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As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, and musical topics of interest, *Berklee today* serves as both a valuable forum for our family throughout the world and an important source of commentary on contemporary music.

Berklee today (ISSN 1052-3839) is published four times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2012 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2, Canada.

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FEATURES

12 The Rhythm of the Game
Since 1997, Chuck Doud '88 has been an influential figure in the evolution of video-game music.
by Mark Small '73



18 Follow the Money
To thrive in the new music economy, today's musicians need to become educated about all possible revenue streams.
by Eric Jensen '79



22 California Dream Studios
The stories behind two successful state-of-the-art studios in Los Angeles built and operated by Richard Gibbs '77 and Brian Riordan '94
by Mark Small



DEPARTMENTS

2 LEAD SHEET
Ten Things Alumni Should Know about Berklee
by Luis Alvarez '83

3 BERKLEE BEAT
The Encore Gala breaks records, the state of the college, Berklee in the Round, alumni Grammy nominees, faculty news, Rob Rose profile, and more

26 EXPERT TESTIMONY
Steve Swallow on free lead sheets and playing in Europe

28 THE WOODSHED
The Logistics of Circular Breathing
by Barbara LaFitte

30 ALUM NOTES
News, quotes, and recordings of note

31 ALUMNI SPOTLIGHT
The Squeeze in New York
by Mary Hurley

39 FINAL CADENCE

40 CODA
The Art of the Road
by Eve Fleishman '05

Ten Things Alumni Should Know about Berklee

by Luis Alvarez '83, Trustee

Since my graduation from Berklee in 1983, I have observed the college's amazing evolution as a music education icon. I have watched this transformation as a Berklee in Puerto Rico program supporter, as the producer of the Puerto Rico Heineken JazzFest, and as a trustee.

The music industry is dramatically transforming, and Berklee has evolved in response, based on the solid fundamentals established by founder Lawrence Berk and former President Lee Eliot Berk. Current Berklee President Roger H. Brown and other college administrators have a clear and pragmatic understanding of the natural selection process: adapt or die.

If you have not met Roger, I hope you get the opportunity to do so. His passion, understanding of the essence of what Berklee is about, and commitment to the college give one confidence about the college's future as a leader in contemporary music.

I'd like to share a list of 10 things that I believe all alumni should know about Berklee.

1. Today, Berklee is very selective in choosing incoming students and accepts only 15 percent of applicants. All are interviewed and auditioned to assess their talent, ability, creativity, and dedication.
2. The international composition of Berklee's student body continues to be a hallmark of the college. In 2011, 28 percent of the student body was composed of international students representing 91 countries. This cultural diversity allows valuable cross-fertilization of musical concepts and styles.
3. Berklee is no longer only in Boston. Starting in September 2012, Berklee will offer master's degrees at the Valencia, Spain, campus in contemporary studio performance; scoring for film, TV, and video games; electronic production and design; and global entertainment and music business. Undergraduate students also have opportunities to study abroad in Germany and Greece.
4. Berklee's facilities continue to expand. A new 16-story building at 160 Massachusetts Avenue will provide 370 dorm beds, a cafeteria/performance venue, and a state-of-the-art recording facilities, with a sound stage that accommodates 60 musicians.
5. Berkleemusic.com has successfully capitalized on the Internet as an educational tool. Under the leadership of David Kusek, the award-winning initiative offers many options to enhance music skills. Future plans include offering online bachelor of music degrees within a few years. As well, the Berklee Music Network provides information regarding job opportunities and reconnecting with other alumni.
6. The recent curriculum review has resulted in extending private lesson blocks from 30 minutes to 50 minutes. As well, students can now minor in such areas as video-game scoring, acoustics and electronics, visual culture and new-media studies, psychology, and more.
7. The expansion of the liberal arts curriculum offers our students a more well-rounded educational experience, an advantage in today's competitive music business industry.
8. During the 1960s, Berklee became a pioneer by offering a performance degree in electric guitar; today, the college continues to expand the roster of principal instruments including banjo, mandolin, steel drums, and more.
9. While Berklee is the first—and, in many cases, the only—choice for applicants, tuition costs are still unaffordable for many. To attract and retain the most talented individuals, the college has increased the available funds for scholarships and financial aid from \$17.7 million in 2007 to \$28 million in 2011.
10. With the help of many, Berklee's first capital campaign raised more than \$54 million. Among the new initiatives this program has funded are the Berklee Global Jazz Institute and the American Roots Music Program.

Mindful of our past, excited about our present, and confident about the future, Berklee continues to be an exceptional educational institution. As alumni, we can be proud of our alma mater and ought to share this message with prospective students. Help us in our mission to continue to shape the future of music all over the world. And help us find the next you.



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BERKLEEFEST

Encore Gala Raises \$1.6 Million for BCMP

by Beverly Tryon

Berklee's fundraising events continue to raise the bar. After collecting more than \$1.6 million, Berkee's 17th Annual Encore Gala held at Boston's Westin Copley Place Hotel in October set a new record.

Renowned actor and former Canton, MA, native Paul Guilfoyle served as the evening's emcee. Fellow actor, director, musician, and Berklee trustee Christopher Guest performed alongside Grammy Award-winning violin virtuoso Mark O'Connor and Berklee president Roger H. Brown and Berklee bluegrass musicians.

Some 900 guests dined and danced to the sounds of more than 150 Berklee faculty, alumni, and student musicians in six nightclub settings that showcased diverse musical talents including the Berklee City Music Program (BCMP) All-Star Ensemble and singer/songwriters Julia Easterlin and Samantha Schultz, award-winning a cappella group Pitch Slapped, and the Funky Faculty (led by music legend Al Kooper). Acclaimed funk masters, the Average White Band brought the evening's festivities to a crescendo with a high-energy dance set to close out the party.

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Throughout the night, attendees bid on an array of unique auction items, including exotic vacations to Kauai and the Puerto Rico Heineken JazzFest, a trip to the 2011 Grammy Awards and MusiCares Person of the Year Gala, a Sting VIP concert package, a Yamaha AvantGrand Model N2 piano, and a private concert by Berklee Professor Livingston Taylor.

Special thanks go to Encore Gala principal lead sponsor Bain Capital Children's Charity Ltd. and colead sponsors Abrams Capital LLC, Boston Celtics Shamrock Foundation, and Subaru of New England. As well, kudos to Lori Comeau and Berklee Board of Trustees member Carmichael Roberts, who served as Encore Gala cochairs.

All proceeds from the event support BCMP, a national nonprofit program now in 32 cities that harnesses the potential of contemporary music to reach underserved middle-school and high-school students each year regardless of financial means or location. BCMP offers year-round, tuition-free instruction by expert faculty members, a comprehensive curriculum, individualized mentoring, academic counseling, and scholarship opportunities.

Over the past 20 years, BCMP's caring instruction has had a positive impact on thousands of young lives and enabled program participants to successfully embark on higher education and professional careers. At the Gala dinner, some of the many success stories from the program were highlighted. They included Bryan Abreau '04, who has performed with platinum-selling recording artist Keyshia Cole, and Ayeisha Mathis '00, who serves as the music director for the Boys & Girls Club of Dorchester.

For information on donating to the Berklee City Music Program, visit www.berklee.edu/giving.

Beverly Tryon is Berklee's director of corporate and foundation relations.



Photos by Phil Farnsworth

From the right: Berklee Trustee John Connaughton; actor/musician Christopher Guest; Berklee President Roger H. Brown and his wife, Linda Mason; Executive Director of Berklee City Music Curtis Warner; actor Paul Guilfoyle; and violinist Mark O'Connor



From the left: Encore Gala cochairs Lori Comeau and Carmichael Roberts



From the left: Christopher Guest and Al Kooper were among the evening's featured performers.



Members of the funk group Average White Band closed out the Gala with a high-energy dance set.

The State of the College

by Mark Small

“There is a new social class, the creative class that generates new ideas, new technology, and creative content that profoundly influences work and lifestyle issues.” Originally written by sociologist Richard Florida in *The Rise of the Creative Class*, these words launched President Roger H. Brown’s 2011 State of the College presentation.

“We want our students to enter that creative class,” Brown said. “To promote creativity among our students, we as an institution have to be creative. If you have a bright idea for something that the world hasn’t had before, the rewards are enormous. This is relevant to Berklee as an institution and also for our alumni as they try to make their way in the world. It challenges us to be innovative and better equipped to provide students with the tools they need to be innovators. If our ideas work together the way we’ve imagined, we will take our place in this new, creative economy.”

Berklee’s Solar System

Brown analogized Berklee’s Boston campus as “the educational hub of our educational solar system. We also have other planets in our orbit that are important for Berklee’s future in the creative economy,” Brown said. Those planets include online extension school Berkleemusic.com, the Berklee City Music Program (BCMP), and the Berklee in Valencia campus.

Discussing the Boston campus, Brown mentioned the increase in financial aid and scholarships from \$13 million in 2006 to \$28 million in 2011. The increase has enabled the college to help 70 percent of its students with some tuition assistance.

“Tuition is now \$33,500 per year,” Brown said. “It’s expensive, but relative to other music institutions, we’re still one of the least expensive. But all of these schools are unaffordable to many peo-

ple. I’m optimistic that out of the almost 7 billion people on the earth, there will be for the foreseeable future 4,000 fantastic talents who can afford to come here with the scholarship support we offer. Our highest priority needs to continue to be raising scholarship and financial-aid support for our students.”

He also spoke about the new 16-story building now under construction at 160 Massachusetts Avenue, and the myth that Berklee is planning to increase enrollment. “The Boston campus is not growing,” Brown emphasized. “We set a limit of 4,000 students shortly after I arrived. Once we open the 160 building, we will expand enrollment by only 1 percent, that’s about 50 additional students. We aren’t growing; we want to become better, deeper, and more effective, not add students.”

Online School

Berkleemusic.com, the college’s online extension school, is a key component of the college’s overall mission. “It has the potential to become a great source for music education for people around the world,” Brown said. “If we want to make higher education accessible to more people, we have to make it less expensive. Online education is the simplest, fastest, and most efficacious way to do that.” The Berkleemusic.com website has an open admissions policy, costs less to deliver than traditional classroom education, and has received best online course awards for six consecutive years. The lower costs are due to the absence of facility costs—class size averages 12 students per class. In 2011, 10,074 students were enrolled in Berkleemusic.com and more than 100 Berklee faculty members taught in the online school.

Plans are in the works to offer an online professional studies bachelor’s degree. This may also be



President Roger H. Brown

a powerful tool in helping alumni complete their Berklee degrees.

BCMP

President Brown characterized the Berklee City Music Program as a means to “bring about social change using contemporary music as the medium. Its secondary goal is to produce great musicians,” the president noted. BCMP currently offers some 10,000 middle- and high-school students music lessons, ensembles, and music theory instruction at 32 locations across America. BCMP can “dramatically expand the horizons of the young people it serves,” Brown said. This successful program has helped orient many urban teens toward college, with many participants later attending Berklee while others have enrolled at Harvard, Brown, Wesleyan, the University of Massachusetts, and other schools.

Berklee in Valencia

Referring to the new campus in Valencia, Spain, Brown discussed plans for master’s degree offerings in three areas of study in 2012. The Valencia admissions policy will be highly selective and the facility will ultimately serve about 200 students. “We intentionally chose not to create a program that was a replication of what we do in Boston,” he said. “We will do things there that we have not done in Boston.”

One of those undertakings is the new Mediterranean Music Institute that will explore musical styles of Spain, Portugal, Italy, Greece, North Africa, the Middle East and Israel. It will equip students to understand the history of the music and to create new music built on those influences. “I’m really excited about this,” Brown noted enthusiastically. “You can’t typically study Mediterranean music styles such as flamenco at most European conservatories. They’re treating these incredibly rich folkloric music styles the same way

American conservatories treated jazz, rock, and blues before Berklee was an innovator and showed the worth of those styles.” For more information on the new institute, visit <http://berkleevalencia.org>.

Berklee Music Network

Brown spoke about the Berklee Music Network, which is getting up and running. It’s designed to bring alumni from the Boston campus together with alumni of BCMP, the online school, and the Five-Week Summer Performance Program to create a “food court of musical services that all can access.” Brown described some features of the site, including the network’s gig board that provides employment opportunities to members and that currently lists more than 3,000 gigs. “It’s still in the early phases,” Brown said, “but it will be a very powerful tool for connecting us all.” He encouraged all Berklee community members to create a profile and connect. (Visit <http://network.berkleemusic.com>.)

Brown concluded with a quote from author and educator Margaret J. Wheatley: “The things we fear most in organizations—fluctuations, disturbances, imbalances—are the primary sources of creativity. I’m cognizant of the fact that we have some perturbations and disturbances now,” Brown acknowledged. “Between building the largest facility in our history, launching a new campus, Berklee in Valencia, Spain, and the many other plans we have, we are in the midst of some very ambitious programs. But I think this is exactly what we need to be doing. The universe is not static, like a complex gyroscope, it is expanding, rotating, and revolving. Its very motion keeps it stable. Similarly, if we are not moving forward, we are not going to fulfill our aspiration of being the world’s leading institute of contemporary music.”

Cindy Link to Head Institutional Advancement

by Adam Renn Olenn

In November 2011, Cindy Albert Link succeeded Debbie Bieri as Berklee's senior vice president for institutional advancement. A graduate of Princeton University and the Yale School of Management, Link spent 10 years in marketing before moving to development. "I went into development for what I thought would be a very short stint," she says. "I love the university sector, and I believe in the wisdom of giving to higher education, so two years stretched out to two decades."

Link says that Berklee's mission and leadership brought her to the college. "I've always been attracted to mission-driven, innovative places," Link says. "When I learned that Berklee was searching for a new senior vice president, I thought, 'This is my dream job.'"

After 20 years in the field at Yale, MIT, and Princeton, Link brings lots of fundraising experience to Berklee. "We are raising money in arguably the worst financial crisis in the last 70 years," Link says. "And there is no shortage of worthy causes for donors to support. Those are twin challenges that can be very daunting, and the only way I know to meet them head-on is to have a worthy mission and a visionary leader like Roger Brown. So my bets are on Berklee."

Over the next two years, Link will focus her efforts on the successful launch of Berklee Valencia and the 160 Massachusetts Avenue building. "The 160 building will be glass encased. So, for the first time, Berklee College of Music will be more visible to the public," Link says. "People walking by will be able to see students rehearsing and performing. I think that's going to increase Berklee's visibility locally and include the Boston community in new and positive ways."

Link envisions future opportunities to build on recent momentum. "Giant Steps was an extraordinarily successful capital campaign," she says. "It's a tribute to the entire community with Roger's and Debbie Bieri's leadership, and serves as the foundation for building towards the future with a global outlook."

Specifically, Link hopes to increase Berklee's visibility on the world stage.



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

Music is one of the ways to establish bridges among cultures, and I think Berklee can play an important and meaningful role in that," she says. "The Women of the World a cappella group and the Berklee Global Jazz Institute look at music across cultures. Especially compelling is the [Valencia-based] Mediterranean Music Institute, which integrates musical traditions from around the perimeter of the Mediterranean—Europe, the Middle East, and Northern Africa. In effect, it's a Judeo-Christian-Islamic cross-cultural collaboration. It's inspiring that Berklee is thinking about ways to peacefully bring those cultures together through music.

"Berklee is also playing a leading role in developing new models for liberal arts education," Link adds, "and in finding ways to make it possible for students with enormous talent to come to Berklee even though tuition, room, and board are expensive."

Link is sanguine about the fundraising challenges Berklee faces. "Berklee has a remarkable ability to involve people who are otherwise unrelated to the college," she says. The generosity of these people will have a transformative effect on Berklee."

Writer and musician Adam Renn Olenn is the Web producer for Berklee's Office of Institutional Advancement.

Ground Broken for Berklee Tower

by Allen Bush



Working together (from the left): Byron Rushing, Massachusetts state representative; builder Lee Michael Kennedy; Mike Ross, Boston city councilor; Berklee President Roger H. Brown, Marty Walz, Massachusetts state representative; Mayor Thomas Menino, Reverend John Unni, and architect William Rawn



A student brass ensemble provided a fanfare for the groundbreaking.

Berklee President Roger H. Brown, Boston Mayor Thomas M. Menino, and several community leaders were on hand for the November 30, 2011, groundbreaking ceremony at the future site of Berklee's 160 Massachusetts Avenue building. In just two years' time, a 16-story modern tower will be constructed there, expanding facilities in which Berklee students will live, record, perform, and practice.

The 155,000-square-foot facility will house dorm rooms with approximately 370 beds, a two-story dining hall that will double as a student performance venue with seating for 400, recording studios, practice and ensemble rooms, student lounges, and street-level retail space. The \$100 million building will be the first in the college's 66-year history built from the ground up. The project is due to finish in time for the fall 2013 semester.

"When the building is complete, we will be able to house all of our entering students for the first time in our history," said President Brown during an outdoor ceremony attended by Berklee community members, neighbors, and city leaders. "We'll have a cafeteria that in the evening will

become a place where our neighbors can come and hear live music. The facilities in the building's basement will represent a 300 percent increase in the number of recording studios and production suites, including one that will hold 50 musicians."

In his remarks, Mayor Menino called Berklee a world-class institution and lauded its enduring contributions to the city, including support for the Boston public schools, the annual BeanTown Jazz Festival, and the volume of free neighborhood concerts.

"This is great news for a number of reasons," Menino said. "The new construction is creating more than 300 union jobs and it's helping my comprehensive housing plan by putting more students in campus housing, freeing up neighborhood housing for working families."

The Lee Kennedy Company, of Quincy, MA, is constructing the building. The project architect is William Rawn Associates, Architects Inc., of Boston, which is responsible for numerous award-winning buildings in New England.

Allen Bush is Berklee's director of Media Relations

A Touch of Nashville

By Lesley Mahoney

It had all the makings of a Nashville round-robin acoustic session—intimate, supportive, and creative—but on a smaller scale and about 1,000 miles north. On a recent evening, Professor of Guitar Lauren Passarelli and three student singer/songwriters sat in a circle at Berklee's Café 939 and took turns sharing their music, a blend of styles featuring original tales of heartbreak, love, and wanderlust.

Songwriting Assistant Professor Stan Swiniarski—who's put in his time on the Nashville circuit—hatched the idea and presented it to Café 939 event manager Jacqueline Indrisano. She gave him a monthly slot, and the Berklee-in-the-Round (BTR) Tuesday concert series was born. Open to students, alumni, and faculty, the free sessions also feature occasional special guests whose identity is revealed only on the night of the show.

"Nashville is a songwriters' town, and everybody's a songwriter," Swiniarski says. "I really missed the

Nashville singer/songwriter community and clubs like the Listening Room and Bluebird Café where people could sit in the round and perform. It's really all about their songs."

During this session—the third installment of BTR Tuesdays—the supportive vibe was palpable, with the audience clearly appreciative of the raw talent on stage. There was a hush over the room—except between songs. "You could hear a pin drop," Swiniarski says. "Everyone's just listening. I think the performers love that; it's kind of magical for them."

Jaqui Stewart, a first-semester voice principal from Bainbridge Island, WA, liked the intimacy of the experience. "I loved the setup—all of us songwriters of different styles and backgrounds singing to each other [in a setting] much like a living-room environment," she says. "Performing in an intimate setting like this helps songwriters be more expressive when they're singing and playing."



Professor Lauren Passarelli takes her turn during a recent Berklee-in-the-round session.

Along with the performance aspect, BTR provides a forum for artists to network with one another and with audience members. "Nashville has a really great environment for songwriters to come share their work and also network," Swiniarski says. "It's a place where I met cowriters, and I really wanted to create that same kind of community here."

Plus, it gives newer performers like Stewart the chance to prepare for a bigger stage. "I think doing this show really prepared me for bigger songwriter shows similar to those in Nashville," she says. "Being able to

play and organize with older students and faculty members gives you a really professional and fun experience. As a first-semester student, I was really honored to be selected to play."

Audience member Habitat Tinubu, a fourth-semester songwriting major says, "I know there are a lot of acoustic artists here at Berklee. This is a great way to showcase them."

Lesley Mahoney is a writer and editor in Berklee's Communications Department.

Alumni and Faculty Garner 30 Grammy Nominations

By Liz Burg

The National Academy of Recording Arts and Sciences nominated 25 Berklee alumni and faculty for a total of 30 Grammy Awards. The nominees were recognized for their outstanding contributions across the spectrum of music, including pop, rock, hip-hop, alternative, jazz, and Latin. Producers, engineers, and arrangers were also nominated. To date, Berklee alumni have won 205 Grammy Awards. The 54th Annual Grammy Awards will be held on Sunday, February 12, 2012, and broadcast on CBS at 8:00 P.M. EST.

Alumni and faculty members Terri Lyne Carrington '83, percussion professor and artistic director for the Berklee BearTown Jazz Festival, and Joe Lovano '72, Berklee, who occupies the Gary Burton Jazz Chair in Jazz Performance, are each nominated for an award. Carrington's new album, *The Mosaic Project*, is nominated in the Best Jazz Vocal Album category. If Carrington wins, it will be her first Grammy award. Lovano's album, *Bird Songs*, is nominated in the Best Jazz Instrumental Album category. If Lovano wins, it will be his second Grammy.

Berklee alumni boast prestigious nominations in the top three categories this year. Engineer Miles Walker '04 is nominated for his work on Katy Perry's *Firework* album, which is up for the top award, record of the year. Walker is also nominated for his work on Rihanna's *Loud* album, which is vying for album of the year. Fellow engineer Jeffrey Villanueva '07 and producer Makeba Riddick '99 are also nominees in the Album of the Year category for their work on *Loud*. A fourth Berklee alumnus, engineer Thomas Ware '91, is also nominated in the same category for his work on Lady Gaga's *Born This Way*. Two Berklee alumni are nominated in the Song of the Year category. Songwriter Claude Kelly '02 is cited for his work on the Bruno Mars hit "Grenade," while songwriter Jeff Bhasker '99 is nominated for writing "All of the Lights," a hit song performed by Kanye West, Rihanna, Kid Cudi, and Fergie. Kelly and Bhasker are each nominated for additional awards in the Best R&B Song and Best Rap Song categories, respectively.

