not sure what you want to do at first, it's ok," Marcovitz says. "Develop your professional skills working in the industry. No matter what you do you can

Producer on the Rise

By Peter Gordon '78

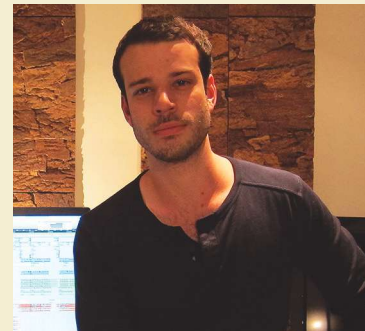
Producer and songwriter **Nolan Lambroza '11** (aka Sir Nolan) is currently on a hot streak, working with such high-profile pop artists as Nick Jonas, Demi Lovato, Selena Gomez, Enrique Iglesias, Jason Derulo, Pitbull, and Fifth Harmony. The key to such success only five years after leaving Berklee may well be the four undergraduate internships he completed before finishing his studies.

Growing up in Surrey, England, Lambroza's early love for music was driven more by 1980s-era rock than traditional piano lessons. He enjoyed the social aspects of music in high school, but also sought something at a higher level. He decided to attend the Berklee Summer Programs. "Experiencing music 24/7, being collaborative with other like-minded musicians, and playing in ensembles was great," Lambroza says. "I loved that atmosphere and I knew this was where I wanted to go to college."

When he applied to Berklee, his dream was to become a great rock guitarist. That dream was tempered by a dose of reality after he was rejected in his first two auditions. But Berklee was the only school he'd applied to and his persistence eventually paid off. Once at Berklee, he realized that performance was not his path and he became drawn to music business. "I was fascinated by publishing and record labels and I wanted to become a manager," he says.

Lambroza planned to move to Los Angeles after his studies and decided that Berklee's L.A. internship program offered a way to learn about the city. He did two concurrent internships: one at Atlantic Records and another at RCA. "I became fascinated with the A&R world and soon realized that A&R guys have contacts to all the songwriters and producers," he says. "After those internships, it was clear that [Los Angeles] was where I needed to be."

Before graduating, Lambroza returned to Los Angeles for two more concurrent internships, one at SONY ATV and one at Harmony Studios. "I



Nolan Lambroza

learned so much in these internships and met so many people," he relates. Some of those early contacts have proven to be significant and have developed into lasting relationships with people that are often involved in his current projects.

After relocating to Los Angeles, Lambroza found early support from BMI and he recommends that all songwriters look to their PROs to help develop their career. His first break came with the Grammy Award-winning production team known as The Messengers. Working with Adam Messenger, Nasri and Nael Atweh, Lambroza honed his craft by writing and producing every day.

During the past five years, Lambroza has blossomed professionally. He has four songs on the pop charts, including Demi Lovato's single "Body Say" and Nick Jonas's single "Bacon," both of which he produced and cowrote. He has a writing credit on the English version of the Enrique Iglesias song "Duele El Corazon" and on the Fifth Harmony song "All In My Head." At the time of this writing, the latter was about to break into *Billboard's* Pop Top Ten chart.

When young songwriters ask him about getting started, Sir Nolan tells them, "You don't start writing with the top guys. You need to go through boot camp to fully understand the process of songwriting and production. And you have to really want it."

always learn from your experience. Be patient and trust in the process."

Daniel Davila '12 spends his time recording voice-over dialogue, editing, and doing asset management for Disney (one of the studio's main clients), and various video game projects. While post audio is not always the most glamorous area for an engineer, Davila maintains that you can "learn something from anything." Editing dialogue increased his speed as an editor, and that has benefited his work on music projects.

Borner cites the synergy among his staff as a key to Igloo's success, "You know who can do each thing," he says. "The team takes care of their clients." Davila credits Borner for being particular about whom he hires. "He trusts everyone to do their job," Davila says.