Several Berklee alumni are up for prestigious performance-based awards spanning a range of genres. John Petrucci '86, John Myung '86, and Mike Portnoy '86 of the group Dream Theater are nominated in the Best Hard Rock/Metal Performance category for their album *On the Backs of Angels*.

Gillian Welch '92 received a nomination in the Best Folk Album category, and Susan Tedeschi '91 and Mark Rivers '89, members of the Tedeschi Trucks Band, are nominated in the Best Blues Album category. Bassist Mark Kelley '03, a member of the Roots, is nominated in the Best Traditional R&B Performance category.

Other nominees include vocalist Tierney Sutton '87 and pianist Christian Jacob '86, each of whom were nominated twice in the Best Jazz Vocal Album and Best Instrumental Arrangement Accompanying Vocalist(s) categories. Composer Ryan Shore '96 is nominated in the Best Score Soundtrack for Visual Media category, and Nicky Sanders '02 of the Steep Canyon Rangers is in con-

attention in the Best Bluegrass Album category. Byeong-Joon Hwang '99 and Jesse Lewis are nominated for separate entries in the Best Engineered Album, Classical category. Trey Parker '88 and Stephen Oremus are nominated in the Best Musical Theater Album category for their contributions to Broadway show *The Book of Mormon*. Saxophonist Miguel Zenón is nominated in the Best Large Jazz Ensemble Album category.

Berklee alumni and faculty who are not nominees themselves contributed to some nominated items as well. They include Debbie Cavalier '87, who is the dean of continuing education, and Michael Carrera '91, Berklee's faculty technology services manager, whose song is part of a compilation album nominated in the Best Children's Album category. Seth Glier '08 performed on *The Next Right Thing*, which is nominated in the Best Engineered Album, Nonclassical category.

Good luck to all on February 12!

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

GLOBAL GROOVE

By Jason Camelio,
Director of International Programs

Berklee has developed strong ties with music communities in many parts of the world, and our connections with Western Europe and Latin America are particularly well established. In seeking to enhance and develop our relationships elsewhere around the world, we've held events in various locations, including Amman, Belgrade, Beijing, Shanghai, Mumbai, Chennai, and elsewhere. The results have been especially positive and have created new musical and educational interchanges and opportunities for young musicians from these locations to attend Berklee.

The following pictorial shows some of the events conducted around the world this past fall. And as we continue to visit locations across the globe in 2012, keep an eye on the Berklee events calendar.



In November 2011, President Brown (front row, second from the right) and members of the Berklee team hosted an alumni reception in Beijing, China. The team conducted clinics, auditions, and interviews in Beijing and Shanghai.



Also in November, faculty members from Conservatorio Souza Lima in São Paulo, Brazil, jammed with Berklee musicians. From the left: pianist Herculez Gomes, saxophonist Vitor Alcantara, trombonist Jason Camelio, and bassist Michael Farquharson

Vladimir Djordjevic



Multikultivator, a non-profit arts and culture organization in Belgrade, Serbia, sponsored a week of Berklee clinics, concerts, and auditions and interviews at the Stankovic Music High School in Belgrade.

Pearly Lee



During a visit to KM Conservatory in Chennai, India, students and Berklee faculty members received a lesson in Sufi music from tabla master Rajesh Dhavale (right).

Junge-Bae Kim



Berklee team members spent a week holding auditions, offering clinics, and hosting an alumni reception at Berklee's network partner Seoul Jazz Academy in Seoul, South Korea. From the left: Scott Free, Pearly Lee, Becca Blacker, Kurt Biederwolf, Greg Badolato, and Don Gorder

Berklee International Auditions, Interviews, and Events Calendar

January 30–February 3
Educational program, auditions and interviews, alumni event
Bogotá, Colombia

February 5–7
Educational program, auditions and interviews
School of the Arts
Singapore

February 7–9
Educational program, auditions and interviews
Södra Latin
Stockholm, Sweden

February 8
Auditions and interviews
Rio de Janeiro, Brazil

November 14–18
Educational program, auditions and interviews
Conservatório Souza Lima
São Paulo, Brazil

February 10–12
Auditions and interviews
Oslo, Norway

February 17–18
Auditions and interviews
Senzoku Gakuen College of Music
Tokyo, Japan

February 21–24
Educational program, auditions and interviews
Newpark Music Centre
Dublin, Ireland

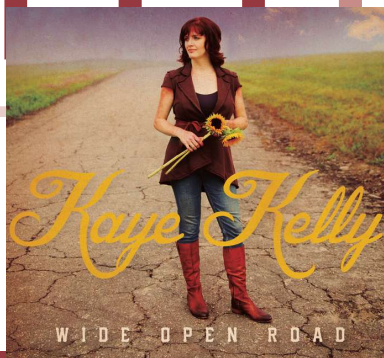
March 26–31
Concerts, educational program, auditions and interviews
Cape Town International Jazz Festival
Cape Town, South Africa

April 28–29
Concerts, auditions and interviews
Munich, Germany

The complete international travel schedule is available online at www.berklee.edu/admissions/general/audition_dates.html.

FACULTY NOTES

Compiled by Ryan Fleming '03



Kaye Kelly



Hey Rim Jeon



From the left: Yoron Israel, John Lockwood, Joanne Brackeen, and Neil Leonard

In December 2011, a faculty ensemble that includes Professor of Piano **Joanne Brackeen**, Assistant Chair of Percussion **Yoron Israel**, Professor of Electronic Production and Design **Neil Leonard**, and Associate Professor of Bass **John Lockwood** performed in Cuba at the Jazz Plaza, International Jazz Festival, and the Instituto Superior de Arte.

Assistant Professor of Contemporary Writing and Production **Lee Abe** published four vocal arrangements with UNC Jazz Press. The 18-piece jazz choir Boston Jazz Voices recorded Abe's versions of "Every Breath You Take" and "Let's Fall in Love," which are available through Amazon.com and iTunes.

Assistant Professor of Percussion **Sergio Bellotti** played drums on the CD *Sweet Temptation* by Rocco Ventrella. The album also features Everett Harp (sax) and Gerri Brown (drums). Bellotti also recorded a new CD for Croatian national television music director Igor Gerzina '95.

Professor of Music Education **Peter Cokkinias** will produce Berklee's production of the musical *Chicago* in the spring. He has conducted the Metrowest Symphony Orchestra in Hopkinton, MA, for 31 seasons and the *Nutcracker* ballet at the Franklin School for the Performing Arts for seven seasons.

Dean of Institutional Assessment and Graduate Studies **Camille Colatosti** penned the book *To Be an Artist: Musicians, Visual Artists, Writers, and Dancers Speak*, published by E.L. Kurdyla Publishing.

Associate Professor **Kaye Kelly** has released her second album, *Wide Open Road*. The disc features 10 original pop/country tracks. Kelly is featured on keyboards and vocals and is joined by faculty members **Brad Hatfield** (piano), **Steve Kirby** (guitars), and **Casey Scheuerell** (drums) as well as Mark Hardt (guitars, bass, drums) and Richard Gates (bass).

Professor of Composition **Julius Williams** has been elected to the board of directors of the Conductors Guild, an international organization that represents 1,600 professional symphonic band conductors.

Professor of Guitar **Jon Damian** will be a visiting scholar at the Northern Melbourne Institute of TAFE in Australia. He will present his "Creative Workshop" and "Guitar Workshop" and give lectures on publication.

Professor of Liberal Arts **Peter Gardner** recently conducted a workshop at the annual symposium of the Swiss Association for Intercultural Education in Fribourg, Switzerland. His topic was the practice and theory of teaching intercultural education.

Professor **Stephen Webber** cowrote, orchestrated, conducted, and coproduced a recording for hip-hop artists DJ Premier and Nas that will be featured in the film *Re: Generations*. The film will be released in February and shows Webber giving DJ Premier a conducting lesson at New England Conservatory's Jordan Hall and recording a 58-piece orchestra at WGBH's Fraser Recording Studio.

Professor of Piano **Laszlo Gardony** and his quartet played at the Birdland Jazz Club in New York City on December 8, 2011. The event celebrated the release of Gardony's CD *Signature Time*.

Associate Professor **Gaye Tolan Hatfield**, collaborated with producer and engineer Crit Harmon on the ear-training audio learning series *Ear Training on the Run*. Visit www.ear-trainingontherun.com.

In October 2011, Assistant Professor of Film Scoring **Ben Houge** did a sound installation at the Axiom Center for New and Experimental Media. He is currently an artist in residence at MIT working with the Responsiveness Environments Group at the Media Lab on sonification for real-time sensor networks.

Associate Professor **Fernando Huergo** released a new album titled *Suite en celeste y blanco*. The recording was made in Paris with a grant from Chamber Music America and the French American Cultural Exchange. The 50-minute suite blends Argentinean folkloric styles, tango, and jazz, and the piece features Yulia Musayelyan, Javier Giroto '91, Pierre de Bethmann '91, and Minino Garay.

Assistant Professor of Piano **Hey Rim Jeon** will release the album *Introducing Hey Rim Jeon* in February. It will be distributed by Sony/Red, and features Jeon (piano), Professor Terri Lyne Carrington (drums), Dave Liebman (saxophones), Richie Barshay (percussion), and James Genus (bass). A CD release event at Birdland in New York City is planned for March 29.

Professor of Percussion **Bob Kaufman** leads the Bob Kaufman Six-Tet featuring Lomar Brown (alto sax), Doug Johnson (piano), Greg Feingold (bass) and trumpeters Phil Grenadier and Keaton Brown.

Professor of Woodwinds **Barbara LaFitte** is principal oboist for the Boston Ballet Orchestra, and played in 11 performances of Prokofiev's *Romeo and Juliet* and in 23 performances of Tchaikovsky's *The Nutcracker*. LaFitte also performed with the Boston Pops Esplanade Orchestra for 19 holiday concerts.

Professor **Pat Pattison** wrote the book *Songwriting without Boundaries: Lyric Writing Exercises for Finding Your Voice*. Published by Writer's Digest, the book has been charting on Amazon.com.

In the summer of 2011, Woodwind Professor **Wendy Rolfe** performed at international flute festivals in Lima, Peru, and in Quito, Ecuador, and at the U.S. National Flute Association convention. She recently recorded with or performed with Boston Baroque, the Cape Cod Symphony Orchestra, and the Simon Sinfonietta. She presented a recital and master classes at Louisiana State University and participated in a 90th birthday tribute concert at Oberlin College's Conservatory of Music for her former flute professor Robert Willoughby.

Professor of Ear Training **Mitch Seidman** produced *I'm Having A Good Time*, a CD by the late jazz guitarist Jack Fragomeni on Kyran music. Seidman also wrote the album's liner notes.

Rob Rose

A Multihued Musical Palette

By Mark Small

For 40 years, Rob Rose has championed stylistic diversity at Berklee.

When Rob Rose '72 was 11 years old, his older brother attended Berklee's seven-week summer program as a drummer. The older Rose returned home telling Rob, "It's so cool, you have to go there too." While college was clearly not yet on the junior Rose's radar, events throughout his teen years would combine to make Berklee the clear choice for his music education and later, the locus of his career. For Rose, who was recently promoted to the position of vice president of special programs, 2012 marks his 40th year of service to the college.

Rose began playing saxophone by default; his parents couldn't afford to buy him a trumpet. Noting the interest Rose had in music, the band director at his school in Hopedale, MA, loaned him a C melody saxophone to get him started. Rose took lessons with the late Boots Mussulli, a highly regarded saxophonist in the Boston jazz scene during the 1940s and 1950s. Mussulli also started bringing Rose to concerts at the Crystal Room in nearby Milford, MA, where many top jazz artists and big bands played between bookings in Boston and Worcester.

At the time, Rose also worked frequently with his father, who catered events at the Lakeview Ballroom in Mendon. On one memorable night when Rose and his girlfriend Jodie (now his wife of 43 years) were working with his father on a catering job at the Lakeview Ballroom, Duke Ellington was booked to play. The legendary bandleader showed up alone to set up his gear. "My father told us, 'Go help him get the equipment in,'" Rose recalls. "That was a dream come true for me, because Duke was one of my idols back then." Rose—who was 15 at the time—got to spend four hours with the affable Ellington before the performance.

Three of Rose's brothers were active in music, and he tagged along to his older brother's gigs with a local country group that often backed artists from Nashville, including Johnny Cash and others. He also played keyboards in local rock bands with his

younger brother opening shows for the Yardbirds and other sixties headliners. Experiences with rock bands, the Milford Youth Orchestra, and watching a range of pro shows, fostered Rose's openness to a range of musical styles. This multihued musical palette has benefited him as well as two generations of Berklee students.

"Rose enrolled at Berklee in 1967 as a composition major, and after graduation, stayed on for what he thought would be a short-term teaching position in the Instrumental Performance Department with late faculty member John LaPorta. "John was an amazing guy," says Rose. "I learned so much working with him in the first four months. John had a special way of helping students develop their own voices—not an easy thing to do. We became good friends and I stayed on."

Championing Musical Diversity

Rose later became a key advocate for incorporating popular music into the Berklee curriculum. Lawrence Berk, the college's founder, was always open to suggestions from faculty members and welcomed Rose's ideas for embracing pop and rock styles. Rose developed courses such as Rock Arranging for the Recording Studio, Rock Arranging for Live Performance, Jazz Rock Improvisation, Improvisation in the Latin Jazz Idiom, and more. In 1974, he established the Berklee Jazz-Rock Ensemble and Pop-Rock Recording Ensembles.

"The idea for those groups was to give the students a chance to experiment and combine jazz, rock, Latin, or whatever styles of music they wanted," he says. "Those were the days before there was a vocal department, and we started featuring singers in the concerts. It sort of snowballed from there." In 1978 the Berklee Jazz-Rock Ensemble began presenting tribute concerts to acts like the Beatles, James Brown, and Motown artists. During the early 1980s, Rose inaugurated an annual country music concert.

In 1983, Larry Monroe, the dean of the Performance Division at the time,



Rob Rose

Associate Professor of Percussion **Jerry Leake** has released the CDs *Cubist Live*, which features Berklee faculty members **Randy Roos**, **Steve Hunt**, **Brad Hatfield**, and **Stan Strickland**. The second disc, *Mobeus*, features Rakalam Bob Moses. Also, Leake recently gave a presentation at the TEDx seminar in Cambridge.

In November 2011, Assistant Professor of Piano **Yoko Miwa** released her fifth CD, *Live at Scullers Jazz Club*. Miwa also performed with her trio in the Coca-Cola Generations Jazz Festival at Dizzy's Club Coca-Cola in New York City for a special edition of Marian McPartland's NPR show "Piano Jazz." Pianists Kenny Barron, Mulgrew Miller, Bill Charlap, and McPartland were also featured.

In November 2011, Associate Professor **Ivan Sever** and Emerson College's scholar in residence Cathryn Cushner Edelstein collaborated on the project "Is This Art? What Turns Noise into Music." The effort brought together students from Berklee's "Artistry, Creativity, and Inquiry" seminar with students from Emerson's "Fundamentals of Speech Communication" class.

The Turkish magazine *Drums & Bass* published a transcription of music by bassist John Patitucci and a tutorial on professional sound check procedures in concert venues by Professor of Professional Music **Tom Stein**. Additionally, Stein wrote an article about artist development for emerging market economies for the British publication *Chemical Magazine*. Additionally, Stein conducted several workshops in Istanbul, Turkey, at Robert College and Modern Müzik Akademisi.

The song "Bring Them Home," which was cowritten by Berklee music facilitator **Brad Hatfield**, was performed by Broadway star Montego Glover and the Houston and Atlanta symphony orchestras in December 2011. Also in December, actor Jim Belushi performed Hatfield's arrangement of "Santa Claus Is Back in Town" with the Boston Pops Orchestra, the Tanglewood Festival Chorus, and Rockapella.

asked Rose to chair the Performance Studies Department. In this new position, Rose became more involved in producing the college's major concert events. "Larry was looking for more performance opportunities for vocalists, so we began the Singers Showcase concerts in the fall of 1983," Rose says. "It quickly became a very popular show every fall and spring. The original idea was to give the singers a chance to work with the best student instrumentalists and writers. We also wanted them to learn about auditioning. The audition process for those shows is pretty rigorous. Paula Cole, Susan Tedeschi, Lalah and Kenya Hathaway, and others featured in Singers Showcase concerts went on to high-profile careers."

Rose and his Yo Team production staff (with faculty members Ken Zambello, Donna McElroy, and Tom Stein as the core), are the prime movers behind the annual commencement and convocation concerts, Singers Showcase, International Night, the Berklee BeanTown Jazz Festival, the Encore Gala, and more. These large-scale events also employ hundreds of students who learn about all aspects of concert production.

When Rose was named Assistant Vice President for Special Programs in 1993, he oversaw all of Berklee's concert venues, video services, and summer programs. The latter includes such offerings as Guitar Sessions, the new Mark O'Connor Berklee College of Music String Program, and the Five-Week Summer Performance Program.

Rose's new position as vice president of special programs brings with it membership in the president's cabinet, the executive committee that handles important decisions for the college.

"Berklee has always been a very special place, to me," says Rose. "It's a haven for musicians who want to experiment. Every facet of the music industry is covered here. That's one of the things I love most about Berklee. I never wanted a career where I'd become stagnant, and I've found that that can never happen here."

Help for the Journey

by Jim Ricciuti

As the new director of alumni affairs and the Berklee Fund, I am inspired to be part of this unique community of artists, musicians, innovators, educators, and entrepreneurs. You know firsthand what a special place the college is, and our goal is to keep you connected to it and one another.

I've met some of you, and in time, I hope to meet many more. Your Berklee education has led you down many paths. Alumni occupations range from recording engineers and real estate appraisers to composers and computer programmers. Many students have told me that key musical skills, such as improvisation and self-discipline, have been invaluable in their life journey. You'll take the lessons learned at Berklee everywhere. You may not know where your path will lead; but like a great jazz solo, that's the thrill of it.

At the Office of Alumni Affairs, we seek to help you along the way, both virtually and in key geographic areas where alumni have congregated since graduation. The Berklee Music Network is the online community for alumni, students, faculty and staff. If you haven't already, I urge you to create a profile on the site at www.berkleemusicnetwork.com. You can connect, collaborate, and explore without the limitations of geography. In Boston, Los Angeles, New York, Nashville, and Atlanta—music epicenters with high concentrations of Berklee alumni—we offer networking and professional development events on myriad topics relevant to today's music industry.

Take advantage of the monthly alumni affairs e-newsletter. In it you'll find information on job opportunities, events, Berklee happenings, and more. This newsletter gives you a complete picture of alumni offerings that are available. If you haven't received it, send your email address to alumni@berklee.edu.

A successful, thriving Berklee alumni community relies on your involvement. It's just one way to give back. Another powerful way is



Jim Ricciuti, director of Alumni Affairs and the Berklee Fund

through participation—with a gift at any level that is comfortable for you—to the Berklee Fund. You know firsthand that Berklee is unique. We can succeed only with participation and financial support from alumni.

Reflect on your Berklee experience. Remember your classes and classmates, your teachers and bandmates. Remember the moments of discovery and the exhilaration of achievement. Remember the reward of your hard work and the fulfillment of collaborating with fellow students.

Your experience was made possible by those who came before you. The generosity of alumni, parents, faculty, staff, and friends of Berklee make it what it is today and what it will be tomorrow. Giving back is how the Berklee community, like every community, not only survives but thrives. While some may believe that modest gifts don't matter, nothing is further from the truth. No matter the amount, your contribution telegraphs that you are confident about Berklee's future impact. When donors contemplate substantial gifts, some ask about alumni participation in the Berklee Fund. For them, participation conveys alumni loyalty, which is very important.

Thank you for helping make Berklee the special place that it is. You are our best resource in our efforts to provide the services you value. Please contact me at jricciuti@berklee.edu with thoughts, questions, or feedback on your alumni experience. Together, we can make your Berklee experience, and that of others, last a lifetime.

Rock and Seoul Scholarships



Standing at the podium: Mirek Vana '01 (left) and Jung Bae Kim '00 were friends during their Berklee years and collaborated on creating the CJ Scholarship.

The CJ Scholarship for Korean students at Berklee is the first of its kind; it marks the first significant result of the college's global development agenda. The scholarship supports Korean students with outstanding merit, strong academic performance, and significant financial need. This fall, Berklee awarded scholarships to 10 students, out of many qualified candidates from Korea that, without any doubt, could not have completed their studies without this support.

We are proud to receive this gift from the CJ Culture Foundation in Seoul, Korea. The foundation was established in 2006 and its tagline "Enjoy your life with arts" speaks for itself. The purpose of the foundation is to promote cultural creativity and diversification with a focus on cultural growth and sharing. The foundation has continually supported the discovery of creative artists. In addition to the scholarship at Berklee, the foundation supports young creative artists through several programs such as Tune Up, Creative Minds, Project S, and CJ Azit, which offers a creative space and programming for young artists in Korea.

The foundation's support is not random and the inception of this award is deeply rooted in the noteworthy recognition of the Berklee brand in Korea. At the center of Berklee's success are the achievements of alumni, a long-lasting partnership with Seoul Jazz Academy (SJA), strong educational outreach of our admissions office, and relentless

development of academic programs by Berklee's Office of International Programs. The strategic collaboration of these various offices has played a significant part in this endeavor.

A long-lasting relationship between two Berklee alumni—Jung Bae Kim and Mirek Vana—paved the way for this scholarship and for Berklee's development work around the globe. These alumni met at Berklee during the late 1990s and have since stayed in touch. Their passion and dedication to the needs of Berklee students fueled their dialogue over the years. This scholarship illustrates the power of relationships and the benefits of strong alumni ties with the college.

For more information about the CJ Scholarship, visit www.berklee.edu/scholarships. To support this scholarship, or to create a scholarship for students from your country, contact Mirek at mvana@berklee.edu.

Lollapalooza Scholarship

At the 20th anniversary of Lollapalooza in Chicago, Berklee College of Music announced the founding of the Berklee Lollapalooza Endowed Scholarship. The four-year, full-tuition scholarship is being endowed by Goldman Sachs Gives, a donor-advised fund and will be awarded annually to a talented musician in financial need.

This exciting partnership is the first educational initiative of its kind for Lollapalooza. "The essence of Lollapalooza is artist discovery and providing opportunities for emerging

A Partnership with Vision

by Ginny Fordham

bands to reach new audiences,” says Lollapalooza founder Perry Farrell. “This partnership provides young musicians with a chance to polish their skills on their way to performing on the main stage.”

The first recipient will be named at Lollapalooza 2012. Recipients will be chosen through auditions and interviews conducted during the Berklee World Tour. To apply, visit www.berklee.edu/admissions.

The Berklee Lollapalooza Endowed Scholarship was established at the recommendation of Berklee Board of Trustees member Fran Bermanzohn, managing director and deputy general counsel of Goldman Sachs. The scholarship also aims to bring more outstanding rock musicians to Berklee to join the ranks of alumni members of acts such as the Cars, My Morning Jacket, Fences, Foster the People, and Wye Oak—all of which performed at last year’s Lollapalooza.

“Music plays an important role in defining our society, making the education of the next generation of musicians remarkably important,” Bermanzohn says. “I’m especially pleased to support Berklee’s work with this endowment, and think it especially fitting to announce it at a milestone in Lollapalooza’s history.”

The full-tuition scholarship is the cornerstone of a new multifaceted partnership between Lollapalooza and the college developed by Berklee Professor Jeff Dorenfeld and C3 Presents, the festival’s producer.

“I’m thrilled to have the college associated with a festival that has been instrumental in so many musicians’ careers and to use the Lollapalooza Scholarship as a platform to reach out to talented young musicians who might not find us otherwise,” Dorenfeld says. “We are also excited to showcase a Berklee artist at such an influential and prominent festival.”

In 2003, when Chi Kim ’06 was a first-semester student, he encountered many of the challenges that entering students face. He was an international student struggling to find his way around Boston, to navigate the Berklee environment, and to learn music technology. But for Kim the experience was even more challenging; he lost his sight at age three because of an accident during a heart surgery. Like so many of us, Kim was thrown into the Berklee waters and forced to sink or swim. He swam like an Olympian, choosing a double major in contemporary writing and production and songwriting. After graduation, he headed to New York City to work as a composer and producer. During his off time, he earned a master’s degree at New York University in music technology.

Fast-forward to 2011, and Assistant Professor Chi Kim now teaches in the Assistive Music Technology Lab for Blind and Visually Impaired students at Berklee. He is providing blind musicians with the tools and technology needed to succeed at the college and in the music industry at large.

Following a 2009 Berklee summit for blind musicians, Bob Mulvey, the associate director of the Counseling and Advising Center, songwriting Chair Jack Perricone, and Associate Vice President for Special Programs Rob Rose presented a proposal for visually impaired students. The event tapped the expertise of Berklee alumnus Mike Mandel and was presented to President Roger H. Brown, who then fast-tracked the pilot program. In the summer of 2010, the program entered the pilot phase.

The trial phase was hosted during the Five-Week Summer Performance Program with two current Berklee students who are visually impaired and two students from the Watertown, MA-based Perkins School for the Blind. Berklee has a history of full- and part-time attendance by Perkins students as well as



From the left: John Castillo from the Perkins School for the Blind, jazz musician Lisa Hilton and Berklee student Noe Socha after a recent performance at Café 939.

offering internships for the college’s music therapy students at Perkins. The college tapped the school’s expertise in blind education to assist with the development of Berklee’s program.

Developed by Kim, the curriculum is devoted to music technology taught both separately and integrated with Berklee’s core music theory and ear training programs. To enhance students’ capability in a sighted world, some basic Braille music notation has been incorporated into the program, though few blind musicians view Braille as necessary to their music success. With comprehensive knowledge of today’s technology and the support system at Berklee, a blind student can create and perform music at the highest levels. That capability translates into successful careers in music.

What started as a pilot program is now an ongoing lab that is available to full-time students during Berklee’s popular Five-Week Summer Performance Program for musicians who are 15 and older. Last summer, Tina Fiorentino sought a summer program for her son Rocco. She said when she Googled “summer music camp for blind musicians,” Berklee was the only search result. “So many programs questioned how they could accommodate a blind student, the Berklee staff embraced an individual with visual challenges,” says Fiorentino.

At the end of the sessions, Rocco was awarded a full scholarship for the 2012 Five-Week session and is seriously considering Berklee as his choice for college.

Berklee’s blind population is growing, and the college enrolled 10 full-time students in the fall 2011 semester. Word has gotten out that Berklee is an environment where blind musicians can thrive and grow. In September, the duo of Noe Socha, a blues harmonica and guitar player



Assistant Professor Chi Kim coaches student Natalia Sulca in Berklee’s Assistive Music Technology Lab for Blind and Visually Impaired Students.

from Italy and vocalist John Castillo from the Perkins School opened for renowned jazz composer and pianist Lisa Hilton at Café 939. The experience prompted Socha to say, “Berklee is opening doors for blind students to work with world-class musicians in a professional setting.”

A generous grant from the Grousbeck Family Foundation has enabled the program to expand and provide an official bridge between Perkins and Berklee. The college has recently solidified the partnership with an agreement for Berklee to provide expertise and staffing for the Perkins School’s new Internet radio station housed in its new Grousbeck Center for Students and Technology. Matt Carlson ’11, a former DJ for Berklee’s BIRN radio station, was recently hired as the Perkins station’s lead engineer and trainer and is getting the station up and running. Berklee faculty member Kim will coach Perkins students in using music technology to create and record their own music for air-play. It will just be a matter of time before Perkins Internet Radio establishes its presence in cyberspace.

Ginny Fordham is a major gifts officer in Berklee’s Development Office.



The Rhythm of the Game

By Mark Small '73

When Chuck Doud chose music as his career path, he was just a youth in Easton, Pennsylvania, playing original tunes as the guitarist for a local rock band and hoping for a shot at the big time. Since then, Doud has made San Francisco his home, and millions of young fans around the world have heard his guitar playing. But in the early days, he couldn't have foreseen the setting for his music.

Today, as the director of music for Sony Computer Entertainment Worldwide Studios America, Doud leads the team that oversees music development across the spectrum of video games published by Sony. They range from award-winning, blockbuster triple-A titles such as the *God of War Uncharted*, and *Gran Turismo* series, to simpler downloadable games including *Flower*, *Flow*, and others.

The job has brought Doud together with great composers, bands, virtuosic soloists, and orchestras in studios at Sony's Foster City, California, facilities and in the hallowed halls of Abbey Road, Skywalker Ranch, and studios in Los Angeles and Nashville. When the music calls for it, Doud adds his own acoustic and electric guitar tracks to the scores. But his most important function is to brainstorm with his team about the creative direction for the music of every new project they undertake. The goal is to ensure that each has a winning score that enhances the player's experience in the game. To that end, Doud and his team select and contract composers, musicians, producers, and studios to create custom original music for their game scores in addition to licensing recordings of top artists from record labels.

He also works closely with Sony's technical staff to assure that they have the technology they need to seamlessly integrate the music into the games, oftentimes dynamically tracking the gameplay.

Doud headed from Pennsylvania to Boston in the mid-1980s to attend Berklee. In Boston he joined forces with musicians that later became the band Signs of Life, active performers in the New England music scene. Feeling that he was getting enough playing experience, Doud opted not to pursue a performance major at Berklee in favor of exploring the college's other offerings. He earned his degree in Music Synthesis (now called Electronic Production and Design) and credits studies with professors Kurt Biederwolf, Richard Boulanger, and others with helping him attain the technical and musical depth required for the rigors that led to his current position.

In the decades since *Pong*, the first electronic game that debuted in 1972, the video game genre has exploded. Today's big-budget cinematic games boast incredible visuals and musical scores rivaling those of the best Hollywood movies. With the steady forward march of technology, Doud (and many other industry leaders) see this art form reaching ever-greater heights and drawing in talented artists of other disciplines. And there's a place for almost any musical flavor under the sun in this vibrant sector of the entertainment world. From his catbird seat at Sony, Doud is uniquely poised to remain a vital force in the direction of video-game music.

A man with short dark hair and a light beard is standing on a concrete pier. He is wearing a black jacket over a blue and white plaid shirt and blue jeans. He has his hands in his pockets and is looking directly at the camera. In the background, there is a large suspension bridge with a steel truss structure. Beyond the bridge, there is a body of water with a port area featuring several white cranes and a small boat. The sky is clear and blue.

Since 1997, Chuck Doud '88 has been an influential figure in the evolution of video game music.

Photos by Joey Cobbs



What was the path that led you to your position at Sony?

After graduating from Berklee, I worked for a while in Boston at a recording studio that was doing jingles. It was just starting up and I was working on the composing side of things, another guy was the house engineer, and a third was a development guy working to get business.

It was a good experience. I did a lot of recording and got to work with a lot of interesting clients, but after a little while I decided to go out on my own as a freelance composer. One of my early jobs was for Sony. I started out writing small projects that would be included with games and for behind-the-scenes stuff. Then I demoed material for the game *Blasto* on spec and landed the gig. Buzz Burrowes, another Berklee alumnus, was working for Sony and gave me a shot. He was the top guy in the newly-formed sound department.

As I continued to work on projects for Sony they began flying me out here, allowing me to develop relationships with other staff members. Once I landed that first big gig with Sony, I was offered a staff position. At the time I thought I'd maybe work here for a year or two and then go back out on my own. But the environment was so exciting and supportive creatively, that I realized this was where I should be.

What was the allure of video-game music for you?

There was something about the video game industry that just excited me. I saw a lot of potential in the field. Anyone paying attention could see where things were going as the technology progressed. With the advent of the PlayStation, a huge number of video games were being developed for the compact disc, which had enough memory to include recorded music. I knew this would open up the door for composers.

How did that affect the way a composer wrote for games?

In addition to the storage capacity of CDs, there was another issue related to what options were available to play music in the game. This issue was related to streaming data off the disc. While many games were able to stream music tracks off the disc, many of them were streaming so much level data that the music had to sit in resident memory. That meant that we had to use custom sample banks and MIDI to "play" the music in real time.

When I started working on games for Sony, it was fairly commonplace for a composer to submit demos, or even final music tracks for approval before they were converted to sound banks and MIDI. Game producers were often disappointed when they heard the eventual sampled-down version of the full-res music because it barely resembled the tracks they had approved. Going into composing and producing the music for *Blasto*, I knew this was an issue. My challenge was to create a great sounding adaptive score using just 12 voices and zook of compressed memory for the instrument sample set.

Fortunately, I was able to use variable sample rates, and this allowed me to maximize the potential of what limited memory I had. For instance, I could keep a short, closed hi-hat sample at 44.1k, but sample a kick drum down to 11k. And just to make things interesting, if you had any looping sounds, like a string sample, you had to ensure that the looping points fell on a 28k sample boundary. It involved a little math and elbow grease, but you could make it work. By doing all this, I learned that limitations can force creativity. The technical and creative skills I got at Berklee provided the foundation I needed to succeed in this area.

In the process of trying to land the *Blasto* gig, I came up with about half a dozen tracks. When I met with the development team for the first time, I could tell right away that they liked the music, but then one guy popped up and said "Well, this all sounds great, but what will it actually sound like in the game?" My reply was, "Fellas, this is exactly how it will sound in the game because it's playing off of the sound card." Shortly after that meeting I was offered the gig.

One of your other early scores for the game Syphon Filter made quite a splash. Why do you think it caught everyone's attention?

That score really popped and the game did well. The music was recognized because *Syphon Filter* was among the first games out there to have an adaptive score. Back in the PlayStation 1 days, there wasn't a lot of adaptive music—meaning the music changes according to the game state. For movies, a composer writes a linear score to action onscreen that's predetermined. But in games, the challenge is to come up with music that enhances the player experience when the action changes according to what the player does. It's so easy to drop the ball in game scores. You could have an amazing score with great melodies, style, and production, but if it isn't integrated correctly into the game it can fall flat. The score can either end up enhancing the player experience or pulling the player out of it. A large part of the success is in the implementation.

Is that due to musical or technical issues?

It can be either technical or creative. When done right, it's a successful marriage between the two. That's where the magic is. Whether it's big budget games like our *Uncharted* or *God Of War* franchises, or smaller games like *Flower*, it's all about putting the right team together and having a unified vision for what you want the music to be. Sometimes one composer is exactly what you need, sometimes you may need multiple composers, a funk band, and a string quintet.

For the musical decisions, we look at the creative direction of the game and the role the music can play in that. It's often really important to present the player with a theatrical or filmic experience. We make decisions on the technical side about how we will use the music in a given scene, how it will change, and how it will lead to a different piece of music.

From the perspective of implementation, things can get pretty complicated. For example, let's say

that there's a scene where the player enters a room. We want to have our "room" music playing when the player is in there. But then the player moves into an adjacent hall. Now we may want our "hall" music to play. So the room music fades and hall music is cued up. But what happens if the player turns around and walks back into the room? Do you fade out the hall music and cue up room music again? You don't want the music to yo-yo between two cues. Should you stop the music? What if the player quickly decides to go back into the hall? Do you play the hall music right away or do you wait? So a simple situation can require a fair amount of logic to be applied in a musical way. It's not easy and is a skill unique to our industry.

Players can do whatever the game allows them to. So you have to write a complicated set of rules for what the music can do, and then write a smaller set of rules to handle situations in which you want to ignore the rules. You don't want players to feel like they are playing the music by their character. You have to figure out what's going on in the game that will influence the music. All the while, things have to stay musical and enhance the dynamics of the game. If the music changes too fast or not fast enough, or if it's too repetitive, the experience won't be as good as it could have been if everything was done right technically and musically.

Are such decisions made intuitively by the team creating the score?

Absolutely. When it's right, everybody feels it. There's a lot of communication and iteration that goes on. Things are always changing in the game and we have to track them. We may score a level and then get another build and find out that the level is very different than it was before. We may need a new script and have to put different pieces of music in. We hammer on these games until they are ready for manufacturing.

Aside from the actual music, what other aspects does your group oversee?

We have a music business unit in my group that's responsible for putting deals together. Almost everything our production team is involved with requires a contract, so our job is to secure all of the talent, facilities, and assets our team needs to succeed. We negotiate the terms and then partner with our legal department to complete the contracts.

How many people are on your team?

We have 20 people spread out between the Foster City, Santa Monica, and San Diego campuses. The team's main task is to manage external talent. We have an expectation for excellence in everything that we do, and that's carried through to the talent we work with.

How has your position evolved since you started?

During my first three or four years here I was composing all the time. Before I came to Sony, I was used to people hiring me because they wanted *me* specifically. So I didn't want there to be pressure on the people here making them feel like they needed to hire me, the internal com-

poser. So I interacted with everyone as I did before I was hired—as if they were my client. That approach worked really well. Then it got to the point where I was booked 18 months in advance. When a game director wanted me to score his game, I'd tell him I couldn't do it because I was booked, but that I'd find someone to do it. I'd also offer to handle communications with the composer since I understood the type of music that was wanted. After that, I quickly became the guy everyone came to when looking to find the right composer for their project.

The model of having an internal composer communicate with the external composers worked really well. I was able to provide clear and consistent direction to the composers, which at the time was a bit of an issue in this industry, and still is sometimes. This model became the foundation for how our department operates. These days we have a lot of composers on staff, and increasingly their role is to assist in the actual production of the music, partnering with other composers. Our team is always available to provide a steady stream of information, feedback, and direction.

After I took on the responsibility of finding and managing external composers, there was a need to become involved in licensing music, so I took that too. In addition to doing straight licensing deals, I also had the opportunity to secure the music for the music game *Frequency*—a precursor to *Guitar Hero*. For *Frequency* and its successor *Amplitude*, we needed more than stereo versions of the songs. We needed the multitrack assets with all of the EQ and effects burned into the files. At the time, no one was going to the record labels and requesting these things as part of the license—let alone asking for permission to remix the songs. Anticipating some resistance from the labels, I partnered with the developer, Harmonix, to meet with the bands and their management before going to the labels with a license request. Our thinking was that if the artists were onboard, their support would go a long way towards securing a license. For *Frequency*, we took our show on the road, demoing the game for bands like No Doubt, The Crystal Method, BT, Paul Oakenfold, The Jungle Brothers, and Orbital. Getting the support of the artists first has worked extremely well.

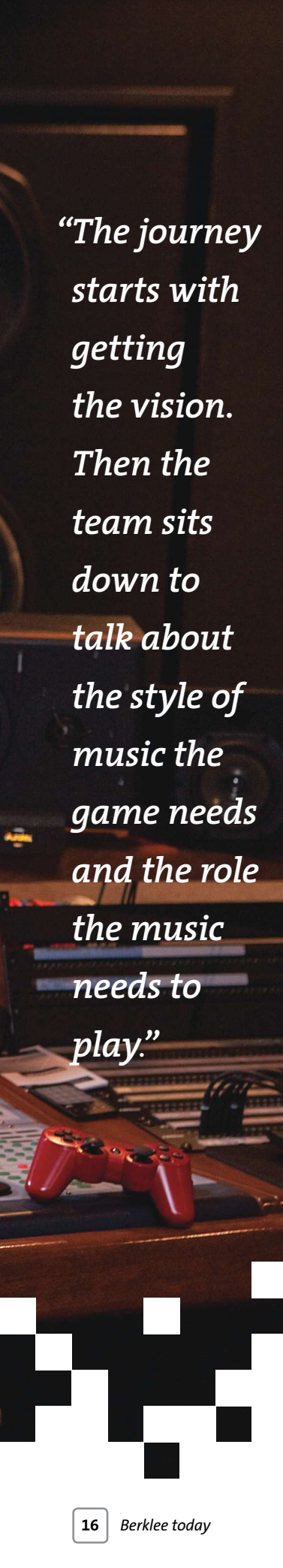
I like being on the leading edge of things. When I was first doing adaptive music for *Blasto* and *Syphon Filter*, there was no rule book on how to do it. I just had to figure it out, and I love doing that.

A lot has transpired since those early days. The demand for the services, and the kinds of services that this department offers grew dramatically. Fast-forward to today and we have a full-service music department inside of a video game publisher. We manage all aspects of music for video games including the creative, production, technical and business facets. We have state-of-the-art recording and mixing facilities in multiple locations, and we work with the best talent and facilities from the film, record, TV, and video game industries.

What is the most unusual score you've overseen?

We do a fair amount of experimentation. In this regard, the scores for *InFamous 1* and *InFamous 2* really stand out for me. We went outside the box and were very





“The journey starts with getting the vision. Then the team sits down to talk about the style of music the game needs and the role the music needs to play.”

successful in the ways they were composed and produced. For *InFamous 1*, we had multiple composers collaborating and took a lot of sounds from found objects. We recorded a bunch of instruments and made them sound nonmusical and then took nonmusical items and made them sound musical. There were a lot of sampling sessions and a session with an electric cellist. These assets were seeded to the composers who then incorporated them into their compositions. The score was also taken to the stage with an orchestra. It was essentially a big creative playground where the composers could collaborate and share ideas. The process was really successful, in large part due to the direction and leadership of the music supervisor and one of the composers on the project, our own Jonathan Mayer. For *InFamous 2* we took a similar approach, but we recorded music by a New Orleans-based r&b band called Galactic. We did sessions with a string quartet and also with a 70-piece orchestra. All the mixes were done here [in Foster City]. We ended up with a really unique score that worked well with the game.

What’s most important when your team approaches a new score?

We know we need to create a score that will be massively appealing to our target audience. It has to be engaging on an emotional level and really resonate with the player. In a way, we look for the game to tell us what’s needed. The entire process is a journey.

The journey starts with getting the vision. Then the team sits down to talk about the style of music the game needs and the role the music needs to play. There are many variables for each game with different styles, creative directions, and goals for the role of the music. We work with the development teams to figure out what we need, put a plan in place, and then execute that plan.

It sounds like there are a lot of creative aspects to your job.

We’re fortunate to be able to work with very talented development teams who make great games. If that wasn’t the case, it wouldn’t be as much fun as it is. It was my goal to build a team that would lead the industry in setting the standard for what people should expect from a game score, and I believe we’ve done that. The quality of the music being produced throughout our industry today is amazing in every aspect. Part of our team’s success is its ability to deliver consistent quality. Having a centralized music group of talented individuals working together as a team on as many as 30 titles per year, sharing information, and learning from each other is a potent combination.

How do you see this field evolving in the future?

We have a generation of composers coming up now that grew up with video games. What I see changing down the road is that these composers will have a seat

at the table when we’re determining how the music will be implemented after it’s composed. Currently, most composers aren’t typically involved in the process either because they don’t understand it, aren’t interested, or do not have access to the development teams. For many game scores, the composer creates source cues without any real understanding or influence on how the music will be integrated into the game.


When composers work with our team, we provide them with an environment in which they feel comfortable to compose. We provide them assets from the game, give direction and feedback, encourage them to take risks, facilitate communication with the game director, and help them produce the music. If they don’t want to be involved in the post-production, editorial, and scripting side of things, that’s fine. But down the road I think it will be the norm rather than the exception for composers to want to be involved in the entire process.

Do you foresee involving more people from other artistic disciplines in video games in the future?

The video-game art form continues to evolve and attract talent from other industries. On the music side, there are major players we’re working with now who have won awards for film scores and they want to score video games. People from the TV and film industry are now writing scripts and directing for video games whereas five or six years ago only people with a video-game background did this. Actors from the TV and film industry are not only doing dialog work, but full performance capture. Some of the film industry’s top sound designers are applying their skills to video games. There is a lot of attention on this industry. It’s an exciting time to be in it.

Do you foresee more opportunities for bands to get songs into games?

I think the opportunities and possibilities for bands will continue to expand. We have some projects going on now where bands are making instrumental versions of their songs to be used as in-game underscore tracks. I also think that the model of having a game soundtrack comprising both original score and licensed music has been largely untouched in our industry. In the film industry it’s fairly common. As we start to develop games that require this kind of score, the opportunities for bands will follow.