"I'm really lucky it's turned out this way," Borner says. "Working on the same things day after day allows clients to become friends. It doesn't feel like I've built a business, it's more like a community."



Vesela Morova '11



Zac Zinger '11



Valentina Blú '14



Zayn Mohamed '13

Saxophonist **Michael Wyatt II** serves as co-founder and talent director for the award-winning jazz club & restaurant BLU Jazz+ in Akron, OH. *DownBeat* magazine named the venue one of the best jazz venues in the world in 2016. Wyatt has presented some of the biggest names in jazz since opening the club 2014.

2010

Hanna Barakat of Brooklyn, NY, presented a performance of her song "Leave Your Light On" for an NPR Tiny Desk Concert. Visit hannabarakat.com.

Drummer and composer **Mario Rodriguez** of Chino, CA, released his first digital modern jazz album entitled *Balance*. Also featured on the album are Gerardo Chacón (bass), Joel Martinez (trombone), Gerald "Chipi" Chacón (trumpet), and Eric Chacón (woodwinds).

Drummer **Tarun Balani** of New Delhi, India, released the album *Dharma* with the Tarun Balani Collective. The title cut is currently on Apple Music's Editor's playlist in the jazz section. Visit tarunbalani.com.

Emma White of Nashville, TN, premiered her single "My Ex" exclusively on Spotify on August 19. Visit emmawhitmusic.com.

Guitarist **Stanislaw Wyslouch** of Brighton, MA, and banjoist **Allison De Groot** '16 are members of the trio Molsky's Mountain Drifters with renowned fiddler Bruce Molsky. The group released a new self-titled album featuring traditional and new material and will tour the East Coast throughout the fall.

2011

Ryan Edwards of Boston, MA, premiered his first orchestral score "Mabinte," written in collaboration with fellow composer Patrick Greene on August 17. The piece was performed as a part of the Boston Landmark's Orchestra evening titled "Footloose and Fancy Free." Drummers from the Yawkey Boys and Girls Club and Camp Harbor View of Massachusetts were featured in the performance.

Luis Figueroa of Philadelphia, PA, signed an exclusive deal with Marc Anthony's entertainment company Magnus Media. Figueroa also appeared on the hit TV show *American Idol*, and his YouTube channel has more than 3.2 million hits and 25,000 subscribers.

Matt Hines of Brookline, MA, works in the product management department of audio software company iZotope. Hines has participated in the development of the mastering program Ozone and VocalSynth, a new vocal-effects plug-in.

Vocalist **Vesela Morova** of Sofia, Bulgaria, collaborated with composer and pianist Lyubomir Denev on the album *Night in the Jazz Club*, a recording of Denev's original compositions. Visit cdbaby.com/cd/lyubomirdenev1.

Yasmin Tayeby of Williston, VT, owns and operates Meadowlark Studios, a recording getaway for musicians who want an inspiring experience. The facility has two iso booths and a live room with 25-foot ceilings. Lodging options are available. Visit meadowlarkstudiosvt.com.

Zac Zinger of Woodside, NY, received a grant from the Asian Cultural Council to undertake a four-month residency in Japan in early 2017. During his residency, Zinger will study the Watazumido and Jiuta styles of shakuhachi, a traditional Japanese bamboo flute.

2012

Singer/songwriter **Brie Capone** of Asheville, NC, recorded her solo EP *Orbit* at Echo Mountain recording studios with producer **Peter Brownlee** '13. Visit briecaponemusic.com.

Producer and instrumentalist **Zach Kamins** of Studio City, CA, released a rock-jazz album titled *Magic Machine* with his band An Endless Sporadic. Guest artists include Jordan Rudess, Roine Stolt, Jonas Reingold, Michael Iago Mellender, and Navene K.

Andrés Marin of Brooklyn, NY, and his neo-soul band Mostacho Xprmnt released a video for their song "Qué Mae Más Raro." Marin is heard on drums with fellow alumni **Songyi Jeon** '14 (vocals), **Luis D'Elías** '14 (guitar), and **Miguel Gallardo** '11 (keyboards). **Daniel Alba** '14 was the mix engineer and Dave Lowenthal played bass. Visit mostachoxprmnt.com.

Jake Sherman of Brooklyn, NY, released the single "Let's Be Friends" from his new album entitled *Jake Sherman Returns*. His album was released on October 14 on bandcamp. Visit thejak Sherman.com.

2013

Shilpa Ananth of Brooklyn, NY, was interviewed for and featured on Scott Haas' new book *Those Immigrants! Indians In America: A Psychological Exploration of Achievement*.

Zayn Mohammed won the competition *Guitar Star*, a UK television show competition and was mentored by his guitar idol George Benson on the show. Mohammed later performed on the main stage at the UK music festival Latitude.

Ray Greene '96

Boston-based vocalist hits the road with Carlos Santana

By Curtis Killian

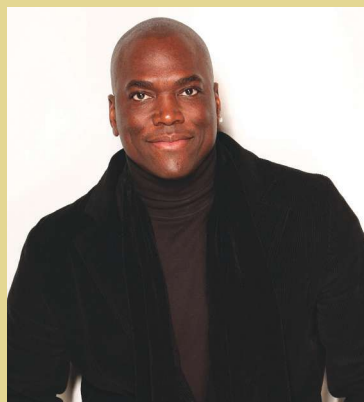
In February, **Ray Greene '96** was selected as one of two lead vocalists to join Carlos Santana's group. This follows Greene's productive two-year run as lead vocalist for Tower of Power that included appearances on their forthcoming album and tours alongside Journey and Steve Miller. He attributes landing the new gig to making virtual connections.

"It's one of the ways that social media definitely works," Greene said during a recent visit to his alma mater. "I got a Facebook message from Carlos's manager about a possible recording project. So I reached out to him and he said, 'We're looking to change the energy, so we really want to talk to you about joining the group.'"

Greene's first tour with Santana began just weeks later at the Dubai Jazz Festival. "It's been a whirlwind going from Tower of Power, which is a legendary group, to Santana, which is another legendary group," Greene says. "[Santana] sees music way differently than a lot of people do, which is cool. He's never settling, he's always trying different things. As long as you can be on the same wavelength with him, it can be a really cool experience. You get the sense that all he wants to do is play, he just loves playing the guitar."

Greene came to Berklee as a trombone principal, a talent he was able to showcase with the famed Tower of Power horn section in addition to his vocal duties. "I was always content to just be behind my horn," he says. "There were so many phenomenal singers when I was at Berklee: **Marlon Saunders** ['87], **B. David Whitworth** ['84]—who is now with Earth Wind and Fire—and **Charles Pettigrew** ['84]." But, being the son of a gospel vocalist and growing up in Americus, Georgia, singing came naturally to Greene.

"I always had the vocal thing in the back of my mind not knowing if I ever really wanted to pursue it because I love the trombone as well. We started a horn band at Berklee, but they already had a trombonist so they asked me to audition as a singer," Greene says. "To this day I don't



Ray Greene '96

know how they figured I had these aspirations. Once I had the chance to sing in front of an audience, I was hooked. But I never wanted to stop playing the horn. There's nothing saying that you can't do both."

After Berklee, Greene toured with Rick James as a horn player, and since then he has sought to play his horn on every gig. "Getting a chance to play in the horn section with Tower of Power was mind blowing," he says. "I played on about 27 songs on their new album." And he's ready to pick up his horn with Santana. "I always bring my trombone," he says. "If the call comes, I'm ready. I've already had the chance to play on some shows."

When he's not on the road with Santana, Greene continues to headline one of the preeminent funk-r&b bands in the Boston area, Innervations. As well, his links to Berklee remain strong. He performed at the 2014 Encore Gala with Berklee's Tower of Power ensemble and headlined the 2015 gala with Innervations in support of the Berklee City Music Program.