Something I appreciate about working at Sony is that things are driven by the creative. There’s generally no outside pressure for us to get certain composers or bands because they have name recognition. Having the trust and support of our developers has allowed our team to succeed. They know we are working to realize a creative vision of what their music should be, and they know we can deliver. Ultimately it’s all about your reputation. No matter what industry you’re in, reputation is all any of us really have. 



“I WISH I HAD THIS WHEN I WAS A KID”

MATT SANDOSKI
Franchise Owner, School of Rock Montclair, NJ

The Grammy award-winning musician and engineer wanted to get off the road and be full-time with his wife and new baby. He saw the School of Rock kids shred at Austin City Limits. He stood in awe and thought, “I wish I had this when I was a kid.” He knew it was the business for him.

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Follow the Money

By Eric Jensen



To thrive in the new music economy, today's musicians need to become educated about all possible revenue streams.

Developing a music career today requires a broad set of musical, business, and social skills mixed with a healthy dose of out-of-the-box thinking. That's because the industry continues to shift from a commodity-driven business (e.g., recorded music) to a service-oriented one. As career self-management tools develop and as the barriers between musicians and their audiences break down, gatekeepers and middlemen become less relevant. Music licensing, performance, teaching, and music-related byproducts have become essential elements of a career strategy. Much has been written about the potential earnings from high-profile television, film, and video-game music placements. This article explores some lesser-known revenue streams and touches on future trends that could help musicians garner additional income from their intellectual property.

Along with a solid understanding of the complex rules of the "old" music business, artists are wise to stay on top of "new" music-business issues, such as disruptive trends in Web and mobile application technologies, media production, marketing, product development, and branding. Understanding the forces that are driving this disruption can help musicians get a head start on future trends and opportunities. As venture capitalist and musician Roger McNamee recently noted, "Just assume the future will be different from the present. If you start from that [premise], it will be a huge help."

Know Your Rights Organization

Performance rights organizations (PROs) such as ASCAP, BMI, and SESAC provide opportunities for composers and music publishers to maximize performance revenue and take advantage of educational, networking, and promotional programs. Each offers workshops and special recognition awards for writers.

Neara Russell '10, an eclectic composer and performer, has tapped a broad mix of revenue streams. An ASCAP member, Russell is a recipient of an ASCAPPlus award and the 2010 Richard Levy Composition Award. Since moving to Los Angeles, she has worked as a keyboardist and background vocalist with pop artist BC Jean. She has also been performing her own pop and contemporary classical music, compos-

ing for music libraries, teaching, and appearing as a musician in movies and television shows. She is a passionate entrepreneur who has educated herself on all aspects of the music business. "Music is a service now," she says. "Publishing survives today because it is a service."

Russell became involved with ASCAP before she entered college but learned about the ASCAPPlus Awards from Berklee Composition Department Chair Greg Fritze. The program was "set up to compensate our many members whose music is primarily performed outside of the venues and broadcast media that we survey," says ASCAP Executive Vice President of Membership Randy Grimm. "We also give ASCAPPlus awards to writer members whose catalogs have prestige value for which they would not otherwise be compensated. Each writer chooses a broad division [concert music, jazz or popular music] then summarizes his or her performance activity for the preceding year—live concerts, airplay on terrestrial or Internet radio, placements in film and television projects, etc. Anything that would [constitute] a public performance. The ASCAPPlus Awards are open to any [ASCAP] writer or composer. We make sure that the submissions in each division are judged by a panel of experts in that field."

In Russell's case, her concert works qualified her for the award. "I've had performances [of my works] at Berklee and had orchestral premieres in Brazil and Argentina," she says. "I perform my pop music in small clubs. Every spring, I compile a list of performances for the year, the size of the venues, and the exact pieces that have been performed. ASCAP calculates a royalty that is an estimate of what I would have received if these performances had been surveyed."

The program is open to writers (not publishers) who earn less than \$25,000 a year in domestic performance royalties. Awards are paid once a year as part of the January writers' distribution. According to Grimm, ASCAP distributes more than \$2 million in ASCAPPlus awards money each year. "The number of recipients fluctuates depending on how many applications we receive, but it's typically around 5,000."

BMI Live allows writers to input performance information online capturing data to yield payments that might otherwise fall under the radar. BMI also offers its members a wide variety of workshops, educational opportunities, and awards programs across genres.

BMI, ASCAP, and SESAC each survey music performances somewhat differently. Depending on an artist's musical genre and career goals, one organization may be a better fit than the others.

Digital Dollars

Established in 2000, SoundExchange is an independent nonprofit organization that administers the collection and distribution of recording royalties from noninteractive digital music performances. This is a new royalty stream paid to record labels, featured performers, and backup musicians. It costs nothing for a musician to register. Thus far, SoundExchange has distributed almost \$1 billion in digital-performance royalties, and this number will continue to grow as music streaming becomes more pervasive.

To understand which revenues SoundExchange administers, and where they fit into the complex mix of music revenues, you may want to review the underlying principles of copyright and music publishing. Several books outline this complex subject, including Randall D. Wixen's, *Plain & Simple Guide to Music Publishing* and Donald S. Passman's, *All You Need to Know about the Music Business*, which are excellent resources for every musician's bookshelf.

Performing Arts and Sound Recording Copyright

Songs and instrumental compositions are registered with the U.S. Copyright Office on what is called a performing arts (PA) copyright form. This registers the underlying musical work, but not a specific recording or performance of this work.

Recordings are registered with a separate form, called a sound recording (SR) copyright form. Understanding this distinction is essential to tracking the various royalty streams paid to composers and performers.

Here's the breakdown: Songwriters, composers, and music publishers receive royalties for the use of their work, and performers, and the sound recording copyright owner (usually a record label) receive revenues from sales and licensed use of the sound recording itself.

Let's consider an example summarized from Wixen's book. The Beatles had a major hit with their recording of the song "Twist and Shout" by Phil Medley and Bert Russell. The music publishers of the song own the composition and, therefore, the PA copyright. After the Beatles recorded the song, the group's record label registered an SR copyright. Similarly, the record label for the Isley Brothers—who also recorded a version of the song—registered an SR copyright for the duo's recording.

The Beatles' record label paid two royalties for the recording of "Twist and Shout": one to the song's publisher for the PA copyright (called a *mechanical royalty*), and another as an *artist or recording royalty* to the Beatles for the group's SR copyright. Understanding the difference between these kinds of royalties is very important.

Recorded Music: Mechanical and Artist Royalties

A mechanical royalty is based on a statutory rate per unit sold, which is currently set by copyright law to be a maximum of 9.1 cents (or 1.75 cents per minute if the song is longer than 5 minutes) per copy distributed. This statutory rate also applies to full digital download sales through companies such as iTunes. As a result of negotiations, the actual rate paid to the publisher is typically reduced.

An artist royalty is the negotiated percentage (typically 10 percent to 15 percent) paid to the artist by the record label. The artist royalty is applied to what are called *recoupable expenses*: advances for recording costs, marketing, etc. Usually, the artist must repay all recoupable expenses out of his percentage before he receives royalty payments from the label.

So, when recorded music is sold, in either a physical or digital format, the record label pays two royalties: a mechanical royalty to the song's publisher, and an artist royalty to the performer.

In the record deals inked before digital rights existed, licensing and sales were treated quite differently. Artists received 50 percent of all income from the licensing of master recordings. Recent highly publicized lawsuits by artists including Eminem and Chuck D claim that digital downloads are in fact, "licenses," not "sales," which could significantly increase the amounts owed to artists by their record labels. Stay tuned, as this dispute is far from settled.

Performed Music: Terrestrial and Digital Royalties

Now let's consider two other kinds of royalties. When a musical work is performed or broadcast publicly, a royalty is sometimes paid on a PA, SR, or on both copyrights. Live performances and radio and television broadcasts pay a royalty to the music publisher and composer. These licenses can be negotiated directly with the publisher but are usually administered by a PRO. The music publisher and the composer split these returns 50-50.

Terrestrial broadcasters are required to pay only performance royalties on the PA copyright (music publishers and composers), not the SR copyright (record labels). This provision was "grandfathered" into law because radio was considered a promotional partner for record companies. In recent years, this has become a hotly contested issue. Record labels and musicians have lobbied to force broadcasters to pay the SR royalty, while the broadcast industry has fought hard to retain its exemption claiming that this would constitute a "tax" on music.

With the advent of noninteractive online music streaming (e.g., Internet radio), Congress established that royalties from digital performances should be paid on both copyrights. And this issue brings us back to SoundExchange.

SoundExchange works much like a PRO, but it collects and administers royalties on noninteractive digital performances, distributing proceeds to record labels and performers. Royalties are divided up 50 percent to the owner of the SR copyright, 45 percent to the featured performer, and 5 percent to the backup musicians. If you are a featured performer under contract to a record label, SoundExchange pays you directly, sidestepping any recoupable expenses assigned under your recording contract. SoundExchange tracks digital cable and satellite television services (Music Choice and Muzak), satellite radio services (XM and Sirius), and noninteractive webcasters such as Pandora, Slacker, and Federal Communications Commission-licensed terrestrial radio programming that is broadcast over the Web.

In August 2011, Sirius XM Radio announced that it would work with Music Reports Inc., a music-rights administration service, to directly license music from record labels. This change could have major implications for performers as well as Sirius XM programming policies. If a featured performer's

royalty is sent directly to the record label for distribution, it could be applied to recoupable expenses or even paid at the artist's contract rate. Sirius XM could also change its music programming policies as it works directly with record labels. The Future of Music Coalition, a nonprofit education and advocacy organization for musicians, is following this development closely.

To summarize: When a song is noninteractively streamed on a website, the site must obtain a performance license in the United States from ASCAP, BMI, or SESAC. This royalty is paid to the publisher and composer. Unlike terrestrial radio, the site must also get a "compulsory license" from the owner of the recording copyright. SoundExchange administers this royalty and pays it to the record label, featured performer, and backup musicians. Download sales work much like CD sales; the record label pays a *mechanical royalty* to the song's publisher and an *artist royalty* to the recording artist.

Royalties for on-demand digital streaming services such as MOG, Rhapsody, and Spotify are not administered by SoundExchange. Interactive audio-streaming deals are still quite new and not yet standardized. In November of 2011, more than 200 independent labels withdrew their music from Spotify and similar services, stating that these platforms are not a good value for musicians and will undercut music sales. Proponents see on-demand streaming as a big part of the future, providing listeners with a monetized alternative to illegal downloading.

Registering with SoundExchange

Artists wondering whether digital plays have been logged for their music can search the databases on SoundExchange's site (see www.soundexchange.com). Even if there is no listing for a musician's music, it's advisable to register. It's free and the process is simple. Many independent musicians are not registered with SoundExchange and don't realize that there may be unpaid royalties waiting for them. So don't leave money on the table. Over the past year, revenues from streaming services grossed more for the industry than subscription services and on-demand "spins" combined. In 2010, total SoundExchange distributions were \$249.2 million, up from \$155.5 million in 2009. This is real revenue and is expected to continue growing.

Before you send your music to online distribution services, make sure it is labeled correctly. Millions of dollars come to SoundExchange earmarked for "artist unknown" or "self-released." This is part of an industry-wide problem created by a lack of standardized and quality metadata. SoundExchange has created a downloadable Checklist for New Artists that can help you organize your copyrights and other legal details.

Additional licenses

To synchronize a piece of music for commercial use in film, video, video games, websites, or mobile apps, a producer must obtain two additional and distinct licenses: a synchronization license from the music publisher and a master-use license from the record company for use of the sound recording. These licenses are negotiated, not determined by statute, and are entirely separate from mechanical, artist, and performance royalties. The licensing fees, and the territory and scope of use are negotiable. Because two licenses are

involved, licensees such as music supervisors prefer to work with music libraries or record labels that control both sets of rights and can clear them quickly. When there are multiple publishers, writers, and labels involved, licensing a recording for synchronization can be costly and time-consuming.

Denny Tedesco's documentary film, *The Wrecking Crew*, which tells the story of the legendary Los Angeles session musicians of the 1960s, demonstrates how complex and costly this can be. The commercial release of this highly anticipated film has been in limbo for several years due to the large number of diverse musical clips, each of which has to be licensed by all rights holders for use in the film.

Several other kinds of licenses are less common but can be lucrative revenue sources, including sheet music, lyric books, use for karaoke, ringtones, and downloads of digital sheet music. Yet another licensing revenue source is known as a "derivative work." This kind of license includes sampling, interpolation of musical elements from a preexisting song, or setting foreign-language lyrics to a preexisting melody. As technology continues to advance, many new commercial applications of music will arise and create new revenue opportunities for rights holders.

Production Music Libraries

The growing world of music libraries provides another revenue opportunity for composers. "The business is changing almost daily," says Joel Goodman '84, an independent composer and cofounder of MusicBox production library. "It is a strong industry with a solid client base. I would say that 90 percent of the music used in TV promos is from music libraries. Movie trailers use quite a bit, and probably 70 percent of the music on cable and reality TV shows comes from libraries. It is ubiquitous."

Music libraries act as record label and publisher in one, controlling the master recording and synchronization rights. Their vast catalogs contain every conceivable style of music, and they are continually developing new material. Composers can be paid up front with work-for-hire fees, but the bigger payoff comes from performance royalties paid on broadcast music placements. If a television show goes into national or international syndication, or a library track is used for a radio or television theme, one piece of music can generate royalties for many years.

Libraries license music from composers on an exclusive or nonexclusive basis. It is important to understand the pros and cons of each approach.

The larger music libraries generally work with composers on an exclusive basis, retaining rights to the master recording as well as the music publishing. Performance royalties are split 50-50 between the composer and the music library. For the composer, there are several advantages to an exclusive deal:

- Some money is usually available up front for the composition.
- Exclusive libraries may have a greater likelihood of high-income-generating music placements.
- Many television producers will work only with exclusive music libraries.
- There is less risk of administrative error, which means more money is available for the composer.



Nonexclusive music libraries such as Pump Audio and Jingle Punks have become popular in recent years. The composer submits music to the library but retains all rights, including the right to license his or her music to competing nonexclusive music libraries. The library retitles the tracks and adds them to a catalog. When a track is licensed, some libraries will split the synchronization fee, and the performance royalties are generally split 50-50. Be wary of any library that takes a piece of the writer's share of performance revenues. A nonexclusive arrangement can make sense under certain circumstances, but there are disadvantages as well:

- Nonexclusive libraries can miss out on international, territorial revenue that can be substantial for the composer.
- Retitling can lead to administrative problems. Many PROs use audio fingerprinting to identify track placements. When the same track appears with multiple titles it can create confusion about whom to pay.
- High-end production companies value exclusivity, and many won't license from nonexclusive libraries.
- By licensing your music nonexclusively, you essentially give up the future option of entering into an exclusive deal with a music publisher.

To learn more about the production music library industry visit the Production Music Association (PMA) at www.pmamusic.com.

Putting It All Together

With so many possible licensed income streams it is essential that composers keep accurate records. Patricia Blair, the owner of First Note Music Service and the former vice president of Universal Music Group Copyright Administration, spends a great deal of time tracking copyright issues for her clients and has some words of advice:

As soon as your work on a musical composition has been completed, clarify the ownership with the other writers. The shares must total 100 percent. Get the contact information and share for each writer down on paper and have everyone sign. Don't wait until "something happens" with the song.

Once money enters the picture, people's claims have a strange way of changing. If you are asked to sign any document with respect to your role as a writer, make sure you understand everything. I have seen too many composers sign away rights or agree to royalty rates without even realizing that they have done so. People using songs do not want to spend time searching for missing writers or hassling over song splits—they'll just choose another artist's song if they see any clearance problems.

If you are going to be in the business of writing music, educate yourself about music publishing and licensing and follow up on the business side of things. If the business aspect isn't for you, find someone who likes the data and details to help you. Whatever you do, don't neglect this—it's very difficult long after the fact to collect income due. In the case of performance royalties, it may be impossible.

Toward a New Golden Age

We can't solve problems by using the same kind of thinking we used when we created them.

—ALBERT EINSTEIN

Roger McNamee believes that we are on the verge of another significant technology disruption that will upset dominant markets and create windows of opportunity for innovative businesses that are not afraid of risk.


At the 2011 National Association of Recording Merchandisers convention, McNamee shared his excitement about HTML5 and described some entrepreneurial strategies that he believes will be moneymakers for his band Moonalice.

The group bagged its traditional management team and redirected its operating budget toward social media, its own satellite-TV network, and an HTML5 website. Moonalice creates original psychedelic poster art for each show. The images are shared freely with fans that can create related products and pocket all the proceeds for a year. In subsequent years, a licensing agreement kicks in. By harnessing free and low-cost production and distribution technologies, McNamee is breaking down the barriers between the band and its audience while simultaneously building future revenue streams.

McNamee predicts that HTML5 will usher in a new golden age for creators. Each element on a Web page can function like a mobile app, presenting new opportunities for online advertising and increased consumer engagement—and ultimately for musicians.

"HTML5 is just getting started," McNamee said. "The learning curve is . . . more profitable for those who commit to it from the beginning. . . . Artists who come out of nowhere will create huge value for next to no cost. . . . Encourage new product ideas and new forms of content. HTML5 is a blank canvas and there is no telling what people will do with it."

Old meets new

For decades the music industry has thrived on recorded music sales. Technology has flattened the costs of production and distribution, creating a broader range of smaller income streams. For composers and musicians, the keys to success in this rapidly changing climate will be a creative mashup of old and new, understanding the fundamentals of music licensing, thinking creatively, and leveraging disruptive trends and new opportunities. 

Eric Jensen is a guitarist, composer, and business consultant in Los Angeles.



A ROOM WITH A VIEW

When Richard Gibbs '77 built his residential studio in Malibu, California, he was pursuing much more than a pleasing sonic ambience.



After clocking thousands of hours in recording studios as an in-demand film composer and session musician, Richard Gibbs '77 had a vision for his own studio. "I'd been in so many studios around the world that I had a pretty strong opinion about how my dream studio would operate," he says. "I wanted everything that makes it look like a studio hidden. This place can pass for a beautiful living room but has full functionality as a studio."

Gibbs's overriding objective for the residential studio built on his 1.5-acre lot next to his home was to construct an aesthetically appealing studio that would inspire musical creation and equip it with bleeding-edge technology to capture the results of that creative process.

In 2005, after spending two years obtaining the necessary permits from the city of Malibu, California, and resolving design-, technology-, and construction-related considerations, Gibbs opened the doors of Woodshed Recording. Together with architect Akai Yang, studio design consultant Jack Viera, and builder Kevin Beck, Gibbs created an American Craftsman-style building whose dozen French doors offer inspiring vistas of wooded valleys and the Pacific Ocean, along the Malibu, Palos Verdes, and Santa Monica coastlines in the distance.

To create a homey environment, Gibbs chose mahogany floors, doors, and windows, and exposed Douglas fir beams and rafters overhead. A keyboardist and guitarist, Gibbs keeps an array of instruments (including a Yamaha grand piano, a Hammond B3 organ, and a vintage Fender Rhodes suitcase model electric piano) and sundry percussion instruments in plain sight.

Among the studio's hidden features are a floated slab floor in the main room and an arsenal of outboard gear and computers running the latest version of Pro Tools in a machine room on the basement level. All gear can be accessed remotely. The layout offers several options for soundproof isolation booths. Two

in the basement house a Leslie organ speaker and a Bogner guitar cabinet. The main floor features mic jacks in the tiled bathroom, wood-paneled office, and upstairs sleeping loft, offering other isolated spaces for recording.

Moveable wall panels seated in floor tracks allow Gibbs to arrange larger soundproof spaces in several configurations. Musicians recording there can create a drum shack or vary the size of the control room and main stage depending on the needs of the session. (Gibbs has comfortably seated a 30-piece orchestra in the room for a recent scoring session.) The board is mounted on casters and is easily moved. All wiring is in pits under the floorboards allowing the board to be cabled up in a choice of three locations around the room.

"I've realized in retrospect that musicians going into most studios are in actuality the guests of the engineer," Gibbs says. "It's their realm, not the musician's. When engineers come here, it's my realm. That gives the sessions here a different feel. The

By Mark Small

Photos by Keegan Gibbs

Select list of Woodshed Clients and Projects

Artists:

Lenny Kravitz, Pink, Rick Rubin, Sting, Richard Page, Cher, Nancy Wilson, David Archuleta, Metallica, Melissa Etheridge, Jonathan Davis

TV and Movie Music:

Judy Moody and the Not Bummer Summer, *Barbershop 2: Back in Business*, *Fat Albert*, *Fired Up!*, *John Tucker Must Die*, *Johnson Family Vacation*, *Tracy Ullman's State of the Union*, *Battlestar Galactica* main theme



The main room at Woodshed Recording features a comfortable living room environment. A machine room in the basement houses the recording gear.



The pastoral setting of the studio includes a bubbling brook and koi fish pond.

musicians are immediately comfortable and it's the engineers that have to adapt—and they do.”

Having a quiet environment was paramount for Gibbs. “I can’t stand background noise,” he says. “I’ve been astonished at how much ambient noise I find in many professional studios—especially in the control room. I hear hard drives spinning, computers humming, and fans whirring, never mind technical problems that add noise.”

Gibbs built the studio as a place to create his own music for film and TV projects and to produce artists. About 80 percent of the time Gibbs is the studio’s main occupant, but when his calendar is clear, he rents the studio to established artists seeking a unique work environment.

“Sting and his engineer were here for a month when Sting was writing his musical,” Gibbs told me as we sat on the studio’s porch in a gentle sea breeze. “Pink wanted to record two additional songs for her greatest-hits album and chose to do them here. Like Sting, she has a house in this neighborhood and didn’t need a place to stay. But she’d brought in a production crew from Sweden and they needed accommodations. Since our kids are out of college living on their own, I just rented out the whole property. My wife and I left for two weeks and went surfing in Indonesia.”

Surfing is Gibbs’s second passion after music. He was born in Ohio but grew up in Daytona Beach, Florida, where he started surfing. From there, he left to attend Berklee during the early 1970s and pursued a degree in composition. After graduating in 1977, he returned to Florida, packed up his surfboards and key-

boards, and drove to Los Angeles. He was looking to break in as a composer or session player or maybe to join a successful rock band. All three opportunities ultimately came his way.

Sessions, stage, and screen

A serendipitous meeting with Chaka Khan’s bass-playing kid brother Mark led to Gibbs’s first professional gig in Los Angeles. He penned horn charts and served as a keyboardist and music director for a short tour with the renowned r&b singer. In 1980, Gibbs joined Danny Elfman’s new-wave band Oingo Boingo and toured and recorded with the group for four years. “Boingo helped my reputation as a session player,” Gibbs says. “I got calls for sessions even while I was on the road. People would fly me in to studios in Canada or L.A. on our days off.” To date, Gibbs has played on 150 albums with top acts, from Aretha Franklin to Boy Meets Girl to Tom Waits.

After leaving Oingo Boingo in 1984, Gibbs continued doing sessions for movies, TV, and albums. An engineer friend recommended him as an arranger and composer for his first movie, *Sweetheart’s Dance*, in 1988. That opened doors for a gig as the musical director for the *Tracy Ullman Show* and work on subsequent Ullman projects. That connection led to Gibbs being hired to compose the music for the first season of *The Simpsons*. “After that my career as a composer took off,” Gibbs says. “The agent representing Danny Elfman for film work took me on. Danny’s career was taking off like a rocket, and I was seen as someone who could handle the gigs Danny couldn’t take.”

Since the late 1980s, Gibbs has scored numerous TV shows and more than 50 films including *Dr. Dolittle*, *Say Anything*, *Cleaner*, and *Judy Moody and the Not Bummer Summer*, to name a few. His collaboration on songs for the movie *Queen of the Damned* with singer Jonathan Davis of Korn was recorded at Woodshed and yielded a Gold record.

One would be hard-pressed to name another studio with a setting comparable to that of Woodshed Recording. Before construction began, Gibbs consulted conventional studio designers, who told him that the glass in the French doors would create acoustic problems. But there was no way that Gibbs was willing to hide the inspiring panorama with soundproofed walls. Viera rightly informed him that pairs of windowpanes of different thicknesses with no space between them would resonate at different frequencies, avoiding the problem and preserving the view. “So far I’ve only encountered one problem with this setup,” Gibbs says with a wry smile. “When I recorded the orchestra here, the violinists kept getting distracted. They’re not used to working with a view like this.”

To see photo galleries and videos of the studio, visit www.woodshedrecording.com.

“The violinists kept getting distracted. They’re not used to working with a view like this.”



Richard Gibbs built the Woodshed first and foremost as a creative environment.



LEVELS' PLAYING FIELD

Brian Riordan '94 founded Levels Audio, one of Hollywood's busiest post-production audio studios.

Mix 1, the flagship mixing room at Levels Audio



Brian Riordan '94

After graduating from Berklee, Brian Riordan arrived in Los Angeles hopeful that his songwriting and composing skills would gain him a toehold in the music business. But it turned out that his tech skills opened the door to his career.

And over the past two decades, Riordan has built an impressive résumé doing postproduction audio for TV and movies and a multimillion-dollar, 13,000-square-foot studio complex on Highland Avenue in the heart of Hollywood's Media District. At Levels Audio, Riordan and his staff of 17 full-timers and a few freelancers offer a range of services, including music editing, mixing, sound design, automated dialog replacement (ADR) and Foley recording, visualFX, and more for reality shows, award shows, live-music shows, documentaries, and episodic TV programming. Work by Riordan's team has netted several awards, including three prime-time Emmys.

Along the way, Riordan has discovered that, in addition to his formidable tech and music skills, he has a keen business sense. He has expanded his business despite two Screen Actors Guild (SAG) strikes, the general disturbance of commerce following 9/11, the current economic downturn, and the slashing of TV budgets. He's also learned to avoid being consumed by an industry where punishing deadlines are a cost of doing business.

Prior to attending Berklee as a professional music major, Riordan lived in Wisconsin. He'd played piano and guitar as a kid, but focused his studies on songwriting, composition, and arranging courses. Concurrently he developed an aptitude for technology but never took MP&E courses at Berklee.

"My friends called me 'the MIDI guru,'" Riordan says. "I was teaching myself about recording and sequencing using Digidesign and early versions of Pro Tools in my freshman year. I also had a job at Daddy's Junky Music and earned points from equipment manufacturers for selling their equipment. I could

cash those in for gear, and by my junior year in college I had a pretty good home studio."

Riordan headed to Los Angeles after graduation and took a job as a production assistant for Roseanne Barr working on a short-lived comedy show called *Saturday Night Special* and on other projects. "I was putting in 18-hour days for about 75 bucks a day," he recalls. "I was doing all kinds of things. But after about six weeks, I realized that this wasn't exactly where I wanted to be. I was working too many hours and not making the money, and I didn't really want to end up being a TV producer. It wasn't my passion."

Seeking a Studio Tan

He turned to the recording studios and worked first as a mixer, then recording voice-overs for video games at a small studio north of Los Angeles in Reseda. "I worked for them for probably six months and really got my Pro Tools chops up.

Heard but not Seen

Levels Audio has seven mix bays in house and three pre-lay rooms rigged with state-of-the-art gear.

Mix 1, the largest mixing suite at Levels Audio, is equipped with a 32-channel Digidesign D-Control console and Tesseract LMH-1 three-way dub-stage speakers serving screen channel monitors.

The other mix rooms are outfitted with D-Command consoles, and all rooms mix in 5.1 surround sound with ADAM S3A near-field monitors and JBL 8340 surround-sound speakers, and Bag End subwoofers.

The machine room holds an array of computer servers and QSC amplifiers as well as BSS Blu-80 signal processors, TC Electronic Gold Channel mic preamps, RTW surround-sound meters, and more.

But I was continually networking and found a job at a company called Hollywood Recording Services. At their facility on Sunset Boulevard, they were doing a lot of big commercials. In a short period of time, both of the studio owners died, and one of the wives became my boss. She was an accountant trying to run the business, but she didn't really know how to run a studio. Even though the environment was unstable, it allowed me to really excel at doing voice-overs, mixing, and sound design. I ended up cultivating a large clientele doing a lot of big commercials."

Riordan stayed there for a handful of years before starting his own business, Levels Audio. "In 1999 I jumped ship and started my own studio with a partner—a film composer who became my financial backer. I brought most of my old ad clients with me and started out working by myself in a one-room facility."

When the Screen Actors Guild strike of 2000 crippled the advertising industry, Riordan's contacts helped him get work on Disney animated shows such as *Hercules* and *Toy Story* and music remixing for awards shows.

"A friend of mine was a producer for an MTV awards show and brought me some of their nomination packages that were essentially ads," Riordan recalls. "One thing led to another, and eventually I was mixing the two-hour awards shows. Once I'd done a few of them, other shows began contacting me. I was fortunate to have these shows because during that SAG strike, there wasn't a lot of acting happening on television, but there were a lot of awards shows. Suddenly I went from doing two or three awards shows to doing 25 in that first year." Riordan worked on productions for the Oscars, Emmys, Grammys, and the Golden Globes—the big four awards shows—as well as cable awards shows. The work not only helped his business survive until the ad work bounced back but eventually connected him with producers of episodic television programs and music shows that were breaking new artists such as Pink and Destiny's Child.

"That's when I realized I should be doing music for television," Riordan says. "My love is music, but television was where the stability was. My buddies working in the music business were all hopping from label to label and getting canned, and friends that were mixing worked crazy hours in the studios until four in the morning."

But Riordan's schedule wasn't exactly leisurely; he was working seven days a week to build the Levels Audio brand. "I'd never worked so hard in my life," he says, "because I didn't want to turn away business."

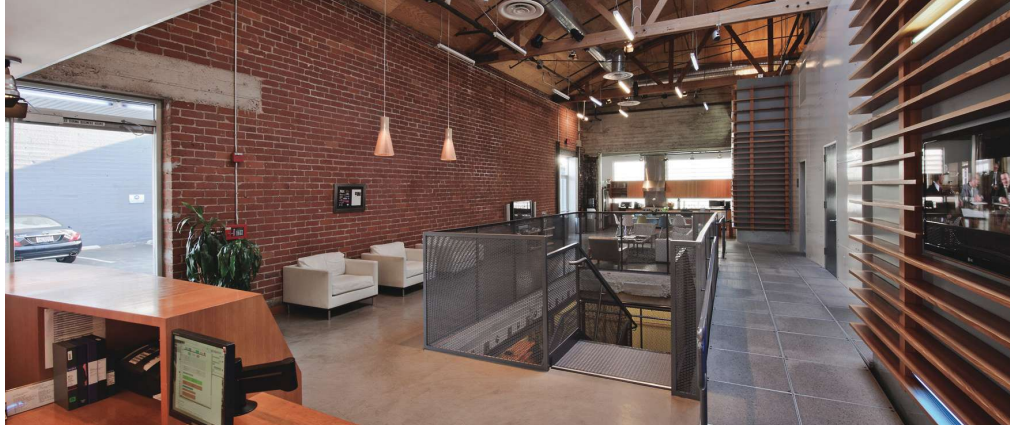
Idol Hours

As the first season of *American Idol* was ending, the producers called Riordan to get help in cleaning up the two-hour concert finale featuring all 32 contestants. The show was becoming a raging success and Riordan knew the stakes were high.

"They brought me in at the very end and told me that if I did the job well, I'd get the series. But that was the hardest gig I'd ever done to date. The music was a total train wreck, and the show was scheduled to air the next week. I worked on it by myself for 59 hours straight without sleep, pitch correcting and tuning vocals for every performance. It was a huge job, but I knew what was riding on it, so I toughed it out. In the end, it sounded pretty good."

The people at Fox concurred and gave Riordan the series. He built a second room in his building and hired Connor Moore, an engineer who had been working for *The Bachelor*, and brought that show with him to Levels. Having these shows as Levels Audio clients enabled Riordan to add more reality programs to his company's roster.

As Riordan attracted new clients, he needed more employees and more mix rooms and decided to build a large, state-of-the-art audio complex. "I was looking for another space, and found this building," he says. "I was able to raise the capital between banks and private lenders, bought the building and gutted it."



First-floor lounge and reception area at Levels Audio


He selected architect Peter Grueneisen to help him create a top-shelf postproduction facility. "We built the rooms the old way with floated floors with compression ceilings," Riordan says. "Everyone was telling me that no one does it that way anymore. But I plan on being here a long time, and I wanted to do it one time and do it right. We charge a premium for our services and if I'm going to do that, I want to give clients what they deserve."

Construction took nearly two years and was completed in 2006. Within a year of opening, Riordan had all his mix rooms booked five days a week. Levels has 5.1 surround sound rooms for mixing, edit bays, a guest loft, conference room, and more. "We have seven mix stages and an ADR/Foley stage here," Riordan says. "We also have the editorial rooms where guys are cutting dialogue, sound effects, and music, plus a machine room staffed with guys doing the technical and IT stuff. We've also got a room at a video editorial company across the street and another mix room over there. So we have eight mix rooms total right now. I believe that makes us the largest independent postproduction facility in Los Angeles."

Riordan's clients were immediately impressed with the new building and the work Levels was turning out. The company website features a handful of testimonials, including one from *American Idol*'s Ryan Seacrest (see www.levelsaudio.com). "In addition to being one of the most comfortable settings in the country to record, the studios are completely state of the art," Seacrest says. "The experience was nothing short of perfect."

As they enter, visitors first encounter the spacious first-floor lounge with brick-and-concrete walls adorned with wood slats and an open ceiling with a variety of lighting sources including skylights. It has an industrial yet inviting ambience. Riordan describes his operation as a boutique, owner-operated business that is service-oriented. In addition to cultivating new accounts and managing the business, he still puts in time behind the board and says he'll never stop mixing.

"We've got a well-oiled machine here," he says. "I no longer have to do everything myself. I've learned to delegate and understand the strength of a team." Riordan has assembled a dedicated staff and cultivated a feeling of family among them. This helps when schedules get intense and Levels is operating day-and-night shifts. The first quarter of the year and the summers are particularly hectic in Riordan's industry. During the summer, major artists are touring, and Levels edits a lot of televised concerts. Between the major networks and the multitude of cable channels, summer is also a busy time for reality shows. Riordan has learned to keep up the pace but not get crushed by the workload. "In the last three years, I've really put all of my focus into life balance," he says. "We've grown the business enough to hire more people to handle volume by spreading things around."

"If you surround yourself with talented people and mentor new young talent, you end up with a really amazing team. This place is all about the team that works here. The facility is great, the equipment's great, and we have nice parking for Hollywood. But you could take all of that away, and we would still be able to work somehow. We could find new equipment, but the team is not replaceable." 

Ready for Primetime

TV series that Levels is mixing include *American Idol*, *The Voice*, *So You Think You Can Dance*, *America's Got Talent*, the *Bachelor* franchise (including *The Bachelor*, *The Bachelorette*, and *Bachelor Pad*), *Amazing Race*, *Whale Wars*, *Faroe Islands*, *Shark Tank*, *Time Machine Chefs*, *The Last Airbender: Legend of Korra*, and more.

Recent specials include *Penn & Teller Tell a Lie*, the 2011 *Primetime Emmy Awards*, the 2011 *MTV Video Music Awards*, Comedy Central's *Roast of Charlie Sheen* and *JB Smoove: That's How I Dooz It*, 2012 *Critics' Choice Awards*, *Laugh at My Pain* (A Kevin Hart Special), and *Lady Gaga's A Very Gaga Thanksgiving*, to name a few.

EXPERT TESTIMONY

Given by bassist and jazz composer Steve Swallow to Mark Small

On free lead sheets and gigging in Europe

In jazz circles, former Berklee faculty member Steve Swallow is best known for his lyrical electric bass playing and prolific jazz composing. During the 1970s, about a dozen of his tunes appeared in the original *Real Book* bearing cryptic titles such as “Como en Vietnam,” “Hullo Bolinas,” “Falling Grace,” “Domino Biscuit,” “Doin’ the Pig,” and “Hotel Hello.” After Gary Burton began performing “Falling Grace,” it became one of Swallow’s best-known pieces and has since been performed extensively and recorded by numerous jazz musicians. Swallow has worked with such artists as Art Farmer, Jim Hall, Jimmy Giuffre, Paul Bley, Pat Metheny, Joe Lovano, and many more.

He has taken the unusual step of making the lead sheets of many of his 250 tunes available for free at his website: www.wattstrawatt.com/leadsheetsswallow.htm. Swallow took a few minutes in December to speak by phone from his home in the British Virgin Islands and shared thoughts about his career and “Falling Grace,” his best known piece.

Did you start out playing acoustic bass?

Yeah, I discovered the bass in our high-school band room when I was 13 or 14 and had an epiphany. I saw clearly in an instant that the bass and I had a future together.

But I had a kind of knee-jerk aversion to the electric bass initially. In my mind, I associated it with music like “Blue Suede Shoes.” I picked up an electric bass for the first time in my life when I was about 30 and fell in love.

You’ve developed your own approach and a signature lyrical soloing style.

I think I came to electric bass without any sense of the instrument’s history. So I was in the fortunate position of having to make it up and develop an approach to the instrument because I had no desire whatsoever to change the idiom in which I was playing. I had every intention of remaining a jazz bass player. It was a challenge to adapt the electric bass to that end.

Do you consider Gary Burton’s group a launching pad for your career?

It would be impossible to overstate how significantly Gary has impacted my music. We had played together with Stan Getz, and I began playing on Gary’s recording projects before he left to form his own band. We have a history that goes back to the mid 1960’s and continues to this day.

Your tune “Falling Grace” has become part of the jazz repertoire. Was it one of the first pieces you wrote?

It’s the second piece that I’m willing to take credit for writing. I wrote a fair amount of music as a student at Yale but then

destroyed it. At the age of 20, I moved to New York to become a player and put my attempts to write music on the shelf for a few years while concentrating on learning to play. In the 1960s I was working with Art Farmer and Jim Hall and I wrote another song, “Eiderdown.” Art liked it and started playing it on the gigs. After returning from a lengthy tour with Art, my wife at the time and I were looking for a place in New York. Composer George Russell, with whom I’d also played, needed somebody to sublet his apartment for a couple of months. We moved in, and I sat down at his piano. In the course of a few weeks, I wrote “Falling Grace.” I’ve speculated that the tune was actually meant for George. He just happened to be away, so I got it. I’ve always felt kind of lucky about that.

You incorporated a lot of chords in inversions in the original version of the tune. At the time you wrote it, most jazz tunes just used root-position chords.

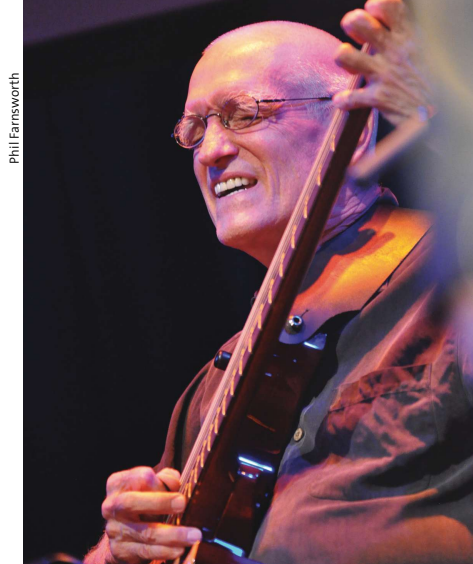
The use of inversions was a large part of what I was exploring then. My sense of working as a composer has a lot to do with learning by writing. In effect, “Falling Grace” is a short essay on what I learned during March and April of 1965. Everything I write is an attempt to clarify for myself something about music.

These days as an accompanist on the tune, I have tended to rely less on the inversions and more on the roots of the stated chords. As a bass player, what I enjoy about playing the roots is that at various points I can return to the inversions. It makes for a dramatic moment when all of a sudden the inversion appears.

Strangely enough, after all these years, “Falling Grace” is still kind of a work in progress. [Guitarist] Mick Goodrick was kind of decisive in the evolution of that tune. I have tremendous respect for his knowledge of harmony. There’s a chord in the eighth bar that for years I’d notated as C major seventh. One day Mick came up to me and said, “You know, Swallow, that’s not a C major 7, it should be a dominant seventh.” I said, “Mick, I wrote the damn thing, it’s a C major 7.” He insisted that it should be a dominant chord. I was kind of angry at his presumption and spent a few days thinking about it. I came to the conclusion that he was right; it should be a C7. I had to humble myself and tell him that he was right. A few other changes have happened over long periods of time.

Why do you think this tune has become part of the canon of jazz standards?

Well, such things have a great deal to do with luck and having the good fortune of being in the right place at the right time. I think part of that was its appearance in the *Real Book* in the mid-1970’s.



Bassist/composer Steve Swallow

Phil Farnsworth

I know that a lot of composers gave consent for their tunes to be published in the original *Real Book* for no remuneration. Did you just want to get the music out to players?

Yeah. I was approached by the guys who did the *Real Book* and asked if I would contribute my tunes. I gave the issue some thought and reached the conclusion that what I wanted more than the royalties was for my songs to be in circulation, to be played by my peers and upcoming generations of improvisers. I'm glad I gave them the tune. To this day, my feeling is that the *Real Book* was an immensely positive event at that time.

I was teaching at Berklee when it came out. I remember going to my office in the Boylston Street building passing a lot of rehearsal rooms. In the weeks after the book's publication, I started hearing a lot more correct changes and more interesting songs being played in those rooms. That book had a huge initial impact.

You now have a website where you offer free, PDF versions of many of your lead sheets. What was the motivation for that?

I was weighing what financial benefit might accrue from selling print versions of my songs versus the benefit of making them widely available to a community of players. To my mind, there's no contest. It's far more important to get those tunes out there. I want my songs played. I love hearing my music re-imagined by others. Very often, I find that the versions in which I *haven't* been involved are far more exciting to me than the ones in which I've been a factor.

Your titles are sometimes enigmatic and betray a wry sense of humor.

I enjoy titling very much. For a time when I was a teenager I wanted to be a poet rather than a musician. But by the time I

was 20, I'd abandoned writing words in favor of music. Song titling is the only way I've found to keep my hand in the word game. I see the titles as very small poems.

Can you comment on the title "Falling Grace"?

I'm a little self-conscious about it, because I was young when I made that one up. That's my excuse and my apology. I was thinking about Bill Evans, and trying to write a song in his idiom. In fact, he eventually recorded it with Eddie Gomez and played it really beautifully. To me at that time, Bill Evans epitomized the best and the worst of white jazz musicians and white culture in general. It struck me that white culture was, on the one hand, extraordinarily decadent; but on the other hand, its decadence was producing a remarkable final flowering of beauty. So that title was kind of a play on falling "race." I'm not really proud of the thinking that led to that title. I would surely call it something else if I had written it yesterday.

What are some of your current projects?

Well, I just finished touring in Europe with my quintet, the Swallow Quintet. It features my wife Carla Bley playing organ, tenor saxophonist Chris Cheek, guitarist Steve Cardenas, and drummer Jorge Rossi. We made a recording for ECM that will be released next spring. Carla and I also have a trio with Andy Sheppard, and I've also got a fair amount of work with John Scofield and Bill Stewart coming up. Those are my main activities at the present time, and I'm grateful for all of them.

Where are most of your gigs these days?

Almost all the work I do is in Europe. Were it not for Europe, I'd be playing in a Holiday Inn—if there are still jobs playing at Holiday Inns.

2011/12 MUSIC SERIES at Berklee

For ticket information, call 617 747-2261 or visit berkleeepc.com. Processing fees apply. Tickets can also be purchased at the Berklee Performance Center box office during business hours. All shows begin at 8:15 p.m. at the Berklee Performance Center unless otherwise noted.

September 25

The New Gary Burton Quartet

7:30 p.m.

Gary Burton's debut release on Mack Avenue Records, *Common Ground*, is his first studio album since 2005, and introduces his latest band, the New Gary Burton Quartet, featuring bassist Scott Colley and alumni guitarist Julian Lage and drummer Antonio Sanchez. Burton, the Grammy-winning pioneer of the four-mallet vibraphone technique, performs during the closing night concert of the 2011 Berklee BeanTown Jazz Festival.