Speaking about connections he's made with other alumni—including Carlos Santana's wife and drummer **Cindy Blackman** '80—Greene says, "You just cannot get away from Berklee: we're everywhere! Berklee has a wide reach all over the world."

Curtis Killian is a web content producer for Berklee's Office of Alumni Affairs. His podcast with Ray Greene can be heard at: soundcloud.com/soundsofberklee.

Visit: alumni.berklee.edu



On August 8, about 75 New York City alumni gathered for a summer social at Hudson Terrace. Among them were (From the left) Saul Guanipa '12 and Jaret Hewitt '12 and their guests Fred and Anastasia.

You are invited to the

Annual Los Angeles Alumni Brunch

Sunday, January 22, 2017
11:00 a.m.–1:00 p.m. PST
Check-in starts at 10:30 a.m.

Skirball Cultural Center
2701 N. Sepulveda Boulevard
Los Angeles, CA 90049

Tickets are required and are \$10 per person until November 3, 2016, \$15 per person until January 9, 2017. Tickets are available online at bit.ly/LAbrunchBT.





Christopher Macie '14



Miseung Kang '15



Sergio Torres-Letelier '15



David Milazzo '15

2014

Singer/songwriter **Valentina Blú** released the single "Another Sky" in collaboration with producer and sound designer **Fernando Faneyte '15**. The song is an upbeat blend of percussion from Latin America and the Mediterranean, electronic sounds, and a catchy pop melody. Blú and Faneyte are currently working on an EP that will be released later this year.

Chris Macie of Enfield, NH, and his band Bow to None released the post-thrash metal album *Warhorse* late last year. It features singer Mike Bishop of the metal band GWAR singing lead vocals on the album's opening track. *Metalized* magazine included *Warhorse* on their list of top metal albums for 2015.

2015

CEO and founder of Golden Wish LLC, **Kevin Clark** of Allston, MA, landed in the number three spot in *Improper Bostonian* magazine's feature "The Top 25 People Under 25." Golden Wish is a music technology startup based in Boston. Visit improper.com/life-style/25-x-25.

Guitarist and singer **Jacob George** of Miami, FL, and the Jacob George Band recorded and mastered their debut album, *Fight the Feeling*, with help from faculty members Joe James and Jonathan Wyner. Visit jacobgeorgeband.com.

Composer **Miseung Kang** of Boston, MA, won the 2016 Seattle Women's Jazz Orchestra Composition Competition with her piece "The Whale." Kang also won the Billy Strayhorn Contest, which created in the opportunity to perform with the West Point Concert Band. Her composition was also heard at the Newport Jazz Festival in 2016 played by the Berklee Concert Jazz Orchestra.

Guitarist **Gabriel Stillman** of Williamsport, PA, has been touring with his blues band Gabe Stillman and the Billtown Giants.

Sergio Torres-Letelier of Los Angeles, CA, is scoring for the feature film *The Extraordinary World of Cecily Blinkstop* directed by Jennifer Potts. Visit: audiomusicproductions.com.

Berklee Presidential Scholar and Charlie Parker Jazz Competition winner **David Milazzo** of Brooklyn, NY, has been accepted into the 2016 Jazz Masters program at Juilliard.

Alper Tuzcu of Istanbul, Turkey, and **Danielle Angeloni '15** make up songwriting duo Ark. They released their eclectic EP *Lately* in August worldwide on digital platforms including iTunes, Amazon, and Google Play.

2016

Guitarist **Ashlee Juno (Gilot)**, drummer **Michel'Le Baptiste '14**, and keyboardist **Lauren Fuller '16** are currently touring with Fifth Harmony. For tour dates visit fifthharmony.com.

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FINAL CADENCE

James DeSimone '52 of Natick, MA, passed away on July 3 after a long illness. He was 88. An accomplished jazz pianist, DeSimone had studied at Berklee before embarking on a musical career that spanned more than five decades and included giving solo performances, accompanying singers, and playing with various ensembles at venues in Boston, on Cape Cod, and at Hampton Beach. He is survived by his wife, Pamela, and two daughters.

Craig Herndon '68 of Decatur, GA, died on June 8 at his home. He is survived by his wife, Sara Griffin McKoy; step-daughter Carroll McKoy Knabe; and two grandsons.

Jazz drummer **Steve Grover** '75 of Farmingdale, ME, died on July 7 at Maine General Hospital surrounded by his family. A cofounder of the Friends of Jazz, Grover presented jazz performances in hundreds of Maine schools and communities with visiting artists such as Dizzy Gillespie, Buddy Tate, and Gray Sargent. Grover also released 10 albums featuring his original jazz compositions. He leaves his mother, Senja Grover, and brother Ralph.

Guitarist and songwriter **Scott Lee Young** '80 passed away on Tuesday, June 28 at his home in Easton, PA, after a long-term illness. He was 60. Young's original songs were influenced by progressive rock, blues, and jazz and he was a member of several bands that performed throughout the Northeast over the past 40 years. Young also earned his fourth-degree black belt in Korean swordsmanship and studied other martial arts. He leaves his daughter Mary and his parents.

Carol Sovinski of Sherman Oaks, CA, died on April 27. She was 55. Sovinski earned her bachelor's degree at Berklee and her law degree from Pepperdine University. She worked as an entertainment lawyer and was the cofounder of Audiomachine, a digital music licensing company specializing in original music and sound design for film, television and video games.

Saxophonist **George Robert** '84 of Lausanne, Switzerland died on March 14 after battling leukemia. He was 55. Robert graduated magna cum laude from Berklee in 1984 and later earned his master's degree from Manhattan School of Music. The roster of artists

with whom he had worked includes Toshiko Akiyoshi, Lionel Hampton, Tom Harrell, and Clark Terry. In 1995, Robert became the head of Jazzschule Bern, Europe's oldest jazz school, and later founded his own jazz school in Lausanne. His last recordings were a duet album with Kenny Barron, and a quartet CD titled *New Life*.

George Ulrich '81 of Roslindale, MA, a jazz musician as well as computer programmer, and avid bicyclist, died February 23 from a rare form of cancer. He was 63. Ulrich played professionally for years and worked as a computer programmer. He leaves his wife, Judy Flam, and daughters Liza and Zoe Ulrich.

James Berton Elliott '86 of Easthampton, NY, passed away on August 14. He was 48. A bass guitarist, Elliott played with the St. Johnny Band and Red Door Exchange. He leaves his parents, Charles and Terry Elliott, and his brother Joseph.

Guitarist **Eric Miller** of Farmington, CT, died on June 5. He was 58. Miller had played with Rick Springfield and Lionel Richie and others during his career as a sideman. He leaves his fiancée, Nancy

Nordgren, daughters Quinn and Natalie Miller, and his father Sherman Miller, and brother Scott Miller.

Corey Devlin '08 of Evanston, IL, passed away on May 9 after a bout with colon cancer. He was 31. A rock and metal guitarist, Devlin was a student of associate professor Joe Stump. He played frequently with his band Dead on TV in the Chicago area. He leaves his parents Michael and Susan Devlin, his brother, Matthew, and sister, Tracey.

Michael Paul Szabo '10 passed away unexpectedly in Tokyo, Japan on March 15, 2015 from a heart arrhythmia.

Keyboardist **Stephen Malinowski** '12 of New Orleans, LA, died unexpectedly at his home on June 17. He was 25. He earned his degree in piano performance after studying with Bruce Katz and Dave Limina. He played with many bands in his short career, most recently he worked with Cha Wa Band, Solar Strut, and toured with blues singer Ana Popovic. He is survived by his brother, Danny, and his companion, Brittany.