October 26

Ivan Lins Meets Berklee

Born in Rio de Janeiro, Ivan Lins has made music sung by Sarah Vaughan, Ella Fitzgerald, Carmen McRae, George Benson, Sting, and Jane Monheit, among others. Today, Lins is one of Brazil's most-recorded and best-known composers. His career has spanned 35 years, 27 records, and multiple Latin Grammy Awards, with over 350 songs recorded in Brazil and hundreds more around the world. Faculty member Oscar Stagnaro leads a large student group—performing onstage with Lins—in a night of music featuring songs that Lins selected for the concert.

December 8

Celebrating Maggie Scott: 30 Years of Jazz Vocal Night

With special guests Antonia Bennett, Lalah Hathaway, Robin McKelle, Esperanza Spalding, and Nadia Washington

Many students who have studied with vocalist and pianist Maggie Scott during her decades as a Berklee faculty member have gone on to distinctive careers. Tonight, five of them return to Berklee to pay tribute to their mentor.

February 16

George Clinton Meets Berklee

The Berklee P-Funk Ensemble has been a popular ensemble since the 1990s. George Clinton made a surprise visit to campus and directed the group for an MTV special a few years back. Now, one of the foremost innovators of funk music returns to Berklee for a four-day residency and a concert covering his career, from the Parliaments in the 1960s to Funkadelic to his amazing work as a solo artist.

February 26

The Great American Songbook: The Music of Hoagy Carmichael and Johnny Mercer

7:30 p.m.

Individually, Hoagy Carmichael and Johnny Mercer composed some of the greatest tunes in the American songbook. They wrote such time-tested standards as "Stardust" and "In the Cool, Cool, Cool of the Evening." At the annual celebration of the American Songbook, student and faculty vocalists—backed by a full orchestra—interpret the individual and collaborative songs of these American masters.

March 12

Middle Eastern Music Festival

A celebrated annual event that joins gifted artists from the Middle East and the Balkans with students from all over the world to perform traditional and inspiring music from these homelands. Two faculty members will lead the student group: flamenco great Javier Limon and vocalist Christiane Karam.

March 30

An Evening with Kirill Gerstein: *Rhapsody in Blue* with Special Guest Anat Cohen

Since completing his studies at Berklee, Kirill Gerstein has devoted his career to classical repertoire. In 2010, he was awarded the coveted Gilmore Artist Award, which is presented every four years to recognize extraordinary artistry. Gerstein returns to Berklee with a program that includes Gershwin's *Rhapsody in Blue* in the original 1924 arrangement, with guest clarinetist and Berklee alumna Anat Cohen.



THE PHOENIX

THE WOODSHEED

The Logistics of Circular Breathing

By Barbara LaFitte

Players of various wind instruments use the circular breathing technique to play long, sustained notes without interruption. Musicians of diverse backgrounds who play the shawm, Australian *didgeridoo*, Sardinian *launeddas*, traditional Asian oboes and flutes, and more have employed the technique. Jazz players such as saxophonist Rahsaan Roland Kirk, trumpeter Wynton Marsalis, and Trombone Shorty, and such classical musicians as saxophonist Eugene Rousseau, clarinetist Martin Fröst, and oboist Marcel Tabuteau have also used the method.

Saxophonist Geovanny Escalante holds the world record for continuous playing for 90 minutes. He broke the previous record set by Kenny G who held a note for 45 minutes on his soprano saxophone.

But, after taking an informal survey of my colleagues, I learned that most don't use the technique. In Europe, though, circular breathing is a common—and sometimes required—practice. Former oboist Jonathan McPhee, the conductor of the Boston Ballet Orchestra, learned circular breathing as a matter of course in the United Kingdom. He was surprised that the method is not commonly taught in the United States.

I learned the technique while studying with the late great Lou Rosenblatt, English horn soloist with the Philadelphia Orchestra from 1959 to 1995. He was a student of oboe icon Marcel Tabuteau, who taught Rosenblatt the concepts that he passed on to me.

I remember being at Rosenblatt's home as he taught circular breathing. Both of us stood in front of a mirror holding a glass of water. He put water in his mouth, held it in his cheeks, then pushed it out by pressing his cheeks with his index fingers, creating a fountain of water. Next we used our cheek muscles instead of our fingers. When applying the technique on the oboe (filling the cheeks with air instead of water), the cheek muscles can act on their own as bellows.

Years later, I moved to Boston and joined Emmanuel Music. The group plays the Bach cantatas as a part of Sunday church services. Playing Bach inspired me to work on circular breathing so that the sinfonias and arias would become stress free. After 30 years of Bach, I thank Rosenblatt for teaching me this valuable technique.

How It's Done

First, we need to discard some preconceived notions: (1) you can't breathe through your nose when playing; (2) you can't puff out your cheeks when playing; and (3) You can't close your throat when playing.

Our primary breathing sources are the nose and mouth. We can close off either one and use the other as a source for breath, or we can use both simultaneously or alternately. The following exercises will help you learn the technique.

Exercise 1

Sit calmly, close your mouth, and breathe through your nose. Notice that your tongue rises up to close off your nasal cavity as when you say the letters N or G. Yet you can still breathe with your tongue in that position. The back of the tongue is up, the front of it is down by the bottom teeth.

Exercise 2

Still calm, puff out your cheeks and breathe through your nose. You can even hum while doing this.

Exercise 3

The next step of this process is known as "making raspberries." Try this with the mouth and cheeks only by puffing your cheeks out with air and make a buzzing noise with your lips.

Now, put it all together: (1) fill your cheeks with air (2) breathe normally through your nose; (3) place the index fingers near your cheeks; (4) inhale, exhale, relax, inhale, exhale, then push the cheeks while inhaling; (5) try this a few times until it becomes comfortable.

Next, expell the air from your cheeks without your fingers by making the "raspberry" sound. After you get the feel for this, try it while inhaling or exhaling.

Once you understand the logistics of circular breathing, they can be applied to playing every wind instrument. At first you may encounter frustration reconnecting the air passages or transitioning back and forth between using the air in the cheeks and normal breath support. It may also be difficult to keep the pitch stable

When reconnecting the air, it helps to think of pushing the tongue forward, as if you are saying "gah." Your tongue quickly

comes down when you make the sound, and the nasal passage reconnects to the lung passage. When you hesitate, there is a break in the sound. It takes some effort to avoid the break. Don't be discouraged by the silence, work through it and the sound will connect.

The pitch will be stabilized by your embouchure. Usually the pitch dips when you reconnect the air columns. Try tightening the embouchure momentarily to keep the pitch stable. It requires flexibility, but it's possible. Practice doing long-tone warm ups with circular breathing and keeping the pitch steady.

When to Use Circular Breathing

Jazz players can employ circular breathing as dictated by the melodies they play and intuitively during their improvisations. I play the oboe in classical settings and find that circular breathing is useful for long technical passages, cadences, and trills, tutti fermatas, and long tutti passages. It is easier to use in legato or slurred passages. On the oboe or saxophone, try using it on the "long fingered" notes in the staff; D, E^b, or C[♯]. Executing lower notes is much more difficult given the embouchure changes that affect these notes. Higher notes tend to be less stable, but with a strong embouchure, you can pull it off.

Some people avoid circular breathing because of audience comfort: Many audience members like to breathe with the music; and if performers look tense as they play, the audience gets tense. One secret is to try to look relaxed. Another is to use the technique just at the end of a phrase to prevent a note from dying out prematurely.

On page 29, I've provided two musical examples for practicing the technique. Example 1 is an exercise from *Technique of the Saxophone, Volume 3* by Joe Viola. Play the entire piece with circular breathing. Example 2, from a Handel sonata, has prompted some to declare that it must have been intended to be played on violin because there are so few places to breathe. The piece becomes easier with circular breathing.

With patience and practice, you can apply this useful technique to any style of music that you play.



PHIL FAINSWORTH

Professor Barbara LaFitte is the principal oboist for the Boston Ballet Orchestra and plays English horn with the Boston Pops Esplanade Orchestra. She played on the Providencia CD by Danilo Pérez and on the Boston Modern Orchestra Project's recording of Steven Mackey's Dreamhouse. Both received Grammy nominations.

EX. 1

BY JOE VIOLA

♩ = 220

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EX. 2

Sonata in g minor HWV 364

G.F. Handel

Allegro

Oboe

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Celestial Effects Virgo Rock Overdrive



The Verdict

Celestial Effects has not stumbled blindly into the pedal business. It's clear that the Virgo's designers have carefully analyzed what it takes to make a great classic-rock tone and then they've given you a little more width to work with. The pedal is beautifully quiet, which is fortuitous, considering how well it works as a boost. If you have a big amplifier and a humbucker-equipped axe, you'll likely come to believe the Virgo is your sign because it's a sure ticket to sweetly sustaining heaven à la Cream-era Clapton.

Steve Ouimette
Premier Guitar Magazine



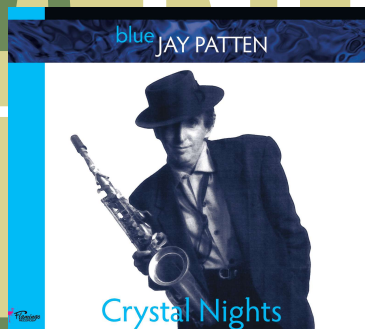
Go to www.celestialeffects.com to read more.

ALUMNI NOTES

Compiled by Ryan Fleming '03



Hal Galper '57



Jay Patten '69



Randy Klein '71



Cathy Segal-Garcia '74

1957

Pianist **Hal Galper** of Cohecton, NY, released his latest recording, *Trip the Light Fantastic*, on Origin Records. The CD features bassist Jeff Johnson and drummer John Bishop. Visit www.halgalper.com.

Rik Tinory of Cohasset, MA, will release a big-band version of the song "A Foggy Day" as a single later this year. He is also writing a book.

1963

Composer and arranger **Michael Gibbs** of Málaga, Spain, wrote the arrangements for the album *Here's a Song for You* by vocalist Norma Winstone and the NDR Big Band of Hamburg, Germany. Visit www.fuzzymoonrecords.co.uk.

1968

Roger Aldridge of Olney, MD, is composing a series of pieces for several midsize jazz ensembles.

1969

Saxophonist and vocalist **Jay Patten** of Nashville, TN, released the new CD *Crystal Nights*. For years, Patten has been the music director for Crystal Gayle, and he dedicated the album to her. Visit www.jaypatten.com.

1970

Dennis Browning of Selden, NY, is working with the Black Petals, an original band from Southold, NY. The group just released the album *Velvet Lampshade*. Visit www.theblackpetals.com.

1971

In September 2011, the University of Kansas awarded **Randy Klein** of New York City the Simons Public Humanities Fellowship. It will include performances of his compositions and a documentary on Klein, and his residency will be recorded during his stay.

1972

Vikki Wachtel of Flushing, NY, has launched a children's music website, www.vikiwakaisland.com. The music was produced with assistance from **Robert Deitch** '75 and **Denise Deitch** '74.

1974

Vocalist **Cathy Segal-Garcia** of Granada Hills, CA, collaborated on a new CD with pianist **Yoon Seung Cho** '00. Segal-Garcia is a vocal instructor at California State University of Los Angeles and Occidental College and also leads the group Octet in Jazz Language. Visit www.cathysegalgarcia.com.

1975

Richard Niles of London, England, has a new website that offers information on artist development, performance, composition, and record production as well as interviews with producers, composers, and artists. Visit www.nilescreativeworkshops.com.

1976

Keyboardist **Larry Klug** of Burbank, CA, and his band ChromoSphere recently released their first self-titled CD.

Guitarist **Wayne Krantz** of New York City has completed the album *How the West Was Left* on the Abstract Logix label. The recording features **Vinnie Colaiuta** '75, Tal Wilkenfeld, Keith Carlock, and others. Next summer and fall, he and his quartet will be on tour throughout Europe.

In October 2011, **Frank Warren** of West Roxbury, MA, had his piano composition *Sonatine* performed at Harvard University and at the Firehouse Space in Brooklyn, NY, by pianist Michael L. Brofman.

1977

Guitarist **Gerry Beaudoin** of Waltham, MA, and his group gave a clinic and concert at the North Shore Jazz Project in September 2011 to benefit jazz education in schools. Their new CD is titled *The Return*.

Trumpeter **Mike Price** released a new album of original material featuring a December performance by his jazz quintet at a CD release party in Japan. Visit www.mikepricejazz.com.

1978

Pianist and composer **Emil Viklicky** of Prague, Czech Republic, received his country's Medal of Merit from President Vaclav Klaus. Viklicky also helped establish a jazz concert series at Prague Castle.

1979

Vocalist **Dominique Eade** released her sixth CD, *Whirlpool*, a duo album featuring pianist Ran Blake. For more information, visit www.dominiqueeade.com.

Gail Jhonson of Van Nuys, CA, released her fourth CD, *Her Story*. Visit www.gailjhonson.com.

1980

Win Bent of Austin, TX, recorded a new album of ambient instrumental music, which is titled *Wet Weather Creek*. It is available at iTunes and Amazon.

Saxophonist and composer **Frank Macchia** of Burbank, CA, arranged and produced his band Swamp Thang's new self-titled album. Other alumni in the band include **Eric Jensen** '79 and **Tom Lockett** '80. Visit www.frankmacchia.net.

Victor Prieto '02

The Squeeze in New York

By Mary Hurley



Left: Czech President Vaclav Klaus and Emil Viklicky '78

Anthony J. Resta of Westford, MA, and his band Electrons wrote music for a seven-minute film for David Lynch and for the TV show *Burn Notice*. He is also coproducing the new Michael Chiklis Band album, released a remix of the Duran Duran single “Girl Panic!,” and co-wrote the Minky Starshine single “Cinematic Mojo.” Visit www.bopnique.com.

Guitarist **Rick Stone** of Brooklyn, NY, released his fifth album, *Fractals*, a trio album featuring a mix of original compositions and jazz standards. It also features **Marco Panascia** '02 on bass. Visit www.rickstone.com.

David Young of Decatur, GA, conducts drum circles in the Georgia public-school system as part of a school counseling program. He authored the books *Skits, Raps & Poems for the School Counselor* and *Sing Along Guidance*.

1981

Saxophonist, flutist and composer **Laura Dreyer** of New York City released the CD *Free Flying Bird* on Pilo Records, which is distributed by Sony Premium Latin. It's available at CD Baby, iTunes, and Amazon.

Dennis Keating of Rancho Cordova, CA, is working on a Louis Armstrong tribute and will embark on a 10-month Korean cruise ship gig to Japan and China. He is also a freelance musician in Las Vegas and northern California. Visit www.baddoglive.com.

Victor Prieto '02 is in Berklee's record book as a first: the only student in the college's history to pursue a performance major in accordion. “I wanted to study jazz and accordion,” Prieto recalls. The Berklee alum is a native of Galicia, Spain, who studied classical accordion at a conservatory before enrolling in Berklee in 1998. He specifically wanted to attend Berklee—“one of the best schools in the world for music in general,” Prieto opines—despite the fact that the college had no accordion teachers and the jazz world has hardly embraced the instrument that most associate with polkas, reels, and Lawrence Welk reruns. But both he and Berklee were up for the challenge.

Now based in New York City, Prieto is transforming perceptions about the accordion and incorporating jazz, classical, tango, and Celtic music. And in the process, Prieto is creating new sounds and techniques for the instrument.

Since making New York City his home base in 2002, Prieto has demonstrated the accordion's versatility. It's a place where, like many, he's found “the competition is brutal.” Nevertheless, he has applied his instrument's dulcet sounds in a variety of musical settings, from backing jazz singers to performances with the Maria Schneider Orchestra. Prieto also recorded the selection “Paxoliña: A Galician Carol” with Yo-Yo Ma on the cellist's Grammy-winning recording, *Songs of Joy & Peace*. “Amazing,” he says of Ma. “He makes you understand the music.”

The accordionist regularly performs with the Victor Prieto Trio and has appeared in such revered New York venues as the Blue Note, Dizzy's Club Coca-Cola, the Lincoln Center, and more. Prieto is also a prolific composer and has written many of the titles that have appeared on his four recordings. Of the composition process, he says, “Things just come out by themselves; you play what your ear forces you to play. You're hearing it, so you have to find a way to play it.”

Accordion Afficionado

“Chances are you have never heard the accordion played the way Victor Prieto plays it,” says a review of *Rollo-Coaster*—Prieto's recording with soprano saxophonist Chris Cheek '91—on the website All About Jazz. “Indeed, much as Toots Thielemans established the harmonica in the jazz lore by huffing and puffing bop lines through his teeth, Prieto breaks the glass ceiling hovering about the crown of Cyrill Demian's patented invention, squeezing improvised airs with a technical assurance that deserves more widespread recognition.”

Prieto agrees that masters of the accordion deserve more respect and recognition in this country. “The accordion is one of the most complex instruments you can play,” he says. “You can play any type of music. It's a really intense, unbelievably powerful instrument.”

Prieto contends that it takes about 15 years to become proficient on the accordion. “It's a really difficult instrument, and it's really expensive,” he says. Children start out learning on a small instrument before taking on the full-sized accordion. But even the smaller version is costly.

He began playing the instrument at eight years old. “My mother loved the accordion,” Prieto says. “She's the reason I play it and pushed me to pursue my career.” In Spain, where he grew up, accordion playing is part of a long and proud musical tradition—particularly in the Galicia region. Located in the country's northwest corner, Galicia was once occupied by Celtic people. Consequently Celtic music is still heard there today.

Prieto's early musical influences ranged from European traditional and classical music to the jazz of Chick Corea and John Coltrane. While at Berklee, he studied under the direction of jazz pianist and professor Joanne Brackeen. She's played with Joe Henderson and Stan Getz, led her own trio and quartet, and was the first female member of Art Blakey's Jazz



Victor Prieto '02

Messengers. But Brackeen has never played accordion.

She was a tough teacher nonetheless, Prieto reports. “Joanne helped me in many ways,” he recalls. “I had so many questions to ask her. ‘I want to know this, I want to know that.’ I said to her, ‘I will ask you questions, and you tell me what you think I should do.’”

Ironically, Brackeen remembers Prieto being a tough student. “He had all the questions,” she says. “He was asking for the world, and so I had to give it to him. He didn't just ask for it, he demanded it.”

Brackeen and Prieto figured out sounds on the piano that enabled him to devise a distinctive harmonic approach to his instrument. It was “very intense, every lesson,” as Brackeen put it. “We got all the sounds we wanted to get out [of his accordion]. It was an interesting challenge, and we worked at it. I wanted to teach him because he wanted to learn.”

Noted bass player and Berklee faculty member Oscar Stagnaro, who appreciates the accordion, also helped Prieto. “It's a different color,” Stagnaro says. Prieto performed in Stagnaro's Latin ensemble that included a blind percussionist and a violinist from Taiwan who was unfamiliar with Latin music. “In my ensemble, he had to adapt the piano parts,” Stagnaro says. Such experiences gave Prieto a foundation in jazz. “In an ensemble, you can learn theory and harmony, the concept of how they work together, the interplay, the versatility, playing different styles,” Stagnaro recalls. “I congratulate him. He had courage; it's a very hard instrument—not easy at all.”

And to promote the instrument, Prieto figures that Berklee is a good place to start. As Berklee's first performance major with accordion for his principal instrument, Prieto hopes not to be its only.

Mary Hurley is a grant writer in Berklee's Development Office



Laura Dreyer '81



Zoro '81



Michéal Castaldo '86



Doug Hammer '89

Aaron Loo of Beverly Hills, CA, is working on the original musical *Ching*, which is based on the life of Madame Mao and the Gang of Four. He is also producing a documentary about retired L.A. studio musician Ollie Mitchell, and another titled *Between the Yin and the Yang*. Visit www.betweentheyinyang.com.

Drummer **Zoro** of Brentwood, TN, penned a book for Alfred Publications titled *The Big Gig*, a motivational career guide for independent musicians. For more information, visit www.thebiggigbook.com.

1982

Lenora Zenzalai Helm of Durham, NC, released the album *I Love Myself When I'm Laughing* in October 2011.

Keith Tyrone Jefferson of Charlotte, NC, the former musical director for James Brown, heads the nonprofit organization A Sign of the Times of the Carolinas. The organization's educational performance project will include an annual music festival, performances by the JB's, and workshops in the style of James Brown. Visit www.asignofthetimes.org.

1984

In March, **Don Breithaupt** of Bolton, Ontario, Canada, and his band Monkey House will release the album *Headquarters*. Guests musicians

include Steely Dan veterans Michael Leonhart and Drew Zingg and guitarists Rik Emmett and Kim Mitchell. Visit www.monkeyhouse.com.

Steven Corn of Valley Village, CA, and his company BFM Digital, started a new record label called BFM Jazz and released the CD *American Road* by **Tierney Sutton** '87. Visit www.bfmdigital.com.

Saxophonist **David Ganc** of Rio de Janeiro, Brazil, and woodwind player Mário Sève released the second volume of the book *Choro Duets—Pixinguinha e Benedito Lacerda*, with a play-a-long CD containing counterpoints played by Brazilian choro master Pixinguinha. Visit www.davidganc.com.

Drummer **Peter Gregory** of Denver, CO, founded Gregory Tech Drum Center, a teaching studio, in 2006. Formerly he taught at Juilliard School of music in New York, and Gregory has played with such artists as Richie Cole, Nelson Rangell, and Bo Diddley.

Jody Espina of Scarsdale, NY, and his company JodyJazz are releasing a new series of play-along CDs titled *Tradin' with the Greats* with artists **George Garzone** '72 and **Kenny Werner** '73. The company is also releasing a DVD featuring Garzone, **Mike Stern** '75, John Pattituci, and **Kenwood Dennard** '76. Visit www.jodyjazz.com.

Guitarist and composer **Michael Nickolas** of Marlborough, MA, has released the 2012 edition of the book *The Independent Artists Guide to Pricing Music*, which covers music in various types of media. Visit www.guidetopricingmusic.com.