Word has also reached us that **James McCarthy** '72 of Rye, NH, has passed away.

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Learning Things That Don't Come Naturally

by Mark Small

About a month after professor emeritus Hal Crook retired from Berklee, I visited him at his teaching and rehearsal studio in Attleboro, MA. During a wide-ranging conversation, I asked him if he had set any goals for himself after his retirement from the college. He answered with characteristic wit.

"I've made a few," Crook said. "I want to learn—if I can—how to be lazy. Then I will tackle being irresponsible. And if I can handle those two, I'll learn to be reckless. I'll save the most difficult for last: being impractical. I think I could be very good at these if I practice!"

These are traits Crook will indeed have to consciously cultivate after 30 years of nonstop teaching to help countless students find their musical voices at Berklee. During his decades at the college, in addition to teaching in ensembles and classes, Crook made contributions to the curriculum for jazz improvisation that helped many to gain a deeper understanding of all aspects of the art. He also found the time to write numerous jazz compositions, large-ensemble charts, and eight critically hailed books (most with companion recordings) on jazz improvisation and accompaniment. He's released 10 albums as a leader and has written music for and/or performed on more than 40 albums with such artists as Clark Terry, Joe Diorio, Phil Woods, Bill Goodwin, Jerry Bergonzi, and others. Crook's résumé attests that laziness and irresponsibility are not things that come naturally to him.

His influence at Berklee was underscored last February, when five of his former students, now top jazz artists (Esperanza Spalding '05, Lionel Loueke '01, Leo Genovese '04, Antonio Sanchez '97, and Chris Cheek '91), returned to play with Crook in a concert of his cutting-edge jazz compositions. The second half of the show featured his 10-piece r&b group Behind These Eyes featuring vocalist Deb Pierre, which included some of Crook's highly accomplished former students performing 10 of his original songs. (Visit halcrook.com to watch videos of the concert.)

A Family Tradition

Crook was raised in Cranston, RI, in a family with extensive musical bloodlines. His grandfather played stride piano to silent movies, and his father, an auto mechanic by day, was a

Dixieland jazz pianist in his off hours. "My father rehearsed his Dixieland band in our living room," Crook says. "I'd see them having so much fun and the neighbors coming over to listen and dance. At five, I told my father I wanted piano lessons. He hooked me up with his own teacher, Carmine Pisano." Crook received solid training in music theory, harmony, arranging, and piano from Pisano. He was writing original tunes by eight and at 12, began transcribing big band arrangements from records.

In junior high school, a girl who played piano in the school's dance band caught his eye. Hoping to meet her, he approached the band director about joining the group. Crook recalls, "He said, 'You're a piano player, we need trombone players.' So I started playing trombone and got into the band. But by then, the girl was going out with the drummer. Those are the breaks for trombone players!"

It all worked out for the best though as Crook dove more deeply into jazz and burnished his skills as a trombonist. Born in the middle of the 20th century, Crook sees his musical development paralleling the evolution of the jazz genre. "I started by hearing my father playing ragtime, blues, and Dixieland, then I followed that to swing, bop, and post-bop. So while I didn't live through the [entire] evolution, by the time I was 10 years old, I was seriously listening to music."

It's Possible

"I remember being 14 and going to hear John Coltrane play in Boston, and I'd see Duke Ellington's band whenever they came to Providence," he says. "The inspiration from seeing these musicians perform and realizing that they were making a living doing it made me think that was for me. Once you get the idea that it's possible, all you have to do is plug yourself into that formula and see what happens."

Following high school, Crook came to Berklee with the aid of a *DownBeat* magazine scholarship, and majored in composition and arranging. By then, he had been playing regularly with a big band at Bovi's Tavern in East Providence. That group and others were playing his charts. "I learned so much by hearing my music played," he says. "After playing piano, studying orchestrations, and transcribing things from records, I understood a lot

about arranging. I had written a few hundred arrangements by the time I got to Berklee." By his second semester, Crook was taking professor Herb Pomeroy's legendary Line Writing class and playing with Berklee's recording band.