Derek Sherinian of Burbank, CA, appeared on the covers of *Keyboard*, *Muzikus*, *Músico Pro*, and *Keyboard Player* magazines last year. He also recently toured with Billy Idol. Visit www.dereksherinian.com.

1985

Gary D. Sproul of Oakland, CA, published his first novel, *The Length of the Leash*, in October 2011.

Brad Madix of Camp Connell, CA, received the 2011 Parnelli Award for front-of-house mixer for his work on the Rush Time Machine tour.

1986

In January, vocalist **Michéal Castaldo** of New York City released a classical-crossover album of Italian love songs titled *Olive You*. For more information, visit www.michealcastaldo.com.

Abraham Chachamovits of São Paulo, Brazil, completed his first symphony, a 30-minute work for full orchestra. Visit www.avrahamchachamovits.mus.br.

Guitarist **Kevin Kastning** of Groton, MA, released the instrumental CD *Triptych* with fellow guitarist Sándor Szabó and percussionist Balázs Major on the Greydisc label. Visit www.kevinkastning.com.

Kelly Riley of Lynn, MA, released the new album *County Line* at a CD release party at Johnny D's in Somerville. Visit www.kellyriley.net.

1987

Keyboardist **Lulu Camargo** (a.k.a. Paulo Camargo) '87 of São Paulo, Brazil, plays with the pop band Pato Fu. The group won a Latin Grammy in the Best Latin Children's Album category for the recording *Música de Brinquedo*.

Keyboardist **Anders Wiik** of Alta, Sweden, has recorded a tribute to the band ABBA, featuring instrumental jazz takes on their music. Musicians on the recording include Robben Ford, Steve Gadd, David Sanborn, and Svante Henryson. Visit www.wiik.com.

1989

Pianist and composer **Doug Hammer** of Lynn, MA, just released *Travels*, a double album featuring 39 original works. Visit www.doughammer.net.

In celebration of the recent holiday season, annual alumni parties held in December brought great networking opportunities and fun for alumni in Berklee's five alumni Centers (Boston, New York, Los Angeles, Nashville, and Atlanta).

At the Felt club in Boston, alumni played pool while catching up with old friends and making new ones. At Webster Hall in New York, the festivities were also full of excitement as alumni shared their original music with one another. And at Apache Cafe in Atlanta, an impromptu band blew the roof off with spontaneous arrangements of r&b favorites.

But holiday parties aren't the only source of excitement for the Berklee community, which has been abuzz regarding some recent developments. Topping the list is the rollout of graduate programs at the Berklee in Valencia program in Spain. In the fall of 2012, Berklee will launch three master's degree tracks in contemporary studio performance; scoring for film, television, and video games; and global entertainment and music business management. These offerings mark the first master's degrees to be offered in the college's history.

A second item on the list is the scheduled construction of Berklee's new building at 160 Massachusetts Avenue, which should be complete by 2013. The 16-story structure will include a 400-seat dining hall that will double as a performance venue and recording studios as well as other music technology spaces. One of the most exciting aspects of the new structure is the available dormitory space for 370 students, which will enable the college to house all entering students for the first time. For more details on these Berklee happenings, plus specifics on upcoming alumni programming and events, check out the new monthly Berklee Alumni Affairs e-newsletter. To receive it, confirm that the Office of Alumni Affairs has your most up-to-date email address at alumni affairs@berklee.edu.

Finally, below is a list of the recipients of the 2011–2012 alumni grants. We extend congratulations to all for their meaningful community service through music.

That's all for now.

—Karen A. Bell, '90
Chief Alumni Affairs Officer



From the left: Jonathan Smith '08, Jeni Magana '08 and Jeff Fetting '09 were among the revelers at the New York alumni holiday party at Webster Hall.



From the left: Saxophonists Chris Alpiar '94 and Ray Boland '81 were among alumni jamming at the Atlanta alumni holiday party at the Apache Cafe Nightclub.

2011-2012 Alumni Grant Recipients

Christine Carere-Harding '87 and North Springs Elementary School in Columbia, SC, will present Cricket Concerts, three live concerts in jazz, opera, and world drumming to 750 students in grades K-5.

Janine De Souza '04 and the St. Columbkille Partnership School in Brighton, MA, will bring music equipment to pre-K and kindergarten students for fun and for interactive music fundamentals classes.

Hendrik Espag '08, artistic director of the Philadelphia Freedom Band, will commission and direct the premiere performances of two new works for concert band at the 2013 national Lesbian and Gay Bands Association (LGBA) conference.

Jason Goldman '98 and the Young

Musicians Project in San Marino, CA, will inspire and enlighten students by empowering them to write and create their own original music through instruction and creative collaboration.

Priscilla Lightbourne-Maynard '78 will create a percussion ensemble made up of fourth grade students from Riverside Elementary School in Milwaukie, OR, and residents of a senior living community.

Brittany Mahrer '11 will work on a songwriting project that involves creating and recording an album with children in hospitals in Boston, MA. The project will culminate with a CD release concert to showcase the children's songs and performances.

David Martinez '04 will work with the Coda Music Academy to help young

musicians in Glendale, CA, achieve their musical goals by exposing them to high levels of musical training and excellence.

Matthew McArthur '09 and The Record Company Inc., a non-profit educational recording studio, will provide after-school youth music enrichment and volunteer opportunities in Boston, MA.

Paul McKinley '72 and The Center for Arts in Natick, MA, will provide free access to events for economically disadvantaged individuals and families through the Smile in Every Seat program.

Maya Rogers '04 of Berrien Center, MI, will create *Modern Folk*, an educa-

tional e-book and documentary that redefines the term *folk music* and celebrates the significance of contemporary music in American culture.

Sarabeth Wheeler '91 and the HOPE project in Boston, MA, will provide developmentally appropriate music classes for families that are isolated because their infant children suffer from severe lung diseases.

Jeremy Zmuda '98 and The Kids Music Initiative will bring developmental music classes to children experiencing crisis living conditions in the shelter system in New York City.



Ivan Bodley '92 (left) and actor Will Ferrell



Tony Savarino '93



Elisabeth Withers-Mendes '94

1990

Singer/songwriter **Heather Edwards** of New York City created a music video for her single "Bright Star." Visit www.heatheredwards.net.

Vocalist **Veronica Petrucci** of Franklin, TN, received airplay of her single "No Fear" on more than 25 gospel radio stations. For more information, visit www.veronicapetrucci.com.

1992

Bassist **Ivan Bodley** of Brooklyn, NY, **Joe Goretti** '00, and **Jim Dower** '93 performed music on the play-along CD for the book *Bootsy Collins, Legendary Licks*. Bodley was recently inducted into New York's Blues Hall of Fame and has recorded and worked with numerous major artists. Visit www.funkboy.net.

Guitarist **Alastair Greene** of Oxnard, CA, released the album *Through the Rain* in November 2011. In 2012 he will tour with Alan Parsons. Visit www.agsongs.com.

1993

Violinist **Sophie Dunér** of Hovås, Sweden, released a string quartet CD titled *The City of My Soul*. She was featured on the November 7 edition of *Monday Afternoon Classics with Gandalf* on WJFF-FM radio in New York.

Guitarist **Tony Savarino** of Boston, MA, released an album called *Guitaring*, available online. He was recently featured in *Vintage Guitar* magazine and is working on his next album. Savarino plays locally with Tony Savarino & the Satanic Lounge Syndicate and other area artists. Visit www.tonysavarino.com.

Greg Steiner of Fort Lauderdale, FL, and **Peter Maerz** '72 of Hollywood, FL, play in the Beatles tribute band Across the Universe. Visit www.acrosstheuniverseband.com.

1994

Singer/songwriter **Eric Barao** of Seekonk, MA, released the anti-bullying video *To All You Guys*. **Bleu** '96 produced Barao's soon-to-be-released solo album. Visit www.esbproductions.com.

Elisabeth Withers-Mendes of New York City was the featured vocalist at the Christmas Jazz Barbados event at the Plantation Theatre in Barbados. **Arturo Tappin** '88 was also featured. For more information, visit www.christmasjazzbarbados.com.

1995

Kevin Brock of Portsmouth, VA, released the album... *and for the Record* on iTunes.

Jon Dowling of Redondo Beach, CA, is releasing his fourth CD, *Long Days, Long Nights*, this spring. It features

production by Warren Huart, John Degrazio, and **Shele Sondheim** '80 and guest musicians Will Lee and Lee Sklar. Visit www.jondowling.com.

Ro Gebhardt of Neunkirchen, Germany, recently performed with bassist Pedro Giraudo in the program *From East to West*, and blends tango, jazz, and other musical styles. Visit www.rogebhardt.com.

1996

Julian Graciano of Buenos Aires, Argentina, performed with his tango-jazz trio Tango en Tres at the La Paz Festijazz in La Paz, Bolivia. The event was sponsored by the Argentinean embassy.

Stefan Held of Brooklyn, NY, is the owner and head producer for StevenHeroProductions LLC in New York. The company offers composition, recording, mixing, and mastering services. Visit www.stevenheroproductions.com.

Felice Messam of Douglasville, GA, released her CD *Break Out*, which she coproduced with her husband, **Vernon Messam** '99.

Mark Jackson of Los Angeles, CA, has been writing and producing for Universal/Motown artists Forever the Sickest Kids, and Brazilian pop star Wanessa. He also worked with Metro Station frontman Trace Cyrus on the theme song for Adidas's NEO clothing ad campaign. Visit www.mjandirok.com.

1997

Composer **Ayala Asherov** of Charleston, SC, completed her second score for a televised documentary as part of the *Carolina Stories* series on SCE-TV. She also released a new CD on Navona Records. Visit www.ayalaasherov.com.

1998

Brandon Bernstein of Pasadena, CA, produced *Innocent When You Dream*, an evening of Tom Waits music, at the Upstairs Jazz Bar & Grill in Toronto. Visit www.brandon-bernstein.com.

Guitarist **Brant Grieshaber** of Boston, MA, completed two albums in 2011: *Impressions of Brouwer, Vol. 1* and *Vol. 2*. On the discs, Grieshaber interprets the music of Cuban composer Leo Brouwer. Visit www.brantgrieshaber.com.

Brian Moran of El Cerrito, CA, released the recording *Simplicidade: Live at Yoshi's* with his choro band Grupo Falso Baiano. Visit www.grupofalsobaiano.com.

Composer **Michael Moutsopoulos** of Ioannina, Greece, is writing music in the classical, rock, pop, and film genres. Visit www.musicalmetamorphosis.com.

L.A. Newsbriefs



From the left: Tim Blane, Neara Russell, Josh Evington, and Keppie Coutts participated in ASCAP's Lester Sill songwriting workshop.

In typical fashion, the Los Angeles Berklee Alumni Chapter closed out 2011 with its annual Southern California Holiday Party. As proof of the vibrancy of the Los Angeles alumni community, nearly 300 alumni attended and helped to make the event a smash hit. This year brought enormous success and accomplishments to the Berklee Los Angeles chapter, and we look forward to bigger and brighter things in 2012.

Frederik Wiedmann '05 signed on to score *Green Lantern: The Animated Series* by Warner Bros., which will officially launch in spring 2012. In November 2011, a one-hour special debuted the series to rave reviews, including one in the November 11, 2011, issue of *Variety* that proclaimed, "Frederik Wiedmann's rousing score makes the show a near-cinematic experience." The show will be the first fully computer-generated animated series on the Cartoon Network.

Most recently, Wiedmann was nominated for the animation field's top honor, the Annie Awards, in the Music in an Animated Feature Production category. Our own **Peter Gordon** '78 played flutes on the score. **Kevin Kliesch** '92 was also nominated in this category for his scoring on *ThunderCats*.

Continuing with honors and awards, **Benny Faccone** '78 added two more Latin Grammys to his collection. Faccone won in the Best Engineered Album category for *Drama Y Luz*, by Mexican pop/rock group Maná. He also won another



Frederik Wiedmann

Latin Grammy award in the Best Rock Album by a Duo or Group with Vocal category. In total, Faccone now has an impressive nine Latin Grammy Awards and four Grammy Awards.

Additional congrats to LA.-based engineers and mixers **Gustavo Borner** '89, **Nick Baxter** '07 and **Justin Moshkevich** '07, who were behind the boards on other Latin Grammy Award-winning recordings.

For all the *Mad Men* fans out there, composer **David Carbonara** '85 scored a special suite for a November 2011 New York Pops concert titled "Cheyenne Jackson's Cocktail Hour: Music of the *Mad Men* Era." Since the show's creation in 2007, Carbonara has been the theme composer for *Mad Men*.

Tim Blane '03, **Josh Evington** '11, **Keppie Coutts** '07, and **Neara Russell** '10 participated in the 2011 ASCAP Lester Sill Workshop for advanced songwriters. This year's 14 workshop participants were carefully selected from more than 100 applicants to attend a series of events at ASCAP's Los Angeles headquarters. The workshops covered topics on music publishing, film and TV licensing, creative collaboration, and the craft of songwriting.

In February 2012, **Beto Hale** '96 will release his independently produced bilingual (Spanish and English) album *Rebirth*. All songs were written, produced, and arranged by Hale, who also contributed drum, percussion, guitar, keyboard, and vocal tracks to the project. Coproduced by C.J. Boggs,

L.A. Spotlight: Karmin



Amy Heidemann and Nick Noonan of Karmin

In spectacular fashion, the story of Berklee alumni phenom Karmin continues to unfold.

In late November, **Amy Heidemann** '08 and **Nick Noonan** '08, who make up the duo, won their first American Music Award, in the Best New Media category, which recognized the overwhelming online response they received. In December 2011, the music video of Karmin's new single "Crash Your Party" was unveiled on the Times Square JumboTron. The two were also chosen for VEVO's emerging artist LIFT program, and shortly after Thanksgiving, they set out on the road for a series of concert appearances. Tour highlights included opening for Gym Class Heroes and Lady Gaga at the Nokia Theater in Los Angeles and at Madison Square Garden before a 22,000-strong audience, and performing in Miami with Pitbull, LMFAO, Foster the People, and Avril Lavigne.

It all began in April 2011, when Karmin ignited the blogosphere with its cover of Chris Brown's "Look at Me Now" on YouTube. The clip quickly racked up millions of viewers and caught the attention of the hip-hop community. "We hoped that people would like our version, but we didn't expect all this,"

Heidemann says of the viral buzz. The duo's fresh-sounding combination of pop music and hip hop, in tandem with a retro forties look, gives Karmin an image that combines fun and attitude.

After signing with Epic Records and L.A. Reid, the duo has been working on its original songs with such A-list producers as Stargate, Tricky Stewart, Dr. Luke, and most recently, the Runners, who produced "Crash Your Party." One MTV review commented on Heidemann's breakneck rap skills on the track saying, "She's supplied a mile-a-minute tongue-twister during the song's bridge that'll have your eyes crossing in 10 seconds flat." The review continues, "No offense, Busta Rhymes, but I think this girl just schooled you!"

From the early days recording covers in their Back Bay apartment to their relocation to Los Angeles a few months ago, this past year has been a whirlwind for Heidemann and Noonan. Stay tuned—this story is worth following.

Watch them on Saturday Night Live on February 11 and check out www.karminmusic.com.

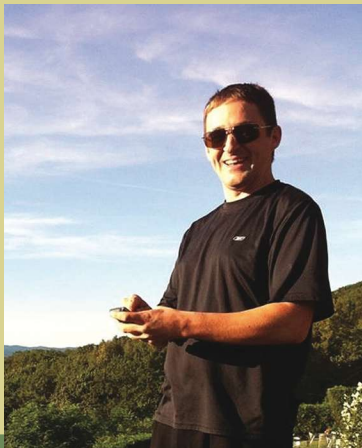
—Peter Gordon '78
Director of Berklee Center in LA

Pro Tools operator for Taylor Swift, the album was recorded at Hale's home studio in Encino, CA. It features world-renowned musicians Tony Levin (bassist for Peter Gabriel) and the guitar work of Marc Mann (orchestrator for Danny Elfman). Most recently, Hale was hired as *Recording* magazine's editor at large for Los Angeles, overseeing articles,

interviews, and reviews focusing on the L.A. scene.

That's all for now. Stay tuned for updates in 2012.

—Justine Taormino '06
Alumni Regional Representative,
Los Angeles
jtaormino@berklee.edu



Mike Casano '00



Gustavo Assis-Brasil '01



Tim Pascoal '04



Kyle Ewalt '04 and Steven Shewbrooks '04

1999

Since May 2011, **Matt Cusson** of Adams, MA, has been touring nationwide and recently released a Christmas EP on iTunes. Cusson has also toured with Javier Colon, winner of NBC's *The Voice*.

Sean McGowan of Denver, CO, released the CD *Sphere*, featuring solo guitar arrangements of compositions by Thelonious Monk. Visit www.seanmcgowanguitar.com.

Bart Migal of Astoria, NY, recorded, edited, and mixed the cast recording for *A Minister's Wife*. He also produced, recorded, and mixed *Boom! Live at Birdland* by Liz Callaway and Ann Hampton Callaway.

Ajda Snyder of Cambridge, MA, and her band Black Fortress of Opium will release their second album *Stratospherical* in March. Snyder also provides vocal and band instruction for the nonprofit initiatives Girls Rock Campaign Boston and Ladies Rock Campaign Boston. Visit www.ajdatheturkishqueen.com.

2000

Mike Casano of East Bridgewater, MA, produced and released the neo-soul/hip-hop single "Play That Game" under the name My Key C. The track features **Ben Albert** '09, rapper Grover, and Patresha Gayle on vocals. It's available on iTunes, Amazon, and CD Baby. Visit www.mikecasano.com.

Fiddle player **Hanneke Cassel** of Boston, MA, is touring throughout New England and teaching fiddle classes at the Passim School of Music in Cambridge, MA. Visit www.hannekercassel.com.

Drummer **JL Claybourne** of West Hartford, CT, performed at Boston SoulFest 2011 with his band the Enemy Concept. He recently began serving as a judge for Guitar Center's national Drum Off competition and completed his second book, *The Groove*.

Dale Johnson of South Windsor, CT, builds acoustic instruments for Fairbanks Guitars. His instruments are sold at the Music Emporium in Lexington, MA. Visit www.fairbanksguitars.com.

2001

In December 2011, guitarist **Gustavo Assis-Brasil** of Boston, MA, released his third book, *Hybrid Picking Lines and Licks for Guitar*, with a foreword by Guthrie Govan. Visit www.gustavoassisbrasil.com.

Percussionist **Gustavo Beaujardin** of Delray Beach, FL, is a member of Orquesta de la Playa, of West Palm Beach, FL. The group specializes in salsa clásica, merengue, bolero, and more.

Colleen Glenney of Brighton, MA, is an assistant director for admissions at Berklee.

Singer/songwriter **Brian Marquis** of Pasadena, CA, released his debut EP,

Snow Damage, in November 2011. Visit www.brianmarquis.com.

2003

Guitarist **Ryan Fleming** of Framingham, MA, completed a one-week tour of Sweden with his band Field Trip. The group also released its debut album *There's Shag on Jupiter*, featuring **Tim Paul Weiner** '03 (bass), Graham English (keyboards), and Nadjim Kebir (drums). Visit www.fieldtripband.com.

In November 2011, pianist **Ruslan Sirota** of Los Angeles, CA, released his first solo album, which features Chick Corea, Stanley Clarke, George Duke, and others. The disc is distributed by Universal.

Producer **Paul Womack** of Brooklyn, NY, went on a 12-city European tour with hip-hop recording artist PremRock.

2004

Annie Clark of Dallas, TX, and her group St. Vincent released the album *Strange Mercy*. Visit www.ilovestvincent.com.

Keyboardist **Tim Pascoal** of St. Peters, MO, produced and recorded the jazz CD *The Sun Stood Still*. It features **Gustavo Assis-Brasil** '01, **Mauricio Zottarelli** '02, and **Evan Marien** '09. Also participating are Tito Pascoal, Richard Bona, Bob Mintzer, Russell

Ferrante, and Tom Kennedy. Visit www.timpascoal.com.

Kyle Ewalt and **Steven Shewbrooks** released their fourth album, *Hands Down*, as dance/electronic duo Kyven. Their music has appeared on MTV's *Jersey Shore*, NBC's *The Voice*, and the Britney Spears documentary *I Am the Femme Fatale*.

Pianist **Juan Galiardo** of San Roque, Spain, released his first CD, which features Jerry Bergonzi, Joe Magnarella, Andrea Michelutti, and Berklee Professor Dave Santoro.

Tracey Rosen received her master's degree in music therapy from Molloy College in Rockville Centre, NY.

Drummer **Jay Starling** of Fredericksburg, VA, has been touring with Keller Williams and will be on Williams's next CD, *Bass*. He will also appear on the next album of flat-picker Larry Keel.

2005

Pianist and composer **Roy Assaf** of New York City will release his debut album for Jazz Legacy Productions in March. It features **Reuben Rogers** '94 (bass), **Roy Hargrove** '89 (trumpet), and Greg Hutchinson (drums).

Drummer **Les Cleveland** of Brooklyn, NY, toured with Lil Kim and performed at the 2011 Winterbeatz Festival in Brisbane, Australia.



Ryan O'Connor '06



Eduardo Morales '06

2006

Kevin M. Casini Esq. of New Haven, CT, joined the law firm of Palumbo & DeLaura LLC and specializes in commercial litigation and commercial lending.

Ryan O'Connor of Brooklyn, NY, manages the business development department at Ticketfly, a U.S.-based social ticket company. He oversees all areas of platform partnerships, channel distribution, and acquisitions.

Jenny Langer of Hyattsville, MD, and her band Moonshine Society completed a successful Kickstarter campaign for their album *Live in Shanghai*, recorded at the House of Blues in Shanghai. The band also features **Christopher Brown** '10, **Brett Byars** '07, and **Joe Poppen** '09. Visit www.moonshinesociety.com.

Eduardo Morales of Brownsville, TX, has opened the restaurant Nolita NY Pizza, specializing in traditional New York-style pizza. He also operates a recording studio out of his home. Visit www.nolitanypizza.com.