A Mentor and Friend

While a teenager, Crook had befriended famed trumpeter Clark Terry. Impressed by Crook's talent, the elder jazz statesman became Crook's friend and mentor. After graduation from Berklee in 1971, Crook moved to New York where Terry was working as a member of the NBC Tonight Show Band, then led by Doc Severinsen. Terry recommended Crook for the trombone chair in Severinsen's road band. That led to Crook playing with the TV band and penning arrangements for the group.

When the show moved to Los Angeles, Crook opted to stay in New York. He subsequently toured throughout the U.S., Europe, and Asia playing with such artists as Bob Brookmeyer, Phil Woods, James Brown, Woody Herman, Lionel Hampton, Chuck Israels, and Thad Jones, among others.

After establishing himself as a small-ensemble jazz player with his album *Hello Heaven* in 1981, Crook moved to Los Angeles. There, he reconnected with other alumni, including Alan Silvestri '70, who was then scoring the TV show *CHiPs*. Crook began playing with top studio players on sessions for Silvestri and others.

"Doing recording sessions was a great experience," Crook says, "but it didn't feed my soul. It wasn't jazz and didn't involve improvising. It didn't have that kind of interaction." He also teamed up with top L.A. jazz players such as Joe Farrell, Ray Pizzi, John Guerin, John Heard, and George Cables, but the gigs were sparse.

Crook decided to relocate to San Diego, CA, where he launched his own jazz school with the help of his wife, Joyce, jazz pianist and arranger John Ferrara '70; and jazz vocalist and guitarist Glenna Gibson. "I thought I'd live down there and see what would happen," he says. "But it was like selling sand in the desert. After four years I decided to move." He followed up on an ad Joyce found describing a faculty opening at Berklee. He reached out to Clark Terry, who made a call to Berklee's then-dean of faculty, Warrick



Hal Crook

Carter, to recommend Crook. He landed the job. After returning to New England in 1986, Crook rolled up his sleeves at Berklee, first teaching composition and, later, in the performance division. His work with improvisers bore fruit for those who returned for his retirement concert as well as Roy Hargrove '89, Danilo Pérez '88, Ingrid Jensen '89, Miguel Zenón '98, Kendrick Scott, Julian Lage '08, and so many more.

Embracing Your Weaknesses

When asked what he sought to instill in his students through the years, Crook replies, "I tried to impart to them that they should learn to embrace their weaknesses. Everyone has them, myself included. There are things I need to work on—and I've been practicing music for 60 years now. Finding your weaknesses is a good thing. When I listen to recordings of my playing and hear something I could do better, I'm more inspired by that than by hearing what I already do well. I listen to players that I'm coaching and pick out what they do well and what is weak so I can help them.

"I keep notebooks filled with things that are my problems and the exercises I write to solve them. If these things work for me, chances are they will work for somebody else. If you don't have a healthy attitude about where your weaknesses are, you will run from them. You'll just sit there polishing your trophies and maybe not get any better."

Crook plans to continue coaching students in improvisation at his Attleboro studio. He teaches them in person because he believes that teaching improvisation remotely via Skype is ineffective. "Students come here from as far away as Italy or Spain," he tells me. "I had some of them in a Berklee class or gave them a private lesson at some point. I also have U.S. military jazz combos coming to me."

These days when he's not teaching, Crook might be found lying on the couch in his darkened studio dreaming of—someday—becoming lazy, irresponsible, reckless, and impractical.

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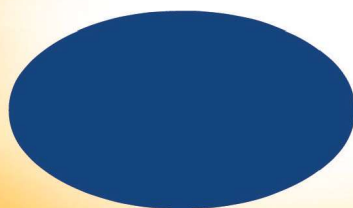


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