Lauren Zettler of New York City released an EP under the stage name Lightyear titled *All of the Miles*. Visit www.iamlightyear.com.

2007

Songwriter **Liam McCormack** of Maynard, MA, released his first full-band album, *Missing*. The project also features **Brian Packer** '06, **Amber Newton** '09, and **Steve Sinatra** '06. For more information, visit www.yellowbirddd.com.

Drummer **Noah Plotkin** of Brooklyn, NY, plays with various groups including Acrylics, Bizi Gara, and Citay. He also operates the booking agency Plotkin Presents.

Jazz violinist **Aaron Weinstein** of New York City is performing throughout the country with his trio and as a guest violinist for other artists. Visit www.aaronweinstein.net.

2008

In July 2011, **Gina Cimmelli** of Brooklyn, NY, and her band Gina's Picture Show won the Independent Music Awards' Vox Populi award. The band also features **Jeni Magana** '08, **Matt Weber** '11, **Stoddy Blackall** '10, and **Matt Coser** '09. Visit www.ginapictureshow.com.

Singer/songwriter **Justin Nault** of Madison, TN, recorded his debut album at Matchbox Studios in Austin, TX, in 2011. Nault is slated to star in the premiere of the reality show *Bud United Presents: The Big Time* on ABC. Visit www.justinnauld.com.

Nashville Notes



Peter Loomis

From the left: Alyssa Canino, Erika Cole '10, Alex Wright '10, and Mitch White '10 enjoy the Nashville holiday party at Flyte in December 2011.

The calendar has turned to a new year, and the holidays are now behind us. But a few months ago, Christmas came early for some young Berklee alumni who are new to Nashville. On November 7, 2011, Nashville's famous Music Mill Entertainment (now home to the Nashville Songwriters Association International) hosted a workshop for recent Berklee transplants on the do's and don'ts of moving to Nashville.

Eric Normand '89 shared excerpts from his new book, *The Nashville Musicians Survival Guide*, which chronicles his experiences working his way up in the industry. Normand plays guitar for country music star Rhett Akins, who was the event's featured speaker. Akins entertained and educated an eager audience with his stories of the road; descriptions of the songwriting process; and a reality check on the good, the bad, and the ugly of the business. While intended for alumni new to Nashville and the music business, this night had something to offer all who attended.

A month later, alumni gathered to celebrate the season with holiday party at Flyte, a local wine bar and restaurant that is near the trendy 12th South district of Nashville. About 70 local alumni gathered to eat, drink, and be merry while catching up with friends and hearing about one another's projects.

Throughout 2012, local alumni can look forward to regular networking and jam sessions on the first Tuesday of every month, as well as the launch of an alumni mentoring program that will enable the Berklee community in Nashville to support one another in new ways. So while 2012 might not promise the best of omens for those of Mayan descent, the future looks bright for Berklee alumni. For more proof,

read the updates below.

R&B and soul recording artist **Kira Small** '93 and her husband, bassist **Bryan Beller** '92, released a 60-minute CD titled *Live at the White House* on Small's new Mermaid Holler Records label. The recording is the fruit of two solid years of cross-country touring.

On December 23, 2011, the Winter Sounds, featuring alumnae **Ellen Angelico** '10 and **Renee Izzi** '10 wrapped up an extensive nationwide tour.

Gabriel Heiser '71 is working with Nashville producer Shay Watson on a recording of Heiser's new songs that will be pitched to the TV and film market.

Luis Espailat '94, worked with country star Sunny Sweeney as the musical director and bass player during the last Brad Paisley tour. Espailat has gone back out on the road with platinum-selling rock kings Tantric. He is also an in-demand session player in Nashville and elsewhere.

Singer-songwriter **Jenn Bostic** '08 released a new EP in November featuring production work by fellow alumnus **Charlie Hutto** '06 and Barrett Yeretsian.

Amanda Williams '99 has completed an album that she recorded with her father, hit songwriter Kim Williams. Titled *Three Wooden Crosses*, the disc features original inspirational songs. Amanda's company, Hillbilly Culture, hosted a benefit for the Salvation Army Nashville Area Command called "Scrooge Review: A Gathering of Angels," featuring ASCAP VP Ralph Murphy and songwriters Pat Alger, Pat McManus, and Peter McCann.

That's the news from Music City.
—David Petrelli '05



Brady Watt '08



Ryan Harris Brown '11

In October 2011, **Rajdulari** of New York City released her solo debut album *HoneyWine* online. The album features **Enrico de Trizio** '10 and **Aaron Brooks-Roberts** '03 on keyboards, **Giancarlo de Trizio** '10 on drums, and **Freddy DeBoe** '08 on saxophone. Visit www.rajdularimusic.com.

Fiddle player and vocalist **Andy Reiner** of Brighton, MA, and his band the Earth Stringband completed a tour of Asia in October 2011. The band includes **Eric Robertson** '10 (mandolin), **Stash Wyslouch** '10 (guitar), and **Sam Grisman** '08 (bass). Visit www.earthstringband.com.

In 2011, guitarist **Shohei Toyoda** of Columbus, OH, won fifth place in the Winfield, Kansas, National Fingerstyle Championships. He later won the grand prize in the National Thumbpickers annual competition in Kentucky. Visit www.shoheitoyoda.com.

Brady Watt of Brooklyn, NY, has been doing session work for artists including Mos Def, Snoop Dogg, and Talib Kweli. He has also been touring with Ski Beatz, the Senseis, and Murs. Visit www.bradywatt.com.

Bassist **Will Weissman** of Los Angeles, CA, and drummer **Jesse Magnuson** '06 of Hudson, NH, are performing with the band Queen Caveat. The act won in the Best Rock category at the 2011 Hollywood Music in Media Awards.

2009

In March 2011, singer/songwriter **Jennah Bell** of Oakland, CA, released *The Early Bird* EP. The recording was highlighted on Jay-Z's website.

Bassist **Ben McKee** of Sebastopol, CA, and his band Imagine Dragons have been signed to KIDinaKORNER/Interscope Records. The group's three EPs are available on iTunes. Imagine Dragons also features **Dan Sermon** '08 (guitar), **Daniel Platzman** '09 (drums), and **Theresa Flamino** '08 (keyboards). Visit www.imagedragonsmusic.com.

Sandro Morales of Sherman Oaks, CA, scored the feature film *A Christmas Wedding Tail*. He has also written music for *The First Ride of Wyatt Earp*, *Vamps*, and the HBO documentary *The Strange History of Don't Ask, Don't Tell*. Visit www.sandromorales.com.

Luisa Sobral of Brooklyn, NY, released the album *The Cherry on My Cake*. **Juan Andrés Ospina** '07 produced, arranged, and played piano on the album which was recorded in Portugal. Visit www.luisasobral.com.

Drummer **Paul Wandtke** of Chicago, IL, played with Kill Hannah on the 2010 Smashing Pumpkins tour. He endorses Vic Firth sticks, Evans drumheads, and Meinl cymbals. Visit www.paulwandtke.com.

Singer/songwriter **Kate Vargas** of New York City performs her original acoustic music regularly throughout the Big Apple. Visit www.kate-vargas.com.

2010

Avi Yosef Gunther of Brooklyn, NY, did the mixing for Lucy Woodward's recent tour of Spain, Italy, and Turkey. Gunther will also engineer Snarky Puppy's upcoming full-length album in Dallas, TX.

Kazuyo Kuriya of Elmhurst, NY, released her first album, *Impressions*, featuring **Jordan Seigel** '10, **Keita Ogawa** '07, and **Fernando Huergo** '92. Visit www.kazuyokuriya.com.

In February 2012, guitarist **Susanna Risberg** of Gothenburg, Sweden, will tour with the Swedish pop group Full of Keys and goth-pop artist Henric de la Cour. She will also record an album with her jazz trio in the spring and a duo album with guitarist Erik Weissglas.

Aishu Venkataraman of Long Beach, CA, produced "Divine Strings: A Benefit Concert for Bhopal" at Tufts University. The event raised money for the International Campaign for Justice in Bhopal.

2011

Ryan Harris Brown of Dalton, PA, released *The Trail*, his first record of original music and lyrics. In early 2012, he plans to relocate to Nashville. Visit www.ryanharrisbrown.com.

Zoe Hillengas of Philadelphia, PA, is the executive assistant and teaching artist for Play On, Philly. The organization provides music instruction to students in challenging socioeconomic conditions. Visit www.zoehmusic.com.

Drummer **Lorena Batista Perez** of Boston, MA, plays with the band Modabeat (formerly El Frente). Visit www.modabeat.com.

Helder Tsinine of Dorchester, MA, became the sixth winner of the Peacedriven award for his song "Va Gumulelana." Visit www.peacedriven.org.

Big Apple Spotlight

by Emily Dufresne



Meghan Stabile '06

In 2006, **Meghan Stabile** '06 established the production company Revive Music Group with trumpeter **Igmar Thomas** '06 and emcee **Brian "Raydar" Ellis** '06. Revive Music introduces audiences to jazz and hip-hop through conceptual live-music productions and collaborations. The group's signature program "Revive Da Live" has garnered a huge following in New York and presented shows worldwide that bring together some of today's top jazz and hip-hop acts and emerging crossover talents.

Revive Da Live shows have featured such acts as Mos Def, Robert Glasper, Q-Tip, Bilal, Roy Hargrove Big Band, Scratch (of the group the Roots), Chris Dave, Louis Cato, and the Cypher Band. "There are so many musicians and so much music to hear that's not easily accessible to the masses," Stabile says. "Our goal has always been just to supply a platform to this growing musical scene, particularly with jazz music."

In conjunction with the Okayplayer website, Revive Music Group also launched The Revivalist, an online journal for the jazz community. The site enables visitors to navigate the New York jazz scene and meet artists who are expanding the boundaries of their craft. "People can go on the blog and read about these musicians and also watch footage of their shows," Stabile says. "There wasn't really a platform before to cover this music in such depth."

The buzz created by Stabile and Revive Music Group is resonating with industry figures. Don Was, the new chief creative officer at Blue Note Records, was impressed with Stabile's work with artists in the progressive jazz scene and recently invited her to join the BlueNoteRecords.com site as a consultant.

For more information on Revive Da Live, visit www.revivedalive.com or <http://revivalist.okayplayer.com/>. For those in New York, Revive Da Live jams happen every Tuesday at Zinc Bar, 82 West 3rd Street at 11:00 P.M.

FINAL CADENCE

Compiled by Ryan Fleming

Guitarist **Adam Benka** '11, of Incline Village, NV, died on December 5, 2011. He was 22. Benka graduated in August 2011 with a degree in professional music. He was known as an enthusiastic and patient guitar instructor. He leaves his parents, Mark and Joyce, and a brother, stepbrother, and stepsister.

Gerald Edward Bergeron of Neptune Beach, FL, passed away on November 15. He was 76. He attended Berklee and was a musician in the Jacksonville area for 35 years. He was a U.S. Army veteran and also worked for the U.S. Postal Service. He is survived by his wife, Cheryl; two sons; and three daughters.

Guitarist **Ryan Bustamente** '07 of Albany, TX, passed away on July 1. He was 22. He was a talented songwriter and poet. Bustamente is survived by his parents, Christina and Harley Stunkard.

Willie Carpenter, a longtime member of the Berklee Physical Plant team, died on October 18. He was 69. Carpenter was an employee of the college for 36 years and an artist in his spare time. He is survived by his wife, Gail; 10 children; and four stepchildren.

Trumpeter **Gabriel Colangelo** '45, of Lynn, MA, died on November 9. He was 99. Colangelo played trumpet in the U.S. Army Band during World War II and attended Berklee (then Schillinger House) after the war. He later worked in the shoe industry in Beverly, MA. Colangelo is survived by his wife, Helene; a daughter; and a granddaughter.

Mary (Kerr) Collard '79, of Hartford, CT, passed away on June 26 after a long battle with multiple sclerosis. She was 56. Born in Hartford, CT, she graduated from Mount Saint Joseph Academy and studied flute at the Hartt School before enrolling at Berklee. She later worked as the manager of the Berklee Performance Center box office. She leaves two sons.

Ronald W. Dellmuth of Fitchburg, MA, passed away on December 3 after a struggle with lung cancer. He was 62. Dellmuth was a special police officer for the city of Boston before becoming Berklee's chief of security. He leaves his wife of 41 years, Gisela U. Dellmuth; a daughter; two sons; and eight grandchildren.

John A. DeMasi '49, of Quincy, MA, died on September 24 due to complications from lung cancer. DeMasi began playing trombone at age 20 and later performed with Louis Prima, Count Basie, Tommy Dorsey, and Artie Shaw. As a member of the Waltham American Legion Band, he traveled to Ireland and Russia. He also led his own band. During World War II, DeMasi served in the U.S. Navy. Before retiring in 1992, DeMasi worked as a police officer and police prosecutor for the Quincy District Court. He leaves his wife, Shirley M. Anderson; two daughters; a son; and a grandson.

Raymond L. Demers '46, of Concord, MA, died on November 14. He was 88. During World War II, Demers was a sergeant in the U.S. Army in New Guinea and the Philippines. He taught guitar for 25 years and was an electrical engineer at GenRad Inc. for 36 years. In addition to his wife, Marilyn, he is survived by eight children, 21 grandchildren, and 13 great grandchildren.

Guitarist **John F. Dougherty, Jr.** '69, of Las Vegas, NV, died at his home on March 12. He was 67. Dougherty was the author of three books on music and taught guitar and music theory. During his performing career, he worked with Lou Donaldson, James Brown, George Benson, Kool & the Gang, Jack McDuff, and Pat Martino. Dougherty is survived by his wife Jean; son Shaun '91; and daughter Stephanie Marlar.

Former faculty member **Dennis J. Grillo**, of Las Vegas, NV, passed away on October 31. He was 81. Grillo graduated with high honors from Juilliard School of music and later worked as a jazz composer and arranger. He was a singer and trumpeter and worked with the Four Freshman vocal group and several orchestras. From 1986 to 2004, Grillo taught in Berklee's Contemporary Writing and Production Department. He is survived by his sons Dante, Sunny, and Mark Grillo; and his daughter, Dione C. Grillo.

Robert J. McHugh of Ipswich, MA, died on November 8. He was 81. McHugh was the director of Berklee's physical plant for 22 years and a Korean War veteran. He is survived by his wife Georgia; two daughters; and four sons.



Vernon Dinnall
Start semester: Fall 1975
Return semester: Spring 2010
Major: Composition

"Fast-forward 30 years to the 2009 college graduation ceremony of my daughter, who was receiving her bachelor's degree in songwriting from Berklee. Watching with pride as she walked across the stage, I was inspired to achieve that which had eluded me so many years before and fulfill the dreams my mother had had for me."

"I will always treasure the opportunity I had [to come back to Berklee] and spend time and work with such an inspirational group of people."

To re-enroll in Berklee, all you need to do is contact the Returning Student Coordinator, Office of the Registrar, at 617 747-2242, fax at 617 747-8520, or email at returningstudents@berklee.edu.

Or visit www.berklee.net/re and select the Returning Student link for more information.

- Registration is quick and easy.
- There is no readmission process.

Over 300 alumni return to Berklee each year.

Are you ready to come back?

Read about Vernon's journey back to Berklee at www.berklee.net/re/returningstudents.html

What's your story?

Share it with everyone in Alum Notes via e-mail at www.berklee.edu/bt/alumnote.html or by filling out and mailing in this form.

Name _____

Street address _____

City _____ Postal code _____

Country _____ Phone _____

Last year you attended Berklee Degree Diploma

Email _____

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

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

The Art of the Road

By Eve Fleishman '05

“Surfin’ USA” is an apt description of my latest musical endeavor—and I’m not referencing the Beach Boys’ song. I’m talking about couch surfing and Net surfing. Both are valuable skills for the independent touring musician. This kind of surfing requires strong networking skills as well as finding a niche among those who support your artistic vision and can offer you their couch for the night.

When I graduated from Berklee in 2005, I took the advice of Professor Pat Pattison and moved to Nashville. “Consider it grad school,” he said. Some of the earliest—and best—connections I made came through the Berklee Nashville Alumni Chapter. I met Mare Wakefield ’04, and we started writing and recording children’s music. As the duo Eve and Mare, we released two albums produced by her husband, Nomad Ovunc ’04. We got some national and international attention, airplay on XM Radio, and even placed songs in an award-winning toy.

In the meantime, I also wrote some jazz-inspired songs and recorded my first solo album featuring several Berklee alumni. Once I got the CD in my hands, I had this nagging feeling that there was something more I was supposed to do. I remembered reading an article about a duo that wrote songs and found visual artists to interpret their music. I wanted to do something similar, but how would I find the artists? Why would they agree to help me? Could I tour with the art?

Delving into the world of visual artists kind of scared me. At the time, I was reading a memoir by Sue Monk Kidd in which she talked about her fear of writing *The Secret Life of Bees*, her first work of fiction after years as a nonfiction writer. She described learning to welcome fear instead of trying to escape it. She would sit down at the computer and write for two hours, then go sit on her dock and stare at the lake for two hours. She went back and forth until the day was done.

Taking Art on the Road

Adopting her method, I started to chip away, a little bit at a time. Like a sculpture, my project took shape.

A family member who is an art collector put me in touch with several artists. I found others by asking friends, friends of friends, and, sometimes, total strangers. Within a few months’ time, I had 13 artists paired with each of my original songs. The result was 13 amazing paintings, a yearlong tour, and a book and CD set called *Peace or Drama, A Journey through Music and Art*.

A few of the artists suggested that I tie the project to a charity. A simple Google search led me to PeaceTones, a Boston-based nonprofit that helps artists in developing nations to produce their art. I dedicated a portion of the proceeds from the book and art sales and began performing shows promoting this “art inspires art” theme.

Last summer I planned a cross-country tour to California and back (with paintings in tow) with pianist Joseph S. Smith ’05—a Berklee friend and cowriter on two of my songs. He’s a music teacher in Pennsylvania and had the summer open. He drove down to Tennessee, where we loaded my Ford Escape hybrid and set out for a grand adventure.

Finding the appropriate venues for such a unique project was sometimes a daunting task. I snagged a gig at the First Saturday Arts Market in Houston. It was sweltering hot, but fun to serenade appreciative art aficionados. I found a charming (and more temperate) spot in the California hills called Work of Heart Gallery. With its vaulted ceiling and wood beams, the open room was filled with the work of local artisans, which was good company for the art collection we set up onstage.

At each space, after a quick sound check, Joe positioned the paintings while I set up the merch table with art books, CDs, and postcard prints. It was a double thrill to present an art exhibition and concert everywhere we went. Whenever people asked how the tour was going, Joe said aptly, “It’s exhilarating and exhausting.”

Two of our favorite shows were back to back in the San Francisco Bay Area. ArtSpace 4500 had a secretive, speakeasy kind of feel—no sign, no bar, just an old cozy couch flanked by



Eve Fleishman

a handful of chairs and a piano tucked in the corner. Our 13 paintings looked right at home mounted on the back wall. The room invited warmth, and the crowd soaked it up. When I offhandedly mentioned to the audience that a feather boa would complete the scene, a gentleman presented me with a boa he had stashed in his car. Only in San Francisco!

The next day we performed on *Yacht Barkissimo*, “the floating oasis.” Stumbling across this uncommon concert venue online, I was immediately smitten. I wrote to the owner: “Music, art and a beautiful boat! How can you resist?” Luckily he couldn’t. Joe hung the paintings in the boat windows, which kept time, tapping with the breeze as guests sipped wine and noshed on decadent food.

We did an interview for an Albuquerque radio program fittingly called *Art of the Song*. This led to a booking at a tiny theater in Taos, where one audience member actually painted us as we performed.

Connections Everywhere

My random Internet searches weren’t always so fruitful. When I got stumped, I’d open up the map, pick a city, and then Google its name along with the word *Berklee*. Someone would always come up. I booked a gig with Paul Rogalski ’90 at Mojo’s Music in Boulder. I emailed music professor Keith Cochrane ’82 in Farmington, New Mexico, who called me the very next day saying, “Never in all my years have I had someone contact me and say, ‘We went to the same school; can I stay with you?’ I was so intrigued, I just had to call!” He ended up letting us stay with his family and invited me back to perform at their annual jazz festival.

I contacted Justine Taormino (Berklee’s regional alumni representative in Los Angeles) who launched an email chain to other alumni that netted us a gig at the Mint, a historic venue on Los Angeles’s Westside. Justine also gave me names when I sought another songwriter to open for us. Meg Todd ’09 stepped up and even offered us a place to sleep for two nights.

Joe and I were amazed at the generosity of friends and strangers. We spent only three nights out of 23 in hotels. Along the way, people not only provided beds but often food—in some cases, gourmet home-cooked meals. We made new friends and were buoyed by the enthusiasm and support of everyone who helped us.

Back when I was searching out gigs, I Googled “Santa Fe jazz,” and up came a familiar name: Lee Eliot Berk. He had retired as Berklee’s second president around the time that I graduated. I emailed him and was pleased to get a response stating that he and his, wife, Susan (both patrons of the arts), were very interested in my music and art program. We ended up doing a concert in their home. It was our last show of the summer and one of the highlights of the tour.

Since doing 25 shows surrounded by beautiful paintings, a final art auction fundraiser took place at the David Friend Recital Hall on the Berklee campus in December. The circle was complete. Joe and I performed together again and got to share the stage with former Miles Davis drummer Jimmy Cobb, a friend to Berklee and PeaceTones charity.

What I learned from this journey is that kindness and community are strong in this great land of ours. People are often eager to help someone earnestly pursuing their dreams—particularly if there’s some commonality. It’s indeed a small world, especially for those who aren’t afraid to seek support in unconventional ways. I may have been bold in the asking, but I’m humbled by those who took a chance on me and welcomed me in. The words of Mick Jagger come to mind.

*You can’t always get what you want/
But if you try sometimes/
Well you just might find/
You get what you need.*

Singer songwriter Eve Fleishman has recently relocated from Nashville to San Francisco. For more information on her music and art project, visit www.evefleishman.com.



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